

University Musical Society

of the University of Michigan

2002 Winter Season

Event Program Book

Thursday, January 10 through Sunday, January 20, 2002

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.

Stephan Genz

5

Thursday, January 10, 8:00pm
Lydia Mendelssohn Theatre

Rennie Harris Puremovement *Rome & Jewels*

Friday, January 11, 8:00pm
Saturday, January 12, 8:00pm
Power Center

15

27

Brentano String Quartet and Mark Strand

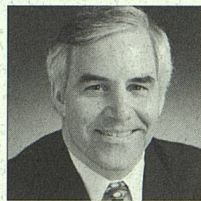
29

Sunday, January 13, 4:00pm
Lydia Mendelssohn Theatre

Michigan Chamber Players

37

Sunday, January 20, 4:00pm
Lydia Mendelssohn Theatre



Dear UMS Patrons,

First of all, thank you for coming to this performance, and thank you for supporting UMS by your purchase of tickets. It's good to have you with us.

UMS is proud to be affiliated with the University of Michigan. I use the word 'affiliated' purposefully because UMS is, in fact, an independent, non-profit, tax-exempt organization with its own Board of Directors. While it now has more than 100 partners throughout the community, UMS' oldest and most significant partner is the U-M, dating back to UMS' founding in 1879 when town and gown came together to form the Choral Union. One year later, UMS created the University School of Music and oversaw its operations until 1940 when UMS passed stewardship of the School to U-M.

This past fall, U-M and UMS reaffirmed the importance of their relationship in an agreement signed by the President of U-M and the President of UMS. With the transformation of UMS over the past decade from an organization focused primarily on classical music presentation to an organization committed to education, creation, and presentation involving the widest range of diverse cultural expressions, the UMS mission has become uniquely aligned with the University's mission of teaching, research, and service.

The agreement affirms UMS' "independent but affiliated" status; encourages continued development of collaborative programs with an even wider range of U-M units; creates a new committee involving a diversity of representatives from UMS, U-M, and the regional community to explore prospective partnerships; and affirms the principle of "project support" by U-M for UMS education, commissioning, and presenting projects that significantly add value to the academic and cultural life of the campus. Interim U-M President Joe White strongly supports the agreement. Joe and his wife Mary have been regular attendees and generous supporters of UMS for many years, and we welcome them into their new roles. As UMS approaches its 125th season two years hence, we salute our very special partner, the University of Michigan.

I'm always eager to hear from our patrons. If there's anything you'd like to share with me about your experiences with UMS, no matter what it is, look for me in the lobby and let's chat. If you don't see me there, please drop me a note, give me a call (734.647.1174), or send me an e-mail message at kenfisch@umich.edu.

Best wishes,

A handwritten signature in dark ink that reads "Ken Fischer". The signature is fluid and cursive, with the first name "Ken" and last name "Fischer" clearly legible.

Kenneth C. Fischer
President, UMS

UMS Educational Events

UMS Educational Events through Sunday, January 20, 2002

All UMS educational activities are free and open to the public unless otherwise noted (\$). Please visit www.ums.org for complete details and updates.

Rennie Harris Puremovement

Hip-Hop History Presentation and Master of Arts Interview

Moderated by Glenda Dickerson, U-M Professor of Theatre and Drama, company members of Rennie Harris Puremovement discuss the history of hip-hop and present an introduction to personalities who influenced or invented various techniques of hip-hop dance. Investigates the roots of hip-hop throughout African and Latino traditions and cultures within the Diaspora. *Friday, January 11, 2:00 p.m. Trueblood Theater, Frieze Building.*

Post-Performance Dance Party

Immediately following Friday evening's performance of *Rome & Jewels*, there will be a dance party with the company members, featuring the DJs of Rennie Harris Puremovement. *Friday, January 11, 10:00 p.m. Michigan League Underground.*

Brentano String Quartet and Mark Strand

Study Club #1

Poet Mark Strand was commissioned to write new poetry to be recited between movements of Haydn's *Seven Last Words of Christ*. Richard Tillinghast,

U-M Professor of English, Ralph Williams, U-M Professor of English, and Naomi Andre, Assistant Professor, U-M School of Music, will lead a discussion on Strand's new and existing poetry and will take a closer look at the meaning and symbolism of Christ's last words. *Tuesday, January 8, 7:00 p.m. Michigan League, Vandenberg Room.*

Master of Arts Interview with Mark Strand

Led by Linda Gregerson, U-M Professor of English Language and Literature. *Sunday, January 13, 3:00 p.m. Michigan League, Vandenberg Room.*

Meet the Artists

Post-performance discussion from the stage with Mark Strand and the Brentano String Quartet. *Sunday, January 13. Lydia Mendelssohn Theatre.*

Masterclass

Masterclass with the Brentano String Quartet and U-M String Students. *Monday, January 14, 2:30-4:30 p.m. Cady Room, Stearns Building, U-M School of Music.*

Other Events of Interest

Kennedy Center Workshop

Exploring the Cultures of Uganda Through Dance
A native of Uganda, Namu Lwanga shares the cultures of her homeland, demonstrating how traditional dance communicates and reflects everyday life experiences. Participants learn a community dance, a marriage dance, and a contemporary popular dance and explore how the dances communicate information about Ugandan cultures. *Monday, January 14, 4:30-7:30 p.m. Washtenaw Intermediate School District, 1819 S. Wagner Road, Ann Arbor.*
Tuesday, January 15, 4:30-7:30 p.m. Marygrove College Dance Department, Detroit. (\$)

Workshop

This Far by Faith: A Celebration of Detroit's Gospel Music Heritage
A day of interactive workshops with local and national presenters designed to provide tools to enhance your knowledge and enjoyment of several forms of Black sacred music. *Saturday, January 19, 9:30 a.m.-4:30 p.m. Second Ebenezer Baptist Church, 2760 E. Grand Boulevard at I-75, Detroit. (\$)*

Workshop

History of the American Art Song
Lecture 4: "The Second Half of the Twentieth Century," led by Richard LeSueur. *Sunday, January 20, 3:00 p.m. Ann Arbor District Library, 343 S. Fifth Ave.*



UMS/UM Co-Commission!

Harloyn Blackwell soprano

Florence Quivar mezzo-soprano

From the Diary of Sally Hemings

Wednesday, February 13, 8 pm

Sunday, February 17, 4 pm

Lydia Mendelssohn Theatre

Harloyn Blackwell and Florence Quivar, two of America's finest and most respected artists, appear in recital together for the first time. Each performs a song cycle by an acclaimed American composer. Blackwell performs *Honey and Rue*, a cycle of six songs imbued with imagery drawn from women's lives and the African American experience, composed by Andre Previn to a text by Toni Morrison. Quivar sings *From the Diary of Sally Hemings*, an imaginative re-creation of Thomas Jefferson's mistress, composed especially for Quivar by Pulitzer Prize-winning composer William Bolcom to a text by Sandra Seaton. The program is supplemented by songs, operatic selections and spirituals.

PROGRAM

Previn	Honey and Rue (Text by Toni Morrison)
Bolcom	From the Diary of Sally Hemings (Text by Sandra Seaton) (UMS/UM Co-Commission)

Media Sponsors **WGTE 91.3 FM** and **Michigan Radio**.

UMS
presents

Stephan Genz

Baritone

ROGER VIGNOLES, *Piano*

I

An die Ferne Geliebte, Op. 98, Nos. 1-6

Ludwig van Beethoven

(Aloys Jeitteles)

Auf dem Hügel sitz' ich

Auf dem Hügel sitz' ich, spähend
in das blaue Nebelland,
nach den fernen Triften sehend,
wo ich dich, Geliebte, fand.

Weit bin ich von dir geschieden,
trennend liegen Berg und Tal
zwischen uns und unserm Frieden,
unserm Glück und unsrer Qual.

Ach, den Blick kannst du nicht sehen,
der zu dir so glühend eilt,
und die Seufzer, sie verwehen
in dem Raume, der uns teilt.

Will denn nichts mehr zu dir dringen,
nichts der Liebe Bote sein?
Singen will ich, Lieder singen,
die dir klagen meine Pein!

Denn vor Liedesklang entweicht
jeder Raum und jede Zeit,
und ein liebend Herz erreicht,
was ein liebend Herz geweiht!

Wo die Berge so blau

Wo die Berge so blau
aus dem nebligen Grau
schauen herein,
wo die Sonne verglüht,
wo die Wolke umzieht,
möchte ich sein!

Dort im ruhigen Tal
schweigen Schmerzen und Qual.
Wo im Gestein
still die Primel dort sinnt,

To the distant beloved

On the hill I sit and gaze
upon a blue, mist-shrouded land,
toward the distant pastures,
where I found you, my beloved.

Far from you have I been parted;
hill and valley come between
us and our tranquility,
our joy and our suffering.

Ah, you cannot see the ardent
gaze that I direct to you,
nor hear the sighs which die within
the space that lies between us.

Is there nothing that can reach you,
will nothing be love's messenger?
I want to sing, sing songs to you
that will express my pain.

For time and space must yield
to the sound of song,
and a loving heart will receive
that which a loving heart has proffered!

Where the blue mountains
peer out of
gloomy mists,
where the sun's glow fades,
where the clouds move,
would I like to be!

There in the quiet valley
pain and grief are stilled.
Where among the rocks
the primrose quietly muses,

continued, please turn page quietly.

weht so leise der Wind,
möchte ich sein!

Hin zum sinnigen Wald
drängt mich Liebesgewalt,
innere Pein.

Ach, mich zög's nicht von hier,
könnt' ich, Traute, bei dir
ewiglich sein!

Leichte Segler in den Höhen

Leichte Segler in den Höhen
und du Bächlein klein und schmal,
könnt mein Liebchen ihr erspähen,
grüßt sie mir viel tausendmal.

Seht, ihr Wolken, sie dann gehen
sinnend in dem stillen Tal,
laßt mein Bild vor ihr entstehen
in dem luft'gen Himmelssaal.

Wird sie an den Büschen stehen,
die nun herbstlich falb und kahl,
klagt ihr, wie mir ist geschehen,
klagt ihr, Vöglein, meine Qual!

Stille Weste, bringt im Wehen
hin zu meiner Herzenswahl
meine Seufzer, die vergehen
wie der Sonne letzter Strahl.

Flüstr' ihr zu mein Liebesflehen,
laß sie, Bächlein klein und schmal,
treu in deinen Wogen sehen
meine Tränen ohne Zahl!

Diese Wolken in den Höhen

Diese Wolken in den Höhen,
dieser Vöglein munt'rer Zug
werden dich, o Huldin, sehen.
Nehmt mich mit im leichten Flug!

Diese Weste werden spielen,
scherzend dir um Wang' und Brust,
in den seidnen Locken wühlen.
Teilt'ich mit euch diese Lust!

Hin zu dir von jenen Hügeln
emsig dieses Bächlein eilt.
Wird ihr Bild sich in dir spiegeln,
fließ zurück dann unverweilt!

and the wind lightly blows,
would I were there!

To the pensive wood
I am driven by love's power,
and the ache in my heart.
Naught would drag me away,
could I stay, my beloved,
forever with you!

Light sailors that sail on high,
and you, brooklet small and narrow,
if you can look upon my love,
carry her my thousandfold greeting.

If you see her, then, o clouds,
walking pensive in the quiet valley,
let my image come before her,
seen in heaven's airy vault.

If she lingers by the hedgerow,
stripped and autumn-tinted now,
tell her of my sad tale,
lament, o little birds, my grief!

Silent west winds, waft my sighs
to her whom my heart has chosen,
sighs of sorrow that will vanish
like the sun's departing rays.

Whisper my love's supplications,
let her, brooklet small and narrow,
in your ripples see reflected
truthfully my countless tears.

These clouds that float on high,
these birds in merry flight
will see you, o my lovely one.
Take me with you on your effortless way!

These west winds merrily
will play on your cheeks and breast,
and toss your silken tresses.
Oh that I might share their bliss!

To your feet from yonder hills
the brooklet eagerly hastens.
Should her image be reflected,
do not wait, flow back to me!

Es kehret der Maien

Es kehret der Maien, es blühet die Au,
die Lüfte, sie wehen so milde, so lau,
geschwätzig die Bäche nun rinnen.
Die Schwalbe, die kehret zum wirtlichen Dach,
sie baut sich so emsig ihr bräutlich Gemach,
die Liebe soll wohnen da drinnen.

Sie bringt sich geschäftig von
Kreuz und von Quer
manch weicheres Stück zu
dem Brautbett hierher,
manch wärmendes Stück für die Kleinen.
Nun wohnen die Gatten beisammen so treu,
was Winter geschieden, verband nun der Mai,
was liebet, das weiß er zu einen.

Es kehret der Maien, es blühet die Au,
die Lüfte, sie wehen so milde, so lau,
nur ich kann nicht ziehen von hinnen.
Wenn alles, was liebet, der Frühling vereint,
nur unserer Liebe kein Frühling erscheint,
und Tränen sind all ihr Gewinnen,
ja, all ihr Gewinnen.

May is returning, the fields are in bloom,
the winds blow so softly and warmly,
the brooks run chattering on.
The swallow returns to the hospitable roof
and eagerly builds her bridal bower,
and love will dwell within.

Busily she brings from
far and wide
soft twigs with which to build
her bridal couch,
warm scraps for the little ones.
Now side by side the faithful couple live,
what winter parted, May has brought together,
knowing how to unite those who love.

May is returning, the fields are in bloom,
the winds blow so softly and warmly,
I alone may not stir from here.
When spring is uniting all those who love,
only our love knows no spring,
its only gain is in tears,
yes, its only gain.

Nimm sie hin denn, diese Lieder

Nimm sie hin denn, diese Lieder,
die ich dir, Geliebte, sang,
singe sie dann abends wieder
zu der Laute süßem Klang!

Wenn das Dämm'rungsrot dann ziehet
nach dem stillen blauen See,
und sein letzter Strahl verglühet
hinter jener Bergeshöh';

Und du singst, was ich gesungen,
was mir aus der vollen Brust
ohne Kunstgepräg' erklingen,
nur der Sehnsucht sich bewußt:

Dann vor diesen Liedern weichet,
was geschieden uns so weit,
und ein liebend Herz erreicht,
was ein liebend Herz geweiht.

Take them, then, beloved,
these songs I sang to you,
and sing them in the evening
to the sweet sound of your lute!

As the twilight sky, rose-tinted,
shines above the still, blue lake
and the sun's last ray declines
behind yon mountain peak;

And you sing the songs I sang,
the songs that sprang from my full heart,
which noting owe to artistry,
knowing only longing:

Then these songs will overcome
the forces that would part us,
and a loving heart will receive
that which a loving heart has proffered.

II

Lieder to Texts by Johann Wolfgang von Goethe*Franz Schubert*

(Johann Wolfgang von Goethe)

Der Musensohn, D. 764

Durch Feld und Wald zu schweifen,
 Mein Liedchen weg zu pfeifen,
 So geht's von Ort zu Ort.
 Und nach dem Takte reget
 Und nach dem Maß beweget
 Sich alles an mir fort.

Ich kann sie kaum erwarten,
 Die erste Blum' im Garten,
 Die erste Blüt am Baum.
 Sie grüßen meine Lieder,
 Und kommt der Winter wieder,
 Sing' ich noch jenen Traum.

Ich sing' ihn in der Weite,
 Auf Eises Läng und Breite,
 Da blüht der Winter schön!
 Auch diese Blüte schwindet,
 Und neue Freude findet
 Sich auf bebauten Höh'n.

Denn wie ich bei der Linde
 Das junge Völkchen finde,
 Sogleich erreg ich sie.
 Der stumpfe Bursche bläht sich,
 Das steife Mädchen dreht sich,
 Nach meiner Melodie.

Ihr gebt den Sohlen Flügel
 Und treibt durch Tal und Hügel
 Den Liebling weit von Haus.
 Ihr lieben, holden Musen,
 Wann ruh'ich ihr am Busen
 Auch endlich wieder aus?

Ganymed, D. 544

Wie im Morgenglanze
 Du rings mich anglühst,
 Frühling, Geliebter!
 Mit tausendfacher Liebeswonne
 Sich an mein Herz drängt
 Deiner ewigen Wärme
 Heilig Gefühl,
 Unendliche Schöne!

Son of the Muses

Roving through meadow and forest,
 piping my ditties abroad,
 so I go on from place to place.
 And the beat stirs,
 and the measure motions
 everything passed me.

I can hardly wait for them,
 the first flowers in the garden,
 the first blossom on the tree.
 They hail my songs,
 and when winter comes again,
 I still sing of that dream.

I sing it far and wide,
 on the length and breadth of the ice—
 how fair the winter blossoms then!
 This blossom fades too,
 and new delights are to be found
 on the farmland heights.

For by the lime tree when I
 find the young folk,
 at once I rouse them.
 The dull boy draws himself up,
 the graceless girl spins round
 to my melody.

You give the feet wings,
 and over hill and dale you drive
 your darling far from home.
 Dear blessed muses,
 when may I rest on her bosom
 again at last?

Ganymede

How in the morning radiance
 you glow upon me from all sides,
 Spring, beloved!
 With love's thousandfold bliss
 to my heart thrusts itself
 your eternal ardour's
 sacred feeling,
 beauty unending!

Daß ich dich fassen möcht
In diesen Arm!

Ach, an deinem Busen
Lieg ich, schmachte,
Und deine Blumen, dein Gras
Drängen sich an mein Herz.
Du kühlst den brennenden
Durst meines Busens,
Lieblicher Morgenwind!
Ruft drein die Nachtigall
Liebend nach mir aus dem Nebeltal.

Ich komm, ich komme!
Wohin? Ach, wohin?

Hinauf! Hinauf strebt's.
Es schweben die Wolken
Abwärts, die Wolken
Neigen sich der sehnenenden Liebe.
Mir! Mir!
In euerm Schoße
Aufwärts!
Umfangend umfängen!
Aufwärts an deinen Busen,
Alliebender Vater!

An Schwager Kronos, D. 369

Spute dich, Kronos!
Fort den rasselnden Trott!
Bergab gleitet der Weg;
Ekles Schwindeln zögert
Mir vor die Stirne dein Zaudern.
Frisch, holpert es gleich,
Über Stock und Steine den Trott
Rasch ins Leben hinein!

Nun schon wieder
Den eratmenden Schritt
Mühsam berghinauf,
Auf denn, nicht träge denn,
Strebend und hoffend hinan!
Weit, hoch, herrlich
Rings den Blick ins Leben hinein,
Vom Gebirg zum Gebirg
Schwebet der ewige Geist,
Ewigen Lebens ahndevoll.

Might I clasp you
in these arms!

Ah, at your breast
I lie, languish,
and your flowers, your grass
thrust themselves to my heart.
You cool the burning
thirst of my bosom,
sweet morning wind!
The nightingale calls me
lovingly from the misty vale.

I come, I come!
Whither? Ah, whither?

Upwards! Upwards it strives.
The clouds float
down, the clouds
bow down to yearning love.
To me! To me!
In your lap
upwards!
Embracing embraced!
Upwards to your bosom,
All-loving Father!

To Coachman Chronos

Hurry, Chronos!
Away on a rattling trot!
The path glides downhill;
a loathesome dizziness
overcomes me when you hesitate.
Come, the way is bumpy,
over stick and stone
trot quickly into life!

Now once again,
the breathless pace,
arduously up the hill,
upwards, then. Don't be sluggish—
striving and hoping, upwards!
Far, high, splendid,
the view of life all around;
from mountain to mountain
glides the eternal spirit,
foreseeing eternal life.

continued, please turn page quietly.

Seitwärts des Überdachs Schatten
Zieht dich an.

Und ein Frischung verheißender Blick
Auf der Schwelle des Mädchens da.
Labe dich!—Mir auch, Mädchen,
Diesen schäumenden Trank,
Diesen frischen Gesundheitsblick!

Ab denn, rascher hinab!
Sieh, die Sonne sinkt!
Eh sie sinkt, eh mich Greisen
Ergreift im Moore Nebelduft,
Entzahnte Kiefer schnattern
Und das schlotternde Gebein.

Trunknen vom letzten Strahl
Reiß mich, ein Feuermeer
Mir im schäumenden Aug,
Mich geblendeten Taumelden
In der Hölle nächtliches Tor.

Töne, Schwager, ins Horn,
Raßle den schallenden Trab,
Daß der Orkus vernehme: wir kommen,
Daß gleich an der Tür
Der Wirt uns freundlich empfangen.

Am Flusse, D. 766

Verfließet, vielgeliebte Lieder,
Zum Meere der Vergessenheit!
Kein Knabe sing' entzückt euch wieder,
Kein Mädchen in der Blütenzeit.

Ihr sanget nur von meiner Lieben;
Nun spricht sie meiner Treue Hohn.
Ihr wart ins Wasser eingeschrieben;
So fließt denn auch mit ihm davon.

Willkommen und Abschied, D. 767

Es schlug mein Herz, geschwind, zu Pferde!
Es war getan fast eh gedacht.
Der Abend wiegte schon die Erde,
Und an den Bergen hing die Nacht;
Schon stand im Nebelkleid die Eiche,
Ein aufgetürmter Riese, da,
Wo Finsternis aus dem Gesträuche
Mit hundert schwarzen Augen sah.

The shelter's shadow draws you
to its side.

And a glance, promising refreshment
from the girl there on the threshold.
Refresh yourself! For me, too, girl,
this effervescent drink,
that fresh, healthy look!

Downwards, then, faster!
Look the sun sets!
Before it sets, before I, an old man,
am caught on the moor in the fog,
toothless jaws chattering
and bones rattling.

Drunk from the last ray,
a sea of fire rages
in my eyes.
Blind, I stagger
to the night gate of Hades.

Blow your horn, coachman,
rattle up a resounding trot.
Let Orcus know: we're coming,
so that at the door
the host will greet us warmly.

By the River

Flow away, beloved songs,
Into the sea of oblivion!
No enraptured youth, no maiden in the
springtime of life will ever sing you again.

You told only of my beloved,
Now she pours scorn on my constancy.
You were inscribed upon the water;
Then with the water flow away.

Welcome and Departure

My heart pounded, hurry, to the horse!
It was done almost quicker than the thought.
Evening already covered the earth,
and night hovered over the mountains;
the oak stood wrapped in fog,
a giant, rearing up,
where darkness watched from the bushes
with a hundred black eyes.

Der Mond von einem Wolkenhügel
 Sah kläglich aus dem Duft hervor,
 Die Winde schwingen leise Flügel,
 Umsausten schauerlich mein Ohr;
 Die Nacht schuf tausend Ungeheuer,
 Doch frisch und fröhlich war mein Mut:
 In meinen Adern welches Feuer!
 In meinem Herzen welche Glut!

From a hill of clouds the moon
 looked miserably through the haze,
 the winds beat their wings softly,
 howling gruesomely around my ears;
 the night created a thousand monsters,
 but my spirit was lively and merry:
 a fire flowed through my veins!
 Embers glowed in my heart!

Dich sah ich, und die milde Freude
 Floß von dem süßen Blick auf mich;
 Ganz war mein Herz auf deiner Seite
 Und jeder Atemzug für dich.
 Ein rosenfarbnes Frühlingswetter
 Umgab das liebeliche Gesicht,
 Und Zärtlichkeit für mich—ihr Götter!
 Ich hofft' es, ich verdient' es nicht!

I saw you, and a gentle joy
 from your sweet gaze flowed towards me;
 my heart was all yours
 and every breath was for you.
 A rose-colored spring weather
 surrounded your sweet face,
 and tenderness for me—o gods!
 I hoped it, but did not deserve this!

Doch ach, schon mit der Morgensonne
 Verengt der Abschied mir das Herz:
 In deinen Küssen welche Wonne!
 In deinem Auge welcher Schmerz!
 Ich ging, du standst da und sahst zur Erden,
 Und sahst mir nach mit nassem Blick:
 Und doch, welch Glück, geliebt zu werden
 Und lieben, Götter, welch ein Glück!

But alas, departure crushes my heart
 as the morning sun comes up:
 bliss fills your kisses!
 Pain fills your eyes!
 I left, you stood there looking down,
 and gazed after me with tears in your eyes:
 and yet, happiness is being loved
 and happiness, gods, is to love!

III

Lieder to Texts by Heinrich Heine

Robert Schumann

(Heinrich Heine)

Tragödie I, II, Op. 64, No. 3

Entflieh mit mir und sei mein Weib,
 Und ruh an meinem Herzen aus;
 Fern in der Fremde sei mein Herz
 Dein Vaterland und Vaterhaus.
 Gehst du nicht mit, so sterb' ich hier
 Und du bist einsam und allein;
 Und bleibst du auch im Vaterhaus,
 Wirst doch wie in der Fremde sein.

Es fiel ein Reif in der Frühlingsnacht,
 Er fiel auf die zarten Blaublümlein,
 Sie sind verwelket, verdorret.
 Ein Jüngling hatte ein Mädchen lieb,
 Sie flohen heimlich von Hause fort,
 Es wußt' weder Vater noch Mutter.

Tragedy I, II

Elope with me and be my wife,
 and take your rest upon my heart;
 far from home let my heart be
 your fatherland and father's home.
 If you'll not come, here I shall die,
 and you will be lonely and alone;
 and even though in your father's home,
 you'll be as in a foreign land.

In the spring night frost fell,
 and fell on the tender forget-me-nots;
 they are blighted, withered.
 A young man loved a maiden,
 they eloped together in secret,
 neither father nor mother knew.

continued, please turn page quietly.

Sie sind gewandert hin und her,
 Sie haben gehabt weder Glück noch Stern.
 Sie sind verdorben, gestorben.

Lehn' deine Wang', Op. 142, No. 2

Lehn' deine Wang' an meine Wang',
 Dann fließen die Tränen zusammen;
 Und an mein Herz drück' fest dein Herz,
 Dann schlagen zusammen die Flammen!

Und wenn in die große Flamme fließt
 Der Strom von unsern Tränen,
 Und wenn dich mein Arm gewaltig umschließt—
 Sterb' ich vor Liebessehnen!

Abends am Strand, Op. 45, No. 3

Wir saßen am Fischerhause,
 Und schauten nach der See;
 Die Abendnebel kamen,
 Und stiegen in die Höh'.

Im Leuchtturm wurden die Lichter
 Allmählich angesteckt,
 Und in der weiten Ferne
 Ward noch ein Schiff entdeckt.

Wir sprachen von Sturm und Schiffbruch,
 Vom Seemann, und wie er lebt,
 Und zwischen Himmel und Wasser,
 Und Angst und Freude schwebt.
 Wir sprachen von fernen Küsten,
 Vom Süden und vom Nord,
 Und von den seltsamen Menschen
 Und seltsamen Sitten dort.

Am Ganges duftet's und leuchtet's,
 Und Risenbäume blühen,
 Und schöne, stille Menschen
 Vor Lotosblumen knien.

In Lappland sind schmutzige Leute,
 Plattköpfig, breitmäulig und klein;
 Sie kauern ums Feuer, und backen
 Sich Fische, und quäken und schrein.

Die Mädchen horchten ernsthaft,
 Und endlich sprach niemand mehr;
 Das Schiff war nicht mehr sichtbar,
 Es dunkelte gar zu sehr.

This way they wandered, that way,
 luck was not in their favor.
 They perished, died.

Rest Your Cheek

Rest your cheek on my cheek,
 together our tears will flow;
 press firm to my heart your heart,
 together the flames will leap!

And when into that great flame
 the stream of our tears flows,
 and when I crush you to me—
 I shall die of love's desire!

At the Beach in the Evening

We sat by the fisherman's cottage,
 and gazed out at the sea;
 the mists of evening came
 and climbed aloft.

At the lighthouse the lights
 were gradually kindled,
 and in the far distance
 was sighted one more ship.

We talked of storm and shipwreck,
 of the sailor and how he lives,
 poised between sky and sea,
 between fear and joy.
 We talked of distant shores,
 of South and of North,
 and of the strange people
 and strange customs there.

The Ganges is fragrant, sparkling,
 the giant trees bloom there,
 and handsome, quiet people
 kneel to lotus flowers.

In Lapland are dirty people,
 flat-headed, big-mouthed and small;
 they squat over fires, fry
 fish, and squeak and scream.

Earnestly the girls listened,
 at last no one spoke any more;
 the ship was no more to be sighted,
 it was growing far too dark.

Belsazar, Op. 57

Die Mitternacht zog näher schon;
In stummer Ruh' lag Babylon.

Nur oben in des Königs Schloß,
Da flackert's da lärmt des Königs Troß.

Dort oben in dem Königssaal
Belsazar hielt sein Königsmahl.

Die Knechte saßen in schimmernden Reihn,
Und leerten die Becher mit funkelndem Wein.

Es klirrten die Becher, es jauchzten die Knecht';
So klang es dem störrigen Könige recht.

Des Königs Wangen leuchten Glut;
Im Wein erwuchs ihm kecker Mut.

Und blindlings reißt der Mut ihn fort;
Und er lästert die Gottheit mit sündigem Wort.

Und er brüstet sich frech, und lästert wild;
Die Knechtschar ihm Beifall brüllt.

Der König rief mit stolzem Blick;
Der Diener eilt und kehrt zurück.

Er trug viel gülden Gerät auf dem Haupt;
Das war aus dem Tempel Jehovas geraubt.

Und der König ergriff mit frevler Hand
Einen heiligen Becher, gefüllt bis am Rand.

Und er leert ihn hastig bis auf den Grund
Und ruft laut mit schäumendem Mund:

'Jehova! dir künd'ich auf ewig Hohn—
Ich bin der König von Babylon!'

Doch kaum das grause Wort verklang,
Dem König ward's heimlich im Busen bang.

Das gellende Lachen verstummte zumal;
Es wurde leichenstill im Saal.

Und sieh! und sieh! an weißer Wand
Da kam's hervor wie Menschenhand;

Und schrieb und schrieb an weißer Wand
Buchstaben von Feuer, und schrieb und schwand.

Der König stieren Blicks da saß,
Mit schlotternden Knien and totenblaß.

Belshazzar

Midnight drew near;
Babylon lay silent and at rest.

But above, at the king's palace,
lights flare, the king's followers roister.

Above, in the king's hall,
Belshazzar holds his kingly banquet.

In gleaming rows the lords sat,
draining goblets of sparkling wine.

The goblets clashed, the lords made merry,
noise pleasing to that obdurate king.

The king's cheeks blazed,
his boldness, with wine, increased.

And blindly his courage whirls him away,
wickedly he blasphemes God.

And boldly he brags and wildly blasphemes;
the lords roar their applause.

The king called with haughty mien;
the serving man runs and returns.

On his head many golden vessels he bore,
plundered from Jehovah's temple.

And the king with impious hand did seize
a sacred goblet filled to the brim.

And hastily he drinks it dry,
and with foaming mouth, loudly cries:

'Jehovah! To you I proclaim eternal scorn—
I am the king of Babylon!'

Yet scarce has those dread words died away,
than the king felt secret fear in his heart.

The ringing laughter faded at once;
the hall grew deathly still.

And behold, behold, on the white wall
appeared the likeness of a human hand;

and on the white wall wrote and wrote
letters of fire, and wrote, and was gone.

Staring the king sat there,
trembling at knee, and pale as death.

continued, please turn page quietly.

Die Knechtschar saß kalt durchgraut,
Und saß gar still, gab keinen Laut.

Die Magier kamen, doch keiner verstand,
Zu deuten die Flammenschrift an der Wand.

Belsazar ward aber in selbiger Nacht
Von seinen Knechten umgebracht.

The lords in icy horror sat,
and did not stir, and gave no sound.

Magicians came, but none was able
to read the fiery letters on the wall.

But Belshazzar, that very night,
was done to death by his lords.

IV

Lieder to Texts by Joseph Freiherr von Eichendorff

Hugo Wolf

(Joseph Freiherr von Eichendorff)

Der Soldat I

Ist auch schmuck nicht mein Rößlein,
handsome, so ist's doch recht klug,
trägt im Finstern zu 'nem Schlößlein

mich rasch noch genug.

Ist das Schloß auch nicht prächtig,
zum Garten aus der Tür
tritt ein Mädchen doch allnächtig
dort freundlich herfür.

Und ist auch die Kleine
nicht die Schönst' auf der Welt,
so giebt's doch just Keine,
die mir besser gefällt.

Und spricht sie vom Freien,
so schwing' ich mich auf mein Roß—
ich bleibe im Freien,
und sie auf dem Schloß.

Der Soldat II

Wagen mußt du und flüchtig
erbeuten,

Hinter uns schon durch die Nacht
hör' ich's schreiten.

Schwing' auf mein Roß dich nur schnell

Und küß' noch im Flug mich wildschönes Kind,
Geschwind!

Denn der Tod ist ein rascher Gesell.

Der Musikant

Wandern lieb' ich für mein Leben,
Lebe eben wie ich kann,
Wollt' ich mir auch Mühe geben,
Paßt es mir doch gar nicht an.

The Soldier I

Although my horse may not look so
he is actually quite clever,
and will carry me through the dark to a
certain little castle
quickly enough.

Although the castle is not very splendid,
out of her door and into the garden
steps a maiden every night who
will be friendly to me.

And although this small girl
is not the fairest in the world,
there is still no other
that I like better.

But if she speaks of marriage,
I'll leap onto my horse—
I'll stay free
and she'll stay at the castle.

The Soldier II

You must be daring and seize every
passing opportunity;
already I hear behind us the sound of
marching through the night.
Leap onto my horse quickly now
and kiss me in our flight, lovely wild girl,
quickly!
for Death is a swift fellow.

The Musician

Journeying is my life's love,
and I live as I may,
and were I to exert myself,
it would not suit at all.

Schöne alte Lieder weiß ich,
In der Kälte, ohne Schuh,
Draußen in die Saiten rei' ich,
Wei nicht, wo ich abends ruh'.

Manche Schöne macht wohl Augen,
Meinet, ich gefiel' ihr sehr,
Wenn ich nur was wollte taugen,
So ein armer Lump nicht wär'.
Mag dir Gott ein'n Mann bescheren,
Wohl mit Haus und Hof versehn!
Wenn wir zwei zusammen wären,
Möcht' mein Singen mir vergehn.

Der Scholar

Bei dem angenehmsten Wetter
singen alle Vögelein,
klatscht der Regen auf die Blätter,
sing ich so für mich allein.
Denn mein Aug' kann nichts entdecken,
wenn der Blitz auch grausam glüht,
was im Wandern könnt' erschrecken
ein zufriedenes Gemüt.
Frei vom Mammon will ich schreiten
auf dem Feld der Wissenschaft,
sinne ernst und nehm' zu Zeiten
einen Mund voll Rebensaft.

Bin ich müde vom Studieren,
wann der Mond tritt sanft herfür,
pfleg' ich dann zu musizieren
vor der Allerschönsten Tür.

Die Nacht

Nacht ist wie ein stilles Meer:
Lust und Leid und Liebesklagen
kommen so verworren her
in dem linden Wellenschlagen.
Wünsche wie die Wolken sind,
schiffen durch die stillen Räume,
wer erkennt im lauen Wind,
ob's Gedanken oder Träume?
Schließ' ich nun auch Herz und Mund,
die so gern den Sternen klagen,
leise doch im Herzensgrund
bleibt das linde Wellenschlagen.

Beautiful old songs I know,
and shoeless, in the cold,
I pluck my strings in the open,
know not where at eve I'll rest.

Many a beauty gives me looks,
says she would fancy me
if I'd make something of myself,
were I not such a beggar wretch.
May God give you a husband,
provide a house and a home!
If we two were together,
my singing might then end.

The Scholar

In the most pleasant weather
all the little birds sing,
but when the rain is slapping the leaves,
I sing alone and for myself.
For my eyes can discover nothing,
when lightning flashes so cruelly,
that could appall in its travel
a truly contented mind.
Free from Mammon will I walk
on the fields of knowledge,
thinking seriously and taking, time to time,
a mouth full of grapejuice.

When I grow weary of study,
when the moon steps softly out,
I'll go to make music
in front of my beloved's door.

Night

Night is like a quiet sea:
joy and sorrow and the laments of love
become tangled up
in the gentle throbbing of the waves.
Desires are like clouds
that sail through the quiet space:
Who can recognize in the mild wind
whether they are thoughts or dreams?
even if my heart and mouth now are closed,
that like to lament to the stars so much,
still, at the bottom of my heart
there remains the gentle throbbing of those waves.

Liebesglück

Ich hab' ein Liebchen liebrecht von Herzen:
 Augen hat's wie zwei Kerzen,
 und wo sie spielend streifen das Feld,
 ach wie so lustig glänzet die Welt!
 Wie in der Waldnacht zwischen den Schlüften
 plötzlich die Täler sonnig sich klüften,
 funkeln die Ströme, rauscht himmelwärts
 blühende Wildnis—so ist mein Herz!
 Wie vom Gebirge ins Meer zu schauen,
 wie wann der Seefalk, hangend im Blauen,
 der dämmernden Erd' wo sie blieb:
 so unermesslich ist rechte Lieb'!

Happiness in love

I love a maiden with all my heart: hellfrische
 she has bright fresh eyes like two candles,
 and wherever they playfully rest,
 ah! how joyously gleams the world!
 Just as in the dark woods, between ravines,
 abruptly sparkle sunny gaps,
 gleaming streams, and blossoming wildernesses
 rustling heavenward—so it is in my heart!
 Just as one gazes at the sea from the mountains,
 just as the seahawk, gliding in the blue, zuruft
 calls to the twilight earth where it lays:
 so immeasurable is true love!

Seemanns Abschied

Ade, mein Schatz, du mocht'st mich nicht,
 ich war dir zu geringe.
 Einst wandelst du bei Mondenlicht
 und hörst ein süßes Klingen:
 Ein Meerweib singt, die Nacht ist lau,
 die stillen Wolken wandern,
 da denk' an mich, 's ist meine Frau,
 nun such' dir einen Andern!
 Ade, ihr Landsknecht', Musketier'!
 wir zieh'n auf wildem Ro ße,
 das bäumt und überschlägt sich schier
 vor manchem Felsenschloße.
 Der Wassermann bei Blitzesschein
 taucht auf in dunklen Nächten,
 der Haifisch schnappt, die Möven schrei'n,
 das ist ein lustig Fechten!
 Streckt nur auf eurer Bärenhaut
 daheim die faulen Glieder,
 Gott Vater aus dem Fenster schaut,
 schickt seine Sündflut wieder!
 Feldweibel, Reiter, Musketier',
 sie müssen all' ersaufen,
 derweil mit frischem Winde wir
 im Paradies einlaufen.

Seaman's Farewell

Adieu, my love, you do not want me—
 I was too low for you.
 One day you will wander by moonlight
 and hear sweet sounds:
 a mermaid is singing, the night is mild,
 the quiet clouds are drifting;
 you will think of me. It is my wife,
 so go find yourself someone else!
Adieu, soldiers and musketeers!
 we ride a wild horse
 that rears up and almost flips over
 before many a rocky castle.
 The merman in the lightning flash
 surfaces in dark nights,
 the shark snaps and the seagulls cry:
 this is a merry struggle!
 Stretch out your lazy legs
 on your bearskin at home,
 Father God gazes out of his window
 and sends his Deluge again!
 Fieldmarshals, cavalymen and musketeers,
 all must drown,
 while with a fresh wind
 we will land in paradise.

UMS
presents

Stephan Genz

Baritone

ROGER VIGNOLES, *Piano*

Program

Thursday Evening, January 10, 2002 at 8:00
Lydia Mendelssohn Theatre, Ann Arbor, Michigan

Ludwig van Beethoven

I

An die Ferne Geliebte, Op. 98, Nos. 1-6

Auf dem Hügel sitz' ich
Wo die Berge so blau
Leichte Segler in den Höhen
Diese Wolken in den Höhen
Es kehret der Maien
Nimm sie hin denn, diese Lieder

Franz Schubert

II

Lieder to Texts by Johann Wolfgang Goethe

Der Musensohn, D. 764
Ganymed, D. 544
Am Schwager Kronos, D. 369
Am Flusse, D. 766
Willkommen und Abschied, D. 767

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

Robert Schumann

III

Lieder to Texts by Heinrich Heine

Tragödie I, II, Op. 64, No. 3
 Lehn' deine Wang', Op. 142, No. 2
 Abends am Strand, Op. 45, No. 3
 Belsazar, Op. 57

Hugo Wolf

IV

Lieder to Texts by Joseph Freiherr von Eichendorff

Der Soldat I
 Der Soldat II
 Der Musikant
 Der Scholar
 Die Nacht
 Liebesglück
 Seemans Abschied

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

Twenty-seventh
 Performance
 of the 123rd Season

Seventh Annual
 Song Recital Series

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

Support for this performance is provided by media sponsor, WGTE.

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

Mr. Genz and Mr. Vignoles appear by arrangement with Matthew Sprizzo.

Large print programs are available upon request.

Tonight's program is organized not only by music, but by words as well. Each set of songs allows us to investigate how a composer selects his texts, and perhaps even more interestingly, how he brings those texts to life. From the literary standpoint, with each song group, we are offered a glimpse of one poet's range of subjects. We can also appreciate each composer's emotional reactions to his stories, what he finds important, what he discards as insignificant. Were we to shuffle the cards and exchange composers and poets, we would have a vastly different concert indeed! Wolf's Goethe songs do not resemble his Eichendorff songs at all, just as Schubert's last songs on texts of Heine sound completely different from the Goethe settings that we hear tonight. The best of the song repertoire from any culture represents a tailor-made fusion of words with music. This is so perfectly exemplified in this all-German program that it becomes impossible to imagine these words with any other music, or these beautiful measures with any other texts.

I

Beethoven's fame rests on his symphonies, piano sonatas, and string quartets. Where vocal music is concerned, perhaps *Fidelio* would establish his immortality, but certainly not his songs. It is difficult to occupy such a revolutionary and titanic role in music, and be preoccupied with the smallest of all compositional forms. Nevertheless, write ninety songs he did, throughout all but his final years. Not all are gems, but Beethoven surely does not deserve the maligning he generally receives from critics who prefer Schubert's lyrical gifts. When Beethoven succeeds, he is without peer, in song just as in larger forms.

An die ferne Geliebte is perhaps Beethoven's greatest such success in the realm of song. Written between 1816-17, at the beginning of his last period of composition, Beethoven

had suffered repeated disappointments in love, and his hearing was nearly gone. These romantic texts found an avid fan in the composer, and he responded with a lyricism and a graceful, flattering pianism that are completely appropriate for the heartsick texts of Jeitteles. Majesty and platitude are completely absent in this poetry, and to find the musical language for it, Beethoven renounces his accustomed mantle of grandeur and heroism, donning the more Schubertian cloak of touching vulnerability, simplicity and the folksong ideal. These songs do not elevate or ennoble us; they touch us with a subtle sentiment and charm.

Still, architecture is never wholly lacking with Beethoven. The master of theme and variation form uses this technique for most of this song-cycle. The many strophes of each song (except the last) are repeated unaltered in the voice, but each verse is accompanied by a new piano part, making the original melody sound fresh and seemingly changed. When this device is abandoned in the final song, a new directness is immediately perceptible as the poet asks his absent love to accept and sing his songs. When Beethoven brings back the first song as a coda to the last, he resumes his role as revolutionary, for this cyclical device was unknown in 1816 and was not to be used again with any frequency until 1840, Schumann's great year of song. Usually called the very first song-cycle, *An die ferne Geliebte* is much more than a historical bookmark. It shows us clearly how the depressed and nearly stone-deaf Beethoven was to embrace the poetic and lyrical as never before.

II

Much has been made of Goethe's negative reaction to Schubert's settings of his words. Apparently the vaunted father of German literature preferred much lesser lights when it came to creating musical environments for

his texts. Not for Goethe was the imaginative Schubert, who was the first to describe spinning wheels or galloping horses. All interest had to remain exclusively with the text, so any notion of fusion of words and music was not to Goethe's taste. Nevertheless, Schubert persisted, and fully ten percent of all his songs are to poems of the disapproving master. It is further interesting to note that *Am Schwager Kronos* and *Ganymed* were written at the same time as Beethoven's cycle, from 1816 and 1817 respectively.

Schubert had begun writing songs only a few years earlier, but it did not take long for him to re-invent the concept of what a song could be. His model remains the basis of song even today, with the voice's melody eminently singable, yet tailored to the text's demands. The keyboard is not content to simply provide harmony and rhythm as Schubert's predecessors did, but has the added responsibility of describing the scene, the action, and the psychology behind the words themselves. (It was this new prototype that must have alienated Goethe so.)

Another of Schubert's talents was his ability to find infinite variety. The five Goethe poems we hear tonight range from the intensely personal to the heroic and grand, but the vocabulary of Schubert is always ready with an appropriate musical setting. Throughout tonight's set we encounter Goethe using classical Greek mythological figures. *Ganymed* is one of Schubert's most forward-looking efforts. Through-composed and using no less than five different piano textures, the impetuosity and sensuous heat of the young cupbearer to the gods is strikingly captured. The music accelerates as do the words, and both seem to ascend out of sight, out of hearing range. If *An die ferne Geliebte* reminded one of Schubert, with *Am Schwager Kronos* Schubert imitates the giant Beethoven. Goethe's text calls for unceasing drive throughout, and Schubert is quick to

sacrifice his accustomed lyricism for the necessary heroics. *Willkommen und Abschied* blends the agitation of departure with the sensuousness of brief lovemaking. Here we can appreciate too how Schubert could manipulate harmonies to suggest subtleties in Goethe's text.

III

The names Schumann and Heine are forever joined if only for the two masterpieces of 1840, *Dichterliebe* and *Liederkreis*, Op. 24. While Schumann had enormous success with the texts of other poets such as Rückert and Eichendorff (whom we will meet later), the highly descriptive, passionate style of Heine's poems created many masterpieces. The elements of sarcasm and irony in Heine were consistently avoided by Schumann, who focused instead on the romantic and narrative qualities inherent in so many of the great writer's works.

Schumann carried forward Schubert's pioneering work with song, now aided first with a more advanced keyboard instrument resembling today's piano, and secondly with the unbridled and unabashedly romantic spirit of his time. Whereas Schubert elevated the accompaniment to its most interesting role, with Schumann the keyboard becomes a true protagonist, an equal partner often operating independently of the voice, although not in this program's particular group of songs. Despite the disparate opus numbers in tonight's selection of four Schumann songs, three were written in 1840, and one the following year (*Lehn' deine Wang'*). The year 1840 was Schumann's time to literally explode with lyricism, composing no less than 127 songs.

This group of Schumann *lieder* opens with a two-part curiosity. *Tragödie I* opens with an impetuous invitation. Heine's text is

in the first person and the present tense, and we feel the spontaneity of the lovers' flight together. As the piano sweeps toward the song's conclusion, the scene is abruptly changed, and we now refer to the lovers in the third person and the past tense—their adventure has failed miserably. Heine is known to have stated that he felt this second part of *Tragödie* was as close to a folksong as he could pen, and as we listen to Schumann's three identical strophes, we hear how Heine's vision has been captured. (The third chapter of this tragedy was set as a duet for two voices by Schumann, a curious choice which renders it impossible to perform in a solo singer's recital.)

Lehn' deine Wang' is a brief but very passionate summons from lover to lover. That which cannot be said is certainly suggested by the turbulence of the piano part. Of special interest is the fact that originally Schumann intended this as part of his great *Dichterliebe* cycle, but saw fit to remove this. It was not published until his death.

The final two songs in this set show us Heine's story-telling ability and Schumann's keen and picturesque response to it. *Abends am Strand* may strike us as slightly politically incorrect today, stereotyping people as Heine does, but we must remember he was a product of his own time, and used the exotic nationalities only for effect, having no personal knowledge of them. Finally, the great ballad *Belsazar* provides descriptive narration on a grand scale. As with Schubert's *Ganymed*, the varied textures in the keyboard part aid enormously in creating the complete picture of this horrifying scene. At the song's conclusion, melody and *arpeggio* are clearly inadequate to describe the surprising violence...only recitative will do.

IV

Admirers of Hugo Wolf are quick to emphasize that no other composer so completely pierces to the heart of a poem, that no other composer is able to serve up the facts and the implications in a text with Wolf's acuity. We must remember that Wolf had tools that his composer colleagues tonight lacked: Wagner, his hero, had extended harmony and its inherent connotations well beyond anything Schumann could have imagined. Wolf was also fortunate to be in Vienna in 1888, when Freud's heretical hypotheses were taking root. The psychology of a poem was important as never before, and Wolf was able to oblige. Not for Wolf was the lovely melody with a flowing piano part below. His notion of a song so completely fuses voice, keyboard, and the German language that all three seem truly inseparable and organically connected. His skill as a musician allowed him to accept and adapt to any conditions the poet imposed on him.

Methods of writing vary enormously from composer to composer, and in Wolf's case a particularly extreme process was always in place. Wolf would become nearly obsessed with the texts of a given writer, and devote himself exclusively to reading and re-reading them until he had, as he stated, "entered into the psyche of the poet." Only at that point would he begin to devise musical settings. When the white heat of creation for that poet had been achieved and completed, Wolf would rest, writing nothing for perhaps a year, until another poet took his fancy.

Wolf's first big success (1888) was his songbook to fifty-three poems of Eduard Mörike. One understands Wolf even better when one learns that he insisted that the poet's name be above his own with the work's publication, and called them

“poems set to music,” not songs. It was only natural that he turned next to the poems of Joseph von Eichendorff, for these texts continue to emphasize nature, humor, wit and honest realism, as did those of Mörike. As can be quickly glimpsed from tonight’s seven selections from this opus of twenty songs, here we meet a collection of sailors, minstrels, soldiers, students, gypsies and various other enchanting creatures, all of who are begging for musical treatment.

The two Soldier (*Soldat*) songs as well as the Minstrel (*Musikant*) feature motion, be it on horseback or strolling, and leave-taking as the countryside must be wandered. The soldier songs are from a slightly earlier period in Wolf’s composition, but this fact is undetectable as one listens. Eichendorff’s youthful impetuosity and carefree good humor are perfectly captured. We can tell from the squareness of the minstrel’s phrasing and from the *naïveté* of his harmonies that this is not an accomplished musician. Wolf is willing to remove his accustomed sophistication to paint this bumpkin of an itinerant singer who is only a fair to mid-dling wooer, and knows it.

The scholar is a masterpiece of economy and characterization. Listen to how he obeys all the rules of academic life—even counterpoint rules!—and how the music changes when studying is forsaken in favor of serenading. Wolf was undecided about including “*Die Nacht*” with this songbook, and changed his mind several times. It was composed nearly ten years earlier, and one can hear the simple means not quite meshing with the sophistication of the other songs. Nevertheless, its mysterious, evocative atmosphere is not altogether unsuccessful.

“*Liebesglück*” is a perfect illustration of Wolf’s insistence on the inflection of the texts being perfectly captured. This is not a song for the rhythmically challenged. Again, the innocent fire of youth is instantly described by the composer. Our last song,

“*Seemanns Abschied*,” features a fairly *risqué* lyric for its time. Wolf needed bold harmonic strokes and incisive rhythmic gestures to limn these words. He apparently played this song for the great symphonist, Anton Bruckner, who is said to have exclaimed, “You devil! Where did you get these chords?”

Program notes by Martin Katz.

German lyric baritone **Stephan Genz** has, in an astonishingly short time, become among Europe’s most sought-after and acclaimed *lieder* interpreters. He has given recitals in Paris’ Théâtre Châtelet and Théâtre des Champs-Élysées, London’s Wigmore Hall, the Amsterdam Concertgebouw, Brussels’ Opéra Royal de la Monnaie, the Schubertiade (Feldkirch/Hohenems), Aix-en-Provence, Edinburgh, Maggio Musicale and Verbier Festivals, as well as throughout Spain and Japan. His recordings on the Teldec, Hyperion, Claves and Capriccio labels include songs by Brahms, Schumann and Beethoven, the latter earning him a “Best of the Year 1999” Gramophone Award. This season he is making a North American recital tour that includes Lincoln Center’s Alice Tully Hall, CAL Performances (Berkeley, California), the Vocal Recital Series (Montreal), University Musical Society (Ann Arbor, Michigan), the Cleveland Chamber Music Society, and the Vocal Arts Society (Washington, DC); these are his first US appearances since making a sensationally received debut at New York’s Frick Collection in January 2000.

Equally accomplished on the concert and opera stages, Mr. Genz has performed principal roles at La Scala; the Deutsche Oper Berlin; and the Opéras of Lausanne, Rennes, Strasbourg and Paris (Bastille and Théâtre des Champs-Élysées). He has also collaborated with such conductors as Myung-Whun Chung, Pierre Cao, Marcus Creed, Fabio Luisi, John



Stephan Genz

Eliot Gardiner, Daniel Harding, Thomas Hengelbrock, Philippe Herreweghe, Gustav Kuhn, Sigiswald Kuijken, Jesus Lopez-Cobos, Fabio Luisi, Georges Prêtre, René Jacobs and Giuseppe Sinopoli. In April 2002 he will make his Hamburg State Opera debut as Guglielmo in Mozart's *Così fan tutte*, appearing with his brother, tenor Christoph Genz (Ferrando).

Awards and distinctions include top prizes at the Hamburg International Brahms and Stuttgart International Hugo Wolf Competitions and the *Brahms-Preis des Landes Schleswig-Holstein* (October 1999). Born in Erfurt, Germany, Mr. Genz's early

musical training was as a member of Leipzig's renowned Thomanerchor. At age fifteen he began studies with Hans-Joachim Beyer at Leipzig's Hochschule für Musik and subsequently worked with Mitsuko Shirai and Hartmut Höll at Karlsruhe's Staatliche Hochschule für Musik. He has also studied with Dietrich Fischer-Dieskau and Elisabeth Schwarzkopf. Mr. Genz appears by arrangement with Matthew Sprizzo.

Tonight's recital marks Stephan Genz's UMS debut.

The pianist **Roger Vignoles** is one of Britain's most outstanding musicians. Originally inspired by the playing of Gerald Moore, he decided on leaving college to pursue a career as a piano accompanist, completing his essential training with the distinguished Viennese-born teacher Paul Hamburger.

Since then reviewers worldwide have consistently recognized his distinctive qualities as a player. Among his first partners was the great Swedish soprano Elisabeth Söderström, whom he regularly accompanied throughout the 1970s and '80s. During this period, he also developed particularly fruitful collaborations with Dame Kiri te Kanawa; Sir Thomas Allen, recording many works including Schumann's *Dichterliebe* and Schubert's *Winterreise*; and Sarah Walker, in a wide repertoire of song, from German *lieder* and French *mélodies* to cabaret songs by Gershwin, Britten and others.

Recent seasons have included tours with Sylvia McNair, Dame Felicity Lott, Susan Graham, Véronique Gens, Sir Thomas Allen and Joan Rodgers, as well as recitals with Olaf Bär, Kathleen Battle, Brigitte Fassbaender, Bernarda Fink, Christine Schaefer, Thomas Hampson, Lorraine Hunt, Christoph Genz, Monica Groop and Sarah Walker, including appearances at the Bath, Cheltenham, Brighton, Aldeburgh, Prague, Schleswig-Holstein, Verbier and Ravinia Festivals. He is also a regular visitor to the Schubertiade in Feldkirch.

In 1997, the Schubert year, he devised and directed a week-long series entitled *Landscape into Song* at the Queen Elizabeth Hall in London in which his culminating performance of *Winterreise* with Robert Holl was described by the *Times* as "one of the most memorable performances of the year." In 1998 he inaugurated the Nagaoka Winter Festival in Japan, giving recitals and masterclasses based on Schubert's *Winterreise*, and has subsequently returned each year as artistic director. Last December he was the subject of BBC Radio 3's *Artist in Focus* series. In 2001 he took part in the Schumann Festival at the South Bank in London, giving recitals with Wolfgang Holzmaier, Christiane

Oelze and Robert Holl, and gave staged performances of the complete Britten *Canticles* in Barcelona with John Mark Ainsley and Michael Chance.

Among his recent recordings, *La Belle Epoque* with Susan Graham (devoted to the songs of Reynaldo Hahn), *Nuits d'Etoiles* with Véronique Gens (Fauré, Debussy, Poulenc) and a CD of Strauss, Mahler and Marx with Katarina Karneus all have been nominated for Gramophone awards, while his recording of Beethoven songs with Stephan Genz on Hyperion won the 1999 Award in the "Song Category." Future releases include the complete Wolf *Mörike-Lieder* with Stephan Genz and *Canciones Amatorias*, a CD of Spanish songs with Bernarda Fink.

Future engagements include recitals with John Mark Ainsley, Joan Rodgers, Katarina Karneus and Leila Josefowicz, a return to Barcelona with Sarah Walker and tours to the US and Japan.

Tonight's recital marks Roger Vignoles' UMS debut.

BORDERS®

Books & Music Recommends

Beethoven Songs

Stephan Genz
on
Hyperion

Wolf Eichendorf Lieder

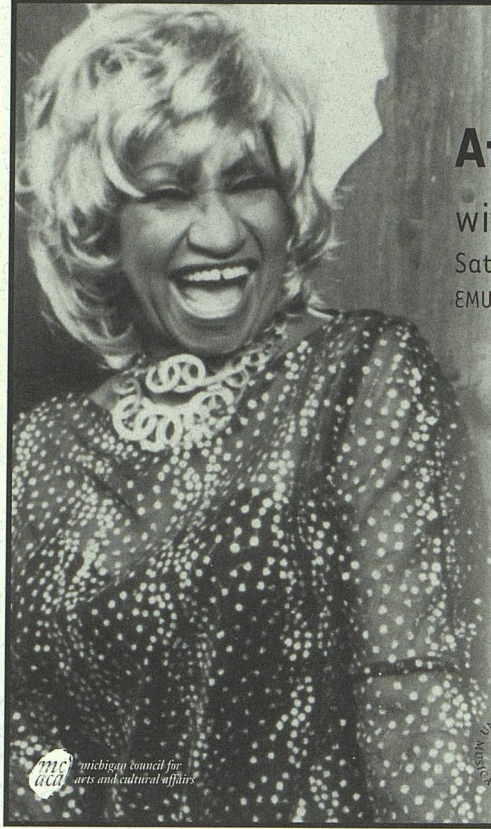
Stephan Genz
on
Hyperion

Borders Books & Music
612 East Liberty Street
Ann Arbor, MI
734.668-7652

Monday-Saturday 9am to 11pm
Sunday 9am to 9pm

W W W
D O T
U M S
D O T
O R G

Log on to <http://www.ums.org> for **special weekly discounts**
ums info bravo! cookbook program notes artists' bios
sound clips education events or to simply **order tickets**



Afro-Cuban Dance Party

with **Celia Cruz** and **Albita**

Saturday, April 6, 9 pm

EMU Convocation Center

For this Afro-Cuban Dance Party the entire floor of the EMU Convocation Center will open up for a night of non-stop dancing to the music of the charismatic Queen of Salsa Celia Cruz and Cuban songstress Albita. It will be a party like you have never seen before!

Presented with support from Sesi Lincoln Mercury Volvo Mazda and JazzNet.

Media Sponsors WEMU 89.1 FM and WDET 101.9 FM.

mc
aca michigan council for
arts and cultural affairs

UNIVERSITY
ums
MICHIGAN
ARTS SOCIETY

734.764.2538 | www.ums.org

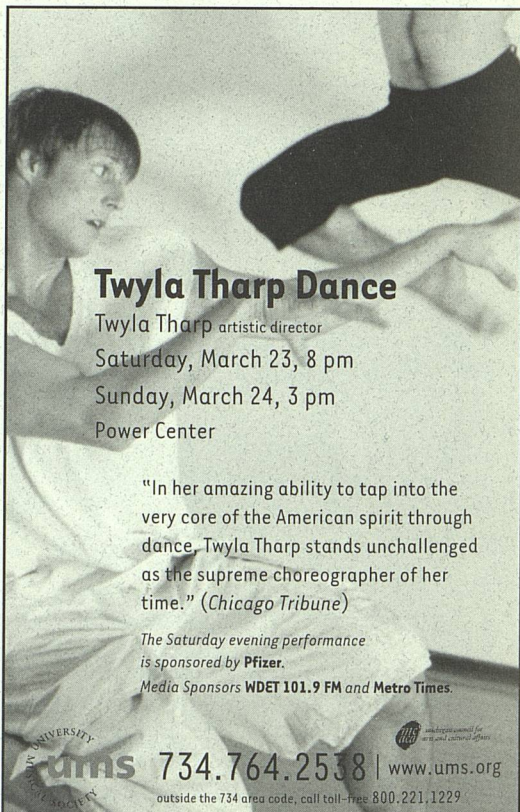
outside the 734 area code, call toll-free 800.221.1229

PENNSYLVANIA
COUNCIL
ON THE



ARTS

ENJOY THE ART OF VISITING PENNSYLVANIA



Twyla Tharp Dance

Twyla Tharp artistic director

Saturday, March 23, 8 pm

Sunday, March 24, 3 pm

Power Center

"In her amazing ability to tap into the very core of the American spirit through dance, Twyla Tharp stands unchallenged as the supreme choreographer of her time." (*Chicago Tribune*)

The Saturday evening performance is sponsored by Pfizer.

Media Sponsors WDET 101.9 FM and Metro Times.

UNIVERSITY
ums
MICHIGAN
ARTS SOCIETY

734.764.2538 | www.ums.org

outside the 734 area code, call toll-free 800.221.1229

mc
aca michigan council for
arts and cultural affairs

UMS
presents

Rennie Harris Puremovement

Director/Choreographer

RENNIE HARRIS

with additional contributions from the cast

Dramaturg

Ozzie Jones

Sound Design

Produced and composed for

Bad Boi Productions by Darrin Ross

Lighting Design

Pamela Hobson

Visual Design

Howard Goldkrand

Set Construction

Doron Kutnick

Videographer

Ryder Palmere

Stage Manager

Terry Smith

Text

Sabela Delvin Grimes

Rodney Mason

Rennie Harris

William Shakespeare

Ozzie Jones

Raphael Williams

Rome & Jewels is a production of MAPP/MultiArts Projects & Productions, New York City.

Program

Friday Evening, January 11, 2002 at 8:00

Power Center, Ann Arbor, Michigan

Rome & Jewels

Twenty-eighth
Performance
of the 123rd Season

Eleventh Annual
Dance Series

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

This performance is supported by the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts.

UMS is grateful to the University of Michigan for its support of the extensive educational activities related to this performance.

Additional support provided by media sponsor *Metro Times*.

Special thanks to Glenda Dickerson, U-M Department of Theatre and Drama, U-M Hip-hop and Cultural Studies Collective, U-M Center for African and African American Studies Department, U-M Department of Dance, and the Michigan League Underground Programming Department for their involvement in this residency.

Rennie Harris Puremovement appears by arrangement with MultiArts Projects & Productions (MAPP).

Large print programs are available upon request.

Director's Note

I think it is important to say, I believe this to be my hardest work to date...mainly due to my conditioning as a kid. I lived musicals and ate old tap dance movies. So it would seem that I was destined to be a choreographer, though I would have disagreed with most. No doubt, my brain was on overload and deeply conditioned to believe there was a set structure to follow when creating works such as this one. Before this project was renamed *Rome & Jewels* it was originally a current version of *West Side Story*. Then, I saw Baz Luhrmann's version of Shakespeare's *Romeo & Juliet*. My inspirations are usually brought about by way of my personal experiences; it is a rare occasion for me to be inspired by something outside of my immediate world. But the way Mr. Luhrmann directed this film blew my mind, especially his play with time. Because of my infatuation with the concept of time, I attempted to slow the dynamics of the hip-hop dance form dramatically to bring out detail, as well as to downplay the spirit of hip-hop dance culture that so many confuse with energy and acrobatics. Constantly aware of my childhood conditioning, I tried to avoid—at all costs—being corny or too dramatic. I still feel *Rome & Jewels* is a lil' corny, but I am satisfied enough with the overall project to mount it.

My issue has always been the preconceived notion of what and who Romeo and Juliet are to each other and the world. Once I dropped my conditioned images of who they are, I made more progress. I began to see their relationship to hip-hop culture. The only difference in finding that relationship with Shakespeare's text was the language. Once you get past that you truly understand. How brilliant is it to write plays that cover every possible scenario, experience and situation that presents itself in life? How could

hip-hop not be a connection? Besides, Shakespeare was like you and me. He is only now considered a brilliant artist, but in his time his own elitist countrymen didn't accept him. So, in short, once I saw this connection, it was on like dat. Fusing Shakespeare with Ebonic dialect, etc. There was no stopping me; there were no rules to abide by. I deviated from the source and used the story of *Romeo & Juliet* as a baseline from which to journey towards current time and space. I decided that it wasn't about Rome's and Jewels' love but rather it was about Rome's destiny and accepting that. In order for him to move on spiritually, he had to challenge reality. What better way to get him to challenge reality than the spirit of a woman? Jewels' being challenges his spirit and confuses what he thinks he knows. I found it more interesting to have Jewels conjured by Rome; we see her only through his eyes. We, as men, seem to conjure the women we want. We are guilty of projecting our defined images of women and who they are in relationship to ourselves. How wack is that? I chose not to have a physical Jewels, I chose to have Rome deal with the truth. When it's all said and done, Jewels may have been a figment of his or your imagination, who knows? Or better yet, Jewels could be you. For the most part, I thought it would be too easy to have a physical body representing Jewels. That way, we, the audience, can conjure up our own image of who she is. I also chose to spell her name, "J-E-W-E-L-S," to represent hip-hop culture's fascination with jewelry and material things, as well as to transpose her image as an opposing force.

These are just a few of the issues I wrestled with during the creation. Whether or not these issues are apparent—who cares? The only thing I care about is the experience. Though I take a chance in spoon-feeding you just a lil' of what I was thinking during the creation, I think it is important to have the experience. I am tired of knowing the

plot before it happens. I am tired of understanding everything I watch. I want to be challenged. I want to go back and look at it again to get more information. My last words to you are, don't worry about whether you like it or not. Just have the

experience, absorb it and move on.... And when in doubt, try to imagine what silence looks like.

Peace and Love,

— *Rennie Harris*

A GLOSSARY OF TERMS

B This term is used in the B-boy culture when addressing someone who is thought to be from the B-boy culture and/or from the Bronx, where it is said that the culture of hip-hop was developed.

B-BOY The true name for what popular culture calls break-dancers. Jamaican DJ Kool Herc coined the phrase B-boys and B-girls.

BIG Short for Biggie Smalls Notorious B.I.G., infamous MC Rapper who was murdered during the East Coast West Coast Hip-Hop War.

BOUNCE Slang for leave, exit and/or dance.

CHICKEN HEAD Slang for a female crack addict.

DADDY Term used to acknowledge authority, power, and respect.

DIP To leave or walk away, sneak out.

G Slang for Gangster, God and/or Money

HOMIES Said to have originated in Germany (homeboy). In the hip-hop sense, it means someone who is your friend, neighborhood buddy, or childhood friend.

KILLADELPHIA Slang for Philadelphia, once known as the murder capital of the United States.

LAMP To calm down, chill out.

MONEY Commonly used to give respect from one man to another in regard to his financial status and power; to project to someone that he or she is wealthy or has power is a compliment.

NINA MILLER Nine millimeter (automatic gun).

PAC Short for Tupac Shakur, infamous MC Rapper who was murdered during the East Coast West Coast Rap War.

PHAT Good, the best, excellent.

POP/POPPING Creating illusions with one's body. Sometimes referred to as Boogaloo or Boogie. Considered by most as a technique, but its origins started as popular dance in neighborhoods and urban cities on the West Coast of the U.S.

TAG Slang for a particular style of graffiti, a form of hip-hop art usually displayed on public property as a form of protest and/or recognition.

TIGHT Pregnancy, or in the hip-hop sense, something good or excellent.

TRIPPING Someone who is crazy, out of his mind.

WAY My neighborhood or someone else's neighborhood.

Rennie Harris Puremovement (RHPM) was founded in 1992 and is dedicated to preserving and disseminating hip-hop culture through workshops, classes, hip-hop history lecture-demonstrations, long term residencies, mentoring programs, and public performances. The Company's work encompasses the diverse and rich African-American traditions of the past, while simultaneously presenting the voice of a new generation through its ever-evolving interpretations of dance. The company is committed to providing audiences with a sincere view of the essence and spirit of hip-hop rather than the commercially exploited stereotypes portrayed by the media.

RHPM has established a strong reputation in Philadelphia for innovative and exciting classes and workshops for children beginning with Rennie Harris' own involvement teaching as part of the Smithsonian Institution's Folklife Center from the age of fourteen. The Company engages its community on a number of levels and has made significant impact with at-risk youth in Philadelphia. The Company produces a hip-hop festival—*Illadelph Legends*—that takes place annually in Philadelphia, honoring local and national hip-hop pioneers. Through events including symposia, jam sessions, lectures, panel discussions and demonstrations, the festival brings together some of the seminal performers from the beginning of hip-hop to share their histories with the contemporary performers, who are the major influences in the culture today.

Since its inception, Rennie Harris Puremovement has performed to sold-out audiences at venues in the US and abroad including Grand Halle de Parc de la Villette in Paris, Reichold Center in St. Thomas, The Kennedy Center in Washington DC, the Holland Festival, Kiasma Museum in Helsinki, Spoleto Dance Festival in South Carolina, the Nervi Festival in Italy,

Colorado Dance Festival in Boulder, the New Victory Theater, New York City, Bates Dance Festival in Maine, On the Boards in Seattle, and Dance Place in Washington, DC. In the past year, the Company has continued to build its international reputation through its participation in *Cool Heat*, *Urban Beat* which continues to perform to packed houses throughout the world. In March 2001, RHPM was honored with the invitation to appear and perform at the NAACP's Image Awards. The Company has toured the US as part of Chuck Davis' *DanceAfrica America* and most recently received critical praise for its participation in the Brooklyn Academy of Music's *DanceAfrica Festival*. *Rome & Jewels* has been touring to sold-out houses since its premiere in June 2000 and will continue to tour internationally throughout the 2002/2003 season.

This weekend's performances mark Rennie Harris Puremovement's debut appearances under UMS auspices.

Rennie Harris (Artistic Director, Choreographer and Director) is well versed in the vernacular of hip-hop, which includes the various techniques of B-boy (misnomer "break dancing"), house dancing, stepping and other styles that have emerged spontaneously from the urban, inner cities of America, like the North Philadelphia community in which he was raised. He has brought these social dances to the concert-stage, creating a cohesive dance style that finds a cogent voice in the theater. He is a powerful spokesperson for the significance of street origins in any dance style. Intrigued by the universality of hip-hop, he seeks inspiration from other forms including performance art. As a pioneer in performing, choreographing and teaching hip-hop, he

has toured the country and abroad with the first organized hip-hop tour in America, the Fresh Festival, starring Run DMC, Fatboys, Curtis Blow, and Whodini. He has also worked with Kool Moe Dee, West Street Mob, Salt 'n' Pepa and other noted hip-hop stars. Since the age of fifteen, he has taught workshops and classes at many schools and universities including University of the Arts, UCLA, Columbia College, Alabama School of Ballet, Colorado Dance Festival and Bates College. He is a 1996 recipient of the Pew Fellowship in the Arts for Choreography and has received awards from the Pennsylvania Council on the Arts, a Pew Repertory Development Initiative grant, the City of Philadelphia Cultural Fund, and 1996 Philadelphia Dance Projects commission. He has been nominated three times for a Herb Alpert Award in the Arts. He was voted one of the most influential people in the last one hundred years of Philadelphia history and has been compared to twentieth-century dance legends Alvin Ailey and Bob Fosse. Harris is a recipient of a 2001 New York Dance and Performance Award (BESSIE) for his choreography for *Rome & Jewels*. His group of dancers and their infectious brand of movement have toured around the globe. At thirty-seven, Lorenzo "Rennie" Harris is atop the hip-hop heap—its leading ambassador.

Arville "Ozzie" Jones (Dramaturg and Narrator) graduated with high honors from Bates College, Maine with a BA in Theater and a secondary concentration in Political Science and Philosophy. Mr. Jones has taught students from pre-school to adults in churches, public and private schools, universities and colleges, adult and youth prisons and community centers. In 1995, Ozzie Jones was named to the Lincoln Center Theater list of top 100 young American Directors as part of their Director's Lab. He also won the Hal Prince Award for "Best Director of a Musical"

and "Best Choreography" for his direction of *Black Nativity*. He was chosen by Ntozake Shange to direct a reading of her novel, *Resurrection of the Daughter: Lillian*, at Crossroads Theater Company, where he also wrote, directed, scored, served as musical director and performed in *Doors Open to One Love*. Mr. Jones has received critical acclaim for his direction of plays including *Home* at Temple Theater, *The Countless Cathleen* and *Third and Indiana* at the Arden Theater Company, and *Fires in the Mirror* and *Mission Impossible* for the Venture Theater. Mr. Jones is the first African-American to direct a play for an Irish Theater Company in the history of the Republic of Ireland. In 1997, he directed and scored Shakespeare's *Othello* for the Second Age Theater Company in Dublin and returned again to that theater in 1998 to write and perform the score for *Romeo and Juliet*. Mr. Jones, along with Elliot Kingsmith, wrote and performed the score for the critically-acclaimed documentary film *John P. Davis* directed by Robert Branham and is a founding member of the hip-hop group and company, Name Communications Inc.

DJ Mr. Cisum (Musician), personally known as Larry D. Fowler, Jr., grew up in Northeast Philadelphia and now resides in West Philadelphia. DJ Cisum is a DJ/co-producer for the Philly-based music group, Name. He has worked in several recording studios in the city and produces some of Philly's best underground talent. Under the direction of Ozzie Jones and Rennie Harris, Cisum has helped score such plays as *Fires in the Mirror* and *Black Nativity*. Aside from the plays, studio, and production work, "Cis" does what he loves best in the Philly nightspots—plays music.

James P. "Cricket" Colter (Dancer) is a hard-core underground hip-hop (house,

b-boy, etc.) dancer who has opened concerts for major recording artists such as Boyz II Men, KRS-1, Dee-Lite, Will Smith and Rosie Perez and has danced in many international hip-hop dance contests. Cricket is an accomplished illustrator whose work is heavily influenced by hip-hop culture. He is also part of the New York-based break dancing/hip-hop dance crew, Step Frenz, and has his own dance crew/company, Crazy Natives/Soul Motion. Currently Cricket is researching and lecturing about hip-hop.

Catherine "Cat" Golden (Dancer) was born and raised in Philadelphia, PA. She is always eager to learn something different—from snowboarding and surfing, to skateboarding. Cat studied graphic design at the School of Visual Arts, NYC but during her freshman year of college she discovered her love for B-girl'n and couldn't stop. This is her first season with RHPM and her time and artistic talents are now entirely devoted to improving her dance skills. Cat hopes to be a positive role model for young women in hip-hop and to raise the status of women in the culture.

Sabela D. Grimes (Dancer) is an interdisciplinary artist that consistently incorporates his talents in the areas of dance, vocals, composition and spoken word to his work. He has performed nationally and internationally as a spoken-word artist and dancer and has also been involved in regional theatre as an actor, vocalist and dancer. This California native migrated to Philadelphia via a fifteen-month stay in Soweto, South Africa. Sabela is a graduate of UCLA, where he received a BA in English Literature with a secondary concentration in African/African American Literature. Currently, he is heavily involved in the present wave of the "Philly sound" and plans to finish his first album by winter 2002. His soulful vocals and spoken word skills are featured on Ursula Rucker's debut album, *Supa Sista*. Stay tuned for Sabela's

solo project, *Experiment Earth: The Philly Xp*, featuring original soundprints, text and movement.

Duane L. Holland Jr. (Dancer) was born in Devon, PA, and currently resides in Brooklyn, New York. Holland has studied dance at the Daily's School of Performing Arts, Broadway Dance Center, and Creative and Performing Arts School. He has performed with Kool and the Gang, Maurice Hines, Chuck Davis and Ron Brown and with Puremovement since 1994. He has toured all around the world, as a dancer and gymnast. As a member of the Junior National Team between 1989 and 1992, he competed in the Junior Pan American and in the Portugal Invitational, placing no lower than third place, twice. Holland aspires to have a career as an all around entertainer, but hopes to have singing leading the way.

Ivan Manriquez (Dancer), "The Urban Action Figure," is the youngest of seven brothers who have been his strongest influences and inspiration in the arts of: B-Boyzism, Freestyle rhymes, Graffiti Writing and Turntablism within "the household." He has a strong international reputation and is known for his artistic and personal expression, as well as his ability to vibe and interact with other cultures in the Artistic Community. He has competed in over 500 b-boy battles. In the First Annual Hip-hop Dance Awards he was nominated and won "Most Outstanding B-boy 2000." He is a member of the Universoul B-Boyz, a movement inclusive of all Urban Arts.

Joel "Teknyc" Martinez (Dancer) moved to the US from San Juan, Puerto Rico at the age of twelve. He credits an early interest in Breaking to his older brother who was recognized as one of the top B-Boys in Puerto Rico. As an amateur boxer, Martinez won two Golden Glove Awards and has been a

member of the group Skill Methodz since 1997. He has appeared as an acrobatic stunt dancer through Universal Studios and has appeared on the national circuit through a sub-contracted company called G. Force Entertainment. Martinez currently lives in New York City and aspires to a career as a dancer in the entertainment business.

Hip-hop has been an element of **Rodney "Zoe" Mason's** (Dancer) life ever since his mother taught him to dance on the streets of South Philly. Weary with the burden of inner-city survival, he left home to join the Marines during the Gulf War. In 1991, he was urged to start his own dance company, Urban Colors, in Portland, Oregon. For the past five years, Rennie Harris Puremovement has provided him with an intersection of his interests and challenges. The family environment and the energy of the company motivate and stimulate his creativity and eccentricity, through which he has developed his own personal style by combining martial arts and comic wit with dance technique. For his outstanding performance as "Rome" in Harris' *Rome & Jewels*, Mr. Mason has received a 2001 New York Dance and Performance Award (BESSIE).

DJ Miz (Sakino Fumo Moultrie, Musician) has been DJing since 1986 when, at the age of thirteen, he began to master his skills on house turntables in collaboration with DJ Jazzy Jeff and DJ Cash Money. He has since moved up to studio engineering, record production, DJing on one of the most popular radio shows on Power 99, and is responsible for records, mix-tapes, and CDs that have reached all parts of the globe. Miz's DJing skills have been displayed throughout the world at club parties and concert appearances throughout the US working with artists such as LL Cool J, Bahamadia, Steady B, and the Tuff Crew. After winning the World Championships

in 1989, DJ Miz became the only DJ in the world recognized by DMC, when he beat their own world champion at the World Championships. This win landed DJ Miz a tour to Japan and Europe representing DMC. DJ Miz is currently touring internationally with Cool Heat Urban Beat.

Tracy Thomas, "Evil Tracy" (Musician) has worked in the studio, on radio, television and video. In the summer of 1995 he worked with Grand Wizard Rasheen on the radio station 88.1. Some of his video and television credits include: *Street Soldiers*, by *On The Go* magazine, *Live Convention*, *Old School Hip Hop Alliance*, and the *Tru Heads Movie*, which was seen on HBO, BET, and The Avenue. Evil Tracy has opened for several international acts including Busta Rhymes and Wu-tang. He is a founding member of the Action Figure Crew; DJ Kid Swift, DJ Active and DJ Ghetto, a family crew out of Philadelphia. Evil Tracy participated in three DMC competitions, the Battle for World Supremacy, Temple University's DJ Battle, The Cat Club DJ Battle and Q102's DJ Spin-Off by DJ Jayski. He is the champion of many "one-on-ones."

Julie Urlich (Dancer); also known as "Lady Jules," was born in St. Paul, MN, raised in Boulder, CO and currently lives in Philadelphia. She began studying gymnastics at the age of five and later began to perform in the hip-hop companies, The B.A.D. team in 1988 and Millennium 2000 in 1996. Her growing interest in the art of b-boying led her to train and become a member of Rennie Harris Puremovement. In only two short years she has been touring nationally and internationally at such theaters as The Kennedy Center (Washington, DC), M.C.A. (Chicago), On The Boards (Seattle), P.S. 122 (New York City) and Teatro Romano (Spoleto, Italy). Along with her busy touring schedule, Jules also instructs b-girl classes for RHPM

and hosts lectures about the history of hip-hop dance forms across the country.

Forrest Webb (Dancer) also known as “Getemgump,” started dancing in 1982. He credits many of the popular breaking crews in New York City as well as some of the poppers and breakers in his Junior High School as his early influences. Forrest’s recording credits include *The Breakin Rules* EP (Devious) and “Shout Outs” on Malcolm McLaren’s *Buffalo Gals Back to School* album (Virgin). His video credits include *The Ghetto Has Been Good to Me* (YZ), *If 6 was 9* (Bootsy Collins), *Buffalo Gals* (Rakim) and *1, 2, 3...Rhymes Galore* (DJ Tommek). Currently, Forrest lives in New York City where he continues to dance, teach and DJ.

Terry Wright (Dancer) is world-renown for both his hip-hop and house dancing and his choreography. Having worked and performed with internationally-acclaimed acts such as Mariah Carey, Will Smith, Whitney Houston, Lil Kim, Da Brat, this artist has successfully brought the raw style of self-taught dancing into the mainstream media. Terry is also a member of the crew, Elite Force, a.k.a. Mop Tops, which has been recognized as constructing the face of “true hip-hop dance.” Despite his commercial success, Terry has maintained his status as a dancer in the underground New York club scene by continuing to enter dance circles and innovating and developing his skills.

Raphael Xavier (Dancer), also known as “Xeno-Zen,” has been performing with Puremovement for four years. As an overall artist, Raphael is a photographer, writer, musician, choreographer, and dancer. His latest music project is called *Henry Bemis, the Man With the Glass Eyes*. He is also publishing a book of photography entitled, *No Bicycle Parking* and is working on a dance production called *Olives* which takes hip-

hop dance where many are afraid to take it. Raphael gives true meaning to the word “artist” and has much to prove it. Now a principal dancer in *Rome & Jewels*, he has been playing the character Tybault and still finds it artistically challenging. Rennie Harris has given him an opportunity to figure himself out. He saw something in Raphael that he didn’t see himself and now sees more than he ever has. Raphael thanks him for that and them some.

Howard Goldkrand (Video Designer) is a multimedia artist. His work has been presented at the Whitney Museum of American Art, PS1 Center for Contemporary Art and is currently being presented in the International show, *The Mirror’s Edge*. He is also the co-founder and director of Cultural Alchemy and the maker of the record label, SoundLab Happenings.

Ryder Palmere (Videographer) was born and raised in the pine barrens of Southern New Jersey. With his car full of belongings and the dream of becoming a filmmaker, he moved to Philadelphia six years ago and has since been active in the filmmaking and theatrical communities. He is the newest addition to Rennie Harris Puremovement, orchestrating abstract opticals for live performances.

Darrin M. Ross (Executive Director, Producer, Composer, Sound Designer and Engineer) has been producing and engineering songs since 1984 with Jam On Productions. He is the recipient of a 2001 New York Dance and Performance Award (BESSIE) for his sound design for *Rome & Jewels*. Mr. Ross has worked with and established many artists in the industry such as, Voices Of Theory, PM Dawn, Nucleus, Aphillyation, Ram Squad, Tuff Crew, Doug E. Fresh, King Britt, ZHANE, Helen Bruner,

Jungle Brothers, Kim Waters, Todd Terry, The Roots, Bahamadia, Dee Dee Sharp Gamble, No Question, AZ YET, Victor Cooke, Bowser, Rampage, Brother Peace, Major Figgas, Grisha Coleman, Leon Evans, Mike Knox, and Doug Grisby. In 1992, he formed IQ Records and is now directing his own production company, KIA-TIFF. Past collaborations with Rennie Harris include the 1990 co-production of television segments for *Dance Party USA* and *1 House Street*, scoring and compositional efforts for works set on The Pennsylvania Ballet, The Memphis Ballet and various movies. In 1997, Mr. Ross won Philly's Street Buzz "Producer Of The Year" award. Currently, Ross is working on a proprietary live mixed DTS dance sound design, a new *Rome & Jewels* remix soundtrack, new collaborations with Rennie Harris, including Harris' forthcoming *Facing Mecca* and Ross' own solo album for a major label distribution deal. His sound design credits include *Fallen Crumbs From The Cake*, *Cool Heat Urban Beat*, The Pennsylvania Ballet, The Memphis Ballet, Hot Mouth, *Rome & Jewels*, Maurice Hines Hot Feet, and Eleone Dance Company. Ross is president of his own recording studio, Bad Boi Studios.

Andy Schmitz (Stage Manager) is very excited to be a part of *Rome & Jewels* and to be working with Rennie Harris. Originally from Kalamazoo, Michigan, Andy decided to start his professional career in Philadelphia, where he has worked with The Wilma Theater, Philadelphia Theatre Company, The Prince Music Theatre and Headlong Dance Theatre. Most recently, he acted as a venue manager for the Philadelphia Fringe Festival 2000, which he described as, "a fabulous and hectic couple of weeks." He is currently working on perfecting his head spins.

Multiarts Projects & Productions (MAPP) produces and manages programs, projects and artists in all disciplines throughout the world. MAPP's activities include producing and touring the work of international artists in the US; producing and managing new works and large-scale projects for US artists; developing and coordinating programs that allow artists and producers to work with their peers in other countries; and developing and coordinating special projects on local, regional, national and international fronts. In June 2000, MAPP introduced a new initiative, MAPP on Tour, to provide booking and management for projects produced by MAPP and its artists. MAPP's multi-faceted touring and production projects strengthen global exchange and engage artists, presenters and the public in the ongoing discussion of art, process, life and community.

Since its founding in 1994, MAPP has worked in collaboration with numerous arts organizations and artists including Brooklyn Academy of Music, Dance Theater Workshop, Joyce Theater, Network of Cultural Centers of Color, 651 ARTS, Arts International in New York, New Jersey Performing Arts Center, Colorado Dance Festival in Boulder, Washington Performing Arts Society in Washington DC, Florida Dance Association, Chicago Dance Coalition, Minnesota Dance Alliance, Philadelphia Dance Alliance, Forum Dança (Portugal), UK Arts International, Rennie Harris Puremovement, Ralph Lemon Company, Bebe Miller Company, Sekou Sundiata and Craig Harris, Grupo Vocal Desandann and Los Muñequitos de Matanzas (Cuba). MAPP is a member of the New York State Dance Force.

MAPP's international projects include US Portugal Dance Exchange and Cultural Pipeline Program (initiated in 1994), Nova Dança Portugal (1996), festival coordinator for New Europe (1999), a city-wide performing arts festival in NYC, and International

Dancemakers Lab, an international exchange program (1999); production of US tours for Grupo Vocal Desandann, Los Muñequitos de Matanzas, Companhia Clara Andermatt, Companhia Paulo Ribeiro; and international productions of choreographer and director Ralph Lemon.

Rome & Jewels is made possible through the National Dance Project of the New England Foundation for the Arts, with funding from the National Endowment for the Arts, the Doris Duke Charitable Fund, the Andrew W. Mellon Foundation and the Philip Morris Companies, Inc.

Rome & Jewels has been commissioned by University Musical Society of the University of Michigan (Ann Arbor); Bates Dance Festival (Lewiston, ME); Columbus Association for Performing Arts (CAPA), Columbus, OH; and University of Texas (Austin). Additional commissioning support has been provided by the National Performance Network's Creation Fund in collaboration with On the Boards (Seattle) and the Office of Community Arts Partnerships, Columbia College, Chicago.

Funding for *Rome & Jewels* has been received from the National Endowment for the Arts, The Fund for US Artists at International Festivals and Exhibitions and the Rockefeller Foundation's Multi-Arts Production Fund. Costumes sponsored by Morocco Clothing and The Truth.

Musical Credits

"Leave It"

Written by Trevor Horn, Trevor Rabin, Chris Squire ©1983 Carlin Music Corp., Warner Chappell Music Ltd. and Unforgettable Songs Ltd.
All rights for Carlin Music Corp. in the US and Canada administered by Carbert Music Inc.
All Rights Reserved. Used By Permission.
© 1983 Perfect Songs Ltd.
All Rights Reserved. Used by Permission.

"Numb"

Written by Geoff Barrow, Beth Gibbons, Adrian Utley © 1995 Chrysalis Music Ltd.
Administered in the US and Canada by Chrysalis Songs (BMI) All Rights Reserved. Used By Permission.

"Over"

Written by Geoff Barrow, Beth Gibbons, Adrian Utley © 1997 Chrysalis Music Ltd.
Administered in the US and Canada by Chrysalis Songs (BMI) All Rights Reserved. Used By Permission.

"Heart of Sunrise"

Written by Jon Anderson, Chris Squire, Bill Bruford © 1972 Topographic Music, Ltd. (PRS)
All rights OBO Topographic Music, Ltd. (PRS)
Administered by WB Music Corp. (ASCAP)
All Rights Reserved. Used by Permission.

"No More Me"

Written by Sabela D. Grimes and Arlynn Page

Original Rome Death Scene concept by Ron Wood.
Original music composed and produced by Darrin Ross for BAD BOI Productions.

MultiArts Projects & Productions (MAPP)

Cathy Zimmerman, *Co-Director*
Thomas Kriegsmann, *Program Director*

Please visit MAPP on the Internet at
www.multiartsprojects.com.

Rennie Harris Puremovement

Rennie Harris, *Artistic Director*
Brandon Albright, *Assistant Artistic Director*
Darrin Ross, *Executive Director*
Sabela Delvin Grimes, *Educational Director*
Andy Schmitz, *Technical Director*

Please visit Rennie Harris Puremovement on the Internet at www.puremovement.com.

Special thanks to Baba Chuck Davis, Baba Reginald Yates, Jeremy Alliger, Laura Faure, Janice Deputy, Kim Cook, Cathy Zimmerman, Ann Rosenthal and all the presenters who shared in the vision of Rennie Harris Puremovement, Ken Fischer, Michael Kondziolka, Ben Johnson and the entire staff and crew at University Musical Society, and a special thanks to the RHPM staff and dancers who have worked so hard and given so much to make this production a success.

Fill our h'Arts

We applaud the arts — in all its forms —
for the fulfillment they bring to life.

BORDERS[®]

PENNSYLVANIA
COUNCIL
ON THE



ARTS

ENJOY THE ART OF VISITING PENNSYLVANIA



Lyon Opera Ballet

Maguy Marin's *Cendrillon* ("Cinderella")

Friday, April 19, 8 pm

Saturday, April 20, 8 pm

Sunday, April 21, 3 pm

Power Center

The Lyon Opera Ballet returns to Ann Arbor with French choreographer Maguy Marin's unusual and outlandish *Cendrillon*, a magical transformation of the Cinderella story that became an instant hit when it was performed in New York's City Center.

The Saturday evening performance
is sponsored by **Pfizer**.

Media Sponsor **Metro Times**.

UNIVERSITY
of MICHIGAN
CLASSICAL SOCIETY

ums

734.764.2538 | www.ums.org

outside the 734 area code, call toll-free 800.221.1229

university of michigan council for
arts and cultural affairs

UMS
and
Borders
present

Rennie Harris Puremovement

Director/Choreographer

RENNIE HARRIS

with additional contributions from the cast

Dramaturg

Ozzie Jones

Sound Design

Produced and composed for

Bad Boi Productions by Darrin Ross

Lighting Design

Pamela Hobson

Visual Design

Howard Goldkrand

Set Construction

Doron Kutnick

Videographer

Ryder Palmere

Stage Manager

Terry Smith

Text

Sabela Delvin Grimes

Rodney Mason

Rennie Harris

William Shakespeare

Ozzie Jones

Raphael Williams

Rome & Jewels is a production of MAPP/MultiArts Projects & Productions, New York City.

Program

Saturday Evening, January 12, 2002 at 8:00

Power Center, Ann Arbor, Michigan

Rome & Jewels

Please refer to page 16 in tonight's program book for complete program information on Rennie Harris Puremovement's Rome & Jewels.

Twenty-ninth
Performance
of the 123rd Season

Eleventh Annual
Dance Series

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

Tonight's performance is sponsored by Borders.

This performance is supported by the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts.

UMS is grateful to the University of Michigan for its support of the extensive educational activities related to this performance.

Additional support provided by media sponsor *Metro Times*.

Special thanks to Glenda Dickerson, U-M Department of Theatre and Drama, U-M Hip-hop and Cultural Studies Collective, U-M Center for African and African American Studies Department, U-M Department of Dance, and the Michigan League Underground Programming Department for their involvement in this residency.

Rennie Harris Puremovement appears by arrangement with MultiArts Projects & Productions (MAPP).

Large print programs are available upon request.



ALF STUDIOS

Concert Violins by Gregg Alf

Ann Arbor, Michigan

phone 734.665.2012

fax 734.665.4623

violins@alfstudios.com

www.alfstudios.com



Joseph Curtin
Studios thanks
Mark Strand,
the Brentano
String Quartet,
and UMS for
their many
contributions
to the arts.

JOSEPH CURTIN STUDIOS

205 North Main St.

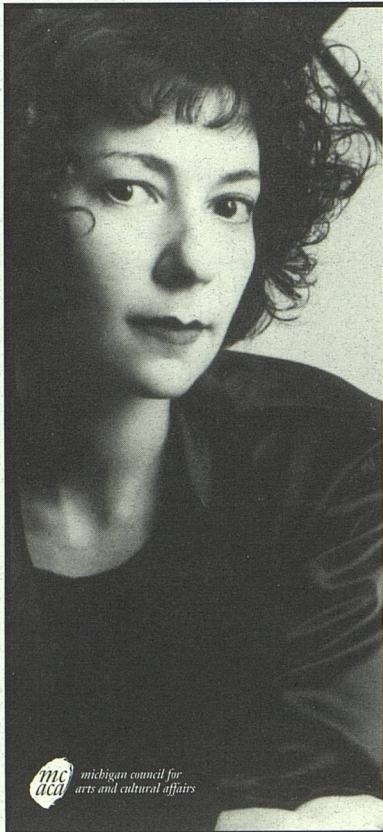
Ann Arbor, MI 48104

Tel: (734) 665-1303

Fax: (734) 665-1305

joseph@jcsstudios.com

www.msen.com/~violins



Da Camera of Houston

Marcel Proust's Paris

American String Quartet

William Sharp baritone

Sarah Rothenberg piano and artistic director

André Aciman narrator

Saturday, January 26, 8 pm

Lydia Mendelssohn Theatre

This special performance evening combines words and music to recreate a French salon at the turn of the century. *Marcel Proust's Paris* takes late 19th-century musical works and intersperses them with readings from Marcel Proust's *Swann's Way* and *Within a Budding Grove*. "Music, poetry merge majestically...a concert both intelligent and illuminating." (*Seattle Post-Intelligencer*)

Sponsored by Miller, Canfield, Paddock and Stone, P.L.C.

Media Sponsor Michigan Radio.



ums

734.764.2538 | www.ums.org

outside the 734 area code, call toll-free 800.221.1229

UMS
with
Alf Studios
and
Joseph Curtin
Studios
present

Brentano String Quartet *and* Mark Strand *Poet*

Mark Steinberg, *Violin*
Serena Canin, *Violin*
Misha Amory, *Viola*
Nina Maria Lee, *Cello*

Program

Sunday Afternoon, January 13, 2002 at 4:00
Lydia Mendelssohn Theatre, Ann Arbor, Michigan

Franz Joseph Haydn

The Seven Last Words of Christ

Introduction.

Maestoso ed Adagio

Father, forgive them, for they know not what they do.

Largo

**Verily I say unto thee, today thou shalt be with
me in paradise.**

Grave e cantabile

Woman, behold thy son, and you, behold thy mother.

Grave

My God, my God, why hast thou forsaken me?

Largo

I thirst.

Adagio

It is done.

Lento

Father, into thy hands I commend my spirit.

Largo

The earthquake.

Presto e con tutta la forza

Thirtieth Performance
of the 123rd Season

Thirty-ninth Annual
Chamber Arts Series

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

This performance is co-sponsored by Alf Studios and Joseph Curtin Studios.

Special thanks to Gregg Alf and Joseph Curtin for their generous support of the University Musical Society.

This performance is made possible in part by a grant from Michigan Humanities Council, an affiliate of the National Endowment for the Humanities.

Additional support provided by media sponsor Michigan Radio.

Special thanks to Richard Tillinghast, Ralph Williams, and Linda Gregerson, U-M English Language and Literature Department, Naomi Andre, U-M School of Music Musicology Department, and Andrew Jennings, U-M School of Music Strings Department, for their involvement in this residency.

The Brentano String Quartet appears by arrangement with MCM Artists.

Commission of the poetry by Mark Strand was funded by the Joseph Haydn Society.

Large print programs are available upon request.

The Seven Last Words of Christ

(Arranged for String Quartet)

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

By the mid-1780s, Haydn was undoubtedly the most famous composer in Europe, even before he wrote the later symphonies and oratorios that would ensure his fame in subsequent centuries.

Commissions came to him from all over the continent: symphonies for Paris, concertos for the king of Naples (where the court composer Luigi Boccherini was a great admirer of Haydn), and in 1785, a curious commission from Cádiz, Spain, requesting some liturgical orchestral music for a Good Friday service. Haydn accepted and fulfilled most of these commissions in 1786, an exceptionally busy year during which he also directed no less than 125 opera performances for the court at Esterháza.

Why would such an internationally esteemed composer accept a commission from a remote church in Spain for another major-length work, given the extremely busy schedule to which Haydn was already committed at the time? Part of the explanation must lie in the bizarre nature of the request, and the compositional challenge it presented. Following a long-established tradition at both the Cathedral in Cádiz and the nearby church of La Santa Cueva (which actually commissioned the work), the noon service on Good Friday took place in a darkened space, with black drapes covering the walls, windows, and doorways. Only a single lamp in the middle of the church provided light. The priest would read each of Christ's seven final utterances—the "Seven Last Words"—from the Bible, followed by a long sermon. This was then followed by an equally long period of meditation, with

appropriate music. Traditionally this had been vocal music, an oratorio, but the canon at La Santa Cueva had asked Haydn for purely instrumental music appropriate to the occasion. Haydn later recalled: "The challenge of composing seven consecutive *adagios*, each approximately ten minutes long, without tiring the listener was by no means an easy task." No composer had ever attempted anything like it before, and few have since.

Another reason Haydn may have been attracted to this commission was the imposing of restrictions on liturgical composition in Austria by the Emperor, who had forbidden instrumental music at high masses. It was the restrictive nature of the Emperor's edict against sacred composition that compelled both Haydn and Mozart to almost completely cease from composing masses and other sacred works during the 1780s. This request from Cádiz was an opportunity for Haydn to once again compose a significant work of sacred music, outside the jurisdiction of the Emperor's edict.

In the end, Haydn could not quite fill the allotted time of ten minutes for each of the movements (most of them run approximately six to eight minutes in performance). What is remarkable, though, is the variety and interest that he was able to infuse into *The Seven Last Words*, despite the constraints of tempo and time.

Each of the movements in *The Seven Last Words* is labeled "sonata," an archaic use of that term that refers not to the multi-movement form so popular during the Classical era, but to its earlier use during the Renaissance as a common label for all instrumental (or "sounded") music, as distinct from vocal works which were referred to generically as *cantatas*. But as the established practice at Cádiz was for vocal music between the sermons and scriptural readings, the use of the term "sonata" in this context was both a nod towards ancient tradition and an indication that the tradition was being modified.

Despite the use of the “sonata” label, there is a strong vocal scaffold to Haydn’s orchestral *Seven Last Words*, suggesting that he wished to maintain a direct and meaningful connection to the texts that surrounded and inspired the work. Haydn derived the principle melody for each of the “sonatas” explicitly from the Latin text of each scriptural utterance. He even included the words in the score, under the first violin part, to show how the melodic material grew from the text. Although never intended to be sung, it provides the players (at least) with an insight into the work’s structure and its origins in a vocal conception.

The Seven Last Words was a tremendous success with the public, even beyond the specific liturgical occasion for which it was written. Concert performances across Europe followed soon after the Cádiz première, and it was performed in the US as early as 1793. Haydn intended *The Seven Last Words* to be easily understood by a wide public, believing that “even the most naïve listener will be deeply moved.”

If Haydn thought the commission from Cádiz was unusual, the payment of the commissioning fee would prove to be even more peculiar. The canon of the church in Cádiz sent the composer a small package containing what appeared to be nothing more than a chocolate cake. Annoyed and disappointed, Haydn cut into the cake only to find that it had been filled with gold coins!

Shortly after *The Seven Last Words* was performed in Cádiz (music historians are not certain whether this took place in 1786 or 1787), Haydn published a version for string quartet—the only quartet writing he undertook between 1781 and 1787—and gave his imprimatur to an arrangement for piano by his publisher. In 1794, while on the way to London, Haydn stopped in Passau and heard a performance of a new choral arrangement of his *Seven Last Words* made by Joseph Friebert. Haydn liked the idea of

setting texts to the music (which, of course, had already been partially conceived with a “vocal” melody in mind), but thought it could be done better. While in London, Haydn heard performances of Handel’s oratorios, and through that experience was motivated to revise his *Seven Last Words* as an oratorio. He worked with Baron von Swieten on drafting a suitable text and added choral and solo parts to the orchestral score. Haydn’s choral version of *The Seven Last Words* was first performed in 1796.

The oratorio version of *The Seven Last Words* was the last piece Haydn ever conducted in public (in 1803), and he considered the choral version superior to the original instrumental work. Curiously, however, it was the string quartet arrangement that became the most popular during the nineteenth and early twentieth century. The work was performed and known almost exclusively in that chamber medium for many decades. Although the quartet obviously lacks the depth of string sound and variety of timbre of an orchestra, having only one instrument per part gives the work a heightened intimacy and an intensification of expression. Relying as it does so heavily on variety of expression and depth of communicative feeling, *The Seven Last Words* is widely regarded as one of the most musically challenging pieces in the quartet repertoire.

Each of the nine sections in this work (the seven “Words” framed by an introduction and finale) is in sonata form. Haydn scholar H. C. Robbins Landon writes that although each “sonata” has its own thematic material, there are motivic connections that unify the seven central movements, such as a recurrent falling third motif, dotted-rhythmic figures, and melodic *appoggiaturas*. This unity also serves to make the final representation of the earthquake so disruptive and distinct, as it uses completely unrelated motifs from the earlier sections.

The “Introduction” sets the emotional

tone for a Holy Week service: dramatic, anguished, and in the minor mode. By contrast, the first sonata ("Father, forgive them, for they know not what they do") is remarkably tender and lyrical, reverting to the major mode for its expression of the godly qualities of mercy and forgiveness. A pulsing bass line is often intended as a musical symbol of life; here it is used to poignant effect in a context of personal sacrifice and imminent death. The second sonata ("Verily I say unto thee, today thou shalt be with me in paradise") is a cantata-like aria that harks back to the sacred styles of Bach and Handel, yet the string quartet medium is clearly a Classical trait. The third sonata ("Woman, behold thy son") revisits the restraint and tenderness of the first as it also illustrates a message of mercy. The minor mode returns again in the anguished cry of the fourth sonata ("My God, my God, why hast thou forsaken me?"). This section is more instrumentally conceived, less aria-like, with the implicit pain and dissonance intensified in the smaller ensemble.

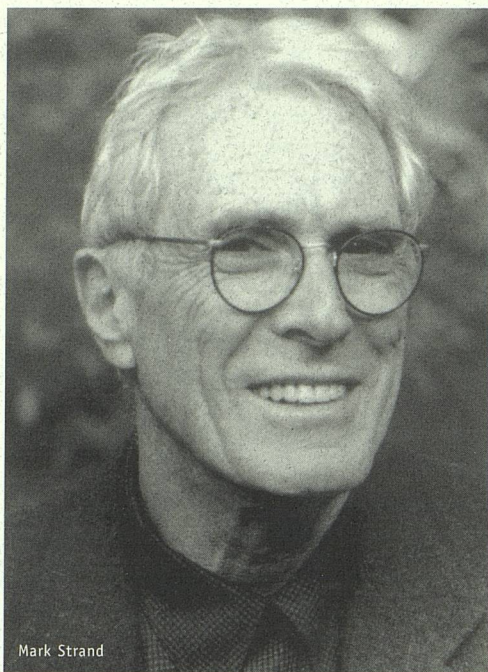
The text for the fifth sonata—"I thirst"—is Christ's only concession to physical discomfort while on the cross. The humble request is represented exquisitely and simply by a two-note theme, played out over *pizzicato* accompaniment that is again instrumentally conceived and developed. The sixth sonata ("It is done") returns to the minor mode for a dramatic narrative that suggests finality. The opening unison melody is derived from the bass line of a perfect authentic cadence, the quintessential musical motif of conclusion. The benedictory seventh sonata ("Father, into thy hands I commend my spirit") is a lyrical combination of resignation and joy. The pulsing bass line that opened the first sonata returns here, denoting the belief that while the body may die, it is the spirit that continues to live.

The disturbing finale represents programmatically the earthquake that followed

Christ's death on the cross. In liturgical performances such as the première in Cádiz, the sole remaining lamp in the church would be extinguished at the conclusion, plunging the church into total darkness. This finale must have been especially unsettling for early audiences. Many at the première would have recalled the devastating earthquake that destroyed Lisbon and wreaked havoc across the Iberian Peninsula in 1755. Musically, the audacious cross rhythms and persistent *hemíolas* create an extraordinary level of metric disturbance, against which a literally groundless series of displaced motifs are fragmented. The movement ends with the unprecedented dynamic marking of *fff* (*fortississimo*).

Program note by Luke Howard.

Mark Strand was born on Canada's Prince Edward Island in 1934, and was raised and educated in the US and South America. He is the author of ten books of poems, including *Blizzard of One* (Alfred A. Knopf, 1998), which won the Pulitzer Prize; *Dark Harbor* (1993); *The Continuous Life* (1990); *Selected Poems* (1980); *The Story of Our Lives* (1973); and *Reasons for Moving* (1968). He has also published two books of prose, several volumes of translation (of works by Rafael Alberti and Carlos Drummond de Andrade, among others), several monographs on contemporary artists, and three books for children. He has edited a number of volumes, including *The Golden Ecco Anthology* (1994), *The Best American Poetry 1991*, and *Another Republic: 17 European and South American Writers* (with Charles Simic, 1976). His honors include the Bollingen Prize, three grants from the National Endowment for the Arts, a National Institute of Arts and Letters



Mark Strand

Award, the Edgar Allen Poe Prize, and a Rockefeller Foundation award, as well as fellowships from The Academy of American Poets, the MacArthur Foundation, and the Ingram Merrill Foundation. He has served as Poet Laureate of the United States and is a former Chancellor of The Academy of American Poets. He currently teaches in the Committee on Social Thought at the University of Chicago.

This afternoon's performance marks Mark Strand's UMS debut.

Since its inception in 1992, the **Brentano String Quartet** has been singled out for their technical brilliance, musical insight and stylistic elegance. Within a year's time, the Brentano String Quartet claimed the distinction of being named to three major awards, winning the first Cleveland String Quartet Award, the 1995 Naumburg

Chamber Music Award and the tenth Annual Martin E. Segal Award. For their first appearance in Great Britain at Wigmore Hall, the Brentano was awarded the Royal Philharmonic Society Music Award for the most outstanding chamber music debut in 1997. The Quartet became the inaugural quartet in residence at Princeton University in 1999, and has been in residence at New York University since 1995. They were chosen by the Chamber Music Society of Lincoln Center in 1995 to participate in the inaugural season of Chamber Music Society Two, a program designed for outstanding emerging artists and chamber musicians. They have also been Quartet-in-Residence at Wigmore Hall in London. The Quartet has appeared with pianist Mitsuko Uchida at the Concertgebouw in Amsterdam, at the Library of Congress and at Lincoln Center, and collaborated with Jessye Norman in her 1998 Carnegie Hall and 1999 Salzburg Festival recitals. In the fall of 1998, the Brentano String Quartet performed to great acclaim in various venues across Australia, including the prestigious Sydney Opera House, and were featured in a *Live From Lincoln Center* telecast.

The Brentano String Quartet has made appearances in the major musical centers in North America including Alice Tully Hall in New York, the Philadelphia Museum of Art, Pittsburgh's Frick Museum, La Jolla Chamber Music Society, Chamber Music Society of Detroit, University Musical Society of the University of Michigan, the Ford Centre for the Performing Arts in Toronto, and venues in Washington DC, San Francisco, Los Angeles, Baltimore, Houston, New Orleans, Kansas City, and Boston. During the 2000/2001 season, the Quartet appeared in Europe at the Royal Festival Hall in London, the Accademia di Santa Cecilia in Rome, and in Frankfurt Cologne and Milan. The Brentano String Quartet maintains a continuing relationship with Carnegie Hall where they will perform

numerous times in the coming seasons.

The Brentano's summer festival appearances have included the Festival De Divonne in France, Chamber Music Northwest, the San Luis Obispo Mozart Festival, Chautauqua, Caramoor International Music Festival, the Taos School of Music and the Vancouver Chamber Music Festival. The Quartet is named after Antonie Brentano, whom many scholars believe to have been Beethoven's mysterious "Immortal Beloved," and to whom he wrote his famous love confession.

They maintain a strong interest in the music of our time and have had several

works written for them, including Milton Babbitt's *String Quartet No. 6*, Charles Wuorinen's *Quartet No. 4*, Chou Wen-Chung's *Clouds*, and two quartets by Bruce Adolphe. Upcoming new music projects include a recording of the music of Steven Mackey, and a performance project that portrays reflections by several contemporary composers on J.S. Bach's *Art of the Fugue*.

This afternoon's performance marks the Brentano String Quartet's second appearance under UMS auspices.



Brentano String Quartet



San Francisco Symphony

Michael Tilson Thomas conductor

Friday, February 15, 8 pm

Saturday, February 16, 8 pm

Hill Auditorium

THE FRIDAY EVENING PROGRAM

Schoenberg	Five Pieces, Op. 16
Mahler	Das Lied von der Erde

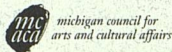
THE SATURDAY EVENING PROGRAM

Ives	Symphony No. 4
Berlioz	Scenes from <i>Roméo et Juliette</i>

The San Francisco Symphony brings two evenings of separate programs to Ann Arbor. These exclusive programs will only be performed in Hill Auditorium and Carnegie Hall. On the first night conductor Michael Tilson Thomas follows up his two previous appearances in Ann Arbor, marked by spectacular performances of Mahler's First and Fifth Symphonies, with the composer's beautiful *Das Lied von der Erde*. The second concert features a work by Pulitzer Prize-winning composer Charles Ives and scenes from Berlioz' dramatic symphony, *Roméo et Juliette*.

The Saturday performance is sponsored by **Pfizer**.

Media Sponsor **WGTE 91.3 FM**



734.764.2538 | www.ums.org

outside the 734 area code, call toll-free 800.221.1229

UMS
presents

Michigan Chamber Players

Faculty Artists of the University of Michigan School of Music

Lynne Aspnes, *Harp*
Richard Beene, *Bassoon*
Erling Blöndal-Bengtsson, *Cello*
William Campbell, *Trumpet*
Deborah Chodacki, *Clarinet*
Diana Gannett, *Bass*
David Jackson, *Trombone*
Paul Kantor, *Violin*
Amy Porter, *Flute*
Stephen Shipps, *Violin*
Michael Udow, *Percussion*

Program

Sunday Afternoon, January 20, 2002 at 4:00

Lydia Mendelssohn Theatre, Ann Arbor, Michigan

Jacques Ibert

Two Interludes (from *Le Burlador*) for Flute, Violin, and Harp

ASPNES, PORTER, SHIPPS

Maurice Ravel

Sonata for Violin and Cello

BLÖNDAL-BENGTSSON, KANTOR

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

Igor Stravinsky

Histoire du Soldat (The Soldier's Tale)

BEENE, CAMPBELL, CHODACKI, GANNETT,
JACKSON, KANTOR, UDOW

Thirty-first Performance
of the 123rd Season

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

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

Large print programs are available upon request.

Two Interludes (from *Le Burlador*) for Flute, Violin, and Harp

Jacques Ibert

Born August 15, 1890 in Paris

Died February 5, 1962 in Paris

Few would rank Jacques Ibert among the “top tier” of important French composers of the twentieth century, but he was clearly one of the most successful, and certainly one of the most respected. His music was simply too audience-friendly to attract the attention of the modernists at a time when modernism and innovation were equated with importance. Ibert’s mother was a gifted pianist, and her playing of Chopin, Bach, and Mozart distinctly influenced her son’s musical preferences. After lessons on piano and violin, he decided on a career in composition, but had to support himself by accompanying singers, giving lessons, and writing program notes. Later he became a cinema pianist and began writing songs in the popular style, all these experiences instilling in him a proclivity for emotional immediacy and clarity of expression in his music.

Although not a member of “Les Six,” Ibert was certainly sympathetic with that group. He had developed a friendly association with Milhaud and Honegger while studying at the Paris Conservatoire just before World War I, and would later work with Auric after the war. In some respects his musical philosophy resembles Poulenc’s: a preference for classical form and balance, harmonies that are essentially triadic if not completely tonal, and an unabashed gift for melody. But Ibert enjoyed a degree of recognition and early success that sent his career along a different path from his colleagues. He won the Prix de Rome on his first attempt in 1919, and from that time on was active within the traditional institutions of French music and culture.

Alexandra Laederich writes regarding Ibert’s musical style: “Neither atonal nor serial, and very rarely polytonal, all the elements of his musical language bar that of harmony relate closely to the Classical tradition.” Ibert’s harmonies tend to be based on stacked thirds and altered-note chords, while retaining cadential formulas that give his music a strong sense of tonal basis.

Ibert excelled in the dramatic genres of ballet, opera, and incidental music, and it is perhaps in his incidental music that he is most conservative. His last example of incidental music, composed in 1946, was for *Le Burlador*, a play by the Belgian playwright Suzanne Lilar (1901-1992), in which the Don Juan legend is given a more sympathetic spin. Rather than being just an amoral rogue, the Don is portrayed in Lilar’s play as a victim of his own heart.

The two interludes Ibert extracted from the incidental music to *Le Burlador* are some of the most popular and most performed of his works for small ensemble. The first is a lyrical and meditative development of a single theme. It has the aroma of a past era, in keeping with the subject matter of the play it accompanied, in an instrumentation that suggests, perhaps, an eighteenth-century piece by Rameau, but it is a past that is reworked and updated in the manner of Ravel or Poulenc. The second interlude bristles with fiery passion and energy. The harp imitates the Spanish flamenco guitar in this dance-based movement that is full of rustic vigor and dramatic tension. The use of alternating major/minor triads and exotic scales create a stereotypically Iberian soundscape that acts as a fitting backdrop to the Don Juan legend.

Sonata for Violin and Cello

Maurice Ravel

*Born March 7, 1875 in Ciboure, Basses-Pyrénées
Died December 28, 1937 in Paris*

While clearly a master orchestrator and exceptionally gifted writer for solo instruments, Maurice Ravel was not prolific in crafting works for small ensembles, composing only eight chamber pieces in his entire career. The chamber genres seem to have presented him with especially challenging compositional issues that, for the most part, he preferred to avoid. His *Sonata for Violin and Cello*, composed between 1920 and 1922, began as a single-movement “Duo for Violin and Cello,” which suggests that it might be modeled on Mozart’s *Duo Sonatas for Violin and Viola*. But while Mozart (whom Ravel idolized) creates a sense of symphonic scope with only two string instruments, Ravel takes the challenge of lean, linear writing head-on. Rather than trying to make two instruments sound like twenty, the issue for Ravel here was to make two instruments sound like two instruments, and to create a coherent and interesting work in which richness of texture and full harmony have little or no place.

Dedicated to the memory of Debussy, the original one-movement “Duo” appeared in a collection of pieces by several composers (including, among others, Bartók, Dukas, Falla, Satie, and Stravinsky) published by Henri Prunières in *La Revue musicale* in December 1920 under the title *Le Tombeau de Debussy*. All of these works were first performed at a special concert the following month. In the early summer of 1921, Ravel began writing three more movements for violin and cello, developing some of the themes heard in the Duo. His preparation of the score was meticulous and carefully considered. In 1922 he scrapped a scherzo movement that he had already completed

simply because he wasn’t satisfied with it.

According to the composer, this work marks a turning point in his musical style. He wrote: “Economy of means is here carried to its extreme limits; there are no harmonies to please the ear, only a pronounced reaction in favor of melody.” The absence of harmonic color was somewhat new in Ravel’s *oeuvre*, and the new, leaner approach was not popular with the audience at the première. Part the reason may have been because the performers on that occasion thought the work too difficult, and the composer was not present. The violinist, Hélène Jourdan-Morhange, complained that Ravel expected the soloists to “play the flute on the violin and the drum on the cello.” Ravel jokingly retorted that if she found the violin part too difficult she “might want to profit by my absence by playing in unison with the cello.” Yet Jourdan-Morhange was right about one thing—Charles Rosen has also suggested that one of Ravel’s gifts as a composer is that he can make an instrument “sound unlike itself so effortlessly.” Still, Ravel’s friend and biographer Roland-Manuel noted that work was likely to be problematic for performers and audiences. He wrote, “This remarkable sonata, bristling with virtuosity and a lyricism which spits like an angry cat, is one of the most significant—and least flattering—works in Ravel’s new manner.” Eventually the work was programmed more often, and championed by such luminaries as Grigor Piatogorski and Josef Szigeti, who played it on their “pianoless” recitals.

The first movement retains the classically balanced proportions of a sonata-allegro movement. The alternation of major and minor thirds becomes an important thematic motif, heard not only at the start here but also in each of the ensuing movements as well. Later the cello introduces a series of melodic major sevenths in the cello, a motif that also unifies the entire work.

In the second movement scherzo, it is not melody but instrumental effects that predominate: percussive timbres and energized rhythmic patterns. The alternation of *arco* and *pizzicato* playing creates a tension that is enhanced by trills and harmonics. Sudden unexpected accents that give the movement much of its dramatic character, while a slower section near the end provides variety (but not a true reprieve) from the forward rush.

The lyrical third movement begins with a cello melody that is soon taken up by the violin. After a stormy middle section the main melody returns muted. The rondo finale that concludes the Sonata shows Ravel at his most experimental. The textural variety, mercurial themes, passages of close canonic imitation, and variety of playing techniques make this a most curious movement. Much of the melodic material in the episodes is almost atonal—the last of the three episodes in this rondo, for example, includes a melody in which the cello almost completes a twelve-tone row. These quasi-atonal passages may have been directly inspired by Schoenberg's *Pierrot Lunaire*, which Ravel heard in January 1922 while he was writing this sonata.

Program notes by Luke Howard.

Histoire du Soldat (The Soldier's Tale)

Igor Stravinsky

*Born on June 17, 1882 in St. Petersburg, Russia
Died on April 6, 1971 in New York*

After soaring to international fame in 1910 with *The Firebird*, Igor Stravinsky became a citizen of the world, living in Switzerland during the autumn and winter months, returning to Russia for the summers, and descending on Paris to oversee the productions of *Petrushka*, *The Rite of Spring* and

Le Rossignol. With the outbreak of the First World War in 1914, however, his travel was restricted, and he settled full-time in Switzerland, near Lausanne, where he remained until moving to France in 1920. Among his closest friends during the War was Ernest Ansermet, then conductor of the symphony concerts in Geneva and founder (in 1918) of the Orchestre de la Suisse Romande in that city, who introduced him to the Swiss novelist and poet Charles Ferdinand Ramuz late in 1915. Stravinsky invited Ramuz to help prepare French versions of the Russian texts for *Reynard* and *Les Noces*, and the collaboration went so well that they agreed to undertake a new joint project in 1917. Given the difficulty of theater production during the War, they realized that only a very small company could be assembled, perhaps one which could play in almost any hall and easily tour Switzerland. Ramuz, not being a dramatist, suggested that he write a story which could be presented on stage as a kind of acted narration, something “to be read, played and danced.” It was agreed that Stravinsky’s music would be an accompaniment to the action, arranged so that it could be performed either on stage or independently in concert. For a subject, they settled on a story from a collection of Russian tales compiled by Alexander Afanasiev which concerned, according to Stravinsky, “a Soldier who tricks the Devil into drinking too much vodka. He then gives the Devil a handful of shot to eat, assuring him it is caviar, and the Devil greedily swallows it and dies.” Stravinsky and Ramuz incorporated other episodes from Afanasiev’s stories into their scenario, notably one which featured a “Soldier who deserts and the wily Devil who infallibly comes to claim his soul.” A Narrator would tell the following *Soldier’s Tale* while performers portraying the characters danced and mimed to Stravinsky’s music:

A Soldier, granted ten days leave, marches home to his family's village. He rests along the way, takes out his fiddle, and plays. The Devil, disguised as an old man with a butterfly net, persuades the Soldier to trade his fiddle for a magic book. He invites the Soldier to spend two days of his leave with him, when he will show him how to earn immense wealth from the book. Arriving at his village after their encounter, the Soldier discovers that not two days but twenty years have passed. He tries to console himself with the wealth obtained through the book, but can find no peace, and wanders into another kingdom. The Princess of the land is ill, and the King has promised her hand in marriage to anyone who can cure her. The Soldier determines to try. The Devil appears, playing the Soldier's violin. The Soldier challenges him to a game of cards. The Soldier loses his wealth to the Devil, whose power over him is thus ended. When the Devil collapses, the Soldier reclaims his violin, and plays the Princess back to health. She dances a tango, a waltz and a ragtime. The Devil reappears, the Soldier fiddles him into contortions, and the Soldier and the Princess drag his body into the wings. The Devil swears vengeance. Some years after his marriage, the Soldier wants to visit his village. The Narrator counsels him not to seek the old, lost happiness of his youth now that he has found married happiness in a new home with the Princess. Refusing the advice, the Soldier sets out. When he crosses the frontier, however, he again falls under the mastery of the Devil, who takes his violin and leads him away, powerless to resist.

The Soldier's Tale signaled an important change in Stravinsky's musical style, away from the orchestral opulence of the early ballets toward a more economical, neo-Classical, international manner of expression. He later explained,

My choice of instruments was influenced by a very important event in my life at that time, the discovery of American jazz.... The *Histoire* ensemble resembles the jazz band in that each instrumental category—strings, woodwinds, brass, percussion—is represented by both bass and treble components. The instruments themselves are jazz legitimates, too, except the bassoon, which is my substitution for the saxophone.... The percussion part must also be considered as a manifestation of my enthusiasm for jazz. I purchased the instruments from a music shop in Lausanne, learning to play them myself as I composed. To bang a gong, bash a cymbal, clout a woodblock (or a critic) has always given me the keenest satisfaction.... My knowledge of jazz was derived exclusively from copies of sheet music [brought back from America by the conductor Ernest Ansermet]. As I had never actually heard any of the music performed, I borrowed its rhythmic style not as played, but as written. I *could* imagine jazz sound, however, or so I liked to think. Jazz meant, in any case, a wholly new sound in my music, and *Histoire* marks my final break with the Russian orchestral school in which I had been fostered.

The most obvious evidence of the influence of jazz and modern dance styles on the work are the "Tango" and "Ragtime" danced by the Princess. (Stravinsky so liked the rag idiom that he wrote an independent *Ragtime for Eleven Instruments* as soon as he had finished the score for *Histoire*.) Concerning the dramatic use of his instrumental ensemble, Stravinsky noted, "If every good piece of music is marked by its own characteristic sound, then the characteristic sounds of *Histoire* are the scrape of the violin and the punctuation of the drums. The violin is the Soldier's soul and the drums are the *diablerie*."

Program note © Dr. Richard E. Rodda.

Lynne Aspnes, DMA, maintains an active schedule as performer. With the Plymouth Music Series of Minnesota, she has recorded on the CRI, ProArte, RCA Red Seal and Virgin Classics labels. With organist John Walker and the choir of Riverside Church in New York City, Ms. Aspnes has recorded for the Pro Organo label. She has also made recordings for NPR and PBS. Active in the American Harp Society, she was a director of its Concert Artist Program, has served on its Executive Committee and Board of Directors, was National Conference Chairman three times, and is a frequent contributor to *The American Harp Journal*. She studied at the University of Minnesota, the San Francisco Conservatory of Music, and the Manhattan School of Music, and currently serves as Associate Dean (for academic affairs) at the University of Michigan School of Music.

This afternoon's concert marks Lynne Aspnes' fourth appearance under UMS auspices.

Richard Beene, MMus, is active as an orchestral player, soloist, chamber musician, and educator. He performs as principal bassoonist with the Toledo Symphony Orchestra, where he has also appeared numerous times as a soloist. He toured Europe in 1991 as solo bassoonist with the American Sinfonietta and toured Japan the following year as a featured soloist with the Colorado Music Festival. In 1994 he performed as a soloist at the Festival de Musique de St. Barthelemy in the French West Indies. Chamber music and recital engagements have taken him to New York's Merkin Concert Hall and the Library of Congress in Washington, DC., as well as Germany, Switzerland, Italy, and Austria. He has been a featured recitalist at the annual convention of the International Double Reed Society. Summer festival engagements have included the Sunflower Music Festival in Kansas, the Basically Bach Festival in Anchorage, the Colorado Music Festival, the Arkansas Music Festival, Pennsylvania's Allegheny Music Festival, Washington's Centram Chamber Music Festival, and the Bellingham Festival of Music. He holds degrees from the University of Wisconsin and Baylor University and has served previously on the faculties of Michigan State University and Wichita State University.

This afternoon's concert marks Richard Beene's tenth appearance under UMS auspices.

Erling Blöndal-Bengtsson came to Michigan following a distinguished teaching and performing career in Europe. He began cello studies at age three with his father in Copenhagen and subsequently became a student of Gregor Piatigorsky at the Curtis Institute of Music, where he joined the faculty immediately upon graduation. He later returned to his native Denmark as professor at the Royal Danish Conservatory of Music, serving for thirty-seven years. Mr. Bengtsson made his first concert appearance at age four and debuted as orchestral soloist at ten years of age. Since then he has enjoyed a busy schedule as recitalist and soloist with ensembles including the Royal Philharmonic, the BBC, English Chamber Orchestra, Detroit Symphony Orchestra, Gulbenkian Orchestra (Lisbon) and Czech Philharmonic, and the orchestras of Baden-Baden, Brussels, Cologne, and Copenhagen. He has made more than fifty recordings, including highly praised performances of the complete Bach *Cello Suites*, and the Beethoven and Brahms *Sonatas*. In 1998, his recording of the Kodály solo *Sonata* was chosen by the *Guinness Classical 1000* as among the top thousand recordings of all time. In 1993, in recognition of his universal contributions to the art and teaching of cello playing, he was awarded the title of *Chevalier du Violoncelle* by the Eva Janzer Memorial Cello Center of the School of Music of Indiana University.

This afternoon's concert marks Erling Blöndal-Bengtsson's eleventh appearance under UMS auspices.

William Campbell, MMus, joined the U-M faculty in the fall of 2000 after serving on the faculties at Ohio State University and the University of Kansas. While at Ohio State University, Professor Campbell was awarded the "Outstanding Professor Award" by the Sphinx Mortar Board. Prior to his positions as Trumpet Professor, Mr. Campbell performed for seven years as principal trumpet with the Orchestra del Maggio Musicale Fiorentino in Florence Italy, conducted by Zubin Mehta. In addition to the orchestra in Florence, he performed as principal trumpet with the Chicago Symphony Orchestra, the St. Louis Symphony Orchestra, the Columbus Symphony Orchestra and the Rochester Philharmonic Orchestra. Mr. Campbell has performed with such conductors as George

Solti, Ricardo Chailly, Charles Dutoit, Christopher Hogwood, Leonard Slatkin, and Carlo Maria Giulini. He holds Bachelor's and Master's degrees and a performer's certificate in trumpet from the Eastman School of Music, where he was a soloist with the Eastman Wind Ensemble, conducted by Donald Hunsburger. Professor Campbell has recently been honored by the Selmer Corporation by being named a Bach Artist.

This afternoon's concert marks William Campbell's second appearance under UMS auspices.

Deborah Chodacki, MMus, joined the U-M faculty in 1993. She holds degrees from the Eastman School of Music and Northwestern University. Her clarinet studies were with Stanley Hasty and Robert Marcellus. Ms. Chodacki has performed in chamber music festivals, in orchestras, and as soloist with orchestras in the US and Western Europe, including the North Carolina and Grand Rapids Symphonies, Colorado Philharmonic, American Chamber Symphony, Traverse Symphony Orchestra, Skaneateles and Spoleto Festivals, and Monterey Summer Music. Prior to her appointment at the University of Michigan, she taught at the Interlochen Arts Academy, and from 1979 to 1989 she was on the faculty of the East Carolina University School of Music.

This afternoon's concert marks Deborah Chodacki's eighth appearance under UMS auspices.

Diana Gannett joined the School of Music faculty in fall 2001 as a Professor of Music in the Strings Department, specializing in string bass. She has spent most of her professional life on the east coast as teacher and performer. As a chamber musician she has performed with the artists of the Guarneri, Emerson, Laurentian and Stanford Quartets and the Borodin Trio, as well as with the Iowa Center for New Music, American Chamber Players, New Band, and the Oberlin Dance Collective. Previous appointments include the faculties of Yale University School of Music and Hartt School of Music in Connecticut, Oberlin College Conservatory in Ohio, University of Iowa School of Music and the University of South Florida. Professor Gannett is Past President of the International Society of Bassists and hosted the 1999 convention at the University of Iowa.

This afternoon's concert marks Diana Gannett's second appearance under UMS auspices.

David Jackson, MMus, is a soloist, chamber, and orchestral musician who has performed with the Chicago Symphony, Dallas Symphony, Detroit Symphony, Fort Worth Symphony, New World Symphony, Cabrillo Music Festival Orchestra and the Spoleto, Italy Festival Orchestra. He is an advocate of new music and has commissioned and performed the premières of eight works for trombone. His chamber music experience includes performances with the Canadian Brass, American Brass Quintet, Nexus Percussion Ensemble and the Galliard Brass Ensemble. His summers are spent teaching and performing at the Hot Springs Music Festival and the Interlochen Arts Camp All-State Division. He has served on the faculties of Baylor University, Eastern Michigan University and University of Toledo. Mr. Jackson received his Bachelor's and Master's degrees from the University of Michigan.

This afternoon's concert marks David Jackson's second appearance under UMS auspices.

Paul Kantor is the Chair of the U-M School of Music String Department and has appeared as a concerto soloist with a dozen symphony orchestras; has served as concertmaster of several orchestral ensembles including the New Haven Symphony, Aspen Chamber Symphony, Lausanne Chamber Orchestra, and Great Lakes Festival Orchestra; and has been guest concertmaster of the New Japan Philharmonic and Toledo Symphony Orchestra. He has been especially active as a chamber musician with such groups as the New York String Quartet, the Berkshire Chamber Players, the Lenox Quartet and the National Musical Arts Chamber Ensemble. His performances of the music of Bartók, Pärt, and Zwilich may be heard on the CRI, Delos, and Mark Records labels. Mr. Kantor held concurrent appointments at Yale University (1981-88), the New England Conservatory (1984-88) and Juilliard (1985-88). Since 1980 he has spent summers as a member of the artist-faculty at Aspen, where he was concertmaster of both the Chamber Symphony and the Festival Orchestra. Mr. Kantor attended The Juilliard School, where he earned both Bachelor and Master of Music degrees and studied during the summers at both Aspen and Meadowmount. His principal teachers are Margaret Graves, Dorothy DeLay and Robert Mann.

This afternoon's concert marks Paul Kantor's twelfth appearance under UMS auspices.

Maintaining a wide and varied career as concerto soloist, recitalist and chamber musician, **Amy Porter** has amassed an array of awards and was appointed Associate Professor of Flute at the University of Michigan in 1999 after eight years as Associate Principal Flute in the Atlanta Symphony Orchestra. In April 2001, Ms. Porter won the Deuxième Prix at the Paris/Ville d'Avray International Flute Competition. She was also awarded the "Special Prize" for best performance of the commissioned work required at the competition. Honors also include "First Prize" at the 1990 National Flute Association Competition and at the Ima Hogg Competition, which led to an appearance as guest soloist with the Houston Symphony. Ms. Porter has toured Japan and Southeast Asia as concerto soloist with the New York Symphonic Ensemble, along with performances at the Kennedy Center and Yale University. She made her New York debut in 1987 appearing in recital at Weill Hall at Carnegie Hall. She has also been featured on the cover of *Flute Talk* magazine and highlighted on PBS' *Live from Lincoln Center, Juilliard at Eighty*. Ms. Porter can be heard on the CBS Masterworks recording of *Bach on Wood* and the Atlanta Chamber Player's ACA Digital Recordings, *Conversations* and *Soiree Sweets*.

This afternoon's concert marks Amy Porter's fourth appearance under UMS auspices.

Stephen Shipps, MMus, studied violin with Josef Gingold at Indiana University. He is a member of the Meadowmount Trio and a past member of the Fine Arts Quartet, and Amadeus Trio. Mr. Shipps has appeared as soloist with the symphony orchestras of Indianapolis, Dallas, Omaha, Seattle and Ann Arbor, as well as the Piedmont Chamber Orchestra and the Madiera Bach Festival. He has been a member of the Cleveland Orchestra, associate concertmaster of the Dallas Symphony and concertmaster of the Dallas Opera, concertmaster and associate conductor of the Omaha Symphony and the Nebraska Sinfonia, and guest concertmaster for the Seattle and Toledo symphony orchestras. Mr. Shipps has recorded for American Gramophone, Bay Cities, NPR, RIAS Berlin, Hessische Rundfunk of Frankfurt, Melodiya/Russian Disc and Moscow Radio. His work on the Mannheim Steamroller Christmas albums has yielded a dozen gold and two platinum

records. He has adjudicated major national and international competitions for almost two decades and is director of the American String Teachers Association National Solo Competition. Prior to joining the faculty in 1989 he served on the faculties of Indiana University, the North Carolina School of the Arts, and the Banff Centre in Canada.

This afternoon's concert marks Stephen Shipps' twelfth appearance under UMS auspices.

Michael Udow, DMA, has been the principal percussionist with the Santa Fe Opera since 1968 and a Michigan faculty member since 1982. He is a member of the Summit Brass and tours with the dance/percussion duo Equilibrium. Mr. Udow performs with marimba virtuoso Keiko Abe in diverse chamber music settings in both Japan and the US. As a solo percussionist, he performed the roles of the Drummer/Madman in the American premiere of Hans Werner Henze's *We Come to the River* for the Santa Fe Opera as well as the gypsy soloist in Santa Fe's production of *Countess Maritza*. Mr. Udow was soloist with the Buffalo Philharmonic in the world premiere of David Felder's *Between for Solo Percussion and Orchestra*. He has performed as a soloist at Paris's Dragon Center, Amsterdam's Stedliejk Museum, Tokyo's Interlink Festival, Düsseldorf's Rhine Music Festival, Salzburg's Aspekte Festival, England's Dartington Dance Festival, and Tübingen's International Percussion Days. Mr. Udow has received grants from the Michigan Arts Alliance and the Michigan Council for the Arts. As performer and composer, Mr. Udow can be heard on the Columbia, Columbia/Denon, Forte Music, Advance, Opus One, CRI, Orion, New World, EQ and Einstein labels. Under his guidance, the University of Michigan Percussion Ensemble has performed at Lincoln Center and Merkin Hall; Tokyo's Seimei Hall with Pro Musica Nipponia; the National Concert Hall of Taiwan for the inaugural Taiwan International Percussion Festival; a three-week tour of Japan with Keiko Abe; and the Toyama Japan Festival.

This afternoon's concert marks Michael Udow's fourth appearance under UMS auspices.