

# ums presentation

University Musical Society  
of the University of Michigan  
Fall 2002 Season

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# RADIO

# university musical society

University of Michigan • Ann Arbor

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## FROM THE UM PRESIDENT

The University of Michigan (UM) would like to join the University Musical Society (UMS) in welcoming you to the 2002/2003 season. Additionally, we would like to thank you for your support of the performing arts. We are proud of the wonderful partnership we have developed with UMS and of our



role as co-sponsor and co-presenter of several events on this season's calendar. These events reflect the artistic beauty and passion that are integral to the human experience. They are also wonderful opportunities

for University of Michigan students and faculty to learn about the creative process and sources of inspiration that motivate artists and scholars.

The current season marks the second residency by the Royal Shakespeare Company of Stratford, England, which performs three plays in March: *The Merry Wives of Windsor*, *Coriolanus*, and Salman Rushdie's *Midnight's Children*. UM and UMS co-presentations are not limited to theater, but also include performances by the Vienna Philharmonic, the Bolshoi Ballet, and a special event entitled "Evening at the Apollo," in which the best performing groups from Detroit and Ann Arbor are given a chance to compete for a slot at Harlem's Apollo Theater Amateur Night, where Ella Fitzgerald, Sarah Vaughn, Billie Holiday, and other legends of 20th-

century American music got their big breaks. As befits the educational missions of both the University and UMS, we should also recognize the co-sponsorship of educational programming involving, among others, the Abbey Theatre of Ireland, Grupo Corpo, Sekou Sundiata and creative co-sponsorship of presentations by the Hubbard Street Dance Company and the well-known female *a cappella* group Sweet Honey in the Rock.

Most significantly, I would like to thank the faculty and staff of UM and UMS for their hard work and dedication to making this partnership a success. UMS staff, in particular, work with the University's faculty and students to create learning opportunities for our campus, and in the case of the larger residencies, for the greater community.

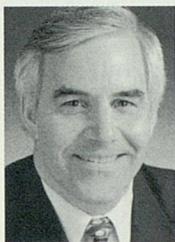
The University of Michigan is pleased to support the University Musical Society during its 02/03 season. We share the goal of making our co-presentations the type of academic and cultural events that benefit the broadest possible constituency.

Sincerely,

Mary Sue Coleman  
President, University of Michigan

## FROM THE UMS PRESIDENT

**T**hank you for joining us for this UMS performance. We appreciate your support of the performing arts and of UMS, and we hope we'll see you at more of our programs this season. Check the complete listing of UMS's 2002/2003 events beginning on page 29 and on our website at [www.ums.org](http://www.ums.org).



We welcome UM President Mary Sue Coleman to the southeast Michigan community and to membership on the UMS Board of Directors. The university from which President Coleman came to Michigan

has a distinguished record in its support of creative artists. During the Millennium season alone, while Dr. Coleman was president, the University of Iowa's Hancher Auditorium premiered over 20 new works in music, dance, and theater, all of them commissioned by Hancher. This unprecedented level of support of creative artists by a university presenting organization captured the attention of the performing arts field worldwide and reinforced the idea that research in the performing arts is as important and as valid to a great university as is research in other fields. We thank Dr. Coleman and her predecessors Lee C. Bollinger and B. Joseph White for the extraordinary level of UM support for the second residency of the Royal Shakespeare Company March 1-16 and of eight other projects this season that offer special value to the University's mission of teaching, research, and service.

This season offers some special challenges for UMS with the closing of Hill Auditorium for restoration and renovation. With your understanding and support, we know we will

overcome these difficulties and have a successful season. As we await our reopening concert scheduled for January 2004, UMS is creating special opportunities for our patrons to see and hear world-renowned artists in outstanding venues in Detroit, Ypsilanti, and Ann Arbor. You won't want to miss the first southeast Michigan presentations of the Bolshoi Ballet November 20-24 or the February 27 return of the Vienna Philharmonic for the first time in the region since 1988. For many of our Detroit performances, UMS is offering transportation by luxury coach to our Ann Arbor patrons. And we urge you to bring the whole family to UMS's first event in Crisler Arena when the Boston Pops performs its Holiday Concert on December 8.

Yes, things will be different this season. The UMS staff is determined to do everything we can to make this season run as smoothly as possible for you and our other patrons. Please let us know if you have any questions or problems. Call our ticket office at 734.764.2538, now led by Ticket Services Manager Nicole Paoletti, successor to Michael Gowing, who retired August 30. You should also feel free to get in touch with me about anything related to UMS. If you don't see me in the lobby at our performances, you can send me an email message at [kenfish@umich.edu](mailto:kenfish@umich.edu) or call me at 734.647.1174.

Very best wishes,

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

Kenneth C. Fischer  
*UMS President*

# UMS leadership

## LETTER FROM THE CHAIR



**I**t is a pleasure to welcome you to this performance of the UMS 02/03 season. With world-renowned performers, new community partnerships, and ever-expanding educational activities, our 124th 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". The ink is dark and the signature is fluid and legible.

Beverley Geltner  
*Chair, UMS Board of Directors*

## CORPORATE LEADERS / FOUNDATIONS

**John M. Rintamaki**

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

*Ford Motor Company  
Fund*

“At Ford Motor Company, we believe the arts educate, inspire and bridge differences among cultures. They present for us all a common language and enhance our knowledge of each other and the world. We continue to support the University Musical Society and its programs that through the arts bring forth the human spirit of creativity and originality.”

**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. UMS 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’s patrons.”



### **Douglass R. Fox**

*President, Ann Arbor Automotive*

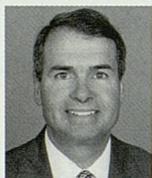
“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by the University Musical Society.”



### **William M. Broucek**

*President and CEO, Bank of Ann Arbor*

“Bank of Ann Arbor is pleased to contribute to the richness of life in our community by our sponsorship of the 2002/2003 UMS season. We look forward to many remarkable performances over the year. By your attendance you are joining with us in support of this vibrant organization. Thank you.”



### **Jorge A. Solis**

*Senior Vice President, Bank One, Michigan*

“Bank One is honored to be a partner with 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.*

“As a supporter of the University Musical Society, Borders Group is pleased to help strengthen our community’s commitment to and appreciation for artistic expression in its many forms.”

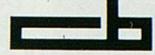




### **Carl Brauer**

*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.*

“We’re pleased to be in the group of community businesses which supports UMS Arts and Education. We encourage those who have yet to participate to join us. Doing so feels good.”



### **Richard A. Collister**

*Executive Vice President, Comerica Incorporated  
President, Comerica Charitable Foundation*

“The University Musical Society is renowned for its rich history and leadership in the performing arts. Comerica understands the nurturing role UMS plays in our community. We are grateful to UMS for coordinating this 124th grand season of magnificent live performances.”





**W. Frank Fountain**

*President, DaimlerChrysler Corporation Fund*

“DaimlerChrysler is committed to nurturing strong and vibrant communities through its support of the arts. We are pleased to partner with UMS in its effort to promote the cultural and economic vitality of our community.”

DAIMLERCHRYSLER

DaimlerChrysler Corporation Fund



**Fred Shell**

*Vice President, Corporate and Government Affairs,  
DTE Energy*

“Plato said, ‘Music and rhythm find their way into the secret places of the soul.’ The DTE Energy Foundation congratulates UMS for touching so many hearts and souls by inspiring, educating and enriching the lives of those in our community.”

**DTE Energy  
Foundation**



**Edward Surovell**

*President, Edward Surovell Realtors*

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

**EDWARD  
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**Leo Legatski**

*President, Elastizell Corporation of America*

“The University Musical Society is a leading presenter of artistic groups—music, dance and theater. Please support their efforts in the development of new works, which they combine with educational workshops in the region.”

**Elastizell**



**Rick M. Robertson**

*Michigan District President, KeyBank*

“KeyBank is a proud supporter of the performing arts and we commend the University Musical Society on its contributions to the cultural excellence it brings to the community.”

**KeyBank**

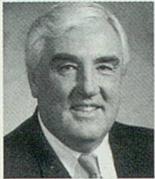


### Jan Barney Newman

*Michigan Regional Director, Learning Express*

“Learning Express–Michigan is committed to promoting toys that excite imaginations of children. It is therefore with pleasure that we support the stimulating and diverse presentations of UMS that educate and enrich the entire community.”

Learning **Express**  
of Michigan



### Eugene “Trip” Bosart

*Senior Managing Director, McDonald Investments, Inc.*

“McDonald Investments is delighted to partner with the University Musical Society and bring world class talent and performances to audiences throughout southeastern Michigan.”

McDonald  
Investments



### Albert M. Berriz

*President and CEO, McKinley Associates, Inc.*

“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”

mckinley  
*Associates*



### Erik H. Serr

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

“As 2002 marked Miller Canfield’s 150th anniversary, we salute and appreciate the University Musical Society for presenting wonderful cultural events to our community for more than 120 years. Miller Canfield is proud to support such an inspiring organization.”



### 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.”

**National City**



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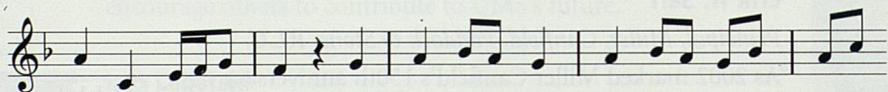
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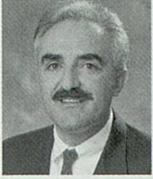


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### Joe Sesi

*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.”



### Thomas B. McMullen

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

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



### Sharon L. Beardman

*Regional Vice President, TIAA-CREF Individual and Institutional Services, Inc.*

“TIAA-CREF works with the employees of the performing arts community to help them build financial security, so that money doesn’t get in the way of the art. We are proud to be associated with the great tradition of the University Musical Society.”



## PROFILES

### Peter Laki

*Program Note Annotator*



**P**eter Laki is a native of Budapest, Hungary, where he studied violin, piano, composition, voice, and musicology. Peter has been a contributing writer to UMS since 1995 and has contributed over 240 individual pieces to UMS, covering the classical music repertoire from Bach to 21st-century composition. After studies at the Sorbonne in Paris, he came to the United States in 1982 and earned a Ph.D. in musicology from the University of Pennsylvania in 1989. Since 1990 he has served as Program Annotator of The Cleveland Orchestra and has also taught music history at Kent State, John Carroll, and Case Western Reserve Universities. He is the editor of *Bartók and His World*, a collection of essays and documents published by Princeton University Press (1995). He has also contributed two articles to the Cambridge Music Handbook series and has lectured at musicological conferences in the US and Europe.

*In real estate as in the arts,  
performance is everything.*

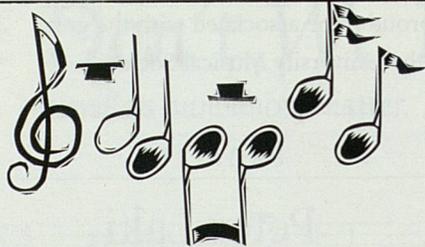
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**The Power Foundation**

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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

## Q: What do these performing artists have in common?



CHRIS LEE

Cynthia Phelps, principal violist with the New York Philharmonic, who has performed as soloist with orchestras around the world.

Christine Dakin, former principal dancer with Martha Graham Dance Company and internationally renowned dancer, choreographer, and teacher



HOWARD SCHATZ ORNSTEIN ©



SCOTT DOBRY

Chip Davis, Grammy-award-winning founder of popular group Mannheim Steamroller

The School of Music is proud to play a part in preparing the next generation of performing artists. To help support the School's commitment to educational excellence and the training of future artists, please contact Jeff Nearhoof, [jeffhn@umich.edu](mailto:jeffhn@umich.edu), 734-647-2035.

**A:** They all graduated from the School of Music at the University of Michigan.

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School of Music

# UMS services

## GENERAL INFORMATION

### Barrier-Free Entrances

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

### Listening Systems

For hearing-impaired persons, the Power Center, Mendelssohn Theatre and Detroit Opera House 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 Rackham Auditorium, Trueblood Theatre, Power Center, and Mendelssohn Theatre please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church, Michigan Theater, Crisler Arena, Pease Auditorium, Detroit Opera House and Orchestra Hall please call the UMS Production Office at 734.764.8348.

### Parking

Parking for Ann Arbor events is available in the Liberty Square (formerly Tally Hall), Church Street, Maynard Street, Thayer Street, Fletcher Street and Fourth Avenue structures for a minimal fee. Parking for Detroit events

is available in the Orchestra Hall lot, Detroit Opera House garage and People Mover lots for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS members at the Principal level and above receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.

UMS offers valet parking service for performances in the 02/03 Choral Union series. Cars may be dropped off in front of the performance venues beginning one hour prior to performance. There is a \$10 fee for this service. UMS members at the Producer level and above are invited to use this service at no charge.

For up-to-date parking information, please see the UMS website at [www.ums.org](http://www.ums.org).

### Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center, Detroit Opera House and Orchestra Hall, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

### Smoking Areas

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

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## TICKETS

### In Person

The UMS Ticket Office and the University Productions Ticket Office have merged! Patrons are now 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 is 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**

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### 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 \$50,000 on some of the most popular events in our season. Don't miss our current season, featuring world-renowned artists such as Altan, the Boston Pops, Audra McDonald, Herbie Hancock, and many more, including our special Brazil Series, all at special group rates!

Imagine yourself surrounded by ten or more of your closest pals 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 Laurel Hufano, Group Sales Coordinator, at 734.763.3100. Don't wait—rally your friends and reserve your seats today!

## DISCOUNTED STUDENT TICKETS

**Did you know?** Since 1990, students have purchased over 122,000 tickets and have saved more than \$1.8 million through special UMS student programs! UMS's commitment to affordable student tickets has permitted thousands to see some of the most important, impressive and influential artists from around the world. For the 02/03 season, students may purchase discounted tickets to UMS events in three ways:

1. Each semester, UMS holds a Half-Price Student Ticket Sale, at which students can purchase tickets for all UMS events for 50% off the published price. This extremely popular event draws hundreds of students every fall—last year, students saved nearly \$100,000 by purchasing tickets at the Half-Price

Student Ticket Sale! Be sure to get there early as some performances have limited numbers of discounted tickets available.

2. Students may purchase up to two \$10 Rush Tickets the day of the performance at the UMS Ticket Office, or 50% off at the door, subject to availability.

3. Students may purchase the UMS Card, a pre-paid punch card that allows students to pay up front (\$50 for 5 punches, \$100 for 11 punches) and use the card to purchase Rush Tickets during the 02/03 season. Incoming freshman and transfer students can purchase the UMS Card with the added perk of buying Rush Tickets two weeks in advance, subject to availability.

## 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.



In an effort to help reduce distracting noises and enhance the theater-going experience, Pfizer Inc is providing complimentary Halls® Mentho Lyptus® cough suppressant tablets to patrons attending UMS performances throughout our 02/03 season.

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UMS and the following businesses thank you for your generous support by providing you with discounted products and services through the UMS Card, a privilege for subscribers and donors of \$100 or more. Patronize these businesses often and enjoy the quality products and services they provide.

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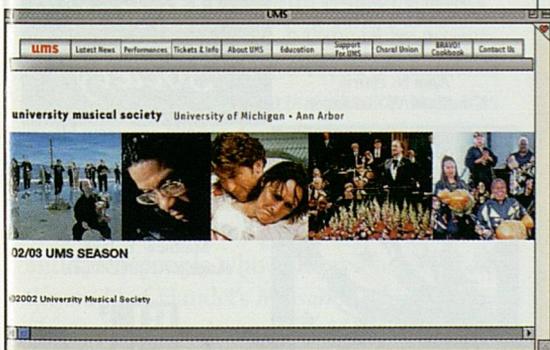
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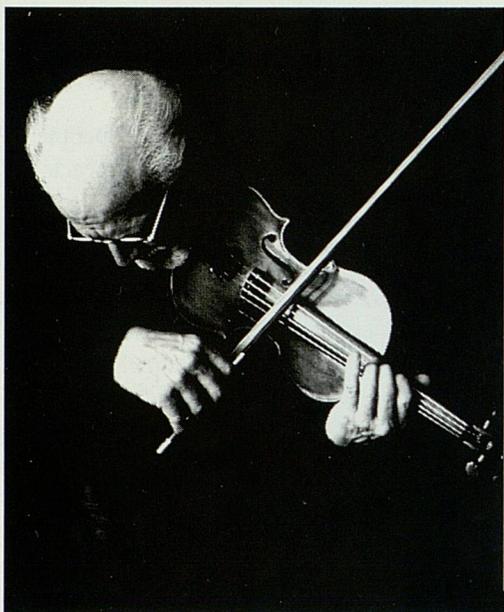
## WWW.UMS.ORG

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





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# UMS annals

## 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 123 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 90 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that this year gathers in 11 diverse venues in Ann Arbor, Ypsilanti, and Detroit.

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, special project support from UM, and endowment income.

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## UMS CHORAL UNION

Throughout its 123-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

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

In 1995, the Choral Union began accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem* and other masterworks to its repertoire.

The Choral Union will open its upcoming season with performances of Mahler's *Symphony No. 3* with the DSO, followed by a performance of Beethoven's *Symphony No. 9* with the Ann Arbor Symphony Orchestra. In December the chorus will present its 124th series of annual performances of *Messiah*, using the rarely-heard Mozart revision of Handel's great work. The Choral Union's season will conclude in March with a pair of magnificent French choral works: Honegger's *King David*, accompanied by members of the Greater Lansing Symphony Orchestra, and Duruflé's mystical *Requiem*, accompanied by organist Janice Beck.

The Choral Union's 01/02 season included performances of *Messiah*, Ives's *Symphony No. 4* with Michael Tilson Thomas and the San Francisco Symphony Orchestra and Brahms's *Ein deutsches Requiem* with Thomas Sheets conducting the Ann Arbor Symphony Orchestra, all in Hill Auditorium. To conclude its 123rd season, the Choral Union joined the DSO and Neeme Järvi in three critically acclaimed performances of Beethoven's *Missa Solemnis*.

During the 2000/2001 season, the UMS Choral Union appeared in two series with the DSO. The season culminated in a performance of Berlioz's *Requiem* with the Greater Lansing Symphony Orchestra, along with tenor Stanford Olsen and members of the UM School of Music Symphony Band in Hill Auditorium.

The Choral Union is a talent pool capable of performing choral music of every genre. In addition to choral masterworks, the Choral Union has performed Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra, and other musical theatre favorites with Erich Kunzel and the DSO at Meadowbrook. The 72-voice Concert Choir drawn from the full chorus has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, and the Mozart *Requiem*. 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; a performance of Bach's *Magnificat*, and a recent joint performance with the Tallis Scholars.

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 membership in the UMS Choral Union, e-mail [choralunion@umich.edu](mailto:choralunion@umich.edu) or call 734.763.8997.

## VENUES/BURTON MEMORIAL TOWER

*With the 18-month closing of Hill Auditorium for renovations, the 02/03 UMS season will include performances by the world's celebrated music, theater and dance artists in 11 venues in three cities: Ann Arbor, Ypsilanti and Detroit.*

### Ann Arbor Venues

#### Hill Auditorium

The 18-month, \$38.6-million dollar renovation to Hill Auditorium began on May 13, 2002 under the direction of Albert Kahn Associates, Inc., and historic preservation architects Quinn Evans/Architects. Hill was first opened to Michigan audiences in 1913 and this current renovation project will update all of its infrastructure systems and restore much of the interior décor to its original splendor.

Exterior renovations will rebuild brick paving and stone retaining walls, restore the south entrance plaza, rework the west barrier-free ramp and loading dock, and improve the landscaping which surrounds the building.

Interior renovations will create additional restrooms, improve audience circulation by providing elevators, replace main-floor seating to increase patron comfort, introduce barrier-free seating and stage access, replace audio-visual systems, and completely replace all mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Upon reopening in January 2004, Hill Auditorium will decrease in seating capacity from 4,169 to 3,710.

#### Crisler Arena

Crisler Arena, home to the Michigan Wolverine basketball teams, stands as a tribute to the great Herbert O. "Fritz" Crisler, Michigan's third all-time winning football coach. Crisler served 10 years as Michigan's football coach (1938-1947) and 27 years as athletic director (1941-1968) of the University. The arena was designed by Dan Dworsky under the architectural firm of K.C. Black & C.L. Dworsky and opened in 1968. The event facility has a capacity of 13,609.

While serving as a site of Big Ten Conference championship events, Crisler has also played host to popular acts such as Pearl Jam, Bill Cosby, the Grateful Dead, and even Elvis Presley during his final concert tour.

#### Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS regularly 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. The superlative Mendelssohn Theatre has been the home of the UMS Song Recital series for the past eight years.

#### 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.

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.

### Power Center for the Performing Arts

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

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

No seat in the Power Center is more than 72 feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

### Rackham Auditorium

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.

### 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 34 stops and 45 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.

### Ypsilanti Venues

#### EMU Convocation Center

An exciting new era in EMU athletics was set in motion in the fall of 1998 with the opening of the \$29.6-million Convocation Center. The Barton-Malow Company along with the architectural firm Rossetti Associates of Birmingham/The Argos Group began construction on the campus facility in 1996. The Convocation Center opened its doors on December 9, 1998 with a maximum seating capacity of 9,510 for center-stage entertainment events.

## Pease Auditorium

**B**uilt in 1914, Pease Auditorium was renovated in 1995. Earlier this year, the restoration of the Aeolian/Skinner pipe organ was completed and the interior of the auditorium was refurbished. Pease Auditorium can seat up to a total of 1,541 concertgoers.

## Detroit Venues

### Detroit Opera House

**T**he Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000-square-foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the 2,735-seat facility has rapidly become one of the most viable and coveted theatres in the nation. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

### Orchestra Hall

**O**rchestra Hall was dedicated in 1919 as the new home of the Detroit Symphony Orchestra. In 1939, after the depression, the orchestra moved to the Masonic Temple Theatre and the facility was renamed the Paradise Theatre. The Paradise became one of the nation's most famous stages for African-American Jazz musicians (1941-1951).

In the late 1950s, the building was abandoned and fell into disrepair. In 1964, it was headed for the wrecking ball, but local citizens rallied to save the great concert hall. DSO musicians and volunteers founded Save Orchestra Hall, Inc., to marshal citizen support for the retention and restoration of the building to its former architectural grandeur.

In September 1989 the DSO returned to Orchestra Hall, now its permanent home, capping a multi-million-dollar restoration effort.

In 1996, the Detroit Symphony Orchestra launched Orchestra Place, an \$80-million development project on eight acres of land surrounding Orchestra Hall.

### Burton Memorial Tower

**S**een 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 returned to our familiar home at Burton Memorial Tower in August 2001, following a year of significant renovations to the University landmark.

This upcoming season marks the second year of the merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this new partnership, the UMS walk-up ticket window is now conveniently located at the **Michigan League Ticket Office**, on the north end of the Michigan League building at 911 North University Avenue. The UMS Ticket Office phone number and mailing address remains the same.

# University Musical Society

of the University of Michigan

2002 Fall Season

## Event Program Book

Wednesday, October 23 through Sunday, November 3, 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 let yourself and other audience members become immersed in the arts during this UMS event: *electronic-beeping or chiming digital watches, ringing cellular phones, beeping pagers and clicking portable computers* should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, 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.

### Lorraine Hunt Lieberson

5

Wednesday, October 23, 8:00 pm

Lydia Mendelssohn Theatre • Ann Arbor

### Orquestra de São Paulo

9

Wednesday, October 30, 8:00 pm

Michigan Theater • Ann Arbor

### Banda Mantiqueira with Orquestra de São Paulo

17

Thursday, October 31, 8:00 pm

Michigan Theater • Ann Arbor

### Grupo Corpo

23

Friday, November 1, 8:00 pm

Saturday, November 2, 2:00 pm (Family Performance)

Saturday, November 2, 8:00 pm

Power Center • Ann Arbor

### Michigan Chamber Players

27

Sunday, November 3, 2002 at 4:00

Rackham Auditorium • Ann Arbor

## Dear UMS Patrons,

Greetings! With the holiday season fast approaching and the UMS season in full swing, I'm delighted to share in the excitement and energy of some of the most exciting performance presentation in southeastern Michigan!

As many of you know, former ticket office manager Michael Gowing has left us for a relaxing and well-deserved retirement. I was lucky enough to spend several weeks working side-by-side with the legendary Mr. Gowing and consider myself even luckier to be finally meeting the patrons of whom he spoke so fondly with such frequency.

As a Michigan native, I am happy to return home after years of exploring the customer service end of the performing arts in various cities throughout the US – happier still to have found a home with UMS. Not only is Ann Arbor a wonderful community filled with charm, intelligence, diversity and warmth, UMS is a truly exceptional organization – presenting a diverse program of the highest quality in music, dance, and theater (rarely found in the world of the performing arts). Tonight's program is just a sample of the standard of excellence UMS holds – a standard that has had many of you returning season after season, in venue after venue, to look, listen and love the arts.

Working in the UMS Ticket Office, I have the privilege of working with an excellent staff who remain committed to providing the best customer service possible. Sally Cushing celebrates her 34th year with UMS. Many of you have heard her friendly voice coming from the phone room in the Burton Tower Ticket Office when calling to purchase tickets. Angela Clock, our new Assistant Manager, can be found in the League Ticket Office, guaranteeing your ticket exchanges and in-person sales are done expediently and with a smile. Rob Hubbard is always concerned with you having the best ticketing experience possible, both on the phone, or in person at the League or at concerts and events. For all of your group ticketing needs, Lakshmi Kilaru is accessible Monday through Friday in the Burton Tower Ticket Office. We also have a wonderful group of student employees who provide an excellent foundation of support in our customer service initiative and share our love of the arts.



This season progresses with impressive highlights as the Boston Pops in UM's Crisler Arena, Audra McDonald, the Vienna Philharmonic in Detroit, and the Royal Shakespeare Company returning to Ann Arbor for a three-play residency which includes the US première of Salmon Rushdie's *Midnight's Children*. As this season progresses into the months ahead, I look forward to handling your ticketing needs, filling your subscription orders and sharing my love of the arts with such an exceptional group of people.

Thank you for welcoming me to the UMS family!

Sincerely,

*Nicole Paoletti*

Nicole Paoletti

UMS Ticket Office Manager

# UMS Educational Events

UMS Educational Events through Tuesday, November 5, 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.

## Lorraine Hunt Lieberman

### Vocal Master Class

Lorraine Hunt Lieberman, soprano, works with students from the UM Department of Vocal Music. Open for observation only.

*Thursday, October 24, 1 pm, UM School of Music, 1100 Bates Drive (North Campus), Ann Arbor*

## Orquestra de São Paul, Banda Mantiqueria, and Grupo Corpo

### Brazil Immersion

In its 02/03 season, UMS will focus on the great cultural traditions of Brazil. UMS Education is hosting a wide array of interactive events to further appreciation of Brazilian culture, music, and dance. These events are a UMS collaboration with the UM Latin American and Caribbean Studies Program, UM School of Music, and UM Department of Dance. All events are free and held in Ann Arbor.

### Study Clubs

Led by local and visiting Brazilian experts/educators, these UMS Study Clubs (detailed below) offer the opportunity to learn more about Brazilian culture, music and dance. Registration required. To register, please contact UMS Education, 734.615.6739 or [umsed@umich.edu](mailto:umsed@umich.edu). Seating is limited.

### Brazilian Culture

Led by Keila Grinberg, Associate Professor of History at the University of Rio de Janeiro. Through short lectures, discussion, and film clips, this interactive workshop will focus on Brazil's international image through two lenses: the history of Brazilian culture and the ways Brazilians have represented this culture abroad; and

how and why non-Brazilians, including critics in the US, have produced certain images about Brazilian culture.

*Monday, October 28, 7-9 pm,*

*Michigan League Vandenberg Room*

*(911 North University, 3rd Floor)*

### Brazilian Dance

Led by Lúcia M. Suárez, former dancer, Assistant Professor of Spanish at the University of Michigan, and Faculty Associate at UM Center for Latin American Caribbean Studies. This Study Club will focus on the history of classical, modern, and folkloric dance in Brazil, as well as the work of contemporary choreographers and companies, viewed through the prism of the Brazilian aesthetic.

*Thursday, October 31, 2:30-4 pm,*

*International Institute, Room 1636,*

*(Located in the School of Social Work building at 1080 South University, 1st Floor)*

### Brazilian Music

Led by Mary Catherine Smith, host of WEMU's weekly radio program, "Brazilian Sol." Focusing on the popular musical traditions of Brazil, such as samba, bossa nova, and tropicalismo, this Study Club will give an in-depth overview of the history of Brazilian music, as well as focus on important artists featured in the UMS Brazil Series.

*Wednesday, November 13, 7-9 pm,*

*Michigan League Koessler Room (911 North University, 3rd Floor)*

### Symposia: Art Music from Brazil

Many music enthusiasts are familiar with the more popular musical forms from Brazil, but Brazil is also home to a rich diversity of important contemporary art music. These sessions (detailed below) help put Brazil's art music into perspective with a focus

on important composers, vocal, and classical music repertoire.

*Wednesday, October 30, 11 am-4 pm, Michigan Theater (603 East Liberty)*

## Orquestra de São Paulo

### Open Rehearsal

Housed within the impressive Sala São Paulo (a former 1920s railway station), the Orquestra de São Paulo is considered one of the most important orchestras in South America. Under the artistic direction of John Neschling, the orchestra prepares for its Ann Arbor performances rehearsing works by such composers as Villa-Lobos, Guarnieri, and Krieger (11 am-12:30 pm).

## Maestro John Neschling and

### Quarteto Amazônia

The Brazilian artistic/music director of the Orquestra de São Paulo, John Neschling, leads this lecture/demonstration on important Brazilian classical music composers. Quarteto Amazônia, a string quartet housed within the Orquestra, will assist Maestro Neschling (1:30-2:30 pm).

### Search for a National Voice:

#### 100 Years of Brazilian Art Song

This lecture/recital by Luiz Ballesterio will trace the development of the Art Song in Brazil and present how this genre has helped to form a musical national identity. The lecture will be illustrated with songs by Carlos Gomes, Nepomuceno, Fernandez, Villa-Lobos, Mignone, and Guarnieri (2:30-4 pm).

*continued, next page*

# Thank you for another outstanding performance.

Delight in this evening's performance by Lorraine Hunt Lieberson...  
brought to you by National City.

**National City**

[nationalcity.com](http://nationalcity.com)

Member FDIC ©2001, National City Corporation

## UMS Educational Events, *Continued*

### **Brazilian Dance Symposium**

The history of dance in Brazil is profound and significant with the development of such important traditions as capoeira, samba, Carnaval, and emerging classical and modern dance. These sessions (detailed below) focus on Brazil's contributions to the world of dance, and how this art form is informed by Brazil's history, people, and culture.

*Thursday, October 31, 2:30-5:30 pm, International Institute, Room 1636, (Located in the School of Social Work building at 1080 South University, 1st Floor)*

### **Brazilian Dance Study Club**

(See above, "Study Clubs")

### **Panel Discussion/**

#### **Interview with Grupo Corpo**

Grupo Corpo Brazilian Dance Theater Artistic Director Rodrigo Pederneiras and company members

discuss the state of dance-making in Brazil, their upcoming performance, and how Brazilian culture and aesthetic inform their artistry. 4-5 pm

### **Reception with Grupo Corpo**

*Post-discussion, International Institute Lobby*

### **Master Classes**

#### **Grupo Corpo Dance**

Observe Grupo Corpo company members work with UM dance students on repertory from the company's upcoming performance. Open for observation only. Seating is limited. *Thursday, October 31, 11-12:30 pm, UM Dance Building, Studio A (1310 North University Court, 2nd Floor)*

#### **Banda Mantiqueira Percussion**

Banda Mantiqueira will lead this workshop with UM Percussion students. This master class will focus on Brazilian rhythms such as the

gafieira, samba, chorinho, and bossa nova. Open for observation only. *Thursday, October 31, 1-2:30 pm, Michigan Theater (603 East Liberty)*

### **Brazil Community Party!**

A community party for Orquestra de São Paulo and Grupo Corpo. Music by local Brazilian music group Sonamó. Cash bar and light food provided.

To attend, show a ticket to any performance on UMS's Brazil Series or your original Brazil Community Party invitation.

*Thursday, October 31, Post-performance, Zanzibar Restaurant (216 South State Street)*

For questions about any of these events, please contact UMS Education at [umsed@umich.edu](mailto:umsed@umich.edu) or 734.615.6739.

UMS

and

National City Bank

present

# Lorraine Hunt Lieberson

*Mezzo-Soprano*

ROBERT TWETEN, *Piano*

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## Program

Wednesday Evening, October 23, 2002 at 8:00

Lydia Mendelssohn Theatre • Ann Arbor

### I

*George Frideric Handel* "Scherza infida," from *Ariodante*  
"Lascia ch'io pianga," from *Rinaldo*

### II

<i>Claude Debussy</i>	Beau Soir
<i>Maurice Ravel</i>	Vocalise en Forme de Habañera
<i>Ernest Chausson</i>	Le Colibri
<i>Gabriel Fauré</i>	En Sourdine
<i>Emile Paladilhe</i>	Psyché

INTERMISSION

*Ricky Ian Gordon*

III  
Otherwise  
Let Evening Come

*Joaquín Turina*  
*Joaquín Rodrigo*

IV  
Farruca  
Nani, nani

*Peter Lieberson*

V  
**Rilke Songs**  
O ihr Zärtlichen  
Atmen, du unsichtbares Gedicht!  
Wolle die Wandlung  
Blumenmuskel  
Stiller Freund

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

17th Performance  
of the 124th Season

Eighth Annual  
Song Recital Series

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

This performance is sponsored by National City Bank.

Special thanks to George Shirley and the UM Department of Vocal Studies for their involvement in this residency.

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

Lorraine Hunt Lieberson appears by arrangement with IMG Artists, New York, New York.

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

**A**native of the San Francisco Bay Area, **Lorraine Hunt Lieberson** began her musical career as a violinist. She is a consummate recitalist and concert singer and a riveting operatic performer; her repertoire ranges from the Baroque to the contemporary. On the opera stage she has excelled in roles as diverse as Ottavia (Monteverdi), Ariodante (Handel), Sesto (Mozart), Carmen (Bizet), and Myrtle Wilson (Harbison).

Recognized by *Musical America* as the 2001 "Vocalist of the Year," Ms. Hunt Lieberson's activities during the present season include the role of Didon in the Metropolitan Opera's new production of *Les Troyens* conducted by James Levine; John Adams's *El Niño* with the Los Angeles Philharmonic, both in Los Angeles and in New York; a North American recital tour with appearances in Atlanta, Berkeley, Los Angeles and New York, and Ann Arbor; and a return to Glyndebourne to reprise her triumphant portrayal of Irene in the Peter Sellars production of Handel's *Theodora*.



Lorraine Hunt Lieberson

Highlights of previous seasons have included Myrtle Wilson in *The Great Gatsby* at the Metropolitan Opera; Bach Cantatas staged by Peter Sellars in New York, Paris, London, and Lucerne; Sesto in *La Clemenza di Tito* and the title role in *Xerxes* for the New York City Opera; Ottavia in *L'Incoronazione di Poppea* at the Aix-en-Provence Festival and at the San Francisco Opera; and the world première of John Adams's *El Niño* at the Châtelet in Paris and in San Francisco followed by a recording for Nonesuch Records. She has sung Jocasta in *Oedipus Rex* for the Netherlands Opera; Charlotte in *Werther* in Lyon, with Kent Nagano; and Triraksha in

Peter Lieberson's *Ashoka's Dream* for the Santa Fe Opera.

Concert highlights include Mahler's *Symphony No. 3* with the Boston Symphony Orchestra and James Levine; Berg's *Seven Early Songs* with the Berlin Philharmonic under Nagano; Mahler's *Songs of a Wayfarer* with the Los Angeles Philharmonic and Esa-Pekka Salonen concert performances of *Les Troyens* at the Edinburgh Festival with Donald Runnicles; Berlioz's *Les Nuits d'été* in Paris with Roger Norrington and in the San Francisco Bay Area with the Harmonia Baroque Orchestra and Nicholas McGegan; and *L'enfance du Christ* at Carnegie Hall with the Orchestra of St. Luke's and Sir Charles Mackerras. Recital appearances have taken her to Lincoln Center, Wigmore Hall, the Concertgebouw, and to Boston's Jordan Hall.

Lorraine Hunt Lieberson sings the role of Idamante on the newly released recording of *Idomeneo* on EMI and her recording of Britten's *Phaedra* with the Hallé Orchestra on Erato was nominated for a Grammy Award. Her discography for Erato also includes *Hippolyte et Aricie* and *Médée*, with Les Arts Florissants. For Harmonia Mundi she has recorded Handel's *Ariodante*, *Susanna*, *Theodora*, *Messiah*, *Clori*, *Tirsi e Fileno*, and Arias for *Durastanti*; Purcell's *Dido and Aeneas*; and also Bach's *Anna Magdalena's Notebook*. The BBC has released a recital disc of Handel, Mahler, and Lieberson; she has recorded Schumann songs for Koch Classics; and for Archetype Records, music of John Harbison. Ms. Hunt Lieberson was seen on the international television broadcasts and subsequent video releases of Peter Sellars's productions of *Don Giovanni* (Donna Elvira), *Giulio Cesare* (Sesto), and *Theodora* (Irene). She makes her home in Santa Fe, New Mexico with her husband, composer Peter Lieberson and their dog Coyito.

*Tonight's recital marks Lorraine Hunt Lieberson's UMS debut.*

A native of Canada, **Robert Tweten** began his career as a piano soloist after receiving his Associate of Arts Degree from the Victoria Conservatory of Music and winning competitions including the Du Maurier Search for Stars and the Canadian National Piano Championship. His love of the voice and vocal music led him into the operatic world where he has since been busy as an accompanist, vocal coach and conductor. Mr. Tweten has been associated with several opera companies including: the Canadian Opera Company, where in addition to conducting, he also served as Chorus Master and Head Coach; the Banff Center of Fine Arts where he was a conductor for the Music Theatre Studio Ensemble as well as coaching for the Opera and Musical Theatre programs; and the Houston Grand Opera. Maestro Tweten has

led the Lyric Opera of Chicago Orchestra and singers of the Opera Center for American Artists in *Rising Stars in Concert* as well as conducted performances of Mozart's *Die Zauberfloete* for Lyric Opera of Chicago where he presently serves as Assistant



Photo by Carolyn Wright

Conductor. He was Guest Conductor for the Santa Fe Symphony and Chorus this season leading Handel's *Messiah* and recently conducted performances of Rossini's *Il Barbiere di Siviglia* for Opera Pacific and *Ermione* for the Santa Fe Opera where he serves as Head of Music Staff.

Mr. Tweten often performs in recital with many of today's most prominent singers. With Catherine Malfitano, he has appeared in many of the important recital halls of Europe, Canada and the US, including: the Salzburg Festival, Alice Tully Hall at New York's Lincoln Center, Chicago's Orchestra Hall, Toronto's Ford Center, Barcelona's Gran Teatre del Liceu, La Monnaie in Brussels, the Zurich Opera House, Vienna's Konzerthaus and London's Wigmore Hall. A frequent recital partner with Elizabeth Futral since making his New York recital debut with her at Carnegie Hall's Weill Recital Hall, he can be heard on CD with Futral and baritone Stephen White in *Sweethearts*, a program of music by Victor Herbert and Sigmund Romberg released on the Newport Classics label. Other singers Mr. Tweten has collaborated with in concert include Samuel Ramey, Suzanne Mentzer, Gregory Turay, Jennifer Larmore, Nancy Gustafson, James Morris, Richard Leech, Thomas Hampson Ben Heppner and Kitty Carlisle Hart. Robert has also recently performed in recital with the St. Lawrence Quartet, violinist Rachel Barton, and toured throughout Germany with the vocal group Hudson Shad. He currently is performing in recitals throughout the US with mezzo-soprano Lorraine Hunt Lieberson. Future conducting engagements include *Il Barbiere di Siviglia* with Madison Opera and *Pirates of Penzance* with the Santa Fe Opera.

*Tonight's recital marks Robert Tweten's UMS debut.*

UMS  
presents

# Orquestra de São Paulo

JOHN NESCHLING, *Artistic Director and Conductor*

SÉRGIO AND ODAIR ASSAD, *Guitars*

Roberto Minczuk, *Co-Artistic Director*

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## Program

Wednesday Evening, October 30 at 8:00

Michigan Theater • Ann Arbor

*Edino Krieger*

### Passacalha para o novo Milênio

(Passacaglia for the New Millennium)

*Mario Castelnuovo-  
Tedesco*

### Double Concerto for Two Guitars and Orchestra, Op. 201

Un poco moderato e pomposo

Andante

Rondo mexicano

SÉRGIO AND ODAIR ASSAD

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

*Heitor Villa-Lobos*

### Uirapuru

*M. Camargo Guarnieri*

### Symphony No. 2 (Uirapuru)

Enérgico

Terno

Festivo

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18th Performance of  
the 124th Season

The 124th Annual Choral Union Series is sponsored by Forest Health Services.

Special thanks to Randall and Mary Pittman for their continued and generous support of the University Musical Society, both personally and through Forest Health Services.

124th Annual  
Choral Union Series

Additional support provided by media sponsor WGTE 91.3 FM.

Special thanks to the UM Center for Latin American and Caribbean Studies, UM School of Music, WEMU, and Zanzibar for their involvement in this residency.

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

Orquestra de São Paulo appears by arrangement with Columbia Artists Management, Inc.

The São Paulo Government and Secretary of Culture are the proud sponsors of the Orquestra de São Paulo 2002 Tour.

Embratur is the official supporter of the Orquestra de São Paulo 2002 Tour.

Varig is the official airline of the Orquestra de São Paulo.

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

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

Forest Health Services presents the 124th Annual Choral Union Series.

## Introducing Orquestra de São Paulo

**W**ith their cosmopolitan makeup, Brazil and the state of São Paulo in particular have often been described as ethnic “melting pots.” I find that description somewhat inadequate. The term “melting pot” conveys the idea of a process of fusion in which diverse elements merge to form a single mass, losing their separate colors, clarity and substance along with the various other essential aspects of their identity. Personally, I prefer to think of São Paulo as a place where people from a very wide variety of origins come together and harmonize like the instruments in an orchestra. They retain their individuality and the greater their differences and the contrasts between them the more magnificent and enthralling the final result.

In São Paulo, people who have come from every corner of the globe preserve their own customs and traditions while contributing enormously to the development of their new country, through their labor, their investment and their knowledge, but also – and delectably – with their art, their cuisine, their typical ways of celebrating, that help to bring us closer together, reinforce our mutual respect for one another and deepen our sense of brotherhood.

Orquestra de São Paulo (OSP) – the State of São Paulo Symphony Orchestra – is the living, beguiling embodiment in sound of this vast harmonious plurality of cultures that we see immediately reflected in the origins of its members. Some are recent arrivals from distant lands; others, like our much-loved conductor John Neschling, drawn to São Paulo from virtually every other state in Brazil, are the children, grandchildren and great-grandchildren of people who crossed the oceans in search of a new homeland that welcomed them with warmth and appreciation.

Without regard for the barriers of time, gender or nationality, the OSP’s repertoire is the expression of a journey across the vast universe of music, bringing to audiences the works of internationally renowned masters from the past along with the prolific output of the many great classical composers that our country has produced since the 18th century.

The exuberant variety of the typical rhythms of Brazil – samba, bossa nova, chorinho, baião, xaxado, batuque, and others – adds a special sparkle to OSP’s concert performances. The Orchestra “dresses-up” some of the classics of Brazilian popular music in a rich symphonic garb while preserving the spontaneity of those soft, sweet, warm cadences that are so evocative of the charms of this tropical country. On Thursday evening’s concert, the Orchestra is joined by the wonderful Banda Mantiqueira, in a thrilling encounter that unites the classical and popular aspects of Brazilian culture.

The Government of the State of São Paulo is pleased and honored to present this sumptuous and flavorsome spectacle of multiculturalism for the enjoyment of the people in Ann Arbor tonight and in the US. We believe that the OSP is not only a superb advertisement for the achievements of Brazilian art and culture but also a vehicle for bringing people from every part of the world together in the cause of peace.

Enjoy the concerts!

–Geraldo Alckmin

*Governor of the State of São Paulo*

## Passacalha para o novo Milênio (Passacaglia for the New Millennium)

Edino Krieger

*Born March 17, 1928 in Brusque, Santa Catarina, Brazil*

*Tonight's performance marks the UMS première of Edino Krieger's Passacaglia for the New Millennium.*

Edino Krieger was born in Santa Catarina in 1928 and moved to Rio de Janeiro in 1945 to continue his studies at the Conservatório Brasileiro de Música. As a young man, he closely followed the discussions on the direction of Brazilian culture and politics, including nationalism and internationalism, popularity and avant-garde, dodecaphony and tonality. His music reflects the post-modern acceptance of juxtaposing styles, including expressive incursions into the field of atonal experimentalism as well as the popular urban music of *chorões* (interpreters of *choros*—popular Brazilian music) and jazz players. He is beloved by the Brazilian music milieu because of the apparent ease of his creative process. In addition, he is also the leading mentor of the music biennials in Rio de Janeiro that encourage composition and interpretation of contemporary music.

The *Passacalha para o novo Milênio* was especially composed for the Orquestra de São Paulo in July 1999. The piece is a composition of pre-classic formal structure, in which melodic-rhythmic elements of Brazilian popular music, past to future, are inserted.

The harmonic language presents a pre-dominance of minor chords, sometimes juxtaposed, as consonant clusters or in arrangements of ornamental character. The theme, which is originally presented with a *pesante* character by the double-basses and the contrabassoon, is repeated 13 times, always beginning a semitone above the previous statement, so as to encompass all of the tones of the chromatic scale.

Beginning with the sixth presentation, typical Brazilian elements begin to oppose the classical feature of the theme. The oboe solo that emerges from the texture is cajoled by the rhythm of the *marcha-rancho* (slow carnival march music). Later, a clarinet solo embroiders waltz contours to the accompaniment of the harp, and following a *fugato* episode, the metallic fanfare of a *frevô* (typical fast dance) overlaps the low pedal of the theme. The finale has a festive character, as if to optimistically welcome the passage to the current millennium.

*Program note by Marcos Branda Lacerda.*

## Double Concerto for Two Guitars and Orchestra, Op. 201

Mario Castelnuovo-Tedesco

*Born April 3, 1895 in Florence, Italy  
Died March 16, 1968 in Beverly Hills, CA*

*Tonight's performance marks the UMS première of Mario Castelnuovo-Tedesco's Double Concerto for Two Guitars and Orchestra.*

Persuaded by the famous Spanish guitarist Andrés Segovia, composer Mario Castelnuovo-Tedesco produced a significant canon of pieces that contributed to the 20th century's revival of the classical guitar.

Displaying musical talent at a very early age, at 10 years old, Castelnuovo-Tedesco composed two pieces for the piano, a *Noturne* and a *Barcarole*. He attended the Cherubini Conservatory in Florence and studied piano with Edgardo del Valle de Paz. Following his graduation in 1914, he continued his composition studies with Ildebrando Pizzetti, who was an influential mentor. Thereafter, Castelnuovo-Tedesco was called to the attention of pianist, conductor, and composer Alfredo Casella, who was the indefatigable defender of the musical

revival in Italy who played an integral role in promoting Castelnuovo-Tedesco's music to international audiences.

During the 1920s and '30s, Castelnuovo-Tedesco worked as an independent pianist and composer in Florence, whose music was sought by esteemed performers such as Gieseking, Heifetz and Toscanini for performances throughout Europe and the US.

The collaboration with Andrés Segovia began in Venice in 1932 during the International Festival, when Segovia insisted that Castelnuovo-Tedesco compose a piece for guitar. The composer replied that he would be delighted to do so, but that he had no idea of how to go about it. As a reply, Segovia sent him the variations by Fernando Sor and by Manuel Ponce that contained the major difficulties that might be faced by the guitar. Castelnuovo-Tedesco responded by writing the *Variazioni-atravverso i secoli* (Variations throughout the centuries), Op. 71, about which Segovia commented, "It is the first time I meet a musician who immediately understands how to write for the guitar." The piece eventually compelled Segovia to make an even more daring request, this time for a concerto for guitar and orchestra.

Around this time, the "racial campaign" in fascist Italy was placing Castelnuovo-Tedesco, who was Jewish, into a distressing situation, so much so that for some time he was even held back from composing. Segovia's arrival in Florence gave him support at a time when many colleagues turned their backs to him. With his colleague's motivation, Castelnuovo-Tedesco began writing again, and in January 1939, the *Concerto in D Major*, Op. 99 was premièred by Segovia under the baton of L. Baldi in Montevideo. Considered by many to be the first guitar concerto of the 20th century, it was written the same year as Joaquim Rodrigo's *Concerto de Aranjuez*.

In July of that year, Castelnuovo-Tedesco left for the US, becoming an American citizen

in 1946. He worked in the US for over 10 years, composing soundtracks for movies and teaching composition at the Los Angeles Conservatory.

The *Concerto for Two Guitars and Orchestra*, Op. 201 is from the composer's North American period and is also the outcome of the composer's meeting with the guitar duo Ida Presti and Alexandre Lagoya, for whom he had previously composed the *Sonatina Canonica*, Op. 196 and *Les Guitarres bien tempérées*, Op. 199. In the *Concerto for Two Guitars*, the composer's mastery of idiomatic writing for the guitar is revealed and set in a texture that is more sonorous than in the *Concerto in D Major*, with new colors brought by the percussion instruments.

The first movement, "Un poco moderato e pomposo," is based on a gallant courting theme in G Major which is first heard in the orchestra and after a trumpet solo, by the soloists, in E Major. A transition based on the themes of the trumpet solo leads to the second theme, *Alla Marcia* and *burlesco*, also first introduced by the orchestra. The development is an energetic dialogue between the soloists and the orchestra, in which the two guitars are treated as a single instrument, with ample possibilities of texture and timbre. In the final *tutti*, the principal theme is played by the violins in octaves, accompanied by the soloists. Muted trumpets and horns add color to the short coda.

The second movement, "Andante," is the emotional core of the work. It begins with an evocative melody in a minor that is presented in thirds by the soloists and passed on to the solo horn and flute section. An agitated transition leads to the second theme, which is rhythmic and decisive in character. The flutes usher in the recapitulation, in which the themes unfold in reverse order. In the conclusion, reminiscences of the main themes are heard over a sustained pedal tone.

The “Rondo mexicano” is a brilliantly written piece for both the soloists and the orchestra, recalling a popular feast. The rondo theme, *impertinente*, is presented by solo trumpet in the style of a mariachi. The first episode introduces the theme by the soloists. After another *tutti*, the new passage presents an elegant secondary theme. All the themes are eventually tied together, with the use of castanets contributing to the finale’s brilliance.

*Program note by Roberto Dante Cavalheiro.*

## Uirapuru

Heitor Villa-Lobos

*Born March 5, 1887, in Rio de Janeiro, Brazil  
Died November 17, 1959, in Rio de Janeiro*

*Tonight’s performance marks the UMS  
première of Heitor Villa-Lobos’s Uirapuru.*

Stamping his controversies on everything he did, Villa-Lobos wrote his orchestral work *Uirapuru* with a purpose that clearly belonged to a period with which he was perfectly in tune. The score is dated 1917, but keeping in mind the composer’s notoriety of changing the dates of his compositions, some data shows that it may have been written after the beginning of the 1930s. However, one point is unquestionable—the date of its première: May 25, 1935 at the Colón Theater in Buenos Aires, conducted by Villa-Lobos himself.

*Uirapuru* recalls the decade of 1910, not only because of the creative imagination of the sounds, but because of the striking impact that compositions such as *The Firebird* and *The Rite of Spring* by the Russian composer Igor Stravinsky had on it. Moreover, the composition shares similar traits as other works by Villa-Lobos, such as *African Dances* and the ballet *Amazonas* of 1916. It has a similar structure of interspersed sound groupings and musical sonority as Stravinsky; the cut-

ting sounds he detected in the work of a composer like Edgard Varèse; or even the nocturnal music by Béla Bartók; but all of this intermingled with elements that characterize Villa-Lobos himself—music that distinguishes his work from those of Mussorgsky, Debussy, Dukas, Ravel, Stravinsky, Varèse and Bartók.

We are always discussing the topic of nationalism in the music of Villa-Lobos, a nationalism laden with popular songs and rhythms of the Brazilian folklore. But listening to *Uirapuru*, this is not the nationalism that comes to mind. It is the sound of Indian music, the sonority of the song of an imaginary bird, the sound of the depth of the forest that is present in all its complexity, giving the music a continuous change of color.

To outline his sound layers, the composer does not hesitate to use the most diverse overlapping and juxtaposed timbres: the piano in the low tones, the flute and oboe playing repeated notes, a xylophone and immediately following, its amplification of a few measures in the orchestral *tutti*, interrupted by percussion. *Uirapuru* demonstrates a constant interplay of creative imagination that culminates with the introduction of a new musical instrument: the violin-phone. The violin-phone does not necessarily amplify the sound, but allows the clear and wide spectrum of the violin to become transformed and filtered, losing its character while enabling it to outline a song that can be heard from afar.

*Program note by Silvio Ferraz.*

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Silvio Ferraz is composer and associated researcher for the São Paulo State Foundation for Support to Research-Fapesp and to the Center for Musical Language of the Semiotics Program of the Catholic University of São Paulo.

## Symphony No. 2 (Uirapuru)

M. Camargo Guarnieri

*Born February 1, 1907 in Tietê,*

*São Paulo, Brazil*

*Died January 13, 1993 in São Paulo*

*Tonight's performance marks the UMS  
première of M. Camargo Guarnieri's  
Symphony No. 2.*

Camargo Guarnieri was born the oldest child of a poor family that played music in their spare time. His parents, Miguel and Gécia – flutist and pianist, respectively – had eight more children. Camargo was the little “Mozart” of Miguel, who, when he perceived his son’s great vocation, moved to the capital city to provide the best musical education for the boy who started to compose at a very early age. In the large city, Camargo concentrated his main attention to the piano, until he met the Italian maestro Lamberto Baldi in 1927, with whom he studied composition and conducting. As part of an environment where ideas on artists’ commitments with both a Brazilian and universal art flourished, he looked for a new mode for his musical ideas: Camargo decided to stop using the name “Mozart,” in full, primarily because he thought it was presumptuous and outdated for a 20th-century composer in the year of 1928. The “musical past” was kept in files, some pieces nicknamed “tabooed work”—a title that roused the scholars’ curiosity—and he began to sign his name as “M. Camargo Guarnieri.”

In the author’s catalog there is another overture for orchestra, *Festiva*, and seven symphonies composed between 1944 and 1985. *Symphony No. 2* was composed in 1945, achieving a second-place ranking prior to its première in the Competition for Symphonies of the Americas. Titled “Uirapuru,” a bird from the Amazon Region whose song inspired Villa-Lobos to write a choral work (1944) and a symphonic poem

(1917) with the same title (previously heard on tonight’s program), Camargo’s piece was dedicated to the Rio de Janeiro composer. Years later he composed another more explicit dedication, the *Tribute to Villa-Lobos*, in a work for wind instruments and percussion, written in 1966.

*Symphony No. 2* is composed in three movements. The opening movement, “Enérgico,” in sonata form, juxtaposes two themes, the first expressed by the strings and the second, by the French horns. The next movement begins with a solo by the English horn, a melody cleverly worked alongside the entire passage with the character of the central part contrasting with the extremes. In the finale, “Festivo,” also in sonata form with two themes, the first theme is announced by the wind instruments and the second by the English horn. The entire cello section adds an additional third theme, a melody that recalls the memory of Villa-Lobos.

*Program note by Flávia Camargo Toni.*  
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Flávia Camargo Toni is musicologist and curator of the Camargo Guarnieri collection of the Institute for Brazilian Studies of the University of São Paulo.

Since their childhood concerts in Brazil and their New York appearances as teenagers in 1969, the musical development of **Sérgio and Odair Assad** has followed a fascinating path. Having taken as their base the traditional repertoire of the guitar duo which they refer to as the repertoire of the Presti-Lagoya duo, they started by adding to it the contributions of fellow Brazilians Radamés Gnattali, Francisco Mignone, Heitor Villa Lobos, Egberto Gismonti, Marlos Nobre, Wagner Tiso and Hermeto Pascoal.

At the beginning of the 1980s, Sergio and Odair Assad made a name for themselves in Europe. Their amazing talent and their extraordinary musical personalities astounded and delighted their concert audiences. Among this group was Astor Piazzolla, captivated after hearing them play at the house of a mutual friend in Paris in 1983, who, shortly afterwards, dedicated three original tangos for two guitars to the brothers, the *Tango Suite*, which today is part of the guitar duo standard repertoire. During their exploration of the treasures of Baroque music, the two brothers took one hand each in the two-handed harpsichord pieces of Rameau, Scarlatti, Bach and Couperin. Over time, they have refined their skill of mixing musical styles, periods and cultures, even in the course of a single evening's concert. The Assad brothers have added to their repertoire not only the pieces written for them by Nikita Koshkin, Terry Riley and many others, but also a series of daring arrangements including Gershwin's *Rhapsody in Blue*.

Various commissions and joint projects have widened the scope of the brothers' musical involvement. These projects include

the music of the Japanese film *Notsu no Niwa*, which Sérgio was asked to write and the brothers recorded in 1994. The Assad brothers have collaborated with violinist Gidon Kremer and soprano Dawn Upshaw in 1996; cellist Yo-Yo Ma (a recording which recently received a Grammy) and violinist Fernando Suarez Paz in 1997; violinist Nadja Salerno Sonnenberg in 1998; and with violinist Iwao Furusawa in 1999.

Their dedicated work and their boundless imagination have given Sérgio and Odair international renown. Their duo is a "veritable phenomenon, which, with time to mature, will go down in history (*Diapason*)."

*Tonight's performance marks Sérgio and Odair Assad's fourth appearance under UMS auspices. The duo made their UMS debut in November 1992 in Rackham Auditorium.*

**Please turn to page 19 for complete orchestral biographies for Orquestra de São Paulo.**



Sérgio and Odair Assad

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to have a part  
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to our community.

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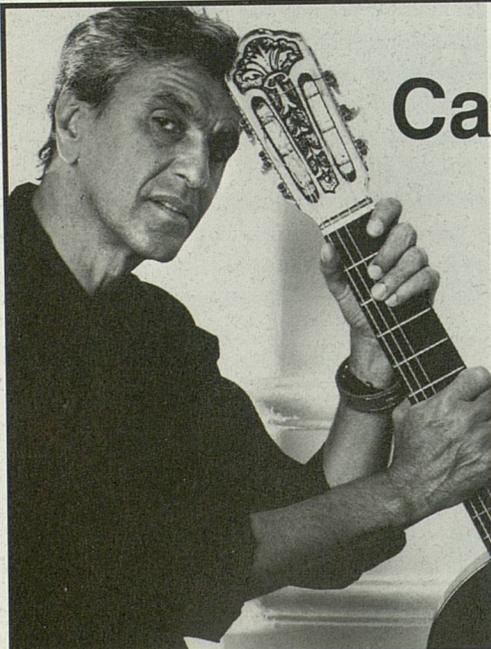


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## Caetano Veloso

Fri **11/15** 8 pm

Michigan Theater • Ann Arbor

Dubbed "one of the greatest songwriters of the century" by *The New York Times*, Grammy Award-winning Caetano Veloso is among the most influential and beloved artists to emerge from Brazil. Incorporating elements of rock, *fado*, *tango*, *samba canção*, *baião* and rap – with lyrics containing beautiful poetry in a musical tradition rich in verse – Veloso's music is sometimes traditional, sometimes contemporary, and often a hybrid of the two. An astute social commentator and balladeer of highly emotive love songs, Veloso is also one of the most respected poets in the Portuguese language.

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# Banda Mantiqueira with Orquestra de São Paulo

JOHN NESCHLING, *Artistic Director and Conductor*

Roberto Minczuk, *Co-Artistic Director*

Proveta, *Alto and Soprano Saxophones, Clarinet*  
Vinícius Dorin, *Tenor Saxophone, Flute*  
Vitor Alcântara, *Tenor Saxophone, Flute*  
Ubaldo Versolato, *Baritone Saxophone, Flute, Piccolo*  
François de Lima, *Valve Trombone*  
Valdir Ferreira, *Trombone*  
Nahor Gomes, *Trumpet, Flügelhorn*  
Waldir Gil, *Trumpet, Flügelhorn*  
Odésio Jericó, *Trumpet, Flügelhorn*  
Jarbas Barbosa, *Electric Guitar*  
Edson Alves, *Electric Bass*  
Lelo Izar, *Drums*  
Fred Prince, *Percussion*  
Guello, *Percussion*

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## Program

Thursday Evening, October 31 at 8:00  
Michigan Theater • Ann Arbor

*Chico Buarque*  
*de Holanda,*  
*Arr. Laércio de Freitas*

## Homenagem ao Malandro

*John Neschling,*  
*Arr. Edson José Alves*

## Olha a Lua

*Pixinguinha/*  
*Jacó do Bandolin,*  
*Arr. Nailor "Proveta"*

## Medley de Choros

*Naquele tempo*  
*O vôo da mosca*  
*1 x 0*

*João Bosco/Aldir Blanc,*  
*Arr. Nailor "Proveta"*

## Prêt-à-porter de tafetá

*Tom Jobim/*  
*Vinícius de Moraes,*  
*Arr. Alex Milhanovich*  
*and Nailor "Proveta"*

## Insensatez

Ari Barroso,  
Arr. Laérico de Freitas

## Aquarela do Brasil

### INTERMISSION

Zequinha de Abreu,  
Arr. Nailor "Proveta"

## Tico-Tico no Fubá

João Bosco/Aldir Blanc,  
Arr. Nailor "Proveta"

## Linha De Passe

Guinga,  
Arr. Nailor "Proveta"

## Baião de Laca

19th Performance  
of the 124th Season

Ninth Annual  
Jazz Series

This performance is sponsored by the Bank of Ann Arbor.

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

Additional support provided by media sponsor WEMU 89.1 FM.

Special thanks to the UM Center for Latin American and Caribbean Studies, UM School of Music, WEMU, and Zanzibar, for their involvement in this residency.

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

Banda Mantiqueira and Orquestra de São Paulo appear by arrangement with Columbia Artists Management, Inc.

The São Paulo Government and Secretary of Culture are the proud sponsors of the Orquestra de São Paulo 2002 Tour.

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

**J**ohn Neschling took over as the orchestra's artistic director in January of 1997, assuming responsibility for restructuring it and installing it in the Sala São Paulo. This new challenge allowed the conductor to resume his musical work in Brazil without neglecting his international commitments.



John Neschling

In 1999, besides performing Mahler's *Symphony No. 2* (Resurrection), a work that he chose for the grand opening of the Sala São Paulo, Mr. Neschling also conducted new presentations of Alban Berg's *Wozzeck* and Puccini's *Manon Lescaut*, both at

the Massimo Theater, and *Tosca*, at the Carlo Felice Theater in Genoa. He also performed concerts with the Santa Cecilia Academy in Rome. He conducted a program dedicated to Richard Strauss with the Giuseppe Verdi Orchestra in Milan, and in May of 2000, he conducted the world's first performance of André Previn's most recent work, played by the Pittsburgh Symphony Orchestra. His last engagements included concerts with the Toronto Symphony, Orchestre de la Suisse Romande and a production of *Ernani* in Naples.

Living in Europe since 1983, John Neschling built a solid career on the European Continent. He was the musical director of the São Carlos Theater in Lisbon, as well as the Artistic Director of the Saint Gallen Stadttheater, in Switzerland, and of the Massimo Theater in Palermo. He was also resident conductor of the Staatsoper in Vienna and of the Bordeaux-Aquitaine National Orchestra. Before moving to Europe, he had already conducted at the São Paulo and Rio de Janeiro Municipal Theaters in Brazil.

One of the high points in Maestro Neschling's career was his production of Carlos Gomes's *Il Guarany*. With Plácido Domingo in the leading role, the production premiered at the Bonn Opera House in 1996. This same work also opened the 1997 season at the Washington Opera. Sony Classical released the recording of this work and BBC broadcast a documentary on its production. In 1998, Maestro Neschling conducted Donizetti's *Adelia* in Genoa, starring Mariella Devia. The live recording of this performance, at the Carlo Felice, was released under the BMG/Ricordi label. He has also composed the sound tracks for numerous Brazilian films, including *Pixote* (awarded at the Gramado Film Festival), *The Kiss of the Spider Woman*, *Os Condenados* (winner of the State Governor's Award), *Lúcio Flávio* and *Gaijin*. He was awarded the Order of Rio Branco from the Brazilian Government in 1997 for his artistic merits.

John Neschling was born in Rio de Janeiro, to Austrian parents.

*These performances by Orquestra de São Paulo and Banda Mantiqueira mark John Neschling's UMS debut.*

**C**o-Artistic Director of the São Paulo State Symphony of Brazil, young Brazilian conductor **Roberto Minczuk** has swiftly established himself as one of the most important emerging talents of his generation. After leading the New York Philharmonic's summer Concerts in the Parks series in 1998 he was immediately re-engaged to lead the same series in 1999, and continues an ongoing relationship with that orchestra today. Since 1998, he has been invited to conduct extensively in the North American orchestral scene, with highly successful appearances at the Houston Sym-

phony, Detroit Symphony, Seattle Symphony, Indianapolis Symphony, St. Paul Chamber Orchestra, Oregon Symphony, Vancouver Symphony, Florida Philharmonic and Pacific Symphony Orchestras. An avid educator of young musicians, he has also appeared twice as guest conductor of The Juilliard Orchestra at Lincoln Center. Upcoming appearances will include return visits to San Antonio, Colorado, Detroit and Indianapolis with major debuts at the Milwaukee Symphony Orchestra, the Baltimore Symphony, the New Jersey Symphony and the Brooklyn Philharmonic during the 02/03 concert season.

On the international circuit, Maestro Minczuk will also be conducting the Halle Orchestra of Manchester, the Basle Symphony Orchestra, the New Zealand Symphony and the Budapest Symphony Orchestra. He embarks upon the first-ever concert production of Wagner's Ring Cycle in São Paulo with the São Paulo State Symphony this coming summer, and leads the orchestra, along with



Roberto Minczuk

Artistic Director John Neschling, on the current three-week debut concert tour of the US.

Roberto Minczuk has won many prestigious awards and prizes throughout his young career. At the recommendation of Kurt Masur, he received the 2000 Martin E. Segal Award as one of Lincoln Center's most promising young artists. Other awards include the 1997 Revelation of the Year Award given to the most outstanding young artist by the Performing Arts Critics Association in São Paulo, and the 1991 Moinho Santista Youth Prize (the most important prize in Brazil) awarded in various disciplines for extraordinary achievement in a chosen field.

*These performances by the Orquestra de São Paulo and Banda Mantiqueira mark Roberto Minczuk's UMS debut.*

**T**he history of the **Orquestra de São Paulo** can be divided into two periods. The first, under the direction of Eleazar de Carvalho, began in 1972 and ended with the conductor's death in 1996. The second period began with John Neschling, who took over the orchestra in 1997, and has its own specific characteristics.

The orchestra was first organized in 1953 by Souza Lima, but until the beginning of the 1970s, it led an ephemeral life. The 24 years under the direction of Eleazar de Carvalho were a phase of great activity and prestige, with the orchestra playing in regular, critically acclaimed concert seasons. In the early 1990s, however, the orchestra had fallen into a state of disorganization, had no set place to perform its concerts, and lacked the basic structure needed to schedule its seasons and implement new projects.

São Paulo is the third largest city in the world – with a population of 11 million inhabitants – and the financial reference of Latin America. At the same time, it is a center of excellence in scientific research and, with its 114 theaters and 68 museums, is the hub of Brazilian cultural life, holding important collections of Brazilian and international art. It is also home to the country's most prestigious university.

When John Neschling took over as Artistic Director of the orchestra, he set down clear rules designed to make it a model musical organization in Brazil and to include it in the international circuit. He wanted to build an orchestra that would be on a par with São Paulo's demands and possibilities.

In 1997, the orchestra underwent a renovation. After a rigid selection process, its staff of regular musicians was re-evaluated,

and numerous young Brazilian and foreign musicians were hired who felt attracted by the greatness and potential of the project. Between 1997 and 1999, its concerts were performed in the São Pedro Theater, until the orchestra moved to its newly renovated headquarters in Sala São Paulo on July 9, 1999, the last and most important step in the re-building process.

Each year the orchestra prepares approximately 40 different programs, performing an average of 90 concerts in the Sala São Paulo and at venues in other Brazilian cities. The distinctive trademark of its profile is concern with its repertoire. Alongside benchmark pieces of Western music – Vivaldi's *The Four Seasons*, Haydn's *The Creation*, Britten's *War Requiem*, Stravinsky's *The Rake's Progress*, cycles of symphonies by Schumann, Shostakovich and Mahler – approximately 20 works by Brazilian composers from the 18th century through the present are also selected for performance each season.

The orchestra's musicians have an important role in choosing each season's schedule and programs, working like soloists and players in chamber music groups. The list of guest musicians who have appeared with the orchestra include Kurt Masur, Stanislaw Skrowaczewski, Alain Lombard, Paavo Berglund, Theodor Guschlbauer, Djansug Kakhidze, Barbara Hendricks, Radovan Vlatkovic, Miriam Fried, Miklos Perenyi, Sérgio and Odair Assad, Alex Klein, Natalia Gutman, Nelson Freire, Antonio Meneses, Julian Rachlin, Gerhard Oppitz, Vadim Gluzman, Melvyn Tan, Stephan Genz, and Stephen Kovacevich.

*These performances mark Orquestra de São Paulo and Banda Mantiqueira's UMS debuts.*



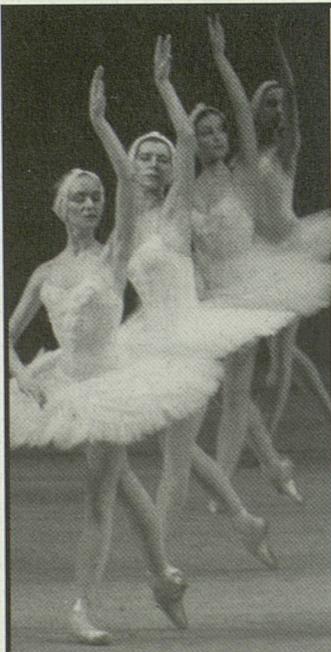
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### **Swan Lake**

Choreography by  
Yuri Grigorovich  
after Marius Petipa  
and Lev Ivanov

Wed **11/20** 7:30 pm

Thu **11/21** 8 pm

Fri **11/22** 8 pm

Sat **11/23** 2 pm & 8 pm

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# Grupo Corpo

RODRIGO PEDERNEIRAS, *Artistic Director and Choreographer*

## *Dancers*

Cassilene Abranches	Peter Lavratti
Everson Botelho	Diogo de Lima
Elias Bouza	Alessandra Mattana
Edson Beserra	Dejalmir Melo
Ana Paula Cancado	Juliana Meziat
Janaina Castro	Ana Paula Oliveira
Flavia Couret	Danielle Pavam
Edgar Dias	Danielle Ramalho
Silvia Gaspar	Val Santos
Jacqueline Gimenes	Ivelise Tricta
Edson Hayser	

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## Program

Friday Evening, November 1 at 8:00  
Saturday Afternoon, November 2 at 2:00 (family performance)  
Saturday Evening, November 2 at 8:00  
Power Center • Ann Arbor

21

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

**O** Corpo

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20th, 21st and  
22nd Performances  
of the 124th Season

12th Annual  
Dance Series

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The Saturday evening performance is co-presented with the Office of the Senior Vice Provost for Academic Affairs.

The residency activities associated with this performance are presented with support from the University of Michigan as part of a special UM/UMS partnership that furthers a mutual commitment to education, creation and presentation in the performing arts.

Additional support provided by media sponsor WEMU 89.1 FM and *Metro Times*.

Special thanks to the UM Center for Latin American and Caribbean Studies, UM School of Music, UM Department of Dance, and Zanzibar, for their involvement in this residency.

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

**21**

(40 minutes)

<i>Choreography</i>	Rodrigo Pederneiras
<i>Music</i>	Marco Antonio Guimarães/UAKTI
<i>Set Design</i>	Fernando Velloso
<i>Costume Design</i>	Freusa Zechmeister
<i>Lighting Design</i>	Paulo Pederneiras

**0 Corpo**

(42 minutes)

<i>Choreography</i>	Rodrigo Pederneiras
<i>Music</i>	Arnaldo Antunes
<i>Set Design</i>	Paulo Pederneiras
<i>Costume Design</i>	Freusa Zechmeister and Fernando Velloso
<i>Lighting Design</i>	Paulo Pederneiras
<i>Rehearsal Director</i>	Carmen Purri
<i>Technical Director</i>	Pedro Pederneiras

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Maria Candida, *Manager*

Carmen Purri, Miriam Pederneiras, *Choreography Assistants*

Bettina Bellomo, *Ballet Master*

Eustaquio Bento, Stefan Bottcher, Virgílio Dangelo, Gabriel Castilho,  
*Technicians*

Marcelo Claudio Teixeira, Veronica Bonome, *Administrators*

Kenia Marques, *Secretary*

Cristina Castilho, *Documentation*

Fernando Velloso, *Program Coordinator*

Licia Horta, Robson Oliveira, *Pianists*

Alexandre Vasconcelos, *Wardrobe Assistant*

**M**any Brazilians perceive **Grupo Corpo** as a national cultural treasure. This 27-year-old dance company began as a family project for the Pederneiras siblings and their parents, who gave up their house to serve as Grupo Corpo's first headquarters. The entire family helped to get Grupo Corpo off the ground and remain involved in running the company and its 400-student school. Rodrigo Pederneiras is Artistic Director and Choreographer, Paulo Artistic Director and Lighting Designer, and Pedro the Technical Director. Miriam, formerly a company dancer, is now a choreographic assistant, and José Luiz is the company's photographer.

Grupo Corpo places particular emphasis on collaboration. The creative core of this company – Rodrigo, Paulo, Fernando Velloso (set design), and Freusa Zechmeister (costumes) – have worked together since the company's conception. Together they take the raw material of 19 dancers and create works that yield an integrated visual spectacle. Many choreographers change their designers with each piece, and while this affords them the opportunity to try out new styles and design ideas, the process of deepening the creative collaboration is lost. In Grupo Corpo, the artists draw on their long history of work together and deepen their commitment to the dance piece as a whole with each new collaboration. This process weaves an operatic dimension to each Grupo Corpo performance. Grupo Corpo frequently commissions work from Brazilian musicians, including Milton Nascimento and Arnaldo Antunes, among many others.

Classical ballet technique is the basis of Rodrigo Pederneiras's choreography, but Brazilian movements, from folk dances to street moves, peek through. This is not an ethnographic or folkloric dance company; ballet, modern, folk, and popular dances

fuse to become a unique dance phenomenon. Modern techniques and Brazilian vernacular dance bend classical movements to take on new lines and a new spirit. Mr. Pederneiras's choreography is then interpreted by a group of dancers whose intense athleticism and propulsive energy are tempered by a quality of ease and looseness that suggest that no matter how challenging the choreography, they have plenty of energy in reserve.

The company is based in Belo Horizonte, a provincial capital of Brazil almost 300 miles north of Rio de Janeiro. Because it is far away from the Europeanized cities, Grupo Corpo has been free to develop a distinctly Brazilian movement style. In fact, the company presents work that explores all aspects of Brazilian cultural identity. The emphasis on rhythm in Grupo Corpo's work is seen as particularly Brazilian, and many guest composers employ sound elements from regional Brazilian music as well as from Brazilian pop music. Ms. Zechmeister's costumes often quote Brazilian folk art and celebrate a tropical love of color. But these are fragments of Brazilian culture that are incorporated into the whole, which defies a nationalistic definition of its art, while remaining a national symbol of pride.

*These performances mark Grupo Corpo's UMS debut.*



**Rodrigo Pederneiras** (Artistic Director and Choreographer) joined Grupo Corpo as a choreographer in 1978. Nearly a decade later, while working with the cutting-edge musical ensemble Uakti, he began to envision the visceral style of dance that has become his trademark. Mr. Pederneiras's choreography blends the traditional Brazilian dances of xaxado, samba, and capoeira with modern dance and ballet technique. His work has earned international recognition, and he has choreographed for the Ballet do Theatro Municipal do Rio de Janeiro, the Ballet do Teatro Guairá, the Ballet da Cidade de São Paulo and the Companhia de Dança de Minas Gerais, Deutsche Oper Berlin, Gulbenkian, Les Ballets Jazz Montréal, Stadttheater Saint Gallen, and Opéra du Rhin. His work for Grupo Corpo remains his primary interest, saying "Grupo Corpo today has its own language, which is something hard to achieve." If Grupo Corpo has a language of its own today, it is Rodrigo's language: it has his unmistakable accent, which speaks to our bodies and beckons us to dance.

**Paulo Pederneiras** (Artistic Director and Founder), General and Artistic Director of the company, founded Grupo Corpo in 1975. Mr. Pederneiras is also responsible for the lighting of the ballets and has played an integral role in the creation of stage sets. "I think of the space the same way I think of the lighting. Sometimes the light is the space." Besides his work with Grupo Corpo, Paulo has supervised lighting for several operas, including *Don Giovanni*, *Suor Angelica*, *Lucia de Lammermoor*, *La Voix Humaine*, *Salomé* and *Orfeo*. He has also designed exhibits such as *Indigenous and Anthropologic Art* at the Brazil 500 Years Exhibit, held at the Oca in Ibirapuera Park, São Paulo, 2000.

To **Fernando Velloso** (Costume and Set Designer), a set design is not a matter of self-expression, but the sum of various elements working to enhance the choreography. Mr. Velloso, who has a degree in architecture, began working with Grupo Corpo in 1989, during the production *Missa do Orfanato*. Since 1992, he has served as Grupo Corpo's Program Coordinator. With over 30 years of experience, Fernando has created sets for numerous international productions, including *4º Encontro das Américas* at Minas Centro (1997, Alluvium, Deutsche Oper) and Rede Globo Televisão's *Uma Mulher Vestida de Sol* in 1994. Mr. Velloso's work is infused with familiar themes of the Brazilian culture, and melds the choreography with the stage design. In *O Corpo*, Mr. Velloso focuses on the costumes, since in his own words, "the stage setting is the lighting effect, and the costumes are the stage setting."

The aim of **Freusa Zechmeister** (Costume Designer), who has worked with Grupo Corpo since 1981, is complementing Grupo Corpo's energetic choreography with colorful designs that do not restrict body movement. In almost all of her costumes she uses a leotard as a "second skin" that reinforces the movements of Rodrigo Pederneiras's choreography. Since 1989, she has collaborated with the team of Rodrigo and Paulo Pederneiras and Fernando Velloso in a creative capacity, designing and unifying the elements of costuming, lighting, and set design in Grupo Corpo's productions. In addition to her work with Grupo Corpo, Ms. Zechmeister has created costumes and stage settings for operas such as *Lucia de Lammermoor* at the Teatro Municipal in São Paulo and the São Paulo City Ballet. She also works as an independent architect and interior designer.

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*presents*

# Michigan Chamber Players

*Faculty Artists of the University of Michigan School of Music*

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Aaron Berovsky, *Violin*  
Katherine Collier, *Piano*  
Anthony Elliott, *Cello*  
Andrew Jennings, *Violin*

Fred Ormand, *Clarinet*  
Yizhak Schotten, *Viola*  
Kathryn Votapek, *Violin*  
Martha Walvoord, *Violin*

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## Program

Sunday, November 3, 2002 at 4:00  
Rackham Auditorium • Ann Arbor

*Moritz Moszkowski*

### **Suite for Two Violins and Piano, Op. 21**

BERICK, BEROVSKY, COLLIER

*Bright Sheng*

### **Concertino**

for Clarinet and String Quartet

Andante

Prestissimo

Largo; *piu mosso*

ORMAND, JENNINGS, WALVOORD, VOTAPEK, ELLIOTT

INTERMISSION

*Johannes Brahms*

### **Piano Quintet in f minor, Op. 34**

Allegro non troppo

Andante, *un poco adagio*

Scherzo: Allegro

Finale

COLLIER, BEROVSKY, JENNINGS, SCHOTTEN, ELLIOT

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23rd Performance  
of the 124th Season

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

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

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

## Suite in G Major for Two Violins and Piano, Op. 21

Moritz Moszkowski

*Born August 23, 1854 in Breslau, Germany  
Died March 4, 1925 in Paris*

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## Concertino

for Clarinet and String Quartet

Bright Sheng

*Born December 6, 1955 in Shanghai, China*

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## Piano Quintet in f minor, Op. 34

Johannes Brahms

*Born May 7, 1833 in Hamburg  
Died April 3, 1897 in Vienna*

One evening Brahms was asked how he had spent the day. "I was working on my symphony," the composer replied. "In the morning I added an eighth note. In the afternoon I took it out."

Spurious as this anecdote may be, it does furnish some insight into the slow, careful way Brahms fashioned his music and the difficulty he had in bringing certain works up to his incredibly high standards. The *Piano Quintet* is a particularly good illustration of a composition that underwent several major revisions before publication.

The original version was a string quintet for two violins, viola, and two cellos, which Brahms composed in 1862. Joseph Joachim, the composer's close friend and trusted musical advisor, liked the piece at first, but after rehearsing it, told Brahms that he though it lacked charm and that the composer should "mitigate the harshness of some passages." A slightly altered work was played at another rehearsal, but it too proved unsatisfactory.

The following year, Brahms entirely transformed the piece into a sonata for two pianos, which he performed with Karl Tausig in Vienna early in 1864. (Although Brahms burned the original cello quintet version, he preserved the two-piano realization, which is published as Op. 34b.) Critics gave it a generally poor reception saying it lacked the necessary warmth and beauty that only string instruments could provide.

Finally, during the summer of 1864, Brahms reworked the same musical material once more, this time shaping it into its final piano quintet form. Brahms, at long last, was satisfied. He allowed it to be published in 1865. It is now considered the composer's most epic piece of chamber music.

The massive and complex first movement is replete with a superabundance of melodic strains and rhythms. Yet, despite this rich diversity, Brahms achieves a musical synthesis through the use of various unifying techniques that are skillfully woven into the music. To take but one example, the movement opens with piano, first violin, and cello singing the noble, sonorous first theme. After a pause, the piano begins a passage of running notes that seems unrelated to the opening statement. Careful listening, though, reveals that the passage is nothing more than a free, speeded-up transposition of the melody we have just heard! Brahms' delight in counterpoising twos against threes is evident in the subdued second subject, with its *ostinato* triplets underpinning the equal pairs of notes in the melody. A closing theme that contrasts sustained, legato measures with staccato, rhythmic measures leads to a comparatively brief development, a recapitulation, and a coda that starts slowly and quietly but builds to a brilliant climax.

The slow movement is serene, tender, and simple—especially in comparison with the majestic sweep of what has come before. The opening subject, a warm, gently swaying melody, is played by the piano to a restrained,

rhythmical string accompaniment. The intensity increases as the second violin and viola, in unison, introduce the subsidiary subject. Clam returns as the main theme returns to close the movement.

The "Scherzo" has great rhythmic verve and a plenitude of melodic material. There are three basic musical ideas: an eerie, slightly off-beat melody over an insistent cello pizzicato; a crisply rhythmic figure in the strings; and an exultant, full-voiced exclamatory statement from all five players. After expanding and developing these themes, the music builds powerfully to a sudden cut-off, which is followed by the contrasting cantabile melody of the Trio. Brahms then directs the players to repeat the Scherzo section.

The "Finale" opens with a slow introduction that casts a mood of dark foreboding. In a while the shadows disperse as the cello saunters forth with a fast, jolly tune. After a dramatic outburst, a second melody appears, slightly faster in tempo, but drooping with feigned sorrow. A vigorous, syncopated theme brings the exposition to an end. The freely realized development and recapitulation lead to the coda, a summing up of the entire movement in an unrestrained whirlwind of orchestral sonority.

The first public performance of the quintet was given in Paris on March 24, 1868, by pianist Louise Langhans-Japha and four unidentified string players.

*Program note by Melvin Berger.*

A prizewinner at the 1993 Naumburg competition, and a recipient of the 1996-97 Prix Opus,

**Yehonatan Berick** is in high demand internationally as soloist, recitalist, chamber musician (on violin as well as on viola) and pedagogue. He has performed under Yoav Talmi, Mendi Rodan, Kees Baakels and Keith Lockhart, with the Quebec, Windsor, Jerusalem and Haifa Symphonies, and the Israeli, Cincinnati, Montreal and Manitoba Chamber Orchestras and

has presented recitals with James Tocco, Louis Lortie, Stephen Prutsman and Michael Chertock and collaborated in chamber music performances with David Soyer and Michael Tree of the Guarneri Quartet, Peter Wiley, Stephen Isserlis, Wolfgang Meyer, James Campbell, and Julius Baker. Mr. Berick's many festival credits include Marlboro, Ravinia, Seattle, Vancouver, Ottawa, Jerusalem, El Paso, Great Lakes, Leicester, Moritzburg, Lapland, Riihimaki, Strings in the Mountains, and Bowdoin. On CD, Mr. Berick has recorded for the Summit, Gasparo, Acoma, JMC and Helicon labels. Previously he held the position of Professor of Violin at McGill University, as well as Visiting Professor of Violin at the Eastman School of Music. He has been invited as teacher and artist-in-residence at Bowdoin Music Festival, Keshet Eilon Mastercourse, and the JMC Young Players' Unit. Mr. Berick started his musical education at the age of six. His violin teachers were Ilona Feher, Henry Meyer, Kurt Sassmanshauss, and Dorothy DeLay.

*This afternoon's performance marks Yehonatan Berick's UMS debut.*

**Aaron Berofsky** made his solo debut at the age of thirteen and since then has received international critical acclaim as both a soloist and a chamber musician. He received his Master of Music degree from the Juilliard School, where he studied with Dorothy DeLay. Other teachers include Glenn Dicterow, Robert Mann, Elaine Richey, and Masao Kawasaki. Mr. Berofsky comes to Michigan from the faculty of Indiana University, South Bend. He also taught and coached chamber music at the Oberlin Conservatory (the String Quartet program), and was a faculty member at Interlochen Arts Camp. His recordings can be heard on the Sony, New Albion, and Chesky labels.

*This afternoon's performance marks Aaron Berofsky's UMS debut.*

**Katherine Collier** has had a distinguished and versatile career as a soloist, chamber music artist, and accompanist. She received her bachelors and masters degrees from the Eastman School of Music. Ms. Collier was the first prize winner of the National

Young Artist's Competition and the Cliburn Scholarship Competition and was the recipient of a Rockefeller Award. She won a Kemper Educational Grant to study at the Royal College of Music in London, England, where she completed postgraduate work. She has soloed with the Cincinnati, Dallas, and Eastman-Rochester Orchestras, as well as the Houston Symphony. Ms. Collier is an active collaborator with such artists as Joshua Bell, Ani Kavafian, Steven Kates, Steven Doane, Donald McInnes, Edgar Meyer, David Shifrin, Eddie Daniels, and members of the Tokyo, Emerson, Cleveland, Orion, Ying, and Vermeer Quartets. She has concertized throughout Europe and the US and has performed at the Aspen Music Festival, Interlochen, Meadowmount, and Skaneateles. As an accompanist Ms. Collier worked in the studios of Dorothy DeLay, Nathan Milstein and the BBC. She tours extensively with her husband, violist Yizhak Schotten, and they are founders and music directors of the Maui Chamber Music Festival, where they perform each summer. They are also music directors of the Strings in the Mountains Festival in Colorado. Their duo recording on CRI Records was selected for three months as "Critics' Choice" by *High Fidelity Magazine*. Ms. Collier also appears on the Pandora, Pearl, Crystal, and Centaur labels.

*This afternoon's performance marks Katherine Collier's eighth appearance under UMS auspices.*

**Anthony Elliott**, a protégé of Janos Starker and of Frank Miller, won the Feuermann International Cello Solo Competition, which was followed by a highly successful New York recital. Mr. Elliott has given master classes at most leading American conservatories. He is a frequent soloist with major orchestras, including those of Detroit, Minnesota, Vancouver, CBC Toronto, and the New York Philharmonic. His compact disc of Kabalevsky, Martinu, and Shostakovich sonatas received a rave review from *Strad Magazine* of London and was named a "Best Buy of 1991" by the *Houston Post*. Forthcoming releases include works by French and Russian composers. In demand as a chamber musician, Mr. Elliott has been a guest artist at the Sitka (Alaska) Summer Music Festival, the Seattle and Texas chamber music festivals, New York's Blossom

Music Festival, Houston's Da Camera Series and the Victoria International Festival. He has performed as a member of Quartet Canada and as a guest artist with the Brunswick, Lyric Art, and Concord string quartets. He devotes his summers to teaching and performing at the Aspen Music Festival and School. Mr. Elliott joined the University of Michigan School of Music faculty in 1994.

*This afternoon's performance marks Anthony Elliott's 12th appearance under UMS auspices.*

**Andrew Jennings** graduated from the Juilliard School. His principal teachers were Ivan Galamian, Alexander Schneider, Pamela Gearhart and Raphael Druian. He was a founding member of the Concord String Quartet, a new ensemble that quickly gained international recognition by winning the Naumberg Chamber Music Award in 1972 and also performed more than 1200 concerts throughout the US, Canada, and Europe. Specializing in the performance of new works (with an emphasis on American composers), this Quartet gave more than 50 premières and commissions; it also performed the standard repertory and 32 cycles of the complete Beethoven quartets and made numerous recordings, three of which were nominated for Grammy Awards. Mr. Jennings maintained his association with this Quartet until it disbanded in 1987. The Concord Trio, which Mr. Jennings subsequently formed with Norman Fischer and Jeanne Kierman, debuted in 1993. Mr. Jennings's teaching career began at Dartmouth College where members of the Concord Quartet were engaged as artists-in-residence from 1974 to 1987. Later he served on the faculty of Oberlin College. He currently devotes his summers to chamber music instruction at the Tanglewood Music Center in Massachusetts where he holds the Beatrice Proctor Master Teacher Chair and to the Musicorda School for Strings Holyoke Massachusetts. His recordings can be found on RCA, Nonesuch, Vox, Turnabout, Equilibrium, Danacord and MMO.

*This afternoon's performance marks Andrew Jennings's 15th appearance under UMS auspices.*

**Fred Ormand** has played with the Chicago, Cleveland, and Detroit symphony orchestras and has performed as a soloist with orchestras in the US, China, and Europe. He founded and has toured extensively with the Interlochen Arts Quintet and the Dusha Quartet. Formerly a faculty member at several leading American universities, he was also a visiting professor at the Shanghai Conservatory. In 1995, he gave master classes in England, Denmark, and Sweden. Since 1988, he has been a member of the summer faculty at the Music Academy of the West. From 1990 to 1992 Mr. Ormand served as president of the International Clarinet Association and is often invited to perform at the international conferences of this group. In recent years he has published editions of the music for winds of Amilcare Ponchielli. In 1996 he released a compact disc on Danacord Records titled *Il Convegno*, a première recording of Ponchielli's solo works for winds.

*This afternoon's performance marks Fred Ormand's 13th appearance under UMS auspices.*

**Yizhak Schotten's** solo appearances have included performances with conductors Seiji Ozawa, Thomas Schippers, Sergiu Commissiona, Joseph Swensen, and Arthur Fiedler. He has concertized in Israel, Japan, Taiwan, Malaysia, Holland, Austria, Mexico, England, Canada and throughout the US. He has appeared at Town Hall, Carnegie Hall, Merkin Hall, Jordan Hall, the Cleveland Museum of Art, the Library of Congress, and the Concertgebouw. Formerly a member of the Boston Symphony Orchestra, he subsequently became principal violist of the Cincinnati and Houston symphony orchestras. He is the music director of the Maui Chamber Music Festival, Strings in the Mountains Festival and SpringFest in Ann Arbor. In 1997, he represented the US as a judge and performer at the Tertis International Viola Competition in England. Mr. Schotten was the Artistic Director of the XIV International Viola Congress and has been a featured artist at six other international Congresses. His CRI recording was chosen as "Critics' Choice" for three months in *High Fidelity Magazine*. Pearl Records recently included his playing on its anthology *History of the Recording of the World's Finest Violists*. He has given recitals and master classes in England at the Tertis International Competition, the

Menuhin School, the Guildhall School of Music and Royal College of Music. He has also given master classes in Israel at the Tel-Aviv and Jerusalem Academies of Music and at the Sydney Conservatorium of Music in Australia.

*This afternoon's performance marks Yizhak Schotten's 18th appearance under UMS auspices.*

A native of East Lansing, Michigan, **Kathryn Votapek** has been a member of the Chester String Quartet since 1990. In residence at Indiana University and as an associate professor of violin, Ms. Votapek has attended prestigious music festivals including the Stearns Young Artists Institute at Ravinia and the Tanglewood Music Center. As a guest artist, she performed with the Chicago Chamber Musicians and the Speedside Festival in Canada. Ms. Votapek received degrees from Indiana University under Franco Gulli and from The Juilliard School under Robert Mann.

*This afternoon's performance marks Kathryn Votapek's second appearance under UMS auspices.*

**Martha Walvoord**, a student of Andrew Jennings, is currently a first-year DMA student in violin performance at the University of Michigan. Martha received her Masters degree last April from Michigan, and her Bachelors degree from Rice University where she studied with Kathleen Winkler. Ms. Walvoord recently won the concertmaster position of the West Shore Symphony Orchestra in Muskegon, Michigan. In April, Martha will be performing the Glazunov *Violin Concerto* with the Andrews University Symphony Orchestra. Here in Ann Arbor, Ms. Walvoord is on the faculty of the Ann Arbor School for the Performing Arts. She has attended the music festivals of the Music Academy of the West, Encore School for Strings, and Musicorda, where she was invited to play on the faculty chamber music concert series.

*This afternoon's performance marks Martha Walvoord's UMS debut.*



# Cantigas de Santa Maria

with The Boston Camerata, Camerata Mediterranea  
and L'Orchestre Abdelkrim Rais of Fez, Morocco

Thu **11/7** 8 pm

St. Francis of Assisi Catholic Church • Ann Arbor

Spain in the Middle Ages was a nation of diverse religions and cultures, united under King Alfonso X the Wise, who referred to himself as the "King of the Three Religions" (Jewish, Christian, and Muslim). This program recreates the unique musical, poetic, and spiritual climate of Iberia in the 13th century, with portions of King Alfonso's magnificent collection of 400 songs to the Virgin Mary as its centerpiece. The Cantigas are the summit of medieval Christian spirituality, but the cultural and artistic context of Spain was mixed with strong Muslim and Judaic influences, and this program weaves Jewish and Islamic elements around the Christian songs. "One scarcely had the feeling that one was exploring the past, so much does this music speak and vibrate in the present." (France)

#### PROGRAM

Muslim, Jewish, and Christian Songs of Mystic Spain

*Co-presented with the Office of the Senior Vice Provost for Academic Affairs.*



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michigan council for  
arts and cultural affairs

# UMS experience

## THE 02/03 UMS 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).

*\*Forest Health Services presents the 124th Annual Choral Union series.*

### Hubbard Street Dance Chicago

Jim Vincent, artistic director  
Friday, September 20, 8 p.m.  
Saturday, September 21, 8 p.m.  
Sunday, September 22, 2 p.m.  
Power Center

The Friday performance is sponsored by DTE Energy Foundation.

The Sunday performance is sponsored by Pfizer.

Media Sponsors WDET 101.9 FM and Metro Times.

### Anouar Brahem Trio *Fann Wa Tarab: An Evening of Arabic Music*

Anouar Brahem, oud  
Barbaros Erköse, clarinet  
Lassad Hosni, bendir & darbouka  
Sunday, September 22, 4 p.m.  
Lydia Mendelssohn Theatre  
Presented in partnership with the Arab Community Center for Economic and

Social Services, with special support from the University of Michigan.  
Media Sponsor WEMU 89.1 FM.

### Cullberg Ballet *Mats Ek's Swan Lake*

Tuesday, October 8, 8 p.m.  
Power Center

Funded in part by the National Dance Project of the New England Foundation for the Arts.

Media Sponsor Metro Times.

### Cleveland Orchestra\*

Franz Welser-Möst, music director  
Heinz Karl Gruber, baritone  
chansonnier

Wednesday, October 9, 8 p.m.  
Orchestra Hall, Detroit

Sponsored by Forest Health Services.  
Media Sponsor WGTE 91.3 FM.

### Tamango and Urban Tap

Friday, October 11, 8 p.m.  
Saturday, October 12, 2 p.m.  
(one-hour family performance)  
Saturday, October 12, 8 p.m.

Power Center

The Friday performance is sponsored by Elastizell.

The Saturday evening performance is co-presented with the Office of the Senior Vice Provost for Academic Affairs.

Presented with support from the Wallace-Reader's Digest Funds.

Media Sponsors WEMU 89.1 FM and Metro Times.

### Venice Baroque Orchestra

Andrea Marcon, conductor and harpsichord

Giuliano Carmignola, baroque violin

Sunday, October 13, 7:30 p.m.

St. Francis of Assisi Catholic Church  
Presented with the generous support of Michael Allemang and Beverley and Gerson Geltner

### Abbey Theatre of Ireland *Euripides' Medea*

Featuring Fiona Shaw  
Deborah Warner, director  
Thursday, October 17, 8 p.m.  
Friday, October 18, 8 p.m.  
Saturday, October 19, 2 p.m.  
& 8 p.m.

Sunday, October 20, 2 p.m.  
Power Center

Presented with support from the Wallace-Reader's Digest Funds and the National Endowment for the Arts.  
Media Sponsors Michigan Radio and Metro Times.

### Takács Quartet and Garrick Ohlsson, piano

Sunday, October 20, 7 p.m.

Rackham Auditorium

Sponsored by Edward Surovell Realtors.

Media Sponsor WGTE 91.3 FM.

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**Lorraine Hunt Lieberson,**  
**mezzo-soprano**

Robert Tweten, piano  
Wednesday, October 23, 8 p.m.  
Lydia Mendelssohn Theatre  
Sponsored by National City.

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**Orquestra de São Paulo\***

John Neschling, conductor  
Sérgio and Odair Assad, guitar  
Wednesday, October 30, 8 p.m.  
Michigan Theater  
Media Sponsor WGTE 91.3 FM.

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**Banda Mantiqueira Brazilian  
Big Band**

**with Orquestra de São Paulo**  
Thursday, October 31, 8 p.m.  
Michigan Theater  
Sponsored by Bank of Ann Arbor.  
Additional support provided by  
JazzNet.  
Media Sponsor WEMU 89.1 FM.

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**Grupo Corpo Brazilian  
Dance Theater**

Rodrigo Pederneiras,  
artistic director  
Friday, November 1, 8 p.m.  
Saturday, November 2, 2 p.m.  
(one-hour family performance)  
Saturday, November 2, 8 p.m.  
Power Center  
The Saturday evening performance is  
co-presented with the Office of the  
Senior Vice Provost for Academic  
Affairs.  
Media Sponsors WEMU 89.1 FM and  
Metro Times.

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**Michigan Chamber Players**

Sunday, November 3, 4 p.m.  
Rackham Auditorium  
Complimentary Admission

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**Herbie Hancock Quartet**

Herbie Hancock, piano  
Gary Thomas, saxophones  
Scott Colley, bass  
Terri Lyne Carrington, drums  
Wednesday, November 6, 8 p.m.  
Michigan Theater  
Sponsored by McKinley Associates, Inc.

Additional support provided by  
JazzNet.  
Media Sponsors WEMU 89.1 FM and  
WDET 101.9 FM.

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**Cantigas de Santa Maria  
with The Boston Camerata,  
Camerata Mediterranea and  
L'Orchestre Abdelkrim Rais  
of Fez, Morocco**

Thursday, November 7, 8 p.m.  
St. Francis of Assisi Catholic Church  
Co-presented with the Office of the  
Senior Vice Provost for Academic Affairs.

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**Caetano Veloso**

Friday, November 15, 8 p.m.  
Michigan Theater  
Sponsored by Borders.  
Additional support provided by JazzNet.  
Media Sponsors WEMU 89.1 FM and  
WDET 101.9 FM.

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**Gidon Kremer, violin  
Sabine Meyer, clarinet  
Oleg Maisenberg, piano**

Sunday, November 17, 4 p.m.  
Rackham Auditorium  
Media Sponsor WGTE 91.3 FM.

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**Orchestre Philharmonique de  
Radio France\***

Myung-Whun Chung, conductor  
Roger Muraro, piano  
Valerie Hartmann-Claverie,  
ondes Martenot  
Tuesday, November 19, 8 p.m.  
Orchestra Hall  
Media Sponsor WGTE 91.3 FM.

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**Bolshoi Ballet  
Swan Lake**

Choreography by Yuri  
Grigorovich after  
Marius Petipa and Lev Ivanov  
Wednesday, November 20, 7:30 p.m.  
Thursday, November 21, 8 p.m.  
Friday, November 22, 8 p.m.  
Saturday, November 23, 2 p.m.  
& 8 p.m.  
Sunday, November 24, 2 p.m.  
Detroit Opera House  
The Bolshoi Ballet is co-presented with  
the Detroit Opera House and presented

with leadership support from the  
University of Michigan.  
The Friday performance is sponsored  
by McDonald Investments.  
The Saturday afternoon performance  
is sponsored by the Thomas B.  
McMullen Co.  
The Saturday evening performance is  
sponsored by Bank One.

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**Handel's *Messiah***

(Mozart edition)  
UMS Choral Union  
Ann Arbor Symphony Orchestra  
Thomas Sheets, conductor  
Friday, December 6, 8 p.m.  
Saturday, December 7, 8 p.m.  
Michigan Theater  
Presented with the generous support of  
Carl and Isabelle Brauer.

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**Boston Pops Esplanade  
Orchestra\***  
**Holiday Concert!**

Keith Lockhart conductor  
Sunday, December 8, 6 p.m.  
Crisler Arena  
Sponsored by Pfizer.  
Media Sponsor WGTE 91.3 FM.

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**Emerson String Quartet**

Friday, December 13, 8 p.m.  
Rackham Auditorium  
Presented with the generous support  
of Ann and Clayton Wilhite.  
Media Sponsor WGTE 91.3 FM.

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**Altan**

**A Traditional Gaelic Seasonal  
Celebration**

with special guests  
Laoise Kelly, harp  
Seamus Begley, accordion and vocals  
Jim Murray, guitar  
Step dancers from Kerry  
Saturday, December 14, 8 p.m.  
Michigan Theater  
Media Sponsor WDET 101.9 FM.

### Sweet Honey in the Rock with Toshi Reagon and Big Lovely

Friday, January 10, 8 p.m.  
Michigan Theater  
Sponsored by Pfizer.  
Media Sponsors WEMU 89.1 FM and  
WDET 101.9 FM.

### Bill T. Jones/Arnie Zane Dance Company with the Chamber Music Society of Lincoln Center featuring the Orion String Quartet

Saturday, January 11, 8 p.m.  
Sunday, January 12, 4 p.m.  
Power Center  
The Saturday performance is spon-  
sored by Borders.  
The Sunday performance is presented  
with the generous support of Maurice  
and Linda Binkow.  
Funded in part by the National Dance  
Project of the New England  
Foundation for the Arts.  
Media Sponsors WGTE 91.3 FM,  
WDET 101.9 FM and Metro Times.

### *blessing the boats*

A solo performance written and  
conceived by Sekou Sundiata  
Friday, January 17, 8 p.m.  
Saturday, January 18, 8 p.m.  
Sunday, January 19, 2 p.m.  
Trueblood Theatre  
This is a Heartland Arts Fund program.  
Media Sponsor Michigan Radio.

### An Evening with Audra McDonald

Audra McDonald and Trio  
Ted Sperling, music director  
and piano  
Peter Donovan, bass  
Dave Ratajczak, drums  
Sunday, January 19, 7 p.m.  
Michigan Theater  
Presented with the generous support of  
Robert and Pearson Macek.  
Additional support provided by JazzNet.  
Media Sponsor WEMU 89.1 FM.

### Sekou Sundiata and Band

Monday, January 20, 8 p.m.  
Michigan Theater  
Co-presented with the UM Office of  
Academic Multicultural Initiatives.  
This is a Heartland Arts Fund program.  
Media Sponsors WEMU 89.1 FM and  
Metro Times.

### Voices of Brazil featuring Ivan Lins, Ed Motta, Joao Bosco, Leila Pinheiro and Zelia Duncan

Friday, January 31, 8 p.m.  
Michigan Theater  
Sponsored by Keybank and McDonald  
Investments, Inc.  
Media Sponsor WEMU 89.1 FM.

### Egberto Gismonti

Saturday, February 1, 8 p.m.  
Michigan Theater  
Presented with support from JazzNet.  
Media Sponsor WEMU 89.1 FM.

### Michigan Chamber Players

Sunday, February 2, 4 p.m.  
Rackham Auditorium  
Complimentary Admission

### Martha Clarke *Vienna: Lusthaus (revisited)*

Martha Clarke, director and  
choreographer  
Richard Peaslee, music  
Charles L. Mee, text  
Friday, February 7, 8 p.m.  
Saturday, February 8, 8 p.m.  
Power Center  
Funded in part by the National Dance  
Project of the New England  
Foundation for the Arts.  
Media Sponsors Michigan Radio and  
Metro Times.

### Ying Quartet

Sunday, February 9, 4 p.m.  
Rackham Auditorium  
Sponsored by Miller, Canfield,  
Paddock and Stone, P.L.C.  
Media Sponsor WGTE 91.3 FM.

### Dave Holland Quintet and New York Big Band

Dave Holland, bass  
Robin Eubanks, trombone  
Chris Potter, saxophones  
Steve Nelson, vibraphone &  
marimba  
Billy Kilson, drums  
Saturday, February 15, 8 p.m.  
Michigan Theater  
Presented with support from the  
Wallace-Reader's Digest Funds.  
Additional support is provided by  
JazzNet.  
Media Sponsors WEMU 89.1 FM,  
WDET 101.9 FM and Metro Times.  
Presented in conjunction with the  
2003 UM Jazz Festival.

### Eos Orchestra\*

*The Celluloid Copland:*  
*Copland's Music for the Movies*  
(performed with original films)  
Jonathan Sheffer, conductor  
Sunday, February 16, 4 p.m.  
Michigan Theater  
Sponsored by the CFI Group.  
Media Sponsor WGTE 91.3 FM.

### Vienna Philharmonic\*

Nikolaus Harnoncourt, conductor  
Thursday, February 27, 8 p.m.  
Detroit Opera House  
This performance is co-presented with  
the University of Michigan.  
Media Sponsor WGTE 91.3 FM.

### Royal Shakespeare Company Shakespeare's *The Merry Wives of Windsor*

Rachel Kavanaugh, director  
Saturday, March 1, 7:30 p.m.  
Wednesday, March 5, 7:30 p.m.  
Thursday, March 6, 1:30 p.m.  
Saturday, March 8, 7:30 p.m.  
Sunday, March 9, 1:30 p.m.  
Power Center  
The Royal Shakespeare Company resi-  
dency is presented in association with  
the University Musical Society and the  
University of Michigan.  
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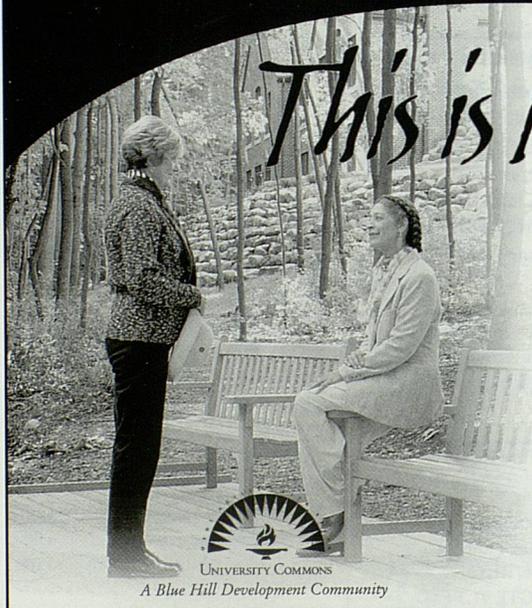
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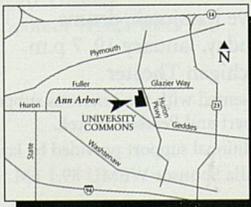
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### Royal Shakespeare Company Shakespeare's *Coriolanus*

David Farr, director  
 Sunday, March 2, 1:30 p.m.  
 Tuesday, March 4, 7:30 p.m.  
 Thursday, March 6, 7:30 p.m.  
 Friday, March 7, 7:30 p.m.  
 Saturday, March 8, 1:30 p.m.  
 Power Center

The Royal Shakespeare Company residency is presented in association with the University Musical Society and the University of Michigan.

Sponsored in part by Pfizer.  
 Additional support is provided by The Power Foundation.  
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### Royal Shakespeare Company Salman Rushdie's *Midnight's Children*

A new dramatization by Salman Rushdie, Simon Reade and Tim Supple  
 Wednesday, March 12, 7:30 p.m.  
 Thursday, March 13, 7:30 p.m.  
 Friday, March 14, 7:30 p.m.  
 Saturday, March 15, 1:30 p.m.  
 & 7:30 p.m.

Sunday, March 16, 1:30 p.m.  
 Power Center

The Royal Shakespeare Company residency is presented in association with the University Musical Society and the University of Michigan.

Sponsored in part by Pfizer.  
 Additional support is provided by The Power Foundation.  
 Media Sponsor Michigan Radio.

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### Alban Berg Quartet

Monday, March 3, 8 p.m.  
 Rackham Auditorium  
 Sponsored by Bank of Ann Arbor.  
 Media Sponsor WGTE 91.3 FM.

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### Stuttgart Chamber Orchestra\*

Dennis Russell Davies, conductor  
 Catherine Malfitano, soprano  
 Alexander Neander and Wolfram von Bodecker, mimes  
 Thursday, March 6, 8 p.m.  
 Michigan Theater  
 Sponsored by DaimlerChrysler Corporation Fund.

This performance is co-presented with the University of Michigan.  
 Media Sponsor WGTE 91.3 FM.

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### UMS Choral Union

Wind Ensemble of the Greater Lansing Symphony Orchestra  
 Thomas Sheets, conductor  
 Janice Beck, organ  
 Saturday, March 22, 8 p.m.  
 Pease Auditorium

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### Kodo

Monday, March 24, 8 p.m.  
 Tuesday, March 25, 8 p.m.  
 Wednesday, March 26, 8 p.m.  
 Michigan Theater  
 Media Sponsor WDET 101.9 FM and Metro Times.

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### Susan Graham, mezzo-soprano

Malcolm Martineau, piano  
 Friday, March 28, 8 p.m.  
 Lydia Mendelssohn Theatre

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### Takács Quartet and Muzsikás

Saturday, March 29, 8 p.m.  
 Rackham Auditorium  
 Sponsored by Learning Express-Michigan.  
 Media Sponsor WGTE 91.3 FM.

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### Muzsikás

Featuring Márta Sebestyén  
 Sunday, March 30, 4 p.m.  
 Rackham Auditorium  
 Co-presented with the Office of the Senior Vice Provost for Academic Affairs.  
 Media Sponsor WDET 101.9 FM.

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### Evening at the Apollo

Friday, April 4, 8 p.m.  
 Michigan Theater  
 Saturday, April 5, 8 p.m.  
 Detroit Opera House  
 The Friday performance is sponsored by Bank One.  
 The Saturday performance is sponsored by Borders.  
 These performances are co-presented with the University of Michigan and presented in partnership with The Arts League of Michigan.  
 Media Sponsors WEMU 89.1 FM and Metro Times.

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### Bach Collegium Japan Bach's *St. Matthew Passion*

Masaaki Suzuki, conductor  
 Wednesday, April 9, 7:30 p.m.  
 St. Francis of Assisi Catholic Church

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### Matthias Goerne, baritone

Eric Schneider, piano  
 Thursday, April 10, 8 p.m.  
 Lydia Mendelssohn Theatre  
 Sponsored by National City.

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### Afro-Brazilian Dance Party

Saturday, April 12, 9 p.m.  
 EMU Convocation Center  
 Co-sponsored by Sesi.  
 Media Sponsors WEMU 89.1 FM and Metro Times.

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### Gabrieli Consort and Players\*

Bach's *St. John Passion*  
 Paul McCreech, music director  
 Saturday, April 19, 8 p.m.  
 Michigan Theater  
 Media Sponsor WGTE 91.3 FM.

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### The Hilliard Ensemble *Morimur*

Christoph Poppen, violin  
 Thursday, May 1, 8 p.m.  
 St. Francis of Assisi Catholic Church



## THE FORD HONORS PROGRAM

**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, Marcel Marceau, and Marilyn Horne.



*Ford Honors  
Program  
Honorees*

1996

**Van  
Cliburn**

1997

**Jessye  
Norman**

1998

**Garrick  
Ohlsson**

1999

**The  
Canadian  
Brass**

2000

**Isaac Stern**

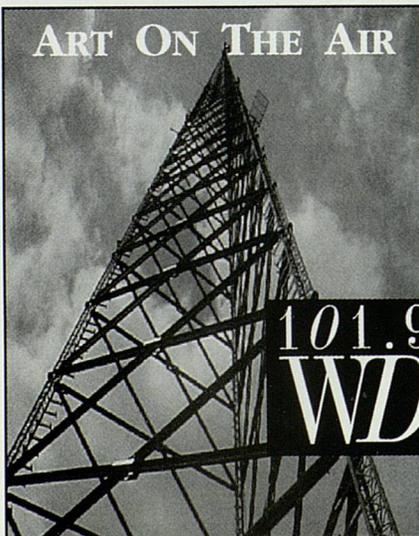
2001

**Marcel  
Marceau**

2002

**Marilyn  
Horne**

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## EDUCATION & AUDIENCE DEVELOPMENT

Considered one of the top performing arts educational programs in the country, UMS strives to illuminate the performing arts through education and community engagement, offering audiences a multitude of opportunities to make connections and deepen their understanding of the arts.

### UMS Community Education Program

The following activities enlighten and inform audiences about the artists, art forms, ideas, and cultures presented by UMS. Details about specific 02/03 educational activities will be announced closer to each event. For more information about adult education or community events, please visit the website at [www.ums.org](http://www.ums.org), email [umsed@umich.edu](mailto:umsed@umich.edu), or call 734.647.6712.

### Artist Interviews

These interviews engage the leading art-makers of our time in conversations about their body of work, their upcoming performance, and the process of creating work for the world stage.

### Master Classes

Master classes are unique opportunities to see, hear, and feel the creation of an art form. Through participation and/or observation, individuals gain insight into the process of art making and training.

### Study Clubs

Led by local experts and educators, UMS Study Clubs offer audiences the opportunity to gain deeper understanding of a particular text, artist, or art form. The study clubs are designed to give a greater appreciation of a specific subject matter within the context of the performance.

### Essential Primers

This series is designed for seasoned concert-goers as well as new audiences. Each “primer” is designed to build and deepen basic understanding about a particular art form.

### PREPs and Lectures

Pre-performance talks (PREPs) and lectures prepare audiences for upcoming performances.

### Meet the Artists

Immediately following many performances, UMS engages the artist and audience in conversation about the themes and meanings within the performance, as well as the creative process.

### Immersion

A series of events focused on a theme, culture, art form, or artist that may include master classes, films, panels and community engagement events. 2002/2003 Immersions include Abbey Theatre of Ireland: Euripides' *Medea* and Brazilian Dance and Music.

### Artists-in-Residence

Many artists remain in Michigan beyond their performances for short periods of time to deepen the connection to communities throughout the region. Artists teach, create, and meet with community groups, university units, and schools while in residence. For the 02/03 season, major residencies include the Bolshoi Ballet, Sekou Sundiata, and the Royal Shakespeare Company.

## UMS YOUTH, TEEN, AND FAMILY EDUCATION PROGRAMS

UMS has a special commitment to educating the next generation. A number of programs are offered for K-12 students, educators, and families to further develop understanding and exposure to the arts. For information about the Youth, Teen, and Family Education Program, visit the website at [www.ums.org](http://www.ums.org), email [umsyouth@umich.edu](mailto:umsyouth@umich.edu), or call 734.615.0122.

### Youth Performance Series

Designed to enhance the K-12 curriculum, UMS Youth Performances cover the full spectrum of world-class dance, music, and theater. Schools attending youth performances receive UMS's nationally recognized study materials that connect the performance to the classroom curriculum. The 2002/2003 Youth Performance Series features:

- Tamango and Urban Tap
- Herbie Hancock Quartet
- Sweet Honey in the Rock
- Voices of Brazil
- Sphinx Competition – *free!*
- Kodo

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*



*Ford Motor Company  
Fund*



### Teacher Workshop Series

As part of UMS's ongoing effort to incorporate the arts into the classroom, local and national arts educators lead in-depth teacher workshops designed to increase educators' facility to teach through and about the arts. UMS is in partnership with the Ann Arbor Public Schools as part of the Kennedy Center's Partners in Education Program. This year's Kennedy Center workshops are:

- *Harlem* with Kimberli Boyd
- *Living Pictures: A Theatrical Technique for Learning Across the Curriculum* with Sean Layne

Workshops focusing on UMS Youth Performances are:

- *The Steps and Rhythms of Urban Tap* with Susan Filipiak
- *Brazilian Music in the Classroom: An Introduction to Voices of Brazil* with Mary Catherine Smith
- *Kodo: An Introduction to Japanese Percussion* with Michael Gould

For information or to register for a workshop, please call 734.615.0122 or email [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

### First Acts Program

The First Acts Program provides opportunities for students in grades 4-12 to attend select evening and weekend performances with \$6 tickets and reimbursed transportation costs. This year's First Acts roster includes Abbey Theatre of Ireland: Euripides' *Medea*, Orquestra de São Paulo, Gidon Kremer and Friends, Bolshoi Ballet: *Swan Lake*, Orchestre Philharmonique de Radio France, Boston Pops Esplanade Orchestra Holiday Concert, Ying Quartet, Stuttgart Chamber Orchestra, Muzsikás, and Bach Collegium Japan performing Bach's *St. Matthew Passion*.

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

## Special Discounts for Teachers and Students to Public Performances

UMS offers group discounts to schools attending evening and weekend performances not offered through the First Acts Program. Please call the Group Sales Coordinator at 734.763.3100 for more information.

## The Kennedy Center Partnership

UMS and the 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 professional development opportunities for educators.

## Family Programming

These one-hour or full-length performances and activities are designed especially for children and families. UMS provides child-friendly, informational materials prior to family performances.



### VOLUNTEERS NEEDED

The 60-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.

## RESTAURANT & LODGING PACKAGES

**C**elebrate in style with dinner and a show! A delectable meal followed by priority, reserved seating at a performance by world-class artists sets the stage for a truly elegant evening. Add luxury accommodations to the package and make it a perfect getaway. UMS is pleased to announce its cooperative ventures with the following local establishments:

### The Artful Lodger Bed & Breakfast

1547 Washtenaw Avenue

Call 734.769.0653 for reservations

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

### Gratzi Restaurant

326 South Main Street

Call 888.456.DINE for reservations

Dinner package includes guaranteed reservations for a pre- or post-performance dinner (any selection from the special package menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance. Packages are available for select performances.

### Vitoshia Guest Haus

1917 Washtenaw Avenue

Call 734.741.4969 for reservations

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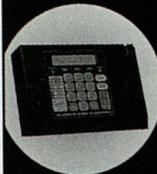
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### UMS PREFERRED RESTAURANT PROGRAM

*Visit and enjoy these fine area restaurants. Join us in thanking them for their generous support of UMS.*

#### **Arbor Brewing Co.**

114 East Washington - 734.213.1393

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#### **Bella Ciao Trattoria**

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#### **Blue Nile**

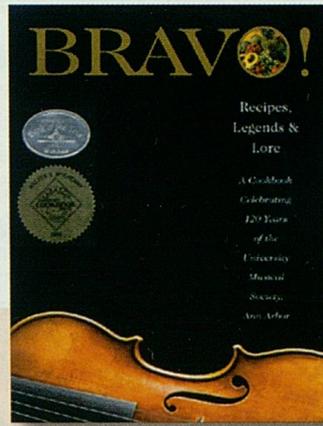
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#### **Café Marie**

1759 Plymouth Road - 734.662.2272

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*Brahms* Serenade No. 1

11/9/02

*Bizet* Carmen

11/10/02

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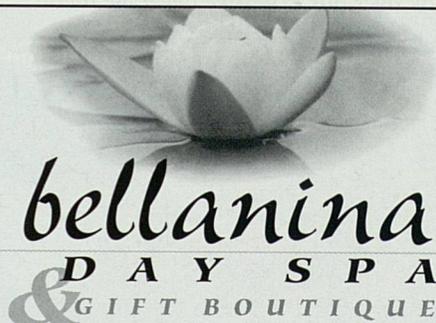
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# UMS support

**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 48-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's 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

### Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket-buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experience. 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**
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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 56% 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–\$24,999 Maestro (\$150)\*

- Virtuoso benefits, plus:
- Opportunity to be a concert or supporting sponsor for a selected performance on any series

### \$7,500–\$9,999 Virtuoso (\$150)\*

- Concertmaster benefits, plus:
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### \$5,000–\$7,499 Concertmaster (\$150)\*

- Producer benefits, plus:
- Opportunity to be a concert sponsor or supporting sponsor for a selected Chamber Arts or Monogram Series performance
- Opportunity to meet-artist backstage as guest of UMS president
- Invitation to serve as honorary stage crew for one performance

### \$3,500–\$4,999 Producer (\$150)\*

- Leader benefits, plus:
- Opportunity to be a supporting sponsor for a selected Monogram Series performance
- Complimentary valet parking for Choral Union Series performances at UM venues.
- Invitation to selected Audience Development youth performances

### \$2,500–\$3,499 Leader (\$85)\*

- Principal benefits, plus:
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
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### \$1,000–\$2,499 Principal (\$55)\*

- Benefactor benefits, plus:
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## Friends

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- Associate benefits, plus:
- Invitation to one working rehearsal (subject to artist approval)
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- UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
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Please check your desired giving level above and complete the form below or become a member online at [www.ums.org](http://www.ums.org).

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

## Retirement Living by Choice

### A Choice Of Neighborhoods

The Meadows, now under construction, will feature spacious apartment homes and villas 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.

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### 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.

## Glacier Hills

A CCAC Accredited Retirement Community  
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## INTERNSHIPS & COLLEGE WORK-STUDY

**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's departments. For more information, please call 734.615.1444.

**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 734.615.1444.

## USHERS

**W**ithout the dedicated service of UMS's 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 400 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 or winter. Ushers are responsible for working at every UMS performance in a specific venue 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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*Mezzo-Soprano*

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This event is a UMS collaboration with the UM School of Music,  
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---

**I**  
**Scherza infida**

*George Frideric Handel*

E vivo ancora? E senza il ferro?  
Oh Dei!  
Che farò? Che mi dite,  
O affanni miei?

Scherza infida in grembo al drudo.  
Io tradito a morte in braccio  
Per tua colpa ora men vo.  
Ma a spezzar l'indegno laccio,  
Ombra mesta e spirito ignudo,  
Per tua pena io tornerò.  
Scherza infida, *etc.*

**Lascia ch'io pianga**

*Handel*

Armida dispietata! Colla forza d'abisso  
Rapimmi al caro  
Ciel di miei contenti,  
E qui con duolo eterno viva mi tieni  
In tormentoso Inferno.

Signor! Ah! per pietà lasciami piangere.  
Lascia ch'io pianga mia cruda sorte.  
E che sospiri la libertà!  
Il duolo infranga queste ritorte  
De' miei martiri, sol per pietà.

Am I still alive? And without my sword?  
O God,  
What shall I do? What do you counsel,  
In my anguish?

Play, faithless one, in your lover's embrace.  
Because of you I now go forth  
Betrayed into the arms of death.  
But to break this vile deceit  
As a gloomy shade, a mere wraith,  
I will return to punish you.  
Play, faithless one, *etc.*

Pitiless Armida! With fiendish force  
You have abducted me from the blessed  
Heaven, from my happiness,  
And here, in eternal pain, you hold me  
alive, tormented in Hell.

Oh Lord, have pity, let me weep.  
Let me weep my cruel fate,  
And let me breathe freedom!  
Let sorrow break these chains  
Of my suffering, for pity's sake.

## II

**Beau Soir***Claude Debussy*

(Paul Bourget)

Lorsqu'au soleil couchant les rivières  
sont roses

Et qu'un tiède frisson court sur  
les champs de blé,

Un conseil d'être heureux semble sortir  
des choses

Et monter vers le cœur troublé.

Un conseil de goûter le charme d'être au  
monde,

Cependant qu'on est jeune et que le soir  
est beau,

Car nous nous en allons comme s'en va  
cette onde,

Elle à la mer, nous au tombeau.

**Vocalise en Forme de Habañera***Maurice Ravel***Le Colibri***Ernest Chausson*

(Leconte de Lisle)

Le vert colibri, le roi des collines,  
Voyant la rosée et le soleil clair,  
Luire dans son nid tissé d'herbes fines,  
Comme un frais rayon s'échappe dans l'air.

Il se hâte et vole aux sources voisines,  
Où les bambous font le bruit de la mer,

Où l'açoka rouge aux  
odeurs divines

S'ouvre et porte au cœur un humide  
éclat.

Vers la fleur dorée, il descend,  
se pose,

Et boit tant d'amour dans la coupe rose,  
Qu'il meurt, ne sachant s'il l'a

pu tarir!

Sur ta lèvre pure, ô ma bien-aimée,  
Telle aussi mon âme eut voulu mourir,  
Du premier baiser qui l'a parfumée.

**Beautiful Evening**

When, in the setting sun, the streams  
are rosy,

And when a warm breeze floats over the  
fields of grain,

A counsel to be happy seems to emanate  
from all things

And rise toward the troubled heart;

An advice to enjoy the pleasure of being  
alive

While one is young and the evening is  
beautiful,

For we shall go as this  
wave goes, —

It, to the sea: we, to the grave.

**The Humming Bird**

The green humming bird, king of the hills,  
Seeing the dew and the bright sun

Glitter on his nest, woven of fine grasses,  
Like a light breeze escapes into the air.

He hurries and flies to the nearby springs,  
Where the reeds make the sound of the sea,

Where the red hibiscus, with its  
heavenly scent,

Unfolds and brings a humid light to  
the heart.

Towards the golden flower he descends,  
alights,

And drinks so much love from the rosy cup  
That he dies, not knowing if he could have

drained it!

On your pure lips, oh my beloved,  
My soul likewise would have wanted to die  
Of the first kiss, which has perfumed it.

**En Sourdine***Gabriel Fauré*

(Paul Verlaine)

Calmes dans le demi-jour  
 Que les branches hautes font,  
 Pénétrons bien notre amour  
 De ce silence profond.  
 Mêlons nos âmes, nos coeurs  
 Et nos sens extasiés,  
 Parmi les vagues langueurs  
 Des pins et des arbusiers.  
 Ferme tes yeux à demi,  
 Croise tes bras sur ton sein,  
 Et de ton coeur endormi  
 Chasse à jamais tout dessein.  
 Laissons-nous persuader  
 Au souffle berceur et doux  
 Qui vient, à tes pieds, rider  
 Les ondes des gazons roux.  
 Et quand, solennel, le soir  
 Des chênes noirs tombera  
 Voix de notre désespoir,  
 Le rossignol chantera.

Serene in the twilight  
 Created by the high branches,  
 Let our love be imbued  
 With this profound silence.  
 Let us blend our souls, our hearts,  
 And our enraptured senses,  
 Amidst the faint languor  
 Of the pines and arbutus.  
 Half-close your eyes,  
 Cross your arms on your breast,  
 And from your weary heart  
 Drive away forever all plans.  
 Let us surrender  
 To the soft and rocking breath  
 Which comes to your feet and ripples  
 The waves of the russet lawn.  
 And when, solemnly, the night  
 Shall descend from the black oaks,  
 The voice of our despair,  
 The nightingale, shall sing.

**Psyché***Emile Paladilhe*

(Pierre Corneille)

Je suis jaloux, Psyché, de toute la nature!  
 Les rayons du soleil vous baisent  
     trop souvent,  
 Vos cheveux souffrent trop les caresses  
     du vent.  
 Quand il les flatte, j'en murmure!  
 L'air même que vous respirez  
 Avec trop de plaisir passe sur  
     votre bouche.  
 Votre habit de trop près vous touche!  
 Votre habit de trop près vous touche!  
 Et sitôt que vous soupirez Je ne sais quoi  
     qui m'effarouche  
 Craint, parmi vos soupirs,  
     des soupirs égarés!

**Psyche**

I am jealous, Psyche, of all of nature!  
 The rays of the sun kiss you  
     too often,  
 Your hair suffers the caresses of  
     the wind too much,  
 And when the breeze touches you, I protest.  
 The very air you breathe  
 Passes over your mouth with  
     too much pleasure.  
 Your gown touches you too closely!  
 Your gown touches you too closely!  
 And the moment you sigh, something  
     within me  
 Fears that some of your sighs are meant  
     For someone else!

## III

**Otherwise***Ricky Ian Gordon*

(Jane Kenyon)

I got out of bed on two strong legs.  
 It might have been otherwise.  
 I ate cereal, sweet milk, ripe, flawless peach.  
 It might have been otherwise.  
 I took the dog uphill to the birch wood.  
 All morning I did the work I love.  
 At noon I lay down with my mate.  
 It might have been otherwise.  
 We ate dinner together at a table with  
     silver candlesticks  
 It might have been otherwise.  
 I slept in a bed in a room with paintings  
     on the walls  
 And planned another day just like this day.  
 But one day, I know it will be otherwise.

**Let Evening Come***Gordon*

(Kenyon)

Let the light of late afternoon shine  
     through chinks in the barn,  
 moving up the bales as the sun  
     moves down.  
 Let the cricket take up chafing as a woman  
     takes up her  
 needles and her yarn.  
 Let evening come.  
 Let dew collect on the hoe abandoned  
     in long grass.  
 Let the stars appear and the moon disclose  
     her silver horn.  
 Let the fox go back to its sandy den.  
 Let the wind die down.  
 Let the shed go black inside.  
 Let evening come.  
 To the bottle in the ditch, to the scoop  
     in the oats, to air in the lung  
 Let evening come.  
 Let it come, as it will, and don't be afraid.  
 God does not leave us comfortless,  
     so let evening come.  
 Let evening come.

## IV

**Farruca***Joaquín Turina*

(Ramón de Campoamor)

Está tu imagen, que admiro,  
tan pegada a mi deseo,  
que si al espejo me miro,  
en vez de verme te veo. Ah!

No vengas, falso contento,  
llamando a mi corazón,  
pues traes en la ilusión  
envuelto el remordimiento. Ah!

Ah, marchó a la luz de la luna  
de su sombra tan en pos,  
que no hacen más sombra que una  
siendo nuestros cuerpos dos.

**Nani, Nani***Joaquín Rodrigo*

(adapted by Victoria Kamhi)

Nani, nani, nani,  
Nani quiere el hijo,  
el hijo de la madre,  
de chico se haga grande.

Ay, ay, dúrmite, mi alma,  
dúrmite, mi vida,  
que tu padre viene,  
con mucha alegría.

Ay, avrimex la puerta,  
avrimex mi dama, avrimex!  
que vengo muy cansado  
de arar las huertas.

Ay, la puerta yo vos avro,  
que venix cansado,  
y verex durmido  
al hijo en la cuna.

**Farruca**

Your beloved image  
So enslaves me  
That when I gaze into the mirror  
'Tis yours alone I see.

Do not buoy up my hopes  
With falsehoods which enslave my heart,  
For remorse lurks  
In illusions you awaken.

I wander alone in the moonlight,  
So closely pursued by your shadow  
That we make but one shadow  
Though there are two of us.

**Nani, Nani**

Nani, nani, nani,  
Nani wants my child,  
The son of his mother,  
Who will grow up one day.

Ah, sleep my love, sleep my life,  
In your cradle,  
For your father is coming,  
Bringing much joy.

Ah, open the door to me,  
open quickly my lady!  
Open to me! I am very tired  
from working in the fields.

Ah, I will open the door to you  
since you are tired.  
And you will see your son  
asleep in his cradle.

## V

**Rilke Songs***Peter Lieberson*

(Rainer Maria Rilke)

**O ihr Zärtlichen**

O ihr Zärtlichen, tretet zuweilen  
 In den Atem, der euch nicht meint,  
 Laßt ihn an euren Wangen sich teilen,  
 Hinter euch zittert er, wieder vereint.

O ihr Seligen, o ihr Heilen,  
 Die ihr der Anfang der Herzen scheint,  
 Bogen der Pfeile und Ziele von Pfeilen,  
 Ewiger glänzt euer Lächeln verweint.

Fürchtet euch nicht zu leiden, die Schwere,  
 Gebt'sie zurück an der Erde Gewicht;  
 Schwer sind die Berge,  
     schwer sind die Meere.

Selbst die als Kinder ihr pflanztet,  
     die Bäume,  
 Wurden zu schwer längst;  
     ihr trüget sie nicht.  
 Aber die Lüfte ... aber die Räume...

**Atmen, du unsichtbares Gedicht!**

Atmen, du unsichtbares Gedicht!  
 Immerfort um das eigene  
 Sein rein eingetauschter Weltraum.  
 Gegengewicht,  
 In dem ich mich rhythmisch ereigne.

Einzig Welle, deren  
 Allmähliches Meer ich bin;  
 Sparsamstes du von allen möglichen  
     Meeren,  
 Raumgewinn.

**O you tender ones**

O you tender ones, walk now and then  
 Into the breath that blows coldly past,  
 Upon your cheeks let it tremble and part;  
 Behind you it will tremble together again.

O you blessed ones, you who are whole,  
 You who seem the beginning of hearts,  
 Bows for the arrows and arrows' targets—  
 Tear-bright, your lips more eternally smile.

Don't be afraid to suffer; return  
 That heaviness to the earth's own weight;  
 Heavy are the mountains,  
     heavy the seas.

Even the small trees you planted  
     as children  
 Have long since become too heavy;  
     you could not carry them now.  
 But the winds...but the spaces...

**Breathing: you invisible poem!**

Breathing: you invisible poem!  
 Complete interchange of our own  
 essence with world-space.  
 You counterweight  
 in which I rhythmically happen.

Single wave-motion whose  
 gradual sea I am;  
 you, most inclusive of all our possible  
     seas—  
 space grown warm.

Wieviele von diesen Stellen der Raume  
 waren schon  
 Innen in mir Manche Winde  
 Sind wie mein Sohn.

Erkennst du mich, Luft, du, voll noch einst  
 meiniger Orte?  
 Du, einmal glatte Rinde,  
 Rundung und Blatt meiner Worte.

### Wolle die Wandlung

Wolle die Wandlung. O sei für die  
 Flamme begeistert,  
 drin sich ein Ding dir entzieht,  
 das mit Verwandlungen prunkt;  
 jener entwerfende Geist, welcher  
 das Irdische meistert,  
 liebt in dem Schwung der Figur  
 nichts wie den wendenden Punkt.

Was sich ins Bleiben verschließt,  
 schon *ists* das Erstarrte;  
 wähnt es sich sicher im Schutz des  
 unscheinbaren Grau's?  
 Warte, ein Härtestes warnt aus der  
 Ferne das Harte.  
 Wehe-: abwesender Hammer holt aus!

Wer sich als Quelle ergießt,  
 den erkennt die Erkennung;  
 und sie führt ihn entzückt durch  
 das heiter Geschaffne,  
 das mit Anfang oft schließt und  
 mit Ende beginnt.

Jeder glückliche Raum ist Kind oder  
 Enkel von Trennung,  
 den die staunend durchgehen.  
 Und die verwandelte Daphne  
 will, seit sie lorbeern fühlt,  
 daß du dich wandelst in Wind.

How many regions in space have  
 already been  
 inside me. There are winds that seem like  
 my wandering son.

Do you recognize me, air, full of places  
 I once absorbed?  
 You who were the smooth bark,  
 roundness, and leaf of my words.

### Will Transformation

Will transformation. Oh be  
 inspired for the flame  
 in which a Thing disappears and bursts  
 into something else;  
 the spirit of re-creation which masters  
 this earthly form  
 loves most the pivoting point where you are  
 no longer yourself.

What tightens into survival  
 is already inert;  
 how safe is it really in its  
 inconspicuous gray?  
 from far off a far greater hardness  
 warns what is hard,  
 and the absent hammer is lifted high!

He who pours himself out like a stream is  
 acknowledged at last by Knowledge;  
 and she leads him enchanted through  
 the harmonious country  
 that finishes often with starting, and  
 with ending begins.

Every fortunate space that the two of  
 them pass through, astonished,  
 is a child or grandchild of parting.  
 And the transfigured Daphne,  
 as she feels herself become laurel,  
 wants you to change into wind.

**Blumenmuskel**

Blumenmuskel, der der Anemone  
 Wiesnmorgen nach und nach erschließt,  
 bis in ihren Schooß das polyphone  
 Licht der lauten Himmel  
 sich ergießt,

in den stillen Blütenstern gespannter  
 Muskel des unendlichen Empfangs,  
 manchmal *so* von Fülle übermannter,  
 daß der Ruhewink des Untergangs

kaum vermag die weitzurückgeschnellten  
 Blätterränder dir zurückzugeben:  
 du, Entschluß und Kraft von  
*wieviel* Welten!

Wir Gewaltsamen, wir währen länger.  
 Aber *wann*, in welchem aller Leben,  
 sind wir endlich offen und Empfänger?

**Stiller Freund**

Stiller Freund der vielen Fernen, fühle,  
 Wie dein Atem noch den Raum vermehrt.  
 Im Gebälk der finstern Glockenstühle  
 Laß dich läuten. Das, was an dir zehrt,

Wird ein Starkes über  
 dieser Nahrung.  
 Geh in der Verwandlung aus und ein.  
 Was ist deine leidendste  
 Erfahrung?  
 Ist dir Trinken bitter, werde Wein.

Sei in dieser Nacht aus Übermaß  
 Zauberkraft am Kreuzweg deiner Sinne,  
 Ihrer seltsamen Begegnung Sinn.

Und wenn dich das Irdische  
 vergaß,  
 Zu der stillen Erde sag: Ich rinne.  
 Zu dem raschen Wasser sprich: Ich bin.

**Flower-muscle**

Flower-muscle that slowly opens back  
 The anemone to another meadow-dawn;  
 Until her womb can feel the polyphonic  
 Light of the sonorous heavens  
 pouring down;

Muscle of an infinite acceptance,  
 Stretched within the silent blossom-star,  
 At times *so* overpowered with abundance  
 That sunset's signal for repose is barely

able to return your too far hurled back  
 petals for the darkness to revive:  
 You, strength and purpose of  
 how many worlds!

We violent ones remain a little longer.  
 Ah but *when*, in which of all our lives,  
 Shall we at last be open and receivers.

**Silent Friend**

Silent friend of many distances, feel  
 How your breath enlarges all of space.  
 Let your presence ring out like a bell  
 Into the night. What feeds upon your face

Grows mighty from the  
 nourishment thus offered.  
 Move through transformation, out and in.  
 What is the deepest loss that you have  
 suffered?  
 If drinking is bitter, change yourself to wine.

In this immeasurable darkness, be the power  
 That rounds your senses in their magic ring,  
 The sense of their mysterious encounter.

And if the earthly no longer knows  
 your name,  
 Whisper to the silent earth: I'm flowing.  
 To the flashing water say: I am.

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## First Violins

Cláudio Cruz, *Concertmaster*

Yehezkel Yerushalmi,

*Concertmaster*<sup>1</sup>

Yuriy Rakevich, *Principal*

Igor Sarudiansky,

*Assistant principal*

Anca Gavris

Andreas Uhlemann

César A. Miranda

Gheorghe Voicu

Heitor Lotti

Irina Kodin

Kátia Spássova

Matthew Thorpe

Paulo César Paschoal

Soraya Landim Collacico

Svetlana Tereshkova

Cynthia Jean Miller<sup>2</sup>

Ivan Quintana<sup>2</sup>

## Second Violins

Lev Veksler, *Acting principal*

Adrian Petrutiu,

*Acting assistant principal*

Alexei Chashnikov

Anca Bold

Anzhela Zhereha

Cristian Sandu

Dimitri Atanassov

Florian Cristea

Inna Meltser

Lea Kalil

Sung-Eun Cho

Tatiana Vinogradova

Carolina Kliemann<sup>2</sup>

Márcio Sanches Nunes<sup>2</sup>

Paulo Calligopoulos<sup>2</sup>

## Violas

Horácio Schaefer, *Principal*

Luminita Marin, *Principal*

Maria Angélica Cameron,

*Assistant principal*

Peter Pas, *Assistant principal*

Boris Tonkov

David Marques Silva

Olga Machoukova

Svetlana Bogatyreva

Vladimir Klementiev

Adriano de Castro Meyer<sup>2</sup>

André Sanches Nunes<sup>2</sup>

Galina Rakhimova<sup>2</sup>

## Cellos

Alceu Reis, *Principal*<sup>1</sup>

Wolfram Koessel, *Principal*<sup>1</sup>

Heloísa Torres Meirelles,

*Assistant principal*

Iris Regev, *Assistant principal*

Adriana Holtz

Braulio Marques Lima

Douglas Kier

Jin-Joo Doh

Kirill Bogatyrev

Maria Luísa Cameron

Marialbi Trisolio

Regina Vasconcellos

## Basses

Ana Valéria Poles, *Principal*

Max Ebert Filho,

*Assistant principal*

Alexandre Silva Rosa

Almir Amarante Ribeiro

Claudio Torezan

Jefferson Collacico

Ney Carvalho

Anselmo Melosi<sup>2</sup>

Walter Schinke<sup>2</sup>

## Harp

Lioubov Klevtsova, *Principal*

## Flutes

Bridget Bolliger, *Principal*<sup>1</sup>

Jorge de La Vega, *Principal*<sup>1</sup>

Marcelo Barboza<sup>1</sup>

José Ananias Souza Lopes

## Piccolo

Fabiola Alves

## Oboes

Arcádio Minczuk, *Principal*

Joel Gisiger, *Principal*

Peter Apps

## English Horn

Natan Albuquerque Jr.

## Clarinets

Edmilson Nery, *Principal*

Ovanir Buosi, Jr., *Co-principal*<sup>1</sup>

Lígia Nery

Marcos Pedroso<sup>2</sup>

## E-flat Clarinet and

### First Clarinet

Sérgio Burgani

## Bass Clarinet

Nivaldo Orsi

## Bassoons

Alexandre Silvério, *Principal*

Gabriel La Rocca, *Principal*<sup>1</sup>

Francisco Formiga

Jamil Bärk

## Contrabassoon

Cláudio de Freitas

## Horns

Ozéas Arantes, *Principal*

Dante Yenque, *Principal*

José Costa Filho

Nikolay Alipiev

Luciano Amaral

Samuel Hamzem

Eduardo Minczuk

Marcus Bonna<sup>3</sup>

## Trumpets

Fernando Dissenha, *Principal*

Gilberto Siqueira, *Principal*

Antonio Carlos Lopes, Jr.

Marcelo Lopes

Marcelo Matos

## Trombones

Wagner Polistchuk, *Principal*

Carlos Ovejero, *Principal*

Alex Tartaglia

Fernando Chipoletti

## Bass Trombone

Darrin C. Milling, *Principal*

## Tuba

Marcos dos Anjos, Jr., *Principal*

## Timpani

Elizabeth Del Grande, *Principal*

John Boudler, *Principal*

Ricardo Bologna, *Assistant  
principal and Percussion*

## Percussion

Ricardo Righini, *First percussion*

Alfredo Lima

Armando Yamada

Eduardo Giancesella

## Piano

Olga Kopylova, *Principal*

<sup>1</sup> Guest artist

<sup>2</sup> Substitute

<sup>3</sup> On sabbatical

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## Librarian

Milton Tadashi

## Orchestra Personnel

Alen Biscevic, *Manager*

Xisto O. Alves Pinto, *Inspector*

## Operations

Luiz Nogueira, *Manager*

Cristiane Santos

Marcelo Santos Silva

## Stage Technicians

Luís Salle, *Chief*

João André Blasio

## Accompanying Doctor

Nicolai Dragos

## Banda Mantiqueira

Roberto Bruzadin, *Banda  
Mantiqueira's Manager*

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## Orquestra de São Paulo Staff

John Neschling, *Artistic and Music  
Director*

Roberto Minczuk, *Co-Artistic Director*

Claudia Toni, *Executive Director*

## Administration

### Orchestra Personnel

Alen Biscevic, *Manager*

Cintia Bisconsin Ferrero,

Xisto O. Alves Pinto, *Staff*

## Operations

Luiz Nogueira, *Manager*

Cristiane Santos, Emanuela Pio

Guimarães, João André Blasio,

Luís Salle, Marcelo dos Santos Silva,

Moacyr Ligabó Jr., Rosali Lima Zwarg,

*Staff*

## Musical Documentation Center

### Maestro Eleazar de Carvalho

Maria Elisa Pasqualini, *Manager*

Alexandra Herbst Matos,

Everaldo Ormonde de Oliveira, Ivana

Dudnik, Jorge dos Santos Pessoa, Jr., José

Neves da Silva, Marilda Brandão Velloso,

Marina Tarateta Franco de Oliveira,

Maurício Ribeiro, Milton Tadashi,

Sezinando de Oliveira, Tamiko Shimizu,

Thomas Pirajá Hansen, Veronique de

Oliveira Lima, *Staff*

## Development

Eneida Monaco, *Manager*

Eliane Toldo, Marcos Fecchio, Nelson

Franco de Oliveira, Ricardo Blay Levisky,

Viviana Morilla, Walter Tabacniks, *Staff*

## Administrative Services

Paula Braidato Robbe, *Manager*

Vera Lúcia Nunes, *Assistant*

Annye Gabriela Kuntz, Carolina Bianchi,

Eduardo Bernardes da Silva, Eliana

Aparecida Maurício, Flávio dos Santos

Moreira, Francisco Castro da Costa,

Jiane da Penha Caldeira, Letícia Muniz

Barretto Volasco, Luciane Gomes de

Souza, Sandra Aparecida Dias, Tiago

Ferreira Farias, Valquimar Rodrigues,

*Staff*

## Education Programs

Susana Ester Krüger, *Manager*

Erika Cerda Dunder, Irene Karaguilla

Ficheman, Ricardo Lipas Augusto,

Roberta Montoso Martinez, Vanessa Del

Valle Magalhães, *Staff*

## Volunteer Programs

Glênio Vergara and Valéria Minczuk,

*Coordinators*

Ana Cláudia Marques da Silva, *Staff*