

university musical society

Ann Arbor

University of Michigan



fall 2000 season



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Canton
734-398-7515

Howell
McPherson Hospital
517-545-6909

Chelsea
Chelsea Community Hospital
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Plymouth
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St. Mary Hospital
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Jackson
517-787-1234

Adrian
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517-423-5560

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university musical society

University of Michigan • Ann Arbor

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UMS leadership

LETTER FROM THE PRESIDENT

I'm delighted to welcome you to this performance presented by the University Musical Society (UMS) of the University of Michigan. Thank you for supporting the performing arts in our community by your attendance at this event. Please consider coming to some of our other performances this season. You'll find a complete listing beginning on page 29.

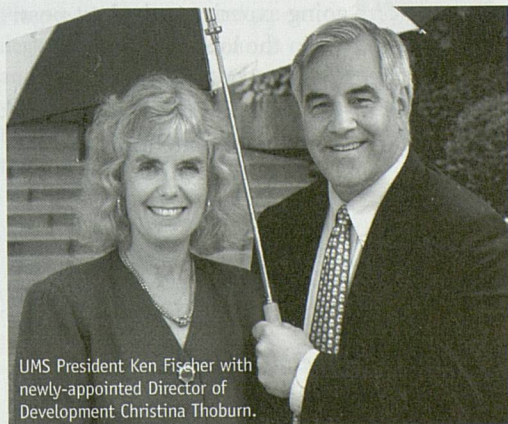
UMS, now in our 122nd year, was recently recognized by *Musical America* as one of the five most influential performing arts presenting organizations in the US. The others were Lincoln Center, Kennedy Center, Brooklyn Academy of Music, and Cal Performances at Berkeley. We were cited for our commitment to quality, diversity, education, community engagement, and commissioning new work from composers and choreographers. We are excited about this recognition and pleased that our 2000/2001 season continues our commitment to these important goals.

This season UMS will present ninety performances for a total audience expected to exceed 125,000 people. If current trends continue, over 30% of the audience will be first-time UMS ticket purchasers, reflecting UMS' efforts to embrace all of the people in our community and to welcome them to the nine performance venues that we rent throughout southeastern Michigan. We expect to host more than 200 educational events, serving

more than 60,000 people.

More than half of our presentations this season feature artists and ensembles from outside the US, representing more than twenty nations. We will close our regular season with a UMS co-commission and world première featuring the Ping Chong Company and Ensemble Sequentia, bringing the number of new music and dance pieces UMS has commissioned over the past decade to twenty-five, most of them in partnership with other presenters from throughout the world.

We are able to maintain our distinctiveness thanks to you who make up our audience and to the corporations, foundations, government agencies, and thousands of individuals and families who support us through their contributions. During this extraordinary season, when, for example, UMS and the University of Michigan partner with the Royal Shakespeare Company to bring four



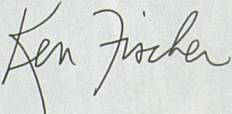
UMS President Ken Fisher with newly-appointed Director of Development Christina Thoburn.

of Shakespeare's extraordinary history plays to Ann Arbor in an exclusive US presentation, we must raise more than half of our \$8-million budget from donations. I invite you to help us in this effort by becoming a UMS member this season. For more information about membership, turn to page 45. And if you haven't done so already, consider purchasing a copy of *BRAVO!*, our award-winning 224-page table-top book containing recipes, legends, and lore from 120 years of UMS history. It makes a great gift, and all proceeds benefit UMS.

Overseeing our fundraising efforts with great skill is Christina Thoburn, our newly-appointed Director of Development whom I hope you'll be able to get to know. Christina came to us in April 2000 from The Cleveland Orchestra where she led foundation and government relations. Her career also includes being managing director of the Cleveland Chamber Symphony where she developed a passion for diverse programming and community engagement. An avid knitter and baseball fan, Christina is married and the mother of three grown children. She succeeds Catherine Arcure, who left UMS to work with violinist Itzhak Perlman in New York City as Executive Director of the Perlman Music Program.

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 kenfisch@umich.edu.

Sincerely,



Kenneth C. Fischer, *President*

LETTER FROM THE CHAIR

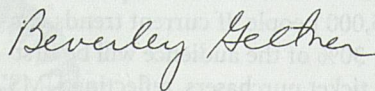
On behalf of the UMS Board of Directors, I am delighted to welcome you to the 2000/2001 season. With world-renowned performers bringing their artistry to our stages, new community partnerships enhancing our programs, and our ever-expanding educational activities serving thousands of students and teachers throughout southeastern Michigan, it is the most exciting and comprehensive season in our 122-year history.



As we enjoy tonight's performance, we want to recognize and thank the many individuals, companies, organizations and foundations whose support makes this extraordinary season possible. In contributing to UMS, these donors, including the corporate leaders listed on the following pages, have publicly recognized the importance of the arts in our community. They have demonstrated their commitment to the quality of life in our area, and helped create new educational opportunities for students and audiences of all ages and backgrounds.

So, as we applaud tonight's performers, please join all of us at UMS in applauding our many generous contributors. They are playing an important role in the artistic life of our community, and we are truly grateful for their support.

Sincerely,



Beverley Geltner
Chair, UMS Board of Directors

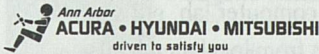
CORPORATE LEADERS / FOUNDATIONS



Don MacMillan *President*
Alcan Global Automotive Products
 “For 121 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, Hyundai, Mitsubishi
 “We at Ann Arbor Acura are pleased to support the artistic variety and program excellence given to us by the University Musical Society.”



Larry Weis *President*
AutoCom Associates
 “AutoCom Associates is a strong supporter of the University Musical Society – one of North America’s leading presenters of the performing arts. Along with our corporate public-relations clients, we’re proud to partner with UMS in bringing the arts to appreciative audiences in southeastern Michigan.”

AutoCom Associates
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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
 “Bank One, Michigan is honored to share in the University Musical Society’s proud tradition of musical excellence and artistic diversity.”



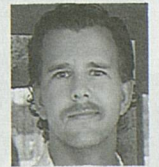
Habte Dadi *Manager*
Blue Nile Restaurant
 “At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor.”



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.”





Retirement Living by Choice

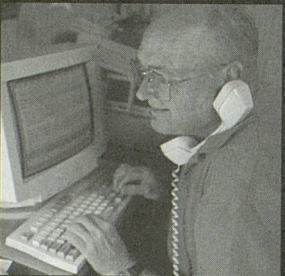
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"Can you imagine a more powerful demonstration of Ann Arbor's quality of life than the University Musical Society? We at CFI can't, and that's why we're so delighted to be a concert sponsor. We salute UMS for its accomplishments and for what it has contributed to the pride in our community."



Charles Hall
C. N. Hall Consulting

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

C. N. HALL CONSULTING



Eugene Miller *Chairman and CEO, 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."

Comerica

We listen. We understand. We make it work.



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 south-eastern 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 enrich all our lives."



Dow
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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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Leo Legatski *President*
Elastizell Corporation of America

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



Elastizell

John M. Rintamaki *Group Vice President, Chief of Staff*
Ford Motor Company

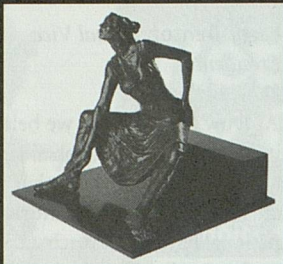
"We believe, at Ford Motor Company, that the arts speak a universal language that can educate, inspire, and bring people, cultures and ideas together. We invest in the long-term development of our arts and educational initiatives. We continue to support the University Musical Society and the enriching programs that enhance the lives of today's youth."



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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 involved with the University Musical Society 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."



MASCO

Richard A. Manoogian *Chairman and CEO Masco Corporation*

"We at Masco applaud the University Musical Society's contributions to diversity in arts programming and its efforts to enhance the quality of life in our community."



Ronald Weiser *Chairman and CEO McKinley Associates, Inc.*

"The arts make our community a vibrant place to live and work. No one contributes more to that than UMS, with its innovative cultural offerings and education for all ages."

mckinley associates, inc.

McKinley is proud to play a 'supporting role' in these time-honored efforts."

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."



Phillip R. Duryea *Community President National City Bank*

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



National City

Joe 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."



Michael Staebler *Partner Pepper Hamilton LLP*

"Pepper Hamilton congratulates the University Musical Society for providing quality performances in music, dance and theater to the diverse community that makes up southeastern Michigan. It is our pleasure to be among your supporters."




Pepper Hamilton LLP
Attorneys at Law

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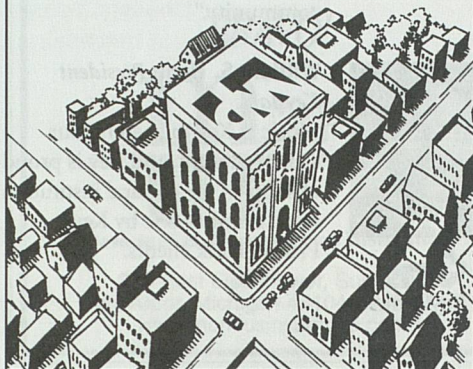


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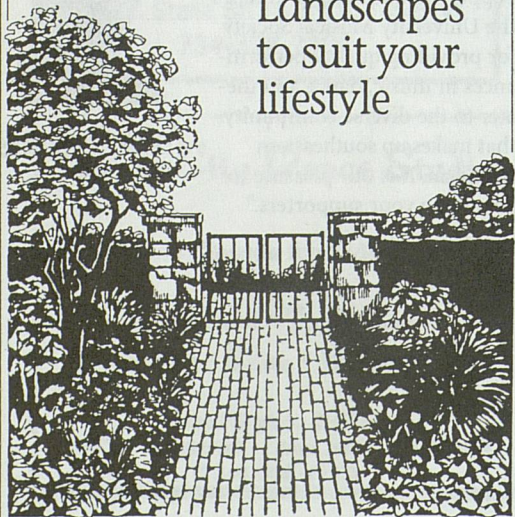
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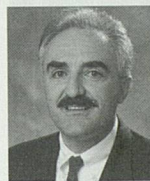
“The University Musical Society is a cornerstone upon which the Ann Arbor community is based: excellence, diversity and quality. Pfizer is proud to support the University Musical Society for our community and our Pfizer colleagues.”



Kathleen G. Charla *Consultant Russian Matters*

“Russian Matters is pleased and honored to support UMS and its great cultural offerings to the community.”

Russian Matters



Joseph Sesi *President Sesi Lincoln Mercury*

“The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury team is delighted to sponsor such a fine organization.”



Thomas B. McMullen *President Thomas B. McMullen Co., Inc.*

“I used to feel that a U of M - Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational entertainment.”



Dr. James R. Irwin *Chairman and CEO Wolverine Technical Staffing, Inc.*

“For more than sixteen years our support of the University Musical Society has been in grateful appreciation of these UMS concepts: world-class programs, extremely dedicated volunteer involvement, and thoroughly committed professional staff. Congratulations to UMS as it continues to enrich our wonderful Ann Arbor community.”





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State of Michigan—Arts,
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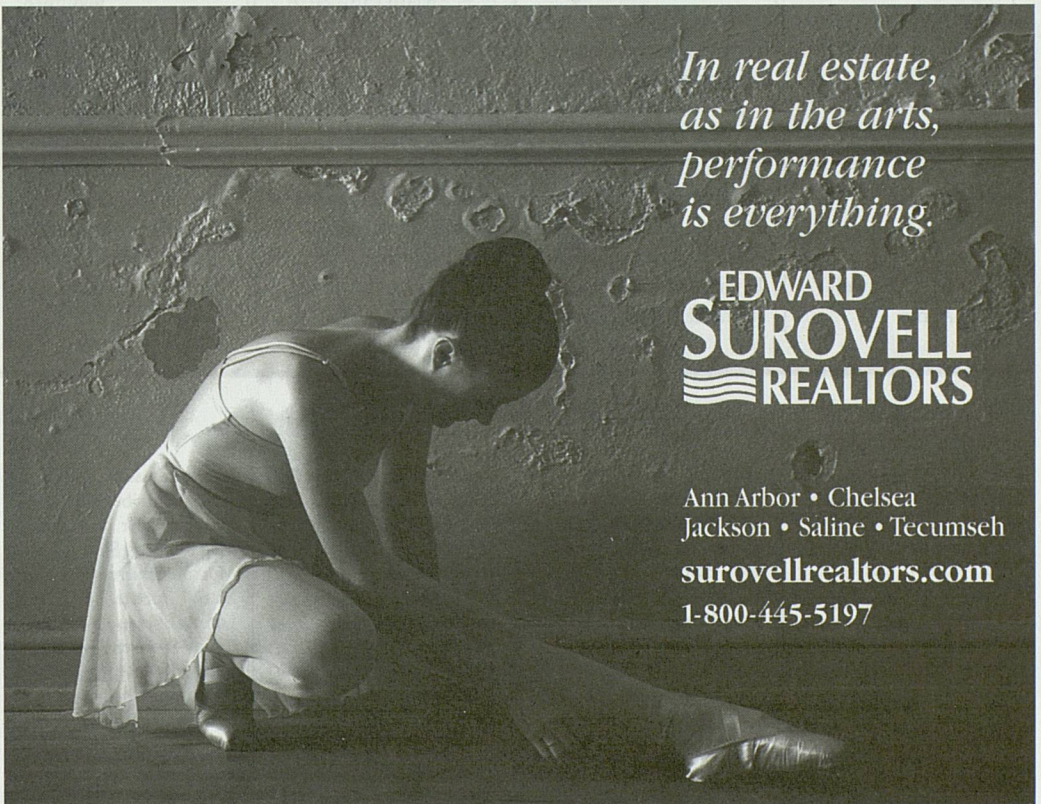
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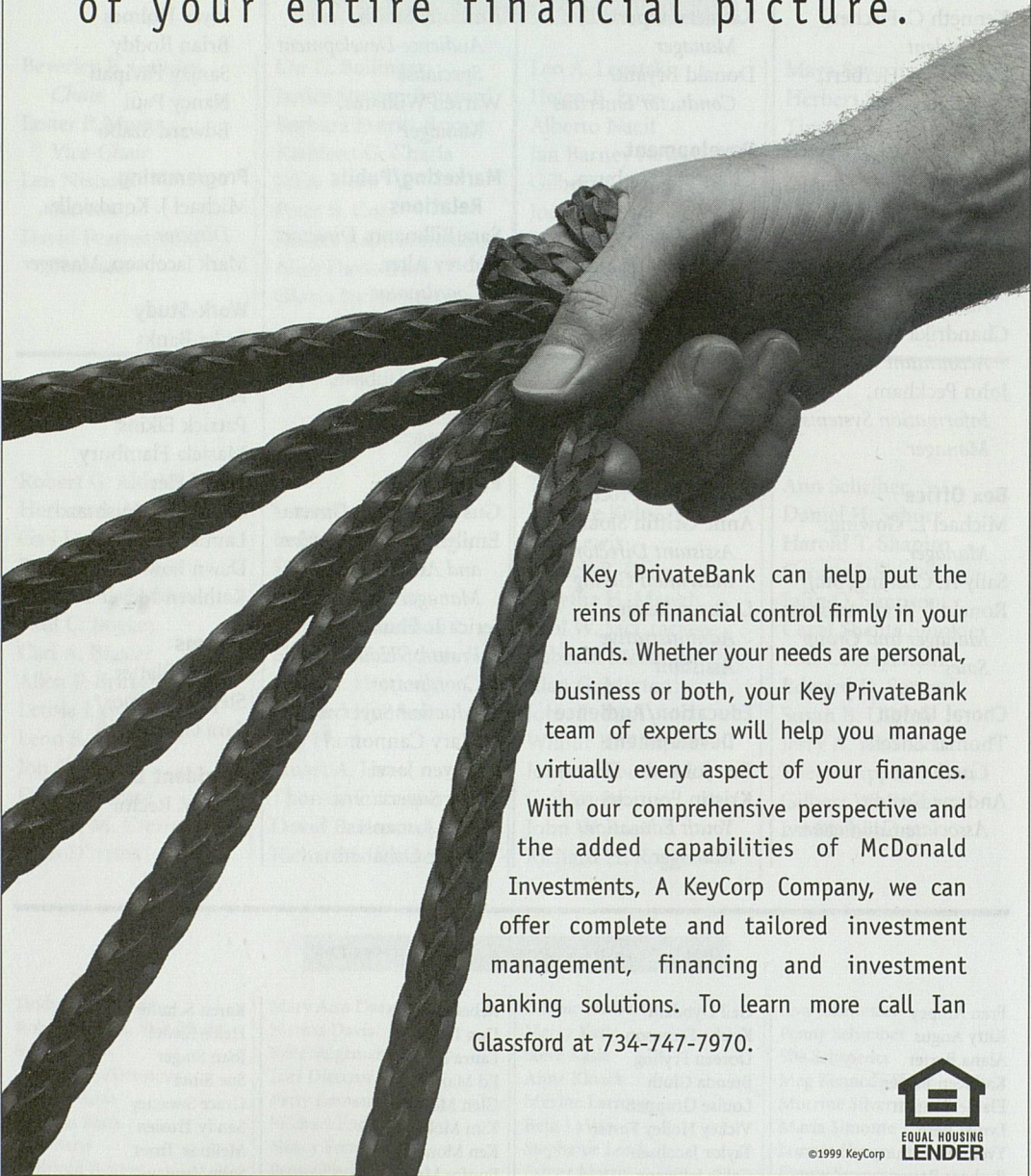
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UMS services

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 Production Office at 734.764.8348.

Parking

Parking is available in the Tally Hall, Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue 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 \$10 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.



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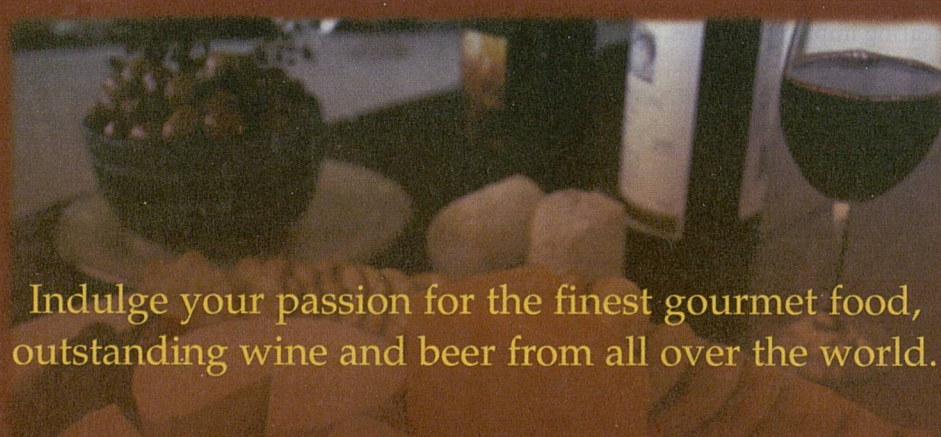
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Order online at the UMS website:

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Visit our Power Center Box Office in person

Due to the renovation of Burton Tower, our Box Office has been relocated to the Power Center.

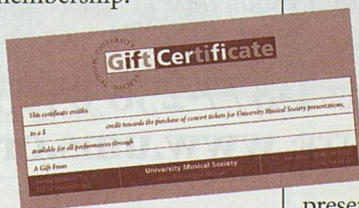
Mon-Fri: 10 a.m. to 6 p.m.

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

Performance hall box offices open 90 minutes before each performance.

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 years. The group sales program has grown incredibly in recent years, and our success is a direct result of the wonderful leaders who organize their friends, families, congregations, students, and co-workers and bring them to one of our events.

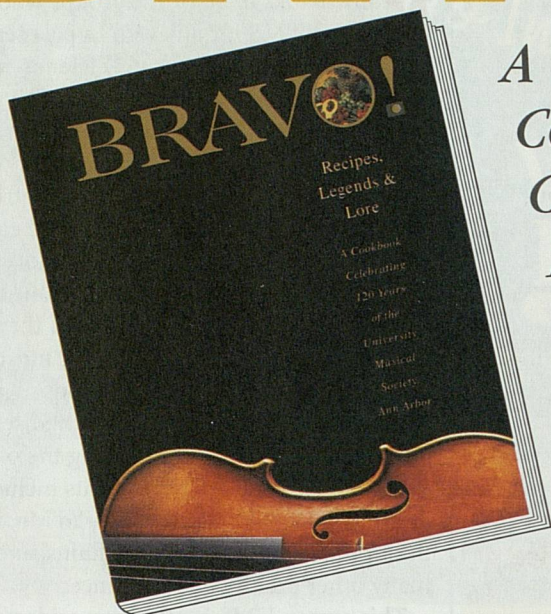
Last season over 10,000 people came to UMS events as part of a group, and they saved over \$51,000 on some of the most popular events around! Many groups who booked their tickets early found themselves in the enviable position of having the only available tickets to sold out events including the Buena Vista Social Club, Yo-Yo Ma, the Berlin Philharmonic, the Chieftains, and many other exciting performances.

This season UMS is offering a wide variety of events to please even the most discriminating tastes, many at a fraction of the regular price. Imagine yourself surrounded by 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 the UMS Group Sales hotline at 734.763.3100.

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- **Tickets** Forget about waiting in long ticket lines—order your tickets to UMS performances online! And now you'll know your specific seat location before you buy online, thanks to our new relationship with tickets.com!
- **CyberSavers** Special weekly discounts appearing every Tuesday only available by ordering over the Web.
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- **Program Notes and Artist Bios** Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the hall!
- **Sound Clips** Listen to recordings from UMS performers online before the concert.
- **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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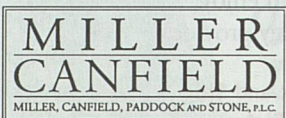
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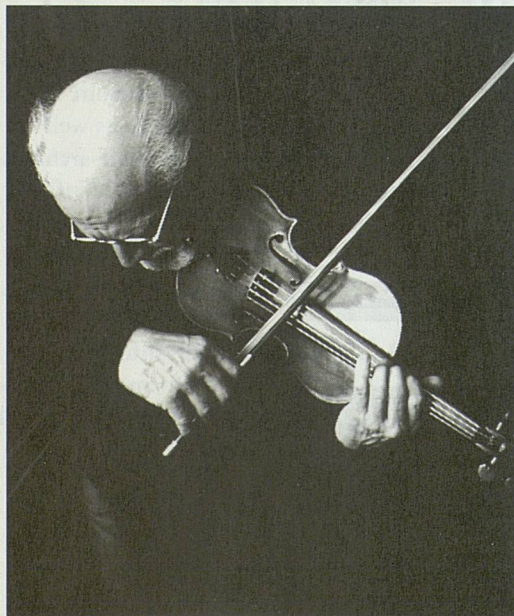
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UMS **annals**

UMS HISTORY

The goal of the University Musical Society (UMS) is clear: to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 121 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 this 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 from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theatre. Through educational endeavors, commissioning of new works,

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

youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts over eighty performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that gathers in Hill and Rackham Auditoria, Power Center for the Performing Arts, Lydia Mendelssohn Theatre, Michigan Theater, St. Francis of Assisi Catholic Church, the Detroit Opera House, Music Hall and the Residential College Auditorium.

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 that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

UMS CHORAL UNION

Throughout its 121-year history, the University Musical Society 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 known for its definitive performances of large-scale works for chorus and orchestra. Seven years ago, the Choral Union further enriched that tradition when 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 accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem* and other masterworks to its repertoire. 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*).

The Choral Union is a talent pool capable of performing choral music of every genre. In addition to choral masterworks, the Choral

Union has recently 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. The Choral Union's 36-voice Chamber Chorale 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 1999-2000 season, the Choral Union performed in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra, including performances of Shostakovitch's *Symphony No. 13* (Babi Yar), and Igor Stravinsky's *Symphony of Psalms*, all conducted by Neeme Järvi, as well as John Adams' *Harmonium*, conducted by the composer. Other programs included Mahler's *Symphony No. 3* with the Ann Arbor Symphony Orchestra and Scriabin's *Symphony No. 5* with the Russian National Orchestra.

During the current season, the UMS Choral Union will again appear in two series with the Detroit Symphony Orchestra, both conducted by Neeme Järvi. The chorus will join in the DSO's opening night performance of Mahler's *Symphony No. 2* (*Resurrection*), followed later in the season by Carl Orff's *Carmina Burana*. The Choral Union's 122nd-annual performances of *Messiah* follow, as the choir is joined by world-class soloists and the Ann Arbor Symphony Orchestra. The chorus will make its debut with the Kalamazoo Symphony in March 2001, performing Mendelssohn's rarely-heard *Symphony No. 2*. The Choral Union's season will close on April 22, 2001, in a performance of Hector Berlioz' *Requiem* with the Greater Lansing Symphony Orchestra and members of the U-M School of Music Symphony Band in Hill Auditorium, conducted by Thomas Sheets.

Participation in the Choral Union remains

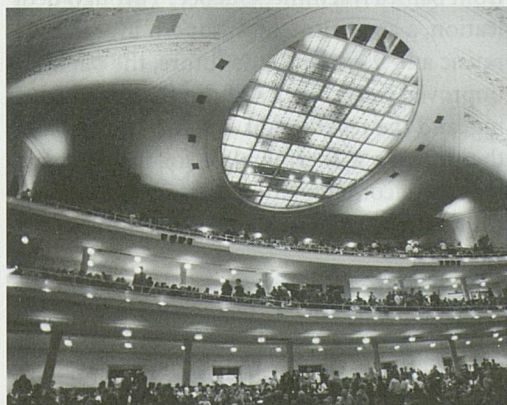
open to all by audition. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion—a love of the choral art. For more information about the UMS Choral Union, e-mail kio@umich.edu or call 734.763.8997.

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 Twentieth 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-seven years. With acoustics that highlight everything from the softest notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.

Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing



Hill Auditorium

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.

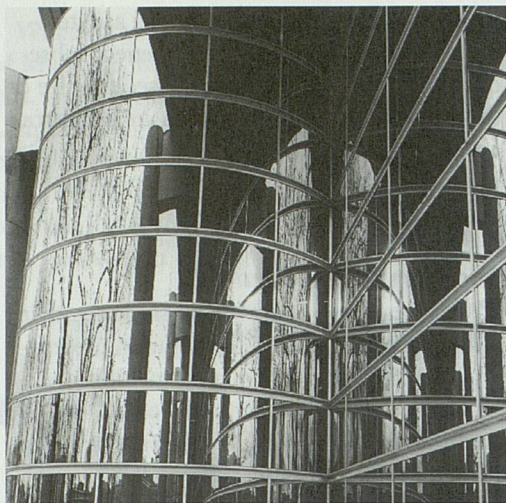
Rackham Auditorium

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

Power Center for the Performing Arts

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

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of



Power Center

University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theatre.

The Power Center opened in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote).

No seat in the Power Center is more than 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.

Due to renovations to Burton Memorial Tower, the Power Center will be home to the UMS Box Office for the duration of the current season.

Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. 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. At its opening the theater was acclaimed as the best

of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation. With broad community support, the Foundation has raised over \$8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000 and the balcony and backstage will be restored during 2001.

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

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, 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 UMS' 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 as well as the venue of choice for the world première of *Curse of the Gold: Myths from the Icelandic Edda*, part of UMS' new International Theater Festival.

Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000 square foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the 2,800-seat facility has

rapidly become one of the most viable and coveted theatres in the nation. In only two seasons, the Detroit Opera House became the foundation of a landmark programming collaboration with the Nederlander organization and Olympia Entertainment, formed a partnership with the Detroit Symphony Orchestra and played host to more than 500 performers and special events. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

Music Hall

Originally called the Wilson Theatre, Music Hall was completed in 1928 with funds provided by Matilda Wilson (Mrs. Alfred G.). William E. Kapp of Smith, Hinchman & Grylls, an architectural firm whose works dominated



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Detroit's skyline of the 1920s, designed the Art Deco-style edifice. Terra-cotta Greek masks adorn the exterior, and elaborate molded plaster and stenciling complement the interior.

The theatre's purpose of offering legitimate productions was initially fulfilled, but during the Depression its lights dimmed except on sporadic occasions. From 1946 through 1949, the Detroit Symphony Orchestra occupied the structure which was renamed Music Hall. During the 1950s and 1960s, area residents came to the theatre to enjoy cinema. Now the home of the Music Hall Center, Music Hall is restored to its original use and appearance.

The Residential College Auditorium

The Residential College (RC) is an academic unit within the College of Literature, Science and the Arts (LSA), with roughly sixty faculty and 900 students, offering a four-year liberal arts education and a unique living-learning experience in the East Quadrangle — one of the University's student residence complexes. A few years after the opening of the RC in 1967, the RC Auditorium was constructed in an alcove between exterior brick walls of the northern and southern parts of East Quad (these walls are still visible). In line with the founding philosophy of the RC Drama Program, the Auditorium incorporates a thrust stage; more than 200 people can be seated around the stage on the main floor and in an overhanging balcony.

The Auditorium has been used as a classroom, lecture hall, movie theater and concert hall, as well as the site for hundreds of pro-

ductions by the RC Drama Program, the RC's "Brecht Company" (staging more than a dozen of Brecht's works), the RC's "Deutsches Theater" (performing plays in German), and the student-run "RC Players." Dramatic productions at the Auditorium have ranged from Euripides to Sam Shepard and have included numerous student-written plays—some of them awarded Hopwood Prizes. Other events include Professor Peter Arnott's marionette realizations of Greek tragedies, Asian theater demonstrations, Native American dancing, a complete production of Mozart's *Così fan tutti*, and a monodrama by lesbian activist Holly Hughes. The RC Auditorium has also been the site of readings by many prominent writers, including poets Allen Ginsberg, Jerome Rothenberg and John Sinclair as well as authors Christopher Curtis and John Hawkes.

Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet.

The familiar home of UMS Administrative offices undergoes significant renovations this season, moving the UMS Box Office to a new, temporary location in the Power Center.

UMS Administrative offices have also been relocated—to 109 E. Madison—but please continue to use our Burton Memorial Tower mailing address.

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Rackham
Auditorium
1,129

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Theater
1,710

Power Center
1,390

Mendelssohn
Theatre
658

St. Francis
950

Residential College
Auditorium
225

Music Hall
1,700

Detroit Opera
House
2,735

University Musical Society

of the University of Michigan
2000/2001 Fall Season

Event Program Book

Saturday, September 23 through Friday, October 6, 2000

General Information

Children of all ages are welcome at 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 prohibited 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.

Keith Jarrett 3

Gary Peacock

Jack DeJohnette

Saturday, September 23, 8:00pm
Hill Auditorium

Itzhak Perlman 9

Sunday, September 24, 4:00pm
Hill Auditorium

Season Opening Dinner

Mary Cleere Haran

Sunday, September 24, 6:30pm
Michigan League Ballroom

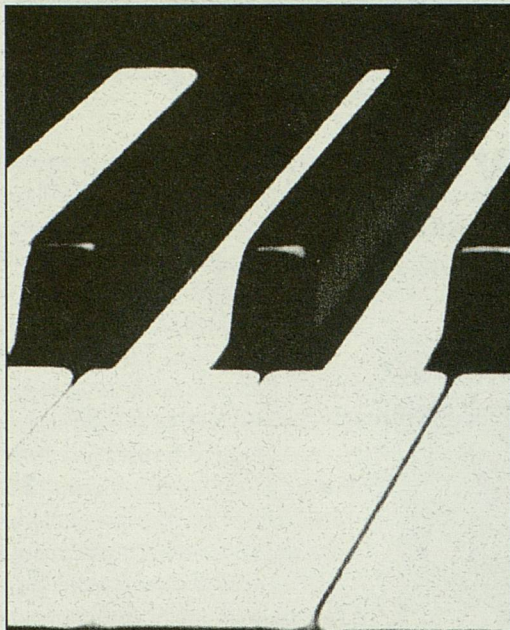
Bulgarian Women's Choir: Angelite 17

Thursday, October 5, 8:00pm
St. Francis of Assisi Catholic Church

Takács Quartet and 21

Andreas Haefliger

Friday, October 6, 8:00pm
Rackham Auditorium



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Nina Simone

Friday, November 3, 8 pm
Hill Auditorium


The high priestess of soul, Nina Simone is one of the great singers and musicians of her generation. Her career has spanned nearly 40 years and brought her fame worldwide. Influencing singers from Patti LaBelle and Bob Dylan to Sade and Lauryn Hill, don't miss Nina Simone in a rare US appearance and her UMS debut!

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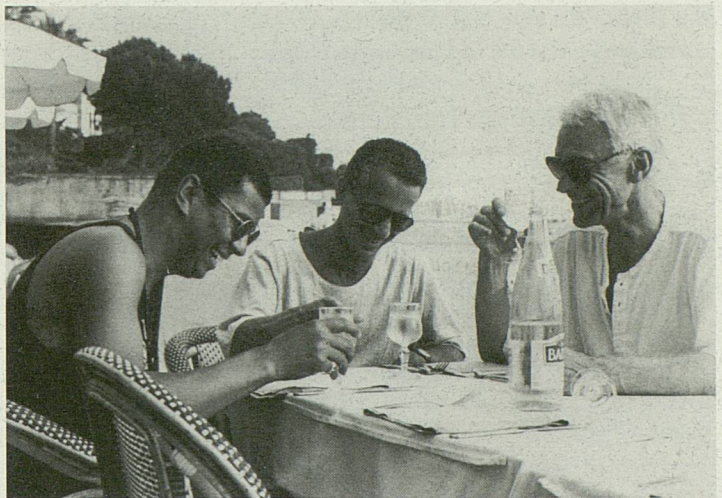
UMS
and
National City Bank
present

Keith Jarrett *Piano*
Gary Peacock *Bass*
Jack DeJohnette *Drums*

Program

Saturday Evening, September 23, 2000 at 8:00
Hill Auditorium, Ann Arbor, Michigan

Tonight's program will be announced from the stage.



Opening Performance
of the 122nd Season

Seventh Annual
Jazz Series

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This performance is sponsored by National City Bank.

Special thanks to Phil Duryea of National City Bank for his generous support of the University Musical Society.

Presented with additional support from JazzNet, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation and the National Endowment for the Arts.

Additional support provided by media sponsors, WEMU and WDET.

Special thanks to Michael Jewett for his involvement in the pre-performance lecture.

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

Large print programs are available upon request.

Keith Jarrett and Jack DeJohnette first played together in 1966-68 as members of the Charles Lloyd Quartet, then for one year in 1970 with Miles Davis. The trio first performed together in 1977, when Jarrett and DeJohnette played on Gary Peacock's first ECM Records recording, *Tales of Another*. They came together as a permanent trio in 1983, when Jarrett invited the other two to join him in New York for a recording session dedicated to playing "standards," the rich body of American popular songs from the 1930s, '40s and '50s. At the time it was considered passé for top players to concen-

*A*t the time [1983] it was considered passé for top players to concentrate on standards, instead of original material, but Keith Jarrett thought it was important to show that 'music wasn't about material, but what the player brings to the material.'

trate on standards, instead of original material, but Keith Jarrett thought it was important to show that "music wasn't about material, but what the player brings to the material."

The 1983 sessions produced the trio's first three ECM releases *Standards Vol. 1 & 2*, and *Changes*. Eight "live" concert recordings followed on ECM, each recorded in a different international city: *Standards Live* (Paris 1985), *Still Live* (Munich 1986), *Changeless* (US Tour 1987), *Tribute* (Cologne 1989), *Standards in Norway* (Oslo 1989), *The Cure* (New York/Town Hall 1990), *Tokyo '96*, and *Keith Jarrett At The Blue Note: The Complete Recordings*, a special 6-CD box set that captured the trio's complete, sold out, three-night engagement

at the Blue Note jazz club in New York in June 1994 which was voted "Album of the Year" in the 1996 *Downbeat* Critics Poll. In October 2000, ECM will release *Whisper Not*, a 2-CD set of the trio's July 1999 concert in Paris. And in October 1991, exactly two weeks after the death of Miles Davis, the trio went into New York's Power Station studio and recorded *Bye Bye Blackbird*, their deeply felt tribute to the jazz giant that all three had played with in their early years.

Video releases include: *Standards I* (1985), *Standards II* (1986) and *Live at Open Theatre East 1993* and *Tokyo Concert '96*—all featuring full concert performances.

In the past fourteen years, the trio has been nominated for many international awards. They have been nominated for three American Grammy nominations (including one in early 1999 for *Tokyo '96*), plus dozens of "Record of the Year" and Critics

Prize awards from the US, European and Japanese music press, including France's top recording award, the "*Prix du President de la Republique*" from the Charles Cros Academy for the "Best Record of 1991" for *Tribute*. The trio was voted "Best Acoustic Jazz Group" in the 1998 and 1999 *Downbeat* Reader's Polls.

Over the past thirty-five years, Keith Jarrett has come to be recognized as one of the most creative and uncompromising artists on the international music scene. Universally acclaimed as a master jazz pianist and improviser, he has expanded his musical explorations with award-winning

classical recordings of music by Bach, Handel, Mozart, and Shostakovich, and with compositions for orchestra, chamber and jazz groups, and for soloist.

Born in 1945 in Allentown (PA), he began playing piano at age three and began classical studies at age seven. He undertook formal composition studies at age fifteen. In the early-1960s, while still a teenager, he began playing jazz. He toured with Art Blakey, then for three years with Charles Lloyd, and finally with Miles Davis. By the late-'60s, he was leading his own trio, then a quartet, and recording as a leader for Atlantic, Columbia and Impulse Records.

In 1971, he began an exclusive recording collaboration with ECM Records, the visionary German label headed by producer Manfred Eicher. This collaboration has produced nearly sixty recordings to date, unparalleled in their diversity and scope, including thirteen trio recordings (on twenty CDs) with Peacock and DeJohnette; nine classical recordings of music by Bach, Handel, Mozart, Shostakovich, and Jarrett's groundbreaking solo piano recordings such as *Köln Concert* and *La Scala*, which have helped to redefine the piano in contemporary music. His most recent solo CD, *The Melody At Night, With You*, a solo studio recording of songs, was released in 1999 and has already become one of the best selling jazz CDs of the past ten years, winning innumerable awards worldwide including "Best of The Year" awards in Japan, France and the US.

Jarrett has garnered many other awards including six Grammy nominations, several French *Grand Prix du Disque* and German *Deutsche Schallplattenpries* awards. In 1989, the French Ministry of Culture elected him an Officer of the Order of Arts and Letters, one of the highest honors the French nation can bestow upon an artist. In 1996, he was elected a member of the Royal Swedish Academy of Music, joining Duke Ellington

as only the second foreign jazz artist to be so honored. He was voted "Best Pianist of the Year" in the *Downbeat* Readers Polls in 1994, 1996 and 1999; and in the *Downbeat* Critic's Poll in 1996 and 2000.

In 1995, Jarrett became the first musician to perform improvised music at La Scala, the famed opera house in Milan. A recording of this historic concert was released to international acclaim in 1997.

Tonight's concert marks Keith Jarrett's debut under UMS auspices.

Gary Peacock has served as an inspiration for a new generation of jazz bass players, not content with the traditional bassist's role of simple time-keeping and harmonic accompaniment. His ability to bring melodic and rhythmic freedom into any musical setting has been his trademark for forty years.

Born in 1935 in Idaho, Peacock first played in Los Angeles in the late-1950s with Bud Shank, Barney Kessel, Hampton Hawes, and Paul Bley. By the early-'60s, he was in New York playing with Bill Evans, Miles Davis, Albert Ayler, Archie Shepp, Sonny Rollins and others. He moved to Japan for several years in the late-'60s to study Oriental philosophy and medicine, before returning to the US in the early-'70s to resume active music-making and to teach at the Cornish Institute in Seattle. Over the years he has also worked with Sarah Vaughn, Chick Corea, Joe Henderson, Helen Merrill, Michel Petruccianni, Don Pullen, and Bill Frisell.

In recent years, Peacock's other major collaborations include duo work with guitarist Ralph Towner, and two different piano trio settings featuring either Paul Bley or Marilyn Crispell backed by Peacock and drummer Paul Motian.

RELEASE DATE: OCTOBER 10

Keith Jarrett

W h i s p e r

Gary Peacock

N o t

Jack DeJohnette

For improvised communication this longstanding trio is about as good as it gets.

New York Times

Bouncing With Bud
Whisper Not
Groovin' High
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Sandu

What Is This Thing Called Love
Conception
Prelude To A Kiss
Hallucinations
All My Tomorrows
Poinciana
When I Fall In Love

2-CD-Set: 314 543 816-2

ECM

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In the past twenty-five years, Peacock has played on over twenty-five ECM Records recordings.

Tonight's concert marks Gary Peacock's debut under UMS auspices.

Jack DeJohnette is one of the finest drummers in jazz today. His approach to the drums is that of a complete musician, exploring the varied colors and timbres of his instruments, rather than simple time-keeping.

Born in 1942 in Chicago, DeJohnette studied classical music and piano for ten years as a youth. In the mid-1960s he joined Muhal Richard Abrams and Roscoe Mitchell as a member of AACM, Chicago's pioneering avant-garde ensemble of creative improvising musicians. He headed to New York in 1966 playing first with Jackie McLean, Betty Carter and Abbey Lincoln, before joining the Charles Lloyd Quartet. By 1967, he was playing with many of the period's greatest improvisers including Bill Evans, John Coltrane, Thelonius Monk and Stan Getz, before joining Miles Davis in 1968 to record the quintessential jazz-rock fusion record, *Bitches Brew*, along with John McLaughlin, Chick Corea, and Dave Holland. After a few years with Miles, DeJohnette moved on and began recording as leader and sideman with most of the finest players in jazz. In the 1970s, he founded New Directions featuring John Abercrombie, Eddie Gomez and Lester Bowie, followed by Special Edition, and then the Gateway Trio with Dave Holland and John Abercrombie, which is still an active trio today.

DeJohnette has also been featured in recent years on high-profile CD releases by Herbie Hancock, Betty Carter, Sonny Rollins, Joe Henderson, Milton Nascimento, and Michael Brecker, as well as many sessions with young emerging players that he

feels are deserving of greater attention.

In 1972, he began a twenty-five-year recording collaboration with ECM Records, where he has played on over forty recordings with his varied groups as a leader, as a sideman, and as a member of the trio with Jarrett and Peacock.

Other recent projects included a Spring 1999 tour with the World Saxophone Quartet, dates with Danilo Perez and guitarist/bassist Jerome Harris and duo work with keyboardist David Sancious.

DeJohnette has garnered many awards including France's prestigious *Grand Prix du Disque* (1979), "Album of the Year" awards in the 1984 *Downbeat* Readers Poll and 1989 Critics Poll, and *Swing Journal* (Japan). He has the distinction of being voted "Best Drummer" for an unprecedented thirteen straight years (1980-92) in the *Downbeat* Reader's Poll. In 1991, Boston's Berklee College of Music named him an Honorary Doctor of Music. In 1997, he appeared on the Grammy Awards with Herbie Hancock, Wayne Shorter and Natalie Cole in a tribute to Ella Fitzgerald, and was a featured musician in the film, *Blues Brothers 2000*.

Tonight's concert marks Jack DeJohnette's debut under UMS auspices.

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Itzhak Perlman

**A Tribute to Jascha Heifetz Celebrating
the 100th Anniversary of His Birth
Featuring Rohan De Silva on Piano**

Sunday, September 24, 2000

4pm - Hill Auditorium

Pfizer

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Iceland Symphony Orchestra

Rico Saccani music director Judith Ingolfsson violin

Thursday, October 12, 8 pm

Hill Auditorium

U-M alumnus Rico Saccani conducts the ISO in its UMS debut, with a concert that celebrates the 1000th anniversary of Leif Erikson's voyage to North America.

PROGRAM

Svenisson Icerapp 2000 (U.S. Première)

Khachaturian Violin Concerto

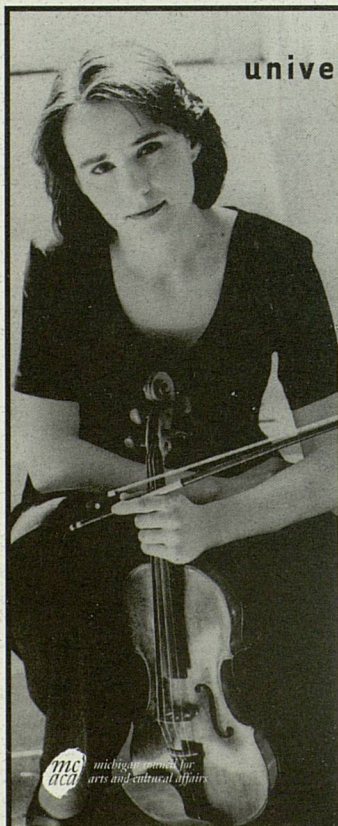
Sibelius Symphony No. 1 in e minor, Op. 39

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Itzhak Perlman *Violin*

ROHAN DE SILVA, *Piano*

Program

Sunday Afternoon, September 24, 2000 at 4:00
Hill Auditorium, Ann Arbor, Michigan

A Tribute to Jascha Heifetz

Celebrating the 100th Anniversary of His Birth

Tommaso Vitali

Chaconne

Richard Strauss

Sonata in E-flat Major for Violin and Piano, Op. 18

Allegro ma non troppo

Improvisation: Andante cantabile

Finale: Andante—Allegro

INTERMISSION

Jascha Heifetz

Transcriptions and arrangements (to be announced from the stage)

Second Performance
of the 122nd Season

122nd Annual
Choral Union Series

*The photographing or sound
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This performance is sponsored by Pfizer Global Research & Development;
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Special thanks to Dr. Peter B. Corr of Pfizer Global Research &
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Additional support provided by media sponsor, WGTE.

Artist transportation provided by Sesi Lincoln Mercury.

Special thanks to Zvi Gitelman, Marysia Ostafin, and the Center for Russian
and Eastern European Studies for their involvement in this residency.

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

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

Mr. Perlman records for EMI/Angel, CBS/Sony Classical, Deutsche
Grammophon, London/Decca, Erato/Elektra International Classics, and
RCA/BMG Classics labels.

Mr. Perlman appears by arrangement with IMG Artists.

Large print programs are available upon request.

Heifetz' Influence

on Twentieth-Century Violin Performance

BY PETER LAKI

In his recent autobiography, *My First 79 Years*, Isaac Stern calls Itzhak Perlman “perhaps the most successful violinist since Heifetz.” And he credits Jascha Heifetz with being “the single most dominant influence in the twentieth century” for all string players. It is hardly a coincidence that one of the leading violinists from the generation between Heifetz and Perlman links those two names together. Looking both backwards and forwards, Stern identified the two artists who, perhaps more than anyone else, epitomize the star violinist for their respective eras.

Volumes have been written about Heifetz' artistry, by people who were fortunate enough to hear this legend live, as well as by those who only know him through his extensive recorded legacy. Invariably, they mention the superhuman flawlessness of his technique, the perfection of each note and a magical sound. His stellar career, which started with triumphs as a child prodigy, brought him to the US as a young man, and although he was not the only student of the St. Petersburg school of great Leopold Auer to arrive at these shores, he became, without a doubt, the supreme representative of the Russian tradition of violin playing. His repertoire ranged from Bach through the great concertos and chamber music works of the nineteenth century to virtuoso showpieces and selected twentieth-century compositions of the more traditional ilk—a rather wide assortment of music to which he brought a musical personality that was

Although Heifetz was not the only student of the St. Petersburg school of great Leopold Auer to arrive at US shores, he became, without a doubt, the supreme representative of the Russian tradition of violin playing.



Personalized photo of Jascha Heifetz to former UMS President Charles A. Sink. Signed and dated October 18, 1919.

genetically incapable of missing a note.

Twentieth-century violin playing was never the same after him; the stakes had been raised to incredible heights and the challenge facing younger players was enormous.

In our time, no violinist has come closer to attaining the legendary status of Heifetz as Itzhak Perlman. It goes without saying that Perlman has had Heifetz' sound in his ears—what's more, in his blood—since he picked up his first fiddle.

Mr. Perlman himself has accumulated a prodigiously rich discography that, moreover, contains several works either written for, or popularized by, Heifetz. These include not only the concertos of William Walton and Erich Maria Korngold (which have been taken up by many violinists) but also rarities such as the Halvorsen *Passacaglia* for violin and viola or Mario Castelnuovo-Tedesco's concerto *The Prophets*. Mr. Perlman has also recorded Heifetz' arrangements of the Gershwin preludes and of "Golliwogg's Cake Walk" by Debussy. There is no doubt that Itzhak Perlman has a special affinity for Heifetz' preferred repertoire and, moreover, his style of playing, although he has of course embraced the major twentieth-century concertos of Bartók, Berg, Stravinsky, and Barber, which Heifetz had never performed. And it goes without saying that his supreme originality as a musician is evident in every note he plays. Yet, in a *STRAD* magazine survey of the 21-CD set of recordings released by EMI for Perlman's fiftieth birthday, Henry Roth repeatedly compares the two violinists, and concludes by saying:

Perlman has contributed more to expressive, sentiment-tintured violin performance than any violinist in the post-Kreisler, Heifetz, Elman, Menuhin and Oistrakh era. He, more than any other contemporary, represents and continues the historic traditions of violin art.

Chaconne

attributed to Tommaso Vitali
Born 1663 in Bologna, Italy
Died 1745 in Modena, Italy

Tommaso Vitali was an Italian composer and violinist active in the city of Modena who published four volumes of instrumental music there between 1693 and 1701. It is an interesting paradox that the present *Chaconne*, the only piece Vitali is remembered by today, is probably not by him at all. It came down to us in an anonymous manuscript that was ascribed to Vitali only in the nineteenth century.

Questions of authorship aside, this *Chaconne* is one of the most popular virtuoso works for the violin from the Baroque period. A *Chaconne* is a form of variation over a four-note descending bass line, which is played here by the piano before the violin's first entrance. The variations, played without breaks, are increasingly more demanding as the piece proceeds.

Sonata for Violin and Piano in E-flat Major, Op. 18

Richard Strauss
Born June 11, 1864 in Munich
Died September 8, 1949 in Garmisch-Partenkirchen

The *Violin Sonata* dates from the period in Richard Strauss' life when he was making his historic transition from the Brahmsian universe of "absolute" music into the New German world of programmatic compositions. The twenty-three-year-old composer abandoned the classical chamber genres to which he had made several contributions in previous years, and set his sights on Lisztian symphonic poem and Wagnerian opera, to which he would devote most of his energies in the following decades. The *Violin Sonata*

is a transitional work, written in a conventional form but informed by an entirely new musical aesthetic. Everything in this work seems to function on a symphonic rather than a chamber-music scale, starting with the very first piano motif whose angular rhythms foreshadow *Don Juan*; some of the later melodies have a definite operatic sweep to them. Sonata form, with its requisite contrasting themes, development and recapitulation, nominally still holds sway in the opening "Allegro ma non troppo," but the music's passion overflows the structural bounds of the form and creates a movement that seems to be defined by cycles of dramatic outbursts and moments of lyrical reflection rather than by any classical considerations.

The second movement, "Improvisation," is a beautiful "song without words" that is sometimes performed separately. The highly ornate *cantabile* (singing) movement includes a passionate middle section, before the initial theme returns in an even more richly embellished rendering.

A somber piano introduction opens the third-movement "Finale," erupting in a brilliant "Allegro" that takes the level of virtuosity required of both players to dizzying heights. The sequence of wide-spanned melodies and no less grandiose virtuoso figurations is only occasionally interrupted by lighter, scherzo-like episodes. As a final surprise, Strauss introduces an extensive coda in a new time signature (a faster 6/8 as opposed to the earlier 3/4). This section is almost a separate movement in its own right, ending the sonata on a climactic point of maximum excitement.

Program notes by Peter Laki.

Undeniably the reigning virtuoso of the violin, **Itzhak Perlman** enjoys superstar status rarely afforded to a classical musician. Beloved for his charm and humanity as well as his talent, he has come to be recognized by audiences all over the world who respond not only to his flawless technique, but also to the irrepressible joy of making music which he communicates.

Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv. He came to New York and soon was propelled into the international arena with an appearance on the Ed Sullivan Show in 1958. Following his studies at The Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the prestigious Leventritt Competition in 1964, which led to a burgeoning worldwide career.

Since then, Itzhak Perlman has appeared with every major orchestra and in recitals and festivals throughout the world. In November of 1987 he joined the Israel Philharmonic Orchestra for history-making concerts in Warsaw and Budapest, representing the first performances by this orchestra and soloist in Eastern bloc countries. He again made history as he joined the Israel Philharmonic for its first visit to the Soviet Union in April/May of 1990, and was cheered by audiences in Moscow and Leningrad who thronged to hear his recital and orchestral performances. In December of 1994 he joined the Israel Philharmonic for their first visits to China and India.

In December 1990, Mr. Perlman visited Russia for the second time to participate in a gala performance in Leningrad celebrating the 150th anniversary of Tchaikovsky's birth. This concert, which also featured Yo-Yo Ma, Jessye Norman, and Yuri Temirkanov conducting the Leningrad Philharmonic, was televised live in Europe and later broadcast throughout the world, and is now available

on home video (RCA/BMG Classics). In December 1993, Mr. Perlman visited the city of Prague in the Czech Republic to perform in a Dvořák gala concert with Yo-Yo Ma, Frederica von Stade, Rudolf Firkusny and the Boston Symphony Orchestra conducted by Seiji Ozawa. This concert was also televised live with a later worldwide broadcast and was released on CD and home video (Sony Classical) in 1994.



Itzhak Perlman

Itzhak Perlman has been honored with four Emmy Awards, most recently for the PBS documentary *Fiddling for the Future*, a film about the Perlman Summer Music Program and his work as a teacher and conductor in that program. His previous Emmy Award recognized his dedication to Klezmer music, as featured in the PBS television special *In the Fiddler's House*. This Klezmer music program was filmed in Poland in 1995, and later released in home video and audio formats. A highly successful national

tour of *In the Fiddler's House* in the summer of 1996 was followed by a second Klezmer music recording released by EMI: *Live in the Fiddler's House* (from Radio City Music Hall, 1996). Subsequent Klezmer tours have included concerts in Mexico, at the Hollywood Bowl, and at major North American summer festivals.

Mr. Perlman's recordings regularly appear on the best-seller charts and have won fifteen Grammy Awards. His most recent Grammy was awarded in 1996 for *The American Album*, with Seiji Ozawa and the Boston Symphony Orchestra. Other recent releases include *Cinema Serenade* and *Cinema Serenade 2*, both albums featuring popular hits from movies, with John Williams conducting the Pittsburgh Symphony and Boston Pops Orchestra (Sony), a recording of the Mendelssohn *Violin Concerto* and the Brahms *Double Concerto* with Yo-Yo Ma, Daniel Barenboim and the Chicago Symphony (Teldec), and *a la Carte*, a recording of short violin pieces with orchestra (EMI). Throughout 1995 EMI honored Mr. Perlman on the occasion of his fiftieth birthday as "Artist of the Year"

with the release of a 21-disc set entitled *The Itzhak Perlman Collection*. The release of this set coincided with *The Definitive Perlman Experience* festival in London in which Mr. Perlman performed seven concertos in four concerts at the Royal Festival Hall.

During the past two years, Mr. Perlman has also appeared on the conductor's podium, further delighting his audiences through this medium. He has appeared as conductor/soloist with the Chicago Symphony, the Philadelphia Orchestra, the Dallas, Detroit,

Houston, National, Pittsburgh, Seattle and Toronto symphonies, at the Ravinia and OK Mozart festivals, with the St. Paul and New York chamber orchestras, and with the Israel Philharmonic and the English Chamber Orchestra. In the 2000-2001 season his conducting debuts include engagements with Boston and San Francisco symphonies and the Los Angeles Philharmonic. In January 2000 he was named Principal Guest Conductor for the Detroit Symphony Orchestra, a post he begins in September 2001.

Numerous publications and institutions have paid tribute to Itzhak Perlman for the unique place he occupies in the artistic and humanitarian fabric of our times. *Newsweek* magazine featured him with a cover story in April of 1980, and in 1981 *Musical America* pictured him as "Musician of the Year" on the cover of its annual edition. Harvard, Yale, Brandeis, Roosevelt, Yeshiva and Hebrew universities are among the institutions that have awarded him honorary degrees. President Reagan honored Mr. Perlman with a "Medal of Liberty" in 1986.

On television, Mr. Perlman has entertained and enlightened millions of viewers of all ages on shows as diverse as *The Late Show with David Letterman*, *Sesame Street*, the PBS series *The Frugal Gourmet*, *The Tonight Show*, the Grammy awards telecasts, several *Live From Lincoln Center* broadcasts, and the PBS specials *A Musical Toast* and *Mozart by the Masters*, both of which he hosted. In 1992, the PBS documentary of his historic trip to the Soviet Union with the Israel Philharmonic, entitled *Perlman in Russia* (Angel/EMI video), was honored with an Emmy award as best music documentary. In July of 1994, Mr. Perlman was seen by millions of viewers when he hosted the US broadcast of the *Three Tenors, Encore!* live from Dodger Stadium in Los Angeles.

One of Mr. Perlman's proudest achievements was his collaboration with film score composer John Williams in Steven Spielberg's Academy Award-winning film *Schindler's List* in which he performed the violin solos.

His presence on stage, on camera and in personal appearances of all kinds speaks eloquently on behalf of the disabled, and his devotion to their cause is an integral part of his life.

This afternoon's recital marks Itzhak Perlman's ninth appearance under UMS auspices. Mr. Perlman made his UMS debut on April 26, 1970 performing Prokofiev's Violin Concerto No. 2 with the Philadelphia Orchestra under the baton of Maestro Thor Johnson during the 1970 May Festival.

Throughout his magnificent career, Jascha Heifetz made eleven UMS appearances as violin soloist and recitalist between 1919 and 1953. Mr. Heifetz made his UMS debut on December 4, 1919 in a violin recital at Hill Auditorium.

Rohan De Silva's partnership with violin virtuoso Itzhak Perlman, Cho-Liang Lin, Midori, Joshua Bell, Benny Kim, Kyoko Takezawa, Vadim Repin, Gil Shaham, Nadja Salerno-Sonnenberg, and Julian Rachlin have led to highly acclaimed performances at recital venues all over the world. With these and other artists he has performed at Carnegie Hall, Lincoln Center's Avery Fisher Hall and Alice Tully Hall, the Kennedy Center, Library of Congress, Philadelphia Academy of Music, Ambassador Theater in Los Angeles, Concertgebouw in Amsterdam, Wigmore Hall in London, Suntory Hall in Tokyo, the Mozarteum in Salzburg and La Scala in Milan. His Festival appearances include the Aspen, Interlochen, Manchester,

Ravinia and Schleswig-Holstein festivals, the Pacific Music Festival in Sapporo, Japan, and the Wellington Arts Festival in New Zealand. He performs frequently with Itzhak Perlman, and last season was seen with Mr. Perlman on the *Live from Lincoln Center* broadcast in early January 2000. During the summer of 2000 he also participated in the Perlman Music Program on Long Island.

Mr. De Silva, a native of Sri Lanka, began his piano studies with his mother, the late Primose De Silva and with the late Mary Billimoria. He spent six years at the Royal Academy of Music in London as a student



Rohan De Silva

of Hamish Milne, Sydney Griller, and Wilfred Parry. While in London he received many awards including the Grover Bennett Scholarship, the Christian Carpenter Prize, the Martin Music Scholarship, the Harold Craxton Award for advanced

study in England, and, upon his graduation, the Chappell Gold Medal for best overall performance at the Royal Academy. Mr. De Silva was the first recipient of a special scholarship in the arts from the President Fund of Sri Lanka. This enabled him to enter The Juilliard School, where he received both his Bachelor and Master of Music degrees, studying piano with Martin Canin, chamber music with Felix Galimir, and working closely with violin pedagogue Dorothy DeLay. He was awarded a special prize as "Best Accompanist" at the 1990 Ninth International Tchaikovsky Competition in Moscow.

Mr. De Silva joined the collaborative arts and chamber music faculty of The Juilliard School in 1991, and in 1992 was awarded honorary Associate of the Royal Academy of Music. Radio and television

credits include *The Tonight Show* with Midori, CNN's *Showbiz Today*, NHK Television in Japan, National Public Radio, WQXR and WNYC in New York, and Berlin Radio. He has recorded for Deutsche Grammophon, CBS/SONY Classical, Collins Classics in London, and RCA Victor.

This afternoon's recital marks Rohan De Silva's debut under UMS auspices.

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Works of St. John Kukuzel

Anixantor No. 4
To the Eucharist
To Our Lord and Holy Master
Cherubim Courtly Chant
As the King
It is Really an Honour

INTERMISSION

Anonymous Works

Selected Multiple Psalms to the Bulgarian Woman
We Hymn Thee
I Called Upon Thee, Lord
God, Have Mercy on Us
Mother of God, Thy Virgin
The Great Glorification
Holy God
Great Litany
It is Really an Honour
Our Father in Heaven

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On Religious And Church Music

By Georgi Petkov

In all historical times music was regarded as a supreme art allowing for the best expression of religious feelings. It has been and will remain the most intelligible language for prayer communion between God and man. As early as the ancient times, the pagan religious cults have exploited the miraculous impact of the art of music on the souls of worshippers during religious rites and sacrifices.

The Christian religion has also introduced music as an integral constituent of the worshipping service. Following the example of Jesus Christ, who sang out loud at the Last Supper with the Holy Apostles, the Christian Church, from the very beginning of its existence has established and canonised vocal music as the most suitable manner of temple performance, resting on the conviction that human voice is the most perfect musical instrument.

The theory of Eastern Church chants (which are still employed by the Orthodox Church) was set up by St. John of Damascus in the seventh century. From the multiple religious hymns performed by the various Christian communities, St. John of Damascus chose only those which he thought most suitable for the uniform use by the Church and compiled the so-called *Vocal Eight-Part Chants Book*, which is still in use by the Orthodox Church. The *Octoich* by St. John of Damascus is strictly defined within certain limits specifically restricting melodic variation.

Bulgaria adopted Christianity as its official religion in 865. About the same time, the brothers St. Cyril and St. Methodius created the Slavonic alphabet (the Cyrillic alphabet), which allowed for religious scriptures to be translated into the Slavonic languages, whereupon services began to be per-

formed in the language of everyday use. These events served as the impetus of a tremendous cultural and political bloom, which continued for the following two centuries.

The development of Eastern Orthodox singing saw another turning point between the thirteenth and the fourteenth centuries when the Byzantine emperor assigned John Kukuzel (The One Blessed with an Angel Voice)—a famous Bulgarian church musician of the time—to create a new fashion of singing: more solemn and impressive than that of John of Damascus, so that it could correspond to the grandeur of the Byzantine Empire. John Kukuzel accomplished his assignment very successfully and created the new type of singing which was called *Papadic* singing. He had left to the future generations a legacy of musical compositions of unattainable beauty and performing challenge, one of the most brilliant being *Selected Multiple Psalms to the Bulgarian Woman*. The artist dedicated this work to his mother and used in it motifs from Bulgarian folk songs, which he had heard from his mother as a child. This set up the beginning of artistic singing in the Orthodox Church.

Another dramatic turn of Bulgarian history was the enslavement of the country by the Turks, which lasted from the end of the fourteenth to the end of the nineteenth centuries. Bulgarian cultural achievements were subjected to mass destruction and criticism. Ancient Greek (which was incomprehensible even to contemporary speakers of Greek) was restored as the language of worshipping service. Subsequently, the tradition of church singing was handed down orally—just like the folk song. This, in its course, provided for the mutual influence between folk and church music. All church chants composed between the fourteenth and the seventeenth centuries have reached us as anonymous works handed down from

mouth to mouth. They were carried through Moldavia to Russia where they were preserved and used in the Russian religious services. In scientific theory this phenomenon is known as The Second Southern Slavonic Impact. This process explains how the artistic creation of various authors, both familiar and anonymous, was preserved in the treasury of Bulgarian music culture.

The program of *Antique Eastern Orthodox Chants* includes presentations of religious music compositions created in the period between the fourteenth and the seventeenth centuries. Regardless of the distant historical time when they were created, these artistic works of religious music are still being used in the worshipping practice of the Bulgarian Orthodox Church. The first part of the program comprises the most popular pieces of the first Bulgarian composer St. John Kukuzel, the One Blessed with an Angel Voice (1280-1360).

This evening's second part of the program contains works by anonymous authors. The religious musical compositions included are selected in such a manner as to present to the audience all the eight parts of the *Octoich* of St. John of Damascus.

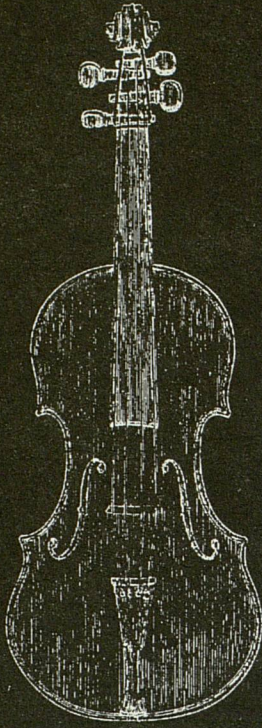
It is seldom that new and exhilarating musical experiences emerge from the vast canon of musical expression. Yet, from a historic Balkan culture, with musical roots some 2,000 years old, there has sprung a choral phenomenon like no other. Since the demise of the Soviet Union in 1989, The **Bulgarian Women's Choir: Angelite** has been mystifying audiences around the world with unique and powerful interpretations of their centuries-old folk songs.

A confluence of Russian, Czech and German classical harmony, and of ancient vocal melodies developed and refined during 500 years of Turkish-Ottoman rule, the music of the choir captures the rich and difficult history of a culture buffeted by the pervasive coercion of invading nations.

And yet, the enduring spirit of the Balkan women has been emboldened and preserved in their unique yodeling cries and soul-stirring melodies, some of which allude to the musical rudiments of the pre-Christian Thracian and Classical Greek periods. Even from under four-and-a-half decades of Soviet domination, the clarion purity of this exclusively female art form



Bulgarian Women's Choir: Angelite



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Milena Gadzheva
Nadezhda Karparova
Yuliya Koleva
Stoimenka Outchikova-
Nedialkova
Nelka Petkova
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Roger Tapping, *Viola*
András Fejér, *Cello*

Program

Friday Evening, October 6, 2000 at 8:00
Rackham Auditorium, Ann Arbor, Michigan

*Wolfgang Amadeus
Mozart*

String Quartet in D Major, KV 575

Allegretto
Andante
Menuetto-Trio
Allegretto

Leoš Janáček

String Quartet No. 1 (*Kreutzer Sonata*)

Adagio con moto
Con moto
Con moto—Vivace—Andante—Tempo I
Con moto

INTERMISSION

Antonín Dvořák

Piano Quintet in A Major, Op. 81

Allegro ma non tanto
Dumka: Andante con moto—Un pochettino più mosso
Scherzo (Furiant): Molto vivace—Trio: Poco tranquillo
Finale: Allegro

ANDREAS HAEFLIGER, PIANO

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String Quartet in D Major, KV 575

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

Incredible as it may seem, there was a time when heads of state played string quartets for entertainment, and turned to the best composers of the day to write music for their personal use. Friedrich Wilhelm II, King of Prussia, followed a distinguished tradition at the magnificent palace in Potsdam. His uncle Frederick the Great had played host to Bach in 1747 and given him the theme of the *Musical Offering*. Forty-two years later, Mozart visited Potsdam and was received by Friedrich Wilhelm who prided himself on being an accomplished cello player.

Coming from far-away Vienna and a different Empire, Mozart was hardly a household name in Prussia. His arrival was announced in a court document, dated April 26, 1789, in the following terms:

A certain Mozart here (who declared himself upon entry to be a Kapellmeister from Vienna) states that...he desires to lay his talents at Your Majesty's feet, and that he awaits Your command, to know whether he may hope that Your Majesty will be graciously pleased to receive him.

The next month, Mozart was received by the King who commissioned six string quartets from him. Mozart completed only three—the present quartet in D Major and those in B-flat (K. 589) and F (K. 590). As might be expected, many prominent melodies are given to the cello in all three works.

The first movement of the D-Major quartet, nevertheless, opens with a singing melody for the first violin, repeated by the viola. The cello gets its first great moment in the second theme. Afterwards, it is a now intimate, now agitated conversation between four equally strong individuals who sometimes hear one another out and sometimes

interrupt one another impatiently.

The second-movement “Andante” is an extended instrumental aria whose first phrase is played by the first violin and the second phrase divided among the four instruments. At the repeat, the cello takes the melody of the first violin and the second phrase is replaced by a shorter coda.

The third-movement “Minuetto” completes an eventful musical journey in the space of just a few measures: its simple theme is developed in manifold ways with a brief dramatic episode in the middle. In the “Trio,” the cello takes center stage again with a folk-like *ländler* melody.

Mozart started the final rondo twice—he crossed out an eight-measure violin theme in the manuscript and wrote a new one for cello, accompanied by the viola. The rather innocent-looking rondo theme is soon subjected to an elaborate contrapuntal treatment, touching on several different keys. A second theme, left in its “natural” state as an eight-measure melody, serves as a complete contrast. The extensive transformations of the theme distinguish this movement from most classical rondos. Alfred Einstein, who wrote about Mozart more eloquently than anyone, called this movement “a triumph of art and the soul.”

String Quartet No. 1 (*Kreutzer Sonata*)

Leoš Janáček

Born July 3, 1854 in Hukvaldy, Moravia

(Austrian Empire)

Died August 12, 1928 in Moravská, Ostrava

(Czechoslovakia)

The literary scholar Harold Bloom has written at great length about “creative misreadings,” where an artist responds to another artist’s work and filters it through his or her own intellectual and emotional personality. Works of art may be perceived very differently from the way originally intended by

the author. Yet even a reading that is not “true” to the original (assuming that we can establish with certainty what that “truth” is) can result in a new work that is true and compelling within its own conceptual framework.

In the realm of music and literature, Beethoven’s “*Kreutzer*” Sonata for violin and piano (1803), Tolstoy’s short novel *The Kreutzer Sonata* (1889) and Janáček’s *String Quartet No. 1* (1923) offer unique insights into the ways one work of art may give rise to another through repeated “creative misreadings.” Tolstoy’s work is about a jealous husband whose wife performs Beethoven’s “*Kreutzer*” Sonata with a violinist, and he assumes that the two are having an affair. The protagonist Pozdnyshev hears the opening “Presto” of the sonata as a wild, destructive force, and in fact the passions aroused in him by the music directly incite him to murdering his wife at the novel’s end. The better part of the novel is a seething indictment of marriage as an institution; as the husband tells his story on a train, he explains the tragedy of his life in terms of a universally pessimistic life philosophy according to which healthy relationships between men and women are impossible. Janáček, a great lover of Russian literature, was deeply affected by *The Kreutzer Sonata* (and what reader of the novel wouldn’t be?). His own marriage had been unhappy for years. He was already in his sixties when he met a woman about half his age with whom he soon fell passionately in love. He must have had his own thoughts about the institution of marriage. Yet in a letter to his young friend Kamila Stösslová, written shortly after he completed the string quartet, he offered a different interpretation of the novel: “I had in mind a poor woman, maltreated, beaten and murdered, as the Russian writer Tolstoy wrote in his work *The Kreutzer Sonata*.” The interpretation is surprising because Tolstoy presented the story exclusively from the hus-

band’s point of view and we never see the wife except through the husband’s eyes (in fact, we don’t even learn her name). But Janáček, whose operas almost always revolve around great and complex female characters (Jenůfa, Katya Kabanová, the Cunning Little Vixen, Elena Makropoulos), may have been less interested in Pozdnyshev than in his wife, and more attracted to the plight of the victim than to the psychology of the murderer. What is even more likely, however, is that he sought to capture the deeply disturbing, tormented atmosphere of Tolstoy’s novel rather than the particulars of the story.

Janáček had been intrigued with *The Kreutzer Sonata* for a long time before composing his quartet. We know that he had earlier intended to write a piano trio after Tolstoy’s work; but the trio is lost (if it ever existed). The string quartet—actually the second of his quartets if we count an early student work—may or may not have incorporated material from the projected trio.

The tense atmosphere is manifest from the very beginning. The first movement opens with a short motto, played very slowly, and repeated several times in alternation with a folk-like melody played in turn by the cello, the first violin, and the second violin. It is followed by a contrasting theme that is melodious yet highly agitated. Out of these building blocks Janáček constructed an enigmatic movement that ends with what seems a musical question mark.

Movement II is a *scherzo* whose main theme is in polka rhythm; yet the dance character is constantly undermined by menacing accompaniment figures. There is a second section featuring eerie *sul ponticello* sounds (played near the bridge of the instruments) and a third one, whose intense emotionality completely erases the memory of the polka-scherzo. This last idea—a singing melody with an increasingly frenzied accompaniment—eventually takes over the entire movement.

The only allusion to Beethoven's "Kreutzer" Sonata occurs in the third movement of Janáček's quartet. The main motif of this movement is almost identical to the second theme in Beethoven's first movement, as Janáček's biographer Jaroslav Vogel pointed out years ago. The quoted melody—presented in canon between the first violin and the cello—is interrupted by another fast and nervous canon between the second violin and the viola. The emotions finally erupt in a passionate "Vivace" section; at the end, the opening motto of the first movement reappears as a reminder.

The reminder was necessary because the last movement is entirely based on that motto. A mournful song, it contains a great deal of innovative string writing—in particular, a descending scale whose main pitches are reinforced by loud *pizzicatos* (plucked notes). The music becomes more and more impassioned (*feroce*). At the end of Tolstoy's novel, nothing can relieve the terrible guilt of the man who has killed his wife; likewise, Janáček's quartet concludes without resolving the enormous tensions that have accumulated in the course of its four movements.

Piano Quintet in A Major, Op. 81

Antonín Dvořák

Born September 8, 1841 in Nelahozeves,

Bohemia

Died May 1, 1904 in Prague

Dvořák's German publisher, Fritz Simrock, felt the Czech form of his star composer's first name, "Antonín," did not look good on the title page of a respectable German score. He tried hard to persuade Dvořák to use the German form, "Anton," instead, but the patriotic composer insisted on the two extra letters. They finally struck a compromise by abbreviating the name to a neutral and non-committal "Ant."

In a way, Dvořák's entire life and career

revolved around the issue of Anton vs. Antonín. As a proud Bohemian whose country was part of the Austrian Empire, he always resisted the German culture of the rulers. And yet, the road to recognition led through Simrock and the German-speaking world. Dvořák's historic role as a composer was to continue the German tradition of symphonic and chamber music and to fill the Germanic forms with some genuinely Czech content.

In his greatest works Dvořák found the perfect balance between the nationalist Antonín and the universalist Anton. The *Piano Quintet in A Major*, for instance, overflows with beautiful melodies in a Czech folk style, and contains both a *dumka* and a *furiant* (see below). At the same time, it is without a doubt the only successor to the great piano quintets of Schumann and Brahms that is worthy of the great models in every respect.

The first movement opens with an unforgettable cello melody. The second theme, introduced by the viola, is equally lyrical. Both themes are eventually developed by the entire group and acquire considerable rhythmic energy in the process. The character of the entire movement still remains predominantly lyrical, though the *coda* (the concluding section) suddenly strikes a heroic tone.

The second movement is a *dumka*—a type of melancholy folk song originally from Ukraine that inspired Dvořák in many of his works, most famously in the *Dumky* piano trio of 1891. The trio contains six *dumka* movements, greatly varied in tempo and mood. The *dumka* of the A-Major quintet manages to fit some of the same contrasting characters into a single movement: the brooding "Andante con moto" of the opening is followed by a second idea in a more fluid tempo. The opening melody is heard again, first in the original tempo and then in the form of a *vivace* variation. The

first two segments (the brooding opening and the more fluid second idea) return, and the movement ends *molto tranquillo* (very calmly).

The third movement is titled “Scherzo (Furiant)” — a double inscription reflecting the Antonín-Anton duality. To German ears, this movement fits neatly in the category of the *scherzo*, familiar since the days of Beethoven. Yet Dvořák’s immediate inspiration was the Czech folk dance, the *furiant*, whose classical pedigree was established by Smetana’s *Bartered Bride*. Dvořák’s *furiant* is based on two dance melodies, one energetic and one more tender. The “Trio” (middle section) is in a slower tempo but its theme is derived from the energetic theme heard earlier. The recapitulation of the “Scherzo” is much abbreviated.

The last movement has the inflection of another folk dance, the polka, embedded in a rondo scheme with lyrical episodes and a lively *fugato* (a section with contrapuntal imitation). The movement has a coda where the motion momentarily slows down only to pick up again and end on an exuberant note.

Program notes by Peter Laki.

Andreas Haefliger, sought after for his musicality, command of the piano and the finesse with which he shapes a musical line, thrills audiences and critics alike in concerts with orchestras, recitals and chamber music in North America, Europe and Asia.

Mr. Haefliger began the 2000/2001 season in his New York Philharmonic debut playing Messiaen’s *Turangalila* at the Lincoln Center Festival. He previously essayed the work last spring with the Minnesota Orchestra, with whom he plays again this season in New York at Carnegie Hall and in Minneapolis. Additional engagements



include Beethoven’s *Piano Concerto No. 3* in a special gala with the Rochester Philharmonic, David Zinman conducting; Mozart K. 503 with the National Symphony Orchestra at the Kennedy Center under Christopher Hogwood and recitals in Boston, Quebec, San Francisco, Vienna, Berlin and London. With the Bamberger Symphony in Germany, Mr. Haefliger plays Beethoven’s *Piano Concerto No. 1*; Mozart K. 491 with the Philharmonisches Staatsorchester Halle; Beethoven’s *Piano Concerto No. 2* with the London Philharmonic, under Ingo Metzmacher; Beethoven *No. 1* with the Gewandhausorchester in Leipzig and the Grieg *Piano Concerto* with the Danish Radio Symphony Orchestra, Marek Janowski, conducting. Mr. Haefliger also plays chamber music on a US tour with the Takács String Quartet.

Highlights of the 1999/2000 season included concerts with the Baltimore Symphony, New World Symphony, Minnesota Orchestra, Los Angeles Philharmonic and Milwaukee Symphony. In Europe he appeared with the Royal Stockholm Philharmonic, the Tonhalle Zurich Orchester, the London Symphony

Orchestra, Hamburg Philharmonic and the Royal Concertgebouw Orchestra in Amsterdam. He presented recitals in England, including Wigmore Hall and in Germany, France, Austria and in Tokyo, Japan played Bartók's *Concerto No. 3* with the NHK Symphony led by Charles Dutoit. In the summer of 1999 Mr. Haefliger played with the Scottish Chamber Orchestra at the Barbican in London, with the Chicago Symphony in a re-engagement at the Ravinia Festival and with the Montreal Symphony at the Festival International de Lanaudière in Quebec under Charles Dutoit. He played Beethoven's *Piano Concerto No. 2* with the Los Angeles Philharmonic at the Hollywood Bowl, performed at the Mostly Mozart Festival in New York and toured England and Spain with the Philharmonia of London.

Other highlights have included Andreas Haefliger's New York Carnegie Hall debut (in the 1998/99 season); performances with baritone Matthias Goerne in Lisbon, Brussels and in London's Wigmore Hall, where, in his own series, Mr. Haefliger played *lieder* and chamber music with various guests. In a three-week series of all-Beethoven programs with the Minnesota Orchestra, he played the complete piano concerti, the *Triple Concerto* and the *Choral Fantasy*, Eiji Oue conducting. Mr. Haefliger is a frequent guest of the leading symphonies and has concertized with the BBC Symphony Orchestra, the Philharmonie Hamburg in Germany, the Cleveland Orchestra, Indianapolis Symphony, Detroit Symphony, San Francisco Symphony, Atlanta Symphony, Toronto Symphony, the Tonhalle Orchestra in Zurich, the Rotterdam Philharmonic and the Norddeutscher Rundfunk of Hannover.

A prolific recitalist, Mr. Haefliger performs regularly in the major music capitals of the world. In recital he has collaborated with several artists which have including Matthias Goerne, flutist Marina Piccinini and his father, tenor Ernst Haefliger, with whom Andreas Haefliger performed Schubert's *Winterreise* at the Metropolitan Museum of Art in New York as well as in London and Milan in recent seasons.

In addition to his activities as soloist, Mr. Haefliger performs in chamber music concerts and has also appeared at festivals in Lucerne, Davos, Lausanne, Tivoli (Copenhagen), Khumo, Vancouver, Tanglewood, Caramoor and in Newport, Rhode Island.

A native of Switzerland, Andreas Haefliger has been steeped in music since childhood, growing up in a musical household. By the time he was fifteen he had lived in several European capitals; subsequently he chose to reside in New York City, after completing studies at The Julliard School where he was twice awarded the Gina Bachauer Memorial Scholarship. He made his London Proms debut in 1994 with the Philharmonia Orchestra and his London recital debut at the Wigmore Hall in 1993, for which he was immediately re-engaged. In 1988, Mr. Haefliger made his New York recital debut at the 92nd Street Y, as well as his debuts in Tokyo and Berlin.

He has recorded works by Schumann, Schubert, Mozart and Sofia Gubaidulina (Sony Classical), a disc of Schubert *lieder* with Matthias Goerne, and Schubert's "Trout" *Quintet* and Dvořák's *Piano Quintet* with the Takács String Quartet (both for London/Decca).

Tonight's performance marks Andreas Haefliger's second appearance under UMS auspices.

The Takács Quartet is recognized as one of the world's greatest string quartets. Since its formation in 1975, the ensemble has appeared regularly in every major music capital and prestigious festival. The quartet is based in Boulder, Colorado, where it has held a Residency at the University of Colorado since 1983. The Takács is a Resident Quartet at the Aspen Festival and



Takács Quartet

its members are also Visiting Fellows at the Guildhall School of Music and Drama in London.

The Takács Quartet's recording of the Bartók cycle received the *Gramophone* "Chamber Music Recording of the Year" award for 1998, and in 1999, it was nominated for a Grammy. Its subsequent recording release for Decca/London, with which it signed an exclusive recording contract in 1988, includes the Schubert "*Trout*" *Quintet* with Andreas Haefliger on piano (Grammy nominee, 2000); and Decca/London released the ensemble's latest recording featuring

Dvořák's *String Quartet, Op. 51* and his *Piano Quintet, Op. 81*, also with Mr. Haefliger. The Takács Quartet's discography ranges from Schubert's *Quartet in G Major* and his "Notturmo" to quartets by Smetana and Borodin; Haydn's Op. 76, 77 and 103 quartets; the three Brahms quartets and *Piano Quintet in f minor* with Andras Schiff; Chausson's *Concerto for Violin, Piano, and String Quartet* with Joshua Bell and Jean-Yves Thibaudet; Mozart's *String Quintets, K. 515* and *516* with Gyorgy Pauk; and Schubert's *Quartettsatz, Rosamunde, and Death and the Maiden*.

During the 2000/2001 season, the Takács Quartet performs over forty concerts in the US, tours extensively in Europe, and returns to Australia and Japan. The ensemble opened the Mostly Mozart Festival's 1998 Haydn Quartet Cycle with five concerts in New York City's Alice Tully Hall, performed again for the 1999 Festival in Avery Fisher Hall, and returned in 2000, with pianist Garrick Ohlsson. Other season highlights

include concerts with pianist Andreas Haefliger at UC Berkeley, UCLA, University Musical Society of the University of Michigan, Krannert Center, and La Jolla, concerts at the Schleswig-Holstein and Cheltenham Festivals, a Toronto concert with pianist Louis Lortie, Bartók cycles in Tokyo, Kansas City, and at Middlebury College, and a Beethoven cycle in Sydney, Australia. Other worldwide 2000/2001 tour cities include Washington, Princeton, Chicago, London, Geneva, Heidelberg, Bayreuth, Brussels, Rotterdam, The Hague, Amsterdam, Osaka, Melbourne, Perth,

Adelaide, St. Louis, Portland, Miami, Cincinnati, Cleveland, and Montréal. The Takács will also be featured at the 2001 Cliburn Competition.

Recent Takács seasons have included Bartók cycles in London, Madrid and Seville; Schubert cycles in London, Lisbon, Utrecht and Spain; and a Brahms cycle in London. The ensemble has performed Beethoven cycles in Paris, London, Zurich, Sydney, New York (1990-91), at Middlebury College (1998-99), and numerous concerts surrounding the Mozart anniversary year in 1991. During the summer of 1993, the Takács gave a cycle of three concerts at the Salzburg Festival featuring the quartets of Bartók and Brahms. Important American engagements have included the quartet's 1989 Lincoln Center debut on the Great Performers series and a six-concert Haydn Festival in 1991 at the Metropolitan Museum in New York with pianist András Schiff (repeated in London's Wigmore Hall). The quartet made its Carnegie Hall debut in 1992.

The Takács Quartet was formed by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai and András Fejér in 1975, while all four were students at Budapest's Liszt Academy. It first received international attention in 1977, winning First Prize and the Critics' Prize at the International String Quartet Competition in Evian, France. Thereafter, the Takács won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions and First Prizes at the Budapest International String Quartet Competition (1978) and the Bratislava Competition (1981). The quartet made its North American debut tour in 1982.

Tonight's performance marks the Takács Quartet's third appearance under UMS auspices.

UMS experience

THE 2000/2001 UMS SEASON

All educational activities are free and open to the public unless otherwise noted (\$). Many events with artists are yet to be planned—please call the UMS Education Office at 734.647.6712 or the UMS Box Office at 734.764.2538 for more information. Activities are also posted on the UMS website at www.ums.org.

The second half of the educational season will be published in the winter program book.

Keith Jarrett, piano

Gary Peacock, bass

Jack DeJohnette, drums

Saturday, September 23, 8 p.m.
Hill Auditorium

PREP by Michael Jewett, Program Host, WEMU. Saturday, September 23, 7:00 p.m., Michigan League, 2nd Floor, Henderson Room.

Sponsored by National City.

Presented with additional support from JazzNet, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation and the National Endowment for the Arts. Media sponsors WEMU and WDET.

Itzhak Perlman, violin

Rohan De Silva, piano

Sunday, September 24, 4 p.m.
Hill Auditorium

PREP "Jascha Heifetz' Vilna: the 'Jerusalem of Lithuania' Yesterday and Today" by Zvi Gitelman, Director, Jean & Samuel Frankel Center for Judaic Studies. Sunday, September 24, 2:30-3:30 p.m., Michigan League, 2nd Floor, Hussey Room.

In collaboration with the Center for Russian and Eastern European Studies.

Sponsored by Pfizer.

Media sponsor WGTE.

Opening Night Cabaret:

Puttin' On The Ritz

Mary Cleere Haran, cabaret singer

with

Richard Rodney Bennett, piano

Linc Milliman, bass

Sunday, September 24, 6:30 p.m.
(following Perlman recital)

Michigan League Ballroom

Sponsored by Pfizer.

Bulgarian Women's Choir:

Angelite

Gregory Petkov, conductor

Thursday, October 5, 8 p.m.

St. Francis of Assisi Catholic Church

PREP by Inna Nardoditskaya, Lecturer, U-M Flint Music Department.

Thursday, October 5, 7 p.m., St. Francis of Assisi Parish Activity Center.

Presented with the generous support of Kathleen G. Charla.

Takács Quartet and

Andreas Haefliger, piano

Friday, October 6, 8 p.m.

Rackham Auditorium

Sponsored by Edward Surovell Realtors.

Iceland Symphony Orchestra

Rico Saccani, music director

Judith Ingolfsson, violin

Thursday, October 12, 8 p.m.

Hill Auditorium

Co-sponsored by O'Neal Construction and Elastizell Corporation of America.

Media sponsor WGTE.

Gate Theatre of Dublin

Michael Colgan, artistic director

Waiting for Godot

by Samuel Beckett

Directed by Walter Asmus

Friday, October 13, 8 p.m.

Saturday, October 14, 8 p.m.

Power Center

Meet the Artist Post-performance dialogue from the stage. Friday, October 13.

Panel Discussion "Beckett and the Irish Theater" with members of the Gate Theatre of Dublin. Led by Enoch Brater, U-M Professor of Theater. Saturday, October 14, 11-12:30 p.m., Trueblood Theater, 2nd Floor, Freize Building.

Presented with support from Charles Hall and Pepper Hamilton LLP.

Media sponsor Michigan Radio.

Gate Theatre of Dublin**Krapp's Last Tape**

by Samuel Beckett

Directed by Pat Laffan

Saturday, October 14, 2 p.m.

Saturday, October 14, 5 p.m.

Residential College Auditorium
(East Quad)*Presented with support from Charles
Hall and Pepper Hamilton LLP.**Media sponsor Michigan Radio.***Buena Vista Social Club**presents Omara Portuondo
with special guest

Barbarito Torres, laud

Saturday, October 14, 8 p.m.

Hill Auditorium

*Sponsored by the Thomas B. McMullen
Co., Inc.**Presented with support from JazzNet, a
program of the Nonprofit Finance Fund,
funded by the Doris Duke Charitable
Foundation and the National
Endowment for the Arts.**Media sponsors WEMU and WDET.***José van Dam, bass-baritone**

Maciej Pikulski, piano

Friday, October 20, 8 p.m.

Lydia Mendelssohn Theatre

PREP "Lied vs. Melodie" by Richard
LeSueur, Music Specialist, Ann Arbor
District Library. Friday, October 20,
7:00-7:30 p.m., Michigan League,
Michigan Room (2nd Floor).*Media sponsor WGTE.***American Repertory Theater**

Robert Brustein, artistic director

The King Stag

A Tragicomic Tale for the Theater

Directed by Andrei Serban

Movement, Costumes, Masks

and Puppetry by Julie Taymor

Saturday, October 21, 2 p.m.

(Family Performance)

Saturday, October 21, 8 p.m.

Sunday, October 22, 2 p.m.

Sunday, October 22, 7 p.m.

Power Center

*This is a Heartland Arts Fund Program
with major support from the National
Endowment for the Arts and Michigan
Council for Arts and Cultural Affairs.
Media sponsor Michigan Radio.***Bryn Terfel, baritone**

Rakefet Hak, piano

Wednesday, October 25, 8 p.m.

Hill Auditorium

*Sponsored by Bank One.**Media sponsor WGTE.***Mísia**

Thursday, October 26, 8 p.m.

Power Center

Balé Folclórico da Bahia

Friday, October 27, 8 p.m.

Saturday, October 28, 2 p.m.

(One-Hour Family Performance)

Saturday, October 28, 8 p.m.

Power Center

Capoeira Master Class by company
members of the Balé Folclórico da
Bahia. Saturday, October 27, 10:00
a.m.-noon, Peter Sparling Dance
Gallery, Main Studio, 111 Third Street,
Ann Arbor. Contact Susan Byrnes at
734.747.8885 to register.**Panel Discussion** "Art, Culture and
Performance in Brazil" with members
of the company and artistic director
Jose Carlos Arandiba led Lucia Suarez,
Asst. Professor of Romance Languages
and Literature. In collaboration with
the U-M Center for Latin American
and Caribbean Studies. Friday, October
27, 4:00-5:00 p.m., Room 1636, 1st
Floor, International Institute.
*Sponsored by Dow Automotive.
Presented with support from AAA
Michigan.**This is a Heartland Arts Fund Program
with major support from the National
Endowment for the Arts and Michigan
Council for Arts and Cultural Affairs.
Media sponsors WEMU and WDET.***Nina Simone**

Friday, November 3, 8 p.m.

Hill Auditorium

PREP "Nina Simone: Pure Soul" by
Linda Yohn, Music Program Manager,
WEMU. Friday, November 3, 7:00
p.m., Michigan League, Michigan
Room (2nd Floor).*Presented with support from JazzNet, a
program of the Nonprofit Finance Fund,
funded by the Doris Duke Charitable
Foundation and the National
Endowment for the Arts.
Media sponsors WEMU and WDET.***Oumou Sangare with
Habib Koité and Bamada**

Saturday, November 4, 8 p.m.

Michigan Theater

*Media sponsor WEMU.***Liz Lerman Dance Exchange**

Saturday, November 4, 8 p.m.

Music Hall • Detroit

Community Dance Master Class led
by Liz Lerman. Free and open to the
public. Monday, October 30, 7:00-9:00
p.m., Main Studio, Peter Sparling
Dance Gallery. Call 734.747.8885 to
RSVP. Presented in collaboration with
U-M Arts of Citizenship and Detroit's
Music Hall.*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.
Additional funding provided by the
Andrew W. Mellon Foundation and the
Philip Morris Companies Inc.***Michigan Chamber Players**

Sunday, November 5, 4 p.m.

Rackham Auditorium

*Complimentary Admission***Accentus**Laurence Equilbey, artistic
director

Thursday, November 9, 8 p.m.

St. Francis of Assisi Catholic

Church

PREP by Steven Moore Whiting, U-M
Professor of Musicology. Thursday,
November 9, 7:00 p.m., St. Francis of
Assisi, Parish Activity Center.**Camerata Academica Salzburg**

Roger Norrington, conductor

Joshua Bell, violin

Friday, November 10, 8 p.m.

Hill Auditorium

*This performance is made possible by
the Catherine S. Arcure/Herbert E.
Sloan Endowment Fund.**Media sponsor WGTE.*

Herbie Hancock and Wayne Shorter

Saturday, November 11, 8 p.m.

Michigan Theater

Sponsored by Comerica, Inc.

Presented with support from JazzNet, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation and the National Endowment for the Arts.

Media sponsors WEMU and WDET.

Young Uck Kim, violin Menahem Pressler, piano

Sunday, November 12, 4 p.m.

Rackham Auditorium

Ravi and Anoushka Shankar

Friday, November 17, 8 p.m.

Hill Auditorium

Media sponsor WDET.

Handel's *Messiah*

UMS Choral Union

Ann Arbor Symphony Orchestra

Thomas Sheets, conductor

Saturday, December 2, 8 p.m.

Sunday, December 3, 2 p.m.

Hill Auditorium

Presented with the generous support of Carl and Isabelle Brauer.

Ute Lemper

Bruno Fontaine, piano

Saturday, December 9, 8 p.m.

Michigan Theater

Presented with the generous support of Ronnie and Sheila Cresswell.

Media sponsor WDET.

Rudy Hawkins Singers

A Gospel Christmas

Saturday, December 16, 8 p.m.

Music Hall • Detroit

Sponsored by Dow Automotive.

This performance is co-presented with The Arts League of Michigan.

Media sponsor WEMU.

Pilobolus with The Klezematics

Saturday, January 6, 2 p.m.

(One-Hour Family Performance)

Saturday, January 6, 8 p.m.

Sunday, January 7, 4 p.m.

Power Center

Media sponsor WDET.

Moses Hogan Singers

Moses Hogan, conductor

Wednesday, January 10, 8 p.m.

St. Francis of Assisi Catholic

Church

Media sponsor WEMU.

Vermeer Quartet

Saturday, January 13, 8 p.m.

Rackham Auditorium

Mingus Big Band

Blues and Politics

with Kevin Mahogany, vocals

Monday, January 15, 8 p.m.

Hill Auditorium

Sponsored by the Detroit Edison Foundation.

Presented with support from JazzNet, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation and the National Endowment for the Arts.

This performance is co-presented with the U-M Office of Academic Multicultural Initiatives.

Media sponsors WEMU and WDET.

Michigan Chamber Players

Sunday, January 21, 4 p.m.

Rackham Auditorium

Complimentary Admission

Alvin Ailey American Dance Theater

Judith Jamison, artistic director

with the Rudy Hawkins Singers

Wednesday, January 31, 8 p.m.

Thursday, February 1, 8 p.m.

Friday, February 2, 8 p.m.

Saturday, February 3, 2 p.m.

(One-Hour Family Performance)

Saturday, February 3, 8 p.m.

Sunday, February 4, 3 p.m.

Detroit Opera House • Detroit

These performances are co-presented with the Detroit Opera House and The Arts League of Michigan, with additional support from the Venture Fund for Cultural Participation of the Community Foundation for Southeastern Michigan.

Media sponsor WDET.

Dresden Staatskapelle

Giuseppe Sinopoli, conductor

Friday, February 2, 8 p.m.

Hill Auditorium

Media sponsor WGTE.

Brentano String Quartet

Sunday, February 4, 4 p.m.

Rackham Auditorium

Presented in partnership with the Chamber Music Society of Detroit.

Hubbard Street Dance Chicago

James F. Vincent, artistic director

Friday, February 9, 8 p.m.

Saturday, February 10, 8 p.m.

Power Center

Presented with the generous support of Susan B. Ullrich.

Media sponsor WDET.

Dubravka Tomsic, piano

Sunday, February 11, 4 p.m.

Hill Auditorium

This performance is made possible by the H. Gardner Ackley Endowment Fund, established by Bonnie Ackley in memory of her husband.

Media sponsor WGTE.

Dairakudakan

Kaiin No Uma

(Sea-Dappled Horse)

Akaji Maro, artistic director

Wednesday, February 14, 8 p.m.

Power Center

Swedish Radio Symphony Orchestra and Choir

Manfred Honeck, conductor

Marina Mescheriakova, soprano

Nadja Michael, mezzo-soprano

Marco Berti, tenor

John Relyea, bass-baritone

Friday, February 16, 8 p.m.

Hill Auditorium

Sponsored by KeyBank.

Media sponsor WGTE.

Swedish Radio Choir and Eric Ericson Chamber Choir

Eric Ericson, conductor
Saturday, February 17, 8 p.m.
St. Francis of Assisi Catholic Church
Presented with the generous support of Kathleen G. Charla.

Manuel Barrueco, guitar

Sunday, February 18, 4 p.m.
Rackham Auditorium

Ballet Preljocaj

Paysage après la Bataille

Angelin Preljocaj, artistic director
Wednesday, February 21, 8 p.m.
Power Center

Texaco Sphinx Competition Concerts

Junior Division Honors Concert
Friday, February 23, 1 p.m.

Hill Auditorium
Complimentary Admission

Senior Division Finals Concert

Sunday, February 25, 3 p.m.
Orchestra Hall • Detroit
The Sphinx Competition is generously presented by the Texaco Foundation.

Prague Chamber Orchestra with the Beaux Arts Trio

Wednesday, March 7, 8 p.m.
Hill Auditorium
*Sponsored by CFI Group, Inc.
Media sponsor WGTE.*

Royal Shakespeare Company Shakespeare's History Cycle *Henry VI, Parts I, II and III Richard III*

Directed by Michael Boyd
Cycle 1: Saturday, March 10 & Sunday, March 11
Cycle 2: Saturday, March 17 & Sunday, March 18
Added Cycle!
Cycle 3: Tuesday, March 13-Thursday, March 15
Power Center

*The Royal Shakespeare Company is a co-presentation of the University Musical Society and the University of Michigan.
Media sponsor Michigan Radio.*

Les Violons du Roy

Bernard Labadie, conductor
David Daniels, countertenor
Thursday, March 22, 8 p.m.
St. Francis of Assisi Catholic Church
*Presented with the generous support of Maurice and Linda Binkow.
Media sponsor WGTE.*

Academy of St. Martin-in-the-Fields

Murray Perahia, conductor and piano
Saturday, March 24, 8 p.m.
Hill Auditorium
*Sponsored by Pfizer.
Media sponsor WGTE.*

Chamber Music Society of Lincoln Center

David Shifrin, artistic director
Heidi Grant Murphy, soprano
Ida Kavafian, violin
Heidi Lehwald, harp
Paul Neubauer, viola
Fred Sherry, cello
Ransom Wilson, flute
with cellists from the U-M School of Music
Wednesday, March 28, 8 p.m.
Lydia Mendelssohn Theatre
Media sponsor WGTE.

Brass Band of Battle Creek

Friday, March 30, 8 p.m.
Hill Auditorium
Sponsored by Ideation.

Ronald K. Brown/Evidence

Ronald K. Brown, artistic director
Saturday, March 31, 8 p.m.
Power Center
*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.
Additional funding provided by the Andrew W. Mellon Foundation and the*

*Philip Morris Companies Inc.
Media sponsor WEMU.*

Orion String Quartet and Peter Serkin, piano

Sunday, April 1, 4 p.m.
Rackham Auditorium
Presented with the generous support of Ami and Prue Rosenthal.

Royal Concertgebouw Orchestra of Amsterdam

Riccardo Chailly, conductor
Matthias Goerne, baritone
Wednesday, April 4, 8 p.m.
Hill Auditorium
*Sponsored by Forest Health Services.
Media sponsor WGTE.*

Emerson String Quartet

Friday, April 6, 8 p.m.
Rackham Auditorium
Sponsored by Bank of Ann Arbor.

John Relyea, bass-baritone

Warren Jones, piano
Saturday, April 14, 8 p.m.
Lydia Mendelssohn Theatre
*Sponsored by Miller, Canfield, Paddock and Stone, P.L.C.
Media sponsor WGTE.*

Mark Morris Dance Group

Mark Morris, artistic director
Friday, April 20, 8 p.m.
Saturday, April 21, 8 p.m.
Power Center
*Sponsored by McKinley Associates, Inc., and The Shiffman Foundation, Sigrid Christiansen and Richard Levey.
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.
Additional funding provided by the Andrew W. Mellon Foundation and the Philip Morris Companies Inc.*

Berlioz' Requiem

UMS Choral Union
Greater Lansing Symphony
Orchestra
U-M School of Music
Symphony Band
Thomas Sheets, conductor
Sunday, April 22, 4 p.m.
Hill Auditorium
Sponsored by Jim and Millie Irwin.

*UMS Co-Commission
& World Première*

Curse of the Gold: Myths from the Icelandic Edda

Conceived and directed by Benjamin Bagby and Ping Chong
Performed by Sequentia in association with Ping Chong and Company
Wednesday, April 25, 8 p.m.
Thursday, April 26, 8 p.m.
Lydia Mendelssohn Theatre
*Presented with the generous support of Robert and Pearson Macek.
Presented in collaboration with the U-M Institute for the Humanities.
Media sponsor Michigan Radio.*



The Ford Honors Program is made possible by a generous grant from the Ford Motor Company Fund and benefits the UMS Education Program. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Van Cliburn was the first artist so honored, with subsequent honorees being Jessye

Norman, Garrick Ohlsson, The Canadian Brass, and Isaac Stern (left).

This season's Ford Honors Program will be held in early May. The recipient of the 2001 UMS Distinguished Artist Award will be announced in January 2001.

*Ford Honors
Program
Honorees*

1996

**Van
Cliburn**

1997

**Jessye
Norman**

1998

**Garrick
Ohlsson**

1999

**The
Canadian
Brass**

2000

**Isaac
Stern**





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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 Family Performances include:

- **American Repertory Theater:**
The King Stag
- **Balé Folclórico da Bahia**
- **Pilobolus**
- **Alvin Ailey American Dance Theater**

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

Master of Arts Interview Series

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

This year's series includes interviews with several UMS artists, including Menahem Pressler and others to be announced.

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 free and 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, the performance they've just seen and the artistic process. Each Meet the Artist event occurs immediately after the performance, and the question-and-answer session takes place from the stage.

Artist 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 2000/2001 season are with:

- **Gate Theater of Dublin**
- **Balé Folclórico da Bahia**
- **Liz Lerman Dance Exchange**
- **Alvin Ailey American Dance Theater**
- **Royal Shakespeare Company**
- **Ping Chong/Benjamin Bagby**

ATTENTION TEACHERS AND EDUCATORS!

Youth Performances

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

The 2000/2001 Youth Performance Series includes:

- **American Repertory Theater: *The King Stag***
- **Balé Folclórico da Bahia**
- **Anoushka Shankar & Ensemble**
- **Mingus Big Band: *Blues and Politics***
- **Alvin Ailey American Dance Theater**
- **Hubbard Street Dance Chicago**
- **Royal Shakespeare Company: *Richard III***
- **Ronald Brown/Evidence**

Teachers who wish to be added to the youth performance mailing list should call 734.615.0122 or e-mail umsyouth@umich.edu.

The Youth Education Program is sponsored by

Ford Motor Company
Fund

NATIONAL
ENDOWMENT
FOR THE
ARTS



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:

- **"Autobiography and Biography: Exploring Point of View through Dance"**
- **"Responding to Visual Art Through Movement"**
- **"Songs of the Underground Railroad"**
- **"The Drama of Shakespeare"**

Workshops focusing on the UMS youth performances are:

- **"Indian Music in the Classroom"**
- **"African American 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 hotline at 734.763.3100 for more information about discounts for student and youth groups.

DINING EXPERIENCES

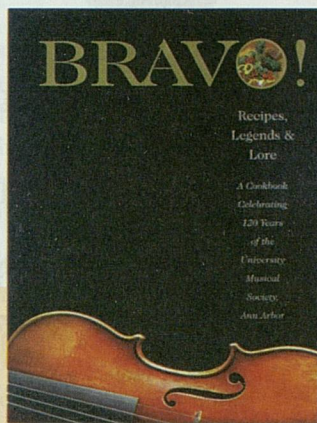
UMS Camerata Dinners

Now entering their fifth season, Camerata Dinners are a delicious and convenient beginning to your UMS concert evening. 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. Catered this year by the very popular *Food Art*, our Camerata Dinners will be held prior to the Choral Union Series performances listed below. All dinners will be held in the Alumni Center with the exception of the dinners on October 12 and November 10, which will be held in the Dow Laboratory Atrium. Dinner is \$35 per person. UMS members at the Benefactor level (\$500) and above are entitled to a discounted dinner price of \$30 per person. All members receive reservation priority. Please reserve in advance by calling 734.647.8009.

We are grateful to Sesi Lincoln Mercury for their support of these special dinners.

- **Thursday, October 12**
Iceland Symphony Orchestra*
- **Wednesday, October 25**
Bryn Terfel
- **Friday, November 10**
Camerata Academica Salzburg*
- **Friday, February 2**
Dresden Staatskapelle
- **Friday, February 16**
Swedish Radio Symphony Orchestra and Choir
- **Wednesday, March 7**
Prague Chamber Orchestra
- **Saturday, March 24**
Academy of St. Martin-in-the-Fields
- **Wednesday, April 4**
Royal Concertgebouw Orchestra of Amsterdam

(*Denotes dinners held in the Dow Laboratory Atrium)



BRAVO!

UMS is proud to present *BRAVO!*, a cookbook with recipes, legends, and lore honoring 120 years of the University Musical Society. Proceeds from sales 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 select performances), or may be ordered through the UMS website (www.ums.org) or by calling toll-free 877.238.0503.



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2000-2001

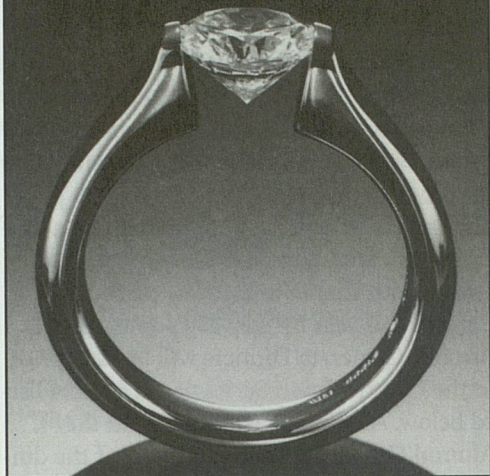
SEASON of FIRSTS

with newly-appointed
Music Director Arie Lipsky

- Sep 23: *Power of Music* [Mahler, Beethoven, Angela Cheng]
 Oct 7: *Made in America* [New World Symphony, Amy Porter]
 Nov 18: *Old Friends* [Vivaldi, Rachmaninoff, Jacques Israelievitch]
 Jan 27: *Mozart Birthday Bash*
 Mar 10: *Poets, Pianists (and Other Animals)* [J & M Gurt]
 Apr 21: *Symphonic Metamorphosis* [Hindemith, Tchaikovsky]

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734.769.3010 for reservations and prices

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734.663.5555 for reservations and prices

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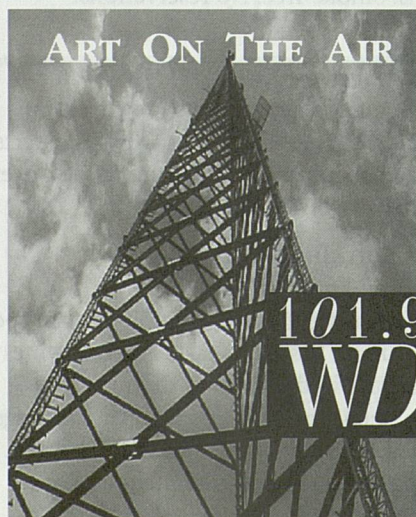
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ADVISORY COMMITTEE

Now fifty-three members strong, the UMS Advisory Committee serves an integral function within the organization, supporting UMS with a volunteer corps and contributing to its fundraising efforts. Through the Delicious Experiences series, Season Opening Dinner, and the Ford Honors Program gala, the Advisory Committee has pledged to donate \$300,000 to UMS this season. Additionally, the Committee's hard work is in evidence at local bookstores with *BRAVO!*, a cookbook that traces the history of UMS through its first 120 years, with recipes submitted by artists who have performed under our auspices. If you would like to become involved

with 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.

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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 University of Michigan student who receives work-study financial aid and who is interested in working at UMS, please call 734.764.9187.

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