

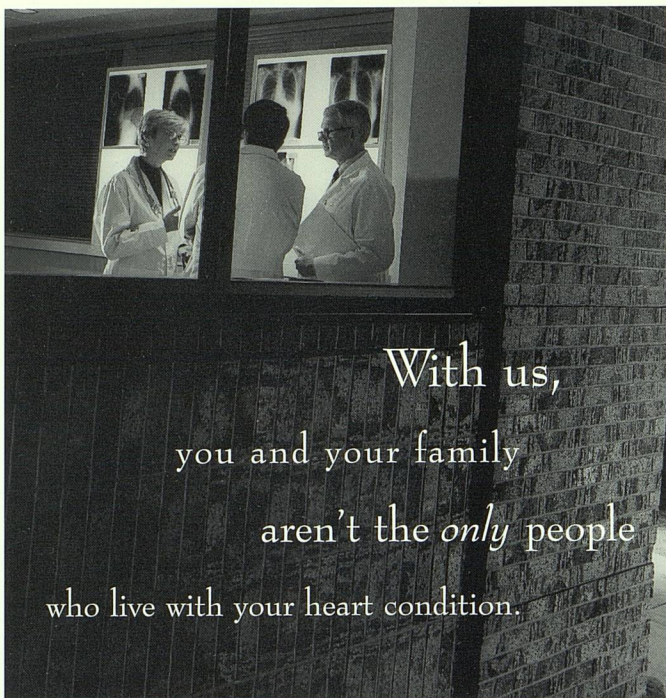
UNIVERSITY  
MUSICAL SOCIETY

ums

WINTER 2002 SEASON



University Musical Society of the University of Michigan, Ann Arbor



With us,  
you and your family  
aren't the *only* people  
who live with your heart condition.

**You have your own dedicated medical team** at the Michigan Heart & Vascular Institute of Saint Joseph Mercy Health System. Hand-picked physicians from a group



of 40 top heart and vascular specialists. All communicating. All sharing their knowledge. To benefit you with the most effective ideas in diagnosis, treatment, rehabilitation and prevention. Living with a heart condition needn't be a lonely experience. If you have the right people on your side. Talk to your primary care physician. And ask about Michigan Heart & Vascular Institute. Or call the Saint Joseph Mercy Healthline at 1-800-231-2211 for a physician referral.

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INSTITUTE

AFFILIATED WITH  
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734-712-8000

#### **Saline**

Saline Community Hospital  
734-712-8000

#### **Canton**

734-398-7515

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517-545-6909

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734-712-8000

#### **Plymouth**

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St. Mary Hospital  
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#### **Adrian**

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**Tecumseh**  
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Vascular Institute at  
St. Joseph Mercy Hospital  
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#### **Adrian**

517-263-0711

#### **Tecumseh**

517-423-5560

#### **Howell**

McPherson Hospital  
734-434-4200

### *Cardiovascular & Thoracic Surgery*

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Michigan Heart &  
Vascular Institute at  
St. Joseph Mercy Hospital  
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# university musical society

University of Michigan • Ann Arbor

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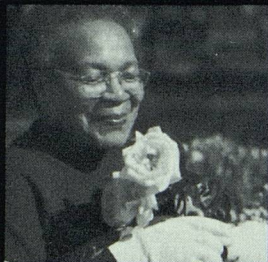
G L A C I E R H I L L S



# Retirement Living by Choice

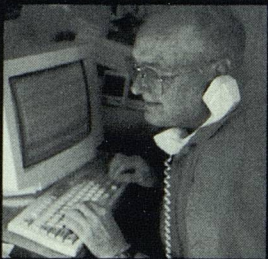
## A Choice Of Neighborhoods

On Glacier Hills' beautiful 34-acre campus, you'll find many neighborhoods. The Meadows, now under construction, will feature elegant villas and spacious apartment homes for active, independent seniors. The Manor offers independent living with catered services. And for those who need assisted living, there are beautiful apartments with personal care services in a specially designed program.



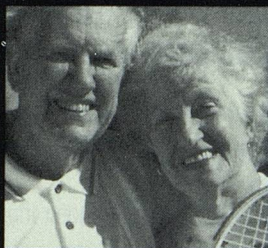
## A Choice Of Amenities And Programs

Several dining rooms, library, computer lab, gift shop, scenic walking trails, deliveries from local merchants, around-the-town shuttle service... nothing is overlooked in the way of amenities. There are also activities in everything from fitness and bridge to creative writing and the Internet. Plus a year-round schedule of day trips, music, movies, lectures, and other social and cultural events.



## A Choice Of Services

Glacier Hills is the only retirement community in the Ann Arbor area to offer a complete continuum of care. That means our residents have access to whatever assistance they need whenever they need it — from routine housekeeping to round-the-clock nursing care.



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for more details  
and find out why  
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preferred choice in  
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# UMS leadership

## LETTER FROM THE CHAIR

**I**t is a pleasure to welcome you to this performance on the UMS 2001/2002 Season. With world-renowned performers, new community partnerships, and ever-expanding educational activities, our 123rd season continues our

commitment to artistic and educational excellence and our dedication to our audiences and extended community.



We are delighted that you are here to share in the excitement of the live performing arts.

As we enjoy this performance, we want to recognize and thank the many generous supporters who help make this extraordinary season possible. As you know, the price of your ticket does not cover our costs of presenting this performance. To bridge the gap, we must

rely on the generosity of our many individual, corporate, governmental and foundation donors. In supporting UMS, they have publicly recognized the importance of the arts in our community and helped create new educational opportunities for students and adults of all ages and backgrounds.

So, as you read through the program book and take pleasure in this performance, please join me in thanking our many generous contributors. They are playing an important role in the artistic life of our community, and we are truly grateful for their support.

Sincerely,

A handwritten signature in cursive script that reads "Beverley Geltner".

Beverley Geltner

*Chair, UMS Board of Directors*

## CORPORATE LEADERS / FOUNDATIONS

**Douglass R. Fox**

*President, Ann Arbor Automotive*

“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by the University Musical Society.”

**Ted R. Gambill**

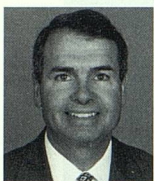
*President & COO, Automobile Club of Michigan*

“Cultural enrichment in the community plays a large factor in attracting and retaining a diverse and high-quality workforce. As part of that workforce since 1916, providing a wide range of travel, insurance, recreational and financial services for its 1.7 million members, AAA Michigan salutes the University Musical Society for its long history of service to the community.”

**William Broucek**

*President and CEO, Bank of Ann Arbor*

“As Ann Arbor’s community bank, we are pleased to be a supporter of the cultural enrichment that the University Musical Society brings to our community.”

**Jorge A. Solis**

*Senior Vice President, Bank One, Michigan*

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

**Habte Dadi**

*Manager, Blue Nile Restaurant*

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




**Greg Josefowicz**

*President and CEO, Borders Group, Inc.*

“Borders shares with our customers and employees a deep appreciation for artistic expression in all its diverse forms. As a supporter of the University Musical Society, Borders is pleased to be a part of strengthening our community’s commitment to the arts.”


**Carl A. Brauer, Jr.**

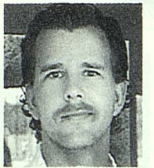
*Owner, Brauer Investments*

“Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community.”


**Len Niehoff**

*Shareholder, Butzel Long*

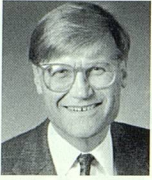
“UMS has achieved an international reputation for excellence in presentation, education, and most recently creation and commissioning. Butzel Long is honored to support UMS, its distinctive and diverse mission, and its important work.”


**David G. Loesel**

*President, T.M.L. Ventures, Inc.*

“Café Marie’s support of the University Musical Society Youth Program is an honor and a privilege. Together we will enrich and empower our community’s youth to carry forward into future generations this fine tradition of artistic talents.”





### Clayton Wilhite

*Managing Partner, CFI Group, Inc.*

“As you settle in for this performance, think for a moment how you anticipate a UMS event. Think also about what your ticket and, hopefully, additional donations brings you and, through UMS initiatives, thousands of others. Think what UMS contributes every day to Ann Arbor, U of M, our state and nation. We at CFI do, and that’s why we join you so enthusiastically in helping ensure its permanence in our community.”

**CFI** CLAES FORNELL  
**Group** INTERNATIONAL



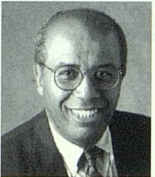
### Eugene Miller

*Chairman and CEO, Comerica Incorporated*

“Bravo to the University Musical Society! Their contributions are vital to the arts community. Comerica applauds their tradition of excellence, and their commitment to the presentation of arts and promotion of arts education.”



We listen. We understand. We make it work.™



### S. Martin Taylor

*Sr. Vice President, Corporate & Public Affairs and President, DTE Energy Foundation*

“The DTE Energy Foundation is proud to sponsor the University Musical Society because we share a mission of enhancing southeastern Michigan’s reputation as a great place to live and work. To this end, UMS brings the joy of the performing arts into the lives of community residents, provides an important part of Ann Arbor’s uplifting cultural identity and offers our young people tremendous educational opportunities.”

**DTE Energy  
Foundation**



### Edward Surovell

*President, Edward Surovell Realtors*

“It is an honor for Edward Surovell Realtors to be able to support an institution as distinguished as the University Musical Society. For over a century it has been a national leader in arts presentation, and we encourage others to contribute to UMS’ future.”

**EDWARD  
SUROVELL  
REALTORS**





### **Leo Legatski**

*President, Elastizell Corporation of America*

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



### **John M. Rintamaki**

*Group Vice President, Chief of Staff,  
Ford Motor Company*

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



### **William S. Hann**

*President, KeyBank*

“Music is Key to keeping our society vibrant, and Key is proud to support the cultural institution rated number one by Key clients.”



### **Ronald Weiser**

*Chairman and CEO, McKinley Associates, Inc.*

“The arts make our community a vibrant place to live and work. No one contributes more to that than UMS, with its innovative cultural offerings and education for all ages. McKinley is proud to play a ‘supporting role’ in these time-honored efforts.”



### **Michael Korybalski**

*Chairman and CEO, Mechanical Dynamics.*

“Just as Mechanical Dynamics has been a pioneer in the high-tech software industry, the University Musical Society has been a pioneer in bringing the best of the performing arts to audiences for more than 100 years. Our association over the years has been mutually beneficial, as our organizations actively work to enrich the local community. UMS is a world-class entity, and Mechanical Dynamics is proud and pleased to be a sponsor of the 2001/2002 season.”



### **Erik H. Serr**

*Principal, Miller, Canfield, Paddock and Stone, P.L.C.*

“Miller, Canfield, Paddock and Stone is particularly pleased to support the University Musical Society and the wonderful cultural events it brings to our community.”



### **Robert J. Malek**

*Community President, National City Bank*

“A commitment to quality is the main reason we are a proud supporter of the University Musical Society’s efforts to bring the finest artists and special events to our community.”

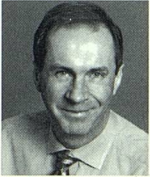


### **Michael Staebler**

*Partner, Pepper Hamilton LLP*

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





### David Canter

*Senior Vice President, Pfizer, Inc.*

“The science of discovering new medicines is a lot like the art of music: To make it all come together, you need a diverse collection of very brilliant people. What you really want are people with world-class talent—and to get those people, you have to offer them a special place to live and work. The Musical Society is one of the things that makes Ann Arbor quite special. In fact, if one were making a list of the things that define the quality of life here, UMS would be at or near the very top. Pfizer is honored to be among UMS’ patrons.”

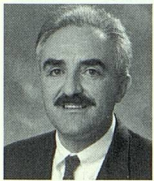


### Kathleen G. Charla

*Consultant, Russian Matters*

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

**Russian  
Matters**

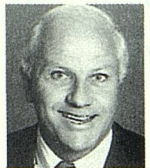


### Joseph Sesi

*President, Sesi Lincoln Mercury Volvo Mazda*

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

**Sesi**  
Lincoln Mercury  
Volvo Mazda



### Thomas B. McMullen

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

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

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**Susan Skerker**

*Senior Vice President, Business Strategy and Corporate Relations, Visteon Corporation*

“Visteon Corporation is pleased to support the University Musical Society’s mission of bringing the performing arts to Ann Arbor. The arts are a vital part of any community’s growth and culture. They have inspired nations and individuals to excel and have brought peace, joy and understanding to many people. We applaud UMS for its unwavering commitment to the presentation of the arts.”


**Cruse W. Moss**

*Chairman and CEO, Walid Inc.*

“At WALID, Inc., we believe it is through the transcendent language of the arts that we are able to cross borders and boundaries to achieve a meaningful understanding of one another. As an innovator and developer of internationalized domain name technology, WALID applauds the University Musical Society for bringing the world to Ann Arbor.”


**Dr. James R. Irwin**

*Chairman and CEO, Wolverine Technical Staffing, Inc.*

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



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as in the arts,  
performance  
is everything.*

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*UMS gratefully acknowledges the support of the following foundations and government agencies.*

\$100,000 and above

**Doris Duke Charitable  
Foundation/JazzNet**

**The Ford Foundation**

**Michigan Council for Arts and  
Cultural Affairs**

**State of Michigan Arts, Cultural  
and Quality of Life Grant  
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**Wallace-Reader's Digest Funds**

\$50,000 - 99,999

**Community Foundation for  
Southeastern Michigan  
The Power Foundation**

\$10,000 - 49,999

**Ann Arbor Area Community Foundation  
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**Association of Performing Arts**

**Presenters/Arts Partners**

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**Michigan Humanities Council**

**Mid-America Arts Alliance**

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**New England Foundation for the Arts**

**Raymond C. Smith Foundation Fund**

**The Shiffman Foundation (Richard**

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**Commonwealth of Pennsylvania Council  
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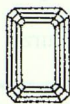
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Keisha Ferguson  
Doreen Fryling  
Yulonda Gill-Morgan  
Brenda Gluth  
Louise Gruppen  
Vickey Holley Foster

Linda Jones  
Deborah Katz  
Deb Kirkland  
Rosalie Koenig  
Sue Kohfeldt  
David Leach  
Rebecca Logie  
Dan Long  
Laura Machida  
Ed Manning  
Kim Mobley

Ken Monash  
Eunice Moore  
Denise Murray  
Michelle Peet  
Rossi Ray-Taylor  
Gayle Richardson  
Victoria Scott Rondeau  
Katy Ryan  
Nancy Schewe  
Karen Schulte  
Derek Shelton

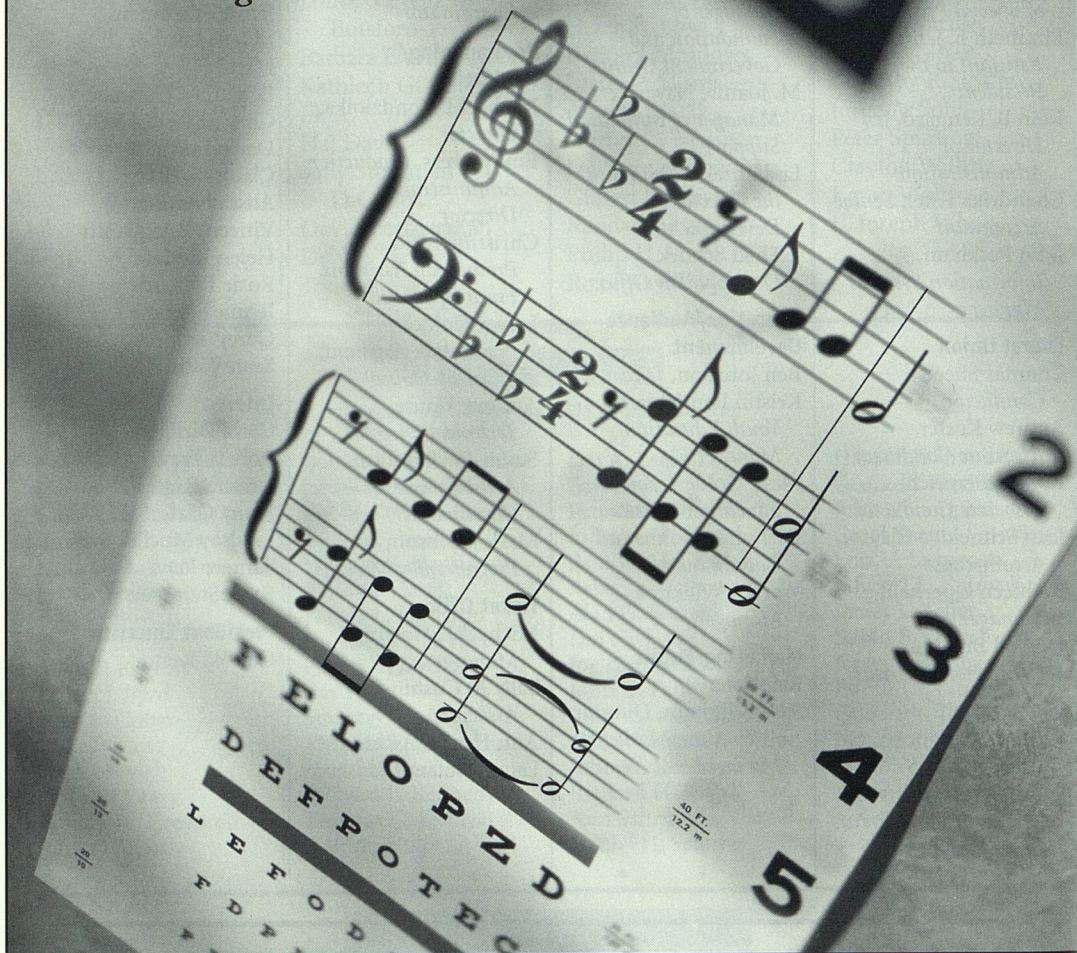
Joan Singer  
Sue Sinta  
Grace Sweeney  
Sandy Trosien  
Melinda Trout  
Sally Vandeven  
Barbara Wallgren  
Jeanne Weinch

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# UMS services

## GENERAL INFORMATION

### Barrier-Free Entrances

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

### Listening Systems

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

### Lost and Found

For items lost at Hill Auditorium, Power Center, and Mendelssohn Theatre please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church and the Michigan Theater, please call the UMS Production Office at 734.764.8348.

### Parking

Parking is available in the Tally Hall, Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. Parking is

complimentary for UMS members at the Principal level and above. Reserved parking is available for UMS members at the Leader level and above.

UMS offers valet parking service for all performances in the Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a \$10 fee for this service. UMS members at the Leader level and above are invited to use this service at no charge.

### Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

### Smoking Areas

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

In an effort to help reduce distracting noises and enhance the theater-going experience, Adams, a Warner-Lambert Consumer Group and division of Pfizer, is providing complimentary Halls® Mentho Lyptus® cough suppressant tablets to patrons attending UMS performances throughout our 2002 Winter Season.

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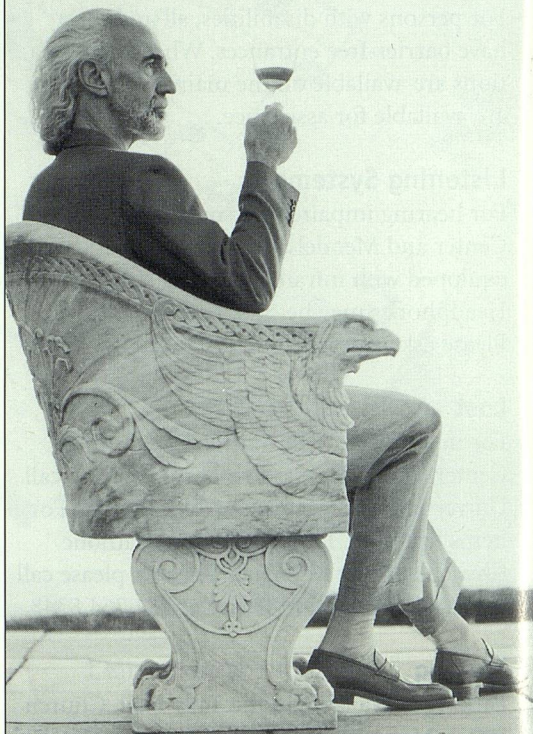
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## TICKETS

**In Person**

The UMS Ticket Office and the University Productions Ticket Office have merged! Patrons will be able to purchase tickets for UMS events and School of Music events with just one phone call.

As a result of this transition, the walk-up window will be conveniently located at the **League Ticket Office**, on the north end of the Michigan League building at 911 North University Avenue. The Ticket Office phone number and mailing address will remain the same.

Mon-Fri: 10am-6pm

Sat: 10am-1pm

By Phone **734.764.2538**

Outside the 734 area code, call toll-free **800.221.1229**

By Fax **734.647.1171**

By Internet **www.ums.org**

By Mail

**UMS Ticket Office**  
**Burton Memorial Tower**  
**881 North University Avenue**  
**Ann Arbor, MI 48109-1011**

Performance hall ticket offices open 90 minutes prior to each performance.

**Returns**

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

## GROUP TICKETS

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

Last season over 10,000 people came to UMS events as part of a group, and they saved over \$51,000 on some of the most popular events around! Many groups who booked their tickets early found themselves in the enviable position of having the only available tickets to sold out events including exclusive performances of the Royal Shakespeare Company, Itzhak Perlman, Nina Simone, and Ravi and Anoushka Shankar.

This season UMS is offering a wide variety of events to please even the most discriminating tastes, many at a fraction of the regular price. Imagine yourself surrounded by ten or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling the UMS Group Sales hotline at 734.763.3100.

## GIFT CERTIFICATES

Looking for that perfect meaningful gift that speaks volumes about your taste? Tired of giving flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for any of more than eighty events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.





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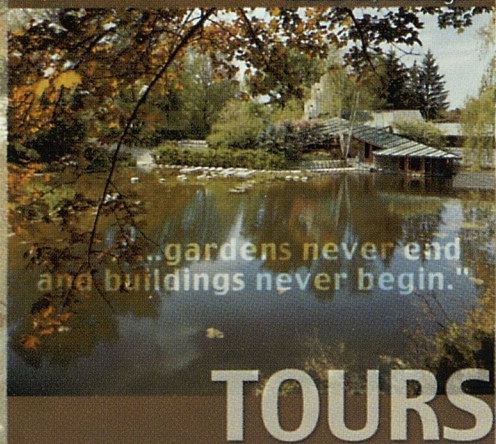
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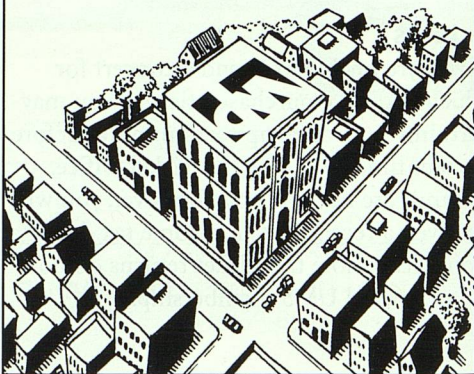


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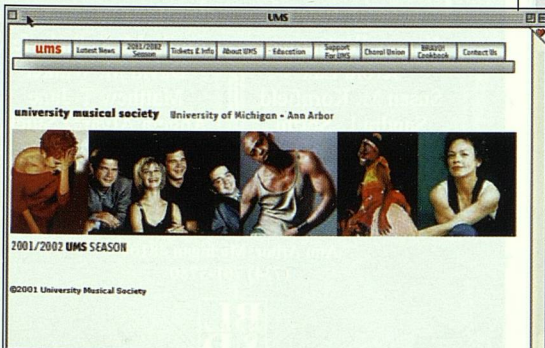
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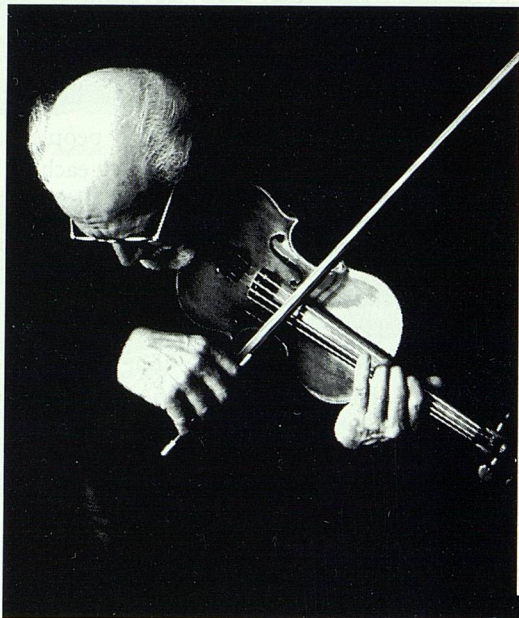
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Join the thousands of savvy people who log onto [www.ums.org](http://www.ums.org) each month!

Why should *you* log onto [www.ums.org](http://www.ums.org)?

- **Tickets** Forget about waiting in long ticket lines—order your tickets to UMS performances online! And now you'll know your specific seat location before you buy online.
- **CyberSavers** Special weekly discounts appearing every Tuesday, only available by ordering over the Web.
- **Information** Wondering about UMS' history, event logistics, or volunteer opportunities? Find all this and more.
- **Program Notes and Artist Bios** Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the hall!
- **Sound Clips** Listen to recordings from UMS performers online before the concert.
- **BRAVO! Cookbook** Order your UMS hardcover coffee-table cookbook featuring more than 250 recipes from UMS artists, alumni and friends, as well as historic photos from the UMS archives.
- **Education Events** Up-to-date information detailing educational opportunities surrounding each UMS performance.
- **Development Events** Current information on UMS Special Events and activities outside of the concert hall. Find details on how to support UMS and the arts online!
- **Choral Union** Audition information and performance schedules for the UMS Choral Union.





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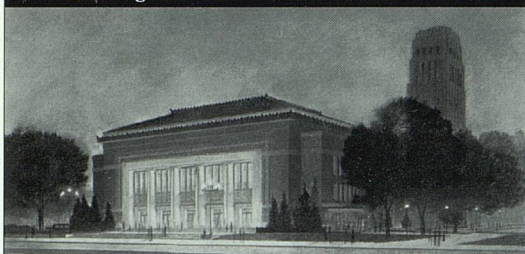
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# UMSannals

## UMS HISTORY

**T**hrough an uncompromising commitment to Presentation, Education, and the Creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 122 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally-recognized performing arts presenters. Indeed, *Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

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

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

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theatre. Through educational endeavors, commissioning of new works, youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts approximately eighty performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that gathers in Hill and Rackham Auditoria, Power Center for the Performing Arts, Lydia Mendelssohn Theatre, Michigan Theater, St. Francis of Assisi Catholic Church, and the EMU Convocation Center.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

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## UMS CHORAL UNION

**T**hroughout its 122-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Eight years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadow Brook for subscription performances of Stravinsky's *Symphony of Psalms*, Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms' *Ein deutsches Requiem*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

The current season includes performances of *Messiah*, Ives' *Symphony No. 4* with Michael Tilson Thomas and the San Francisco Symphony and Brahms' *Ein deutsches Requiem* with Thomas Sheets conducting the Ann Arbor Symphony Orchestra, all in Hill Auditorium. To conclude its 123rd season, the Choral Union will join the Detroit Symphony Orchestra and Neeme Järvi in three performances of Beethoven's *Missa Solemnis*.

In 1995, the Choral Union began accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem* and other masterworks to its repertoire. During the 1996/97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8* (*Symphony of a Thousand*).

The Choral Union is a talent pool capable of performing choral music of every genre. In addition to choral masterworks, the Choral Union has given acclaimed presentations of Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra, and other musical theatre favorites with Erich Kunzel and the DSO at Meadow Brook. The 72-voice Concert Choir drawn from the full chorus has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, the Mozart *Requiem* and other works. Recent programs by the Choral Union's 36-voice Chamber Chorale include "Creativity in Later Life," a program of late works by nine composers of all historical periods, a joint appearance with the Gabrieli Consort and Players and a performance of Bach's *Magnificat*.

In the 1999/2000 season, the Choral Union performed in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra. Other programs included Mahler's *Symphony No. 3* with the Ann Arbor Symphony Orchestra and Scriabin's *Symphony No. 5* with the Russian National Orchestra.

During the past season, the UMS Choral Union appeared in two series with the Detroit Symphony Orchestra. The season culminated in a performance of Berlioz' *Requiem* with the Greater Lansing Symphony Orchestra, along with tenor Stanford Olsen and members of the U-M School of Music Symphony Band in Hill Auditorium, conducted by Thomas Sheets.

Participation in the Choral Union remains open to all by audition. Composed of singers from Michigan, Ohio and Canada, members of the Choral Union share one common passion—a love of the choral art. For more information about the UMS Choral Union, e-mail [choralunion@umich.edu](mailto:choralunion@umich.edu) or call 734.763.8997.

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### Hill Auditorium

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

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

This season marks the last UMS Choral Union Series in Hill Auditorium before it closes for renovations in May 2002. Hill Auditorium will reopen during the 2003/2004 season, UMS' 125th season.

### Rackham Auditorium

**D**uring the 2001/2002 season, Rackham Auditorium will be closed due to extensive renovations. The Auditorium is scheduled to reopen in Fall 2002.

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University

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

### Power Center for the Performing Arts

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

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

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

No seat in the Power Center is more than seventy-two feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

### St. Francis of Assisi Catholic Church

In 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started in 1950 to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual “mechanical action” organ with thirty-four stops and forty-five ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

### Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival’s Cabaret Ball. Now, with UMS’ programmatic initiative to present song in recital, the superlative Mendelssohn Theatre has become a recent venue addition to UMS’ roster and the home of the Song Recital series.

Due to the closing of Rackham Auditorium, Lydia Mendelssohn Theatre has been chosen as the venue of choice for five chamber music performances comprising part of UMS’ 39th Annual Chamber Arts Series.

### Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ. At its opening the theater was acclaimed as the best of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation. With broad community support, the Foundation has raised over \$8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

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

### Burton Memorial Tower

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

UMS Administrative offices have returned to our familiar home at Burton Memorial Tower in August 2001, following a year of significant renovations to the University landmark.

This past summer also marked the exciting merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this new partnership, the UMS walk-up ticket window will be conveniently located at the **League Ticket Office**, across Ingalls Mall from Burton Tower, on the north end of the Michigan League building at 911 North University Avenue. The UMS Ticket Office phone number and mailing address will remain the same.

# University Musical Society

of the University of Michigan

2002 Winter Season

## Event Program Book

Monday, January 21 through Sunday, January 27, 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.

### **A Tribute to Gospel Legend Mattie Moss Clark** 5

Monday, January 21, 8:00pm  
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### **Charlie Haden's Quartet West with Strings** 23

Friday, January 25, 8:00pm  
Lydia Mendelssohn Theatre

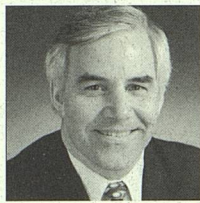
### **Da Camera of Houston** 27

#### **Marcel Proust's Paris**

Saturday, January 26, 8:00pm  
Lydia Mendelssohn Theatre

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Sunday, January 27, 3:00pm  
Hill Auditorium



*Dear UMS Patrons,*

Thank you for coming to this performance and for supporting UMS. We're glad you're here.

Organizations like UMS could not survive without its volunteers. One of the most dedicated and hardest working volunteer groups is our Board of Directors. At its annual meeting in late November, the Board elected six new members—entrepreneur **Hal Davis**, U-M's LS&A Dean **Shirley Neuman**, publisher **Philip Power**, arts leader **Judy Dow Rumelhart**, real estate developer **Sally Stegeman DiCarlo**, and banker **Jorge Solis**. The Board also elected these officers: Chair **Beverly Geltner**, Vice Chair **Alice Irani**, Secretary **Prue Rosenthal**, and Treasurer **Erik Serr**. We thank all of these dedicated people for their willingness to serve UMS in these important positions. See page 14 for a complete listing of the Board.

UMS lost one of its most loyal volunteers on December 23 when **Elizabeth "Liz" Yhousse** died suddenly while vacationing in Florida. Liz served UMS in more than a dozen capacities over the past decade including Board member and Treasurer, Advisory Committee member and Chair, Chair of the 100th May Festival, Chair of the first Ford Honors Program, member of numerous committees, and—one of her favorite roles—usher for UMS youth performances. Liz and her husband Paul hosted many UMS functions in their home and on their restored train car "Babbling Brook." We will miss Liz, her captivating smile, her boundless energy, her extraordinary service, and the special warmth she extended in welcoming newcomers to the UMS family.

More than 500 volunteers serve UMS. They sing in the UMS Choral Union; usher at our regular concerts and youth concerts; serve on the Board of Directors, Senate, and Advisory Committee; work as interns; and serve in a variety of other capacities. If you would like to join the growing list of UMS volunteers, please let me know. Indeed, if there's anything you'd like to discuss about 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 [kenfish@umich.edu](mailto:kenfish@umich.edu).

Sincerely,

A handwritten signature in black ink that reads "Ken Fischer". The signature is written in a cursive, flowing style.

Kenneth C. Fischer  
*President*



# UMS Educational Events

UMS Educational Events through Saturday, February 1, 2002

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

## Da Camera of Houston *Marcel Proust's Paris*

### Study Club #2

Marcell Muller, U-M Professor Emeritus Romance Languages and Literature and local Proust expert discusses Proust's *Swann's Way* and "Within a Budding Grove" from *Remembrance of Things Past*.  
*Tuesday, January 22, 7:00 p.m.*  
*Michigan League, Vandenberg Room.*

### Piano Master Class

Masterclass with Sarah Rothenberg, Pianist and Artistic Director, Da Camera of Houston, and U-M Piano Students.  
*Thursday, January 24, 4:30-6:30 p.m.* *Cady Room, Stearns Building.*

### Meet the Artists

Post-performance discussion from the stage with Sarah Rothenberg, Pianist and Artistic Director, Da Camera of Houston.  
*Saturday, January 26.*  
*Lydia Mendelssohn Theatre.*

## Charlie Haden's Quartet West with Strings

### Lecture

"The Art of Improvisation."  
Charlie Haden will give a presentation based on material that he has developed at the California Institute for the Arts.  
*Thursday, January 24, 2:30 p.m.*  
*Recital Hall, U-M School of Music.*

### Meet the Artists

Post-performance discussion from the stage with Charlie Haden and members of Quartet West.  
*Friday, January 25.*  
*Lydia Mendelssohn Theatre.*

## UMS Performing Arts Workshop

### Arts and Technology in the Classroom

Join Deborah Katz, Music Educator and Technology Specialist, in a workshop focusing on up-to-date uses of art and technology in the classroom. This workshop will explore low cost or free software, Internet resources, simple music composition and notation software, and drawing and painting tools that support classroom organization and management. This workshop will discuss the many ways in which computer technology can bring the arts to the center of student learning.  
*Monday, January 28, 4:30-7:30 p.m.*  
*Pattengill Elementary School, Ann Arbor. (\$)*

# This Far by Faith

## A Celebration of Detroit's Gospel Music Heritage

Saturday, February 2, 8 pm

Sunday, February 3, 4 pm

Detroit Opera House

Detroit has long been recognized as the leader in Gospel music throughout the world, and this special collaboration by the team that brought *The Harlem Nutcracker* and the Alvin Ailey American Dance Theater to the Detroit Opera House promises a lively experience of the songs, songwriters and traditions that have reflected Detroit's faith and spirit for more than a century. The concert features performances by some of the biggest names in contemporary Gospel music: Vanessa Bell Armstrong, Deitrick and Damita Haddon, Evelyn and the Warriors, and Maestro Jimmy "J.D." Dowell and his 150-voice "This Far by Faith" choir. Hosted by Vickie Winans with special guest Richard Smallwood, this celebration of Detroit's Gospel heritage is sure to be one of the most talked-about events of the season. Tickets are available through UMS and the Detroit Opera House.

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

UMS  
*presents*

# A Tribute to Gospel Legend Mattie Moss Clark

DR. RUDOLPH V. HAWKINS, *Music Director*

DIANE STEINBERG-LEWIS, *Host*

(Daughter of Martha Jean "The Queen")

*with performances by*

The Clark Sisters

The Rance Allen Group

The Rudy Hawkins Singers

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## Program

Monday Evening, January 21, 2002 at 8:00

Hill Auditorium, Ann Arbor, Michigan



Mattie Moss Clark

---

Thirty-second  
Performance  
of the 123rd Season

Eighth Annual  
African American  
Stories Series

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

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

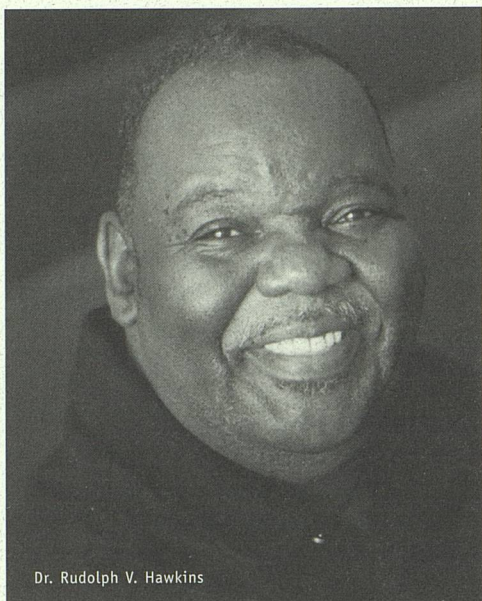
Support for this performance provided by media sponsors WEMU and *Metro Times*.

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

Special thanks to Glen Chisholm, Jeffrey Cross, Gabriel Johnson and Deborah Smith Pollard for their involvement in tonight's tribute.

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

**D**r. Rudolph V. Hawkins (Composer, Music Director) has an impressive array of musical direction, performance and composition. Dr. Hawkins was Musical Director of *Artistic Inspirations* starring Cab Calloway at the Kennedy Center for the Performing Arts, Washington DC and was Choral Director for the *Martin Luther King Celebration* featuring Bette Midler at Radio City Music Hall in New York City. Dr. Hawkins completed a three-month tour of Japan with the Phoenix Singers and has directed the only gospel version of *Jesus Christ Superstar*. He was appointed Musical Director and Chief Song Writer/Arranger for *Mamma I Want to Sing*, the longest-running off-Broadway black musical. His television appearances include "Gospel Music in America" on the *Phil Donahue Show* and the *Regis Philben Show*. A native of Detroit, Michigan, Dr. Hawkins received the "Spirit of Detroit" award from the Honorable Mayor Coleman A. Young and received a Letter of Recognition from former President Bill Clinton in 1996 for his dedication to the community.



Dr. Rudolph V. Hawkins

**T**he Rudy Hawkins Singers was founded by the University Musical Society (UMS) and The Arts League of Michigan in the Fall of 1998 to serve as an active, community-based choir for several special projects during the Ellington Centennial Year, including Donald Byrd's *The Harlem Nutcracker* and Bob Telson and Lee Breuer's *The Gospel at Colonus*. Since then, the choir has performed two seasons of *The Harlem Nutcracker* and has appeared with Alvin Ailey American Dance Theater in Detroit. The Rudy Hawkins Singers is currently comprised of fifty adult singers, all from the Detroit area. Under the musical direction of Dr. Rudolph V. Hawkins, the choir has been able to connect with both regional and national audiences through performances and a series of musically-based educational events sponsored by the University Musical Society in Ann Arbor and Detroit.

In the late Fall of 2000, the Rudy Hawkins Singers embarked on their first nation-wide tour of the US, presenting performances of *A Gospel Christmas* in cities such as St. Louis, Cleveland, Kansas City, and Buffalo, culminating in a holiday performance at Detroit's Music Hall. Recent projects include extensive residency activities with the Liz Lerman Dance Exchange, culminating in the October 2001 presentation of *Hallelujah!* under UMS auspices. The Rudy Hawkins Singers have performed regionally on the stages of the Detroit Opera House, Music Hall, and Ann Arbor's Power Center, and were seen in the national television broadcasts of America's Thanksgiving Day Parade in November of 1998 and 1999.

*Tonight's performance marks the Rudy Hawkins Singers thirty-eighth appearance under UMS auspices.*

## The Rudy Hawkins Singers

DR. RUDOLPH V. HAWKINS, *Music Director*

CORRIE L. HIX, *Choir Manager*

NATHAN BREWER, *Accompanist-Rehearsal Assistant*

Linda Adams

Gloria Black

Gail Barker

Angela Bostic

E. Dianne Bradley

Theodore Coleman

Karen Cook

Mary Crawford

Lyndon Curd

Demetrius Darling

Malcolm Davis

Mary Ann Davis

George Dickens

DeAnna Dorsey

Alice Dunbar

Tracey Durden

Donna Eaton

Virgy Edwards

Henton Ellis Jr.

Net'fa Enzinga

Sandra Feva-Dance

Valerie Ford

Silas Green

Darris Halliburgh

Jill Hamilton

Eric Harabidian

Joyce Harris

Wilma Harris

Corrie Hix

Paula Hightower

Armond Jackson

Michael Jennings

Angela Johnson

Kitisha Johnson

Norman Keys

Dennis Kitchen

Curtis Mann

Yolanda Moore

Brenda Murray

Thomas Nance

Anita Newby

Virginia Ridgeway

Rochelle Robinson

Sammie Rushing

Regina Scott

Ruth Sinclair

Stacia Slaughter

Phyllis Thaxton

Pamela Thompson

Arnold Timmons

Ester Walton

Claire McKinney Wardlaw

Reda Washington

Barbara "Angel" Williams

Linda Williams

## Tribute Band

Javon Cohen, *Drums*

Kenneth Gilmore, *Bass*

Roland Hamilton, *Piano*

James Shelton, *Keyboards*

Charles Wilson, *Organ*

## The Rance Allen Group

Rance Allen, *Vocals*

Steven Allen, *Vocals*

Thomas Allen, *Vocals*

Nick Allen, *Drums*

Chris Byrd, *Piano*

Gordon Henry, *Bass*

Terry Faison, *Guitar*

Courtney Dwight, *Hammond Organ*

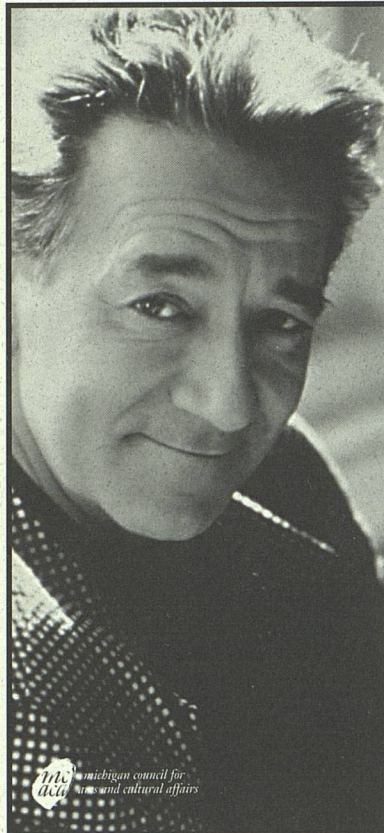
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## St. Petersburg Philharmonic Orchestra

Yuri Temirkanov conductor

Leif Ove Andsnes piano

Tuesday, March 5, 8 pm

Hill Auditorium

"There is no mistaking that the St. Petersburg remains  
the greatest in Russia" (*The Guardian*, London)

PROGRAM

Rachmaninoff Piano Concerto No. 1 in f-sharp minor  
Shostakovich Symphony No. 5 in d minor, Op. 47

Presented with generous support of Kathleen G. Charla.

Media Sponsor WGTE 91.3 FM



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the Arts and Cultural Affairs

UMS  
and  
BankOne  
present

# Orchestre de Paris

CHRISTOPH ESCHENBACH, *Music Director*

Pierre-Laurent Aimard, *Piano*

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## Program

Wednesday Evening, January 23, 2002 at 8:00  
Hill Auditorium, Ann Arbor, Michigan

*Olivier Messiaen*

### Les offrandes oubliées, méditation symphonique

*Maurice Ravel*

### Piano Concerto in G

Allegramente  
Adagio assai  
Presto

PIERRE-LAURENT AIMARD

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

*Ravel*

### La valse, poème chorégraphique

*Ravel*

### Daphnis et Chloé: Suite No. 2

Lever du jour—Pantomime—Danse générale

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Thirty-third  
Performance  
of the 123rd Season

123rd Annual  
Choral Union Series

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

This performance is sponsored by Bank One.

Additional support provided by media sponsor WGTE.

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

The US Tour of Orchestre de Paris is made possible through the generous support of the *Association Française d'Action Artistique*.

Orchestre de Paris thanks The Florence Gould Foundation for its generous grant.

Orchestre de Paris appears by arrangement with Columbia Artists Management, Inc.

Please visit Orchestre de Paris on the Internet at [www.orchestredeparis.com](http://www.orchestredeparis.com).

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

## Les offrandes oubliées, méditation symphonique (The Forgotten Offerings, Symphonic Meditation)

Olivier Messiaen

*Born December 10, 1908 in Avignon, France  
Died April 28, 1992 in Clichy, Hauts-de-Seine*

*Tonight's performance marks the UMS première of Messiaen's Les offrandes oubliées, méditation symphonique.*

It is an intriguing thought that the young Messiaen's first major work was completed the year before the middle-aged Ravel's last. What a symbolic changing of the guards! The twenty-two-year-old, who had just graduated from the Paris Conservatoire, may have been living in the same city as the *maître* of fifty-five years of age, and been influenced by the older man's use of harmony and color. But even at this early age, Messiaen had an artistic program all his own. A devout Catholic all his life (and therefore an heir to a 2000-year-old tradition), Messiaen was also committed to artistic innovation, and the combination of those qualities propelled him on a spiritual journey that made him "a musician apart," in the words of Paul Griffiths, author of an insightful book on the composer. Long before his journey had led Messiaen to discover Indian ragas, numerical permutations, and birdsong, and place them all in the service of his unique artistic vision, he expressed that vision with great clarity in the way he handled materials and techniques inherited from his elders.

Messiaen's *méditation symphonique* is in a single movement consisting of three sections. Two slow sections frame a fast one at the center, which, at first sight, seems like a rather conventional formal plan. Yet Messiaen makes the tempo contrasts extreme: his metronome numbers in the

outer portions of the work are among the lowest on record. The basic beat of the final section is exactly four times slower than that of the preceding fast music which is an indication of the deeper symbolic meaning of the tempo contrasts in this case.

In fact, the three sections of the work correspond to the three theological concepts of the Cross, Sin, and the Eucharist. Messiaen included the following poetic words in the score to illuminate his ideas:

Arms extended, sad unto death,  
on the tree of the Cross you shed your blood.  
You love us, sweet Jesus: that we have forgotten.

Impelled by folly or the serpent's tongue,  
on a panting, frantic, unceasing course,  
we went down into sin as into the tomb.

Here is the spotless table, the spring of charity,  
the banquet of the poor, here the Pity to be  
adored, offering the bread of Life and of Love.

You love us, sweet Jesus: that we have forgotten.

At the beginning of the first section ("Very slow, painful, and deeply sad"), the strings play a melody in a non-traditional scale that Messiaen developed by freely altering the medieval church modes. This melody is played in unison against a simple minor third played by the woodwinds in alternation. Despite the simplicity of the means employed, the effect is quite strong. The central section, the longest and most elaborate, is a "ferocious, desperate, and panting" evocation of the descent into sin. The influence of Stravinsky's *Rite of Spring* is evident in the relentless *ostinatos* and rhythmic asymmetries. The Messiaen of the future is most clearly anticipated in the final "Eucharist" ("Extremely slow, with great compassion and great love"): despite the Romantic flavor of the long, and longing, melody for muted violins, the sensuous harmonies accompanied by nine solo strings



(also muted) are filled with the special aura of this composer. All three sections of *Les offrandes oubliées* are thematically interrelated—a fact that, no doubt, has a deeper theological significance, as Cross, Sin and Eucharist all have to be understood in the context of the human soul experiencing them.

## Piano Concerto in G

Maurice Ravel

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

*Tonight's performance marks the UMS première of Ravel's Piano Concerto in G.*

Some of the most original piano music in the first half of the twentieth century was written by Maurice Ravel. In the early *Jeux d'eau* (1901) and the great cycles *Miroirs* (1904-05) and *Gaspard de la nuit* (1908), Ravel developed what he himself called “a special type of writing for the piano,” and he defended his priority against critics who tried to trace his style to that of Debussy.

Himself a highly competent pianist, Ravel was a frequent performer of his own music (his performances survive on record). Thus, it is not entirely surprising that he should want to write a concerto; what *is* surprising is that it took him so long to do so.

As a matter of fact, Ravel toyed with the idea as early as 1906, according to biographer Arbie Orenstein. He was then thinking about a concerto based on Basque themes, from Ravel's native region in the Pyrénées. The projected work even had a title: *Zaspiak-Bat*, which means “The Seven Are One” in the Basque language—an allusion to the unity of the four Spanish and three French Basque provinces. But *Zaspiak-Bat* seems never to have progressed beyond the stage of initial sketches; World War I intervened, and Ravel, who had enlisted for mili-

tary duty, complained in a letter to a friend: “Impossible to continue *Zaspiak-Bat*, the documents having remained in Paris.” Instead, the composer took up other projects, and the concerto plans remained on the back burner until the late 1920s.

It was in 1928, after his American tour, that he began seriously to think about a concerto again. In the wake of this tour—and the recent, wildly successful première of *Boléro*—Ravel wanted to make the most of his popularity, and decided to return to the concert stage as a pianist, as his friend Igor Stravinsky had done a few years earlier. His work on a piano concerto was interrupted by Paul Wittgenstein's commission to write a concerto for the left hand only. Ravel worked on both concertos more or less at the same time. Asked by music critic Michel D. Calvocoressi to compare the two pieces, Ravel made the following statement:

Planning the two piano concertos simultaneously was an interesting experience. The one in which I shall appear as the interpreter is a concerto in the truest sense of the word: I mean that it is written very much in the same spirit as those of Mozart and Saint-Saëns. The music of a concerto should, in my opinion, be light-hearted and brilliant, and not aim at profundity or at dramatic effects. It has been said of certain great classics that their concertos were written not “for” but “against” the piano. I heartily agree. I had intended to entitle this concerto “Divertissement.” Then it occurred to me that there was no need to do so, because the very title “Concerto” should be sufficiently clear.

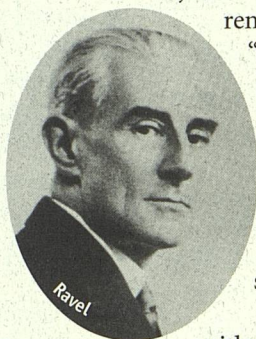
The concerto for left hand alone is very different. It contains many jazz effects, and the writing is not so light. In a work of this kind, it is essential to give the impression of a texture no thinner than that of a part written for both hands. For the same reason, I resorted to a style that is much nearer to that of the more solemn kind of traditional concerto.

One has to understand Ravel's way of thinking to unravel some of the puzzles contained in this statement. One might be surprised by the implication that Mozart's concertos are without "profundity" or "dramatic effects." Ravel, however, understood those terms in a very specific way, and the real meaning of his remark was something he left unsaid. By the "great classics" whose concertos are "against the piano" he probably meant Brahms (and possibly Tchaikovsky), whose expansive Romanticism he had been at pains to avoid. He had boundless admiration for Mozart, as had, among French composers before him, Camille Saint-Saëns; by mentioning these two names, Ravel defined an artistic lineage for himself and, by the same token, implicitly distanced himself from the Beethoven-Wagner-Franck-d'Indy line with which he was out of sympathy.

Ravel emphasized his debt to Mozart in the *Piano Concerto in G*, but there are also many signs of jazz influence in the piece, particularly in the first movement. Ravel had been interested in jazz since the early 1920s when it first became the rage in the Parisian clubs that he frequented. He had included a "Blues" movement in his *Sonata for Violin and Piano*, written between 1923 and 1927. His enthusiasm grew considerably, however, after his visit to the United States. At a party given in New York in honor of his fifty-third birthday, Ravel met George Gershwin, of whose *Rhapsody in Blue* (1924) he was very fond. Gershwin asked Ravel to take him on as a pupil, but Ravel declined, saying, "You would only lose the spontaneous quality of your melodies and end up writing bad Ravel."

The first movement has many of the trappings of classical sonata form: a succession of contrasting themes, and a clearly recognizable moment at which the recapitu-

lation begins. But the emphasis, as always with Ravel, is not so much on motivic development as on the juxtaposition of self-contained melodies. The first one of these melodies is introduced by the piccolo in a very fast tempo; the piano accompanies it with lively figurations. This theme has been said to suggest a Basque folk melody: it probably contains material from the abandoned *Zaspik-Bat* concerto. After this first theme, the tempo slows down, and the high-pitched E-flat clarinet plays the first of several jazz-related motifs. The movement, which remained true to Ravel's original



"Divertissement" idea, has a magnificent piano cadenza at the end, preceded by two other striking solo passages: one for the harp, and one in which one woodwind instrument after another plays virtuoso flourishes against the sustained melody of the first horn.

The second movement opens with a long, expressive piano solo. It is a single uninterrupted phrase that goes on for more than three minutes; after a while, the piano is joined by the flute, oboe, and clarinet. There is a middle section where the piano plays in a faster motion against the slow-moving melodies in the orchestra. The initial long phrase then returns, played by the English horn, and accompanied by the crystalline thirty-second notes of the piano. Ravel said that he had modeled this movement on the "Larghetto" from Mozart's *Clarinet Quintet* (K. 581); the connection is subtle, but can be clearly heard in the softly moving long phrases in 3/4 time and the rich ornamentation of the melodic lines.

The last movement is a lively romp in perpetual motion. Like the first movement, it is a cavalcade of themes including allusions to marches, dances, and folk songs, and containing some jazzy "smears" in the trombones and demanding solos for the woodwinds. The high jinks continue until the

timpani and the bass drum put an abrupt end to the music.

As he said in the statement quoted above, Ravel was planning to play the piano part in his concerto himself. Sadly, he was prevented from doing so by the onset of his illness which proved fatal. He developed a progressively incapacitating nervous disorder that made it impossible for him to play the piano, though in 1932, he could still conduct. He entrusted the solo part to Marguerite Long, a great pianist who had been a close friend and dedicated performer of his works for many years, and they took the concerto on tour in some twenty European cities. In January 1933, Ravel conducted the première of his *Concerto for the Left Hand*, and shortly afterwards finished the three songs *Don Quichotte à Dulcinée* for voice and orchestra. But soon he was no longer able to read music or sign his name, much less to compose (though his hearing, his musical judgment, and his intelligence in general remained unimpaired). The *Piano Concerto in G* remained Ravel's penultimate composition, a fact belied by the work's freshness and youthful vigor. One may understand Ravel's distress when, in the last year of his life and gravely ill, he burst into tears: "I still have so much music in my head. I have said nothing. I have so much more to say."

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## La Valse, poème chorégraphique

Ravel

*Tonight's performance marks the eighteenth UMS performance of Ravel's La Valse. The Chicago Symphony Orchestra gave the UMS première of La Valse in May 1924.*

Dance was always an important source of inspiration for Ravel. Works so different as *Pavane*, *Tombeau de Couperin*, *Menuet sur le*

*nom d'Haydn*, *Habanera*, and of course *Boléro*, in addition to many parts of the opera *L'Enfant et les Sortilèges*, all incorporate dance rhythms of one sort or another. He was particularly fascinated by the waltz. In 1906 he started planning a large waltz-fantasy he wanted to call *Wien* (Vienna). As he wrote to his friend Jean Marnold in February 1906,

What I'm undertaking at the moment is not subtle: a grand waltz, a sort of homage to the memory of the great Strauss—not Richard, the other one, Johann. You know of my deep sympathy for these wonderful rhythms, and that I value the *joie de vivre* expressed by the dance far more deeply than the Franckist puritanism.

Some years later, in 1911, he composed *Valses nobles et sentimentales* for piano (orchestrating it the next year). In this work he paid homage to an earlier waltz style, as found in the dances of Schubert. But *Wien* remained unfinished for a long time. During World War I, Ravel, an ardent French patriot voluntarily involved in military duties, could not bring himself to work on a composition named for an enemy capital. And when he returned to it after war's end, to complete the score in 1920, the piece had become very different from the original conception. For by that time, the Hapsburg Empire, whose old-world atmosphere Johann Strauss' great waltzes had symbolized, had collapsed. World War I left deep scars on the European collective psyche; the joy expressed in those classical waltzes became not only nostalgic but downright painful memories.

*La Valse*—as the piece was called in its final version—is the longest and most serious of Ravel's dance-inspired works. It is much more than a dance; it *is* dance, but at the same time also a reflection about dance, the representation of the birth of dance, its life and its apotheosis, as Ravel himself had

said. Diaghilev, whose musical instincts were uncanny, saw this right away: he called the work “not a ballet but the portrait of a ballet,” and this was why he never staged it.

Ravel had the following paragraph printed in the score:

At first the scene is dimmed by a kind of swirling mist, through which one (A) discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor (B). An Imperial court about 1855.

(Ravel indicated by the letters A and B exactly when the dancers appeared and the light got brighter; I shall refer to those letters in my analysis below.)

Like the great Strauss waltzes (*On the Beautiful, Blue Danube*, for example), *La Valse* is really a whole set of waltzes, with a number of melodies following one another in close succession. The work starts almost imperceptibly: the distant drone of the muted double basses can barely be heard—we can say there is a gradual transition from silence to music. Only instruments with a low range play at first; the first fragment of what is to evolve into the first waltz melody is intoned by two bassoons. Instruments with a higher pitch such as violas and clarinets come next, followed later by oboes and flutes. What they play is an introduction to the series of waltzes: *The Blue Danube* and other works by Strauss also have such an introduction with fragments of themes rather than complete melodies. The first real waltz tune is played by the violas divided into two groups (A). It is the first time, but certainly not the last, that the composer expressly instructed string players to change left hand-positions with a *glissando*, an effect that contributes much to the Viennese ambience. The theme is continued and

expanded by the violins and then by the full orchestra (B).

The next waltz features delicate woodwind solos (oboe, flute) as the harmonic language gradually becomes more and more dissonant and adventuresome. The third waltz starts with a strong downbeat on the timpani and bass drum and features the brass section in a prominent role. Next, the violins play a waltz full of longing, later joined by the woodwinds.

The sky begins to darken as the next section starts with a strong *fortissimo* and some of the harshest dissonances heard so far. However, the clouds can be dispelled for now, as the clarinets and cellos get their chance at a sweet, lilting melody. But the dissonant ninth intervals don't go away; on the contrary, they receive more emphasis when played by the entire orchestra's *fortissimo*. The duo of two solo violas, coming next, are pervaded by painful feelings, and the following graceful woodwind melody—the last new tune in the piece—is perturbed by violent trills on the horns that seem to spell doom.

At this point—we are about halfway through the piece—a recapitulation starts with the somber murmur of the string bass and the short melodic fragment on the bassoon, heard at the beginning. Several of the earlier waltz tunes now return; their order of sequence is different from the first time, and the orchestration is entirely new. The gentle violin tune, described above as “full of longing,” is now blasted forth on horns and trombones amidst a great commotion in which the entire orchestra participates. The delicate viola duo becomes a major dramatic outburst that leads directly to the final climax, in which the tender little waltz melodies are stirred up to a state of hysteria. The tempo accelerates to the end, and the dissonances become harsher than ever. The next to the last measure contains four quarter-notes instead of three—that's how far we

have gotten from the original idea of the waltz. The destruction of the waltz is now complete: even three-quarter time has been abolished.

At the close of World War I, Maurice Ravel recorded in *La Valse* the violent death of the nineteenth-century world. The waltz, long the symbol of gay Vienna, became in the composer's hands a frantic *danse macabre*. Ravel wrote: "I feel in this work a kind of apotheosis of the Viennese waltz, linked in my mind with the impression of a fantastic whirl of destiny." His grotesque memorial serves as a symbolic introduction to a problem of history: the relationship of politics and the psyche in *fin de siècle* Vienna.

Ravel's musical parable of a modern cultural crisis, whether or not he knew it, posed the problem in much the same way as it was felt and seen by the Austrian intelligentsia of the *fin de siècle*. How had their world fallen in chaos?...

(From Carl E. Schorske, *Fin de siècle Vienna: Politics and Culture* [New York: A. Knopf, 1980], p. 3-4.)

## Daphnis and Chloé, Suite No. 2

Ravel

*Tonight's performance marks the twenty-first UMS performance of Ravel's Daphnis and Chloé, Suite No. 2. The Boston Symphony Orchestra gave the UMS première of Daphnis and Chloé in October 1931.*

*Daphnis and Chloé* is a celebration of sensual love and beauty set in an imaginary world of ancient Greek shepherds; many a secret dream, many an amorous fantasy is embodied in this luxuriant ballet score.

The story came from a pastoral romance by the Greek author Longus (third century, A.D.). The romance tells about the awakening of love between two young people, both foundlings and tending their herds together. After various adventures—amorous rivalries, abductions by pirates, and other intrigues—it turns out that both are children of aristocratic families and they have a grand wedding, living happily ever after.

Ravel's ballet on this subject was written on a commission from Serge Diaghilev, the brilliant Russian impresario and founder of the Russian Ballet. Ravel received the commission in 1909, but the score was not completed until 1912. By the time the long-awaited score was completed, the fast-moving Diaghilev had initiated so many new projects that Ravel's effort seemed to be overshadowed by other productions, including a very controversial adaptation of Debussy's *Prelude to an Afternoon of a Faun*, which opened just two weeks before *Daphnis*. Stravinsky's *Firebird* and *Petrouchka* received their premières in 1910 and 1911, respectively; Debussy's *Jeux* and Stravinsky's *Rite of Spring* were already in the making. Even the Greek topic had been "stolen" from Ravel with the ballet *Narcisse*, another Fokine production with Nijinsky in the title role, which premiered in 1911 with music by Nikolai Tcherepnin. Finally, the *Daphnis* première was given on June 8, 1912, two days before the end of the season, and shown only twice before the company went on summer break.

*Daphnis and Chloé* remained Ravel's most extensive work, both in terms of length and the size of the orchestra. Yet as a work for the stage, it got off to a rather inauspicious start. The work has been more successful in the concert hall, mainly in the form of the two suites Ravel extracted from the score. The first suite is identical to the second part of the three-part ballet, the sec-

ond suite to the last part.

The Second Suite consists of three segments whose titles are given in the score: *Lever du jour* (Sunrise), *Pantomime*, and *Danse générale* (General Dance) appear together on the title-page of the score. The words of the ballet script are inscribed within the staves of the score. The portion relating to the second suite, in Philip Hale's English translation, reads as follows:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off, a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis, as Pan, appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage. Joyous tumult. A general dance. *Daphnis and Chloé*.

The music begins with a texture of lush figurations on the flutes, clarinets, harps, and celesta, under which the strings begin a majestic tune in the pentatonic scale (i.e. one that could be played on the black keys of the piano alone). The melody, first intoned by the basses and cellos, grows and grows, gradually taken over by the violas and the violins. The first shepherd crossing the stage is portrayed by the piccolo, the second by the equally high-pitched E-flat clarinet (both are on the stage in the original ballet version). The embrace of Daphnis and Chloé is marked by an orchestral climax where the violins reach their highest register. The music winds down as the old shepherd, Lamon, tells his story (oboe solo).

The "Pantomime" starts with a trio of two oboes and English horn, playing a variant of the first movement's pentatonic melody. The scene between Pan and the nymph brings alternating woodwind solos; when the god creates his flute from reed-stalks (it is the instrument known as the panpipe!), we hear one of the most enchanting flute solos in the entire orchestral literature. It is a perfect example of the new "impressionistic" melody: it hovers around a certain pitch to which it keeps returning, then moves and hovers around another pitch, but there seems to be no pre-determined direction in which the melody progresses.

The gradual intensification of the dance is felt by a speeding up of the tempo, and excited *tremolos* (very rapid note repetitions) and *arpeggios* (broken chords) in the strings.

In a meter rather unusual for a ballet, large stretches of the *Danse générale* were written in the asymmetrical meter of 5/4. This asymmetry and the way rhythmic and harmonic *ostinatos* are used throughout this ecstatic final section remind us that Stravinsky's *Rite of Spring* is only a year away.

Ravel and Stravinsky became fast friends after the young Russian had been catapulted to fame by his ballet *Firebird* (1910), written for the same Diaghilev who had commissioned Ravel's work. In later years, Stravinsky remembered Ravel "play[ing] for me fragments of his marvelous *Daphnis and Chloé*, which he was composing." Both *Daphnis* and *The Rite of Spring* end with similar effects, with short rhythmic units repeated, varied, and stirred up to a paroxysm; and the fact that Stravinsky was to carry this effect even further does not take away from the brilliance and the excitement of Ravel's finale.

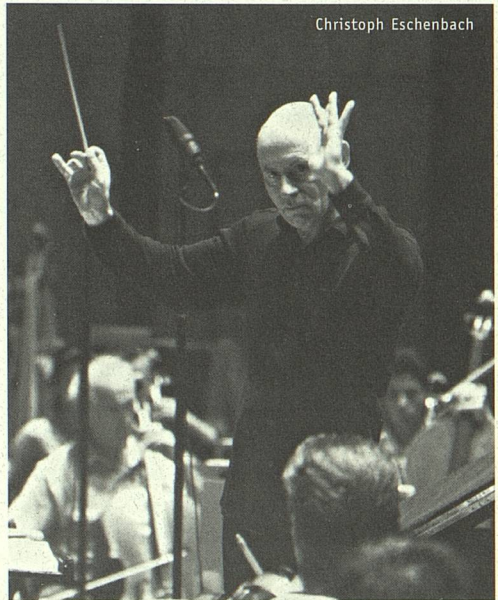
*Program notes by Peter Laki.*

**A**claimed as "one of the best musicians of our day," **Christoph Eschenbach**, the German born conductor-pianist, is in his second season as Music Director of the Orchestre de Paris.

Chief Conductor of the Hamburg NDR Symphony since 1998, Conductor Laureate of the Houston Symphony Orchestra since 1999 (following eleven years as its Music Director), Music Director of the Ravinia Festival (summer home of the Chicago Symphony Orchestra since 1994), and Artistic Director of the Schleswig-Holstein festival since 1999, Maestro Eschenbach was recently appointed Music Director of the Philadelphia Orchestra as of September 2003. He will then share his time mainly between Philadelphia and Paris. He is also regularly heard at the head of the major American and European orchestras.

He has brought new energy and excitement to the Orchestre de Paris, expanding its repertoire and championing new music.

Maestro Eschenbach's 2001/2002 season includes many engagements of note. In the



US, he makes his debut at the Metropolitan Opera conducting performances of *Arabella* with soprano Renée Fleming in the title role. Tonight's current tour marks his first appearance in the US with the Orchestre de Paris.

In Paris, Maestro Eschenbach gives twenty-four concerts a year with the Orchestre de Paris, and as pianist, joins the musicians and soloists for chamber music concerts. In Europe he has led the French musicians at the Enesco Festival in Bucharest, the televised BBC Proms in London, and on tours in Germany and Austria.

A prolific recording artist, Christoph Eschenbach has made over sixty-five recordings, as pianist, conductor, or both.

*Tonight's performance marks Maestro Eschenbach's sixth appearance under UMS auspices. He last appeared in Ann Arbor as conductor and piano soloist with the Chicago Symphony Orchestra in September 1997.*

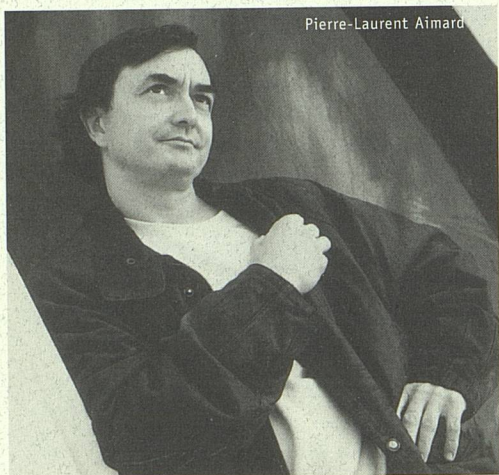
The temptation to pigeonhole artist can be hard to resist. Throughout **Pierre-Laurent Aimard's** unique career there are landmarks which might initially invite such a labeling: winning first prize in the 1973 Messiaen Competition and his association with that composer's music ever since; being appointed at the age of just nineteen by Pierre Boulez to become the Ensemble InterContemporain's solo pianist; Aimard's extremely close collaboration, since the mid-1980s, with Györgi Ligeti, including being chosen by the great composer to record his complete works for Sony, and being the dedicatee of several of his Etudes. Pierre-Laurent Aimard is without doubt a key figure in the new music world.

But it has always been a driving force in Aimard's professional musical life to explore as broad a range as possible of music from different ages and sources. He continually strives to illuminate the importance of historical, musical and cultural contexts as well as influences between composers both within and between generations and centuries. Through his teaching work at the Paris Conservatoire and at the Hochschule in Cologne as well as through an international program of concert/lectures, he sheds a very personal light on music of the past, present and future.

Born in Lyon, France in 1957, Pierre-Laurent Aimard studied at the Paris Conservatoire where he won four first prizes. He had the opportunity to study with Yvonne Loriod and then Maria Curcio. Now Pierre-Laurent Aimard performs throughout the world each season with the most eminent orchestras and conductors, as well as in recital and chamber music programs in the most prestigious venues. Current orchestral projects include Beethoven Piano Concertos with the Berlin Philharmonic/Haitink; with the Chamber Orchestra of Europe/Harnoncourt; and with NDR Hamburg/Eschenbach; Mozart with the Netherlands Radio Chamber Orchestra/Bruggen; Messiaen's *Turangalila* with both the Berlin Philharmonic/Nagano and the Boston Symphony/Ozawa; Ligeti's *Piano Concerto* with the Cleveland Orchestra/Boulez and with the Birmingham Contemporary Music Group/Rattle; and Scriabin's *Prometheus* and *Piano Concerto* with the Russian National Orchestra/Pletnev. Recital projects will be performed in Cleveland, Chicago, Vienna, Amsterdam, Frankfurt, Berlin, and Hamburg. During the 1999/2000 season at the Chatelet, Paris, he created a sequence of performances incorporating six twentieth-century works for piano and instrumental group—featuring a wide range of disciplines such as ancient music, techno-music, street music and cinema.

Pierre-Laurent Aimard has recorded for DGG, Sony, Erato, Wego and Lyrix and continues to create and record for the television station Arte a series of films focusing on great composers of the twentieth century. His first CD recording for Teldec, Messiaen's *Vingt Regards sur l'enfant Jesus*, was released in Spring 2000 to enormous critical acclaim.

*Tonight's performance marks Pierre-Laurent Aimard's UMS debut.*



Pierre-Laurent Aimard



One of the world's première symphonic ensembles, the **Orchestre de Paris** is rich in its musical heritage. Founded in 1967 by the writer André Malraux, then Minister of Culture under Général de Gaulle, and the composer Marcel Landowski, Director of the Music Department in the Ministry, it stems directly from one of the oldest orchestras, the Société des Concerts du Conservatoire, which introduced Beethoven, Berlioz and Brahms to Paris audiences. Its first Music Director was the renowned Charles Munch who led the Orchestra on its triumphant first American tour in 1968. He was succeeded by Herbert von Karajan, Sir Georg Solti, Daniel Barenboim, Semyon Bychkov and, since 2000, by Christoph Eschenbach.

In recent years, young talented musicians have joined the ranks of the Orchestra and brought their enthusiasm to the exploration of new repertoires. Sometimes with its chorus, the Orchestre de Paris gives an average of 120 concerts per season in Paris and on tours in all the musical capitals of the world.

The most famous conductors have led the Orchestra, among them Pierre Boulez, who recently completed in Paris and other European capitals a memorable series of fifteen Bartók concerts. True to the tradition of its ancestry as Berlioz' choice symphonic ensemble, the Orchestre de Paris has taken the lead in the celebration of the 200th Anniversary of Berlioz' birth with an international project labeled *Berlioz 2003* which includes the participation of American, French and other European scholars and musicians. After its triumph in *The Trojans* at the 2000 Salzburg Festival, and the highly praised concerts given with Christoph Eschenbach, the Orchestre de Paris is now widely recognized as the best Berlioz ensemble in the world.

The Orchestra's distinctive sonority and musicianship have attracted the attention of some of the prominent composers of our times who have had their works premiered by the French musicians. Among them, Luciano Berio, Pierre Boulez, Henri Dutilleux, Olivier Messiaen, and Witold Lutoslawski. Marc-André Dalbavie, its present composer-in-residence, was named "best new composer" by *USA Today* in 1998. *Color*, his latest work, will be premiered at Carnegie Hall in January 2002.

This is the tenth American tour of the Orchestre de Paris, its first with Christoph Eschenbach.

*Tonight's performance marks the Orchestre de Paris' second appearance under UMS auspices. The Orchestra made its UMS debut in October 1976 under the baton of Daniel Barenboim.*

## Orchestre de Paris

CHRISTOPH ESCHENBACH, *Music Director*ARTHUR OLDHAM, *Choir Master*MARC-ANDRÉ DALBAVIE, *Composer-in-residence***Violins**

Philippe Aïche, *Concertmaster*  
 Roland Daugareil, *Concertmaster*  
 Eiichi Chijiwa, *Principal second*  
 Serge Pataud, *Principal second*  
 Nathalie Lamoureux  
 Christian Brière  
 Joseph Ponticelli  
 Philippe Balet  
 Elsa Benabdallah  
 Jacqueline Billy-Hérody  
 Gaëlle Bisson  
 Fabien Boudot  
 Marc Calderon  
 Mireille Cardoze  
 Christiane Chrétien  
 Joëlle Cousin  
 Christiane Cukersztejn  
 Odile Graef  
 Gilles Henry  
 Momoko Kato  
 Hisako Kobayashi  
 Sotiris Kyriazopoulos  
 Jean-Pierre Lacour  
 Angélique Loyer  
 Nadia Marano-Mediouni  
 Esther Méfano  
 Pascale Meley-Macarez  
 Daniel Nalesso  
 Phuong-Mai Ngo  
 Jean-Louis Ollu  
 Etienne Pfender  
 Marie-France Pouillot  
 Gabriel Richard  
 Richard Schmoucler  
 Bernard Sicard  
 Caroline Vernay

**Violas**

Ana Bela Chaves, *First principal*  
 Jean Dupouy, *First principal*  
 Nicolas Carles, *Second principal*  
 Dominique Richard, *Third principal*  
 Eiko Besset  
 Denis Bouez  
 Florent Brémond  
 Françoise Douchet-Le Bris  
 David Gaillard  
 Chiho Maupetit  
 Alain Mehaye  
 Marie Poulanges  
 Estelle Villotte  
 Florian Wallez  
 Marie-Christine Witterkoër

**Cellos**

Emmanuel Gaugué, *First principal*  
 Eric Picard, *First principal*  
 Guy Besnard, *Second principal*  
 François Michel, *Third principal*  
 Laurence Allalah  
 Claude Giron  
 Serge Le Norcy  
 Frédéric Peyrat  
 Aurélien Sabouret  
 Hikaru Sato  
 Jacques Sudrat  
 Jeanine Tétard

**Basses**

Bernard Cazauran, *First principal*  
 Vincent Pasquier, *First principal*  
 Sandrine Vautrin, *Second principal*  
 Benjamin Berlioz  
 Igor Boranian  
 Cédric Carlier  
 Pierre Moreilhon  
 Bertrand Richard  
 Gérard Steffe

**Flutes**

Vincent Lucas, *Principal*  
 Vicens Prats, *Principal*  
 Florence Souchard  
 Georges Alirol

**Piccolo**

Ivan Dégardin

**Oboes**

Michel Bénét, *Principal*  
 Alexandre Gattet, *Principal*  
 Benoît Leclerc  
 Jean-Claude Jaboulay

**Clarinets**

Philippe Berrod, *Principal*  
 Pascal Moraguès, *Principal*  
 Arnaud Leroy

**E-flat Clarinet**

Olivier Derbesse

**Bass Clarinet**

Philippe-Olivier Devaux

**Bassoons**

Marc Trenel, *Principal*  
 Antoine Thareau

**Contrabassoon**

Yves d'Hau

**Horns**

André Cazalet, *Principal*  
 Michel Garcin-Marrou, *Principal*  
 Patrick Poigt  
 Jean-Michel Vinit  
 Philippe Dalmasso  
 Bernard Schirrer

**Trumpets**

Frédéric Mellardi, *Principal*  
 Bruno Tomba, *Principal*  
 Laurent Bourdon  
 Stéphane Gourvat  
 André Chpelitch

**Trombones**

Guillaume Cottet-Dumoulin, *Principal*  
 Christophe Sanchez, *Principal*  
 Charles Verstraete

**Tuba**

Stéphane Labeyrie

**Timpani**

Frédéric Macarez, *Principal*  
 Eric Sammut, *Principal*

**Percussion**

Francis Brana  
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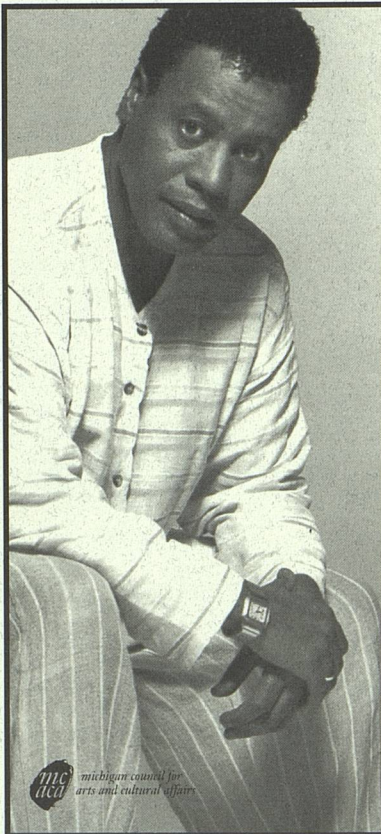


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Wayne Shorter *tenor sax*

Danilo Perez *piano*

John Patitucci *bass*

Brian Blade *drums*

Thursday, April 11, 8 pm


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*UMS would like to express its deepest appreciation to the following University of Michigan School of Music students for their special contribution to tonight's performance.*

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Jennie Salmon, *Principal second*  
Karen Abrashkin  
Elizabeth Bakalyar  
Chun Yan Gao  
Saskia Guitjens  
Gretchen Heller  
Jeremy Kittel  
Regina Sadowski  
Eric Shieh

**Viola**

Anthony Cheung, *Principal*  
Sarah Carsman  
Raquel Laneri  
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**Cello**

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**Bass**

Sabrina Behrens  
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# Charlie Haden's Quartet West with Strings

*with*

Bill Henderson, *Vocals*  
Ruth Cameron, *Vocals*

Charlie Haden, *Bass*  
Ernie Watts, *Saxophones*  
Alan Broadbent, *Piano*  
Larance Marable, *Drums*

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## Program

Friday Evening, January 25, 2002 at 8:00

Lydia Mendelssohn Theatre, Ann Arbor, Michigan

## *The Art of the Song*



*Individual song selections will be announced by the artists from the stage.*

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

Special thanks to Ellen Rowe and the U-M Department of Jazz for their involvement in this residency.

Charlie Haden's Quartet West appears by arrangement with Burgess Management, Inc.

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

**C**harlie Haden (bassist, composer, bandleader and conscientiously political artist) is truly a musician of imaginative, intuitive and communicative powers. A “poet” of the bass, he has contributed his virtuosity to many of the most compelling records in jazz. As a vital part of a jazz revolution begun by his mentor Ornette Coleman, he leads his own groups and through his music, communicates his deep, rich, resonant sound reflecting a profound sensibility to music and to life. Quoting Joachim Berendt, author of *The Jazz Book*:

[Mr. Haden] revolutionized the harmonic concept of bass playing in jazz. He was the first bassist who consistently avoided playing changes or following pre-established harmonic schemes, but instead created a solid harmonic foundation out of the passage of independent melodies. In technical terms, Mr. Haden isn't a virtuoso. His virtuosity lies on a higher level—in an incredible ability to make the double bass ‘sound out.’ Mr. Haden cultivates the instrument's gravity as no one else in jazz: with an unfathomably dark resonance and an earthiness of timbre, endowing even apparently ‘simple’ lines with an affecting quality. He is a master of simplicity, which is among the most difficult things to achieve.

Charlie Haden was born in Shenandoah, Iowa in 1937. From the time he was two years old until he was fifteen, he sang on the radio, and later television, nearly every day with his family's country and western group. He learned to play the bass during his teens and, after graduating from high school, moved to Los Angeles where he met and worked closely with Art Pepper, Hampton Hawes, Dexter Gordon and Paul Bley.

It was in Los Angeles in 1957 that Charlie also met Ornette Coleman. It was a prophetic meeting, for Charlie became the bass player for Ornette's adventurous new quartet, a quartet that also included Don

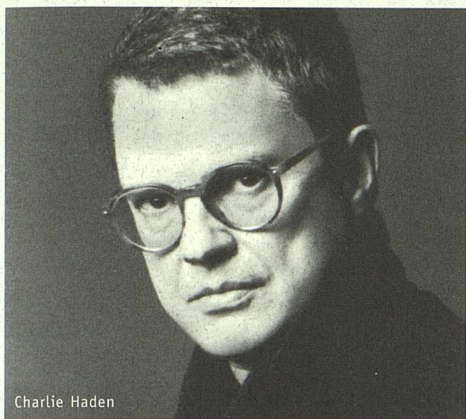
Cherry on pocket trumpet and Billy Higgins on drums. The group caused a revolution in the jazz world by liberating the soloist from conventional, pre-determined structures—both harmonic and rhythmic.

Charlie played a vital role in this revolutionary new approach, evolving a way of playing that sometimes complemented the soloist and sometimes moved independently. In this respect, like influential musicians such as Jimmy Blanton and Charles Mingus, he helped to change the role of the bass player from being strictly an accompanist to becoming a more direct participant in music-making and furthermore to become an important, individual voice within an ensemble.

Not only did Mr. Haden continue to work with Ornette throughout the 1960s, but he recorded with John Coltrane, Archie Shepp and Pee Wee Russell. In 1966 he began touring with Keith Jarrett.

In 1969 Charlie and composer/arranger Carla Bley assembled eleven musicians (including Don Cherry, Gato Barbieri and Roswell Rudd) under the banner of Liberation Music Orchestra to make a record that has become a milestone in recorded jazz. The group-titled record is a heartfelt and emotional statement about freedom from oppression and repression. It won the *Grand Prix Charles Cros* (the French equivalent of the Grammy) as well as Japan's Gold Disc Award from the magazine *Swing Journal*. It also received a Grammy nomination. In the same year, Mr. Haden was awarded a Guggenheim Fellowship for composition.

In 1976, Mr. Haden, Don Cherry, Dewey Redman and Ed Blackwell (all of whom had worked closely with Ornette Coleman) formed the group, Old and New Dreams, to keep alive Ornette's compositional and improvisational approaches—as well as his music. A debut album was recorded for Black Saint and several subsequent albums were done for ECM.



Charlie Haden

Charlie reorganized the Liberation Music Orchestra in 1984 with many of the original members—Paul Motian, Don Cherry, Dewey Redman, Carla Bley and Michael Mantler. Some new faces joined the group, including Mick Goodrick and Jim Pepper. As Charlie says, “The whole underlying theme for the new music...is to communicate honest, human values, and in doing that to try to improve the quality of life.” The new album, *Ballad of the Fallen* (MCA/Impulse), was named “Record of the Year” in the 1984 *Down Beat* Critics’ Poll.

In 1986, Charlie and Jack DeJohnette, playing with Ornette Coleman and Pat Metheny, recorded *Song X*, which won the *Down Beat* Readers’ and Critics’ Polls.

Charlie contributed to yet another award-winning album in 1987, *The Michael Brecker Album*, which won both of the *Down Beat* polls once again. During the same year, Charlie participated in the historic reunion tour of the original Ornette Coleman Quartet, which also produced the album, *In All Languages*.

Quartet West is Mr. Haden’s first venture as a small-group leader, an ensemble that debuted in 1987 with *Quartet West* (Polygram/Verve) and performs to high critical acclaim throughout the world. The group is made up of Los Angeles-based musicians Ernie Watts on saxophones, Allan Broadbent on piano and Larence Marable

on drums. The ensemble is a vehicle for the vast scope of Charlie’s musical interests, evoking the Raymond Chandler *film noir* atmosphere of Hollywood in the 1940s. The band plays everything from Pat Metheny to Ornette Coleman to Charlie Parker to Mr. Haden’s originals (some of which are inspired by the traditional folk tunes he sang as a boy). A second album, *Angel City* (Polygram/Verve) followed. A third, *Haunted Heart* (Polygram/Verve) was released in 1992 to enormous popular and critical acclaim including a pick in *Time Magazine* as one of the “Top Ten Albums” of 1992, appearances on the *Jay Leno Show* and the *Charles Kuralt Sunday Show*, and culminated in a Grammy nomination for “Best Small Group Jazz Recording” of 1992. The group’s fourth album, *Always Say Goodbye* (Verve), released in 1994, was the recipient of two Grammy nominations as well as being selected in the *Down Beat* Critics’ Poll as “Album of the Year.” Quartet West’s fifth album, *Now is the Hour* (Verve), features the string arrangements of Alan Broadbent, and its most recent, *Art of the Song* (Verve), features guest vocalists Shirley Horn and Bill Henderson and string arrangements by Alan Broadbent. Quartet West was named “Acoustic Jazz Group of the Year” in the 1994 *Down Beat* Readers’ Poll and in the 1995 *Down Beat* Critics’ Poll.

Charlie’s Liberation Music Orchestra completed its trilogy of recordings with the 1991 release of *Dream Keeper* (Blue Note), which had the unique distinction of winning both the *Down Beat* Critics’ and Readers’ Polls as “Album of the Year,” as well as earning a Grammy nomination and appearing on more than thirty “Top Ten Jazz Albums of 1991” listings throughout the world. The Orchestra’s repertoire continues to draw its inspiration from liberation struggles throughout the world. The Liberation Music Orchestra has performed in Europe, Japan, the US and Canada, performing most recently at the Hollywood Bowl.



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In a fitting tribute to a musician who has been involved with so many of the most creative musicians of the past three decades, the 1989 Montreal Jazz Festival devoted eight consecutive concerts to Mr. Haden, each night featuring him with a different artist or ensemble he has performed with in the past, including Pat Metheny, Quartet West, Egberto Gismonti and Gonzalo Rubalcabo.

Mr. Haden received a pair of Grammy nominations for *Now is the Hour* in 1997 along with the long-anticipated duo recording with guitarist Pat Metheny, *Beyond the Missouri Sky* (Verve), which received a Grammy award in 1998.

Mr. Haden has expanded his musical palette with recordings with Rickie Lee Jones (on *Pop Pop*) and Bruce Hornsby (on *Night on the Town*). In 1995, Charlie released *Steal Away* (Verve), a duet recording with piano great Hank Jones in a program of hymns, spirituals and folk songs. As a composer, Mr. Haden is being heard more frequently with

*First Song For Ruth* which is rapidly becoming a jazz standard, having been recorded by Quartet West, Gonzalo Rubalcaba, Stan Getz and Kenny Barron, David Sanborn, Pat Metheny (with the London Philharmonic) and a vocal version by Abby Lincoln (who wrote a set of lyrics).

Founder of the jazz studies program at California Institute of the Arts in 1982, Charlie Haden moved jazz education away from the traditional clinics, big bands and studios, and pointed it towards a more creative and individual educational approach. Emphasizing the spiritual connection to the creative process, Mr. Haden helps students discover their individual sound, melodies and harmonies. For his educational work, the Los Angeles Jazz Society recently honored Mr. Haden as "Jazz Educator of the Year."

*Tonight's performance marks both Charlie Haden's and Quartet West's UMS debuts.*

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# Da Camera of Houston *Marcel Proust's Paris*

Conceived and Directed by  
SARAH ROTHENBERG

AMERICAN STRING QUARTET  
Peter Winograd, *Violin*  
Laurie Carney, *Violin*  
Daniel Avshalomov, *Viola*  
David Geber, *Cello*

William Sharp, *Baritone*  
Sarah Rothenberg, *Piano*  
André Aciman, *Narrator*

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## Program

Saturday Evening, January 26, 2002 at 8:00  
Lydia Mendelssohn Theatre, Ann Arbor, Michigan

*Reynaldo Hahn*

### Five Songs

Reverie  
Mai  
D'une Prison  
Fêtes galantes  
Le Printemps

MR. SHARP, MS. ROTHENBERG

*Reynaldo Hahn/  
Marcel Proust*

### Portraits de Peintres

Paulus Potter  
Antoine Watteau

MR. SHARP, MS. ROTHENBERG

*Marcel Proust*

### Reading from *Swann's Way*

MR. ACIMAN

*Gabriel Fauré*

### Sonata for Violin and Piano No. 1 in A Major, Op. 13

Allegro molto  
Andante  
Allegro vivo  
Allegro quasi presto

MR. WINOGRAD, MS. ROTHENBERG

INTERMISSION

*Marcel Proust*

Reading from **Within A Budding Grove**

MR. ACIMAN

*Gabriel Fauré*

**Chant d'automne**

MR. SHARP, MS. ROTHENBERG

*César Franck*

**String Quartet in d minor**

Poco lento—Allegro

Scherzo. Vivace

Larghetto

Finale. Allegro molto

AMERICAN STRING QUARTET

Thirty-fifth Performance  
of the 123rd Season

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

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

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

Special thanks to Marcel Muller, Naomi Andre and the U-M Institute for the Humanities for their involvement in this residency.

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

## Marcel Proust's Paris

by Sarah Rothenberg

**M**arcel Proust (1871-1922) first encountered the young Reynaldo Hahn in the summer of 1894 at the fashionable Parisian salon of Mme.

Madeleine Lemaire on the Rue Monceau. The young composer of Venezuelan-Jewish roots, a student of Massenet, charmed the guests with performances of his elegant song settings of French poetry, and the affair between Hahn and Proust began immediately.

Hahn was as passionate about literature as Proust about music. In fact, their disagreement about "the essence of music," in Proust's words, finds the writer arguing for music's power to "arouse the mysterious depths" inexpressible in language, while Hahn, described by Proust as "a literary composer," sees music as "subordinate to the word," and is more interested in using music to elucidate the nuances of a given text—hence his predilection for vocal music. Their varying views reveal how profoundly each was involved in the artistic medium of the other; the two also shared a taste for high society. Their relationship compelled Proust to confront his homosexuality, which would become a theme of the later volumes of *In Search of Lost Time*. When the affair faded at the end of two years, what remained was a deep friendship that would endure until Marcel Proust's death.

In 1894, Hahn was only nineteen years old, yet he was already well connected in literary circles, having composed incidental music for a play by Alphonse Daudet when he was fifteen. The Victor Hugo song which opens our program, "Reverie," was composed by a precocious thirteen year-old.

The texts that Hahn chose to set reflect the world in which he, and now Proust, lived. François Coppée, the poet of "Mai,"

was an established poet of the Parnassian group. Proust and Hahn met him at a dinner at the Daudets; Proust noted afterwards the anti-Semitic undercurrent to the literary discussion. In fact, in a few years, as Paris society became divided over the treason trial of the Jewish army officer Albert Dreyfus, Coppée would found the right-wing *Ligue de la patrie française*, placing him in direct opposition to Proust and the Dreyfusards. This crisis in French politics and society was crucial to Proust's own identity, and would later become a central theme of *In Search of Lost Time*.

It is with the poetry of Paul Verlaine that Hahn first introduced himself in the salons. Proust adored Verlaine, the first of the Symbolists to become known to him, from an early age. Hahn's setting of "D'une prison" is dedicated to Léon Daudet, the son of Alphonse Daudet who would be instrumental in Proust receiving the prestigious Goncourt Prize in 1919. (His younger brother, Lucien, became the romantic distraction that drew Proust away from Hahn). "D'une prison" paints a Proustian portrait of someone enraptured in solitude while the sounds of a nearby town waft faintly through the windows of his room. The festivities are present in "Fêtes galantes," a song that reveals the frivolous side of Hahn. The closing "Le Printemps" is filled with the effortless élan and nuance so particular to Hahn's musical personality.

The *Portraits de Peintres* are true rarities for the concert hall. We find ourselves again at a musical *soirée chez* Mme. Lemaire, nearly a year after Hahn and Proust first met, with Proust's poems on four painters being recited to a piano accompaniment composed by Hahn. The melodrama, in which spoken narratives receive musical accompaniments, was a popular late nineteenth-century form of entertainment. Here the texts and the music are more lyrical than dramatic, combining to create pictures rather than stories.

The four early poems portraying Paulus Potter, Alfred Cuypp, Antoine Watteau and Anton Van Dyck, would be published in Proust's collection *Les plaisirs et les jours* in 1896. (He would notably not publish again until 1913, which is when "Swann's Way," the first volume of *In Search of Lost Time*, appears.) Although salon-like in tone, and in no way indicative of the genius that Proust would eventually reveal, the poems do indicate Proust's passion for and knowledge of painting, an important theme that reverberates throughout his large work. The two portraits we have chosen show Paulus Potter, a seventeenth-century Dutch contemporary of Vermeer, whose work had a great effect on Proust and appears repeatedly in his novel; and the eighteenth-century Antoine Watteau. In the piano accompaniment to "Watteau," the listener will hear Hahn bring back, to Proustian effect, the music of his song "Fêtes galantes."

The first reading from *In Search of Lost Time* takes us to the fictional home of Mme. Verdurin, where we observe a fashionable musical evening modeled very much after the real-life Tuesday *soirées* of Mme. Lemaire. The central character, Swann, attends such parties frequently, and on this night he recognizes, in the performance of a violin and piano sonata, a phrase of music that he first encountered a year earlier; hence, "la petite phrase." The encounter allows Proust to explore the elusive qualities of music, and he captures remarkably the essence of the listener's unconscious transformation of amorphous sound into a known shape and structure.

The telling "little phrase," which Swann learns is contained in a sonata by Vinteuil and has been the cause for much speculation. Just as the characters of the novel were based on real individuals, or composite versions of them, the musical works have sources as well. The most often cited models for Vinteuil's sonata are Saint-Saëns' *Violin*

*Sonata No. 1 in d minor*, César Franck's *Sonata for Violin and Piano in A Major* and Gabriel Fauré's *Violin Sonata No. 1 in A Major*, Op. 13. Proust himself, perhaps mischievously, liked to add to the list of sources in contradictory letters to different friends, and offered as other musical inspirations the prelude to Wagner's *Lohengrin*, a Fauré *Ballade* for piano, and the spirit of Schubert. As Proust aimed for the universal, an inclusive view of the truth, in this case, is the appropriate one.

Gabriel Fauré is of particular importance to Proust's musical biography. When Proust met Hahn, he was already deeply enamored with the music of Fauré. (Proust wrote to Fauré, "Monsieur, I not only admire and venerate your music, I am in love with it.") Fauré's setting of the Baudelaire poem, *Chant d'automne*, which appears on the second half of the program, was linked in Proust's mind to his memories of an early love affair with a young girl, described by a friend as a "childish and reciprocated love." The memory was powerful for Proust, and one he would draw on repeatedly in his writing, often connecting it to Fauré's music.

Both Proust and Fauré frequented the homes of Count Henri de Saussine and the Princesse Edmond de Polignac, and they met at one of these fashionable salons. While these salons held the glittery attraction of social connections to the aristocracy—a temptation to which Proust was famously susceptible—they also were the most likely venues for hearing modern music. Fauré, by 1894, was recognized as an established composer, but this distinction did not carry with it frequent performances of his music in the concert halls; an unfortunate yet not uncommon paradox. The musical activities of the salons offered Fauré a much wider circle for his music than was available to him through the *Société Nationale de Musique*. Along with gossip,

wit and snobbism, French society of the period had among its identifying characteristics a concern with Art. Fashion included the prevailing trends of music, painting and literature; it was important to know what was new, or "avant-garde."

In 1907, when Proust gave an elaborate dinner at the Ritz, carefully arranging the guest list and calling upon friends for advice on the menu and the seating ("How should I seat the non-nobles?"), Fauré was to perform several of his own works. At the last minute the composer had to cancel, due to the onset of the illness that eventually led to his tragic deafness. In his stead, Fauré's favorite pupil joined the Conservatoire's professor of violin in a performance of Fauré's *Violin Sonata No. 1 in A Major*. (The more widely known Franck *Sonata* follows Fauré's work by eleven years, and in some ways takes the younger composer's expansive work as a model.)

The second reading from Proust comes from *Within a Budding Grove*, and now it is the Narrator who hears the Vinteuil *Sonata* for the first time, played by Mme. Swann, years after the soirée at which Swann heard it *chez* Mme. Verdurin. This contemplation of the role of memory in listening to music is exceptional in its beauty and intricacies of perception.

Proust, in his pursuit of interior, rather than exterior, reality, followed in the path of the poet Charles Baudelaire. In Proust's final tome, *Time Regained*, the Narrator imagines himself as part of a literary lineage that includes Chateaubriand, Gérard de Nerval, and Baudelaire. In his letters and his fiction, there are cases of his characterizations of people being determined by their sensitivity, or lack thereof, to Baudelaire's work—a distinction not of intellect but of feeling.

We hear Baudelaire's *Harmonie du soir* in a setting by Debussy, one of a group of five songs that dates from 1887-90, finding the composer at the end of his Wagnerian

phase. Debussy's exquisite setting reveals his astute attention to the form of the poem, in which the second and fourth lines of one quatrain become the first and third lines of the next, as well as his imaginative understanding of color and sonority.

Proust's relationship with Debussy was a limited one, though Proust would have preferred otherwise. He had first discovered the composer's music in the early 1890s and championed it immediately, but not without incurring the wrath of Reynaldo Hahn, who considered himself a vehement anti-Wagnerian and a classicist opposed to the experimentalism of Debussy. The paths of Proust and Debussy crossed in the first years of the century at the Café Weber. By then, Hahn's views were no secret in the musical circles of Paris, and this strained relations between the composers. Proust once gave Debussy a ride home in his cab, and then later invited him to dinner, but the composer declined. Whether this was due to Debussy's coolness to a friend of Hahn or was based on a more visceral dislike of Proust's foppish and chattering manner ("he's longwinded and precious"), the acquaintance never developed into friendship.

Proust, however, became even more enthusiastic about the composer's work after the première of *Pelleas and Melisande* in 1902, and several references to *Pelleas* can be found in Proust's novel. Increasingly confined to his bed and his work, Proust did not attend the productions of the opera that occurred in 1911, but his intense desire to hear the piece again caused him to acquire from the opera an odd contraption called a *theatrophone* that allowed him to listen to the live performance over the telephone, which he reportedly did night after night for the opera's run.

The importance of *Chant d'automne* for Proust has already been discussed, and this is not the first time that Fauré and Debussy have been found side by side; the two com-

posers shared more than a taste for poetry. Fauré's "salon period" of the 1890s was also the time of his affair with Emma Bardac, the same woman who in 1904 caused Debussy to leave his wife, and who eventually became the next Mme. Debussy.

The *String Quartet in D Major* of César Franck is among the composer's last works. The product of a late-Romantic French composer who was deeply tied to the music of Beethoven, the string quartet form—Franck's only endeavor in this area—lends the piece an added weight that was not unnoticed at the time of its successful première. Franck's cyclic structure, in which the same themes recur in different movements, was of particular importance to Proust as he developed his theories of memory and experience.

Proust himself was very involved with the string quartets of Beethoven, especially in the years 1912-1914. (The story goes that at a dinner reception for Diaghilev that included Proust, Joyce, Picasso and Stravinsky among the guests, Proust had an opportunity to question the modern musical genius. "Do you like Beethoven?" "I detest him!" "Even the quartets?" "They are the worst!" Stravinsky later explained that he was reacting against what he thought was a fashionable posture, and not the result of Proust's profound relationship to the music.) The music of Beethoven appears in each volume of *In Search of Lost Time*.

Proust heard the Franck *Quartet* performed by the Quatuor Poulet in November 1916. The details of the story vary in differing accounts, but there is agreement on the central issue: Proust was so taken with the work and felt a deeper knowledge of it to be so necessary for his novel, that he took what even for himself was a wildly extravagant step and hired the quartet to come play for him in his apartment. The unconventionality of the gesture was heightened by the private concert, which took place at one a.m., to

accord with Proust's eccentric hours. No guests were invited. Proust lay motionless, with his eyes closed, his attention riveted on the music.

The image reminds us, as does the picture of Proust feebly hearing a distant *Pelleas* on the telephone, that this was a world in which music was not something to be experienced at the press of a button. When Proust withdrew from the outside world to his bedroom in 1909, he withdrew to a world of silence. Music belonged to public space; for much of his life it belonged to the social space he so immortalized, the Parisian salon. What remained, in silence, was the memory of listening, a memory that would exist only to the extent of the intensity with which the moment had been experienced. But a work of music is not just a "moment," is never a still picture, but always exists in the continuum of time; even experiencing it in the present requires an acute sense of memory. As the Narrator discovers, "Having been able to love all that this sonata was giving me only on successive hearings, I never possessed it wholly: it was like life. But, less disappointing than life, such great masterpieces do not begin by giving us the best of themselves."

**M**arcel Proust was born in 1871, of a Catholic father and a Jewish mother. At the age of ten he suffered his first asthma attack and the disease was to recur throughout his life. Though he withdrew from an existence of intense social engagement by 1909, living alone with his enormous project and making notorious forays into the world, he was quite conscious of immortalizing. Proust died of asthma at the age of fifty-two.

Between 1890 and 1907 he published stories, poems, and essays (some collected in

a volume called *Les Plaisirs et les Jours*, 1896), translated two books by Ruskin, and produced two versions of a vast novel, which, after his mother's death in 1905, he rewrote altogether, finally calling it *In Search of Lost Time*, of which a first volume was published in 1913. Although a second volume was then in preparation, it was not published until 1919, when it was awarded the Goncourt Prize; two more volumes were published before Proust died in 1922; the remaining three volumes were published by 1927. These first editions of the novel were editorially uncertain, and though there is still no such thing as a definitive version of the text, all of Proust's additions, revisions and variants have been recuperated in recent years in a series of major French critical editions.



Even the first English translation, by Scott Moncrieff, has been twice revised to conform more closely to what is now perceived as the author's textual intentions.

Remarkably responsive to nature, and to the *bel époque* Paris of his youth, Proust possessed, as well, an astonishingly wide range (and sharp focus) of cultural passions; his work is a sort of *summa* of French literature, with special emphasis on the historical chronicles of Saint-Simon and the novels of Balzac, though studies of Baudelaire and Stendhal, which he published late in his life, must not be overlooked as inspirations. But Proust's command of the creative issues inherent not only in writing, but in painting, in theater, and in music as well, is apparent in his analysis of characters (composite figures based on a great many different artistic figures of his own day)—the writer Bergotte, the actress Berma, the painter Elstir, the composer Vinteuil—who epitomize entire philosophies of art as they are developed in the course of the novel—like the other dra-

matic personages, veritable "giants in time."

Though most readers who approach Proust's work, dismayed by the elaborate and intricate nature of his prose and the formidable length of his fiction (sentence by sentence as well as volume by volume), seldom continue past the first book—that is, past *Combray* and *Swann in Love*—it is crucial to the sense and significance of the novel that it be read to the end: for in this cumulative resolution of themes developed over 3000 pages and constituting, incidentally, a convincing portrait of an entire era (which Proust extended to include the First World War), the narrator Marcel, ultimately reconciled to time and to his situation within and outside it, resolves to write the book he has born within himself and

for so long evaded. It will incarnate his response to time and reveal to his readers, quite evangelically, how any life, similarly regarded as the subject of a search for lost time, can triumph over mere mortality in the consciousness gained by art (inveterately at the cost of friendship, society and love).

Structure and significance, in this enormous creation, are most usefully conceived as "musical": that is, like works of music they must be experienced in time to be understood and enjoyed; they cannot be epitomized in an abstract summary, and they cannot be perceived as a strictly linear development or logical. By performing music to which Proust was devoted, not only an opportunity of listening to pieces which cast a formative spell on the author of *In Search of Lost Time*, but a way of reading, of "listening to," Proust's work itself.

*Biography by Richard Howard.*



The **American String Quartet** has achieved a position of rare esteem in the world of chamber music. On annual tours that have included virtually every important concert hall in eight European countries and across North America, the Quartet has won critical acclaim for its presentations of the complete quartets of Beethoven, Schubert, Schoenberg, Bartók and Mozart, and for collaborations with a host of distinguished artists. In the 1998/1999 season, the American celebrated its twenty-fifth anniversary with a tour that included concerts in all fifty states, a performance at the Kennedy Center in Washington, DC and two European tours.

Resident Quartet at the Aspen Music Festival since 1974, the American String Quartet also has ongoing series at Princeton University and the Orange County Performing Arts Center in California. The Quartet is credited with broadening public awareness and enjoyment of chamber music across North America through educational programs, seminars, broadcast performances, and published articles. It was one of the first ensembles to receive a National Arts Endowment grant for its activities on college campuses. The Quartet's commitment to contemporary music has resulted in numerous commissions and awards, including three prize-winners at the Kennedy Center's Friedheim Awards, and, most recently, Richard Danielpour's *Quartet No. 4*.

The American String Quartet has been Quartet-in-Residence at the Manhattan School of Music in New York since 1984, served as Resident Quartet at the Taos School of Music from 1979 to 1997 and was previously on the faculty of the Peabody Conservatory. They have recently completed a three-year visiting residency at the University Musical Society of the University of Michigan and have served as resident ensemble for the Van Cliburn International Piano Competition. In 1999, the American

String Quartet was invited to judge the first Bordeaux International String Quartet Competition.

The American String Quartet continues to reach a widening audience through its recordings, including the complete Mozart quartets for MusicMasters/Musical Heritage, recorded on a set of matched Stradivarius instruments and released as a boxed-set in 1998. The Quartet's diverse activities have also included numerous radio and television broadcasts in fifteen countries, tours to Japan and the Far East, and performances with the Montreal Symphony, the New York City Ballet and the Philadelphia Orchestra.

The four musicians studied at The Juilliard School, where the Quartet was formed in 1974, winning the Coleman Competition and the Naumburg Award that same year. Outside the Quartet, each finds time for solo appearances and recitals.

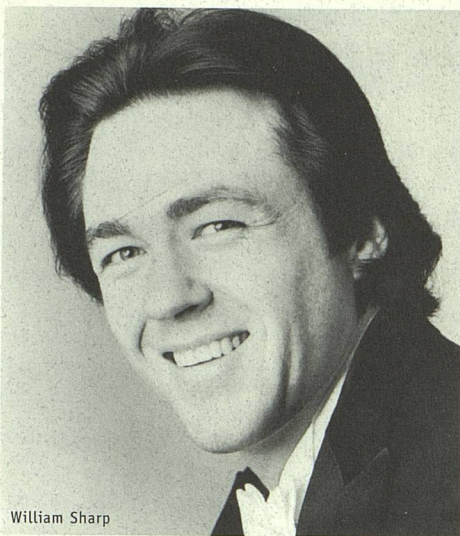
*Tonight's performance marks the American String Quartet's eleventh appearance under UMS auspices.*



**B**aritone **William Sharp** is a consummate artist possessing the rare combination of vocal beauty, sensitivity and charisma. Praised by *The New York Times* as a "sensitive and subtle singer" who is able to evoke "the special character of every song that he sings," Mr. Sharp has earned a reputation as a singer of great versatility and continues to garner critical acclaim for his work in concert, recital, opera and recordings.

Mr. Sharp has appeared throughout the US with major orchestras and music festivals. In recent seasons he has performed with the New York Philharmonic, St. Louis Symphony, San Francisco Symphony, National Symphony, New Jersey Symphony, and the St. Paul Chamber Orchestra. He is a frequent participant in Lincoln Center's Mostly Mozart Festival, Aspen Music Festival, Colorado Music Festival and the Marlboro Music Festival. Mr. Sharp also enjoys his work in the performance of baroque and pre-baroque music. He has made numerous appearances with the Bach Aria Group, the Boston Handel and Haydn Society and the Maryland Handel Festival.

During the 2001/2002 season, William Sharp's performances include two engagements with Da Camera of Houston, Schumann's *Dichterliebe* and *Marcel Proust's Paris*, a program of songs by French composers. Mr. Sharp also performs Harbison's *Words from Peterson* with the Boston Symphony Chamber Players. Highlights from 2000/2001 included *Four Saints in Three Acts* with the Mark Morris Dance Group at the Brooklyn Academy of Music and at Cal Performances in Berkeley; Purcell's *Dido and Aeneas*, also with the Mark Morris Dance Group; John Adams' *The Nixon Tapes* with the Los Angeles Philharmonic; works of Bach and Zelenka with Toronto's Tafelmusik; David del Tredici's *Gay Life* with the San Francisco Symphony; Brahms' *Ein Deutsches Requiem*



William Sharp

with the Fort Worth Symphony; Bach's *Christmas Oratorio* with the Bethlehem Bach Festival; a recital of songs by American composers with Da Camera of Houston; and *Messiah* with the Vancouver Cantata Singers.

During the 1999/2000 season, Mr. Sharp performed as Chou En-Lai in *Nixon in China* with the Brooklyn Philharmonic; Sam in *Trouble in Tahiti* with VARA Radio in the Netherlands; *Messiah* with Musica Sacra at Avery Fisher Hall; the *St. Matthew Passion* on a national tour with Santa Fe Pro Musica; and the *Mass in b minor* with the Bethlehem Bach Festival in New York, Washington, and Bethlehem, PA.

A highly respected and sought-after recording artist, William Sharp was nominated for a 1989 Grammy award for "Best Classical Vocal Performance" for his recording featuring the works of American composers including Virgil Thomson and Lee Hoiby on the New World Records label. Mr. Sharp can also be heard on the 1990 Grammy award-winning world-première recording of Leonard Bernstein's *Arias and Barcarolles* on the Koch International label. He also collaborates with soprano Judith Kaye and pianist Steven Blier on Gershwin's

*Songs and Duets*. Other recent recordings include the songs of Marc Blitzstein with The New York Festival of Song, and J.S. Bach solo cantatas with the American Bach Soloists (both on Koch). Mr. Sharp has also recorded for Vox-Turnabout, Newport Classics, Columbia Records, Nonesuch and CRI.

William Sharp made his New York recital debut at the 92nd Street "Y" in 1983 and in recent seasons has appeared there in the Schubertiade. In 1984 he made his Kennedy Center debut and in 1989 his Carnegie Hall recital debut which earned him high praise from critics including Bill Zakariassen of *The Daily News* who wrote that Mr. Sharp's "musicianship is right on the button, his knowledge of styles seems infinite, and he has an infectious sense of humor." He is the winner of the 1987 Carnegie Hall International American Music Competition.

*Tonight's performance marks William Sharp's second appearance under UMS auspices.*

**A**ndré Aciman, American memoirist, essayist, and critic, was born and raised in Alexandria, Egypt. Mr. Aciman also lived in Italy and France before settling in the US in 1968. He took a doctorate from Harvard, and has taught French and comparative literature at several colleges and universities, including Harvard, Princeton, New York University, and Bard. His much-acclaimed memoir, *Out of Egypt* (1995), tells the story of his cultured, urbane Jewish family's sixty-year sojourn in Egypt, from their arrival in Alexandria in 1905 to their final expulsion in 1965, just before he turned fifteen. Aciman's lyrical, witty reflections on place, time, and memory have appeared in many publications, including *The New York Times* and *The New Yorker*, and were collected in *False Papers: Essays on*

*Exile and Memory* (2000), a book that led one critic to call him "our contemporary Proust." He also contributed to and edited the collection of essays *Letters of Transit: Reflections on Exile, Identity, and Loss* (1999). Aciman's literary criticism has appeared in *Partisan Review*, *The New York Review of Books*, and *The New Republic*, among other journals.

*Tonight's performance marks André Aciman's UMS debut.*

**S**arah Rothenberg, pianist and artistic director of Da Camera of Houston, has one of the most distinguished and creative careers of her generation. Noted for her "power and introspection" (*The New York Times*) and "heart, intellect and fabulous technical resource" (*Fanfare*), she has received international acclaim as solo recitalist and chamber musician, and for the innovative programs that she conceives and directs. A frequent performer on Lincoln Center's Great Performers series in New York, other highlights of recent seasons include performances at London's Barbican Centre, The Aldeburgh Festival (England), Teatro Municipale (Santiago, Chile), Washington's Kennedy Center for the Performing Arts, the Library of Congress, Los Angeles County Museum and frequent appearances in Amsterdam and Maastricht. Ms. Rothenberg recently received the Medal of Chevalier in the Order of Arts and Letters from the French government.

Since becoming Artistic Director of Da Camera of Houston in 1994, Ms. Rothenberg has created numerous original performance works, including the celebrated *Music and the Literary Imagination* series linking music to the works of Proust, Kafka, Mann, Akhmatova and others. Following their premières at the Wortham Center, these pro-



Sarah Rothenberg

grams have been presented in New York's Lincoln Center, as well as in England, Holland, Mexico and on performance series across the US. Ms. Rothenberg also conceived and performed in the Da Camera production *Moondrunk*, a chamber music/dance theatre piece featuring Schoenberg's *Pierrot lunaire* that inaugurated Lincoln Center's New Vision series in January 1999 and was hailed by *American Theatre* magazine as "the birth of a new genre."

A champion of both contemporary music and forgotten works from the past, Ms. Rothenberg performed the American première of Fanny Mendelssohn's virtuosic piano-cycle *Das Jahr* in 1991. Her recording of *Das Jahr* for Arabesque Records received the 1996 "Best Solo Classical Recording" award from the Association of Independent Recording Companies. She previously received international attention for *Rediscovering the Russian Avant-Garde 1912-1925: Lourie, Roslavetz and Mosolov* (GM Recordings). She has also recorded for the BBC, CRI, Bridge, and Deutsche Grammophon labels. The 2001/02 season brings the release of two new solo CDs on Arabesque: *Shadows and Fragments* (Brahms and Schoenberg 1892-1911), and *Time and Memory* (Bach, Schat, Ustvolskaya, Brahms, Maw, Chopin).

In the 2001/02 season, Ms. Rothenberg makes her solo debuts at Amsterdam's Concertgebouw and Brussel's Palais des Beaux-Arts, and performs her solo recital program *Shadows and Fragments, Time and Memory* at the 92nd Street "Y" in New York. This season also sees the première of Ms. Rothenberg's latest performance project, *Epigraph for a Condemned Book*, which brings together the music of Chopin and the poetry of Baudelaire. Conceived, directed and performed by Ms. Rothenberg, *Epigraph* is a Da Camera of Houston production that has been co-commissioned by the Yale Repertory Theater, University Musical Society of the University of Michigan and the Krannert Center for the Performing Arts.

Prior to coming to Da Camera, Ms. Rothenberg co-founded the Bard Music Festival in 1990, and served as co-artistic director for the festival's first five seasons. She was member pianist of the Da Capo Chamber Players from 1985-1994, and has premiered over seventy-five new works. As chamber musician she has collaborated with members of the American, Brentano, Emerson, Schoenberg, St. Lawrence and Juilliard string quartets. In addition to her performing activities, Ms. Rothenberg appears frequently as a public speaker on musical, literary and cultural issues. Her writings have appeared in *The Musical Quarterly*, *Chamber Music*, *The Crisis of Criticism* (New Press), *World Policy Journal*, *Nexus* (The Netherlands), and most recently in the Spring 2001 issue of *Conjunctions*. She studied at The Curtis Institute of Music with Seymour Lipkin and Mieczeslaw Horszowski, and in Paris with Yvonne Loriod.

*Tonight's performance marks Sarah Rothenberg's second appearance under UMS auspices.*

#### A Da Camera of Houston Production

Sarah Rothenberg, *Artistic Director*

Mary Lou Aleskie, *Executive Director*

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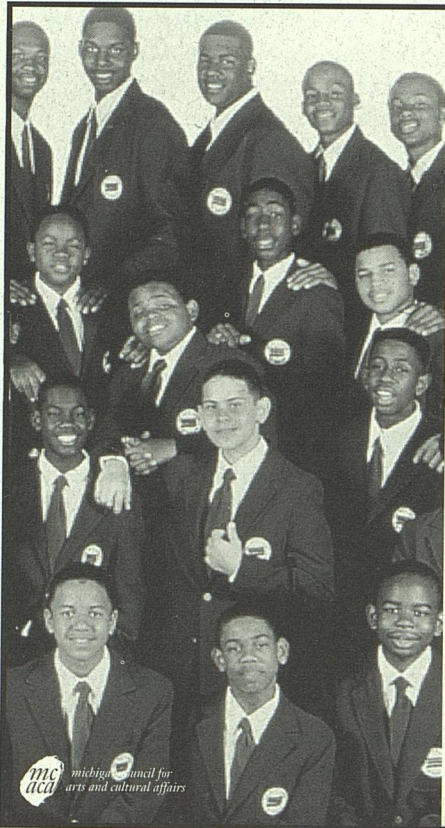


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## Boys Choir of Harlem

Dr. Walter J. Turnbull *director*

Wednesday, February 20, 7 pm  
Hill Auditorium

The Boys Choir of Harlem has delighted audiences worldwide since 1968 with a wide-ranging repertoire that embraces classical and modern music, popular song, spirituals, gospel and jazz highlighted by choreography and an unerring sense of showmanship.

*Please Note: The performance begins at 7 pm to accommodate families.*

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# The Chieftains

Paddy Moloney, *Uileann Pipes*  
Kevin Conneff, *Bodhran*  
Matt Molloy, *Flute*  
Sean Keane, *Fiddle*  
Derek Bell, *Harp*

*with*

Allison Moorer, *Vocals*  
Natalie MacMaster, *Fiddle and Dancing*  
Jeff White, *Guitar*

*Traditional Irish Dancers*  
Donny Golden  
Jon and Nathan Pilatzke

---

## Program

Sunday Afternoon, January 27, 2002 at 3:00  
Hill Auditorium, Ann Arbor, Michigan

*This afternoon's program will be announced by the artists  
from the stage.*



---

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This afternoon's performance is sponsored by Bank of Ann Arbor.  
Additional support provided by media sponsor WDET.

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

The Chieftains record exclusively for RCA Victor.

The Chieftains appear by arrangement with ICM Artists, Ltd.

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

“If there is a more beautiful musical sound in all the world than that made by **The Chieftains**, I haven’t heard it,” declared Bob Claypool, music critic of the *Houston Post* in a review of the band during a recent sold-out US tour. The Chieftains, celebrating their fortieth anniversary next year, are now regarded internationally as the most famous exponents of traditional Irish music in the world. They have uncovered the wealth of traditional Irish music that has accumulated over the centuries, making the music their own with a style that is as exhilarating as it is definitive. Although their early following was purely a folk audience, the astonishing range and variation of their music very quickly captured a much wider public, resulting in their present fame worldwide.

That same broad appeal has encouraged artists from a variety of genres to record with The Chieftains. Released in January 1995, *The Long Black Veil* became the highest charting album of the band’s career when it entered *Billboard* magazine’s Top 200 Album Chart at No. 24. The recording quickly became The Chieftains’ first gold recording in the US for sales of 500,000 copies, topped the World Music Chart and was selected by *Time* as an “Album of the Year.” *The Long Black Veil* also earned a Grammy Award in the “Best Pop Collaboration with Vocals” category for The Chieftains’ recording of Van Morrison’s “Have I Told You Lately That I Love You?” The album features guest performances by Sting, Mick Jagger, Sinéad O’Connor, Marianne Faithfull, Tom Jones, Mark Knopfler, Ry Cooder and The Rolling Stones.

In the midst of all of this success from pop collaborations, The Chieftains went on in typical fashion to record *Santiago*, which draws its inspiration from an unlikely source of Celtic music—Galicia, Spain. An assortment of ancient instruments gives each track the unique sound that won the band its fifth Grammy Award, for “Best World Music Album” of 1996.

Without missing a beat, The Chieftains embarked on *Tears of Stone*. Released in February 1999, it was three years in the making, and according to Paddy Moloney, a labor of love: “Our goal was to marry the many-faceted voices of contemporary women artists from around the world with the simple beauty of traditional Irish music.” Among those performing on the album are legendary vocalists Bonnie Raitt and Joni Mitchell, as well as other unique singers, including Natalie Merchant, Loreena McKennitt, Joan Osborne, Mary Chapin Carpenter, The Corrs and frequent Chieftains’ guest Sinéad O’Connor.

The Chieftains newest release on RCA Victor is a return to traditional music entitled *Water from the Well* (February 2000), which recently received a Grammy nomination for “Best World Music Album.” This remarkable collection brings together songs from every corner of Ireland, hand-picked by each member of the band. The tracks were recorded at a variety of memorable locations throughout Ireland, allowing The Chieftains to absorb the culture of the numerous counties and towns they revisited in the course of this latest musical journey. The making of *Water from the Well* was portrayed in a television special broadcast worldwide this past spring.

The trappings of fame have not compromised The Chieftains’ respect of their roots. They are as comfortable swapping tales and tunes in a Dublin pub as they are headlining a concert at London’s Royal Albert Hall. There can be little doubt that The Chieftains’ range of music is among the most eclectic and expansive in the world today. Thirty-nine years and as many albums, The Chieftains continue to surprise.

*This afternoon’s performance marks The Chieftains’ third appearance under UMS auspices. They last appeared in Ann Arbor in March 2000.*

# UMS experience

## THE 2002 UMS WINTER SEASON

**P**lease note that a complete listing of all UMS Educational activities will now be conveniently located within the concert program section of your program book. All Education activities are also posted on the UMS website at [www.ums.org](http://www.ums.org).

### Stephan Genz, baritone

Roger Vignoles, piano  
Thursday, January 10, 8 p.m.  
Lydia Mendelssohn Theatre  
*Media sponsor WGTE.*

### Rennie Harris Puremovement: Rome & Jewels +

Friday, January 11, 8 p.m.  
Saturday, January 12, 8 p.m.  
Power Center

*The Saturday performance is sponsored by Borders.*

*These performances are supported by the Pennsylvania Council on the Arts.*

*Media sponsor Metro Times.*

### Brentano String Quartet and Mark Strand, poet \* +

Haydn's *Seven Last Words of Christ*  
Sunday, January 13, 4 p.m.  
Lydia Mendelssohn Theatre  
*Co-sponsored by Alf Studios and Joseph Curtin Studios.*  
*Media sponsor Michigan Radio.*

### Michigan Chamber Players

Sunday, January 20, 4 p.m.  
Lydia Mendelssohn Theatre  
*Complimentary Admission*

### A Tribute to Gospel Legend Mattie Moss Clark

Dr. Rudolph V. Hawkins,  
music director  
Monday, January 21, 8 p.m.  
Hill Auditorium

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

### Orchestre de Paris

Christoph Eschenbach, conductor  
Pierre-Laurent Aimard, piano  
Wednesday, January 23, 8 p.m.  
Hill Auditorium  
*Camerata Dinner precedes the performance.*  
*Sponsored by Bank One.*  
*Media sponsor WGTE.*

### Charlie Haden's Quartet West with Strings

Bill Henderson and  
Ruth Cameron, vocals  
Friday, January 25, 8 p.m.  
Lydia Mendelssohn Theatre  
*Sponsored by Butzel Long.*  
*Presented with support from the Wallace-Reader's Digest Funds and JazzNet.*  
*Media sponsors WEMU and WDET.*

### Da Camera of Houston: Marcel Proust's Paris \* +

Conceived and directed by  
Sarah Rothenberg  
Saturday, January 26, 8 p.m.  
Lydia Mendelssohn Theatre  
*Sponsored by Miller, Canfield, Paddock and Stone, P.L.C.*  
*Media sponsor Michigan Radio.*

### The Chieftains

Sunday, January 27, 3 p.m.  
Hill Auditorium  
*Sponsored by the Bank of Ann Arbor.*  
*Media sponsor WDET.*

### A Solo Evening with Laurie Anderson

Saturday, February 2, 8 p.m.  
Hill Auditorium  
*Media sponsors WDET and Metro Times.*



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**T**he **FORD HONORS PROGRAM** is made possible by a generous grant from the Ford Motor Company Fund and benefits the UMS Education Program.

Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Van Cliburn was the first artist so honored, with subsequent honorees being Jessye Norman, Garrick Ohlsson, The Canadian Brass, Isaac Stern, and Marcel Marceau. This season's Ford Honors Program will be held on May 11, 2002. The recipient of the 2002 UMS Distinguished Artist Award will be announced in February 2002.

*Ford Honors  
Program  
Honorees*

1996

**Van  
Cliburn**

1997

**Jessye  
Norman**

1998

**Garrick  
Ohlsson**

1999

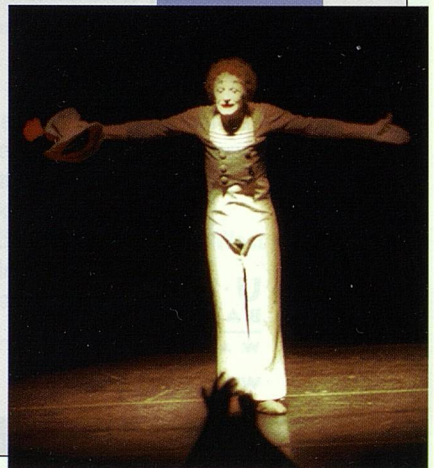
**The  
Canadian  
Brass**

2000

**Isaac Stern**

2001

**Marcel  
Marceau**



## ATTENTION TEACHERS AND EDUCATORS!

### Youth Performances

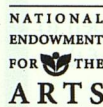
These performances are hour-long or full length specially designed teacher- and student-friendly live matinees.

The 2001/2002 Youth Performance Series includes:

- *Gluck's Orfeo ed Euridice*
- *Charlie Haden's Quartet West with Strings*
- *Children of Uganda*
- *Boys Choir of Harlem*
- *SamulNori*
- *Guthrie Theater: Eugene O'Neill's Ah, Wilderness!*
- *Los Muñequitos de Matanzas*
- *Lyon Opera Ballet: Cendrillon (Cinderella)*

Teachers who wish to be added to the youth performance mailing list should call 734.615.0122 or email [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

The Youth Education Program is sponsored by



### VOLUNTEERS NEEDED

The sixty-member UMS Advisory Committee provides important volunteer assistance and financial support for these exceptional educational programs. Please call 734.936.6837 for information about volunteering for UMS Education and Audience Development events.

### Teacher Workshop Series

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

This year's Kennedy Center Workshops are:

- *"Dinosaur Detectives"* led by Michele Valeri
- *"Exploring the Cultures of Uganda Through Dance"* led by Namu Lwanga
- *"Once Upon a Time: Bringing Fairy Tales to Life"* led by Sean Layne

Workshops focusing on the UMS youth performances are:

- *"Opera in the Classroom: Orfeo ed Euridice"* led by Peter Sparling and Kristin Fontichiaro
- *"Dance: A Secret Path to Success in the Classroom"* led by Susan Filipiak
- *"Arts and Technology in the Classroom"* led by Deborah Katz
- *"Cuban Music in the Classroom: Los Muñequitos de Matanzas"* led by Dr. Alberto Nacif

For information and registration, please call 734.615.0122 or email [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

### First Acts Series

In its fifth year, the First Acts Series offers the opportunity for teachers of grades 4-12 to bring their students to selected weekend and evening classical music and dance performances. Tickets are reduced to \$6 each, and busing is reimbursed. School groups may attend the full performance or leave after the "first act." Educational materials are provided.

This year's First Acts concerts are: Liz Lerman Dance Exchange, Evgeny Kissin, the St. Petersburg Conservatory Chamber Ensemble, the Netherlands Chamber Choir, Kirov Orchestra of the Mariinsky Theatre, Orchestre de Paris, San Francisco Symphony, St. Petersburg Philharmonic Orchestra, Da Camera of Houston: *Epigraph for a Condemned Book*, Emerson String Quartet

and the Kalichstein-Laredo-Robinson Trio, and Les Musiciens du Louvre.

For information and registration, please call 734.615.0122 or email [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

### The Kennedy Center Partnership

The University Musical Society and Ann Arbor Public Schools are members of the Kennedy Center Partners in Education Program.

Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates a multitude of professional development opportunities for teachers and educators.

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

UMS offers special discounts to school groups attending world-class evening and weekend performances not offered through the First Acts program. Please call the Group Sales hotline at 734.763.3100 for more information about discounts for student and youth groups.

## DINING EXPERIENCES

### UMS Camerata Dinners

Now entering their sixth season, Camerata Dinners are a delicious and convenient way to start your UMS concert evening, offering you a chance to dine with friends and meet fellow patrons in a relaxed setting prior to our Choral Union Series performances.

This year's Camerata Dinners will be held at the historic Michigan League on the corner of N. University and Fletcher. The dinner buffet is open from 6:00 to 7:30 p.m., offering the perfect opportunity to arrive early and park with ease.

Dinner is \$35 per person. UMS members at the Benefactor level (\$500) and above are entitled to a discounted dinner price of \$30 per person. A cash bar will be available. UMS members receive reservation priority. Valet parking will be available in front of the Michigan League at a cost of \$10 per car. Members at the Leader level (\$2,500) and above receive complimentary valet parking.

### 2002 Winter Camerata Dinners

#### Wednesday, January 23

Orchestre de Paris

#### Friday, February 15

San Francisco Symphony

#### Saturday, February 16

San Francisco Symphony

#### Tuesday, March 5

St. Petersburg Philharmonic

#### Friday, April 12

Les Musiciens du Louvre

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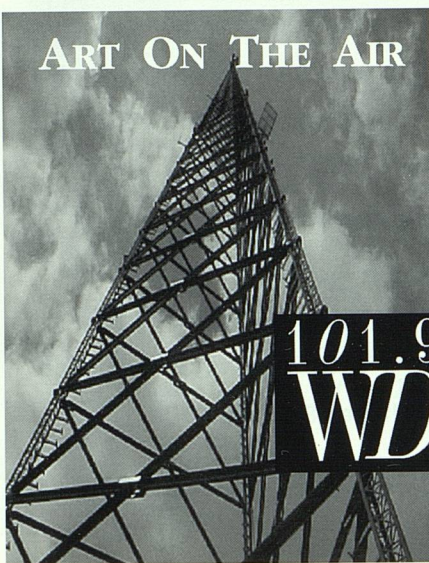


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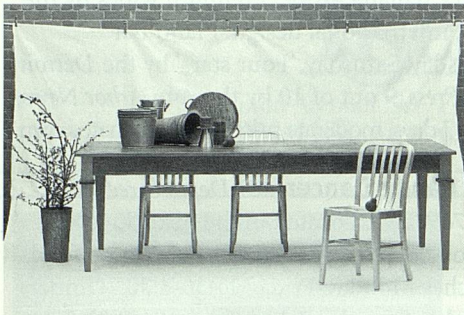
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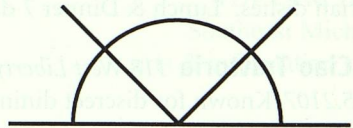


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**The Moveable Feast** *326 West Liberty - 734.663.3278.* Located just west of Main Street in the restored Brehm estate. Fine American cuisine with a global fare. Full service catering, bakery, wedding cakes.

**Palio** *347 South Main Street - 888.456.DINE.* Zestful country Italian cooking, fresh flavors inspired daily. Featuring the best rooftop seating in town. Open for dinner nightly. Reservations accepted, large group space available.

**Real Seafood Company** *341 South Main Street - 888.456.DINE.* As close to the world's oceans as your taste can travel. Serving delightfully fresh seafood and much more. Open for lunch and dinner. Reservations accepted.

**Red Hawk Bar & Grill** *316 South State Street - 734.994.4004.* Neighborhood bar & grill in campus historic district, specializing in creative treatments of traditional favorites. Full bar, with a dozen beers on tap. Lunch and dinner daily. Weekly specials. Smoke-free. No reservations.

**Rightside Cellar** *104 East Michigan Avenue, Saline - 734.944.5158.* Join us at the Rightside Cellar Tuesday - Saturday. Hours are 5:30 - 10:00 p.m. We feature a chef's tasting menu and full bar. Reservations preferred.

**Seva** *314 East Liberty - 734.662.1111.* Providing fresh, imaginative vegetarian cuisine since 1973. All dishes, including desserts, are made in-house daily. Be sure to look over our extensive beverage menu.

**Weber's Restaurant** *3050 Jackson Road - 734.665.3636.* Great American restaurant since 1937. Featuring prime rib, live lobster, Cruvinet wine tasting flights, homemade pastries and desserts. Breakfast, Sunday brunch, lunch, dinner. Reservations accepted.

**Zanzibar** *216 South State Street - 734.994.7777.* Contemporary American food with Mediterranean & Tropical influences. Full bar featuring classic and neo-classic cocktails, thoughtfully chosen wines and an excellent selection of draft beer. Spectacular desserts. Space for private and semi-private gatherings up to 100. Smoke-free. Reservations encouraged.

## UMS DELICIOUS EXPERIENCES

**B**ack by popular demand, friends of UMS are hosting a variety of dining events to raise funds for our nationally recognized education programs. Thanks to the generosity of the hosts, all proceeds from these delightful dinners go to support these important activities. Treat yourself, give a gift of tickets, or come alone and meet new people! For more information or to receive a brochure, call 734.936.6837.



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the Key of A<sup>2</sup>  
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Kim plays Mendelssohn  
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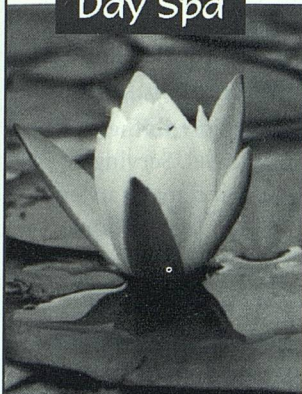
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# UMS support

**U**MS volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, assisting in artist services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.936.6837 to request more information.

## ADVISORY COMMITTEE

**T**he sixty-member UMS Advisory Committee serves an important role within UMS. From ushering for our popular Youth Performances to coordinating annual fundraising events, such as the Ford Honors Program gala and "Delicious Experiences" dinners, to marketing *Bravo!*, UMS' award-winning cookbook, the Committee brings vital volunteer assistance and financial support to our ever-expanding educational programs. If you would like to become involved with this dynamic group, please call 734.936.6837 for more information.

## SPONSORSHIP & ADVERTISING

**A**dvertising in the UMS program book or sponsoring UMS performances

enables you to reach 130,000 of southeastern Michigan's most loyal concertgoers.

### Advertising

When you advertise in the UMS program book you gain season-long visibility while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experiences. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

### Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures, and also receive numerous benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

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

For more information, please call 734.647.1176.

# Cast Yourself in a Starring Role

Become a Member of the University Musical Society

The exciting programs described in the program book are made possible only by the generous support of UMS members—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 57% of the costs associated with presenting our season of vibrant performances and related educational programs. UMS members—through their generous annual contributions—help make up the difference. In return, members receive a wide variety of exciting benefits, including the opportunity to purchase tickets prior to public sale.

For more information on membership, please call the Development Office at 734.647.1178. To join now, please complete the form below and mail to the address printed at the bottom of this page.

## Presenter's Circle

- \$25,000 Soloist (\$150)\***
  - For information about this very special membership group, call the Development Office at 734.647.1175.
- \$10,000 Maestro (\$150)\***
  - Opportunity to be a title or supporting sponsor for a selected performance in any series
  - Plus benefits listed below
- \$7,500 Virtuoso (\$150)\***
  - Guest of UMS Board at a special thank-you event
  - Plus benefits listed below
- \$5,000 Concertmaster (\$150)\***
  - Opportunity to be a supporting sponsor for a selected Chamber Arts or Monogram series performance
  - Opportunity to meet an artist backstage as guests of UMS President
  - Plus benefits listed below
- \$3,500 Producer (\$150)\***
  - Complimentary valet parking for Choral Union Series
  - Opportunity to be a supporting sponsor for a selected Monogram series performance
  - Plus benefits listed below
- \$2,500 Leader (\$85)\***
  - Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
  - 10 complimentary one-night parking passes for UMS concerts
  - Plus benefits listed below

## Members

- \$1,000 Principal (\$55)\***
  - Five complimentary one-night parking passes for UMS concerts
  - Invitation to an "Insiders' Sneak Preview" party announcing next season's concerts before press announcement
  - Priority subscription handling
  - Invitation to a pre- or post-performance reception
  - Plus benefits listed below
- \$500 Benefactor**
  - Priority seating for individual Choral Union and Chamber Arts advance ticket purchases
  - Invitation to one working rehearsal (subject to availability)
  - Plus benefits listed below
- \$250 Associate**
  - Listing in UMS Program
  - Half-price tickets to selected performances
  - Plus benefits listed below
- \$150 Advocate**
  - UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
  - Plus benefits listed below
- \$75 Friend**
  - Annual UMS listing of all public events
  - Priority reservations for Camerata Dinners
  - Advance notice of performances
  - Advance ticket sales
  - One-year subscription to *Notes*, the UMS newsletter

\*Dollar amount in parenthesis denotes non-tax-deductible portion of gift.

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

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

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

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Please make checks payable to **University Musical Society**

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

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- My company will match this gift. Matching gift form enclosed.

Send gifts to: University Musical Society, 881 N. University, Ann Arbor, MI 48109-1011

## INTERNSHIPS

**I**nternships with UMS provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester- and year-long internships are available in many of UMS' departments. For more information, please call 734.764.6833.

## COLLEGE WORK-STUDY

**S**tudents working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, arts education, event planning and production. If you are a University of Michigan student who receives work-study financial aid and who is interested in working at UMS, please call 734.764.6833.

## USHERS

**W**ithout the dedicated service of UMS' Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books and providing that personal touch which sets UMS events above others.

The UMS Usher Corps comprises over 300 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill Auditorium, Power Center, Michigan Theater, or Lydia Mendelssohn Theatre) for the entire concert season.

If you would like information about becoming a UMS volunteer usher, call the UMS usher hotline at 734.913.9696.

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This performance—and all of UMS' nationally recognized artistic and educational programs—would not be possible without the generous support of the community. UMS gratefully acknowledges the following individuals, businesses, foundations and government agencies—and those who wish to remain anonymous—and extends its deepest gratitude for their support. This list includes current donors as of November 26, 2001. Every effort has been made to ensure its accuracy. Please call 734.647.1178 with any errors or omissions.

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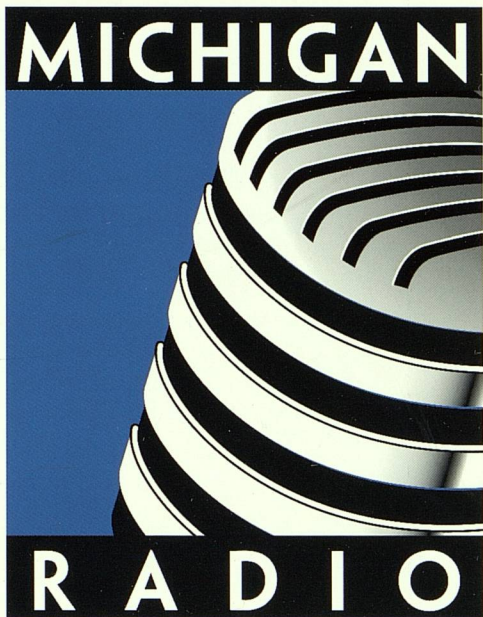
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