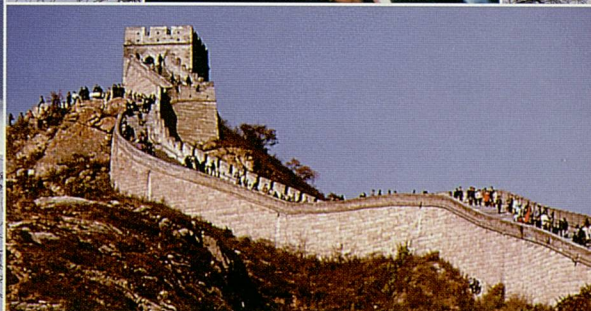
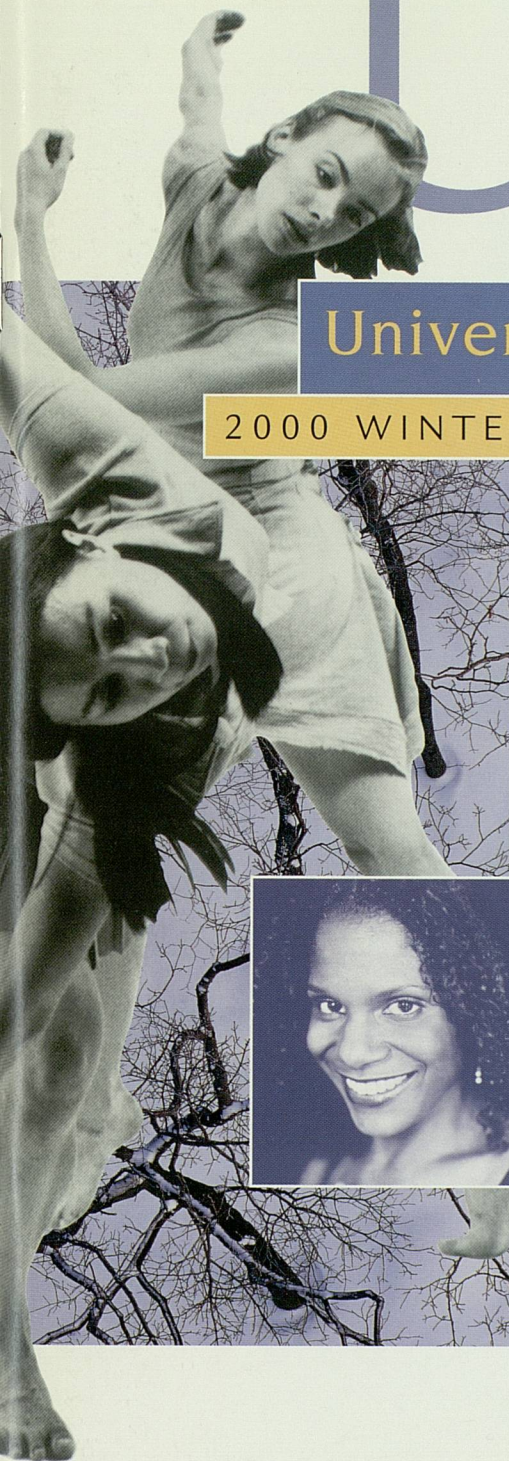


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of the University of Michigan, Ann Arbor

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On the Cover

Clockwise from upper left
Dancers from Bebe Miller Company
Arvo Pärt
Anne-Sophie Mutter
The Great Wall of China
Audra McDonald

Back Cover

Performer from *Forgiveness*
J.S. Bach
Vladimir Ashkenazy
Oscar Peterson
Take 6

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The University Musical Society

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UMS Leadership

LETTER FROM THE PRESIDENT

Thank you for attending this UMS performance and for supporting the performing arts in our community. I hope I'll see you at some of the remaining UMS events this season. You'll find a listing beginning on page 29.

I want to introduce you to UMS' Administrative Director John Kennard, who is celebrating his tenth anniversary with UMS this season and his twenty-fourth overall with the University of Michigan. John oversees UMS finances, human resources, and other administrative matters. He has played a major role in bringing UMS to its stable financial situation and is highly regarded by his financial colleagues both in and outside the University of Michigan for the quality of his work. A native of Ann Arbor, John is married and the father of five children. When he's not listening to recordings of his beloved Elvis, you'll find him hitting pars and birdies on the golf course.

Congratulations, John, for your outstanding contributions to UMS over the past decade.

We have had an exciting season thus far with memorable performances by Buena Vista Social Club, Les Arts Florissants, Sankai Juku, Paco de Lucía, Emerson String Quartet, and Laurie Anderson. Clearly one of the highlights of the fall was the performance of the Berlin Philharmonic Orchestra on October 20. Ann Arbor was the smallest city on the international tour – the others were

Ken Fischer (l) and John Kennard

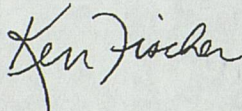


Moscow, Bonn, London, Paris, Washington, New York, Boston, and Chicago – but we produced the largest single-evening audience exceeding 4,000. Over 1000 were students. U-M President Lee Bollinger and Jean Magnano Bollinger hosted a wonderful post-concert reception for Claudio Abbado, members of the orchestra, and UMS members. Orchestra members were high in their praise for the community of Ann Arbor, for the acoustics of Hill Auditorium, and for the enthusiastic response of the audience. They made it clear that they want to return!

Another highlight of the fall was the launching of *Bravo!* This 224-page book of recipes, legends, and lore from 120 years of UMS is the result of nearly three years of work by more than 100 UMS volunteers. We are very proud of this book and of the great response it is receiving all over the country. For information on obtaining a copy, see the notice on page 37.

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 concert-going experience the best possible. Look for me in the lobby. If we don't connect there, feel free to call my office at 734.647.1174, drop me a note, or send me an e-mail message at kenfish@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

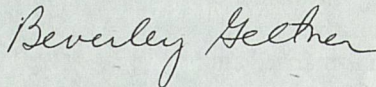


not only of their wish to accomplish good things for our community and region, but also to be associated with excellence. It is a measure of their belief in UMS that many of these companies have had a

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

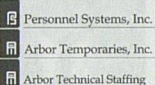
Richard L. Huber *Chairman and CEO, Aetna, Inc.* "On behalf of Aetna and Aetna Retirement Services, we are proud to support the arts in southeastern Michigan, especially through our affiliation with *The Harlem Nutcracker*. We are delighted to be involved with the University Musical Society and their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

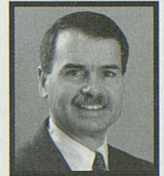


Jeanne Merlanti *President, Arbor Temporaries/Arbor Technical Staffing/Personnel Systems, Inc.* "As a member of the Ann Arbor business community, I'm thrilled to know that by supporting UMS, I am helping perpetuate the tradition of bringing outstanding musical talent to the community and also providing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

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."



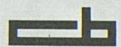
Jorge A. Solis *Senior Vice President, Bank One, Michigan* "BankOne, Michigan is honored to share in the University Musical Society's proud tradition of musical excellence and artistic diversity."



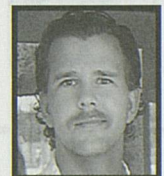
Habte Dadi *Manager, Blue Nile Restaurant* "At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



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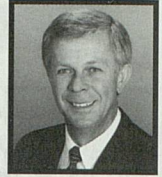
Howdy S. Holmes *President and CEO, Chelsea Milling Company*
“Jiffy Mix appreciates the opportunity to support the University Musical Society. We applaud their commitment to providing nationally recognized educational opportunities to children in our community and to providing diverse arts programming.”



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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.”

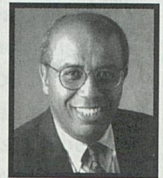
Joseph J. Yarabek *Office Managing Partner, Deloitte & Touche*
“Deloitte & Touche is pleased to support the University Musical Society. Their continued commitment to promoting the arts in our community is outstanding. Thank you for enriching our lives!”



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.”



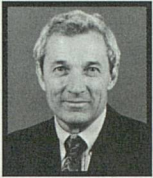
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“A significant characteristic of the University Musical Society is its ability to adapt its menu to changing artistic requirements. UMS involves the community with new concepts of education, workshops, and performances.”



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.”



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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.”

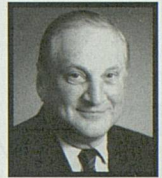
William S. Hann *President, KeyBank*

“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.*

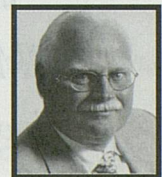
“McKinley Associates is proud to support the University Musical Society and the cultural contribution it makes to the community.”



mckinley associates inc.

Michael E. Korybalski *President, Mechanical Dynamics*

“Beverly Sills, one of our truly great performers, once said that ‘art is the signature of civilization.’ We believe that to be true, and Mechanical Dynamics is proud to assist the University Musical Society in making its mark — with a flourish.”



Erik H. Serr *Principal, Miller, Canfield, Paddock and Stone, P.L.C.* “Miller, Canfield, Paddock and Stone is particularly pleased to support the University Musical Society and the wonderful cultural events it brings to our community.”



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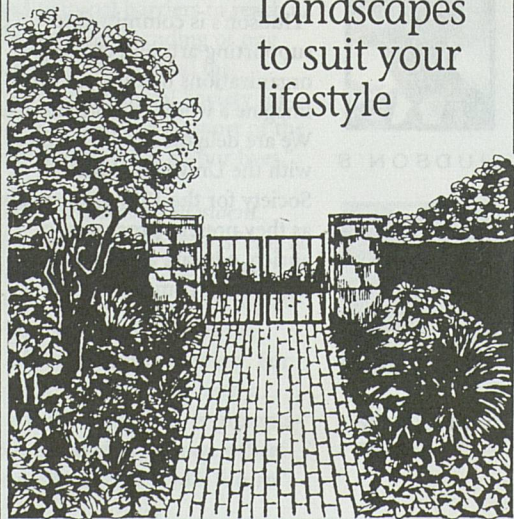
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"National City Bank is pleased to continue our historical support of the University Musical Society, which plays such an important role in the richness of our community."

National City



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."



Peter B. Corr, 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."



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."



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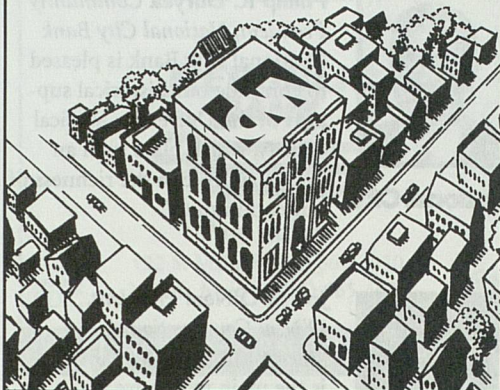


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Maas Foundation is proud to
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Society in honor of its beloved
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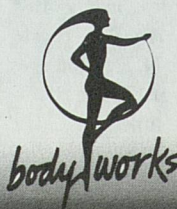
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UMS Services

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.

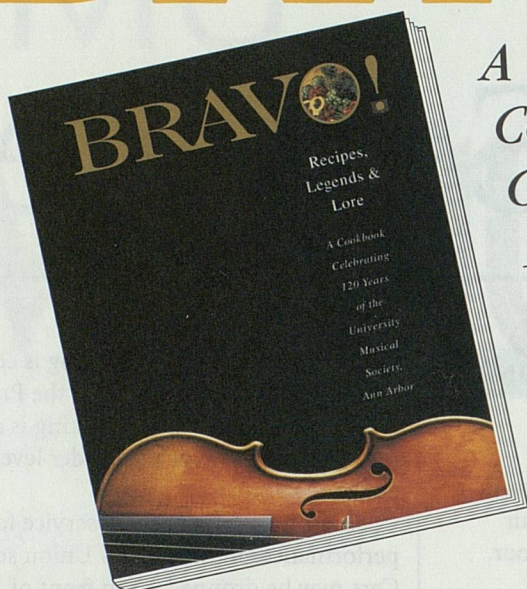
Smoking Areas

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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 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

Many 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.

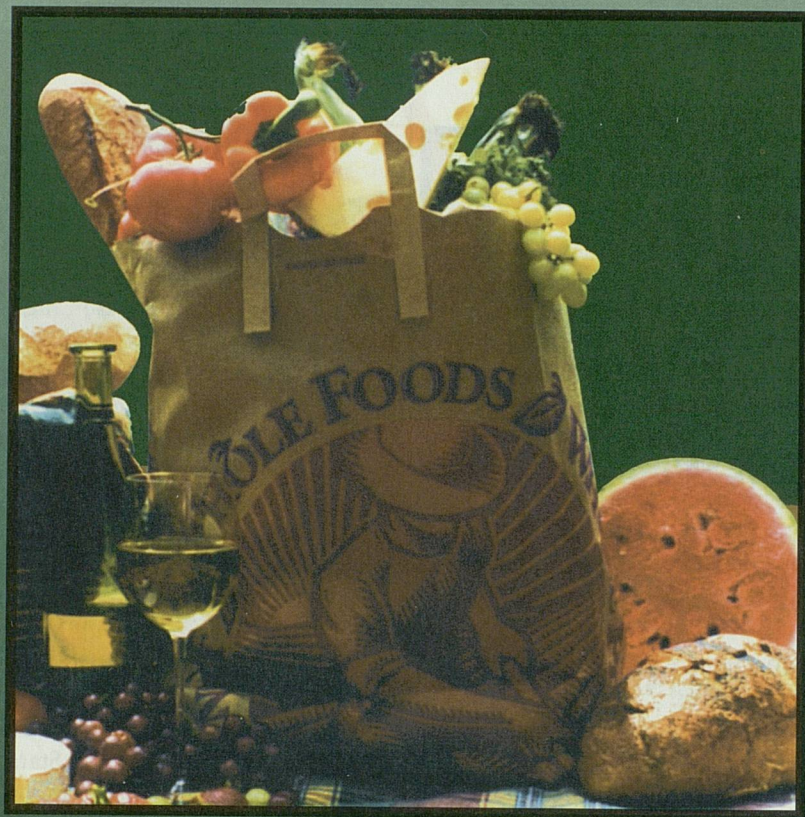
Last season over 10,000 people came to UMS events as part of a group, and they saved more than \$51,000 on some of the most popular events around! Many groups who booked their tickets early found themselves in the enviable position of having the only available tickets to sold out events including the 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.

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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.

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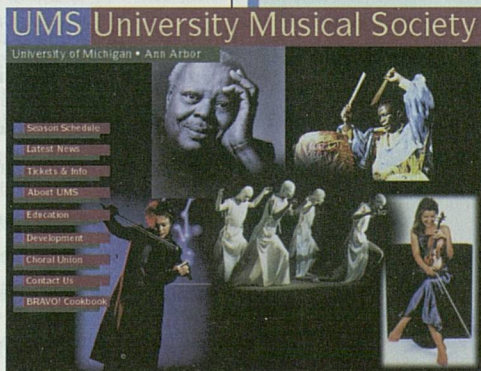
UMS enters a new interactive communication era with the launch of the new and improved **www.ums.org!**

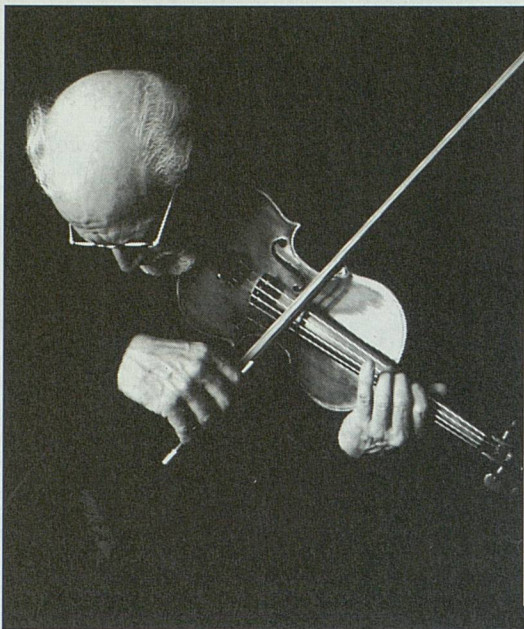
Why should *you* log onto **www.ums.org**?

- **Tickets** Forget about waiting in long ticket lines—order tickets to UMS performances online with our secure order form.
- **CyberSavers** Special weekly discounts appearing every Tuesday only available by ordering over the Web!
- **Information** Wondering about UMS' history, event logistics, or volunteer opportunities? Find all this and more.
- **Program Notes and Artist Bios** Your online source for performance programs and artist information.
- **Sound Clips & Photos** Listen to recordings from UMS performers online before the concert. Check out photos from favorite UMS concerts!
- **BRAVO! Cookbook** Order your UMS hardcover coffee-table cookbook featuring more than 250 recipes from UMS artists, alumni and friends, as well as historic photos from the UMS Archives.
- **Education Events** Up-to-date information detailing educational opportunities surrounding each

UMS performance.

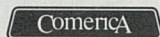
- **Choral Union** Audition information and performance schedules for the UMS Choral Union.





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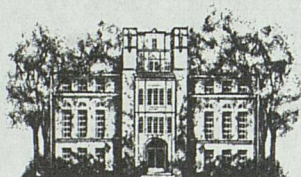


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UMS Annals

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 new 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

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

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

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

Based in Ann Arbor under the aegis of the University Musical Society, the 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 again appears in three series with the Detroit Symphony Orchestra: the first two, conducted by Neeme Järvi, include performances of Shostakovitch'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 joined the Gabrieli Consort & Players for an Advent program based on the music of Praetorius in December. 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.



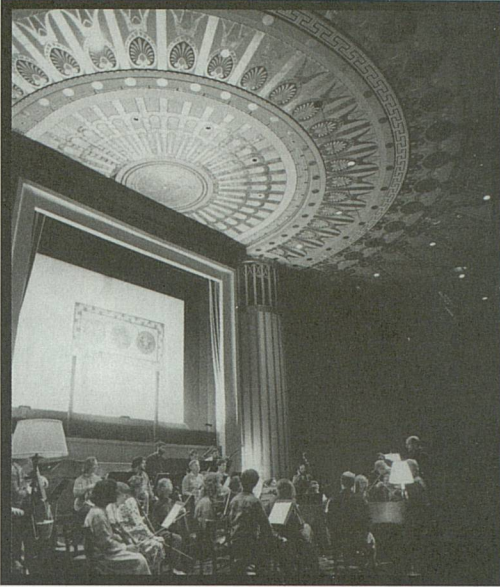
Hill Auditorium

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 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.



Rackham Auditorium

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.

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 opened 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 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 2,735-seat facility has rapidly become one of the most viable and coveted theatres in the nation. In only three 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 Winter Season

Event Program Book

Sunday, March 5, 2000 through Friday, March 17, 2000

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.

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The Mandinka Epic

Thursday, March 9, 8:00pm
Friday, March 10, 8:00pm
Power Center

The English Concert 15

Saturday, March 11, 8:00pm
Hill Auditorium

Maestro Ali Akbar Khan 25

Friday, March 17, 8:00pm
Hill Auditorium

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Friday, May 5, 7p.m.

HILL AUDITORIUM &
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Celebrating his 80th birthday year, violinist Isaac Stern has touched the hearts of millions of people through concerts, recordings and television appearances. He has graced Ann Arbor stages no fewer than a dozen times since 1947. Now, in a full-evening celebration, we honor his extraordinary accomplishments. Isaac Stern's young friends and proteges—Sarah Chang, the Amelia Piano Trio, and Samuel Peter Johnson—salute him in performance, and the evening closes with a touching tribute that includes the presentation of the UMS Distinguished Artist Award.

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UMS
presents

An Evening with
Audra McDonald *Soprano*

TED SPERLING, *Music Director and Piano*
PETER DONOVAN, *Bass*
BILL HAYES, *Drums*

Program

Sunday Evening, March 5, 2000 at 8:00
Power Center, Ann Arbor, Michigan

*Ricky Ian Gordon/
Langston Hughes*

Daybreak in Alabama

Michael John LaChiusa

See What I Wanna See

Kurt Weill/Ogden Nash

That's Him

Jason Robert Brown

Stars and the Moon

*Jerome Kern/
P.G. Wodehouse &
Oscar Hammerstein II*

Bill

Jay Leonhart

Beat My Dog

*Harold Arlen/
Johnny Mercer*

I Had Myself a True Love

*Ricky Ian Gordon/
Langston Hughes*

Dream Variations

Gordon/Hughes

Song for a Dark Girl

Irving Berlin

Supper Time

Arlen/Mercer

Any Place I Hang My Hat is Home

INTERMISSION

<i>Arlen/ Truman Capote & Arlen</i>	A Sleepin' Bee
<i>Jerry Bock/ Sheldon Harnick</i>	When Did I Fall in Love?
<i>Arlen/Capote & Arlen</i>	I Never Has Seen Snow
<i>Stephen Sondheim</i>	Live Alone and Like It
<i>David Shire/ Richard Maltby, Jr.</i>	Crossword Puzzle
<i>Larry Grossman/ Ellen Fitzhugh</i>	Learn To Be Lonely
<i>Jeff Blumenkrantz/ Kessler & Libby Saines</i>	I Won't Mind
<i>Stephen Flaherty/ Lynn Ahrens</i>	Your Daddy's Son
<i>Flaherty/Ahrens</i>	Come Down From the Tree
<i>Arlen/Ira Gershwin</i>	The Man That Got Away
<i>Steven Marzullo/ James Baldwin</i>	Some Days

Musical arrangements by Jeff Blumenkrantz, Jason Robert Brown, Bruce Coughlin, Ricky Ian Gordon, Larry Hochman, Steven Marzullo, Lee Musiker, Ted Sperling, Michael Starobin and Eric Stern.

Sixty-first 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.

This performance is made possible with the support of the Michigan Council for Arts and Cultural Affairs.

This concert is held in conjunction with the symposium, *The Fine and Performing Arts of African Americans: Enhancing Education*, held March 2-8 and with the Finals Concert of the Sphinx Competition.

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

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

Personal representation for Ms. McDonald is by CY Music.

Many of tonight's songs have been recorded by Audra McDonald on Nonesuch Records.

Large print programs are available upon request.

Soprano Audra McDonald created the title role of *Marie Christine* in the 1999 Lincoln Center Theater world première by Michael John LaChiusa. On Broadway, she has earned Tony Awards for featured roles in *Ragtime* (1998), the musical adaptation of the E.L. Doctorow novel; Terrence McNally's *Master Class* (1996); and Nicholas Hytner's production of *Carousel* (1994).

She made her Carnegie Hall debut on Opening Night of the 1998-99 season, singing selections from *Porgy and Bess* with the San Francisco Symphony and Michael Tilson Thomas. The concert, which was televised internationally and recorded for BMG Classics, was repeated in San Francisco and at the Kennedy Center. In 1999, she also performed with the Cleveland Orchestra and Leonard Slatkin, the Philadelphia Orchestra with Marin Alsop, and the Boston Pops, both at Tanglewood and on the Esplanade, in a featured performance led by Keith Lockhart for national broadcast on *Evening at Pops*. She made her European debut at the 1999 BBC Proms Festival under the baton of Sir Simon Rattle, and also performed a week-long run as part of the *Divas at the Donmar* series in London, a performance taped for nationwide PBS broadcast throughout March 2000.

Audra McDonald's most recent recording, *How Glory Goes*, features songs by Harold Arlen, Leonard Bernstein and

Jerome Kern alongside works by today's generation of music-theatre writers, including the title track by Adam Guettel. *Way Back To Paradise*, her debut solo recording which inaugurated an exclusive contract with Nonesuch Records, was named Adult Record of the Year for 1998 by the *New York Times*. Other recordings include Leonard Bernstein's *Wonderful Town* on EMI, conducted by Sir Simon Rattle; the original soundtrack of Tim Robbins' film *Cradle Will Rock* on BMG; *My Favorite Broadway: The Leading Ladies* on Hybrid; and *Leonard Bernstein's New York* on Nonesuch.

On television, Audra McDonald was introduced as a dramatic actress in the CBS television movie *Having Our Say: The Delany Sisters' First 100 Years*. She appeared on ABC this season in the Walt Disney Television production of the Broadway musical *Annie*, and is also featured in *My Favorite Broadway: The Leading Ladies*, a PBS broadcast of the 1998 Carnegie Hall event. In recent seasons, Audra McDonald has appeared as part of the PBS productions *Leonard Bernstein's New York* and *Some Enchanted Evening – A Salute to Oscar Hammerstein*. She has also been featured on *60 Minutes*.

Born into a musical family, Audra McDonald grew up in Fresno, California. She received her classical vocal training at The Juilliard School, graduating in 1993.

Tonight's performance marks Audra McDonald's debut under UMS auspices.

Ted Sperling was the music director for Audra McDonald's appearances last year at Joe's Pub and Town Hall in New York and the Donmar Warehouse in London. He also conducted and/or arranged six songs on her new album, *How Glory Goes*.

Mr. Sperling's credits as music director include the New York productions of *Floyd*



Audra McDonald

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Collins, Saturn Returns, A New Brain, How to Succeed in Business Without Really Trying, Kiss of the Spider Woman, Angels in America, My Favorite Year, and Romance in Hard Times. Mr. Sperling conducted the world-première recording of *Ragtime* and two songs for the animated film *Anastasia*, one of which was nominated for an Academy Award.

Bassist **Peter Donovan** has performed with the New York Philharmonic, New York Chamber Symphony, Orchestra of St. Luke's, American Symphony Orchestra, Brooklyn Philharmonic, and New York Virtuosi. His festival credits include the Newport Music Festival, Music Festival of the Hamptons with Lukas Foss, Sarasota Chamber Music Festival, and Summergarden Series at the Museum of Modern Art.

Mr. Donovan holds bachelor's and master's degrees from The Juilliard School, where he studied with Eugene Levinson.

Bill Hayes has played drums and percussion for over forty Broadway shows, as well as concert tours and recordings for Barbara Streisand, Frank Sinatra, Sammy Davis Jr., Charles Aznavour and Kenny Rogers. As Liza Minnelli's percussionist, Mr. Hayes' performance credits include Carnegie Hall and the Paris Opera House. His work can also be heard on a number of Disney soundtracks, including *Hercules, Pocahontas*, and *The Hunchback of Notre Dame*. His recent jazz recordings include Gerry Niewood's *New Dreams* and Maria Schneider's *Evanescence*.

Mr. Hayes was also featured in the music of classical composer Judith Sainte Croix on the critically acclaimed disc *Visions of Light & Mystery* and Meredith Monk on her album *Atlas*.

Tonight's performance marks Ted Sperling's, Peter Donovan's, and Bill Hayes' debut appearances under UMS auspices.

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The Chieftains

Paddy Moloney, *Uileann Pipes*

Kevin Conneff, *Bodhran*

Matt Molloy, *Flute*

Martin Fay, *Fiddle*

Sean Keane, *Fiddle*

Derek Bell, *Harp*

Donny Golden, *Traditional Irish Dancer*

Program

Wednesday Evening, March 8, 2000 at 8:00

Hill Auditorium, Ann Arbor, Michigan

The Chieftains will announce tonight's program from the stage.



Sixty-second
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.*

Special thanks to Bill Broucek of Bank of Ann Arbor for his generous support of the University Musical Society.

Additional support provided by media sponsor, WDET.

This performance is made possible with the support of the Michigan Council for Arts and Cultural Affairs.

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

The Chieftains record exclusively for RCA Victor.

The Chieftains appear by arrangement with ICM Artists, Ltd.

Large print programs are available upon request.

Although The Chieftains early following was purely a folk audience, the astonishing range and variation of their music very quickly captured a much broader audience, resulting in their present world fame. Long before U2, The Cranberries, Boyzone, B*witched or even the Boomtown Rats there was The Chieftains. For over thirty years, countless Grammy nominations and six Grammy awards, Paddy Moloney and The Chieftains have carried the torch of Irish music and Irish musicians to new boundaries across the globe.

The Chieftains don't just play, they watch, look, listen, learn and create groundbreaking results in the process. The ensemble not only takes traditional music and brings it boldly to the rest of the world, but they also absorb the music of these specific

Irish counties and cultures and mold them into something far richer and greater. It can truly be claimed that The Chieftains are world class musicians, having helped invent what audiences now refer to as world music.

The Chieftains' musical story is a highly personal account of the state of the traditional nation of Ireland. In a thousand years someone may retrace their musical journey through the Irish landscapes and wonder what they will find. Of course the chances are that they will find Paddy Moloney and The Chieftains, still making music, soaking in the sounds from their surroundings, breathing their musical adventures and performing the remarkable music from their homeland Ireland.

Tonight's performance marks The Chieftains' second appearance under UMS auspices.

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UMS
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Detroit Edison
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present

Les Ballets d'Afrique Noire

The Mandinka Epic

MAMADOU MANSOUR GUEYE, *General Director and Producer*
JEAN PIERRE LEURS, *Artistic Director*

Singers (jelis/griots)
Maïmouna Cissokho, Mouscoute Camara

Performers
Mamadou Badji, Idrissa Diatta, Mohammed Badji, Saïdou Ba, Djibril Camara, Alain Godonou D.M. Zinsou, Malang Diatta, Bourama Diatta, Fode Moussa Camara, Mame Adama Gueye, Adama Fall, Binetou Ly, Ramatoulaye Diallo, Marie Diagne, Awa Gaïssiry Camara, Aminata Sonko, Dianke Diatta, Aminata Gueye

Oscar Aboubacar Camara, *Ballet Master*
Seïdy Ababbacar Gueye, *Rehearsal Director*

Program

Thursday Evening, March 9, 2000 at 8:00
Friday Evening, March 10, 2000 at 8:00
Power Center, Ann Arbor, Michigan

Act I

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

Act II

Sixty-third and
Sixty-fourth
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.

This performance is sponsored by the Detroit Edison Foundation.

Special thanks to S. Martin Taylor of the Detroit Edison Foundation for his generous support of the University Musical Society.

Additional support provided by media sponsors, WEMU and *Metro Times*.

This is a Heartland Arts Fund Program with major support from the National Endowment for the Arts and the support of the Michigan Council for Arts and Cultural Affairs.

Special thanks to Frank Gunderson, North American Secretariat for the International Center for African Music and Dance, Ibrahima (Ibu) Niang and Amadou Sarr, Senegalese Community of Southeastern Michigan, Michael Naylor, Washtenaw Community College, U-M Department of Dance, U-M African Student Association, Ann Arbor Public Schools, U-M Center for Afroamerican and African Studies, Dr. Lester Monts, and the U-M Office of the Provost for their assistance in this residency.

The Mandinka Epic US Tour is presented in association with the Kennedy Center African Odyssey Program, sponsored by American Express.

Ballet d'Afrique Noire appears by arrangement with ICM Artists, Ltd.

Large print programs are available upon request.

The Mandinka Epic

US Première, January 28, 2000 at Grand Opera House, Wilmington, DE

CAST

Aboubacar Camara, *Sumanguru Kante*
Idrissa Diatta, *Sundiata Keita*
Mamadou Badji, *Abu Bakari*
Mohammed Badji, *Kankan Musa*

Musicians

Aboubacar Camara, *Balafon*
Ousmane Coulibaly, *Flute*
Mady Kouyate, *Kora*
Djibril Sissoko, *Khalam*

Percussionists

Dikory Seydi, Pape Assane Mbaye, El Hadji Mbor Faye,
Cheikh Ahmed Tidiane Ndong, Bakary Cisse

Producer and Artistic Advisor

Mamadou Mansour Gueye

Creator and Artistic Director

Jean Pierre Leurs

Composer and Lyricist

Guimba Diallo

Choreographers

Oscar Aboubacar Camara, Jean Pierre Leurs, Mamadou Diop

Lighting Concept

Jean Pierre Leurs

Lighting Adaptation

Jim Alexander

Costume Designs

Oumou Sy, Jean Pierre Leurs, Mamadou Mansour Gueye

Spanning across several countries in West Africa, the Mandinka civilization dates back almost a thousand years to approximately 1075. The professional oral historians (also known as *jelis* and *griots*) of today's Mandinka society have taken great care in preserving their history and heritage through stories and songs passed down to each generation. *The Mandinka Epic* (*L'Épopée Mandingue*) is a compilation of songs and short stories that give a brief chronological history of the Mali Empire that was led by the Mandinka tribe. At the height of the Mali Empire (thirteenth–fifteenth centuries), the tribe controlled the Saharan trade industry by taxing and transporting lucrative goods. There was much prosperity during that time creating a rise in cultural and educational institutions.

The Mandinka Epic features costumes, songs, music and ritual dances that were extensively researched for this production. The songs are sung entirely in the Mandinka language in various dialects. This production is a choreographic, lyrical and musical homage to the Mandinka culture. Les Ballets d'Afrique Noire began working on the production in 1994 from a proposal by creator Jean Pierre Leurs. The result is a collaborative effort over a six-month period by Leurs, Mansour Gueye, Mamadou Diop, a drama professor at the National Douda Seck Conservatory, and Oscar Aboubacar Camara, a former dancer and choreographer of The National Dancers of Guinea. This is the first international tour of *The Mandinka Epic*.

SYNOPSIS

Act I

A brief history of events leading up to the Mali Kingdom of West Africa

Scene I

Circa late twelfth century

Early morning in a small Mandinka tribal village. The women begin their chores and the fishermen cast their nets. The villagers gather in the Market Square.

Scene II

An invasion of the village by Sumanguru Kante, king of the Susu tribe, and his warriors. The villagers chant of Sumanguru's mystical powers. Other villages join the fight and the entire kingdom breaks out in war. Our storyteller consoles King Maghan, leader of the Mandinka tribe, telling him to be brave and that the Mandinka people shall overcome. Most of the royal clan is assassinated and King Maghan is driven into exile.

Scene III

Early thirteenth century

A few years later, the Mandinka village is under the rule of a puppet king controlled by Sumanguru. Although Sumanguru is a tyrant, he has a great appreciation for music and introduces new instruments to the Mandinka. A celebration takes place in honor of Sumanguru featuring the dance of the *bolong* instruments. Sumanguru demonstrates his magical power that makes he and his warriors invulnerable to iron made arrowheads and bullets.

Scene IV

The arrival of the famous King Sundiata Keita approximately 1240

While the Mandinka people are under the oppressive rule of Sumanguru, a young fragile son of the royal clan has been hidden and protected in a distant land. This royal son named Sundiata Keita becomes a remarkable athlete and grows into a mighty hunter. Our storyteller tells Sundiata to be a strong leader and the people will follow him.

Sundiata leads a rebellion and rallies the Mandinka people to fight Sumanguru. The courageous Sundiata shoots and kills Sumanguru with an arrow tipped with the spur of a rooster. Under Sundiata's leadership, the Mandinka tribe gains dominance and he establishes the powerful Mali Kingdom.

Scene V

King Sundiata Keita's funeral approximately 1255

A fearless warrior, King Sundiata is killed in a battle. Without the leadership of Sundiata, there is much anxiety and fear among the people. Battles ensue between the tribes for more power and the kingdom falls apart. Our storyteller tells the Mandinka people to be strong and not to worry.

Act II

Late thirteenth century

Scene I

Soothsayers inform a woman the future of her unborn child. They predict he will be the next great king of the Mandinka people.

And so it happens she gives birth to a royal son named Abu Bakari. As the child grows, he is beloved by all the people.

Scene II

Several years later, Abu Bakari inherits the throne. He leads the Mandinka people and neighboring tribes back to peace and prosperity. Once again the Mali Kingdom controls trade in West Africa. Everyone joins the celebration and honors the new king.

Scene III

The launch of 2000 ships approximately 1307
King Bakari has always been attracted to the sea and its mystical nature. There are rumors among the fisherman and traders that there are other worlds beyond the great western sea. He envisions a vast voyage to seek new trade for his kingdom. As King Bakari builds a massive fleet of ships, he consults the soothsayers and they confirm the belief of distant unknown lands. To protect the Mali Kingdom, King Bakari bestows power and authority to his younger brother Kankan Musa with instructions that he is to assume the throne if he himself does not return.



Despite the fears of the royal family and their advisors, King Bakari decides to embark on the voyage.

Scene IV

After a long and treacherous journey, King Bakari's armada arrives in the New World. The natives welcome the foreigners and show respect towards the foreign leader. King Bakari believes he has found his destiny. He sends home an emissary to announce his safe arrival and his decision to stay.

Scene V

A new Mandinka king approximately 1312
A celebration begins to honor the emissary's arrival home and the coronation of King Kankan Musa.

Les Ballets d'Afrique Noire is one of the oldest active folk music and dance companies in Senegal. Based in Dakar, the company was officially established on July 25, 1958. More than 150 artists are trained annually at the company's school and studio. In addition to a few guest artists, the performers in this production were selected from the school for their exceptional talent. Small ensembles for Les Ballets d'Afrique Noire tour in Europe, particularly in Spain, on hotel circuits. *The Mandinka Epic* represents one of the largest productions created by the company. This is Les Ballets d'Afrique Noire's first tour to the US.

These performances mark Les Ballets d'Afrique Noire's debut appearances under UMS auspices.

Mamadou Mansour Gueye, a former member of the National Ballet of Senegal, has been an artist and administrator with Les Ballets d'Afrique Noire since its inception in 1958.

For twenty years, Mr. Gueye supported himself working at the NOSOC, a commercial society in Dakar. Then in 1978, he devoted himself entirely to the performing arts. He founded Mansour Spectacles to produce and tour music and dance ensembles. Without government or private aid, Mr. Gueye has continued to promote Senegal's performing arts. Under his direction, Les Ballets d'Afrique Noire produced its largest production to date, *The Mandinka Epic*.

Jean Pierre Leurs, has conceived and directed productions for both the National Ballet of Senegal and Les Ballets d'Afrique Noire. Fascinated with the history of the Keitas and Mali court, he envisioned *The Mandinka Epic* and proposed it to Mansour Gueye. Mr. Leur's latest production, *Sarraouinia*, is based on a Nigerian queen. In 1995, he received the Laureate of the Grand Prize for Scenic Arts from the President of Senegal.

Staff for Ballet d'Afrique Noire

El Hadji Mamadou Ndiaye, *Administrator*
Ibrahima Guisse, *Adjoint Rehearsal Director*
Magatte Sèye Gueye, *Assistant*

US Tour Staff for Ballet d'Afrique Noire

Mor Thiam, *Artistic Consultant*
Richmond Davis, *Company Manager*
Jim Alexander, *Production Stage Manager*

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Special thanks to Kephra Burns for epic and historical background.

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Trisha Brown Company

Wednesday, April 12, 8 P.M.

Power Center

As one of the most original and most enduring avant-gardists to emerge from the Judson Church movement of the 1960s, MacArthur "Genius" Grant awardee Trisha Brown is one of the great experimentalists of the century. Known for its structural rigor and powerful energy, Trisha Brown's extensive repertoire is permeated with elegance, eccentricity, wit, and lyricism. This performance, part of UMS' Bach Series, features Brown's *M.O.*, set to Bach's *Musical Offering*, and *Canto/Pianto*, a suite from Monteverdi's *L'Orfeo*, which Brown directed last year.

This project is supported in part by a grant from the National Endowment for the Arts.

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present

The English Concert

TREVOR PINNOCK, *Music Director and Harpsichord*

Program

Saturday Evening, March 11, 2000 at 8:00
Hill Auditorium, Ann Arbor, Michigan

J.S. Bach's Six Brandenburg Concertos

Brandenburg Concerto No. 1 in F Major, BWV 1046

Movement 1: without tempo indication

Adagio

Allegro

Menuetto – Trio I – Polacca – Trio II

PODGER, CLARK, RUTHERFORD, SPRECKELSEN, WOOD,
McKENNA, GRAZZI

Brandenburg Concerto No. 3 in G Major, BWV 1048

Movement 1: without tempo indication

Adagio

Allegro

PODGER, REITER, GOLDING, JONES, ROGERS, MARTIN,
COE, KRAEMER, CAMPBELL, MCCARTHY

Brandenburg Concerto No. 5 in D Major, BWV 1050

Allegro

Affettuoso

Allegro

PINNOCK, PODGER, BEZNO SIUK

INTERMISSION

**Brandenburg Concerto No. 6 in B-flat Major,
BWV 1051**

Movement 1: without tempo indication
Adagio ma non tanto
Allegro

JONES, ROGERS, CAMPBELL, GILLESPIE, COE,
McCARTHY

**Brandenburg Concerto No. 4 in G Major,
BWV 1049**

Allegro
Andante
Presto

PODGER, THORBY, SPRECKELSEN

**Brandenburg Concerto No. 2 in F Major,
BWV 1047**

Movement 1: without tempo indication
Andante
Allegro assai

PODGER, THORBY, SPRECKELSEN, BENNETT

Sixty-fifth Performance
of the 121st Season

Tonight's performance is sponsored by Miller, Canfield, Paddock
and Stone, P.L.C.

121st Annual
Choral Union Series

Additional support provided by media sponsor, WGTE.

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Special thanks to Dr. Steven Whiting for leading this evening's
Pre-Performance Educational Presentation (PREP).

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Six Brandenburg Concertos, BWV 1046-1051

Johann Sebastian Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig, Germany

Your Royal Highness,

As I had a couple of years ago the pleasure of appearing before Your Royal Highness, by virtue of Your Highness' commands, and as I noticed then that Your Highness took some pleasure in the small talents which Heaven has given me for Music, and as in taking leave of Your Royal Highness, Your Highness deigned to honor me with the command to send Your Highness some pieces of my Composition: I have then in accordance with Your Highness' most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I had adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigor of the fine and delicate taste which the whole world knows Your Highness has for musical pieces; but rather to infer from them in benign Consideration the profound respect and the most humble obedience which I try to show Your Highness therewith. For the rest, Sire, I beg Your Royal Highness very humbly to have the goodness to continue Your Highness' gracious favor toward me, and to be assured that nothing is so close to my heart as the wish that I may be employed on occasions more worthy of Your Royal Highness and Your Highness's service – I, who without an equal in zeal am,

Sire, Your Royal Highness' most humble and obedient servant

Johann Sebastian Bach

Cöthen, March 24, 1721

With these words did Bach send off six of his concertos for various instrumental combinations to Christian Ludwig, Margrave of Brandenburg and uncle of King Friedrich Wilhelm I of Prussia. The dedicatory letter –

sent by one German to another – was written in French, a language many German aristocrats, impressed by the splendor of Versailles, had adopted for formal occasions. A careful reader of the above letter will notice that its effusive humility, so much in accordance with Baroque conventions, culminates in the last few lines where Bach is actually asking the Margrave for employment. In fact, the thirty-six-year-old composer was looking for a new job. Since the sudden death of his wife in 1720, Bach had been restless at the tiny court of Cöthen. His position there (1717-23) was unlike any other he held before or after, in that he was not employed as an organist or church music director. The court was Calvinist, not Lutheran, and required very little music for its religious services. Instead, Bach devoted himself to instrumental composition during those years, writing most of his chamber music, the unaccompanied violin and cello works, and his concertos (except those for one or more harpsichords) in Cöthen. But after a while, Bach evidently longed for a wider range of activities in a less isolated location.

The six *Brandenburg Concertos*, submitted as a bid for employment, were meant to show the full extent of what Bach could do with the concerto form. This form, developed in Italy in the preceding decades, was enriched by Bach to a degree never seen before. The six concertos exude a spirit of cheerfulness and joy, suggesting that the composer was having supreme fun writing them; at the same time, they represent a most serious effort on Bach's part to realize the maximum of tonal, thematic and textural diversity the concerto form was capable of having.

Put plainly, the fast movements of Baroque concertos consist of an alternation of a recurrent theme for the full orchestra, called the *ritornello*, with a number of solo episodes. The *ritornello* may return in different keys in the course of the movement, but its first and last appearances must be in the

home key. This simple scheme allows for a great number of variations. The *ritornellos* can be relatively short and straightforward, or longer and of considerable complexity. They may be subject to fragmentation into smaller melodic units with lives of their own. More keys (and more distant ones) can be visited in the course of the movement. And the instrumental forces can be utilized in many imaginative ways.

These possibilities (and many others) are explored in the six *Brandenburg Concertos*. *Concertos No. 1, 3 and 6* represent an older type of concerto, with no prominent solo instruments. In these concertos, the various sections of the orchestra are contrasted and joined in ever-changing combinations. Some instruments (or groups) will temporarily emerge as soloists, then make way for others. (According to leading Bach scholar Christian Wolff, these concertos may actually date from Bach's Weimar period, prior to his move to Cöthen.) *Concertos No. 2, 4 and 5*, by contrast, belong to a more modern type, each having a permanent group of solo instruments prominent throughout the piece, in front of a string ensemble for the *tutti* sections.

Each movement has a basic rhythmic pulse, established in the first measure, that always remains the same (with a single exception, see below). Within this steady beat, the articulation points are often irregular and unpredictable. Bach's combination of continuity and diversity contributes more than a little to our listening pleasure.

Concerto No. 1 in F Major, BWV 1046

Concerto No. 1 requires the largest ensemble in the set, including two horns, three oboes, and a *violino piccolo*, a smaller-sized violin tuned a minor third higher than the normal

violin. This concerto, the grandest and most festive of the set, begins with a fanfare played by the two horns whose rhythm openly clashes with the orchestral *ritornello*. As musicologist Michael Marissen recently showed, Bach used an actual hunting-horn signal from the time, and throughout the piece he consciously exploited the social meanings attached to the various instruments. The horn was primarily used during hunts and other (mostly outdoor) aristocratic functions and was not a regular member of the orchestra. Bach only used horn on exceptional occasions; in this concerto, their presence tends to overshadow the solo violin, the instrument one would most logically expect to see in a solo role. The violinist uses a smaller instrument that, in Marissen's words, "vainly strives for independence...or fails to sustain being the principal voice when it is independent." When the horns are silent, as in the second movement, the violin has a solo oboe to contend with, as they alternate in playing the beautifully ornate melody. The third movement is again dominated by the horns and their fanfare-like material. This movement contains the one instance where the basic pulse suddenly stops, with the unexpected insertion of a two-measure *adagio*, after which the *allegro* tempo promptly returns.

This is also the only *Brandenburg Concerto* to have four, rather than three, movements. The "Allegro" is followed by a "Minuet," stately and elegant, and played by the full orchestra. The "Minuet" has no fewer than three trios. The first is a real "Trio" in the original sense of the word, as it is played by three instruments: two oboes and a bassoon. The second, not called trio but "*Polacca*" (Polish dance), is scored for strings only. The last "Trio" is for two horns and three oboes, but since the latter play in unison, it qualifies as a real trio, or three-part composition. The "Minuet" is repeated after each trio.

Concerto No. 3 in G Major, BWV 1048

The *ritornello* of *Concerto No. 3*, for strings only, is characterized by a strong rhythmic unity in all voices. This uniformity translates in a feeling of high energy and dynamism; and it contrasts with moments of relative instability. The tonality temporarily shifts to the minor, daring dissonances appear, and the instruments go their separate ways for a while until they are reunited by the periodic returns of the *ritornello*.

This concerto lacks a written-out second movement. In its place, Bach merely notated two chords, evidently expecting the performers to improvise over them. The last movement, then, is a *perpetuum mobile* in which two rhythmic figures (eighth-notes and sixteenths) are passed back and forth between the musicians like balls in a game.

Concerto No. 5 in D Major, BWV 1050

In the other concertos, the harpsichord was relegated into the background as the “grey eminence” of the group, essential for harmonic support but rarely noticed in its own right. In *Concerto No. 5*, the harpsichord takes center stage in what is probably the first concerto for a keyboard instrument. The harpsichord joins a violin and a flute (this time, Bach explicitly called for a transverse flute, not a recorder) as the other solo instruments. Like in *Concerto No. 3*, there is an energetic *ritornello* in a square rhythm; this contrasts with the more fluid figures in the solo sections. The harpsichord is certainly the most important solo instrument here; this is clear from the spectacular (and fully written-out) *cadenza* at the end of the first movement, the first such solo in the concerto literature.

I am often asked, “What made The English Concert decide to play on period instruments?”

The answer is simple – we wanted to use the most suitable tools for the job. These instruments were good enough for Bach – surely they must be good enough for us. Together we set out to rediscover and develop lost playing techniques in order to reveal the special colors and expressive qualities of the period instruments, and gradually they revealed their secrets, shedding new light on the music. Even the most frequently heard compositions were refreshed by their clarity and blend. The historical aspect is interesting, but history has little place on the concert platform. For us as musicians, the instruments have gone beyond history to become a natural part of our musical expression.

– Trevor Pinnock

The second movement, “Affettuoso,” is a soulful conversation among the three solo instruments, with the orchestra silent throughout. The last movement is impossible to label: it begins as a *fugue* with the solo instruments, the orchestra joining in later. A non-contrapuntal section follows, but the *fugue* theme keeps intruding. The fragmentation of the *fugue* theme results in something similar to the development sections in *sonata* form, anticipating Classical techniques by some sixty years. Somewhat later, the music suddenly stops in b minor, to “jump-start” after a short rest in the home key of D Major. The Baroque *ritornello* seems to be transformed into the Classical recapitulation before our very eyes.

Concerto No. 6 in B-flat Major, BWV 1051

Written for two violas, two *violas da gamba* and *continuo*, this concerto is unique in its omission of the violins. It has a wonderful dark-hued quality; the sound spectrum is narrower than usual and the voices are closer together. In the absence of the violins, the violas become the leaders. With their interlocking voices imitating one another, they create a dense structure in the first movement. (Marissen has pointed out the peculiar reversal of the instruments' traditional roles; the *viola da gamba*, which was a highly respected if slightly old-fashioned solo instrument, was given a secondary role, while the violas, usually an accompanying instrument, got the most important parts.)

The second movement is an accompanied duo for violas; its heart-rending melody, which wanders through many keys, is treated contrapuntally, and ends on a dominant chord, the musical equivalent of a question mark, followed by a jovial "Allegro" in the rhythm of the *gigue* dance.

Concerto No. 4 in G Major, BWV 1049

Concerto No. 4 is the only one to have a first movement in triple meter; this makes the opening much more dance-like than that of the other concertos. It is also one of the longest and most complex *ritornellos* in the set, with solos for the three protagonists (two recorders and violin) from the very start. The two recorders form a "team" that is consistently opposed to the solo violin on one hand and the orchestra on the other. The slow movement – the only one in the six concertos to use the entire ensemble – is a dramatic dialogue between the solo group and the orchestra, with carefully marked

forte-piano contrasts, bittersweet chromatic harmonies, and occasional big moments for the first recorder.

The last movement is a *fugue* that brilliantly combines erudite counterpoint with virtuoso display. Concerto and *fugue* are two very different forms; they are combined here with an ease that almost makes us forget what a *tour de force* it is. The orchestra becomes independent to a degree rarely seen in the *Brandenburgs*. The *tutti fugue* is followed by a second *fugue* for the soloists only, after which the *tutti fugue* returns as any *ritornello* would. Later the whole *fugue* idea is brushed aside as the solo violin launches into cascades of scales and *arpeggios* (at one point during these, the orchestra subtly reminds us of the *fugue* theme). The *fugue* eventually returns in its full form, and counterpoint continues to dominate proceedings until the very end, when all the voices suddenly come together in the same rhythm, to end the piece with a cadence of startling originality.

Concerto No. 2 in F Major, BWV 1047

Concerto No. 2 has four solo instruments: trumpet, recorder, oboe, and violin. Of these, the trumpet, which appears in none of the other concertos, is of special importance. In Bach's time, both the trumpet and the horn were "natural" instruments, which means that they could only play the natural overtones of their fundamental pitch. The higher we go in the series of overtones, the closer the tones will be to another. For this reason, Baroque trumpet parts make frequent use of the instrument's highest register, where a full octave is available. So the sustained notes or fast passage-works of the trumpet soar high above the other instruments, determining the character of the first

and last movements. The slow movement, however, dispenses with the trumpet (as it does with the orchestra as well); it is scored for recorder, oboe, and violin solos with *continuo*, with the three voices engaging in a lyrical dialog, repeating and continuing one another's phrases. The last movement opens with a spirited trumpet call, imitated in turn by the other solo instruments in a quasi-fugal manner.



The Margrave of Brandenburg duly received Bach's manuscript. But, as it turned out, he had only a small band of musicians at his disposal, who were not equal to the intricacies of Bach's music. Therefore, the concertos were unperformed, and we don't know whether the Margrave ever replied to Bach or whether he ever opened the score. Fortunately, he kept it in his archives, which after his death were inherited by members of the royal family. Bach himself did not have a copy made, since he intended the works as the Margrave's exclusive property; so it was not until much later that the *Brandenburg Concertos* finally began to circulate in manuscript copies. They were not printed until the nineteenth century.

Program notes by Peter Laki.

The renowned English musician Trevor Pinnock has established a unique rapport with audiences worldwide as director of The English Concert, as a guest conductor with many of the world's leading orchestras, and as a harpsichord soloist of international distinction.

Having received his musical education as a chorister at Canterbury Cathedral and as a scholar at the Royal College of Music, Trevor Pinnock formed The English Concert in 1973. Since then, he and the

ensemble have earned an outstanding reputation for their many recordings of seventeenth- and eighteenth-century music, and most importantly, have won a vast international following for the exceptional quality and irresistible enthusiasm of their concert performances.

The orchestras with which Trevor Pinnock has appeared recently include the Boston, San Francisco and Detroit symphony orchestras and



Trevor Pinnock

the St. Paul and Los Angeles chamber orchestras. His opera engagements in 1998 included Handel's *Rodelinda* with the Karlsruhe Opera and a new production of Monteverdi's *Il Ritorno d'Ulisse in Patria* in Athens.

The latter production, by Luca Ronconi, will be revived for this year's Maggio Musicale Festival in Florence and Cremona.

Firmly established as one of the world's great harpsichord virtuosos, Trevor Pinnock has made solo recordings of Scarlatti *sonatas*, Handel's harpsichord suites and J.S. Bach's *Goldberg Variations* and complete *partitas*. He has also recorded the Bach harpsichord concertos and the Haydn piano concertos directing The English Concert, as well as the Poulenc *Harpsichord Concerto* with Seiji Ozawa and the Boston Symphony Orchestra.

Trevor Pinnock received a C.B.E. in the Queen's Birthday Honors list in 1992.

Tonight's performance marks Trevor Pinnock's second appearance under UMS auspices.

Founded by Trevor Pinnock in 1973, **The English Concert** has for many years been regarded as Britain's leading period-instrument ensemble and has established a world-wide reputation for the expressive vitality and technical quality of its music making.

The orchestra's international profile during the 1999-2000 season includes concert tours and festival appearances in Belgium, France, Germany, Austria, Holland, Italy, Spain and Greece. The ensemble gave concerts in Hong Kong, Singapore and Kuala Lumpur in 1999 and tours the US, Japan and South America in 2000. In addition, The English Concert promotes its own series of concerts in London each season.

The English Concert reaches an even wider international audience through its best-selling recordings on Deutsche

Grammophon's Archiv label. The orchestra's discography includes more than seventy recordings, many of which have won major prizes, including Gramophone awards and the *Grand Prix du Disque*. Recent releases include Vivaldi's *Seven Concerti for Woodwinds and Strings*, Vivaldi's *Sacred Works* with soloist Michael Chance, classical opera arias with Anne Sofie von Otter and J.S. Bach's *Orchestral Suites*. The orchestra's most recent release is a new recording of Handel's *Music for the Royal Fireworks* in its original version for twenty-four oboes, twelve bassoons, nine trumpets, nine horns and three pairs of kettledrums.

Tonight's performance marks The English Concert's second appearance under UMS auspices.

The English Concert

TREVOR PINNOCK, *Music Director and Harpsichord*
RACHEL PODGER, *Leader*

Violino Piccolo
Rachel Podger

Violin I
Rachel Podger
Miles Golding
Rudolfo Richter
Ulrike Engel
Martina Warecka-Tjuvajev

Violin II
Walter Reiter
Catherine Martin
Silvia Schweinberger
Fiona Huggett

Viola
Trevor Jones
Jane Rogers
Catherine Martin

Violoncello
Jane Coe
Timothy Kraemer
Richard Campbell

Doublebass
Peter McCarthy

Recorder
Pamela Thorby

Flute
Lisa Beznosiuk

Oboe
Katharina Spreckelsen
Lorraine Wood
Sophia McKenna

Bassoon
Alberto Grazzi

Horn
Andrew Clark
Christian Rutherford

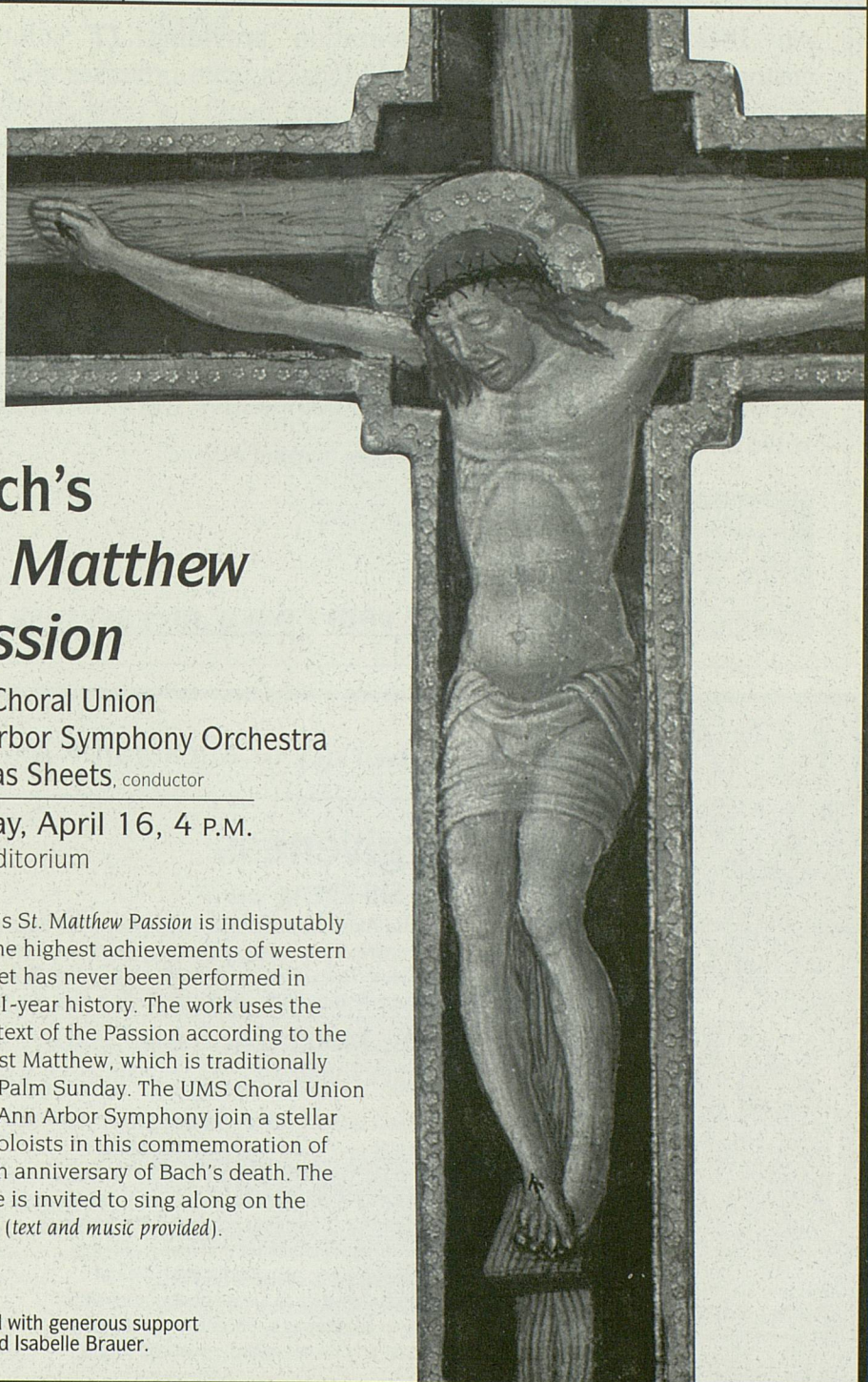
Trumpet
Mark Bennett

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Bach's *St. Matthew* *Passion*

UMS Choral Union
Ann Arbor Symphony Orchestra
Thomas Sheets, *conductor*

Sunday, April 16, 4 P.M.
Hill Auditorium

J.S. Bach's *St. Matthew Passion* is indisputably one of the highest achievements of western music, yet has never been performed in UMS' 121-year history. The work uses the Biblical text of the Passion according to the evangelist Matthew, which is traditionally read on Palm Sunday. The UMS Choral Union and the Ann Arbor Symphony join a stellar cast of soloists in this commemoration of the 250th anniversary of Bach's death. The audience is invited to sing along on the chorales (*text and music provided*).

Presented with generous support
of Carl and Isabelle Brauer.

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Forgiveness

Chen Shi-Zheng, director

Featuring Akira Matsui, choreographer from Japanese *Noh* Theatre; Zhou Long, *jinju* actor from the Peking Opera; Kang Kwon Soon, Korean *pansori* singer; Eve Belgarian, composer; Kenny Endo, percussion; Sen Hea Ha, dancer

Friday, March 24, 8 P.M.

Michigan Theater

Based on a classic Chinese opera, *Fa Zi Du* ("The Punishment of Zi Du"), *Forgiveness* tells of the warrior Zi Du, who kills his best friend in battle and is haunted by his friend's ghost. Incorporating some of the most revered performing arts forms in East Asia, each character provides a different ending to the story, using individual cultural forms and aesthetics to create new relationships on stage in an attempt to reconcile the memories of the past and move toward a peaceful future.

Presented with the generous support of Dr. Herbert Sloan.

Additional support provided by Ideation.

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Maestro Ali Akbar Khan

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ZAKIR HUSSAIN, *Tabla*

and

James Pomerantz, *Tanpura*

Program

Friday Evening, March 17, 2000 at 8:00
Hill Auditorium, Ann Arbor, Michigan

Tonight's program will be announced from the stage.

Sixty-sixth Performance
of the 121st Season

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Additional support provided by media sponsor, WDET.

This performance is made possible with the support of the Michigan
Council for Arts and Cultural Affairs.

Large print programs are available upon request.

The Classical music of North India is an uplifting and extraordinary music, dating back thousands of years. Ali Akbar Khan is one of today's most accomplished Indian Classical musicians. Considered a "National Living Treasure" in India, he is admired by both Eastern and Western musicians for his brilliant compositions and his mastery of the *sarod* (a beautiful, twenty-five-stringed Indian instrument). Concert violinist Yehudi Menuhin called Ali Akbar Khan, "an absolute genius...the greatest musician in the world," and many have considered him the "Indian Johann Sebastian Bach."

Ustad Ali Akbar Khan's family traces its *gharana* (ancestral tradition) to Mian Tansen, a sixteenth-century musical master and court musician of Emperor Akbar. Ali Akbar Khan's father, the late Padma Vibhusan Acharya Dr. Allauddin Khan, was acknowledged as the greatest figure in North Indian music in this century.

Born in 1922 in East Bengal (Bangladesh), Ali Akbar Khan (Khansahib) began his studies in music at the age of three. He studied vocal music from his father and drums from his uncle, Fakir Aftabuddin. His father also trained him on several other instruments, but decided finally that he must concentrate on the *sarod* and on his vocal abilities. For over twenty years, he trained and practiced eighteen hours a day. After that, his father continued to teach Khansahib until he was over 100-years-old, and left behind such a wealth of material that Khansahib feels he is presently still learning from it.

Ali Akbar Khan gave his first public performance in Allahabad at age thirteen. In his early twenties, he became the court musician for the Maharaja of Jodhpur. The State



"For us, as a family, music is like food. When you need it you don't have to explain why, because it is basic to life." Ali Akbar Khan

of Jodhpur bestowed upon him the title of *Ustad*, or Master Musician. Since his father's death in 1972, Khansahib has continued his father's tradition, that of the Baba Allauddin Seni Gharana of Maihar in Central India.

At the request of Yehudi Menuhin, Ali Akbar Khan first visited the US in 1955 and performed an unprecedented concert at the Museum of Modern Art in New York. He also made the first Western LP recording of Indian Classical music, and the first television performance of Indian music, on Alistair Cooke's *Omnibus*, sowing the seed for the wave of popularity of Indian music in the 1960s. Since then, he has continued to tour extensively in Asia, Africa, Europe, The Netherlands, Australia, Canada, and the US.

In 1963, and again in 1966, Khansahib was presented with the "President of India" award, the highest honor given to an artist in India. He also holds the distinguished award of the Government of India, the *Padma Bitusan*, as well as the *Padma Vibrusan*, awarded to him in 1988. Khansahib was awarded the *Kalidas Sanman* in 1991, by the Madya Pradesh Academy of Music and Fine Arts, and an honorary Doctorate Degree in Arts from the California Institute of the Arts, in Valencia, CA. In June of 1991, Ali Akbar Khan became the first Indian musician to be awarded the most prestigious MacArthur Foundation Fellowship, the "genius grant," in recognition of his excellent work in the field of creating, cultivating and transmitting the highly complex musical tradition of Northern India. He has received four Grammy award nominations: in 1970 for *Shree Rag*, in 1983 for *Misra Pилоo*, in 1996 for *Then and Now*, and recently in 1997 for *Legacy*. He has also received the degree of Doctor of Literature, *honoree causa*, from the Rabindra Bharati University in Calcutta. He received additional awards from Dacca University (for his international contribution to the arts and music), from Delhi University and from Shantiniketan (Tagore University). In February 1997, he was the second recipient of the Asian Paints Shiromani Award – Hall Of Fame, following filmmaker Satyajit Ray.

Khansahib founded the Ali Akbar College of Music in Calcutta, India, in 1956. Later, recognizing the extraordinary interest and abilities of his Western students, he began teaching in America in 1965. In 1968, he founded the Ali Akbar College of Music in Marin County (CA), where he continues to teach six classes a week for nine months of the year. There is also a branch of his college in Basel, Switzerland, run by his disciple Ken Zukerman, where he visits every year to teach during his yearly world tour.

When Ali Akbar Khan first received the

title of *Ustad* as a relatively young man, his father merely laughed. But later, when the patriarch was a centenarian, he told his son one day that he was very proud of him: "I am so pleased with your work in music that I will do something which is very rare. As your Guru and father, I am giving you a title, *Swara Samrat* (Emperor of Melody)," and so, with the blessings of his father, mother and uncle, Khansahib received this highest title.

Tonight's performance marks Ali Akbar Khan's second appearance under UMS auspices.

Zakir Hussain is appreciated today both in the field of percussion and in the music world at large as an international phenomenon. A classical *tabla* virtuoso of the highest order, his consistently brilliant and exciting performances have not only established him as a national treasure in his own country, India, but gained him worldwide fame. The favorite accompanist for many of India's greatest classical musicians and dancers, from Ali Akbar Khan and Ravi Shankar to Birju Maharaj and Shivkumar Sharma, he has not let his genius rest there. His playing is marked by uncanny intuition and masterful improvisational dexterity, grounded in formidable knowledge and study.

Widely considered a chief architect of the contemporary world music movement, Mr. Hussain's contribution to world music has been unique, with many historic collaborations, including Shakti, which he founded with John McLaughlin and L. Shankar, the Diga Rhythm Band, Making Music, Planet Drum with Mickey Hart, and recordings and performances with artists as diverse as George Harrison, Joe Henderson, Van Morrison, Jack Bruce, Tito Puente, Pharoah Sanders, Billy Cobham, the Hong Kong

Symphony and the New Orleans Symphony.

A child prodigy, Mr. Hussain was touring by the age of twelve, the gifted son of his great father, *tabla* legend Ustad Alla Rakha. Mr. Hussain came to the US in 1970, embarking on an international career that includes no fewer than 150 concert dates a year. He has composed and recorded many albums and soundtracks and has received



Zakir Hussain

widespread recognition as a composer for his many ensembles and historic collaborations. Most recently, he composed soundtracks for the films *In Custody*, Ismail Merchant's directorial debut; *Little Buddha* by

Bernardo Bertolucci, for which he composed, performed and acted as Indian music advisor; and *Vanaprastham*, which was chosen to be screened at the Cannes Film Festival in May, 1999.

Mr. Hussain received the distinct honor of co-composing the opening music for the Summer Olympics in Atlanta, 1996, and in 1998 was commissioned to compose music for San Francisco's première contemporary ballet company, Lines, and the San Francisco Jazz Festival. He has received numerous grants and awards, including participation in the *Meet the Composer* programs funded by the Pew Memorial Trust.

In 1987, his first solo release, *Making Music*, was acclaimed as "one of the most inspired East-West fusion albums ever recorded." In 1988, he became the youngest percussionist to ever be awarded the title of *Padma Shri* by the Indian government, a title given to civilians of merit. In 1990, he

was awarded the Indo-American Award in recognition for his outstanding cultural contribution to relations between the US and India. In 1992, *Planet Drum*, an album co-created and produced by Mr. Hussain and Mickey Hart, was awarded a Grammy for Best World Music Album, the *Downbeat* Critics Poll for Best World Beat Album and the NARM Indie Best Seller Award for World Music Recording. *Planet Drum*, with Mr. Hussain as music director, toured nationally in 1996 and 1997.

Mr. Hussain is the recipient of the 1999 National Heritage Fellowship, the US' most prestigious honor for a master in the traditional arts, presented by First Lady Hillary Clinton at the Senate on September 28, 1999.

Alam A. Khan, seventeen-year-old son of Ali Akbar Khan, has been studying *sarod* with his father since he was seven. At his first performance he accompanied his father at a recital in Portland, Oregon and received blessings from Swami Chetanananda. His first public performance was in 1998 at the Spirit of India Festival that celebrated the Ali Akbar College of Music's thirtieth anniversary in America. He has since accompanied his father in India at the Jodhpur Palace for the King and Royal Family, and at the prestigious Dover Lane Festival in Calcutta.

James Pomerantz began formal study of the *sitar* with Pandit Nikhil Banerjee in 1969, and in 1972 with the great Ali Akbar Khan. For well over two decades, James has studied with his Guru as well as accompanying him on *tanpura* and *sitar* throughout the US, India and Europe. James has performed on Khansahib's recordings and is currently continuing his studies as well as teaching and performing.

Tonight's performance marks Zakir Hussain's, Alam Khan's, and James Pomerantz' debut appearances under UMS auspices.

UMS Experience

UMS WINTER 2000 SEASON

All 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.

The Romeros

Sunday, January 9, 4 p.m.

Rackham Auditorium

Sponsored by AT&T Wireless Services.

Bebe Miller Company

Saturday, January 15, 8 p.m.

Power Center

Master of Arts Interview with Bebe Miller, choreographer, and a special 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 Building. 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.

Advanced Modern 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 Ben Johnson, UMS Director of Education and Audience Development. 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 or call U-M Department of Dance, 734.763.5460.

This project is supported in part by a grant from the National Endowment for the Arts. 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 Tristano Schlimé,

piano

UMS Choral Union

Monday, January 24, 8 p.m.

Hill Auditorium

Center for Russian and Eastern European Studies Symposium

"Apocalypse Now? Scriabin and Russian Culture at the End of the Century" Sunday, January 23, Media Union. Full schedule at <http://www.umich.edu/~iinet/crees> or call 734.764.0351.

CREES Mini-Course on fin de siècle

Russian Culture with Arthur Greene, Professor of Music and Michael Makin, Professor of Slavic Languages and Literature. Winter Term, 2000. For information, <http://www.umich.edu/~iinet/crees> or call 734.764.0351.

Pre-concert Performance

traditional Slavonic/Russian songs performed by St. Romano's Ensemble. Monday, January 24, 7-7:45 p.m., Hill Auditorium Lobby. Free with paid admission to Russian National Orchestra concert.

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.
*Presented with the generous support of
 The Shiffman Foundation, Sigrid
 Christiansen and Richard Levey.
 Additional support provided by Randy
 Parrish Fine Framing and Art.
 Media sponsor WGTE.*

**Mozart and Friends –
 A Birthday Celebration
 Michigan Chamber Players**
 Faculty Artists of the University
 of Michigan School of Music
 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
**UMS Performing Arts Teacher
 Workshop** “Jazz in the Classroom”
 Wednesday, February 2, 4 p.m.
 To register call 734.615.0122. \$

Jazz Combo Master Classes with the
 Jazz at Lincoln Center Sextet.
 Thursday, February 3, 7 p.m., U-M
 School of Music. Observation only.
*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
*Made possible by a gift from David and
 Martha Krehbiel, “to honor the memory
 of Bertha and Marie Krehbiel for whom
 music was life.” Additional support pro-
 vided by SAS Scandinavian Airlines,
 Consul Lennart Johansson and Karin
 Johansson, Bengt and Elaine Swenson
 and The Swedish Round Table
 Organizations. 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 Art History/
 Dance History/Dance. Tuesday,
 February 8, 12 noon, U-M School of
 Music Recital Hall. In conjunction
 with the Institute for Research on
 Women and Gender, U-M School of
 Music, Center for Education of Women,
 U-M Department of Composition and
 the U-M Department of Dance.
PREP “Goddess Meredith: The 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.
 This project is supported in part by a
 grant from the National Endowment for
 the Arts. 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 and the U-M Office of the
 Provost; and the North American
 Secretariat for the International Center
 for African Music and Dance.
*Sponsored by Comerica, Inc. Media
 sponsors WEMU and Metro Times. This
 is a Hearland Arts Fund Program with
 the National Endowment for the Arts
 and the Michigan Council for Arts and
 Cultural Affairs.*

**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 Isaacs
 Nisbett, Music and Dance writer for
 the Ann Arbor News. Friday, February
 11, 12 noon, Betty Pease Studio, U-M
 Dance Building, 2nd Floor. In conjunc-
 tion with the Institute for Research on
 Women and Gender, and the U-M
 Department of Dance.

Meet the Artist Post-performance
 dialogue from the stage.
**Advanced Modern Dance Master
 Class** Saturday, February 12, 10:30 a.m.,
 U-M Dance Building, Studio A. \$
*This project is supported in part by a
 grant from the National Endowment for
 the Arts.*

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, interviewed 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” with Helen Siedel,
 UMS Education Specialist. Friday,
 February 18, 7 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

Added Performance
**An Evening with
Audra McDonald**

Ted Sperling, piano and
music director
Sunday, March 5, 8 p.m.
Power Center

*This concert is presented in conjunction
with the symposium, The Fine and
Performing Arts of African Americans:
Enhancing Education, held March 2-8
and with the Finals Concert of the
Sphinx Competition, Sunday, March 5
at 4 p.m. in Hill Auditorium.*

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
Mandinka Epic Symposium
"Rethinking the African Epic."
Thursday, March 9, 4 p.m., Rackham
Assembly Hall. In conjunction with the
Center for Afroamerican and African
Studies, U-M Office of the Provost,
and the North American Secretariat for
the International Center for African
Music and Dance. With reception.
Drumming Master Class Saturday,
March 11, 10 a.m., Washtenaw
Community College. Call 734.647.6712
for more information.

African Dance Master Class Saturday,
March 11, 2 p.m., Betty Pease Studio,
U-M Dance Building, 2nd Floor. Call
734.647.6712 for more information.
*Sponsored by Detroit Edison Foundation.
Media sponsors WEMU and Metro
Times. This is a Hearland Arts Fund
Program with the National Endowment
for the Arts and the Michigan Council
for Arts and Cultural Affairs.*

**The English Concert
Trevor Pinnock, conductor
and harpsichord**

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 Megasys Software Services,
Inc. Media sponsor WDET.*

American String Quartet

Beethoven the 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 "The Art is Song" with Richard
LeSueur, Vocal Arts Information Services.
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
Mini-Course "Japan, China, Korea and
the United States: Theater Across the
Borders." For more information, con-
tact Brett Johnson at 734.764.6307.
Korean Dance Master Class taught
by Song Hee Lee, Wednesday, March
22, 11 a.m., U-M Dance Building.
Noh Theater Master Class taught by
Akira Matsui, Wednesday, March 22,

3 p.m., Arena Theater, Frieze Building.
Master of Arts Interview with Chen
Shi-Zheng, Artistic Director of
Forgiveness. Wednesday, March 22,
6 p.m., Room 1636, International
Institute, School of Social Work Building.
Chinese Opera Lecture Demonstration
by Zhou Long and **Museum Tour** of
the U-M Museum of Art Chinese Art
Exhibit, Thursday, March 23, 6:30 p.m.
Meet the Artist Post-performance
dialogue from the stage.
*Presented with the generous support
of Dr. Herbert Sloan.
Additional support provided 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
**Open Rehearsal and Master of Arts
Interview** with Vladimir Ashkenazy,
Saturday, April 1, time TBA, 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
For full residency details, please call
734.647.6712.
*Toni Blackman is presented in conjunc-
tion with the King-Chavez-Park Visiting
Professors Program and the Office of the
Provost. Support is also provided by the
Institute for Research on Women and
Gender and the Center for Afroamerican
and African Studies. Media sponsors
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*Season Listing continued
on page 33*

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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 Ben Johnson, UMS Director of Education and Audience Development. Tuesday, February 1, 12 noon, U-M Institute for the Humanities.

Master of Arts Interview with Trisha Brown, choreographer. Interviewed by Ben Johnson, UMS Director of Education and Audience Development. Wednesday, April 12, 12 noon, U-M Dance Building, 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 Development. Wednesday, April 12, 7 p.m., Michigan League, Koessler Library, 3rd Floor.

Meet the Artist Post-performance dialogue from the stage.

This project is supported in part by a grant from the National Endowment for the Arts.

**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, 2:30 p.m.,

U-M School of Music Recital Hall.

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

Made possible by a gift from the estate of William R. Kinney.

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

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.

Tickets to the performance required for entry.

Sponsored by Hudson's Project

Imagine. Presented with support

from the Lila Wallace-Reader's

Digest Audiences for the Performing

Arts Network. Media sponsor

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Oscar Peterson Quartet

Wednesday, April 26, 8 p.m.

Hill Auditorium

Media sponsor WEMU.

Ford Honors Program

Friday, May 5, 7 p.m.

Hill Auditorium and

Michigan League

Sponsored by Ford Motor

Company Fund.

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

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Honorees

1996

Van

Cliburn

1997

Jessye

Norman

1998

Garrick

Ohlsson

1999

The

Canadian

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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.



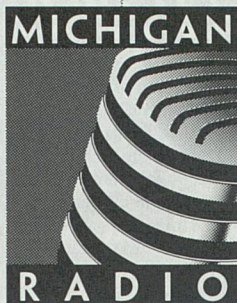
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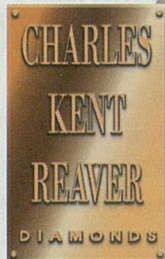
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EDUCATION & AUDIENCE DEVELOPMENT

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 in 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**
- **Ushio Amagatsu**
- **Bebe Miller**
- **Meredith Monk**
- **Doudou D'Diaye Rose**
- **Martha Clarke**

- **Murray Perahia**
- **Chen Shi-Zheng**
- **Vladimir Ashkenazy**
- **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**
- **Ballet d'Afrique Noire: *The Mandinka Epic***
- **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



Ford Motor Company
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HUDSON'S



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.



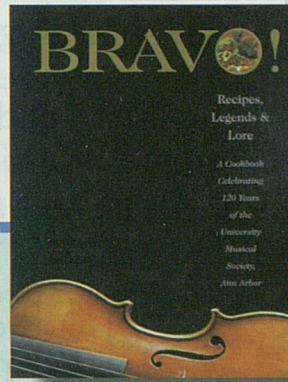
DINING EXPERIENCES

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.

We are grateful to A1 Rental, Inc. for their support of these special dinners.

- **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



BRAVO!

UMS has recently published **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) or by calling toll-free 877.238.0503.

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Celebrate in style with dinner and a show, or stay overnight and relax in comfort! A delicious meal followed by priority, reserved seating at a performance by world-class artists makes an elegant evening — add luxury accommodations to the package and make it a complete get-away. The University Musical Society is pleased to announce its cooperative ventures with the following local establishments:

The Artful Lodger Bed & Breakfast

1547 Washtenaw Avenue

734.769.0653 for reservations

Join Ann Arbor's most theatrical host and hostess, Fred & Edith Leavis Bookstein, for a weekend in their massive stone house built in the mid-1800s for U-M President Henry Simmons Frieze. This historic house, located just minutes from the performance halls, has been comfortably restored and furnished with contemporary art and performance memorabilia. The Bed & Breakfast for Music and Theater Lovers!

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

300 South Thayer

734.769.3010 for reservations and prices

Fine dining and elegant accommodations, along with priority seating to see some of the world's most distinguished performing artists, add up to a perfect overnight holiday. Reserve space now for a European-style guest room within walking distance of the performance halls and downtown shopping,

a special performance dinner menu at the 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>
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.

Package price is \$228.00 per couple.

Gratzi Restaurant

326 South Main Street

734.663.5555 for reservations and prices

Mon. Jan. 17	<i>Take 6</i>
Fri. Feb. 18	<i>New York City Opera National Company: The Barber of Seville</i>
Sat. Apr. 1	<i>Czech Philharmonic Orchestra</i>
Wed. Apr. 26	<i>Oscar Peterson Quartet</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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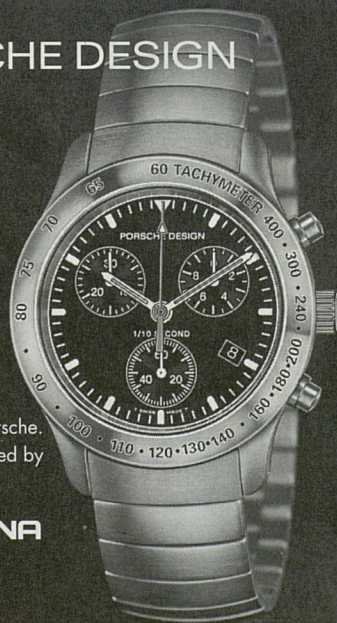
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625 Briarwood Circle – 734.747.9500

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.

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 – 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

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Gandy Dancer

401 Depot Street – 734.769.0592

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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,
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Performance Network

1999-2000 Professional Season

Picasso at the Lapin Agile

by Steve Martin

February 4 - March 5, 2000

The Ride Down Mt. Morgan

by Arthur Miller

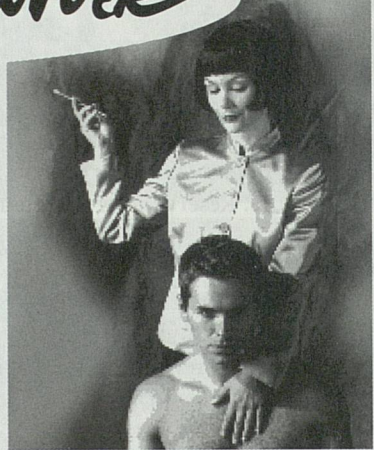
March 17 - April 16, 2000

A Leveling Wind

by Ben Cohen

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As Bees in Honey Drown, by Douglas Carter Beane
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The Moveable Feast

326 West Liberty – 734.663.3278

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Palio

347 South Main Street – 734.930.6100

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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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A²SO Spring 2000 Season

Midwinter's Breath of Spring, Jan 22
with Music Director Candidate Victoria Bond:
Schumann *Symphony No. 2*, Mozart *Violin Concerto #4*, Debussy *L'Après midi d'un faune*

Continental Harmony, March 11
Sam Wong conducts the U-M Gamelan Ensemble and A²SO in a world premiere by Ann Arbor composer Gabriel Ian Gould; also Dvorak *Symphony #6* and Copland *Appalachian Spring*

Season Finale, April 29 with Sam Wong
Mahler *Symphony #3* with women from UMS Choral Union and Boychoir of Ann Arbor

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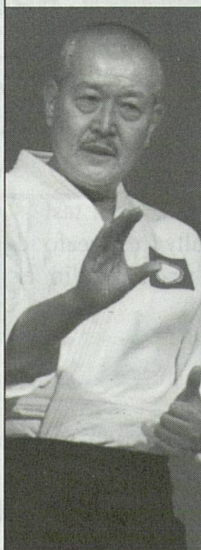
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UMS Support

UMS 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

Now fifty-four 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 \$200,000 to UMS this season. Additionally, the Committee's hard work is now in evidence with the publication of *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

Advertising 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 734.647.4020 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

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 performances
- 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
- 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

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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 400 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. To become an usher, each volunteer attends one of several orientation and training sessions offered year-round. Full-time ushers are responsible for working at every UMS performance in a specific venue (i.e. Hill, Power Center, or Rackham) for the entire concert season; substitute ushers fill in for specific shows that the full-time ushers cannot attend.

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 November 3, 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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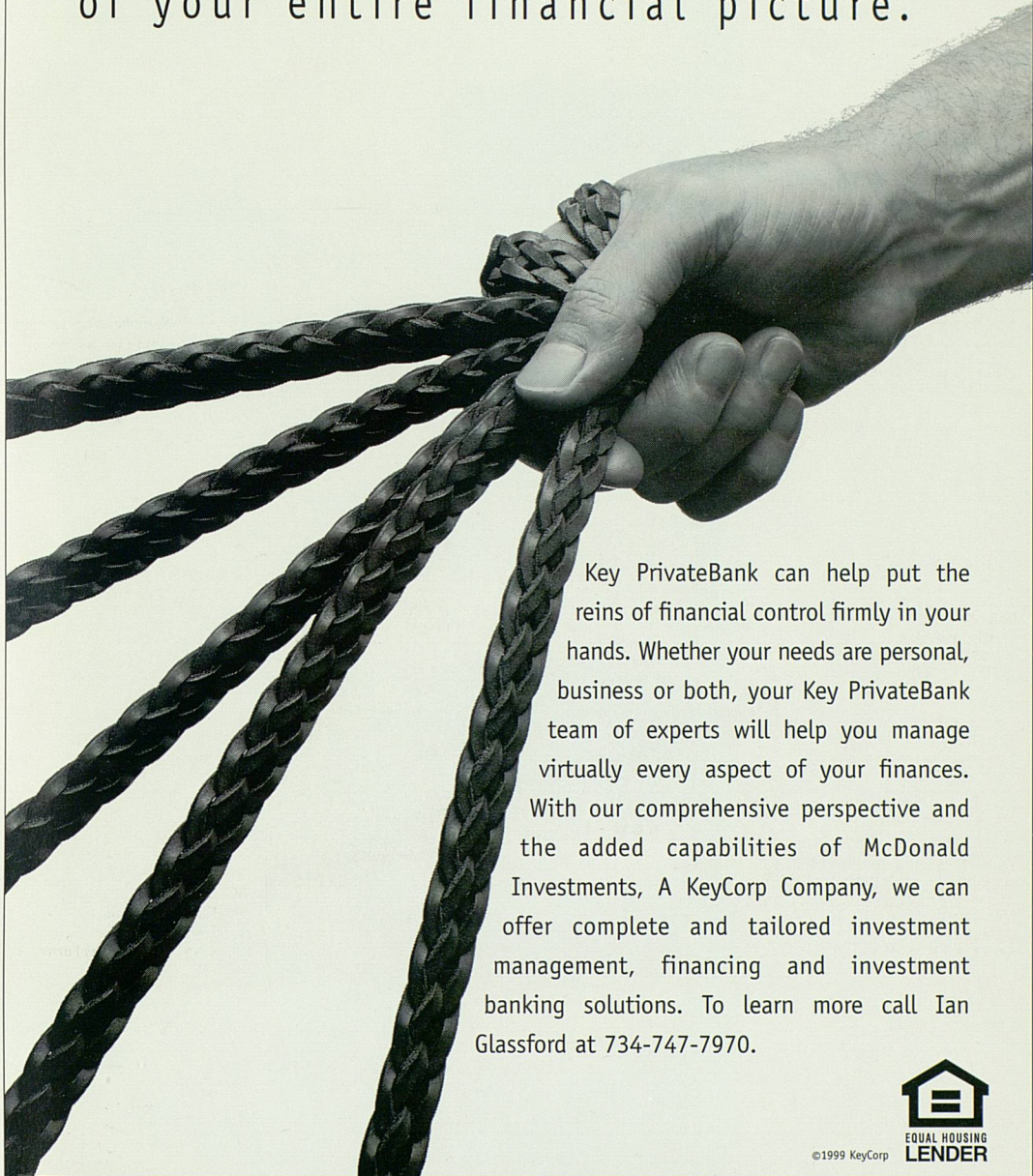
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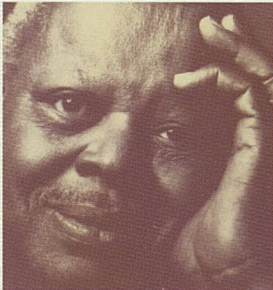
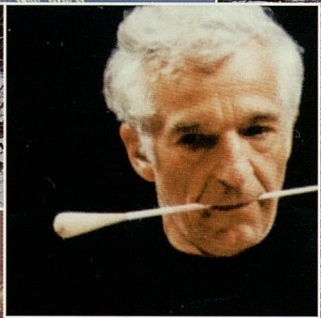
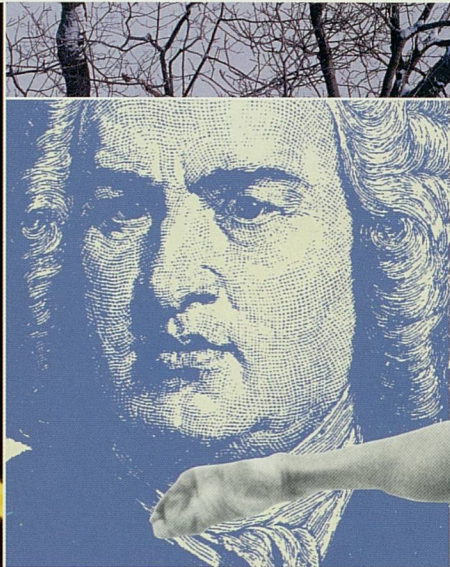


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H E L P A T E V E R Y T U R N



P r i v a t e B a n k



An Evening with Audra McDonald

By Barry Singer

Who is Audra McDonald? There are an awful lot of answers to that one question.

Audra McDonald is a leading lady of the American musical theater. Entire shows and individual songs are written for her these days in thrilling profusion. A three-time Tony Award winner, she is the only theater artist ever to achieve this distinction before the age of thirty.

Audra McDonald is also a Fresno-born African-American daughter whose parents and grandparents were all musicians.

And an accomplished dramatic actress who has appeared on television in the acclaimed Delaney Sisters memoir, *Having Our Say*, the acclaimed Broadway musical adaptation, *Annie*, and the acclaimed cop series, *Homicide*, playing characters who, respectively, balance independence, even militancy, with a sense of romance.

She is also a sister. And a fiancée.

Audra McDonald is the sum total of a rich genetic musical inheritance plus a ton of hard work, as a performer since the age of nine. A Juilliard-trained singer who only wanted to be a working actor, she walked into an open audition for *Carousel* some seven years ago and walked out as Carrie Pipperidge. At a time when Broadway has been conquered by Disney, she recently created a modern Medea, *Marie Christine*, for Lincoln Center Theater.

In the zero-sum game of commercial theater she is that rarest commodity, an artist – a box office draw, like Merman and Martin, Streisand and Garland – but also a muse who, in less than a decade has matured into a leading voice for American music in the twenty-first century.

“An Evening with Audra McDonald” displays all of these facets in a single setting – the *fortissimo* and the *legato*, Broadway swagger to operatic virtuosity. Exploring the standards of Harold Arlen and Jerome Kern alongside the adventurous new music of Adam Guettel, Michael John LaChiusa and other young composers of her generation, Ms. McDonald takes us on her own very personal journey through musical-theater history, merging the substance of the past with the promise of tomorrow.

These are songs that defy easy categorization. Taken together, however, they constitute a portrait of a remarkable young singing-actress and a moment in time – her time. In some ways she is a throwback to an era when Broadway shows and songs were truly important. In other ways she is a forward-looking adventurer, navigating waters yet to be charted. In all ways, she is herself. Come share the wonder of what will come next.

Barry Singer is a New York-based writer and frequent contributor to The New York Times.

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"Bach around-the-clock"
- 11:00PM **Marimba Ensemble**, Michael Udow, *Director*
Mellow mallets: ensemble and solos
- 12:00 **Violin Sonatas and Partitas**
MIDNIGHT Performed by students of Andrew Jennings, Stephen Schipps,
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Bach was the Great Improviser: Bach-based jazz!
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Bach synthesized as you have never heard it before.
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- 5:00AM **Jon Jackinchuk, Mark Rich, Julie Berra, and Michael Elsbernd, Organ**
More great organ music on the Hill Auditorium Frieze Memorial Organ
- 6:00AM **Logan Skelton, Piano**
Piano pieces popular in Bach's day
- 7:00AM **Violin Sonatas and Partitas**
The second installment of three
- 8:00AM **Chamber Music** followed by Elena Tsai, *Harpichord*
Purity, imagination, brilliance: intimate music by the master

- 9:00AM **Louis Nagel, Piano**
An array of the keyboard giant's greatest works
- 10:00AM **Wind Ensemble**
James Tapia, *Conductor*
- 11:00AM **Freda Herseth, Mezzo-soprano**
Favorite Arias from Bach Cantatas
- 12:00 NOON **Violin Sonatas and Partitas**
The complete Partitas and Sonatas conclude
- 12:45PM **Margo Halsted and Lan Chang, Carillon**
More Bach for Burton's Bells
- 1:00PM **Amy Porter, Flute**
Arthur Greene, Piano
Faculty professors illuminate Bach
- 2:00PM **Yizhak Schotten, Louis Nagel, Amy Kessler, Justin Bruns**
University Chamber Orchestra
Concertos with orchestra: Oboe and Violin, Keyboard and
"new" *Viola Concerto*
- 3:00PM **Tubas and Euphoniums play the solo Cello Suites**
Students from the studio of Fritz Kaenzig on these singing brass
instruments
- 4:00PM **Erling Blöndal Bengtsson, Cello**
Back to Bach: the original *Suites* on the cello
- 5:00PM **St. John Passion**
Excerpts from one of Bach's great passion settings for voices and
orchestra. Conducted by students of Theodore Morrison
- 5:45PM **Judy Ogden** plays the Carillon of Burton Tower
- 6:00PM **Bach for Brass Ensemble**
The glorious brilliance of brass!
- 6:15PM **A Final Flourish on the Hill Auditorium Frieze Memorial Organ**
- 6:45PM **University Symphony Orchestra**
Kenneth Kiesler, *Conductor*
James Kibbie, *Organ*
Bach's orchestral music, orchestrated by Mahler, Broxton Blake,
and Stokowski's *Toccatà and Fugue* (of *Fantasia* fame)

*The *Brandenburg Concertos* are presented by the University Musical Society.
This is a ticketed event.

All other BachFest programs are sponsored by the School of Music and are FREE.
No tickets are required.