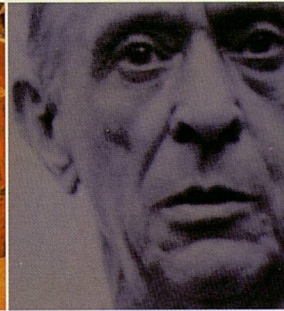
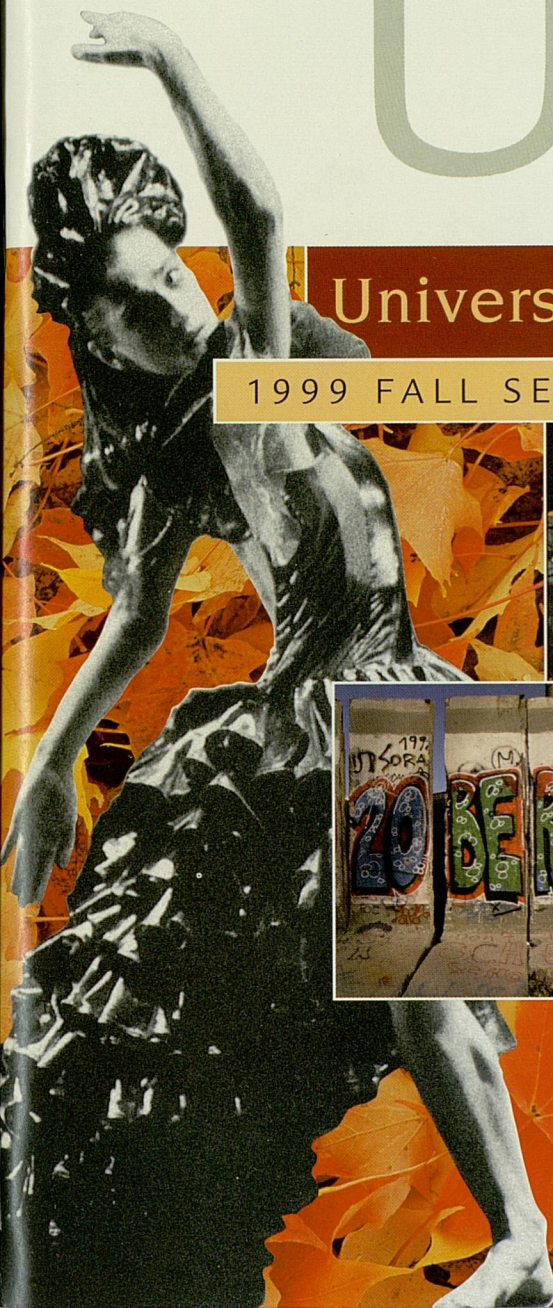


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## University Musical Society

1999 FALL SEASON





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# UMS

## University Musical Society

1999 FALL SEASON

of the University of Michigan, Ann Arbor

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#### On the Cover

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Lyon Opera Ballet

Ibrahim Ferrer

*Moby Dick*

Arnold Schoenberg

Deconstructed Berlin Wall  
(Corbis/Bob Krist)

#### Back Cover

Frederica von Stade

*King Arthur* detail (courtesy of  
Great Performances at Lincoln Center)

Neeme Järvi

Ludwig van Beethoven

Bill Frisell

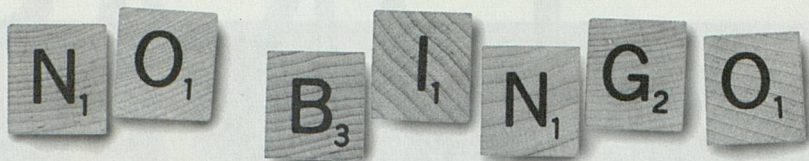
The Volga Vouty from

*The Harlem Nutcracker*

### UMS Support

- 45 Advisory Committee
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# UMS Leadership

## LETTER FROM THE PRESIDENT

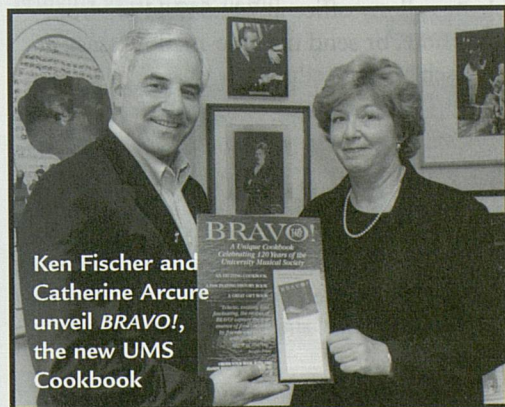
**T**hanks very much for attending this UMS performance and for supporting the performing arts in our community. UMS' 1999-2000 season is one of our best ever, and I hope I'll see you at some other performances. A complete listing of the season begins on page 29.

To be able to bring performances like this one to Ann Arbor takes a lot of people working together as a team. I'm privileged to work with an outstanding Board of Directors, Senate, Advisory Committee, and staff, all of whose names are listed on pages 14-15.

It is the staff who works day in and day out to assure that you are able to see the world's best performing artists. I firmly believe that UMS has the finest staff of any performing arts presenting organization in the country. The programming staff works with artists and artists' managers to design a diverse, exciting, and high-quality season, which this year features over ninety performances. The production staff looks after the wellbeing of our artists and makes the performances look sharp and run smoothly. The education and audience development team, working with over fifty community partners, designs and manages more than 175 events to enhance the audiences' understanding and appreciation of our artists and their work. People

learn about our programs through many different media thanks to the efforts of our marketing staff, which last season led UMS to an all-time record in ticket sales. Our box office staff has a well-deserved reputation of providing outstanding personalized service. The internal operation of UMS—finances, human resources, space, planning, etc.—are the purview of our skilled administrative team. And then there's the development team that each year raises 41% of our income, which is necessary to meet costs not covered by ticket sales. In the 1998-99 season, this figure was \$2.3 million.

Speaking of development, this year UMS celebrates the tenth anniversary of Catherine Arcure's service as Director of Development. In these ten years, Cathy's department has always exceeded its annual fundraising goal and has nearly tripled the number of donors to UMS. Our overall financial health has



**Ken Fischer and Catherine Arcure unveil BRAVO!, the new UMS Cookbook**



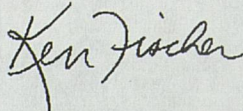
improved dramatically in the past decade, and Cathy's fundraising successes with individuals as well as foundations, corporations, and government agencies have been key to this turnaround. Cathy has also been instrumental in developing the Advisory Committee into an outstanding volunteer organization that raises over \$200,000 a year for UMS through the Ford Honors Program, Season Opening Party, an annual auction, and other special projects. Then there is Cathy's personal commitment to serve each and every member of UMS.

Among Cathy's proudest achievements is *BRAVO!*, the 224-page cookbook which UMS unveiled on September 17. More than 100 volunteers, under the leadership of Mary Ann Daane and Anne Glendon, worked on this publication for over two years. What better way for Cathy to combine two of her loves, cooking and UMS, than to create a vehicle for people everywhere to enjoy the legends, lore, and recipes from 120 years of UMS — and for UMS to have a source of revenue for many years to come. For more information on *BRAVO!*, please see p. 37.

Thank you, Cathy, for your outstanding contribution to UMS and to our community.

I'd like to know your thoughts about this performance. I'd also like to learn from you about 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 734.647.1174, drop me a note, or send me an e-mail message at [kenfisch@umich.edu](mailto:kenfisch@umich.edu).

Sincerely,



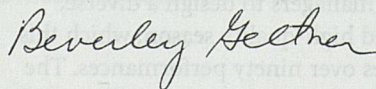
Kenneth C. Fischer, *President*

## LETTER FROM THE CHAIR

It is with great pride that we acknowledge and extend our gratitude to the major business contributors to our 1999/2000 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 UMS 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*





## CORPORATE LEADERS / FOUNDATIONS


**Aetna**

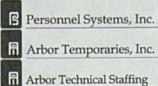
**Richard L. Huber** *Chairman and CEO, Aetna, Inc.* "On behalf of Aetna and Aetna Retirement Services, we are proud to support the arts in southeastern Michigan, especially through our affiliation with *The Harlem Nutcracker*. We are delighted to be involved with the University Musical Society and their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



**Don MacMillan** *President, Alcan Global Automotive Products* "For 120 years, the University Musical Society has engaged and enriched our community with the very best in performing arts and educational programs. Alcan salutes your quality and creativity, and your devotion to our youth."



**Douglass R. Fox** *President, Ann Arbor Acura* "We at Ann Arbor Acura are pleased to support the artistic variety and program excellence given to us by the University Musical Society."

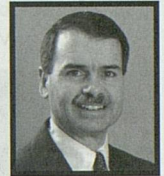


**Jeanne Merlanti** *President, Arbor Temporaries/Arbor Technical/Personnel System, Inc.* "As a member of the Ann Arbor business community, I'm thrilled to know that by supporting UMS, I am helping perpetuate the tradition of bringing outstanding musical talent to the community and also providing education and enrichment for our young people."

**William Broucek** *President and CEO, Bank of Ann Arbor* "As Ann Arbor's community bank, we are glad and honored to be a supporter of the cultural enrichment that the University Musical Society brings to our community."



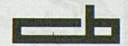
**Jorge A. Solis** *Senior Vice President, BankOne, Michigan* "BankOne, Michigan is honored to share in the University Musical Society's proud tradition of musical excellence and artistic diversity."



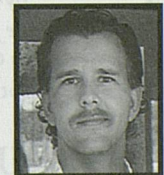
**Habte Dadi** *Manager, Blue Nile Restaurant* "At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



**Carl A. Brauer, Jr.** *Owner, Brauer Investment Company* "Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community."



**David G. Loesel** *President, T.M.L. Ventures, Inc.* "Café Marie's support of the University Musical Society Youth Program is an honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."





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### A Little Night Music

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Mendelssohn Theatre • October 14 - 17

Musical Theatre Dept.



### Susannah

A lyrical opera by Carlisle Floyd

*When a minister tries to save a young nonconformist, religious power and human frailties collide.*

Power Center • November 11 - 14

Opera Theatre



### The Importance of Being Earnest

by Oscar Wilde

*Hilarity abounds as two young suitors try to persuade their ladies of their 'earnest'ness.*

Mendelssohn Theatre • November 18 - 21

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by William Shakespeare

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**Charla Breton**  
Associates

**Kathleen G. Charla** *Founder/CEO, 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."



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**Howdy S. Holmes** *President and CEO, Chelsea Milling Company*  
"Jiffy' Mix appreciates the opportunity to support the University Musical Society. We applaud their commitment to providing nationally recognized educational opportunities to children in our community and to providing diverse arts programming."



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**Eugene Miller** *Chairman and Chief Executive Officer, Comerica Incorporated*  
"Bravo to the University Musical Society! Their contributions are vital to the arts community. Comerica applauds their tradition of excellence, and their commitment to the presentation of arts and promotion of arts education."

**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**

**S. Martin Taylor Sr.** *Vice President-Corporate & Public Affairs and President-Detroit Edison Foundation* "The Detroit Edison Foundation is proud to sponsor the University Musical Society because we share a mission of enhancing Southeastern Michigan's reputation as a great place to live and work. To this end, UMS brings the joy of the performing arts into the lives of community residents, provides an important part of Ann Arbor's uplifting cultural identity and offers our young people tremendous educational opportunities."



**Detroit Edison Foundation**

**Larry Denton** *Global Vice President, Dow Automotive* "At Dow Automotive, we believe it is through the universal language of art and music that we are able to transcend cultural and national barriers to reach a deeper understanding of one another. We applaud the University Musical Society for its long-standing support of the arts that enriches all our lives."



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**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."



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"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."



**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."



HUDSON'S

**Scott Ferguson** *Regional Director, Hudson's*  
"Hudson's is committed to supporting arts and cultural organizations because we can't imagine a world without the arts. We are delighted to be partners with the University Musical Society for the 1999-2000 season as they present programs to enrich, educate and energize our diverse community."

**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."

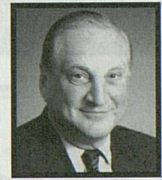


**William S. Hann**  
*President, KeyBank*

"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."



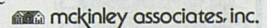
**Richard A. Manoogian**  
*Chairman and CEO, Masco Corporation*  
"We at Masco applaud the University Musical Society's contribution to diversity in arts programming and your efforts to enhance the quality of life in our community."



**MASCO**

**Ronald Weiser** *Chairman and Chief Executive Officer, McKinley Associates, Inc.*

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



**Michael E. Korybalski**  
*President, Mechanical Dynamics*  
"Beverly Sills, one of our truly great performers, once said that 'art is the signature of civilization.' We believe that to be true, and Mechanical Dynamics is proud to assist the University Musical Society in making its mark — with a flourish."





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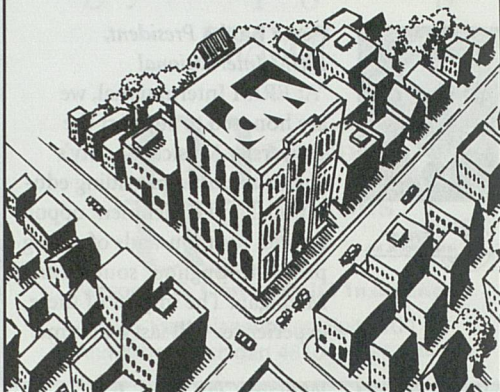


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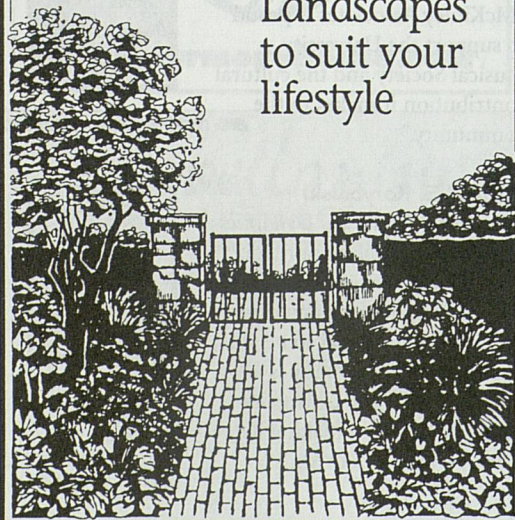
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**Charles Hall** *Partner, Multilogue*  
"Music is one way the heart sings. The University Musical Society helps our hearts enjoy and participate in song. Thank you."

## MULTILOGUE



**Phillip R. Duryea** *Community President, National City Bank*  
"National City Bank is pleased to continue our historical support of the University Musical Society, which plays such an important role in the richness of our community."

## National City



**NSK**  
NSK CORPORATION

**Larry McPherson** *President and COO, NSK Corporation*  
"NSK Corporation is grateful for the opportunity to contribute to the University Musical Society. While we've only been in the Ann Arbor area for the past 85 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."

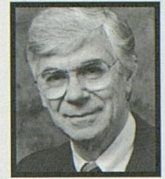


**O'neal**  
construction inc

**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."

**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

**Peter B. Coor, Ph.D.** *President, Parke-Davis Pharmaceutical Research & Development; Corporate Vice President, Warner-Lambert Company*  
"The University Musical Society is a cornerstone upon which the Ann Arbor community is based: Excellence, Diversity and Quality. Parke-Davis is proud to support the University Musical Society for our community and our Parke-Davis colleagues."



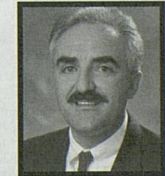
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**Michael Staebler**  
*Managing Partner, Pepper, Hamilton & Scheetz*  
"Pepper, Hamilton and Scheetz congratulates the University Musical Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."



**PEPPER, HAMILTON & SCHEETZ**  
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**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."



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**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."



**Wolverine Temporaries Inc.**

*We also extend our gratitude to several other anonymous companies.*

## FOUNDATION UNDERWRITERS / GOVERNMENT AGENCIES



**Benard L. Maas**

**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:



**Ann Arbor Area Community Foundation**  
**Arts Midwest**  
**Benard L. Maas Foundation**  
**Chamber Music America**  
**The Ford Foundation**  
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## UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan*

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# UMS Services

## GENERAL INFORMATION

### Barrier-Free Entrances

For persons with disabilities, all auditoria have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

### Listening Systems

For hearing impaired persons, the Power Center, Mendelssohn Theatre, and Rackham Auditorium are equipped with infrared listening systems. Headphones may be obtained upon arrival. Please ask an usher for assistance.

### Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church and the Michigan Theater, please call the UMS 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. Parking is complimentary for UMS members at the Principal level and above. Reserved parking is available for UMS members at the Leader level and above.

UMS offers valet parking service for all performances in the Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a fee for this service. UMS members at the Leader level and above are invited to use this service at no charge.

### 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.

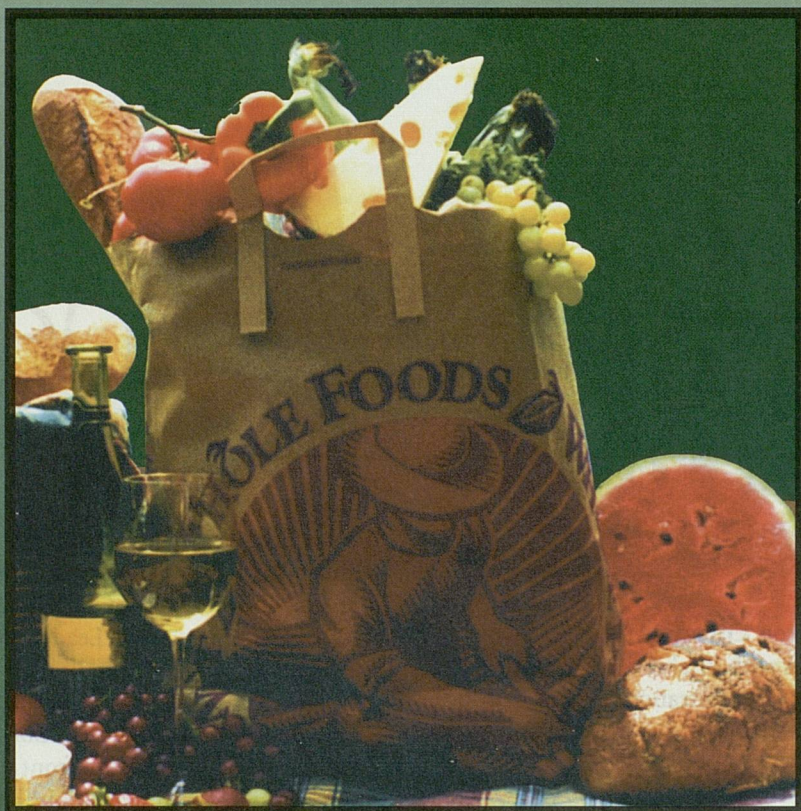
### Smoking Areas

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

### UMS/Member Information Kiosk

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





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Order online at the UMS website:  
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**Visit our Box Office in person**  
 At the Burton Tower ticket office on the University of Michigan campus.  
 Performance venue box offices open 90 minutes before each performance time.

## Returns

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

## GROUP TICKETS

**M**any thanks to all of the groups who have joined UMS for an event in past seasons, and welcome to all of our new friends who will be with us in the coming year. The group sales program has grown dramatically in recent years. This success is a direct result of the wonderful leaders who organize their friends, families, congregations, students, and co-workers and bring them to our events.

Last season over 10,000 people came to UMS events as part of a group, and they saved more than \$51,000 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 including Wynton Marsalis and the Lincoln Center Jazz Orchestra, the Afro-Cuban All Stars, The Capitol Steps, Trinity Irish Dance Company, Kodo, and Alvin Ailey American Dance Theater.

This season UMS is offering a wide variety of events to please every taste, many at a fraction of the regular price. Imagine yourself surrounded by ten 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.

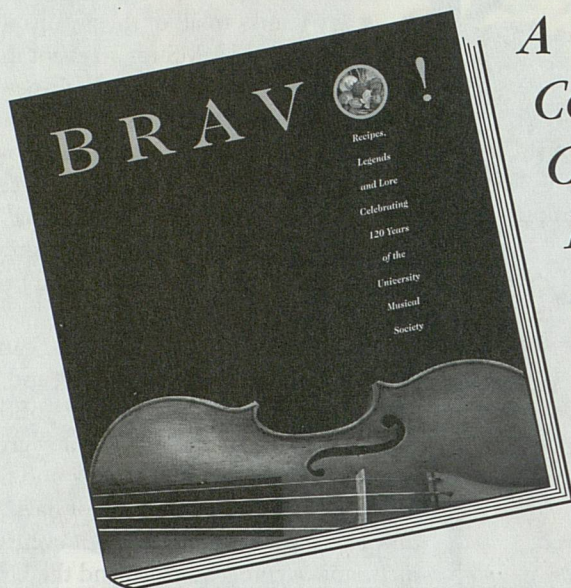
## GIFT CERTIFICATES

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The UMS card also entitles you to 10% off your ticket purchases at other Michigan Presenter venues. Individual event restrictions may apply. Call the UMS Box Office for more information at 734.764.2538.

### WWW.UMS.ORG

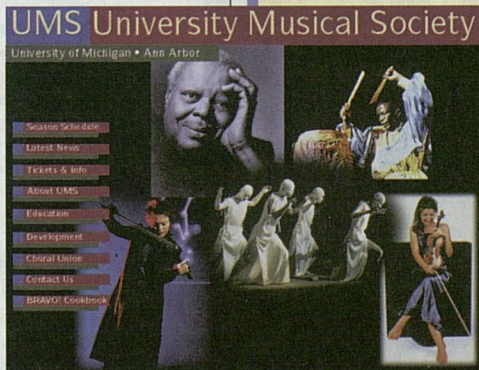
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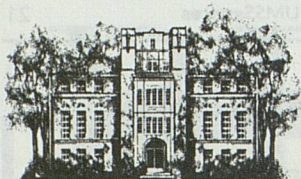
- **Tickets** Forget about waiting in long ticket lines—order tickets to UMS performances online with our secure order form.
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- **Education Events** Up-to-date information detailing educational opportunities surrounding each

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- **Choral Union** Audition information and performance schedules for the UMS Choral Union.







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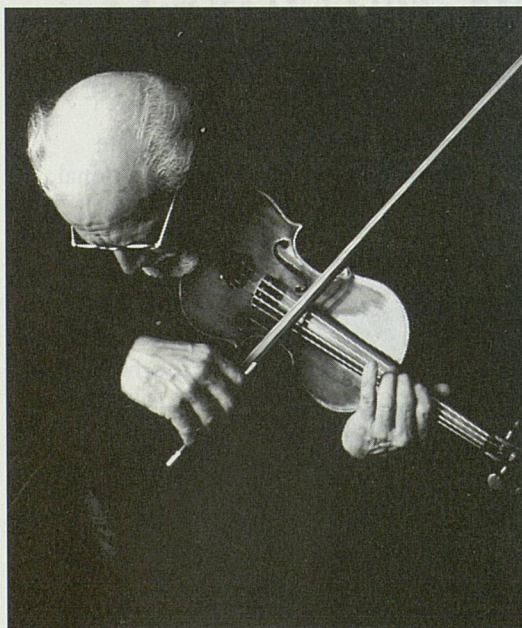
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# UMS Annals

## UMS HISTORY

The goal of the University Musical Society (UMS) is 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, has placed UMS in a league of internationally-recognized performing arts presenters. Indeed, *Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999. Today, the UMS seasonal program is a reflection of a thoughtful respect for its rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the upcoming millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

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

Since that first season in 1880, UMS has expanded greatly and now presents the very best traditional and contemporary work from the full spectrum of the performing arts — internationally renowned recitalists and

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***Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999.**

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orchestras, dance and chamber ensembles, jazz and world music performers, performance artists, opera and theatre. Through educational endeavors, commissioning of new works, youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts over ninety performances and more than 175 educational events each season. UMS has flourished with the support of a generous community that gathers to enjoy world-class events in Hill and Rackham Auditoria, the



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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 through ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

### UMS CHORAL UNION

**T**hroughout 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 150-voice Choral Union is especially well known for its definitive performances of large-scale works for chorus and orchestra. Six 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 Meadow Brook for subscription performances of Beethoven's Symphony No. 9, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms' *Ein deutsches Requiem*, 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 the 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).

In the past two seasons, the Choral Union has given acclaimed concert presentations of Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and musical-theatre favorites with Erich Kunzel and the DSO at Meadow Brook. A 72-voice chorus drawn from the larger choir has performed Duruflé's *Requiem*, the Langlais *Messe Solenne*, the Mozart *Requiem* and other works, and the Choral Union Chamber Chorale recently presented "Creativity in Later Life," a program of late works by nine composers of all historical periods, at the University of Michigan Museum of Art.

During the 1998-99 season, the Choral Union performed in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra, including performances of Brahms' *Ein deutsches Requiem* and Rachmaninoff's *The Bells*, both conducted by Neeme Järvi, and Kodaly's *Psalmus Hungaricus*, conducted by the legendary Gennady Rozhdestvensky. Other programs included Handel's *Messiah* with the Ann Arbor Symphony Orchestra, and *Carmina Burana* with the Toledo Symphony.

During the current season, the Choral Union will again appear in three series with the Detroit Symphony Orchestra: the first two, conducted by Neeme Järvi, include performances of Shostakovich's *Symphony No. 13* (Babi Yar) followed by Beethoven's *Symphony No. 9* paired with Stravinsky's *Symphony of Psalms*. The last of these three series will feature performances of John Adams' *Harmonium*, conducted by the composer. The women of the chorus will also perform Mahler's *Symphony No. 3* with the Ann Arbor Symphony, and sixty singers will join the Gabrieli Consort & Players for an Advent program based on the music of Praetorius. A highlight of the season will be a performance on Palm Sunday afternoon, April 16, 2000, of J. S. Bach's



monumental *St. Matthew Passion* with the Ann Arbor Symphony in Hill Auditorium, conducted by Thomas Sheets.

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, call 734.763.8997 or e-mail edeb@umich.edu.

## AUDITORIA & BURTON MEMORIAL TOWER

### Hill Auditorium

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is associated with the best performing artists the world has to offer. Inaugurated at the 20th Annual Ann Arbor May Festival in 1913, the 4,163-seat Hill Auditorium has served as a showplace for a variety of important debuts and long relationships throughout the past eighty-six years. With acoustics that highlight everything from the softest notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.

Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing Beethoven's *Symphony No. 5*. The auditorium seated 4,597 when it first opened; subsequent renovations, which increased the size of the stage to accommodate both an orchestra and a large chorus (1948) and improved wheelchair seating (1995), decreased the seating capacity to its current 4,163.



Hill Auditorium

Hill Auditorium is slated for renovation in the coming years. Developed by Albert Kahn and Associates (architects of the original concert hall) and leading theatre and acoustical consultants, the renovation plans include an elevator, expanded bathroom facilities, air conditioning, and other improvements.

### Rackham Auditorium

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, which houses the 1,129-seat Rackham Auditorium, but also to establish a \$4-million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.



## Power Center for the Performing Arts

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was designed to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theatre.

The Power Center opened in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote). No seat in the 1,390-seat Power Center is more than seventy-two 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.



Rackham Auditorium

## Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost approximately \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the second floor and bowling alleys running the length of the basement. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ, acclaimed as the best of its kind in the country. Restoration of the balcony, outer lobby and facade will be completed by 2003.

In the fall of 1999, the Michigan Theater will open the doors of a new 200-seat screening room addition, as well as additional restroom facilities, which have been built onto the existing 1928 structure.

## St. Francis of Assisi Catholic Church

In 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor.

Seventeen years later, ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started 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 cappella* choral music and early music ensembles.

### Lydia Mendelssohn Theatre

In 1926, construction was being discussed for the Women's League, the female counterpart to the all-male Michigan Union. Gordon Mendelssohn of Detroit seized the opportunity to support the inclusion of a theatre in the plans and building of the Woman's League, and donated \$50,000 in 1926 to establish the Lydia Mendelssohn Theatre, stipulating that the theatre would always bear his mother's name. UMS 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 UMS' roster and the home of the Song Recital series.

### Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000 square foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the 2,800-seat facility has rapidly become one of the most viable and coveted theatres in the nation. In only two seasons, the Detroit Opera House became the foundation of a landmark programming collaboration with the Nederlander organization and Olympia



Power Center

### A Full House

Hill  
Auditorium  
4,163

Rackham  
Auditorium  
1,129

Michigan  
Theater  
1,710

Power Center  
1,390

Mendelssohn  
Theatre  
658

Entertainment, formed a partnership with the Detroit Symphony Orchestra and played host to more than 500 performers and special events. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

### Burton Memorial Tower

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

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-12:30 p.m. weekdays when classes are in session and most Saturdays from 10:15-10:45 a.m.



# University Musical Society

of the University of Michigan  
1999/2000 Fall Season

## Event Program Book

Thursday, September 30 through Friday, October 8, 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.

*UMS Co-Commission*

### Laurie Anderson:

#### *Songs and Stories from Moby Dick*

3

Thursday, September 30, 8:00pm

Friday, October 1, 8:00pm

Saturday, October 2, 8:00pm

Power Center

### Detroit Symphony Orchestra

13

Neeme Järvi, *conductor*

Sergei Leiferkus, *bass-baritone*

Estonian National Male Choir

Men of the UMS Choral Union

Sunday, October 3, 4:00pm

Hill Auditorium

### *Season Opening Dinner*

Andrea Marcovicci

Sunday, October 3, 6:30pm

Michigan League Ballroom

### Amalia Hernández'

#### **Ballet Folklórico de México**

27

Tuesday, October 5, 8:00pm

Wednesday, October 6, 7:00pm

Power Center

### Paco Peña and Inti-Illimani

35

Friday, October 8, 8:00pm

Michigan Theater



# University Musical Society

of the University of Michigan • Ann Arbor



SANKAI JUKU

## Moondrunk

Da Camera of Houston  
Conceived by Sarah Rothenberg  
Choreography and Stage Direction  
by John Kelly

Lucy Shelton, soprano

Friday, October 22, 8 P.M.  
Power Center

Arnold Schoenberg's shockingly original and hauntingly imaginative masterpiece, *Pierrot Lunaire*, is brought to life by Lucy Shelton, John Kelly and dancers in this fantastical evening that begins with the intoxicating waltzes of Johannes Strauss and the late piano works of Johannes Brahms.

## Sankai Juku *Hiyomeki*

Within a Gentle Vibration  
and Agitation

Ushio Amagatsu, director,  
choreographer and designer

Wednesday, October 27, 8 P.M.  
Power Center

Electrifying the stage with measured movement emanating from the human soul, Sankai Juku's beautifully crafted, luminous and enigmatic productions mesmerize audiences through body, light, and spellbinding stage-craft, revealing the art of self-expression through inner control.

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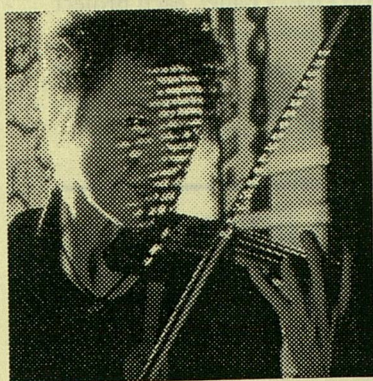
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## 1999-2000 Dance Series

*Women of Dance • Dance-Theatre*  
*• Music-Theatre*

UMS Co-Commission

### **Laurie Anderson**

#### ***Songs and Stories from Moby Dick***

Thursday, September 30, 8 p.m.

Friday, October 1, 8 p.m.

Saturday, October 2, 8 p.m.

### **Lyons Opera Ballet**

Mats Ek's *Carmen* \*\*

Saturday, October 16, 8 p.m.

Sunday, October 17, 2 p.m.

### **Bebe Miller Company**

#### ***Going to the Wall***

Saturday, January 15, 8 p.m.

### **Meredith Monk**

#### ***Magic Frequencies: A Science***

Fiction Chamber Opera

Wednesday, February 9, 8 p.m.

UMS Co-Commission

### **Martha Clarke**

#### ***Vers la flamme* \*\***

Friday, February 11, 8 p.m.

### **Trisha Brown Company**

Tuesday, April 11, 8 p.m.

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All performances at the Power Center.

\*\*This performance includes nudity and adult situations.

Call UMS at 734.764.2538 for more information.



**T**he 1999-2000 Dance Series celebrates the women of today's modern dance and dance-theatre.

In addition, it celebrates the spirit of innovation and exploration these women embody as they continue to break down labels and barriers into music-theatre, and that wonderfully label-less, late-twentieth-century genre: the interdisciplinary work.

If ever there were an art form that has been dominated by women, it is modern dance. Pioneering individuals in the first half of this century such as Isadora Duncan, Martha Graham, Ruth St. Denis, Pearl Primus, Doris Humphrey, Katherine Dunham and Mary Wigman changed the perception of the dancer's female body from an idealized ballerina performing choreography by men into an expressive, liberated individual with her own stories to tell. These and many other women dancers and choreographers have had a profound impact on dance in this century, and on the larger world of dance-theatre.

At UMS, 1999-2000 showcases contemporary women who have inherited this creative legacy of expression from their artistic "mothers." Some works are "pure" dance while others celebrate the boundless blurring of genres, merging movement and storytelling with theatre and vocal, chamber and electronic music, producing living works of art that

speak to the audience through multiple artistic voices. With the exception of the Lyon Opera Ballet, each project has a visionary woman at the helm, a woman whose work exhibits the diversity and breadth of contemporary women's artistic expression.

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## **So why does Laurie Anderson open the "dance" season?**

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To many, Laurie Anderson's work and career embody the spirit of those women who first trailblazed their way onto modern dance stages. While "labeled" a performance artist, she has consistently engaged her audiences in new ways of thinking about what music and music-theatre can be. Laurie Anderson continues to intrigue, entertain and challenge us with her multi-media presentations. Her artistic career has cast her in roles as various as visual artist, composer, poet, photographer, filmmaker, ventriloquist, electronics whiz, vocalist and instrumentalist. She leads us with her pathbreaking use of technology and her untiring exploration of new creative tools. In other words, she shows us the future.

*For her, a "label" will never do . . . and thus, she is a potent inspiration to a whole series devoted to women in dance, dance-theatre and music-theatre.*



UMS  
presents

# Laurie Anderson

## *Songs and Stories from Moby Dick*

Laurie Anderson, *Visual Design, Music, and Lyrics*

**Performed by** Laurie Anderson, Tom Nelis, Anthony Turner,  
Skúli Sverrisson, and Price Waldman

### **Artistic Collaborators**

Christopher Kondek, <i>Co-Visual Design</i>	Susan Hilferty, <i>Costume Design</i>
Miles Green, <i>Sound Design</i>	Bob Bielecki, <i>Electronics Design</i>
Michael Chybowski, <i>Lighting Design</i>	Ben Rubin, <i>Video Systems Design</i>
James Schuette, <i>Co-Set Design</i>	Anne Bogart, <i>Staging Co-Direction</i>

Julie Crosby, *General Management*  
Bohdan Bushell, *Production Management*  
Lisa Porter, *Production Stage Management*

### **Program**

Thursday Evening, September 30, 1999 at 8:00  
Friday Evening, October 1, 1999 at 8:00  
Saturday Evening, October 2, 1999 at 8:00  
Power Center, Ann Arbor, Michigan

*Following Friday and Saturday's performances, there will be a brief Meet the Artists question and answer session hosted from the stage.*

First,  
Second  
and Third  
Performances of the  
121st Season

*The photographing or sound  
recording of this concert or  
possession of any device for  
such photographing or sound  
recording is prohibited.*

Support for this program is provided by media sponsors, WDET and *Metro Times*.

*Songs and Stories from Moby Dick* is a production of the electronic theater company, Inc. with generous assistance from Love Stream Productions, agnès b., Paris.

Additional support provided by a grant from the Bohlen Foundation.

Special thanks to Professor Stephen Rush for serving as Master of Arts interviewer and to Linda Kendall for hosting the video screening. Thanks to the Institute for Research on Women and Gender, Center for Education of Women, U-M Museum of Art, and the School of Art and Architecture for collaboration with this residency.

*Songs and Stories from Moby Dick* is Co-Commissioned and Presented by:  
Brooklyn Academy of Music, Brooklyn, NY  
CalPerformances, Berkeley, CA  
Festival d'Automne à Paris/MC 93 Bobigny, Paris, France  
Prince Music Theater, Philadelphia, PA  
Spoleto Festival USA, Charleston, SC  
UCLA Center for the Performing Arts, Los Angeles, CA  
University Musical Society, University of Michigan, Ann Arbor, MI

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



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**Performers**

Laurie Anderson	<i>Pip, the Whale, a Reader</i>
Tom Nelis	<i>Ahab, Noah, Explorer</i>
Price Waldman	<i>The Cook, Second Mate, Running Man</i>
Anthony Turner	<i>Standing Man</i>
Miles Green	<i>Special vocal appearance as Falling Man</i>

---

**Musicians**

Laurie Anderson	<i>Violin, keyboards, guitar, Talking Stick</i>
Skúli Sverrisson	<i>Bass, prepared bass, samples</i>

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**Production Touring Staff**

Michael Smallman	<i>Production Electrician</i>
Jody Elff	<i>Front of House Audio Engineer</i>
Paul Strong	<i>Production Carpenter</i>
Daniel Hartnett	<i>Visual Systems Operator</i>
Erik Bruce	<i>Lighting Director</i>
Chad Scheer	<i>Sound System Engineer</i>
Ryan Bronz	<i>Projectionist</i>
Octavio Warnock-Graham	<i>Assistant Electrician</i>



# Songs and Stories from *Moby Dick*

by Laurie Anderson

I began to work on this project because a multimedia producer was making a series for high school kids about books. He was worried that books are disappearing and he wanted to do something that would get kids interested in reading. So he asked several artists to pick their favorite books and write monologues about why they liked them.

I chose *Moby Dick*. Although pieces of Melville's text have cropped up in some of my songs and films over the years, I hadn't really read the whole book since high school. And I was a bit nervous. I had a vague recollection of being very bored by a lot of the whaling details and technical paraphernalia. I also remember thinking that the captain and his obsession with the whale was a bit over the top, too fantastic, too Shakespearean.

Then I read it again. And it was a complete revelation. Encyclopedic in scope, the book moved through ideas about history, philosophy, science, religion and the natural world towards Melville's complex and dark conclusions about the meaning of life, fear and obsession. Being a somewhat dark person myself, I fell in love with the idea that the mysterious thing you look for your whole life will eventually eat you alive.

The project for high school kids never materialized but I read *Moby Dick* five more times in a row. I began to hear it as music. The rambling, rolling sentences, the lapses into iambic pentameter, the lyrical poems all mixed with the 'thee's' and 'thou's' of another time. And the stories? On one level, *Moby Dick* is a magnificent collection of essays and short stories about the night sky, the behavior of polar bears, theories about the origin of the universe, all entwined with

countless bits of information about rope and weather and oars and the many objects of a lost nineteenth-century world.

## Call Me Whatever

*Moby Dick* is also a *tour de force* in narrative style. With most books, it takes a few chapters to identify the author's voice. For me, the first three words ("Call me Ishmael") are among the strangest in the book. As the book unfolds, it becomes virtually impossible to find the author. He's hundreds of people: accountant, botanist, lawyer, philosopher, dreamer, preacher, historian. These narrative styles and forms of address morph rapidly. And it's this daring approach to narrative voices that I've found most exciting and original about the book. Imagistic, concise and associative, Melville built his world and inhabited it with a cast of the living and the dead. Spinoza, Noah, Job and Jonah sailed on the doomed *Pequod* just as much as Ahab, Ishmael, Pip, Queequeg and the crazy cook.

## Is *Moby Dick* a Tragedy?

Of course, from page one we know the ship will go down. Everything relentlessly moves to that vanishing point. But for me the *Pequod* is more like the *Mayflower* than the *Titanic*. When the *Titanic* sinks it's spectacular, it sinks expensive technology, money, power and *savoir faire*. It's a perversely satisfying experience, like blowing up the White House in *Independence Day*. But when the *Pequod* sinks, it takes a whole universe down with it while somehow building a new one.

So what does Melville have to say to late twentieth-century Americans? Obsessive, technological, voluble and in search of the transcendent, we're a lot like our nineteenth-century forbears. Melville's search for meaning is alternately frustrating and illuminating, multilayered and elusive, like the great white whale he searches for. For me, a



key question is asked, almost as an afterthought, at the end of Father Mapple's famous sermon, "So what is a man if he outlives the lifetime of his God?" Yes, really. What do you do when you no longer believe in the things that have driven you? How do you go on?

### Translation and Invention

Translating a complex and classic literary text into a multimedia production is a completely new kind of project for me. I've attended enough meetings of the Melville Society and read enough issues of the newsletter over the years to know that whatever I did with the book would inevitably have many gaps. Eventually I decided not to try to represent the characters but to try to catch the spirit of the book and some of

sometimes sailors, sometimes commentators or critics. Of course there is no way to tell the whole story in an evening. My goal is to translate some of my favorite parts of the book into music and images that suggest the flavor and strangeness and beauty of Melville's world. And finally to make a world of my own where ideas and obsessions take a new sensual form.

### So how much of this show is actually Melville's text?

According to my very fast computer, approximately ten percent. Sometimes I picked my favorite passages and left them alone. ("Seat thyself sultanically among the moons of Saturn...") Other times I used only an idea or phrase to build a song. ("Because in all men there reside certain

properties, occult and wondrous and hidden.") Other times, in the spirit of Melville's digressions, I just invented things and added whatever I felt like adding.

In writing lyrics and words that would be singable and sayable, I've used several methods to shorten the words and make them resonate when spoken

aloud. In addition to the discursive quality of the text, much of Melville's language rings very differently for us than for his contemporaries who knew their Bibles better. When Melville wrote "Consider the subtleness of the sea...and how its most dreaded creatures glide underwater carrying on eternal warfare since the world began," this no doubt alerted his readers that he was making a dark rhyme with "Consider the lilies of the field..." from the Sermon on the Mount, a message that expressed the polar opposite meaning, God not as benevolent provider but as prolific inventor of malevolent creatures.

---

**"I fell in love with the idea that the mysterious thing you look for your whole life will eventually eat you alive."**

---

Melville's ideas that I find the most challenging.

Visually, I've tried to create several levels for the action by making a set where characters can emerge and then be reabsorbed into a more abstract place, a device I've used in pieces like *The Nerve Bible*. The images themselves — words, water, paper, flowing textures, gritty machine fire and constellations — are meant not so much to conjure a place as to create a parallel dream world as well as to provide visual counterpoint to the sound.

As for characters, the performers in *Songs and Stories* . . . shift through many roles and voices; sometimes they're readers,



## The World of Sound

To start with, obviously Melville was unaware that whales can talk and sing. He compared them to the “tongueless crocodiles of the Nile” and most of his descriptions of them are visual or spiritual. In fact *Moby Dick* is a curiously silent book. For every description of sound there are hundreds of visual descriptions. Instead, the music is all in the words and the way they riff and trip, skip and lumber. The only actual instrument is a lone tambourine.

I once wrote to Thomas Pynchon and asked for his permission to write an opera based on *Gravity's Rainbow*. I didn't really expect an answer from this famously silent man. However, a few weeks later a letter arrived. He graciously complimented me on my idea and said of course I could do it; his only condition was that the whole opera be scored for solo banjo. Some people have the nicest way of saying no.

Musically I've tried to include many of the natural sounds of Melville's world, the clicking patterns of the sperm whale's language, the creaks and groans of a ship, wild winds. Many of the basic tracks were recorded with a small ensemble of musicians — Joey Baron on drums, Skúli Sverrisson on bass and sampled sounds, myself on keyboards and samples, with additional touches from Peter Scherer and Bill Frisell. These sounds were heavily processed with digital filters. The live string instruments that join these mixes — violin, bass, *charango* and guitar — are processed in similar ways. As usual, many of the live vocals are also run through filters.

## The Talking Stick

*The Talking Stick* is a new instrument that I designed in collaboration with a team from Interval Research and Bob Bielecki. It is a wireless instrument that can access and replicate any sound. It works on the princi-

ple of granular synthesis. This is the technique of breaking sound into tiny segments, called grains, and then playing them back in different ways. The computer rearranges the sound fragments into continuous strings or random clusters which are played back in overlapping sequences to create new textures. The grains are very short, a few hundredths of a second. Granular synthesis can sound smooth or choppy depending on the size of the grain and the rate at which they're played. The grains are like film frames. If you slow them down enough you begin to hear them separately.

Many of the voices in *Moby Dick* are phantom-like. *The Talking Stick* is a physical representation of the disembodied voice as well as an extremely physical, digital descendant of turntables.

## Melville's Bible

When I told a friend I was working on a project based on *Moby Dick* he just about went crazy. He said, “*Moby Dick?! Moby Dick?*” He said he had something for me and a few days later he brought over a big box. Inside was Melville's Bible, which Melville bought just before he began writing *Moby Dick*. It was filled with pencil notes and markings, many of which his wife had apparently erased (their relationship being far from idyllic).

My friend, who had gotten the Bible at Sotheby's, had checked through the Morgan Library and their contacts with the FBI, to see if it would be possible to reconstruct the passages that had been erased. The consensus was that this would have been possible if the marks had been erased thirty years ago, but not a hundred and fifty. So I went combing through the Bible with a magnifying glass, looking for little marks, signs, anything that might have something to do with a whale.

And then I found it. Isaiah 27:1. “In that day the Lord with his sore and great



and strong sword shall punish leviathan the piercing serpent, even leviathan that crooked serpent; and he shall slay the dragon that is in the sea." Next to this verse was a check mark and a long squiggle. And I thought, 'That's it! The whale is his snake and the ocean is his garden, the place where he works out good and evil.'

*Songs and Stories from Moby Dick* is in the end a kind of palimpsest, a piece of paper that is constantly being erased reinterpreted and re-shaped through many different lenses and filters. It has been a fascinating frustrating and wild journey for me, trying first to understand the book and then to bring it to life in a new way. Melville dedicated *Moby Dick* to his friend Nathaniel Hawthorne whose approval he sought throughout the writing of the book. Disappointed by Hawthorne's reaction, Melville dedicated his next book to a mountain. *Songs and Stories from Moby Dick* is dedicated to Herman Melville and to his search for the unknowable.

*Special thanks to Bill T. Jones for his ideas on movement; Clifford Ross for the loan of Melville's Bible; Rande Brown for her tireless and inventive input; Michael Morris for his continued support; Jeff Halpern, Benny Diggs and Steve Lutvak for vocal coaching; Arto Lindsay, Tomand Andy, and Greg Cohen for musical input; Lou Reed for his guidance, forbearance and love.*

**L**aurie Anderson, one of the premiere performance artists in the world, has consistently intrigued, entertained and challenged audiences with her multimedia presentations. Anderson's artistic career has cast her in roles as various as visual artist, composer, poet, photographer, filmmaker, ventriloquist, electronics whiz, vocalist and instrumentalist.

Laurie Anderson's "O Superman" launched her recording career, rising to number two on the British pop charts and subsequently appearing on *Big Science*, the



Laurie Anderson



first of seven albums for Warner Bros., including *Mister Heartbreak*, *United States Live*, *Strange Angels*, *Bright Red*, and the soundtrack to the feature film *Home of the Brave*. Laurie is currently recording her first release for Nonesuch Records, *Songs and Stories from Moby Dick*, while her award winning CD-ROM *Puppet Motel* has just been re-released by Voyager.

Ms. Anderson has toured the US and the world numerous times with shows ranging from simple spoken word performances to elaborate multimedia events. Prior to the current production of *Songs and Stories from Moby Dick*, she toured the world with both her one person show *The Speed of Darkness* and her major multimedia stage production *The Nerve Bible*.

Ms. Anderson's work as a visual artist was most recently on view in June 1998 in her major installation *Dal Vivo* at the Prada Gallery in Milan. Her work has also been exhibited at the Guggenheim Museum in Soho as well as in Europe. Abrams will publish the first major career retrospective of Ms. Anderson's work in a volume that will be released in early 2000. The Sean Kelly Gallery, New York, represents Ms. Anderson's visual artwork.

Ms. Anderson has created numerous videos and films, and has contributed music to films by Wim Wenders and Jonathan Demme and dance pieces by Bill T. Jones, Trisha Brown, Molissa Fenley and others. She has created pieces for National Public Radio, The BBC and Expo '92 in Seville. In 1997 she curated the two-week Meltdown festival at Royal Festival Hall in London. Dennis Russell Davies and the American Composers Orchestra recently commissioned Ms. Anderson to write an original musical work for Orchestra. The piece, which is based on the life of Amelia Earhart, will have its world première at Carnegie Hall in February 2000.

Recognized worldwide as a leader in the pathbreaking use of technology in the arts, Ms. Anderson is currently working with Interval Research Corporation, a research and development laboratory founded by Paul Allen and David Liddle, in the exploration of new creative tools, including the *Talking Sticks* seen and heard in this performance.

*These performances of Songs and Stories from Moby Dick represent the debut performances of Laurie Anderson under UMS auspices.*

**Bob Bielecki** (*Electronics Design*) is known for his engineering, recording, and sound design contributions to the works of a long list of innovative artists in music, performance, and theatre. His work with Laurie Anderson dates from the mid-1970s. Presently, he is working with binaural sound imaging and processing with application to virtual reality systems.

**Anne Bogart** (*Staging Co-Direction*) is Artistic Director of the SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a recipient of two OBIEs and a Bessie Award, and she is an associate professor at Columbia University. Recent works with SITI include: *Culture of Desire*, *Small Lives/Big Dreams*, *The Medium*, *Private Lives*, *Miss Julie*, and *Orestes*. Other recent productions include *Seven Deadly Sins* for New York City Opera; *Marathon Dancing* and *Another Person is a Foreign Country* for EnGarde Arts; *Escape from Paradise* and *The Baltimore Waltz* with Circle Rep; *In the Jungle of Cities* for NY Shakespeare Festival; as well as works for Hartford Stage, San Diego Rep, Actors Theater of Louisville, Ontological-Hysteric, Houston's Alley Theater, The Wexner Center, and the Humana Festival of New American Plays.



**Bohdan Bushell** (*Production Management*) is on his second tour with Laurie Anderson. *The Nerve Bible* began a string of projects including *dancing in the moonlight in her wigwam hair* at the Guggenheim SoHo and in London, *Dal Vivo* in Milan, *Whirlwind* in Berlin, and her most recent show at Artists Space. Other work includes off-Broadway's Blue Man Group's *Tubes* and *The Good Times Are Killing Me*, as well as four seasons with Second Stage Theater.

**Michael Chybowski** (*Lighting Design*) won the 1999 OBIE Award for *Wit*. Other recent designs include *Cymbeline* and *Henry VIII* for NY Shakespeare Festival, *A Midsummer Night's Dream* at Trinity Rep, and *The Bacchae*, *Taming of the Shrew*, *A Jungle of Cities*, and *The Wild Duck* at American Repertory Theatre, Cambridge, where he was the resident designer for the 1997-98 season. Other recent work includes *The Grey Zone* (Lucille Lortel Award for best off-Broadway lighting design), *A Question of Mercy* at its première at NY Theatre Workshop, and *Bach's Falling Down Stairs*, a collaboration between Mark Morris and Yo-Yo Ma that was performed in New York and on PBS.

**Julie Crosby** (*General Management*) has managed theatre productions on Broadway and in Europe, including the Royal Shakespeare Company's *Carrie*, *Black & Blue*, *Tango Pasion*, *Andre Heller's Wonderhouse*, and the NY Shakespeare Festival's *On The Town*. Previously, Ms. Crosby was Associate Producer for the Robert Altman film of *Black & Blue*, a negotiator for Actors' Equity Association, and a fundraising consultant for the Joffrey Ballet School. A President's Fellow at Columbia University, she is presently completing her doctorate in medieval literature.

**Miles Green** (*Performer/Sound Design*) has worked with Laurie Anderson for ten years. He also has worked as a composer and sound designer for AT&T's Interactive Television trials, and for the CD-ROM projections of IBM, Sony, MCI, Sotheby's, and The Smithsonian. He has engineered recordings for Philip Glass, John Cale, and David Byrne, and composed, scored and designed sound for numerous productions, including work for Robert Woodruff, David Gordon, Mabou Mines, and William Pomerantz. Mr. Green is also a singer/songwriter whose work can be heard at [www.milesgreen.com](http://www.milesgreen.com).

**Christopher Kondek** (*Co-Visual Design*) has been designing video for theater for the last ten years. His credit include *Brace Up!*, *The Emperor Jones*, and *Fish Story* for The Wooster Group, Robert Wilson's *DDD III: The Days Before*, and Laurie Anderson's *The Nerve Bible*. He is presently living in Berlin and working on a new opera by composer Michael Nyman.

**Tom Nelis** (*Performer*) recent NYC credits include Oscar Wilde in *Gross Indecency: The Three Trials of Oscar Wilde*, Richard Foreman's *Pearls for Pigs*, the title role in *Henry VI* (NY Shakespeare Festival), and *Hot Mouth* at the Manhattan Theater Club. He was awarded an OBIE for his portrayal of Marshal McLuhan in *The Medium* by Anne Bogart's SITI Company. A founding member of SITI, he is also in the *a cappella* ensemble Hot Mouth. He has toured the world with directors Anne Bogart, Tadashi Suzuki, Richard Foreman, and now, happily, Laurie Anderson. Mr. Nelis received his MFA from the University of California at San Diego.

**Lisa Porter** (*Production Stage Management*) has stage managed for Hal Hartley's *Soon* (Salzburg and Antwerp), Richard Foreman's



*Pearls for Pigs* (off-Broadway and international tour), *Venus* (NY Shakespeare Festival and Yale Rep), Ong Keng Sen's *Workhorse Afloat* (Singapore), and Robert Wilson's *Hamlet: A Monologue* (Paris). Other credits include work at the Old Globe Theatre, Playwrights Horizons, and the Berkshire Theatre Festival.

**Ben Rubin** (*Video Systems Design*) is a video and sound artist whose work has been seen in New York at the Whitney Museum/Philip Morris, Ricco Marresca Gallery, Creative Time's Brooklyn Bridge Anchorage Exhibition, at Calgary's Nickel Arts Museum, and at Japan's Hakone Open Air Museum. He teaches in NYU's Interactive Telecommunications Program, and he has been awarded artistic residencies at the Banff Centre for the Arts in Canada and at the STEIM Foundation in Holland. In 1989, Mr. Rubin received his Master of Science degree in Visual Studies at MIT.

**James Schuette** (*Co-Set Design*) has worked with Anne Bogart and SITI on *Bob*, *Culture of Desire*, *Alice Underground*, *The Adding Machine*, and *Private Lives*; and with Tina Landau on *Space & Time to Burn*, *States of Independence*, *Stonewall*, *Orestes*, *Trojan Women: A Love Story*, and *Saturn Returns*. Other work includes *The Treatement*, *Chang Fragments* and *Insurrection: Holding History* at The Public Theater; *Lypsinka!*, *A Day in the Life*, *The Secretaries*, and *Quills* for NY Theatre Workshop, *Seven Deadly Sins* for NY City Opera; *Transatlantic* for Minnesota Opera; *The Outcast* at Brooklyn Academy of Music; *Berlin Circle* at Steppenwolf, and *Floyd Collins* at the Old Globe, The Prince Theater (Philadelphia), and The Goodman. He is a graduate of the Yale School of Drama.

**Skúli Sverrisson** (*Bass, prepared bass, samples*) was born in Reykjavik, Iceland, and has since performed around the world. His

work in experimental and improvised music spans over fifteen years and over fifty recordings. Mr. Sverrisson's group Pachora recently released their second compact disc, *Unn*, on Knitting Factory Works. Other releases include Mr. Sverrisson's solo work *Seremonie* on Extreme Music, and his duos *Desist* with Anthony Burr and *Kjar* with Hilmar Jensson. Mr. Sverrisson is currently working with Laurie Anderson on the recording of *Songs and Stories from Moby Dick* for Nonesuch.

**Anthony Turner** (*Performer*) enjoys success in a variety of musical areas. He was presented in recital in the inaugural concert at the American Classical Music Hall of Fame in Cincinnati. In 1997 he traveled to Helsinki for the first recording in English of songs by Finnish composer Heikki Sarmanto. In 1996 Mr. Turner was the featured soloist with Jessye Norman in a benefit concert for AIDS in New York City. In demand as a solo recitalist, his programs include works by Bach, Brahms, Respighi, Duparc, and the African-American composers Edward Boatner, Margaret Bonds, Mark Fax, and John Work.

**Price Waldman** (*Performer*) has been seen regionally in *Richard III* and *A Christmas Carol* (Great Lakes Theatre Festival), *Romeo and Juliet* (Portland Stage), *Into the Woods* (Pioneer Theatre Company), *Esmeralda* (St. Louis Repertory), and *Sweeney Todd* (Goodspeed). His off-Broadway credits include *The Jungle Book*, *The Wind in the Willows*, and works with the HartsHorn Theatre Company and York Theatre Company. He is a graduate of Oberlin College and Conservatory, and the Professional Theatre Training Program at the University of Delaware. His earliest experience with Melville was as a member of the children's chorus of *Billy Budd* at the Metropolitan Opera.



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## **Phantom Band**

Laurie Anderson

*Vocals, keyboards, various instruments,  
digital processing*

Joey Baron

*Percussion*

Charlie Giordano

*Accordion*

Skúli Sverrisson

*Bass, sampler*

Additional pre-recorded tracks co-produced with Greg Cohen and engineered by Dante DeSole. Additional pre-recorded vocals by Tom Nelis and Price Waldman.

Sound System provided by EAW.

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## **Visuals**

Christopher Kondek

*Animation and principal  
photography*

Laurie Anderson

*Water photography and additional  
animation*

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## **Interval Research Talking Stick Development Team**

Bob Adams, Jesse Dorogusker, Dominic  
Robson, Geoff Smith

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## **Production Staff**

Rande Brown

*Dramaturgy*

Guy Lesser

*Dramaturgy*

Laura Josepher

*Assistant Direction*

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With special thanks to Larry R. Larson, Robin Danar, Norene Maciwoda, and the generous support of Interval Research Corporation.

Sample of Allen Ginsberg reading from his poem "America" from *Holy Roll, Jelly Roll*, Rhino Records, 1994.

Visit Laurie Anderson on the Internet at [www.laurieanderson.com](http://www.laurieanderson.com).



UMS Advisory  
Committee  
and  
Bank One  
present

# Andrea Marcovicci

with

GLENN MEHRBACH, piano

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Sunday Evening, October 3, 1999 at 6:30  
Michigan League Ballroom  
Ann Arbor, Michigan

## *Season Opening Dinner*

**I'll Be Seeing You:**

**Love Songs of World War II**

*Andrea Marcovicci will announce her selections  
from the stage.*

---

Special thanks to Jorge Solis and Bank One, Michigan  
for their sponsorship of this event.



**A**ndrea Marcovicci, "torch singer, spellbinder, heartbreaker" (*People*), was hailed as the "most Sinatra-like" of the new generation of cabaret performers by *Life* magazine. "The most throbbingly irresistible voice in cabaret" enthused *New York* magazine, while Stephen Holden wrote in *The New York Times*, "Andrea Marcovicci has an incandescent enthusiasm and a masterly balance between poignancy and wit."

Andrea Marcovicci began her career in the entertainment world in 1971 as an actress on the daytime television series *Love is a Many Splendored Thing*. She made her Broadway debut with Howard Kell in *Ambassador*, the musical adaptation of the novel by Henry James. Ms. Marcovicci received rave reviews for her performances in the leading roles of the American Conservatory Theater productions of *St. Joan* (1989), *Burn This* (1990) and *Cat on a Hot Tin Roof* (1991), breaking every existing attendance record for A.C.T. She also appeared as Carmen in Frank D. Gilroy's play *Any Given Day*, which had its world premiere at Longacre Theater in 1993. Most recently, she starred in the Reprise! production of *Finian's Rainbow* in Los Angeles.

Ms. Marcovicci pursues an active cabaret and concert schedule to the delight of loyal audiences throughout the country. She made her San Francisco Pops debut before an audience of 5,000 in the summer of 1991 and followed that up with an appearance the next summer. In November 1993, Ms. Marcovicci made her Carnegie Hall solo debut with the American Symphony Orchestra before a sold-out audience. In February 1995 she appeared again with the American Symphony in her one-woman show "I'll Be Seeing You:



Andrea Marcovicci

Love Songs of World War II" at Lincoln Center's Avery Fisher Hall. The orchestra was under the direction of Ms. Marcovicci's longtime musical director, Glenn Mehrbach. She has been a guest artist with orchestras in Minneapolis, Chicago, Milwaukee, Ft. Worth, Naples, San Jose, Santa Rosa and Costa Mesa, and made her Australian debut at the Melbourne Arts Festival in October 1998.

Andrea Marcovicci has performed at the White House and, in recognition of her accomplishments in the arts, received an honorary doctorate from Trinity College in Hartford, Connecticut. She debuted "Some Other Time," a celebration of the songs of Mabel Mercer, at the Oak Room of New York's legendary Algonquin Hotel in the fall of 1997. This engagement marked Ms. Marcovicci's tenth anniversary at the Algonquin. For her eleventh season she performed an evening of Noel Coward, which was commissioned by the New York



Philharmonic and given its debut at Lincoln Center in April 1998.

She makes her home in Los Angeles with her husband, actor Daniel Reichert, and daughter, Alice.

*Tonight's performance marks Andrea Marcovicci's debut under UMS auspices.*

**G**lenn Mehrbach wrote the book, music and lyrics for *Four Love* (Theatre of N.O.T.E.), *A Musical Therapy*, *Portraits* and *Cabaret Godot* (Theatre West), music and lyrics for *Bum's Rush* (Theatre of N.O.T.E.), and co-composed the scores to *The Magic Prison: Emily Dickinson in Words and Music* (Theatre West) and *Yearbook: The High School Musical* (published by Dramatic Publishing).

As conductor and arranger for Andrea Marcovicci, Mr. Mehrbach has appeared on the *Tonight Show*, at Carnegie Hall and Town Hall in New York City, and is represented as a composer on her albums *New Words* and *What Is Love*. With Ms. Marcovicci, he has arranged for and conducted major symphony orchestras, and has produced and/or arranged each of Andrea's nine CDs.

Mr. Mehrbach's compositions have been heard at Symphony Space and Carnegie Hall. His songs have been sung by Andrea Marcovicci, Barbara Fasano, Marilyn Volpe, Michael Bonnabel, The Toronto Gay Men's Chorus and many others throughout the country. He is a member of ASCAP, by whom he has been granted awards for his work in musical theatre and cabaret.

*Tonight's performance marks Glenn Mehrbach's debut under UMS auspices.*

## MENU

### APPETIZER

Trio of seafood sausage, duck parfait, and grilled marinated portobello mushroom

### ENTRÉE

Asian chicken roulade with vegetables and sesame glaze

### VEGETARIAN ENTRÉE

Risotto and wild mushroom torte

### DESSERT

Pear shortcake with almond cream and light caramel sauce

### WINES

Côtes du Rhône

Village Blanc

&

Ravenswood Vintners Blend

Red Zinfandel



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UMS 1999 Season Opening Dinner Committee

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# Detroit Symphony Orchestra

Neeme Järvi, *conductor*

Sergei Leiferkus, *bass-baritone*  
Estonian National Male Choir  
Men of the UMS Choral Union

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## Program

Sunday Afternoon, October 3, 1999 at 4:00  
Hill Auditorium, Ann Arbor, Michigan

*Villem Kapp*

### Nordic Coast

*Edvard Grieg*

### Holberg Suite, Op. 40 (*Aus Holberg's Zeit*)

Prelude  
Sarabande  
Gavotte-Musette  
Air  
Rigaudon

## INTERMISSION

*Dmitri Shostakovich*

### Symphony No. 13, Op. 113 (Babi Yar)

Babi Yar (Adagio – Più mosso – Adagio – Allegretto – Adagio)  
Humour (Allegretto)  
In the Store (Adagio – *attacca*:)  
Fears (Largo – Moderato – Largo – Allegro – Largo – *attacca*:)  
A Career (Allegretto)

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Fourth Performance  
of the 121st Season

This performance is sponsored by Bank One, Michigan.

121st Annual Choral  
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**Large print programs are available upon request.**



## Nordic Coast

Villem Kapp

Born September 7, 1913 in Suure-Jaani,  
Estonia

Died March 24, 1964 in Tallinn, Estonia

*Villem Kapp's Nordic Coast dates from 1958. The score calls for men's chorus and an orchestra of two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, snare drum, cymbals, bass drum, harp, and strings.*

Villem Kapp was part of a musical dynasty in his native Estonia, one that began with his uncle Artur Kapp and included his cousin Eugen Kapp, perhaps the most noted of the family outside their native land.

Villem studied first with his uncle, then went on to the Tallinn Conservatory, taking a professorship after he graduated in 1944, and remained in that post the rest of his life. He wrote in a variety of genres, including two symphonies, four cantatas (of which *Nordic Coast* is one), music for piano and for various chamber ensembles. His opera *Lembitu*, which recounts the tale of a medieval Estonian hero, brought him the widest acclaim.

The theme of that opera runs parallel to that of *Nordic Coast*, though the meaning of the latter is cloaked in metaphorical words. For centuries, Estonia has been a land at the crossroads, overrun at various times by Germans, Swedes, and Russians. In Kapp's own time, he saw his country whipsawed between Nazi and Soviet armies; he did not live long enough to see Estonia return to an independent republic.

The poetry, by Kersti Merilaas, dwells on the theme of water pounding against rock: "The waves vent all their fury, but the rock stays fast." To set these evocative words, Kapp employs a full-blooded, urgent style, not modern in any significant sense, but apt

to its subject. With Estonia then firmly under the Soviet thumb, an overt expression of independence might have been denied performance, while Kapp's more guarded assertions carried his message just as surely to those inclined to listen.

## Holberg Suite, Op. 40

(*Aus Holberg's Zeit*)

Edvard Hagerup Grieg

Born June 15, 1843 in Bergen, Norway

Died September 4, 1907 in Bergen

Edvard Grieg wrote the first version of his *Holberg Suite* for piano, in the summer of 1884. He arranged it for strings later that year, and conducted the first performance in Bergen, on March 13, 1885.

Ludvig Holberg was a seventeenth-century Norwegian playwright. While his reputation never carried far beyond his native country, he was always revered there, and in December 1884, his hometown of Bergen set out to honor the 200th anniversary of his birth with the building of a statue and a concert.

Grieg, a native of the same town and Norway's most prominent composer, was a natural choice to compose the music for a cantata. He was loathe to write for such ceremonial occasions, and he grumbled about the cantata while he was at work on it, and put it aside after conducting the first performance. He refused to give it an opus number or to include it in the list of his works.

Much more to his liking was an unofficial piece he wrote at the same time, a piano suite that mimicked the forms of the Baroque period. It is not quite certain that he wrote the piano version first and soon after arranged it for string orchestra. In any case, it has circulated most widely in its string-orchestra version, and the writing for strings is knowing and euphonious.



The movements include a *sarabande*, that was traditionally included in the seventeenth-century orchestral suite; as well as three other dances, a *gavotte*, an *air*, and a *rigaudon*, that find equivalents in the suites of Bach and Handel. The *prelude*, more commonly found in keyboard music, is a ceremonial opener that creates the clangor of a full orchestra through spacious and careful scoring.

## Symphony No. 13, Op. 113

(Babi Yar)

Dmitri Shostakovich

Born September 25, 1906 in Leningrad, Russia

Died August 9, 1975 in Moscow

Kiril Kondrashin conducted the first performance of Dmitri Shostakovich's Symphony No. 13 in the Great Hall of the Moscow Conservatory on December 18, 1962. The score calls for two flutes and piccolo, three oboes (one doubling English horn), three clarinets (one doubling E-flat clarinet and bass clarinet), two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, snare drum, wood block, castanets, cymbals, bass drum, tam-tam, whip, glockenspiel, xylophone, chimes, celesta, piano, harp, strings, bass solo, and men's chorus.

Over his long career, Shostakovich wove a slalom course around the constant changes in Soviet politics. During the brief periods when the party line dictated free expression, he composed works as daring as his *Symphony No. 4*. When the cultural establishment decreed strict conformity, he toed the line, or encoded his true feelings, as in the outwardly apologetic but inwardly subversive *Symphony No. 5*.

*Symphony No. 13* was born during the cultural thaw of the early 1960s, the third

period of de-Stalinization since the dictator's death in 1953. The poet Yevgeny Yevtushenko was one of the first to test the waters with his poem "Babi Yar," an indictment both of Nazi atrocities on Russian soil during World War II and of continuing anti-Semitism in the Soviet Union.

The title of Yevtushenko's poem refers to the ravine near Kiev, where Nazi troops, aided by sympathetic Russians, murdered more than 33,000 Jews over two days in 1941. The slaughterers had to work in shifts, and when their work was done, they covered piles of corpses with a thin layer of soil. Two years later, the Nazis tried to bury their tracks by exhuming and burning the remains. Even after the war, Soviet authorities balked at building a memorial and refused to admit the complicity of their own countrymen.

Yevtushenko's poem struck Shostakovich like lightning, and he set it to music even before he had the poet's permission. To this first movement, he quickly added settings of three more existing poems by Yevtushenko. As the collaboration gathered steam, the poet provided one more poem, "Fears," for what had by then become Shostakovich's *Symphony No. 13*.

Party hacks tried to sabotage the premiere, and did force some changes in the poetry. Only two performances apparently took place before the party banned the work altogether. It remains today, more than a quarter of a century later, as an unblinking *j'accuse* against intolerance in every guise. For his hour-long setting, the composer deferred to the poet, keeping the orchestra mostly in the background, but drawing in sharp, bold strokes that recall the first streaks of Russian nationalism, in the works of Glinka and Mussorgsky.

*Program notes by Michael Fleming.*



## Symphony No. 13

### I. Babi Yar

#### *Chorus*

There is no memorial above Babi Yar.  
The steep ravine is like a crude tombstone.  
I'm frightened.  
I feel as old today as the Jewish race itself.

#### *Solo*

I feel now that I am a Jew.  
Here I wander through ancient Egypt.  
And here I hang on the cross and die,  
and I still bear the mark of the nails.  
I feel that I am Dreyfus in my mind.  
Denounced and judged by the bourgeois  
rabble.  
I am behind bars. I am encircled.  
Persecuted, spat on, slandered.  
And fine ladies with lace frills  
squeal and poke their parasols into my face.  
I feel that I am a little boy in Bialystok.<sup>1</sup>

#### *Chorus*

Blood is spattered over the floor.  
The ringleaders in the tavern are getting brutal,  
they smell of vodka and onions.

#### *Solo*

I'm kicked to the ground, I'm powerless.  
In vain I beg the persecutors.

#### *Chorus*

They guffaw, "Kill the Yids! Save Russia!"  
A grain merchant beats up my mother.

#### *Solo*

Oh, my Russian people,  
I know — you are internationalists at heart.  
But there have been those with soiled hands  
who abused your good name.  
I know that my land is good.  
How filthy that without the slightest shame  
the anti-Semites proclaimed themselves

#### *Solo & Chorus*

"The Union of the Russian People!"

#### *Solo*

I feel that I am Anne Frank,  
as tender as a shoot in April.  
I am in love and have no need of words.  
But we need to look at each other.  
How little we can see or smell!  
The leaves and the sky are shut off from us.  
But there is a lot we can do — tenderly,  
we can embrace each other in the dark room!

#### *Chorus*

"Someone's coming?"

#### *Solo*

"Don't be frightened. These are  
the sounds of spring, spring is coming,  
Come to me.  
Give me your lips quickly!"

#### *Chorus*

"They're breaking down the door?"

#### *Solo*

"No! It's the ice breaking!"

#### *Chorus*

Above Babi Yar the wild grass rustles,  
the trees look threatening, as though in  
judgment.  
Here everything silently screams, and,  
baring my head,  
I feel as though I am slowly turning grey.

#### *Solo*

And I become a long, soundless scream  
above the thousands and thousands  
buried here.  
I am each old man who was shot here.  
I am each child who was shot here.  
No part of me can ever forget this.

<sup>1</sup> Scene of a Jewish pogrom in June 1906



*Chorus*

Let the "Internationale" thunder out  
when the last anti-Semite  
on the earth has finally been buried.

*Solo*

There is no Jewish blood in my blood.  
But I feel the loathsome hatred  
of all anti-Semites as though I were a Jew —

*Solo & Chorus*

And that is why I am a true Russian!

Wearing a threadbare little overcoat,  
downcast and seemingly repentant,  
caught as a political prisoner,  
he went to his execution.

Everything about him displayed submission,  
resignation to the life hereafter,  
when he suddenly wriggled out of his coat,  
waved his hand and – bye-bye!

They've hidden humour away in dungeons,  
but they hadn't a hope in hell.  
He passed straight through  
bars and stone walls.

Clearing his throat from a cold,  
like a rank-and-file soldier,  
he was a popular tune marching along  
with a rifle to the Winter Palace.<sup>3</sup>

He's quite used to dark looks,  
they don't worry him at all,  
and from time to time humour  
looks at himself humorously.

He's eternal. He's artful. And quick,  
he gets through everyone and everything.  
So then, three cheers for humour!  
He's a brave fellow!

<sup>1</sup> The chorus acts as a kind of refrain, echoing and repeating words and phrases sung by the Solo.

<sup>2</sup> Legendary folk hero from Bokhara – a kind of Tyl Eulenspiegel/Robin Hood, who made fools of the rich and helped the poor.

<sup>3</sup> In 1917 the revolutionary soldiers stormed the Winter Palace of the Tsar chanting a limerick written by Mayakovsky.

## II. Humour

*Solo & Chorus*<sup>1</sup>

Tsars, kings, emperors,  
rulers of all the world  
have commanded parades  
but couldn't command humour.

In the palaces of the great,  
spending their days sleekly reclining,  
Aesop the vagrant turned up  
and they would all seem like beggars.

In houses where a hypocrite had left  
his wretched little footprints,  
Mullah Nasredin's<sup>2</sup> jokes would demolish  
trivialities like pieces on a chessboard!...

They've wanted to buy humour,  
but he just wouldn't be bought!  
They've wanted to kill humour,  
but humour gave them the finger.

Fighting him's a tough job.  
They've never stopped executing him.  
His chopped-off head  
was stuck onto a soldier's pike.

But as soon as the clown's pipes  
struck up their tune,  
he screeched out, "I'm here!"  
and broke into a jaunty dance.



### III. In the Store

#### *Solo*

Some with shawls, some with scarves,  
as though to some heroic enterprise or to work,  
into the store one by one  
the women silently come.

#### *Chorus*

Oh, the rattling of their cans,  
the clanking of bottles and pans!  
There's a smell of onions, cucumbers,  
a smell of "Kabul" sauce.

#### *Solo*

I'm shivering as I queue up for the cash desk,  
but as I inch forward towards it,  
from the breath of so many women  
a warmth spreads round the store.

#### *Solo/Chorus*

They wait quietly,  
their families' guardian angels,  
and they grasp in their hands  
their hard-earned money.

#### *Solo/Chorus*

These are the women of Russia.  
They honour us and they judge us.  
They have mixed concrete,  
and ploughed, and mown...  
They have endured everything,  
they will continue to endure everything.

#### *Solo*

Nothing in the world is beyond them –  
they have been granted such strength!

#### *Solo & Chorus*

It is shameful to short-change them!  
It is sinful to short-weigh them!

#### *Solo/Chorus*

As I shove dumplings into my pocket  
I sternly and quietly observe  
their pious hands  
weary from carrying their shopping bags.



Classical

### Recommended Recordings

Shostakovich Symphony No. 13 "Babi Yar"  
with Neeme Järvi,  
Estonian National Men's Choir and the  
Gothenburg Symphony Orchestra  
(Deutsche Grammophon)

Encores  
with Neeme Järvi and the  
Detroit Symphony  
(Chandos)

Mussorgsky, Songs V. 1  
with Sergei Leiferkus  
(Conifer)

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### IV. Fears

#### *Chorus*

Fears are dying out in Russia,  
like the wraiths of bygone years;  
only in church porches, like old women,  
here and there they still beg for bread.

#### *Solo*

I remember when they were powerful  
and mighty  
at the court of the lie triumphant.  
Fears slithered everywhere, like shadows,  
penetrating every floor.

They stealthily subdued people  
and branded their mark on everyone:



when we should have kept silent they taught  
us to scream,  
and to keep silent when we should have  
screamed.

All this seems remote today.  
It is even strange to remember now.  
The secret fear of an anonymous  
denunciation,  
the secret fear of a knock at the door.

Yes, and the fear of speaking to foreigners?  
Foreigners?...even to your wife!  
Yes, and that unaccountable fear of being left,  
after a march, alone with the silence?

*Chorus*  
We weren't afraid of construction work  
in blizzards  
or of going into battle under shell-fire,  
but at times we were mortally afraid  
of talking to ourselves.

We weren't destroyed or corrupted,  
and it is not for nothing that now  
Russia, victorious over her own fears,  
inspires greater fear in her enemies.

*Solo*  
I see new fears dawning:  
the fear of being untrue to one's country,  
the fear of dishonestly debasing ideas  
which are self-evident truths;

The fear of boasting oneself into a stupor,  
the fear of parroting someone else's words,  
the fear of humiliating others with distrust  
and of trusting oneself overmuch.

*Chorus*  
Fears are dying out in Russia.

*Solo*  
And while I am writing these lines,  
at times unintentionally hurrying,  
I write haunted by the single fear  
of not writing with all my strength.

## V. A Career

*Solo/Chorus*  
the priests kept on saying that Galileo  
was dangerous and foolish.  
But, as time has shown,  
the fool was much wiser!

A certain scientist, Galileo's contemporary,  
was no more stupid than Galileo.  
He knew that the earth revolved,  
but he had a family.

*Solo*  
and as he got into a carriage with his wife  
after accomplishing his betrayal,  
he reckoned he was advancing his career,

*Solo/Chorus*  
but in fact he'd wrecked it.

*Solo*  
For his discovery about our planet  
Galileo faced the risk alone

*Solo/Chorus*  
and he became a great man.

*Solo & Chorus*  
Now that is what I understand by a careerist.

*Chorus (& Solo)*  
So then, three cheers for a career  
when it's a career like that of  
Shakespeare or Pasteur,  
Newton, or Tolstoy – (Leo?) – Leo!<sup>1</sup>

*Chorus*  
Why did they have mud slung at them?  
Talent is talent, whatever name you give it.

*Solo*  
They're forgotten, those who hurled curses,

<sup>1</sup> Yevtushenko (and Shostakovich) wish to make sure the reader/listener does not confuse Leo Tolstoy with Alexei Tolstoy, the novelist of the Stalinist period.



*Chorus*

but we remember the ones who were cursed,

*Solo*

All those who strove towards the stratosphere,  
the doctors who died of cholera,  
they were following careers!

*Solo/Chorus*

I'll take their careers as an example!

*Solo*

I believe in their sacred belief,  
and their belief gives me courage.  
I make a career for myself  
by not making one.

*Deutsche Grammophon GmbH, Hamburg.  
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**B**orn in Tallinn, Estonia, Neeme Järvi studied percussion and choral conducting at the Tallinn Music School, and opera and symphonic conducting at the St. Petersburg Conservatory in Russia. He made his conducting debut at age eighteen at the Kirov Theatre conducting Bizet's *Carmen*. In 1963, he became music director of the Estonian Radio and Television Orchestra and began a thirteen-year tenure as chief conductor of the Tallinn Opera.

In 1971, Järvi became artistic director and chief conductor of the Estonian State Symphony and won first prize at the Accademia di Santa Cecilia Conductors' Competition in Rome, which led to invitations from major orchestras around the world. In

1979, he made his American debut at the Metropolitan Opera conducting *Eugene Onegin*. A year later, Järvi made his American symphonic debut with the New York Philharmonic. Since then he has become one of the most active conductors in North America and Europe appearing regularly with London's Philharmonia Orchestra, Amsterdam's Royal Concertgebouw, Berlin Philharmonic, Orchestre National de France, Orchestre de Paris, Orchestra dell'Accademia Santa Cecilia, Orchestre de la Suisse Romande, and the orchestras of Chicago, San Francisco, New York and Minnesota.

In addition, he served as principal guest conductor of England's City of Birmingham Symphony Orchestra from 1981-93 and music director of the Royal Scottish National Orchestra from 1984-88. Since 1982, Järvi has been principal conductor of the Gothenburg Symphony Orchestra, Sweden's national symphony. In 1990, he became the eleventh music director of the Detroit Symphony Orchestra, and has since led sold-out concerts, award-winning recordings, and national and international broadcasts. In 1995, he was named chief guest conductor of the Japan Philharmonic.



Neeme Järvi



Järvi's recording repertoire includes over 350 discs on the DSO, Deutsche Grammophon, Chandos, BIS, Orfeo, EMI and BMG labels. He has recorded complete cycles of Grieg, Nielsen, Shostakovich, Dvořák and Sibelius. With the DSO Järvi has released three independent discs: *Encore Live! from Orchestra Hall*, *Joy! A Celebration of Holiday Music* and *Ellington and the Modern Masters*. One of his latest recordings is on the RCA Red Seal label and features Bruch's *Concerto for Violin, Viola and Orchestra in e minor* with Yuri Bashmet, Viktor Tretyakov and the London Symphony Orchestra.

He holds honorary degrees from the University of Aberdeen, the Music Conservatory of Tallinn, and an honorary Doctorate of Humane Letters from Detroit's Wayne State University. He is also an honorary member of the Royal Swedish Academy of Music. In September 1990, King Karl Gustav XVI dubbed Järvi a Knight Commander of the North Star Order. In 1996, he was elevated to a member of the Order of the National Coat of Arms by the president of the Republic of Estonia, Lennart Meri. In 1997, the mayor of Tallinn presented Järvi with the city's first-ever ceremonial sash and coat of arms insignia. In 1998, Estonia named him one of the top twenty-five "Estonians of the Century."

*The music directorship of the DSO is endowed by the Kresge Foundation.*

*This afternoon's performance marks Neeme Järvi's eighth appearance under UMS auspices.*

A leading artist with the Royal Opera at Covent Garden in London, Russian-born baritone Sergei Leiferkus appears regularly in the world's leading opera houses such as the Kirov, Bastille, Vienna State, Berlin Staatsoper, Metropolitan, San Francisco Opera, Lyric of Chicago, Houston Grand Opera and Dallas Opera. He is also a soloist with the world's foremost



Sergei Leiferkus

orchestras including the Boston Symphony, Montreal Symphony, Berlin Philharmonic and London Symphony. In addition, Leiferkus has performed recitals at such international concert venues as New York City's Carnegie and Alice Tully Halls;

London's Royal Festival Hall, Royal Albert Hall, Wigmore Hall, and Barbican Center; Amsterdam's Concertgebouw and Vienna's Musikverein and Konzerthaus.

His voice and acting ability have made it possible for Leiferkus to be active in an amazingly diverse operatic repertoire. He has performed leading roles in *Othello*, *Lohengrin*, *Don Giovanni*, *Le Nozze di Figaro*, *Eugene Onegin*, *Prince Igor*, *Fiery Angel*, and *War and Peace*. In all, his repertoire encompasses more than forty roles. His appearances with orchestras have included Bach's *St. Matthew Passion*, Berlioz' *La Damnation de Faust*, Brahms' *Ein Deutsches Requiem*, Britten's *War Requiem*, Mahler's *Das Lied von der Erde*, Mussorgsky's *Songs and Dances of Death*, Rachmaninoff's *The Bells*, Shostakovich's *Symphonies No. 13 and 14*, and Walton's *Belshazzar's Feast*.

Leiferkus' recordings include Tchaikovsky's *Pique Dame* on BMG/RCA, *Mazeppa* on Deutsche Grammophon, *Fiery Angel* on Philips, Mussorgsky's *Boris Godunov* on Sony, and Beethoven's *Fidelio* on Teldec. On video, Leiferkus can be seen in *Eugene*



*Onegin*, *Prince Igor*, *Fiery Angel* and *Othello* from the Kirov Opera; in three different productions of *Pique Dame*; and in *Nabucco* from the Bregenz Festival. Recent telecasts include *Carmen* and *Samson and Delilah*, both from the Metropolitan Opera.

*This afternoon's performance marks Sergei Leiferkus' debut appearance under UMS auspices.*

Founded in 1914, the Detroit Symphony Orchestra is heard live by over 450,000 people annually in classical, pops, jazz, holiday festival, special events, educational and Young People's series concerts at Orchestra Hall and other Michigan venues including Meadow Brook Music Festival, Henry Ford Museum at Greenfield Village and Interlochen. It's twenty-six week classical subscription season is recorded live at Orchestra Hall and broadcast on General Motors' Mark of Excellence nationally syndicated radio series, hosted by Dick Cavett and heard by over one-million people each week.

Since 1928, the DSO has amassed a long and distinguished recording catalog with albums on the Victor, London, Decca, Mercury, RCA, Chandos and DSO labels. Since 1990, Music Director Neeme Järvi and the orchestra have released over thirty compact discs. Their first release, *American Series Vol. 1*, was critically acclaimed and appeared on *Billboard Magazine's* Top Classical Album chart for fourteen weeks.

In addition to performances and recordings, the DSO provides numerous educational and community activities, including free concerts for school children, pre-professional training ensembles for youths — the Detroit Symphony Civic Orchestra and the Detroit Symphony Sinfonia, annual Classical Roots concerts which celebrate the contribution of African-

American composers and musicians, and the DSO Fellowship Program for African-American orchestral musicians.

*This afternoon's performance marks the Detroit Symphony Orchestra's seventy-sixth appearance under UMS auspices.*

The sixty-voice Estonian National Male Choir has a long tradition and a unique position in the world. Founded in 1944 by Gustav Ernesaks, an Estonian choral music legend, the choir performs oratorial works with such luminary conductors as Neeme Järvi, Paavo Järvi, Riccardo Muti, Leif Segerstam, Gennady Rozhdestvensky, Maxim Shostakovich, Esa-Pekka Salonen and Eri Klas.

Since its founding, the choir has given nearly 5,000 concerts and has performed in Estonia, the former Soviet Union, Canada, the US and Sweden. Critically acclaimed concerts of past years include a program of Nordic music under the Swedish conductor Robert Sund, the music of Veljo Tormis, as well as many romantic and contemporary *a cappella* compositions — a genre that occupies a special place in the choir's repertoire.

In addition to performing and touring, the choir is now actively recording. One of its first recordings is Sibelius' *Kullervo* for Virgin Classics with Paavo Järvi and the Stockholm Royal Philharmonic Orchestra. Other recordings can be found on the Deutsche Grammophon, Warner, Virgin, Finlandia and Sony labels.

Please refer to UMS Annals, page 25, for biographical information on the **Men of the UMS Choral Union**.

*This afternoon's performance marks the UMS Choral Union's 374th appearance under UMS auspices.*



# Detroit Symphony Orchestra

Neeme Järvi, *Music Director*

*Music Directorship endowed by the Kresge Foundation*

Erich Kunzel, *Pops Music Advisor*

Michael Daugherty, *Composer-in-Residence*

## First Violins

Emmanuelle Boisvert

*Concertmaster Katherine*

*Tuck Chair*

John Hughes

*Associate Concertmaster*

*Alan and Marianne*

*Schwartz and Jean Shapero*

*(Shapero Foundation) Chair*

Joseph Goldman

*Assistant Concertmaster*

*Walker L. Cisler/Detroit*

*Edison Foundation Chair*

Laura Rowe

*Assistant Concertmaster*

Beatriz Budinszky\*

Marguerite Deslippe-Dene\*

Alan Gerstel

Elias Friedenzohn\*

Laurie Landers Goldman\*

Kimberly Kaloyanides\*

Malvern Kaufman\*^

Varty Manouelian\*

Bogos Mortchikian\*

Linda Snedden-Smith\*

Ann Strubler\*

LeAnn Toth\*

Margaret Tundo\*

## Second Violins

Geoffrey Applegate+

Adam Stepniewski++

Alvin Score

Lillian Fenstermacher

Ron Fischer\*

Lenore Sjöberg\*^^

Robert Murphy\*

Thomas Downs

Felix Resnick\*

Bruce Smith\*

Joseph Striplin\*

Marian Tanau\*

Hai-Xin Wu\*

## Violas

Alexander Mishnaevski+

James VanValkenburg++

Manchin Zhang

Caroline Coade

Glenn Mellow

David Ireland

Hart Hollman

Gary Schnerer

Philip Porbe

Catherine Compton

## Violoncellos

Marcy Chanteaux++‡

*James C. Gordon Chair*

John Thurman‡‡

Mario DiFiore

Robert A. Bergman\*

Barbara Hassan\*

Debra Fayroian\*

Carole Gatwood\*

Haden McKay\*

Paul Wingert\*

## Basses

Robert Gladstone+

*Van Dusen Family Chair*

Stephen Molina++

Maxim Janowsky

Linton Bodwin

Stephen Edwards

Craig Rifel

Marshall Hutchinson

Richard Robinson

## Harp

Patricia Masri-Fletcher+

*Winifred E. Polk Chair*

## Flutes

Ervin Monroe+

*Women's Association for the*

*DSO Chair*

Sharon Wood Sparrow

Philip Dikeman++

Jeffery Zook

## Piccolo

Jeffery Zook

## Oboes

Donald Baker+

*Jack A. and Aviva*

• *Robinson Chair*

Shelley Heron

Brian Ventura++

Treva Womble

## English Horn

Treva Womble

## Clarinets

Theodore Oien+

*Robert B. Semple Chair*

Douglas Cornelsen

*PVS Chemicals, Inc./Jim*

*and Ann Nicholson Chair*

Laurence Liberson++

Oliver Green

Alexander Laing \$

## E-Flat Clarinet

Laurence Liberson

## Bass Clarinet

Oliver Green

## Bassoons

Robert Williams+

*John and Marlene Boll Chair*

Victoria King

Paul Ganson++

Marcus Schoon

## Contrabassoon

Marcus Schoon

## French Horns

Eugene Wade+

Bryan Kennedy

Corbin Wagner

Willard Darling

Mark Abbott++

David Everson

## Trumpets

Ramón Parcells+

Kevin Good

Stephen Anderson++

William Lucas



## Detroit Symphony Orchestra *cont.*

### Trombones

Kenneth Thompkins+  
Nathaniel Gurin++  
Randall Hawes

### Bass Trombone

Randall Hawes

### Tuba

Wesley Jacobs+

### Timpani

Brian Jones+  
Robert Pangborn++

### Percussion

Robert Pangborn+  
*Ruth Roby and Alfred R.  
Glancy III Chair*  
Norman Fickett++  
Sam Tundo  
*William Cody Knicely Chair*

### Librarians

Elkhonon Yoffe  
*Head Librarian*  
Robert Stiles

### Personnel Manager

Stephen Molina  
*Orchestra Personnel Manager*

### Stage Crew

Michael J. Brie  
*Stage Manager*  
Larry Anderson  
*Department Head*

### Chairman of the Board

Peter D. Cummings

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### LEGEND

- + Principal
- ++ Assistant Principal
- ‡ Acting Principal
- ‡‡ Acting Assistant Principal
- ^ Extended Leave
- ^^ On sabbatical first half of 1999-2000
- \* These members may voluntarily  
revolve seating within the section  
on a regular basis.
- \$ Orchestra Fellow

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## University Musical Society

of the University of Michigan • Ann Arbor

## Gothenburg Symphony Orchestra

Neeme Järvi, conductor

Yuri Bashmet, viola

Saturday, February 5, 8 P.M.  
Hill Auditorium

For many years, conductor Neeme Järvi has jetted back and forth between his two posts as music director of the Detroit Symphony Orchestra and the Gothenburg Symphony Orchestra in Sweden. This season provides a remarkable opportunity to hear the beloved conductor in both capacities, with each ensemble performing a monumental symphony.

### PROGRAM

Part	Symphony No. 3
Kancheli	Liturgy for Viola and Orchestra "Vom Winde Beweint"
Shostakovich	Symphony No. 6

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## The Estonian National Male Choir

Ants Soots, *Director*  
 Vello Mäeots, *Manager*  
 Andres Paas, *Pianist*  
 Katrin Sein, *Editor*

### I Tenor

Jüri Annus  
 Aiva Kaldre  
 Väino Karo  
 Ants Kollo  
 Helmuth Koiv  
 Pritt Lehto  
 Raul Mikson  
 Enn-Aare Mand  
 Lembit Poobus  
 Urmas Poldma  
 Madis Reinsoo  
 Leo Saar  
 Taavi Teder  
 Mati Valdaru  
 Gunnar Veskus

### II Tenor

Vladimir Kerbis  
 Olev Koit  
 Martin Kullerkupp  
 Rein Mustasaar  
 Valdur Paarmets  
 Ants Reinhold  
 Ain Rondik  
 Villu Saarum  
 Aleks Schönberg  
 Arno Sildos  
 Kaido Tani  
 Mati Tuisk  
 Mart Unt  
 Margus Vaht

### Baritone

Per Eeljöe  
 Meelis Hainsoo  
 Hanno Hint  
 Mart Laur  
 Mareks Lobe  
 Silver Lurni  
 Toomas Piigli  
 Andrus Poolma  
 Priit Pöldma  
 Rein Rajamägi  
 Aleksa Sarapuu  
 Andrus Siimon  
 Toomas Tunder

### Bass

Andres Alamaa  
 Juhan Heinapuu  
 Matti Jaago  
 Arvo Jogger  
 Robert Jürjendal  
 Ülo Krigul  
 Väino Melgo  
 Aleks Mihhailov  
 Joosep Sang  
 Ülo Tammae  
 Lembit Traks  
 Indrek Umberg  
 Endelo Valkenklau  
 Jaan Vik

## Men of the UMS Choral Union

Thomas Sheets, *Conductor*  
 Jean Schneider-Claytor, *Accompanist*  
 Edith Leavis Bookstein, *Chorus Manager*  
 Kathleen Operhall, *Co-Manager*  
 Donald Bryant, *Conductor Emeritus*

### Tenors

Fred L. Bookstein  
 Fr. Timothy J.  
 Dombrowski  
 Philip Enns  
 Stephen Erickson  
 John W. Etsweiler III  
 Steve Fudge  
 Albert P. Girod Jr  
 Roy Glover  
 Arthur Gulick  
 Robert Hamel  
 Stephen Heath  
 Knut Hill  
 Derek Jackson  
 Douglas Keasal  
 Robert Klaffke

Gregor Koso  
 John Mulcrone  
 Mike Needham  
 Steve Pierce  
 Phillip Rodgers  
 Matthew Rush  
 Thomas Sheffer  
 Scott Silveira  
 Daniel Sonntag  
 James Van Bochove

### Basses

Nath Anderson  
 Harry Bowen  
 Daniel Burns  
 Kee Man Chang  
 George Dentel  
 Robert Edwards  
 Don Faber  
 Philip Gorman  
 Charles T. Hudson  
 Michael Khoury  
 Matthew Laura  
 Mark Lindley  
 George Lindquist  
 Rod Little  
 Lawrence Lohr  
 Charles Lovelace  
 Joseph D. McCadden  
 John Middlebrooks

Gerald Miller  
 Michael Pratt  
 Mark Ream  
 Sheldon Sandweiss  
 Marshall S. Schuster  
 Curt Scott  
 Michael Semaan  
 John T. Sepp  
 Fred Shure  
 Rodney Smith  
 Jeff Spindler  
 Robert Stawski  
 Jayme Stayer  
 Robert D. Strozier  
 Jack L. Tocco  
 Terril O. Tompkins  
 John Van Bolt



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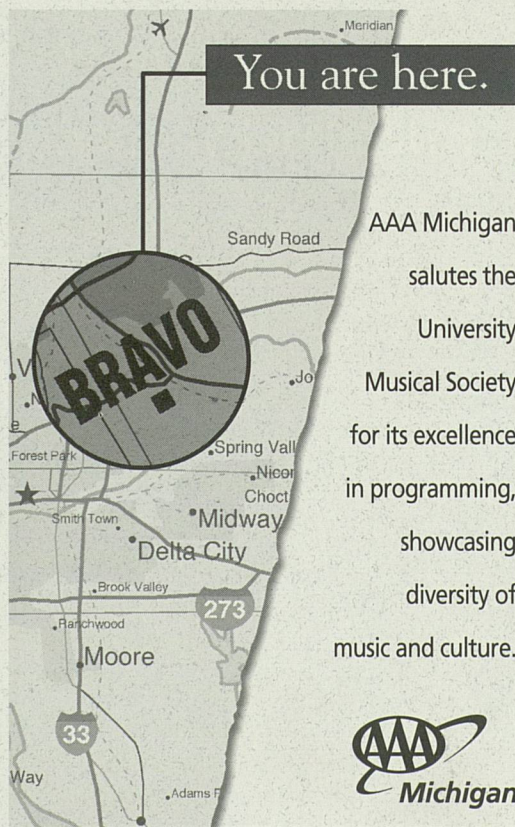


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present

# Amalia Hernández' Ballet Folklórico de México

Amalia Hernández, *General Director and Choreographer*

---

## Program

Tuesday Evening, October 5, 1999 at 8:00  
Wednesday Evening, October 6, 1999 at 7:00  
Power Center, Ann Arbor, Michigan

**Aztecs** (US première)

**Sounds Of Michoacan**

**Revolution**

**Tlacotalpan's Festival**

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

**Tarasco** (US première)

**Guerrero Guerrero**

**The Deer Dance**

**Jalisco**

---

Fifth and  
Sixth Performances  
of the 121st Season

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Special thanks to Caroline Chambers and James Miller for their generous support through Comerica.

Additional support provided by media sponsor, WDET.

Special thanks to Lawrence Givens, Susan Carbin, and Sandi Zauner for their support through AAA Michigan.

Special thanks to Gregorio Luke for speaking at the Pre-Performance Education Presentation (PREP).

Special thanks to Alianza and the Ann Arbor Art Center for their assistance with this residency.

Amalia Hernández' Ballet Folklórico de México is a Friedson Enterprises/Julio Solorzano-Foppa Production.





***Ballet Folklórico de México de Amalia Hernández wishes to thank their 1999 US tour sponsors:***

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



## Aztecs (US première)

These primitive dance rituals with indigenous musical rhythms, steps and themes have survived to the present time. The scenic design is inspired by codex drawings and the sculptures preserved in the National Museum of Anthropology. The choreography is based on historical descriptions.

The Aztec is the best known of pre-Hispanic cultures because it was at its height when the Spanish conquistadors arrived in the second decade of the sixteenth century. Many rich details of Aztec culture have been preserved. Great architectural ruins, detailed ceramics, and extensive texts, including codices and eye-witness accounts of Aztec culture have provided Amalia Hernández with the themes and inspiration for these

Aztec choreographies: "The Tiger Men," "The Priests," "The Maidens," "The Warriors" and "Final Dance."

## Sounds Of Michoacan

Michoacan, one of the states of Mexico, is rich in its folklore, with a grand amount of treasure in its history, tradition and folk art. Arts like ceramics, weaving, copper, wood-carving and lacquer work flourish in the state. Therefore, it is hardly surprising that the state also offers a unique repertory of ancient music both for songs and dance. This ballet, the first folkloric ballet composed by Amalia Hernández, begins with a village fiesta in which the dances are performed in front of a flower arch, one of the

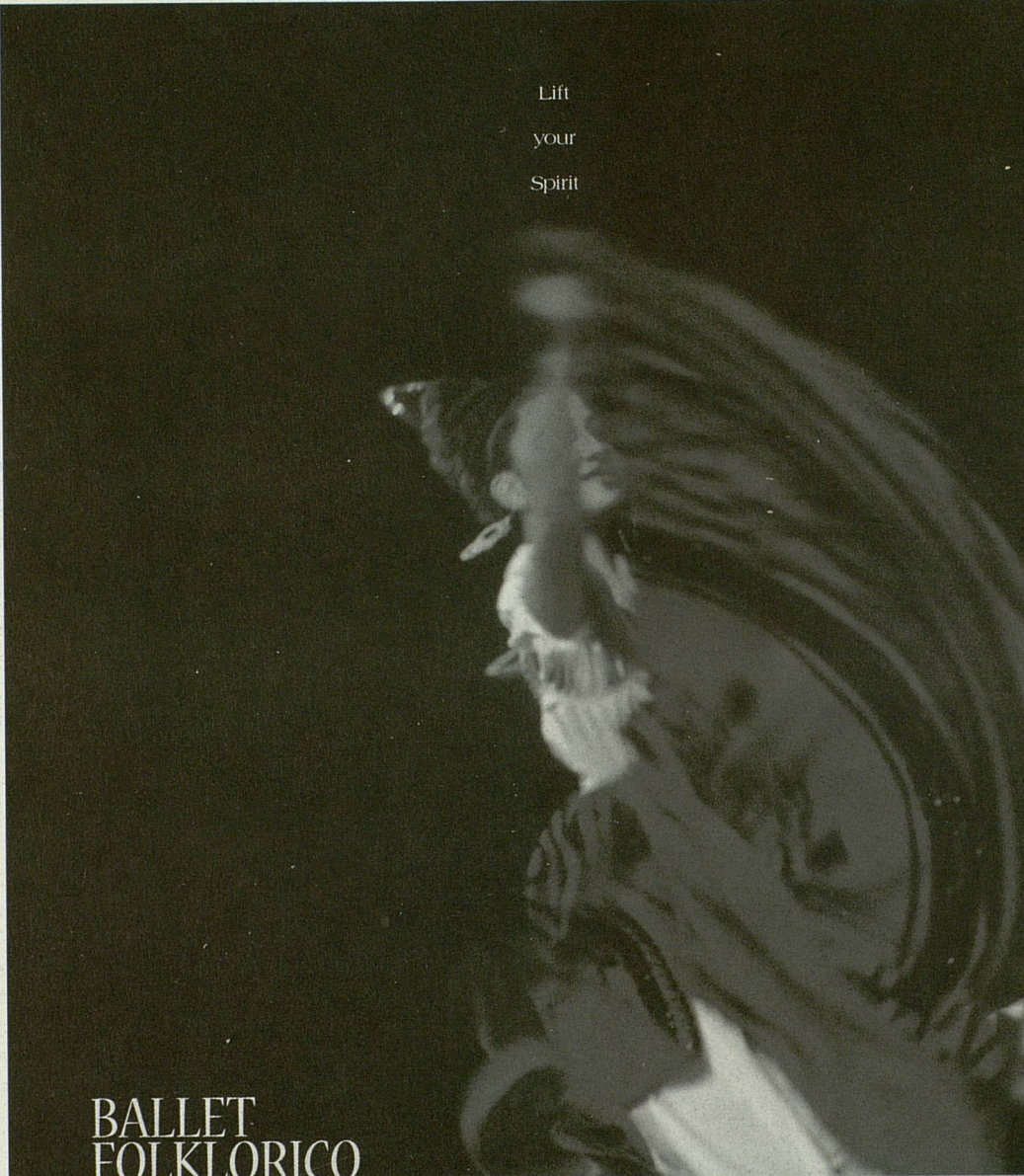
common decorations for such a celebration.

The brief but showy selection of dances begins with three "rattle" dances which reveal their hybrid Indo-Spanish origin by the constant use of the rattle, an instrument almost invariably used in pre-Hispanic times to mark the rhythms of all dances. These dances are followed by the *jarabes*, classic examples of the style that has developed in different regions of Mexico with rapid steps full of gaiety and optimism.



Sounds Of Michoacan






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your  
Spirit

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## Revolution

Modern Mexico began with the Revolution of 1910 where for the first time in the country's history, Mexican women joined men in the political struggle. This ballet is dedicated to the *Soldaderas*, the women who participated in the Mexican revolutionary movement — as soldiers and supporters — to fight for liberty.

In contrast to the weary men and women of the Revolution, is a group of young aristocrats dancing European polkas and flirting with each other, completely unconcerned with the people's fight for freedom. This elite party is eventually broken up by a group of revolutionaries, brandishing their weapons. It is the peasants who finally dance and rejoice in the aristocratic drawing room. The songs "Juana Gallo" and "Adelita" are dedicated to their namesakes, two heroines of the Revolution.

The final song of this work recounts and celebrates the brave and decisive fight held in Zacatecas, where Francisco Villa defeated the Federal Government.



Revolution

## Tlacotalpan's Festival

On January 31, the Mexican town of Tlacotalpan celebrates a unique holiday in honor of the Virgin of Candelaria. On a stage built in the Town Square, musicians and fandango dancers perform to the rhythms of Caribbean music played on conga drums. *Mojigangas*, the giant puppets that represent local figures, are carried through torch-lit streets in a grand parade reminiscent of Mardi Gras.



Tlacotalpan's Festival

## Tarasco (US première)

In a series of parodies, this ballet interprets the different stages of the Tarascan life. Tarascans are native fishermen who live at the edges of Lake Patzcuaro, in the state of Michoacan.

**Birth** At dusk, the scene opens with the women singing an old cradle song while



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Jalisco

they wait for their men to return after a night's fishing.

**Childhood** The boys of the town dance "The White Fish."

**Youth** "Dance of the Soldiers."

**Old Age** Done with the "Old Men's Dance" from Jaracuaro, where the young imitate the elders and their decrepitude, contrasting the youth's own vigorous dance.

**Parody Of Life And Death** "The Little Bull from Tarimbaro" ironically describes a bullfight in a small town.

## Guerrero Guerrero

The title comes from the name of the hero Vicente Guerrero, and the word "warlike" (*guerrero*) which signifies courage.

**Las Amarillas** *Calendria* is the name of a yellow and orange bird whose song is both loud and beautiful.

**El Gusto** is a Mexican tap dance from the coast of Guerrero performed in the towns of Zirandaro and Altamirano.

## The Deer Dance

The Yaqui people are excellent hunters who have remained untouched by Spanish influence and are the only remaining autonomous aboriginal tribe in Mexico. Free from any intermixing with the modern Mexicans, they still hunt with bow and arrow, cultivate the land with traditional methods and celebrate ritual dances with ancient hermetic fervor. *The Deer Dance*, probably the most dramatic of Amalia Hernández' dances and one of the finest examples of imitative magic, is based on a propitiatory rite that takes place on the day before a Yaqui hunt. In the dance, the hunter reproduces with astonishing fidelity the movements of the animal that he will be hunting the following day.

## Jalisco

The Mexican state of Jalisco is well known for its beautiful women, its dashing cowboys and its highly skilled *mariachis*. For a century, this state has been the national symbol of Mexico because of the people's dynamism and zest for life. The popular group of



dances that is presented here comes to a climax in the "Jarabe Tapatio" — the Mexican national dance, better known in the United States as the "Mexican Hat Dance."

*These performances mark Amalia Hernández' Ballet Folklórico de México's third and fourth performances under UMS auspices. The company debuted under UMS auspices on November 1, 1963 and last performed under UMS auspices on February 26, 1969.*

#### 1999 US Tour Staff

##### Amalia Hernández' Ballet Folklórico de México

Amalia Hernández, *General Director and Choreographer*

Norma López Hernández, *Artistic Director*

Salvador López López, *Administrative Director*

Viviana Basanta, Carlos Casados, José Villanueva Gonzalez,

*Artistic Coordinators*

Claudio Bonifaz, *Administrative Coordinator*

Miguel Angel Arteaga, *Tour Coordinator*

Dasha, Robin Bond, Rene Duron, Luis Alvarez,

Guillermo Barklay, Delfina Vargas, Arq. Agustin Hernández,

Felipe Pons, *Wardrobe and Scenic Design*

Gilbert V. Hemsley, Jr., Edmundo Arreguin, Antulio Avalos,

José Luis Martinez, *Lighting*

Mauro Martinez, *Sound Technician*

Rafael Zuñiga, Guillermo Botello, Edmundo Hernández,

*Stagehands*

Esperanza Estebanez, *Wardrobe*

#### Friedson Enterprises

Adam Friedson and Julio Solórzano-Foppa, *Producers*

Kathleen Schahfer, Francisco Gonzalez Nava, *Co-Producers (US)*

Sara Casamayor, *Co-Producer (Mexico)*

Stephen H. Arnold, *Company Manager*

Orlando Maroguo, *Assistant to the Company Manager*

Carlos Enrique Diaz, *Production Stage Manager*

Rick Recknor, *Master Carpenter*

Michael Ituarte, *Master Electrician*

Mario Reyes, *Sound Technician*

Jim Shaw, *Sponsorship Coordinator*

Rosie M.V. Estrada, Victoria M. Romero, Timmy D. Burt,

Cynthia Vargas, Tyia Wilson, Christopher Christman,

*Production Staff (US)*

Alicia Espinosa, Olivia Dorantes, Carlos Lozada,

Gerardo Flores, Jorge Balcazar, *Production Staff (Mexico)*

Sound Associates/N.Y.C., *Sound Equipment*

Herrera Coaches/Albuquerque, NM, *Ground Transportation*

Paramount Show Transportation, Inc., *Transportation of*

*Technical Equipment*

#### Dancers

Viviana Alvarez Basanta, Tatiana Alvarez Basanta, Dalia Martinez, Sandra Rojas, Guadalupe Ortiz, Alejandra Gutierrez, Linda Faraon, Elsa Delgado, Liliana Flores, Xochitl Sanchez, Ana Laura Dominguez, Nancy Ruiz, Consuelo Zermeño, Yessica Polo, Judith Lopez, Angelica Sandoval, Diana Ovalle, Liliana Rodriguez, Claudia Barron, Juan Jose Perez, Victor Hugo Cortes, Israel Rojas, Juan Luis Torres, Marcos Castro, Gustavo Martinez, Francisco Javier Carrillo, Altair Guadarrama, Erick Montfort, Jesus Flores, Fernando Martinez, Alfredo Vazquez, Omar Iza, Juan Antonio Flores, Miguel Angel Ramirez, Antonio Martinez, Jorge Torres, Raymundo Torres

#### Musicians

Humberto Medina, Catarino Torres, Eustaquio Peña, Ruben Lemus, Miguel Gonzalez, José Medina, Tomas de la Rosa, Ramon Sanabria, Rogaciano Medina, Gamaliel Medina, Hector Medina, Margarito Trujillo, Salvador Peña, Esteban Salinas, Cleto Vergara.

#### Chorus

Mtro. Victor Manuel Hernández, *Director*

Diana Aguero, Matalia Rios, Ivonne Gonzalez, Susana Tellez, Rocio Navarrete, Roxana Arellano, Alejandra Pineda, Andrea Hernández, Artemisa Flores, Angel Beristain, Antonio Carbajal, Alejandro Wits, Juan de la Vega, Jorge Berruenco, Eric Torres, Jesus Ibarra, Eduardo Llanos

We wish to extend a very special thanks to Columba Bush and Amalia Hernández, founders of the Children's Cultural Education Fund of the Ballet Folklórico de México of Amalia Hernández, for their devotion to the non-profit charitable program which raises funds to produce educational materials and underwrite free performances of the Ballet Folklórico de México of Amalia Hernández for school-aged children.



UMS  
*presents*

# Paco Peña and Inti-Illimani

Jorge Ball	<i>flutes, quena, piccolo, cuatro, percussion</i>
Daniel Cantillana	<i>violin, viola</i>
Jorge Coulon	<i>guitar, tiple, harp, hammered dulcimer, rondador, vocals, composer</i>
Marcelo Coulon	<i>guitar, quena, piccolo, bass, flute, Mexican guitarron, vocals</i>
Horacio Duran	<i>charango, cuatro, violin, percussion, vocals</i>
Horacio Salinas	<i>musical director, composer, guitar, cuatro, tiple, charango, percussion, vocals</i>
Efren Manuel Viera	<i>congas, bongo, timbales and other Latin percussion, baritone saxophone, clarinet</i>
<i>with</i>	
Paco Peña	<i>flamenco guitar</i>

Victor Séves, *sound director*

Gustavo Arenas, *lighting director*

Don Verdery, *tour manager*

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## Program

Friday Evening, October 8, 1999 at 8:00  
Michigan Theater, Ann Arbor, Michigan

*Paco Peña and Inti-Illimani will announce their program from the stage.*

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## Seventh Performance of the 121st Season

*The photographing or sound recording of this concert or possession of any device for such photographing or sound recording is prohibited.*

Support for this performance is provided in part by media sponsor, WDET.

Inti-Illimani is represented worldwide by Gami/Simonds, Inc.

Paco Peña is represented worldwide by Wim Visser.

Inti-Illimani would like to give special thanks for their support and guidance to Lois Catalano, Inés Ulloa, Daniel Brewer, Peter Kotsatos, J. D'Addario & Co., Design to Printing, Dimitri Rinsky, Horacio and Mona Mena and Xenophile Records.

Inti-Illimani and Paco Peña use D'Addario Strings.

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



Paco Peña had admired the work of Inti-Illimani for several years before forming the musical and personal friendship between themselves which is expressed in their two recordings together, *Fragments of a Dream* and *Leyenda* (both on CBS/Sony). The collaborations grew naturally and inevitably from the guest appearances of Paco Peña (together with guitarist John Williams) in several of Inti-Illimani's London performances during the mid-1980s. Paco also presented the "Intis" at his festival in Cordoba, Spain. These first performances showcased the two guitarists mainly as soloists, joining Inti-Illimani for one or two songs at the end of the evening. In the end, everyone in the ensemble had an increased desire to perform more together, leading to a completely integrated program. Following this North American tour, Inti-Illimani and Paco Peña will tour New Zealand and Australia together.

### Musical Instruments

Inti-Illimani plays more than thirty wind, string and percussion instruments. In general terms, these instruments belong to the European, American Indian, African and Mestizo cultures which intertwine to form the rich and voluminous musical heritage of the Latin American Continent.

In the last few years, Inti-Illimani has toured annually on the five continents, as well as residing in Italy for more than fourteen years. On these tours, Inti-Illimani has come into contact with numerous cultures, often integrating their instruments to Inti-Illimani's music. This is the case with the *dulcimer*, a string-percussion instrument from the Middle East which the group integrated in Turkey. A similar situation occurred with the *Peruvian cajon*, an instrument of the urban musical culture of Peru.

Following is a listing of the main instruments played by Inti-Illimani in tonight's performance.

### String Instruments

#### Guitar

A European instrument adopted by the Latin American population. It is the basic instrument of Chilean folk music.

#### Guitarron Mexicano

A mixture of a traditional jazz bass and a guitar, it has the structure of a guitar of large dimensions, with only having four strings.

#### Cuatro

An instrument of Venezuelan and Colombian origin, with four strings and a resonance case smaller than the guitar. It produces a dry sound.

#### Tiple

A small guitar with a very full sound produced by twelve strings (four groups of three). It is played mostly in Colombia.

#### Charango

The most indigenous of all the guitar-like instruments, the *charango* is believed to be a descendant of the guitar, lute or mandolin. The Incas of the region known today as Ecuador, Bolivia, Peru, part of Argentina and northern Chile, originally made it from a string instrument introduced by the Spaniards. It is an instrument with five-paired strings mounted over a resonance case made of the carapace of a small armadillo, or of a special wood. The sound is very high pitched and penetrating, giving a special character to the traditional music of northern Chile, Bolivia and Argentina.

#### Hammered Dulcimer

A Middle Eastern instrument currently used in the popular traditions of Turkey,



Romania and Greece. It has a horizontal box with three rows of strings, which sound when hammered with two small drumsticks, which are hand-manipulated.

#### *Violin*

The traditional European violin, commonly used in Latin America as well as in Celtic music. Due to a special tuning, it often produces a high pitched and sometimes penetrating sound.

### Wind Instruments

#### *Quena*

A bamboo flute without a mouthpiece, which produces a sweet and melancholic sound. It is a very representative folk instrument from the Andean regions.

#### *Zampona*

This flute is of indigenous origin to the Andes and very similar to East European panpipes. As the *zampona* does not have all the notes, it is played by pairs of musicians playing alternate notes. Played mostly in the High Plateaus Region.

#### *Rondador*

A wind instrument of Ecuador, made up of varying lengths of thin bamboo pipes similar to a panpipe. It is essentially a soloist's instrument.

### Percussion Instruments

#### *Pandereta*

Similar to a tambourine, it has metallic disks in the slits of a wooden ring that holds the drum skin on one side only.

#### *Guiro*

A bottle gourd instrument of African origin made with a long, hollow gourd. On its surface it has indentations that are stroked by a flexible wooden stick. This instrument is played in the tropical regions of Central and South America.

#### *Bombo*

A bass drum native to Argentina, it is made with tree bark and covered with goatskin. The two drumsticks are sometimes covered with skin or fabric at the end.

#### *Maracas*

An instrument of Central American origin, the *maracas* are also found in similar forms in other regions of the world. It is made of two small gourds, within which are grains that produce sound when agitated. They are played mostly in the tropical regions of Central and South America.

#### *Peruvian Cajon*

The origins of this instrument are not clear; however, it most likely came to South America via Africa. Essentially, it is a wooden percussion box.

#### *Cocos*

A percussion instrument somewhat similar to the xylophone, but without a base. It is made up of a collection of wooden pieces, which are stroked with two drumsticks. As it does not have a base, the whole instrument vibrates, resulting in a hollow sound. It is played throughout Central America.

#### *Claves*

Two pieces of dried wood that are stroked against each other to produce a dry, high-pitched sound. They are played in the tropical regions of Central and South America.

#### *Scacciapensieri* (Reliever of Sorrows)

A small metal instrument from the south of Italy that is placed in the mouth, held with the tongue, and pulsated with the fingers. Its peculiar sound is obtained by using the mouth cavity as a resonance box.

#### *Cascabel*

A small instrument with a metallic sound. It is made of a small ring and handle with two jingle bells attached. This instrument comes in regional variations.



### *Caja*

An instrument similar to a military drum. It is played in the north and south of Chile.

### *Palo De Agua*

Instrument made of a dried cactus trunk, which has been hollowed out and has its thorns fully inserted into the trunk. The trunk is closed off at one end, and seeds and small rocks are placed in it. Then, the other end is closed off. It is played by turning it up and down at specific angles. As the seeds and rocks hit against the thorns while descending the cavity, they reproduce the sound of water going down a stream, hence its name "water stick."

### Other Percussion Instruments

There are a number of other percussion instruments used by Inti-Illimani made of animal claws, small ceramic or glass beads, dried legumes and small stones perforated in the middle and joined together in bunches or in specific arrangements, all producing different sounds.

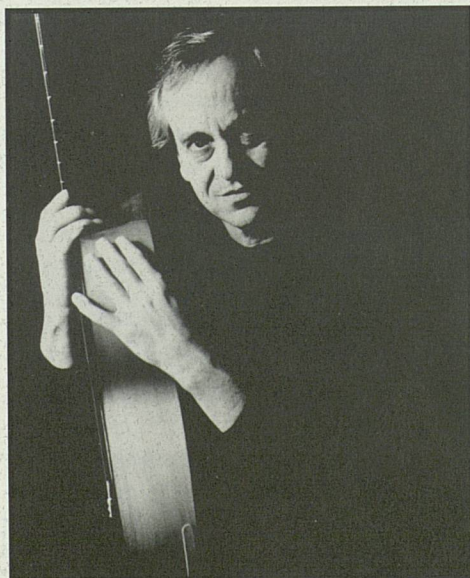
Other instruments played by Inti-Illimani include standard flutes, piccolo, soprano saxophone, congas, bongos, timbales, *sikus* and harp.

**P**aco Peña was born in Cordoba, Spain, and made his first professional appearance at the age of twelve. On his first visit to London in the late 1960s, he found a receptive audience that greatly encouraged him in his career.

Peña's New York debut in 1983 was highly acclaimed. A recent return visit drew the following comment from *The New York Times*: "...this listener cannot recall hearing any guitarist with a more assured mastery of his instrument. His improvisations never waft; they have a structural cohesion that is

all too rare in the impressionistic world of flamenco." Paco Peña frequently tours the US and has won the coveted "Best Flamenco Guitarist of the Year" award for five consecutive years, voted by readers of America's *Guitar Player Magazine*.

His work has taken him from Ronnie Scott's Jazz Club to a concert with Victoria de los Angeles at Royal Albert Hall, from Carnegie Hall to the Concertgebouw in Amsterdam. He has shared recitals with John Williams, and, as in tonight's performance, the famed Chilean group, Inti-Illimani. He has undertaken several tours with Joe Pass, Leo Kottke, Eduardo Falù as well as Elliot Fisk and Pepe Romero. In 1970 Paco Peña decided to broaden his activities and founded his famous flamenco company of dancers, guitarists and singers. The group was an immediate success and it has since appeared at major festivals including Edinburgh, Adelaide, Amsterdam, Athens, Israel, Istanbul, Singapore and Hong Kong. The company was also acclaimed for its London seasons at the Royal Festival Hall, Sadler's Wells Theatre and The Barbican.



Paco Peña



Paco Peña was appointed Professor of Flamenco Guitar at Rotterdam Conservatory (the first such post to be created) in 1985.

The flamenco mass *Misa Flamenca* was written by Paco Peña. Launched in 1991, it has been recorded and filmed. Its première at the Royal Festival Hall in London performed by his own flamenco company with the Choir of the Academy of St. Martin in the Fields, was greeted with a standing ovation. *Misa Flamenca* has now been universally acclaimed, at EXPO in Seville, in the United Kingdom, Australia, New Zealand, Poland, Germany, Holland, Belgium, Canada and in the US.

In 1997 Paco Peña received the honor of *La Cruz de Oficial de la Orden del Merito Civil* (Officer of the Order of Merit) from His Majesty the King of Spain, through the Spanish Ambassador Sr. D. Alberto Aza. In February of 1997 *Arte y Pasión* had its European première at Sadler's Wells at the Peacock Theatre in London. This sell-out four-week run won acclaim from critics and audiences alike. The Paco Peña Flamenco Dance Company toured the world with *Arte y Pasión* during the following years.

Paco Peña returned in February 1999 to London for the world première of his latest production, *Musa Gitana*. This production was performed in the Peacock Theatre (Sadler's Wells in the West End) for seven weeks, being the longest run ever of a flamenco show.

*Tonight's performance marks Paco Peña's second appearance under UMS auspices.*

For three decades Inti-Illimani's music has intoxicated audiences around the globe. Wedded in traditional Latin American roots and playing on more than thirty wind, string and percussion instruments, Inti-Illimani's compositions are a treasure for the human spirit. Their mellifluous synthesis of instrumentals and vocals captures sacred places, people's carnivals, daily lives, loves and pains that weave an extraordinary cultural mural.

Known for their open-minded musical approach, the "Intis" had a much different mission in mind when they met in the 1960s at Santiago Technical University – to become engineers. Luckily for the world, their love of music encouraged their restless souls to explore the indigenous cultures of Chile, Peru, Bolivia, Ecuador and Argentina. In some of the poorest, purest and most

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**Inti-Illimani** (Aymara dialect: *Inti* – Sun; *Illimani* – A mountain near La Paz, Bolivia and pronounced *Inte-E gee-mane*)

---

ancient cultures they discovered Andean music, and in a sense, their roots. Inti-Illimani's music became Latin America's visceral link between *pueblo* and people, vivified in *Nueva Canción*.

In 1973, Chilean President Salvador Allende was deposed while Inti-Illimani was on tour. The young musicians found themselves without *patria* or passport. Italy became their home for the next fourteen years; they were warmly welcomed back to Chile in 1988. Many remember Inti-Illimani as South America's ambassadors of human expression. Their unique sound — forged with passion and poetry — became a mantra for peace in a world torn by tur-





Inti-Illimani

moil. They have appeared on Amnesty International stages with Bruce Springsteen, Mercedes Sosa, Sting, Wynton Marsalis and Peter Gabriel.

Of these years Jorge Coulon, in an interview stated:

We have never been so political that it was propaganda. We are not a political group in that sense, but we have always been politically engaged. We have a concept of society and the relationships between human beings, and we try to translate our ideas into our sound, not to be part of one political party or another but in the sense to bring about a better world.

Now thirty-two years and over thirty albums later, Inti-Illimani's music, influenced by their numerous encounters with other cultures, has illustriously evolved with powerful poetry and provocative instrumental textures. Recent seasons have seen the

releases of *Lejania*, *Amar de Nuevo* and *La Rosa de los Vientos* (a Cantata for Inti-Illimani, orchestra and chorus); tours of Italy, Germany and Chile; a benefit performance in London for the Victor Jara Foundation with guests Paco Peña, John Williams and Peter Gabriel, and performances at WOMAD USA, with the Vancouver Symphony and the Edmonton Folk Festival. The most nominated artist at the 1999 Entertainment Journalist Association Awards Ceremony in Santiago, Inti-Illimani came away with "Best Group of the Year" and "Best Composer of the Year" (Horacio Salinas – Inti's

Musical Director).

And the future?

"Collectively," notes Jorge Coulon "we still have our impending dream, a harmonious world working peacefully together. Culturally, the group is involved with the creation of the Victor Jara Foundation in Santiago, Chile, which aims to further Latin American's musical roots and educate young musicians from around the world. And professionally, we've embarked on our next album with the deep sense that thirty years are nothing."

Inti-Illimani has been declared "Honorable Guest" in many cities of the world including: Rome, Venice, Milan, Florence, Naples, London, Washington, Chicago, Albuquerque, Fresno, Berkeley and Minneapolis.

*Tonight's performance marks Inti-Illimani's debut under UMS auspices.*



# UMS Experience

## THE 1999-2000 UMS SEASON

**A**ll educational activities are free and open to the public unless otherwise noted (\$). For more information on educational activities, call the UMS Education Office at 734.647.6712 or the UMS Box Office at 734.764.2538. Activities are also posted on the UMS Website at [www.ums.org](http://www.ums.org).

### *UMS Co-Commission* **Laurie Anderson** *Songs and Stories from* *Moby Dick*

Thursday, September 30, 8 p.m.  
Friday, October 1, 8 p.m.  
Saturday, October 2, 8 p.m.  
Power Center

**Video Screening** of Laurie Anderson's *Home of the Brave* (1986) hosted by Linda Kendall, Technologist for the U-M Media Union. Wednesday, September 29, 6:30 p.m., Ann Arbor District Library, Main Branch, Multipurpose Room, Lower Level.

**Master of Arts Interview** with Laurie Anderson. Interviewed by Stephen Rush, Professor of Music/Dance/Technology. Friday, October 1, 12 noon, Power Center. In conjunction with the Stamps' Visiting Arts Program of the U-M School of Art and Design, and the Institute for Research on Women and Gender, and the U-M Museum of Art.

**Meet the Artist** Post-performance dialogue from the stage. Friday and Saturday, October 1-2.  
*Media sponsors WDET and Metro Times.*

### **Detroit Symphony Orchestra**

Neeme Järvi, conductor  
Sergei Leiferkus, bass-baritone  
Estonian National Male Choir  
UMS Choral Union  
Sunday, October 3, 4 p.m.  
Hill Auditorium  
*Sponsored by Bank One, Michigan.*  
*Media sponsor WGTE.*

### **Andrea Marcovicci**

Sunday, October 3, 6:30 p.m.  
Season Opening Dinner  
Michigan League Ballroom  
Please call 734.936.6837 for reservations and more information.

### **Amalia Hernández'** **Ballet Folklórico de México**

Tuesday, October 5, 8 p.m.  
Wednesday, October 6, 7 p.m.  
Power Center

**Family Project** Make a Mexican Skull Rattle at the Ann Arbor Art Center, Sunday, October 3. Call 734.994.8004 for more information (\$).

**PREP** "An Introduction to Mexican Folklore and Folkloric Dance" by Gregorio Luke, Director of the Latin American Museum of Los Angeles. Tuesday, October 5, 7 p.m., Michigan League, Vandenberg Room, 2nd Floor.  
*Sponsored by Comerica, Inc. with support from AAA Michigan. Media sponsor WDET.*

### **Paco Peña and Inti-Illimani**

Friday, October 8, 8 p.m.  
Michigan Theater  
*Media sponsor WDET.*

### **Lyon Opera Ballet**

Mats Ek's *Carmen*  
and *Solo for Two*  
Saturday, October 16, 8 p.m.  
Sunday, October 17, 2 p.m.  
Power Center

**PREP** "The Lyon Opera Ballet" by Yorgos Loukos, Artistic Director. Saturday, October 16, 7 p.m., Michigan League, Vandenberg Room, 2nd Floor.  
**Drawn to Dance** Students from the Ann Arbor Art Center sketch the Lyon Opera Ballet dancers in rehearsal. Saturday, October 16, Power Center. For information and registration, call the Ann Arbor Art Center, 734.994.8004. \$

**Ballet Master Class** with Yorgos Loukos, Artistic Director. Saturday, October 16, 10 a.m., Eastern Michigan University. Advanced level students only. To register call EMU Dance Department, 734.487.1211. \$

**Meet the Artist** with Yorgo Loukos, artistic director. Post-performance dialogue from the stage. Saturday, October 16.



### **Berlin Philharmonic Orchestra**

Claudio Abbado, music director  
Wednesday, October 20, 8 p.m.  
Hill Auditorium

**Lecture and Reception** "Why is Schoenberg's Music So Easy to Understand?" with Glenn Watkins, Earl V. Moore Professor of Music. Wed, Oct 20, 5 p.m., U-M Institute for the Humanities. In conjunction with the Center for European Studies.

*Presented with the generous support of Wilhelm Kast and Friends of the Berlin Philharmonic Orchestra. Media sponsor WGTE.*

### **Moondrunk**

Da Camera of Houston  
Conceived by Sarah Rothenberg  
Choreography/Stage Direction  
by John Kelly

Lucy Shelton, soprano  
Friday, October 22, 8 p.m.  
Power Center

### **The King's Singers and Evelyn Glennie, percussion**

Saturday, October 23, 8 p.m.  
Hill Auditorium  
*Co-sponsored by O'Neal Construction, Inc. and Elastizell. Media sponsor WDET.*

### **Schoenberg and His Kind Michigan Chamber Players**

Faculty Artists of the University of Michigan School of Music  
Sunday, October 24, 4 p.m.  
Rackham Auditorium  
Complimentary Admission

### **Sankai Juku Hiyomeki**

Wednesday, October 27, 8 p.m.  
Power Center  
**PREP** "Ecstatic Meditation: The Performance Tradition of Sankai Juku" by Kate Remen, UMS Education and Audience Development Manager.  
Wednesday, October 27, 7 p.m., Michigan League, Vandenberg Room, 2nd Floor.  
*Media sponsor WDET.*

### **Bill Frisell's New Quartet**

Thursday, October 28, 8 p.m.  
Power Center  
**Meet the Artist** Post-performance dialogue from the stage.  
*Media sponsors WEMU and WDET.*

### **Buena Vista Social Club**

*presents*

### **Orquesta Ibrahim Ferrer & Rubén González y su Grupo**

Saturday, October 30, 8 p.m.  
Hill Auditorium  
**PREP** "The Cuban Son, its Origins and Evolution; or, Why is Cuban Music so Much Fun?" by Dr. Alberto Nacif, Cuban musicologist and percussionist.  
Saturday, October 30, 7 p.m., Michigan League, Vandenberg Room, 2nd Floor.  
*Presented with the generous support of Charles Hall. Media sponsors WEMU and Metro Times.*

### **Emerson String Quartet**

Friday, November 5, 8 p.m.  
Rackham Auditorium  
**Meet the Artist** Post-Performance dialogue from the stage.  
*Sponsored by Edward Surovell Realtors.*

### **American String Quartet**

Beethoven the Contemporary  
Sunday, November 7, 4 p.m.  
Rackham Auditorium  
*Media sponsor Michigan Radio.*

### **Les Arts Florissants**

**Henry Purcell's King Arthur**  
William Christie, conductor  
Wednesday, November 10, 8 p.m.  
Hill Auditorium  
**PREP** "Purcell's Music for the Stage" with Ellwood Derr, U-M Professor of Music. Wednesday, November 10, 7 p.m., Michigan League, Vandenberg Room, 2nd Floor.  
*Presented with the generous support of Maurice and Linda Binkow. Media sponsor WGTE.*

### **Theatre of Voices**

Paul Hillier, director  
Friday, November 12, 8 p.m.  
St. Francis of Assisi Catholic Church  
*Presented with the generous support of Robert and Pearson Macek.*

### **Paco de Lucía and Septet**

Friday, November 19, 8 p.m.  
Hill Auditorium  
*Sponsored by Parke-Davis Pharmaceutical Research. Media sponsors WEMU and Metro Times.*

### **KREMERata BALTICA**

Gidon Kremer, violin  
Sunday, November 21, 4 p.m.  
Rackham Auditorium  
*Sponsored by Deloitte & Touche.*

### **The Harlem Nutcracker Donald Byrd/The Group**

Friday, November 26–  
Sunday, December 5  
Detroit Opera House  
*Co-presented with the Detroit Opera House and The Arts League of Michigan and presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network.*

### **Handel's Messiah UMS Choral Union Ann Arbor Symphony Orchestra**

Tamara Matthews, soprano  
Ewa Podleś, contralto  
Glenn Siebert, tenor  
Andrew Wentzel, bass-baritone  
Thomas Sheets, conductor  
Saturday, December 4, 8 p.m.  
Sunday, December 5, 2 p.m.  
Hill Auditorium  
*Presented with the generous support of Jim and Millie Irwin.*

### **Boys Choir of Harlem**

Thursday, December 9, 8 p.m.  
Hill Auditorium  
*Sponsored by Thomas B. McMullen Co. A Heartland Arts Fund Program with the National Endowment for the Arts and the Michigan Council for Arts and Cultural Affairs.*

### **Frederica von Stade, mezzo-soprano**

Martin Katz, piano  
Friday, December 10, 8 p.m.  
Lydia Mendelssohn Theatre  
**PREP** with Richard LeSueur, Vocal Arts Information Services. Friday, December 10, 7 p.m., Michigan League, Koessler Library, 3rd Floor.  
*Sponsored by National City Bank. Media sponsor WGTE.*

**A Lutheran Christmas Celebration (c. 1620)**  
**Gabrieli Consort & Players**  
UMS Choral Union  
Paul McCreesh, director  
Tuesday, December 14, 8 p.m.  
St. Francis of Assisi Catholic Church



## The Romeros

Sunday, January 9, 4 p.m.  
Rackham Auditorium

## Bebe Miller Company

Saturday, January 15, 8 p.m.

Power Center

**Master of Arts** Interview with Bebe Miller, choreographer, and showing of *Three*, a film by Isaac Julien featuring Bebe Miller and Ralph Lemon. Friday, January 14, 7 p.m., Betty Pease Studio, 2nd Floor, U-M Dance Department. In conjunction with the Institute for Research on Women and Gender, Center for Afroamerican and African Studies, Center for Education of Women, and U-M Department of Dance.

**Dance Master Class** Saturday, January 15, 10:30 a.m., U-M Dance Department, Studio A.

**PREP** "Identity and Process in Bebe Miller's Choreography" by Kate Remen, UMS Education and Audience Development Manager. Saturday, January 15, 7 p.m., Michigan League, Koessler Library, 3rd Floor.

**Meet the Artist** Post-performance dialogue from the stage.

**Dance Department Mini Course**

"Four Women of the Dance:" a mini-course based on the UMS sponsored performances of four major American women choreographers" taught by Gay Delanghe, U-M Professor of Dance. Winter Term, 2000. Mass Meeting, Saturday, January 8, 12 noon. For information, [delanghe@umich.edu](mailto:delanghe@umich.edu) or call U-M Department of Dance, 734.763.5460. Media sponsors WDET and Metro Times.

## Take 6

Monday, January 17, 8 p.m.  
Hill Auditorium

Sponsored by Butzel Long Attorneys with support from Republic Bank.

Media sponsors WEMU and WDET. Co-presented with the U-M Office of Academic Multicultural Initiatives.

## Yo-Yo Ma, cello

## Kathryn Stott, piano

Thursday, January 20, 8 p.m.  
Hill Auditorium

Sponsored by Forest Health Services. Media sponsor WGTE.

## American String Quartet

Beethoven the Contemporary  
Sunday, January 23, 4 p.m.

Rackham Auditorium

Media sponsor Michigan Radio.

## Russian National Orchestra

Mikhail Pletnev, conductor

Francesco Schlimé, piano

UMS Choral Union

Monday, January 24, 8 p.m.

Hill Auditorium

**Center for Russian and Eastern European Studies Symposium**

"Scriabin and the End of Time"

Sunday, January 23, Rackham Auditorium and Media Union. Full schedule at <http://www-personal.umich.edu/~agreee/symposium.html> or call 734.764.0351.

**CREES Mini-Course** on *Fin de Siecle* Russian Culture with Arthur Greene, Professor of Music and Michael Makin, Professor of Slavic Languages and Literature. Winter Term, 2000. For information, <http://www-personal.umich.edu/~agreee/symposium.html> or call 734.764.0351.

Sponsored by Charla Breton Associates. Media sponsor WGTE.

## Barbara Hendricks, soprano

Staffan Scheja, piano

Saturday, January 29, 8 p.m.

Lydia Mendelssohn Theatre

**PREP** with Naomi André, U-M

Professor of Music and Musicology.

Saturday, January 29, 7 p.m., Michigan League, Koessler Library, 3rd Floor.

Media sponsor WGTE.

## Mozart and Friends –

## A Birthday Celebration

## Michigan Chamber Players

Faculty Artists of the University

of Michigan School of Music

Elwood Derr, director

Sunday, January 30, 4 p.m.

Rackham Auditorium

Complimentary Admission

## Jazz at Lincoln Center

## Sextet

Friday, February 4, 8 p.m.

Saturday, February 5, 2 p.m.

(One-Hour Family Performance)

Michigan Theater

**Jazz Combo Master Classes** with the

Jazz at Lincoln Center Sextet.

Thursday, February 3, 7 p.m., U-M School of Music.

Sponsored by Blue Nile Restaurant with support from Hudson's and the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network. These concerts are part of Chamber Music

America's "A Musical Celebration of the Millennium." Media sponsors WEMU and WDET.

## Gothenburg Symphony Orchestra

Neeme Järvi, conductor

Yuri Bashmet, viola

Saturday, February 5, 8 p.m.

Hill Auditorium

Media sponsor WGTE.

## Meredith Monk

## Magic Frequencies

## A Science Fiction

## Chamber Opera

Wednesday, February 9, 8 p.m.

Power Center

**Master of Arts Interview** with Meredith Monk interviewed by Beth Genné, U-M Professor of Dance, Dance History and Art. Tuesday, February 8, 12 noon. In conjunction with the Institute for Research on Women and Gender, U-M School of Music, Center for Education of Women, and the U-M Department of Dance.

**PREP** "Goddess Meredith: The Interdisciplinary Genius of Meredith Monk" by Ben Johnson, UMS Director of Education and Audience Development. Wednesday, February 9, 7 p.m., Michigan League Koessler Library (3rd Floor).

**Meet the Artist** Post-performance dialogue from the stage.

Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation. Media sponsors WDET and Metro Times.

## Doudou N'Diaye Rose, master drummer

## Drummers of West Africa

Thursday, February 10, 8 p.m.

Hill Auditorium

**Master of Arts Interview** with

Doudou N'Diaye Rose. Interviewed by Dr. Lester Monts, Associate Provost for Academic Affairs. Thursday, February 10, 3 p.m., U-M School of Music Recital Hall. In conjunction with the Center for Afroamerican and African Studies.

Sponsored by Comerica, Inc. Media sponsors WEMU and Metro Times.



**UMS Co-Commission****Martha Clarke  
Vers la flamme**

Christopher O'Riley, piano  
Friday, February 11, 8 p.m.  
Power Center

**Master of Arts Interview** with Martha Clarke, interviewed by Susan Nisbett, Dance and Music reviewer for the *Ann Arbor News*. Friday, February 11, 12 p.m., Betty Pease Studio, U-M Dance Department, 2nd Floor. In conjunction with the Institute for Research on Women and Gender, Center for Education of Women, and the U-M Department of Dance.

**PREP** "Interdisciplinary Inspiration: Martha Clarke's Choreographic Trajectory" by Kate Remen, UMS Education and Audience Development Manager. Friday, February 11, 7 p.m., Michigan League, Vandenberg Room, 2nd Floor.

**Meet the Artist** Post-performance dialogue from the stage.

**Dance Master Class** Saturday, February 12, 10:30 a.m., U-M Dance Department, Studio A.

**Anne-Sophie Mutter, violin  
Lambert Orkis, piano**

Saturday, February 12, 8 p.m.  
Hill Auditorium

*Sponsored by KeyBank. Media sponsor WGTE.*

**Estonian Philharmonic  
Chamber Choir**

Tõnu Kaljuste, director  
Sunday, February 13, 8 p.m.  
St. Francis of Assisi Catholic Church

**Murray Perahia, piano**

Wednesday, February 16, 8 p.m.  
Hill Auditorium

**Master of Arts Interview** of Murray Perahia by Susan Isaacs Nisbett, music and dance writer for the *Ann Arbor News*. Tuesday, February 15, 7 p.m., U-M School of Music Recital Hall.  
*Sponsored by CFI Group. Media sponsor WGTE.*

**New York City Opera  
National Company****Rossini's *The Barber of Seville***

Thursday, February 17, 8 p.m.  
Friday, February 18, 8 p.m.  
Saturday, February 19, 2 p.m.  
(One-Hour Family Performance)

Saturday, February 19, 8 p.m.  
Power Center

**PREP** "Opera 101 for Adults" with Helen Siedel, UMS Education Specialist. Friday, February 18, 6:45 p.m., Michigan League, Hussey Room, 2nd Floor.

**"PREP for Kids"** with Helen Siedel, UMS Education Specialist. Saturday, February 19, 1 p.m., Michigan League, Koessler Library, 3rd Floor.  
*Sponsored by Parke-Davis Pharmaceutical Research.*

**Christian Tetzlaff, violin**

Sunday, February 20, 8 p.m.  
St. Francis of Assisi Catholic Church

**The Chieftains**

Wednesday, March 8, 8 p.m.  
Hill Auditorium

*Sponsored by Bank of Ann Arbor.  
Media sponsor WDET.*

**Ballet d'Afrique Noire  
The Mandinka Epic**

Jean Pierre Leurs, director  
Thursday, March 9, 8 p.m.

Friday, March 10, 8 p.m.  
Power Center

**Master Classes** Saturday, March 11 at Washtenaw Community College and U-M Dance Department. Please call 734.647.6712 for times.

*Sponsored by Detroit Edison Foundation.  
Media sponsors WEMU and Metro Times.*

**The English Concert  
Trevor Pinnock, conductor/  
harpisichord**

Saturday, March 11, 8 p.m.  
Hill Auditorium

**PREP** with Steven Whiting, U-M Professor of Musicology. Saturday, March 11, 7 p.m., Michigan League, Hussey Room, 2nd Floor.

*Sponsored by Miller, Canfield, Paddock and Stone. Media sponsor WGTE.*

**Maestro Ali Akbar Khan  
accompanied by  
Zakir Hussain**

Friday, March 17, 8 p.m.  
Hill Auditorium

*Sponsored by Megasis Software Services, Inc. Media sponsor WDET.*

**Oscar Peterson Quartet**

Saturday, March 18, 8 p.m.  
Hill Auditorium

**PREP** with Linda Yohn, Programming Director of WEMU. Saturday, March 18, 7 p.m. Michigan League, Hussey Room, 2nd Floor.

**Master of Arts Interview** with Oscar Peterson, jazz piano. Saturday, March 18, 12 noon, Kerrytown Concerthouse, 415 N. Fourth Avenue, Ann Arbor. In conjunction with Kerrytown Concert House, U-M Department of Jazz Studies, and Southeastern Michigan Jazz Association, and the Center for Afroamerican and African Studies.  
*Sponsored by Arbor Temporaries/Personnel Systems, Inc./Arbor Technical Staffing.  
Media sponsor WEMU.*

**American String Quartet**

Beethoven's Contemporary  
Sunday, March 19, 4 p.m.

Rackham Auditorium

**Meet the Artist** Post-performance dialogue from the stage.  
*Media sponsor Michigan Radio.*

**Thomas Quasthoff, baritone**

Justus Zeyen, piano  
Monday, March 20, 8 p.m.

Lydia Mendelssohn Theatre  
**PREP** with Richard LeSueur, Vocal Arts Information Service. Monday, March 20, 7 p.m., Michigan League, Koessler Room, 3rd Floor.

**Meet the Artist** Post-performance dialogue from the stage.  
*Media sponsor WGTE.*

**J.S. Bach Birthday Celebration  
Michigan Chamber Players**

Faculty Artists of the University of Michigan School of Music  
Wednesday, March 22, 8 p.m.  
Rackham Auditorium  
Complimentary Admission

**Forgiveness**

Chen Shi-Zheng, director  
Friday, March 24, 8 p.m.

Michigan Theater  
*Presented with the generous support of Dr. Herbert Sloan.*

**Mammas****A Mediterranean Women's  
Music Summit**

Saturday, March 25, 8 p.m.  
Michigan Theater  
*Sponsored by Ideation.*



### Beaux Arts Trio

Sunday, March 26, 4 p.m.  
Rackham Auditorium  
*Sponsored by Dow Automotive.*

### Moscow Virtuosi

Vladimir Spivakov, conductor  
Inva Mula, soprano  
Friday, March 31, 8 p.m.  
Rackham Auditorium  
*Sponsored by Edward Surovell Realtors.*

### Czech Philharmonic Orchestra

Vladimir Ashkenazy, conductor  
Saturday, April 1, 8 p.m.  
Hill Auditorium  
*Sponsored by Pepper Hamilton LLP.  
Media sponsor WGTE.*

### The Watts Prophets

with special guest Toni Blackman  
Saturday, April 8, 8 p.m.  
Michigan Theater  
**Open Rehearsal** at the Michigan Theater.  
**Hip-Hop Panel Discussion** with the Watts Prophets, Toni Blackman, and Detroit Hip-Hop artists. Wednesday, April 5. In conjunction with the Center for Afroamerican and African Studies and the Institute for Research on Women and Gender, and the King Chavéz Parks Visiting Professor's Program and the Office of the Provost. *Toni Blackman is presented in conjunction with the Institute for Research on Women and Gender and the Center for Afroamerican and African Studies.*  
*Media sponsors WEMU and Metro Times.*

### Trisha Brown Company

Wednesday, April 12, 8 p.m.  
Power Center  
**Institute of the Humanities Brown Bag Lunch** "Form and Structure: The Cycles in Trisha Brown's Choreographic Career" by Kate Remen, UMS Education and Audience Development Manager. Tuesday, February 1, 12 p.m., U-M Institute for the Humanities.  
**Master of Arts Interview** with Trisha Brown, choreographer. Interviewed by Ben Johnson, UMS Department of Education and Audience Development. Wednesday, April 12, 12 noon, U-M Department of Dance, Betty Pease Studio, 2nd Floor. In conjunction with the Institute for Research on Women and Gender and the U-M Department of Dance.

**PREP** "Trisha Brown's Music Cycle: A Choreographer's Journey" by Ben Johnson, UMS Director of Education and Audience. Wednesday, April 12, 7 p.m., Michigan League, Koessler Library, 3rd Floor.  
**Meet the Artist** Post-performance dialogue from the stage.

### Susanne Mentzer, mezzo-soprano Sharon Isbin, guitar

Thursday, April 13, 8 p.m.  
Lydia Mendelssohn Theatre  
**Vocal Master Class** with Susanne Mentzer. Friday, April 14, U-M School of Music.  
*Presented with the generous support of Ronald and Sheila Cresswell. Media sponsor WGTE.*

### Australian Chamber Orchestra

Richard Tognetti, conductor  
Anne-Marie McDermott, piano  
Friday, April 14, 8 p.m.  
Rackham Auditorium

### J.S. Bach's St. Matthew Passion UMS Choral Union Ann Arbor Symphony Orchestra

**Ann Arbor Youth Chorale**  
Thomas Sheets, conductor  
Sunday, April 16, 4 p.m.  
Hill Auditorium  
**PREP** Sunday, April 16, 3 p.m., Michigan League, Koessler Library, 3rd Floor.  
*Presented with the generous support of Carl and Isabelle Brauer.*

### Lincoln Center Jazz Orchestra Dance Tour

with Wynton Marsalis  
Saturday, April 22, 8 p.m.  
EMU Convocation Center  
**Swing Dance Lesson** with the Lincoln Center Jazz Orchestra Dancers. Saturday, April 22, 6:30 p.m., Eastern Michigan University Convocation Hall.  
*Sponsored by Hudson's Project Imagine. Presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network. Media sponsor WEMU.*



**The Ford Honors Program** is made possible by a generous grant from the Ford Motor Company Fund and benefits the UMS Education Program.

### Ford Honors Program Honorees

1996  
**Van Cliburn**

1997  
**Jessye Norman**

1998  
**Garrick Ohlsson**


1999  
**The Canadian Brass**

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 pays tribute to and presents the artist with the UMS Distinguished Artist Award,

and hosts a dinner and party in the artist's honor. This season's Ford Honors Program will be held on Friday, May 5, 2000. The recipient of the 2000 UMS Distinguished Artist Award will be announced in January.



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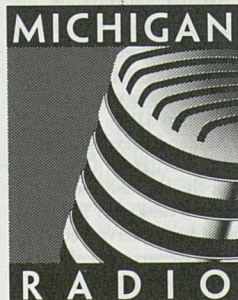
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## EDUCATION & AUDIENCE DEVELOPMENT

In the past several seasons, UMS' Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of the live performing arts and 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.

### Family Performances

For many years, UMS has been committed to providing the opportunity for families to enjoy the arts together.

This season's special, one-hour Family Performances include:

- **Amalia Hernández' Ballet Folklórico de México**
- **Boys Choir of Harlem**
- **Jazz at Lincoln Center Sextet**
- **New York City Opera National Company: *The Barber of Seville***

Specially designed for family participation that creates an environment where both children and adults can learn together, the UMS Family Performances are a great way to spend quality time with your children.

### Master of Arts Interview Series

Now entering its fourth year, this series is an opportunity to showcase and engage our artists in academic, yet informal, dialogues about their art form, their body of work and their upcoming performances.

This year's series includes interviews with:

- **Laurie Anderson**
- **Bebe Miller**
- **Meredith Monk**
- **Doudou D'Diaye Rose**
- **Martha Clarke**
- **Murray Perahia**
- **Trisha Brown**

### 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. All PREPs are open to the public and usually begin one hour before curtain time.

### 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 artist, 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.

### 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, participatory workshops, clinics, visiting scholars, seminars, community projects, symposia, panel discussions, art installations and exhibits. Most activities are free and open to the public and occur around the date of the artist's performance.

Major residencies for the 1999/2000 season are with:

- **Lyon Opera Ballet**
- **American String Quartet**
- **Russian National Orchestra**
- **Jazz at Lincoln Center Sextet**
- **Chen Shi-Zheng's *Forgiveness***
- **The Watts Prophets**
- **Trisha Brown Company**



## ATTENTION TEACHERS AND EDUCATORS!

### Youth Performances

These performances are hour-long or full length, specially designed, teacher- and student-friendly live matinee performances.

The 1999/2000 Youth Performance Series includes:

- **Amalia Hernández' Ballet Folklórico de México**
- ***The Harlem Nutcracker***
- **Boys Choir of Harlem**
- **New York City Opera National Company: *The Barber of Seville***
- **Ballet d'Afrique Noire: *The Mandinka Epic***
- **Trisha Brown Company**

Teachers who wish to be added to the youth performance mailing list should call 734.615.0122.

The Youth Education Program is sponsored by



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UMS  
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Committee

### Teacher Workshop Series

This series of workshops for all K-12 teachers is a part of UMS' efforts to provide school-teachers with professional development opportunities and to encourage ongoing efforts to incorporate the arts in the curriculum.

This year's Kennedy Center Workshops are:

- **"Developing Literacy Skills Through Music"**
- **"Bringing Literature to Life"**
- **"Making History Come Alive"**
- **"Reaching the Kinesthetic Learner Through Movement"**

Workshops focusing on the UMS youth performances are:

- **"Opera in the Classroom"**
- **"African Drumming in the Classroom"**
- **"Jazz in the Classroom" with the Jazz at Lincoln Center Sextet**
- **"Modern Dance in the Classroom"**

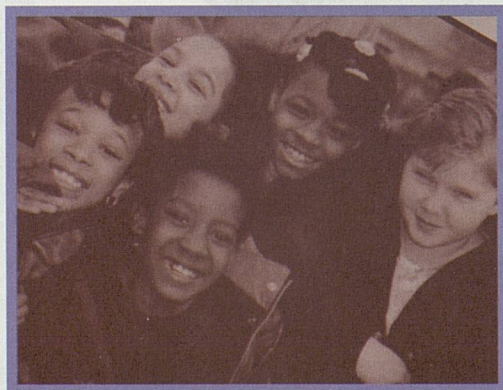
For information and registration, please call 734.615.0122.

### The Kennedy Center Partnership

The University Musical Society and Ann Arbor Public Schools are members of the **Performing Arts Centers and Schools: Partners in Education Program** of the John F. Kennedy Center for the Performing Arts. Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates a multitude of professional development opportunities for teachers and educators.

### Special Discounts for Teachers and Students to Public Performances

UMS offers special discounts to school groups attending our world-class evening and weekend performances. Please call the Group Sales Office at 734.763.3100 for more information about discounts for student and youth groups.





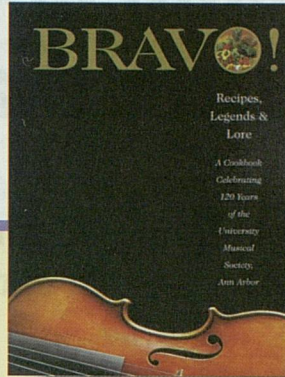
## DINING EXPERIENCES

### UMS Camerata Dinners

Hosted by members of the UMS Board of Directors, Camerata dinners are a delicious and convenient beginning to your concert evening and are welcome to all. Our dinner buffet is open from 6:00 to 7:30 p.m. offering you the perfect opportunity to arrive early, park with ease, and dine in a relaxed setting with friends and fellow patrons. All dinners are held in the Alumni Center unless otherwise noted below. Dinner is \$25 per person. Reservations can be made by calling 734.647.8009. UMS members receive reservation priority.

- **Wednesday, October 20**  
Berlin Philharmonic Orchestra
- **Saturday, October 23**  
The King's Singers and Evelyn Glennie  
*This dinner will be held in the Stearns' Room in Hill Auditorium.*
- **Wednesday, November 10**  
Les Arts Florissants  
Henry Purcell's *King Arthur*
- **Thursday, January 20**  
Yo-Yo Ma
- **Monday, January 24**  
Russian National Orchestra
- **Saturday, February 5**  
Gothenburg Symphony Orchestra
- **Saturday, February 12**  
Anne-Sophie Mutter
- **Wednesday, February 16**  
Murray Perahia
- **Saturday, March 11**  
The English Concert
- **Saturday, April 1**  
Czech Philharmonic Orchestra

**Please Note:** All dinners are scheduled prior to performances on the Choral Union Series except for the Saturday, October 23 dinner prior to The King's Singers. This performance is part of the Ann Arbor Favorites Series.



## BRAVO!

This fall, UMS is publishing **BRAVO!**, a cookbook with recipes, legends, and lore honoring 120 years of the University Musical Society. Proceeds from the sale of the book benefit UMS' nationally-acclaimed performance presentations and its innovative education and outreach programs. Copies are available for sale in the lobby (after most performances), or may be ordered through our website ([www.ums.org](http://www.ums.org)) or by calling toll-free 877.238.0503.



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Package price ranges from \$200 to \$225 per couple depending upon performance (subject to availability) and includes two nights stay, breakfast, high tea and two priority reserved tickets to the performance.

### The Bell Tower Hotel & Escoffier Restaurant

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Escoffier restaurant located within the Bell Tower Hotel, and priority reserved "A" seats to the show. All events are at 8 p.m. with dinner prior to the performance.

Sat. Jan. 15	<i>Bebe Miller Company</i>
Sat. Jan. 29	<i>Barbara Hendricks, soprano</i>
Fri. Feb. 4	<i>Jazz at Lincoln Center Sextet</i>
Sat. Feb. 5	<i>Gothenburg Symphony Orchestra</i>
Sat. Feb. 12	<i>Anne Sophie Mutter, violin</i>
Sat. Feb. 19	<i>New York City Opera National Company: The Barber of Seville</i>
Fri. Mar. 10	<i>Ballet d'Afrique Noire: The Mandinka Epic</i>
Fri. Mar. 17	<i>Ali Akbar Khan and Zakir Hussain</i>
Sat. Mar. 25	<i>Mammas: A Mediterranean Women's Music Summit</i>
Fri. Apr. 14	<i>Australian Chamber Orchestra</i>

Package includes valet parking at the hotel, overnight accommodations in a European-style guest room, a continental breakfast, pre-show dinner reservations at Escoffier restaurant in the Bell Tower Hotel, and two performance tickets with preferred seating reservations.

### Gratzi Restaurant

326 South Main Street

734.663.5555 for reservations and prices

Sat. Oct. 30	<i>Buena Vista Social Club presents Orquesta Ibrahim Ferrer &amp; Rubén González y su Grupo</i>
Fri. Nov. 19	<i>Paco de Lucía and Septet</i>
Sun. Dec. 5	<i>Handel's Messiah (post-performance dinner)</i>
Mon. Jan. 17	<i>Take 6</i>
Fri. Feb. 18	<i>New York City Opera National Company: The Barber of Seville</i>
Sat. Mar. 18	<i>Oscar Peterson Quartet</i>
Sat. Apr. 1	<i>Czech Philharmonic Orchestra</i>

### Pre-performance dinner

Package includes guaranteed reservations for a pre- or post-performance dinner (choose 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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## THE UMS PREFERRED RESTAURANT PROGRAM

**V**isit and enjoy these fine restaurants. Join us in thanking them for their generous support of UMS this season.

### Azure

625 Briarwood Circle – 734.747.9500  
Experience the culture of fourteen Mediterranean countries with our authentic cuisine and cerulean bar. Reservations accepted for pre- and post-UMS performances. Visit us at [www.azureusa.com](http://www.azureusa.com).

### Bella Ciao Trattoria

118 West Liberty – 734.995.2107  
Known for discreet dining with an air of casual elegance, providing simple and elaborate regional Italian dishes for you and your guests' pleasure. Reservations accepted.

### Blue Nile

221 East Washington Street – 734.998.4746  
Join us for an authentic dining adventure to be shared and long remembered. Specializing in poultry, beef, lamb and vegetarian specialties. Outstanding wine and beer list.

### Café Marie

1759 Plymouth Road – 734.662.2272  
Distinct and delicious breakfast and lunch dishes, creative weekly specials. Fresh-squeezed juice and captivating cappuccinos! A sunny, casual, smoke-free atmosphere. Take out available.

### The Chop House

322 South Main Street – 734.669.9977  
Ann Arbor's newest taste temptation. An elite American Chop House featuring U.S.D.A. prime beef, the finest in Midwestern grain-fed meat, and exceptional premium wines in a refined, elegant setting. Open nightly, call for reservations.

### The Original Cottage Inn

512 East William – 734.663.3379  
An Ann Arbor tradition for more than 50 years. Featuring Ann Arbor's favorite pizza, a full Italian menu, banquet facilities and catering services.

### D'Amato's Neighborhood Restaurant

102 South First Street – 734.623.7400  
Casual dining, serving wonderful home style Italian cuisine; many entrees changed daily. Featuring 35 wines by the glass, banquet seating, and moderate prices. Rated '4 Stars' by the *Detroit Free Press*! Reservations welcome.

### The Earle

121 West Washington – 734.994.0211  
Provincial French and Italian dishes served in a casually elegant cellar setting. Wine list of over 1,000 selections. Live music nightly. Private rooms seat 8-30.

### Gandy Dancer

401 Depot Street – 734.769.0592  
Located in the historic 1886 railroad depot. Specializing in fresh seafood. Lunches Monday-Friday 11:30-3:30. Dinners Monday-Saturday 4:30-10, Sunday 3:30-9. Award winning Sunday brunch 10:00-2:00. Reservations recommended.

### Gratzi


326 South Main Street – 734.663.5555  
Celebrated, award-winning Italian cuisine served with flair and excitement. Sidewalk and balcony seating. Open for lunch and dinner. Reservations accepted.

### The Kerrytown Bistro

At the corner of Fourth Ave and Kingsley in Kerrytown – 734.994.6424  
The Kerrytown Bistro specializes in fine French Provincial inspired cuisine, excellent wines and gracious service in a relaxed, intimate atmosphere. Hours vary, reservations accepted.



For UMS Tickets and  
Information, Click on  
**www.ums.org**



## *Performance Network*

1999-2000 Professional Season

### **As Bees in Honey Drown**

by Douglas Carter Beane

**September 17 - October 10, 1999** (preview Sept. 16)

### **Three Days of Rain**

by Richard Greenberg

**October 22- November 14, 1999** (preview Oct. 21)

### **Not Waving**

by Gen LeRoy

**November 26-December 19, 1999**

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**La Dolce Vita**

322 South Main Street – 734.669.9977

Offering the finest in after-dinner pleasures. Indulge in the delightful sophistication of gourmet desserts, fancy pastries, cheeses, fine wines, ports, sherries, martinis, rare scotches, hand-rolled cigars and much more. Open nightly.

**Miki**

106 South First Street – 734.665.8226

Award-winning classic Japanese food based on the freshest ingredients. Dinner reservations suggested. Open for weekday lunch and dinner every day until 10 p.m. and 11 p.m. on Friday and Saturday.

**The Moveable Feast**

326 West Liberty – 734.663.3278

Located just west of Main Street in the restored Brehm estate. Fine American cuisine with a global fare. Full service catering, bakery, wedding cakes.

**Palio**

347 South Main Street – 734.930.6100

Zestful country Italian cooking, fresh flavors inspired daily. Featuring the best rooftop seating in town. Open for dinner nightly. Reservations accepted, large group space available.

**Real Seafood Company**

341 South Main Street – 734.769.5960

As close to the world's oceans as your taste can travel. Serving delightfully fresh seafood and much more. Open for lunch and dinner. Reservations accepted.

**Red Hawk Bar & Grill**

316 South State Street – 734.994.4004

Neighborhood bar & grill in campus historic district, specializing in creative treatments of traditional favorites. Full bar, with a dozen beers on tap. Lunch and dinner daily. Weekly specials. Smoke-free. No reservations.

**Sweet Lorraine's Café & Bar**

303 Detroit Street – 734.665.0700

Modern American cooking in a casual, fun & sophisticated setting. Daily vegetarian specials, seafood, pasta & steaks. 30 wines-by-the-glass, cool cocktails, and courtyard dining. Brunch served Saturday and Sunday.

**Weber's Restaurant**

3050 Jackson Road – 734.665.3636

Great American restaurant since 1937. Featuring prime rib, live lobster, Cruvinet wine tasting flights, homemade pastries and desserts. Breakfast, Sunday brunch, lunch, dinner. Reservations accepted.

**Zanzibar**

216 South State Street – 734.994.7777

Contemporary American food with Mediterranean & Asian influences. Full bar featuring classic and neo-classic cocktails, thoughtfully chosen wines and an excellent selection of draft beer. Spectacular desserts. Space for private and semi-private gatherings up to 120. Smoke-free. Reservations encouraged.



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Arthur Post, Sep. 25 *Rhapsody on a Theme  
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Markand Thakar, Oct. 16 *Elgar Cello  
Concerto, Haydn "London" Symphony*

Susan Davenney Wyner, Nov. 13 *Brahms  
#2, Copland Clarinet Conc w/R. Stoltzman*

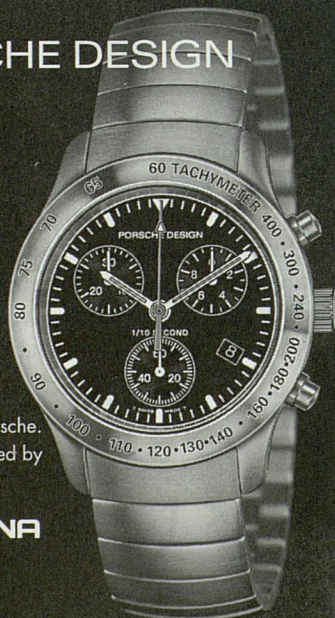
Victoria Bond, Jan. 22 *Schumann  
"Spring" Symphony, Mozart Violin Concerto*

*Sam Wong conducts his final concerts on  
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Call (734) 994-4801 for tickets or info

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# UMS Support

**U**MS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, assisting in artist services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.763.0611 to request more information.

## ADVISORY COMMITTEE

**N**ow forty-two members strong, the UMS Advisory Committee serves an integral function within the organization, supporting UMS with a volunteer corps and assisting in fundraising. Through an annual auction, season opening events, and the Ford Honors Program gala, the Advisory Committee has pledged to donate \$250,000 to UMS this season. Additionally, the Committee's hard work will be in evidence this fall when it publishes *BRAVO!*, a cookbook that traces the history of UMS through the past 120 years, with recipes submitted by artists who have performed under our auspices. If you would like to become involved in this dynamic group,

call 734.936.6837 for more information.

The Advisory Committee also seeks people to help with activities such as escorting students at our popular youth performances, assisting with mailings, and setting up for special events. Please call 734.936.6837 if you would like to volunteer for a project.

## SPONSORSHIP & ADVERTISING

**A**dvertising in the UMS program book or sponsoring UMS performances will enable you to reach 130,000 of southeastern Michigan's most loyal concertgoers.

### Advertising

When you advertise in the UMS program book you gain season-long visibility, while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experiences. Call 734.764.6833 to learn how your business can benefit from advertising in the UMS program book.

### Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures. And there are numerous benefits



# Join Us

## Because Music Matters

UMS members have helped to make possible this 121st season of distinctive concerts. Ticket revenue covers only 61% of our costs. The generous gifts from our contributors continue to make the difference. Cast yourself in a starring role—become a UMS member. In return, you'll receive a variety of special benefits and the knowledge that you are helping to assure that our community will continue to enjoy the extraordinary artistry that UMS offers.

### Patrons

#### ☐ \$25,000 Soloist

- For information about this special group, call the Development Office at 734.647.1175.

#### ☐ \$10,000 Maestro

- Opportunity to be a title or supporting sponsor for a selected performance in any series
- Plus benefits listed below

#### ☐ \$7,500 Virtuoso

- Guest of UMS Board at a special thank-you event
- Plus benefits listed below

#### ☐ \$5,000 Concertmaster

- Opportunity to be a supporting sponsor for a selected Chamber Arts or Monogram series performance
- Opportunity to meet an artist backstage as guest of UMS President
- Plus benefits listed below

#### ☐ \$2,500 Leader

- Opportunity to be a supporting sponsor for a selected Monogram series performance
- Complimentary valet parking
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Reserved parking in Thayer Street parking lot
- Plus benefits listed below

### Members

#### ☐ \$1,000 Principal

- Free parking for UMS concerts
- Invitation to two working rehearsals
- Invitation to an "Insiders' Sneak Preview" party announcing next season's concerts before press announcement
- Autographed artist memento
- Priority subscription handling
- Plus benefits listed below

#### ☐ \$500 Benefactor

- Priority seating for individual Choral Union and Chamber Arts advance ticket purchases
- Invitation to a pre- or post-performance reception

- Invitation to one working rehearsal
- Opportunity to attend selected events with artists
- Plus new benefits listed below

#### ☐ \$250 Associate

- Half-price tickets to selected performance
- Plus benefits listed below

#### ☐ \$100 Advocate

- UMS Card providing discounts at local restaurants and shops
- Listing in UMS Program
- Plus benefits listed below

#### ☐ \$50 Friend

- Comprehensive UMS calendar of events
- Invitation to Camerata dinners
- Advance notice of performances
- Advance ticket sales
- One-year subscription to *Notes*, the UMS Newsletter
- Priority invitations to selected events

#### ☐ \$25 Youth

- All benefits listed below:
- Autographed artist memento
- Priority seating at selected performances
- Invitation to special event with artist
- Invitation to one working rehearsal

Please check your desired giving level above and complete the form below.

Name(s) \_\_\_\_\_

Print names exactly as you wish them to appear in UMS listings. \_\_\_\_\_

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Please make checks payable to University Musical Society

Gifts of \$50 or more may be charged to: ☐ VISA ☐ MasterCard ☐ Discover ☐ Am. Express

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that accrue from your investment. For example, UMS offers you a range of programs that, depending on level, provide a unique venue for:

- **Enhancing corporate image**
- **Launching new products**
- **Cultivating clients**
- **Developing business-to-business relationships**
- **Targeting messages to specific demographic groups**
- **Making highly visible links with arts and education programs**
- **Recognizing employees**
- **Showing appreciation for loyal customers**

For more information, please call 734.647.1176.

## INTERNSHIPS

Internships with UMS 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.

## COLLEGE WORK-STUDY

Students working for UMS as part of the College Work-Study 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 UMS, please call 734.763.0611.

## USHERS

Without the dedicated service of UMS' Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books and providing that personal touch which sets UMS events above others.

The UMS Usher Corps comprises 275 individuals who volunteer their time to make your concert-going 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 venue (Hill, Power Center, or Rackham) for the entire concert season.

If you would like information about joining the UMS Usher Corps, leave a message for our front of house coordinator at 734.913.9696.



## MEMBERSHIP

Great performances—the best in music, theater and dance—are presented by the University Musical Society because of the much-needed and appreciated gifts of UMS supporters, members of the Society. 🎵 The list below represents names of current donors as of July 31, 1999. If there has been an error or omission, we apologize and would appreciate a call at 734.647.1178 so that we can correct it right away. 🎵 UMS would also like to thank those generous donors who wish to remain anonymous.

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Lufthansa  
Masco Corporation  
McKinley Associates  
Mechanical Dynamics  
Megasys Software Services, Inc.  
Miller, Canfield, Paddock  
and Stone  
National City  
NSK Corporation  
O'Neal Construction  
Parke-Davis Pharmaceutical  
Research  
Pepper, Hamilton & Scheetz  
Republic Bank  
Sesi Lincoln Mercury  
Shar Products Company  
Standard Federal Bank  
STM Inc.  
Swedish Office of Science  
and Technology  
Target Stores  
The Edward Surovell  
Company Realtors  
Thomas B. McMullen Company  
Visteon  
Weber's Inn

**GIVING LEVELS**

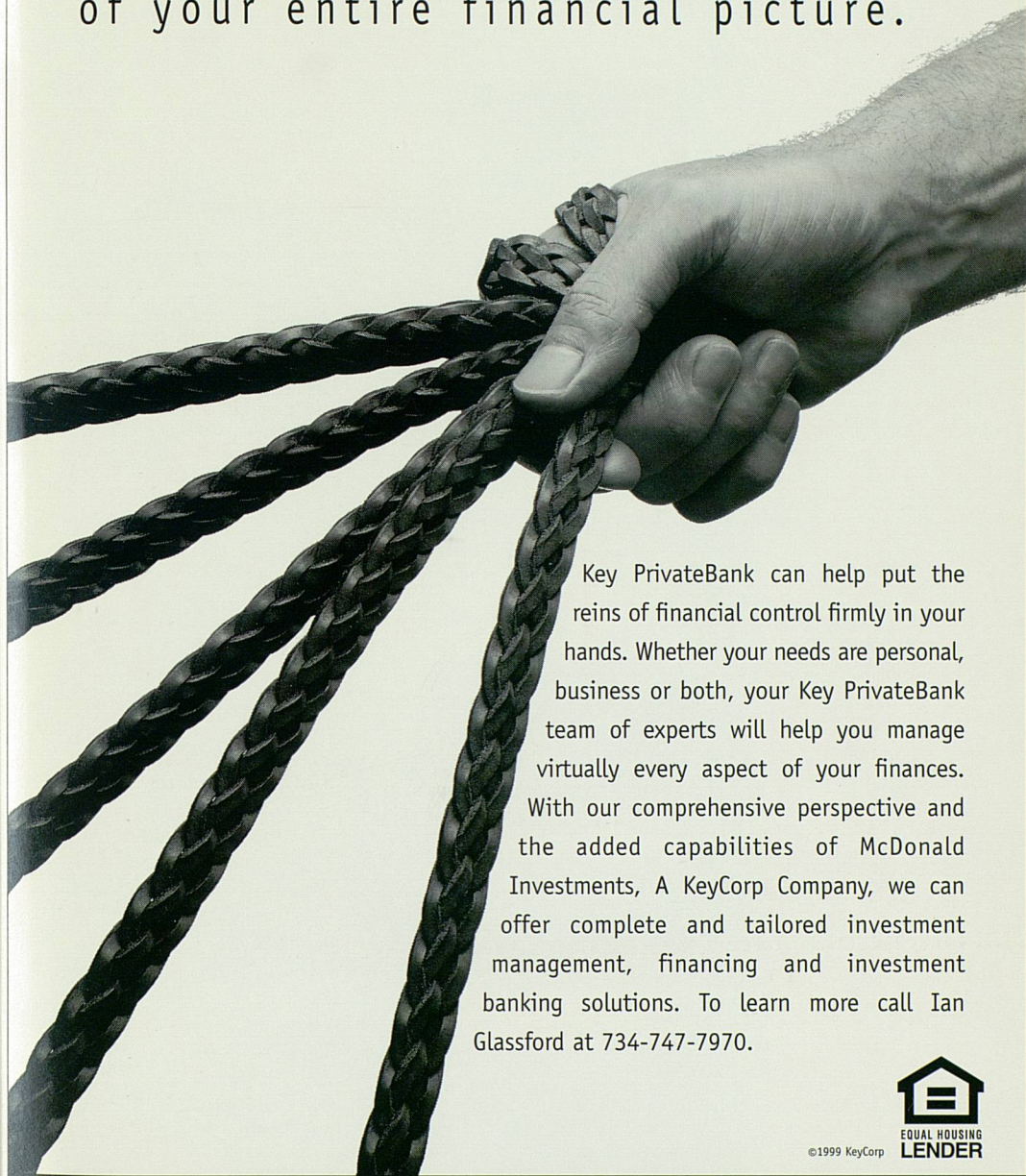
Soloists	\$25,000 or more
Maestro	\$10,000 - 24,999
Virtuosi	\$7,500 - 9,999
Concertmaster	\$5,000 - 7,499
Leader	\$2,500 - 4,999
Principal	\$1,000 - 2,499
Benefactor	\$500 - 999
Associate	\$250 - 499
Advocate	\$100 - 249
Friend	\$50 - 99
Youth	\$25

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44	Aikido Yoshokai Association
12	Ann Arbor Reproductive Medicine
44	Ann Arbor Symphony
6	Ann Arbor Tax Service
8	Archeo Design
12	Bank of Ann Arbor
6	Beresh Jewelers
2	Blue Hill Development
38	Bodman, Longley, and Dahling
20	<i>BRAVO!</i> Cookbook
34	Butzel Long Attorneys
34	Carty's Music, Inc.
10	Chris Triola Gallery
22	Comerica Bank
14	Complete Chiropractic
14	Dance Gallery Studio/Peter Sparling & Co.
10	Dobson-McOmber Agency, Inc.
FC	Ford Motor Company
44	Foto 1
10	Fraleigh's Nursery
40	Glacier Hills
44	Greenstones
8	Harmony House
40	Howard Cooper Imports
8	IATSE
BC	KeyBank
40	King's Keyboard
38	Lewis Jewelers
8	Littlefield and Sons Furniture
22	Michigan League
24	Miller, Canfield, Paddock, and Stone
8	Mundus and Mundus
8	Nina Howard Studio
42	Performance Network
24	SKR Classical
10	Sweetwaters Cafe
8	Ufer & Co. Insurance
6	University Productions
6	Washington Street Gallery
16	WEMU
38	WGTE
18	Whole Foods
34	WUOM
42	WDET



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