

ums presentation

University Musical Society
of the University of Michigan

Fall 2002 Season

MICHIGAN

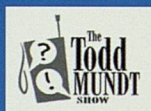
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CONSIDERED**

4 - 6:30 pm
Monday - Friday

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.

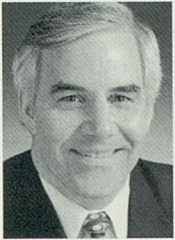
Sincerely,

A handwritten signature in dark ink that reads "Mary Sue Coleman". The signature is fluid and cursive, with a long horizontal stroke at the end.

Mary Sue Coleman
President, University of Michigan

FROM THE UMS PRESIDENT

Thank 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.



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 kenfishch@umich.edu or call me at 734.647.1174.

Very best wishes,

A handwritten signature in dark ink that reads "Ken Fischer".

Kenneth C. Fischer
UMS President

UMS leadership

LETTER FROM THE CHAIR



It 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 signature is written in dark ink and is positioned below the word "Sincerely,".

Beverley Geltner
Chair, UMS Board of Directors

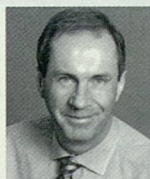
CORPORATE LEADERS / FOUNDATIONS

**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

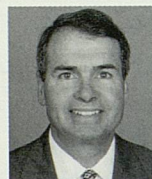
President, Ann Arbor Automotive

"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.

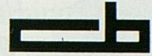
"As a supporter of the University Musical Society, Borders Group is pleased to help strengthen our community's commitment to and appreciation for artistic expression in its many forms."




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.

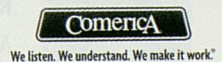
"We're pleased to be in the group of community businesses which supports UMS Arts and Education. We encourage those who have yet to participate to join us. Doing so feels good."


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."

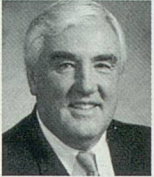
KeyBank


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."

**MILLER
CANFIELD**
MILLER, CANFIELD, PADDOCK & STONE, P.L.C.


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



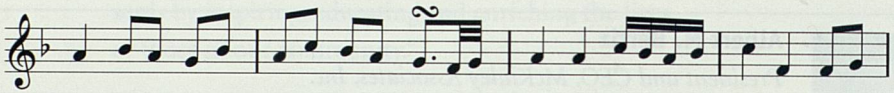
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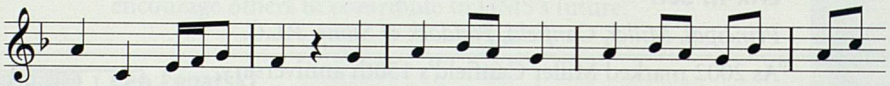
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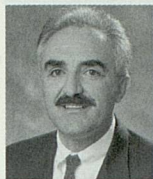


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Joe Sesi

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



Peter 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.*

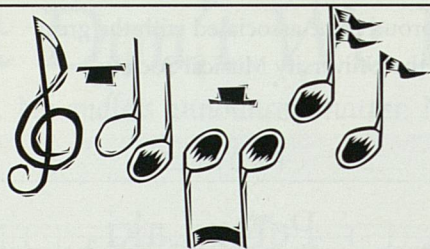
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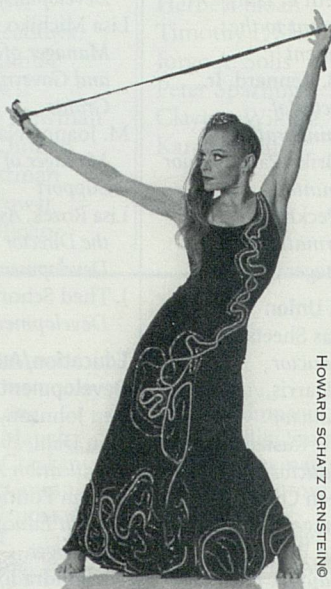
Q: What do these performing artists have in common?



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, 734-647-2035.

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

UNIVERSITY MICHIGAN
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.

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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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

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

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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.

Bring the best to people

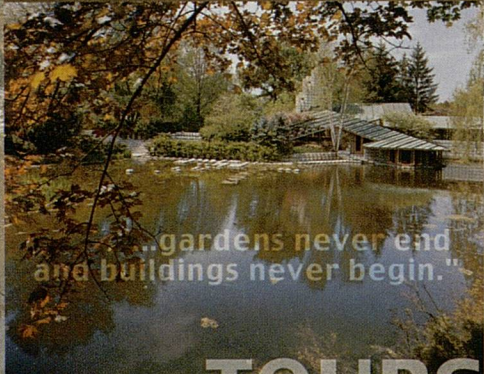
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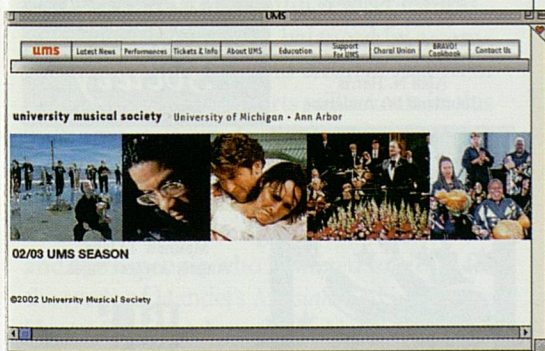
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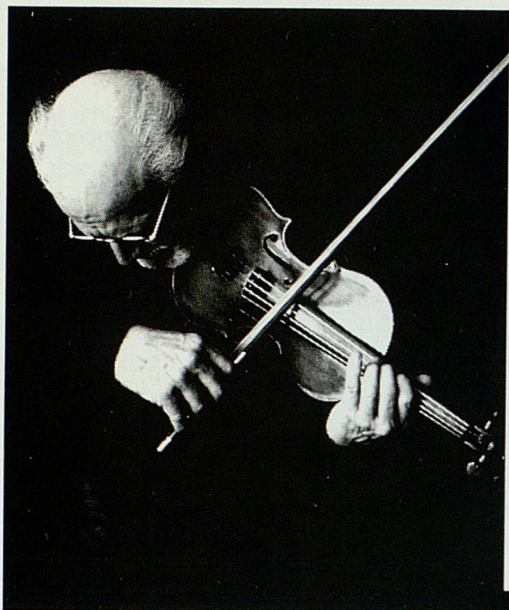
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Why should *you* log onto www.ums.org?

- **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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The arts enrich our lives in ways that go beyond the spoken word or musical note. They make us laugh. They make us cry. They lift our spirits and bring enjoyment to our lives. The arts and cultural opportunities so vital to this community are also important to us. That's why Comerica supports the arts. And we applaud those who join us in making investments that enrich peoples lives.

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UMS annals

UMS HISTORY

Through 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 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 Dworksky under the architectural firm of K.C. Black & C.L. Dworksky 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

Built 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

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000-square-foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the 2,735-seat facility has rapidly become one of the most viable and coveted theatres in the nation. 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

Orchestra 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

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

UMS administrative offices 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, November 6 through Tuesday, November 19, 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.

Herbie Hancock Quartet

5

Wednesday, November 6, 8:00 pm
Michigan Theater • Ann Arbor

Cantigas de Santa Maria

9

Thursday, November 7, 8:00 pm
St. Francis of Assisi Catholic Church • Ann Arbor

Caetano Veloso

17

Friday, November 15, 8:00 pm
Michigan Theater • Ann Arbor

Gidon Kremer, Sabine Meyer, Oleg Maisenberg

19

Sunday, November 17, 4:00 pm
Rackham Auditorium • Ann Arbor

Orchestre Philharmonique de Radio France

29

Tuesday, November 19, 8:00 pm
Orchestra Hall • Detroit

Dear UMS Patrons,

Thank you for joining us at 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 02/03 events beginning on page 29 of the glossy pages of your program book and on our website at www.ums.org.

The performance you are attending today is NOT "just another concert." I am proud to say that the artists we are presenting to you this season are specially chosen because they offer UNIQUE points of view about their craft and the music they are showcasing.

In the past month, we have heard **The Cleveland Orchestra** perform HK Gruber's *Frankenstein!!*, the **Venice Baroque Orchestra** perform the music of their city's soul mate Antonio Vivaldi, and the **Takács Quartet** play Beethoven...and we have witnessed *Medea* in the hands of **Fiona Shaw** and **Deborah Warner**. These memorable live performance experiences are unique in the vast world of culture...and they represent exactly what UMS hopes to make a part of your life.

Now...I am happy to report that the tradition continues with all the performance offerings covered in this edition of the UMS Program Book:

Herbie Hancock – musical innovator extraordinaire returns to Ann Arbor's Michigan Theater, this time with his new quartet featuring Gary Thomas, Scott Colley, and Terri Lyne Carrington.

Cantigas de Santa Maria – a concert of sacred music from 13th-century Spain and North Africa when Alfonso X ruled over a nation of diverse religions and cultures – Jewish, Muslim and Christian. The performers include the Boston Camerata, Camerata Mediterranea and **L'Orchestre Abdelkrim Rais** from Fez, Morocco.

Caetano Veloso – the revolutionary grandfather of Brazilian song!

Violinist **Gidon Kremer** – once again returns to Ann Arbor with a compelling program of chamber music in the Rackham Auditorium.

Orchestre Philharmonique de Radio France under the direction of **Myung-Whun Chung** – offers us the rare experience of hearing **Olivier Messiaen's** *Turangalila-symphonie*...a true masterpiece of the 20th century. Chung is one of a few experts of this staggeringly complex and enigmatic repertoire which he studied and perfected with Messiaen over the final decade of his life. Fasten your seatbelts!

If there's anything you would like to share with me about your experience with UMS, no matter what it is, drop me a note or send me an e-mail at mkond@umich.edu.

Best wishes,

Michael J. Kondziolka

Michael J. Kondziolka
UMS Director of Programming



UMS Educational Events

UMS Educational Events through Tuesday, November 19, 2002

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

Herbie Hancock Quartet

Saxophone Master Class by Gary Thomas

*Wednesday, November 6,
2:30 pm, UM School of
Music, Stearns Building,
Cady Room, 2005 Baitz,
Ann Arbor*

Cantigas de Santa Maria

Pre-concert Presentation by Joel Cohen

Cantigas de Santa Maria Music Director Joel Cohen will give a short preliminary talk on the cultural and musical climate of medieval Spain, and on the Cantigas manuscripts. He will give some historical and musical background on the Cantigas, including a description of Alfonso and his court, and how the Cantigas relate to other repertoire of the period.

*Thursday, November 7, 7 pm,
St. Francis of Assisi Catholic
Church, Parish Activities
Center (next door to Chapel),
Ann Arbor*

Gidon Kremer, Sabine Meyer, Oleg Masienberg

PREP: "Bartók: Performer in Michigan; Composer in New York"

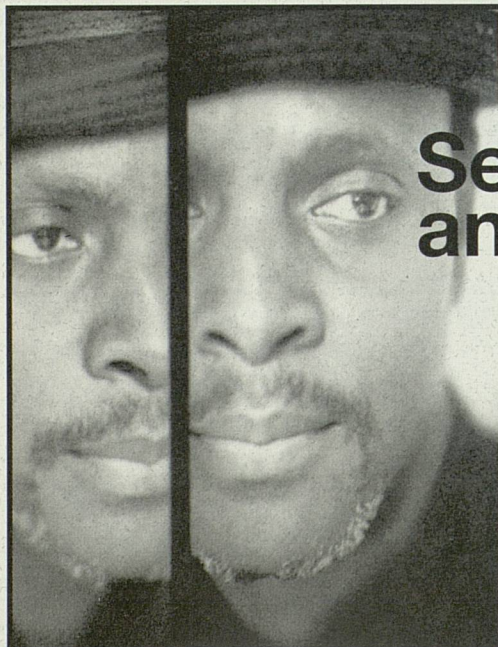
Led by Ellwood Derr,
UM Professor of Music
*Sunday, November 17, 3 pm,
Michigan League, Vandenberg
Room, 2nd Floor, 911 N.
University Ave.,
Ann Arbor*

McKinley Associates, Inc.
and
Albert and Paula Berriz

are proud to sponsor
the November 6, 2002
performance of the

Herbie Hancock Quartet

Best wishes on another great UMS production!



Sekou Sundiata and Band

Mon **1/20** 8 pm

Michigan Theater • Ann Arbor

Following a national tour with Ani DiFranco, Sekou Sundiata combines the spoken word with the soulful sounds of blues, funk, jazz, and African and Afro-Cuban percussion. "Sekou's music comes from so many places, it is impossible to name them all. But I wager that if we could trace their common origin, we'd arrive at the headwaters of the soul." (Bill Moyers)

Co-presented with the UM office of Academic Multicultural Initiatives.

This is a Heartland Arts Fund program.

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UMS
and
McKinley
Associates
present

Herbie Hancock Quartet

Herbie Hancock, *Piano*
Gary Thomas, *Saxophones*
Scott Colley, *Bass*
Terri Lyne Carrington, *Drums*

Program

Wednesday Evening, November 6 at 8:00
Michigan Theater • Ann Arbor

Tonight's program will be announced from the stage by the artists.

24th Performance
of the 124th Season

Ninth Annual
Jazz Series

*The photographing or sound
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such photographing or sound
recording is prohibited.*

This performance is sponsored by McKinley Associates.

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 sponsors WEMU 89.1 FM and WDET 101.9 FM.

Special thanks to Ellen Rowe and the UM School of Music Jazz and Improvisation Division for their involvement in this residency.

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

Large print programs are available upon request.

Herbie Hancock is a true icon of modern music. His explorations have transcended limitations and genres, and at the same time he has maintained his unmistakable voice. Mr. Hancock's success at expanding the possibilities of musical thought has placed him in the annals of this century's visionaries. He has attained an enviable balance of commercial and artistic success, arriving at the point in his career where he ventures into every new project motivated purely by the desire to expand the boundaries of his creativity.

No stranger to career accolades, Herbie won the 1987 Academy Award for his soundtrack to the film *Round Midnight*. He has won eight Grammy Awards in the past two decades, including three for his 1998 album *Gershwin's World*. Underlying these awards is the fact that there are few artists in the entire music industry who have gained more respect and cast more influence than Herbie Hancock. As the immortal Miles Davis said in his autobiography: "Herbie was the step after Bud Powell and Thelonious Monk, and I haven't heard anybody yet who has come after him."

Born in Chicago in 1940, Hancock was a child piano prodigy who performed a Mozart piano concerto with the Chicago Symphony Orchestra at the age of 11. He began playing jazz in high school, initially influenced by Oscar Peterson and Bill Evans. Also at this time, an additional passion for electronic science began to develop. As a result, he took a double major in music and electrical engineering at Grinnell College.

In 1960, at age 20, Herbie was discovered by trumpeter Donald Byrd, who asked him to join his group. Mr. Byrd also introduced Herbie to Alfred Lion of Blue Note Records; and after two years of session work with the likes of Phil Woods and Oliver Nelson, he signed to the legendary label as a solo artist. His 1963 debut album, *Takin' Off*,

was an immediate success, producing "Watermelon Man," an instant hit at jazz and R&B radio.

Also in 1963, Hancock received the call that was to change his life and fix his place in jazz history. He was invited to join the Miles Davis Quintet. During his five years, with Davis, Hancock and his colleagues thrilled audiences and recorded classic after classic, including albums like *ESP*, *Nefertiti*, and *Sorcerer*. Most jazz critics and fans regard this group, which also included Wayne Shorter (tenor sax), Ron Carter (bass), and Tony Williams (drums) as the greatest small jazz group of the 1960s. Even after he left, Miles's group, Herbie continued to appear on Davis's groundbreaking recordings *In A Silent Way* and *Bitches Brew*, which heralded the birth of jazz-fusion.

Simultaneously with his work for Miles, Hancock's own solo career blossomed on Blue Note with even more classics like *Maiden Voyage*, *Empyrean Isles*, and *Speak Like A Child*. In 1966, he composed the score to Michelangelo Antonioni's film, *Blow Up*. This led to a successful career in feature film and television music, including Bill Cosby's Emmy-winning *Hey, Hey, Hey, It's Fat Albert*, and later, *Death Wish*, *Colors*, *Jo Jo Dancer Your Life Is Calling*, *Action Jackson*, *Harlem Nights*, and his Oscar-winning score to *Round Midnight*.



Herbie Hancock

After leaving the Miles Davis Quintet in 1968, he moved full-time into electronic jazz-funk. In 1973, *Headhunters*, his second recording with Columbia Records, became jazz's first platinum album. Discontent to travel just one creative path, he also stayed close to acoustic jazz in the 1970s, recording and performing with VSOP (a reunification of the 1960s Miles Davis Quintet, with Freddie Hubbard substituting for Davis), Chick Corea and Oscar Peterson.

The crowning achievement of Herbie Hancock's Verve years thus far has been *Gershwin's World*. Recorded and released in 1998, the album brought artists from all over the musical spectrum together in a celebration of George Gershwin and his entire artistic milieu. Herbie's collaborators included Joni Mitchell, Stevie Wonder, Kathleen Battle, the Orpheus Chamber Orchestra, Wayne Shorter and Chick Corea. *Gershwin's World* won three Grammys in 1999, including "Best Traditional Jazz Album" and "Best R&B Vocal Performance" for Stevie Wonder's "St. Louis Blues."

A lover of education and technology, Mr. Hancock founded the Rhythm Of Life Foundation in 1996. Since 1991, he has been the Distinguished Artist in Residence at Jazz Aspen Snowmass in Colorado, a non-profit organization devoted to the preservation and performance of jazz and American music. He also serves as a member of the Board of Trustees of the Thelonious Monk Institute of Jazz, the foremost international organization devoted to the development of jazz performance and education worldwide. As he enters his fifth decade of professional life, Herbie Hancock remains where he has always been: at the forefront of world culture, technology and music.

Tonight's performance marks Herbie Hancock's second appearance under UMS auspices. He made his UMS debut in a duet performance with saxophonist and composer Wayne Shorter in November 2000 in Michigan Theater.



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Handel's *Messiah*

UMS Choral Union
Ann Arbor Symphony Orchestra
Thomas Sheets conductor
Janice Chandler soprano
Bejun Mehta countertenor
Eric Cutler tenor
Dean Elzinga bass-baritone
Fri **12/6** 8 pm
Sat **12/7** 8 pm
Michigan Theater • Ann Arbor

Messiah has been performed annually at UMS since the Choral Union's founding in 1879, and this beloved Ann Arbor tradition kicks off a week-end of holiday concerts. This year, *Messiah* audiences will hear the work of two great composers: Handel's complete *Messiah*, with additional orchestration – 2 flutes, 2 clarinets, 2 bassoons, and 2 horns – added by Mozart in 1783, some 40 years after the original premiered in Dublin.

*Presented with the generous support of
Carl and Isabelle Brauer.*



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michigan council for
arts and cultural affairs

UMS
and
Office of the
Senior Vice
Provost for
Academic Affairs
present

Cantigas de Santa Maria

JOEL COHEN, *Director*

MOHAMMED BRIOUEL, *Guest Co-Director*

with

The Boston Camerata

and members of

Camerata Mediterranea

Joel Cohen, *Director*

and

SHARQ Arab-American Ensemble

Karim Mohammed, *Director*

Vocal Soloists

Hayet Ayad Anne Azéma Equidad Barès Lynn Torgove

Mohammed Briouel, *Violin and Viola*

Joel Cohen, *Lauta*

Hazel Brooks, *Vielle*

Shira Kammen, *Vielle*

Kareem Roustom, *Oud*

Boujoumaa Razgui, *Violin and Percussion*

Karim Nagi Mohammed, *Percussion*

Program

Thursday Evening, November 7 at 8:00

St. Francis of Assisi Catholic Church • Ann Arbor

Songs of Mystic Spain

Christians, Muslims, and Jews at the court of Alfonso the Wise,
King of Castille (1221–1284)

I

Benvennas mayo (Cantiga 406)

Ms. BARÈS

Loemos muit'a virgen (Cantiga 370)

Ms. AYAD

Como somos per consello (Cantiga 119)

WOMEN'S VOICES

Seventh Taouchia (Noubat Hijaz Lauchaki)

INSTRUMENTS

II

Sola fusti senlleira (Cantiga 90)

Ms. BARÈS

Mui gran dereit (Cantiga 52)

Ms. BARÈS

Taouchia (Naubat Griht Lahcine)

INSTRUMENTS

III

Tod' ome deve dar loor (Cantiga 230)

Ms. AYAD

Quen entender quiser (Cantiga 130)

Ms. TORGROVE

Gran Dereit (Cantiga 56)

Ms. AZÉMA

Kouli Lmalihti (Mizane Darj Arak Al Ajam)

INSTRUMENTS

INTERMISSION

IV

Santa Maria leva (Cantiga 320)

Ms. TORGROVE

Santa Maria loei (Cantiga 200)

Ms. BARÈS, Ms. AYAD

Nobre don e muy precado (Cantiga 417)

Ms. AZÉMA, Ms. TORGROVE

Sanaa "Kad Nilto Hibbi" (Mizane Bacit Gribt Lahcine)

VOICES AND INSTRUMENTS

V

A Santa Maria dadas (Cantiga 140)

MR. RAZGUI

Sanaa "Allah hoo Yalamo" (Mizane Koddam Rasd Addayl)

MR. RAZGUI

Por nos Virgen Madre (Cantiga 250)

Ms. AZÉMA

Ahot ketana (Abraham, Cantor of Gerona)

MR. COHEN

Tant aos Peccadores (Cantiga 315)

WOMEN'S VOICES

25th Performance
of the 124th Season

Eighth Annual
Divine Expressions
Series

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

This performance is made possible in part by a grant from the Association of Performing Arts Presenters Arts Partners Program, which is underwritten by the Wallace-Reader's Digest Funds and Doris Duke Charitable Foundation.

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.

MYSTIC SPAIN

What are the Cantigas?

High among the many achievements of the Spanish King Alfonso X, called “El Sabio” – the Wise (1221–1284), is the superb collection of more than 400 sacred songs to the Virgin Mary, the celebrated *Cantigas de Santa Maria*. King Alfonso’s *cantigas* are the most important examples of vernacular song from the Spanish Middle Ages; more than that, they are a summit of medieval Christian spirituality. They are preserved in several large and elaborate manuscripts prepared at the royal court, and while it is doubtful that the King composed all of the songs personally, it is clear that he was closely involved, emotionally and materially, in their compilation.

España es diferente

And yet, while the theological and literary center of these pieces – miracle ballads in their majority, interspersed with songs of praise to the Virgin – is intensely Christian, any attempt to perform them anew needs to take into account the special, polycultural situation of medieval Spain. The Spanish context of the 13th century was unmistakably mixed, with strong Muslim and Judaic influences present everywhere. Alfonso’s court was a reflection of the general situation during this period. Calling himself “King of the three religions,” the liberal-minded Alfonso surrounded himself with scholars and artists of all faiths. The illuminated miniatures in the most elaborate of the *cantigas* manuscripts bear witness to intense cross-cultural interaction: musicians in typically Christian, Islamic, and Jewish garb are shown performing their instruments; light-skinned and dark-skinned musicians making music together. And many of the instruments depicted in these miniatures, while now rare or extinct in



Europe, are still current in the Muslim world of North Africa.

It is for these reasons that our performances of Alfonso’s *cantigas* attempt to integrate certain musical elements, and musicians, whose points of reference lie outside the mainstream of Western classical music.

A cross-cultural experiment

While we can never be sure exactly how the musicians at King Alfonso’s court might have interpreted these songs, we have everything to gain in our hypothetical reconstruction by calling on musical traditions currently outside, but once closely related to, European musical practice. Accordingly, we have asked an outstanding ensemble of current Moroccan masters to supply accompaniments to the vocal lines set out in the manuscript pages, using the instruments they currently employ in their own repertoire. These instruments are, in many cases

(lute, percussion) virtually the same as those shown in the medieval manuscript, or, in the case of the Moroccan violin and alto, closely related thereto.

Furthermore, the possible relationship between Arabic musical art and the music of medieval Spain goes far beyond the question of instrumental morphology. The classical Arabic music of North Africa is called Andalusian music, and its contemporary practitioners are conscious of perpetuating a system of musical thought and practice that is traced back to the Muslim courts of medieval Spain. Four hundred years after the “reunification” of Spain under a Christian Kingdom, the once-closely-related traditions of Christian and Muslim Spain have, inevitably, grown apart. But what is astonishing to the occidental student of Arabic classical music is how much the current tradition contains that is self-evidently very ancient. The modes of Andalusian music as currently practiced in Morocco are very similar to those employed in the European Middle Ages. The exotic micro-tones associated with oriental music in the Western imagination are absent from this classically-codified musical system. The scales are composed, like Gregorian chant, of tones and semitones arranged in different patterns according to the mode. Thus, the practitioner of Arabo-Andalusian repertoire can assimilate the melodies of the *cantigas* to his own instrument or voice with little disruption, and even with delectation. And, as we happily discovered during the weeks of preparatory collaboration, many melodic motifs, formulas and patterns found in the *cantigas* are still employed in Arabo-Andalusian music.

How were the *Cantigas* sung?

Unlike the musical accompaniments, which are not noted in the *Cantigas* manuscript and which need to be re-imagined anew, the melodies are clearly set out in the medieval source. While the intervallic relationships and (to a somewhat lesser extent) the rhythms are clearly exposed in the original notation, the questions of stylistic nuance and interpretation are not. In fact, given the heterogeneous makeup of King Alfonso's court (the King himself was half German!), a broad range of options and singing styles may have been available, as it is today in vital and diverse crossroads centers like New York or Marseilles. We have therefore recruited accomplished vocal soloists from a variety of backgrounds. All of our singers have Mediterranean roots – Occitanian, Spanish, Kabyl, Arabic, and Judeo-Berber – and all the women soloists have sung *cantigas* and other medieval repertoires prior to coming together for this project. But we have tried, while creating a unitary framework, to allow for and encourage the diversity inherent both in our selection of soloists and (we believe) in the song repertoire itself.

The preparation of these *cantigas* has been a large undertaking, as exhilarating and passionate in its human interactions as it has been on the scholarly and musical front. In proceeding as we have done, have we reproduced the music of Alfonso's 13th-century court in every detail? No, for that task is clearly impossible for us, or for anyone else. On the other hand, have we perhaps come closer to the spirit of the *cantigas*, and to that extraordinary, humane, and convivial moment of our collective past? Such is our wish as we send this beautiful music forth into the world, and to you.

Program note by Joel Cohen.

The **Boston Camerata** has been fascinating and charming audiences around the world for over four decades. Under the direction of **Joel Cohen**, the Camerata is internationally praised for its consistently unique programming and superb execution. Founded in 1954, the Boston Camerata was associated with the Boston Museum of Fine Arts until 1974, when the ensemble began touring overseas and building an international presence. The Camerata's numerous teaching, research, recording and concert projects have brought their work to audiences throughout Europe, Singapore, Israel, Japan, Mexico and Canada. In the US, the Camerata has participated in the early music festivals at Berkeley, Boston and San Antonio. The ensemble continues to tour the US extensively and undertook its first Scandinavian tour in 1996 and its first Austrian tour in 1998.

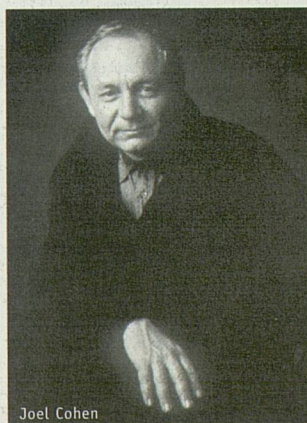
The many recordings of the Boston Camerata have been distributed worldwide on the Erato, Glissando, Harmonia Mundi, Nonesuch and Telefunken labels. These recordings have garnered extensive recognition, including a number of international awards. The Camerata's 1989 recording *Tristan et Iseult*, based on original sources of the medieval Tristan and Iseult legend, won the Grand Prix du Disque of the Academie Charles Cros, Paris. Their 1993 release of Jean Gilles' *Requiem* became a bestseller in Europe. The 1996 release of music by John Dowland, *Farewell, Unkind: Songs and Dances*, was nominated for the French Grand Prix des Discophiles. In 1997, *Angels: Voices of Eternity* was nominated for National Public Radio's Performance Today Award. The Camerata Mediterranea release *Cantigas de Santa Maria* was awarded the Edison Prize in the Netherlands in Spring 2000. Other recent recorded programs include *Douce Beauté*, a collection of 17th-century French love songs, *Liberty Tree*, an

anthology of early American secular music and *What Then Is Love?: An Elizabethan Songbook*, highlighting England's golden age of poetry and song.

In collaboration with the Shakers of Sabbathday Lake, Maine, Joel Cohen and the Camerata released *Simple Gifts*, a historic chronicle of Shaker music in America. In the 1999/2000 season, this unique program was presented on the Great Performers Series at Lincoln Center and in Chicago. A second recording of Shaker songs, *The Golden Harvest*, was released to critical acclaim in Fall 2000. Tonight's performance of the Boston Camerata is part of a historic US tour of the *Cantigas de Santa Maria* with Mohammed Briouel, director of the Andalusian Orchestra of Fez, and members of the Camerata Mediterranea and SHARQ Arab-American Ensemble.

The Camerata's popular Christmas programs continue to delight audiences across the US. The Boston Camerata's many media appearances include a nationally syndicated radio series in the US and appearances on British, French, Dutch, German, Swiss, Norwegian, Swedish, and Canadian radio as well as French television and American Public Television.

This evening's performance marks the Boston Camerata and Joel Cohen's UMS debuts.



Joel Cohen

The European-based sister ensemble to the Boston Camerata, **Camerata Mediterranea**, was founded in 1990 by Joel Cohen with assistance from the late Michel Garcin of Erato Records and the Festival Méditerranéen. The “Cam Med’s” mission is to explore the early music repertoires of the Mediterranean basin, employing musicians with personal, musical, and linguistic roots in the geographic area of study and performance. Earlier projects by Camerata Mediterranea, centered around the music and poetry of the Provençal troubadours, toured France, Italy, Spain, Morocco, and the US. The ensemble’s first two CDs won critical press honors in France and England (*Gramophone* Editor’s Choice).

This evening’s performance marks Camerata Mediterranea’s UMS debut.

Led for many years by the great Abdelkrim Rais, L’orchestre Abdelkrim Rais is now led by the late master’s chief disciple, **Mohammed Briouel**. Based in Fez, Morocco, the ensemble is one of that country’s most eminent practitioners of the centuries-old Arabo-Andalusian, classical Spanish repertoire that has been passed down in North Africa, by oral tradition, since the 15th century. Mr. Briouel is also director of the Conservatoire de Musique of Fez and the author of published transcriptions of Arabo-Andalusian *naouba* music. His group has toured the world in recent seasons, including stops in the Far East and the US, and has made numerous commercial recordings in Morocco and France.

This evening’s performance marks Mohammed Briouel’s UMS debut.

Hazel Brooks studied violin at the Hochschule für Musik und Theater in Leipzig and baroque violin at the Guildhall School of Music and Drama in London. Here, she discovered both her love of medieval music and of the *vielle*. Hazel won various prizes including the Christopher Kite Prize 1997 and the Bankers Trust Pyramid Award 1998. She was a finalist in the York International Early Music Competition 1999 and the International Young Artists’ Presentation 2000 in Antwerp. Hazel is a founder of the ensemble Concanentes, which has since gained international recognition. She is also a member of the Netherlands-based ensemble Trist’alegre. She works with soprano Faye Newton in the duo Trobairitz, which specializes in the music of the troubadours and trouvères. Hazel is also active as a baroque violinist in orchestras and as a soloist. She made her London Purcell Room debut in April 2000 and has just recorded her first solo CD.

A native Egyptian who specializes in classical Arabic percussion, **Karim Nagi Mohammed** learned Arabic percussion from the two essential teachers of the classical Arabic style, Mohammed Al-Araby (Cairo Conservatory and “Firqat Musiqa Arabiyya,” the National Orchestra of Egypt) and Michel Merhege Baqlouq (the Fairuz ensemble and the Beirut Conservatory of Music). He learned Arabic music theory and performance from Simon Shaheen, Midhat il-Rashidi (Abdel Halim Hafez ensemble) and Dr. Alfred Gamil (Cairo Conservatory). He also produces the highly successful Arabesque Mondays series at Club Passim, Cambridge, Massachusetts. Karim currently teaches Arabic Hand Percussion at the New England Conservatory of Music and is a frequent guest lecturer on Arabic Music and Culture at many schools and universities. Mr. Mohammed is the founding member of the SHARQ Arabic Music Ensemble, based in Boston, Massachusetts.

Boujoumaa Razgui is a native Moroccan and a multi-instrumentalist who performs on violin, *kamancheh* (lap fiddle), *nay* (end blown bamboo flute), *oud* (fretless lute), *gambri* (Moroccan bass lute) and all types of percussion. He is equally at ease with Andalusian repertoire, *Nuba*, *Gnawa*, Arabic *Sharqi* and fusion styles such as *Rai*. Mr. Razgui is the founding member and featured performer for the Jouk al-Barabil North African Ensemble at Harvard University. He tours with Atlas Soul and is a member of the SHARQ Arabic Music Ensemble.

A native Syrian who performs on the *oud* (Arabic fretless lute), **Kareem Roustom** is well versed in classical Arabic styles including *Muwashahaat*, *Samai'iat*, *Adwar* and *Qudud*. He studied Arabic music from Dr. Jihad Racy (UCLA) and Dr. Nabil Azzam. Mr. Roustom is also an accomplished guitarist and a composer of Western music and film scores. He has a BA in Jazz Performance from the University of Massachusetts Lowell and has studied with both Charlie Banacos and Michael Gandolfini. He has won various awards such as the Peter Carpenter Award from BMI and the Subito Grant from the American Composers Forum. Mr. Roustom currently teaches Theory and Performance of Arabic Music at the New England Conservatory of Music. He is a member of the SHARQ Arabic Music Ensemble.

Transcriptions and arrangements of the Cantigas: Joel Cohen (S.A.C.E.M.)

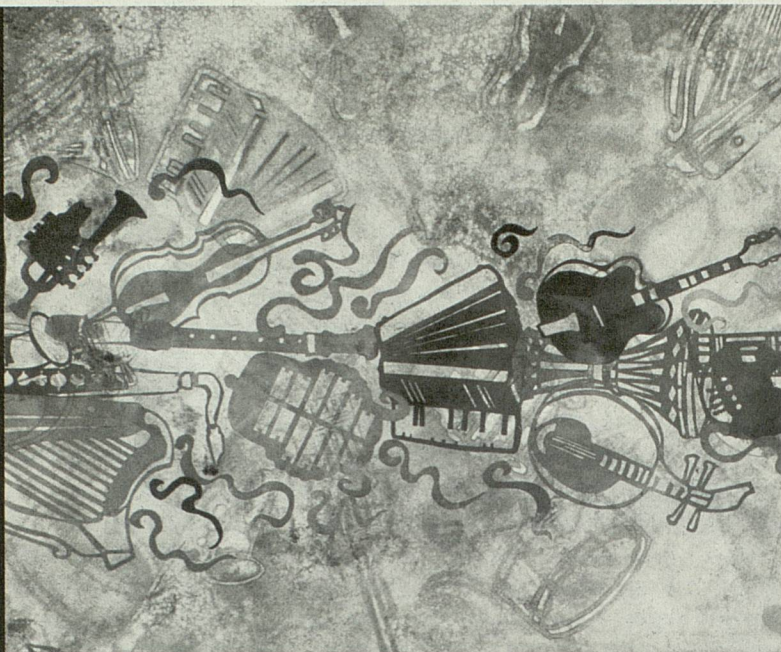
Literary and philological consultant: Pierre Bec

Production coordinators: Neil Davidson, Jacqueline Faiman

Legal counsel: Tom Carey, Nicole Zawarski

Special thanks to: Anne Azéma, Victoria de Menil, John Grimes, Catherine von Mutius, Kay Kaufman Shelemay, Olav Chris Henriksen and Adrian Touw.

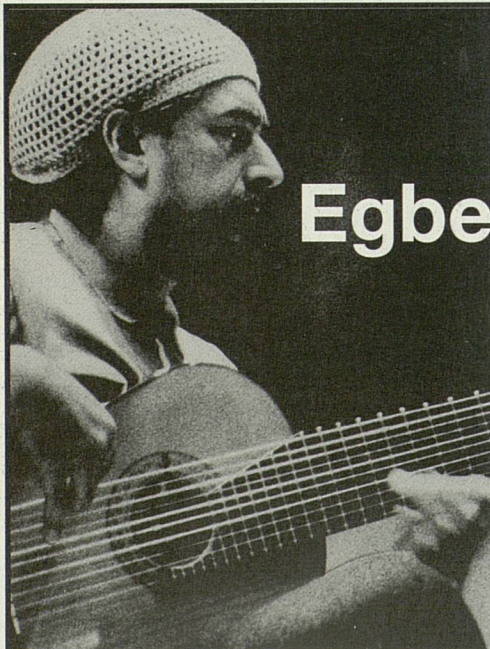
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Egberto Gismonti

Sat **2/1** 8 pm

Michigan Theater • Ann Arbor

"Egberto Gismonti is an instrumentalist and composer who defies classification...his music contrives to be cerebral, infectious an even erotic at the same time, invoking in turn the techniques of Segovia, Sabicas and even Jimi Hendrix, all presided over by the ghost of Villa-Lobos." (*The Times*, London) Don't miss Egberto Gismonti's exclusive US appearance as part of UMS's Brazil Festival!

Presented with support from JazzNet.

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UMS
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Caetano Veloso

Jaques Morelenbaum, *Cello*
Pedro Sa, *Bass*
Josino Eduardo Santos, *Percussion*
Eduardo Josino Santos, *Percussion*
Junior, *Percussion*
Marcio Vitor, *Percussion*
Cezinha, *Drums*
Davi Moraes, *Guitar*

Program

Friday Evening, November 15 at 8:00
Michigan Theater • Ann Arbor

Noites Do Norte Tour

NIGHTS OF THE NORTH TOUR

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

26th Performance
of the 124th Season

Ninth Annual
Jazz 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 Borders Group, Inc.

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

Additional support provided by media sponsors WEMU 89.1 FM and WDET 101.9 FM.

Caetano Veloso appears by arrangement with International Music Network.

Large print programs are available upon request.

Born in Santo Amaro, Bahia, in 1942, **Caetano Veloso** began his professional musical career in 1965 in São Paulo. In his first compositions he drew on the *bossa novas* of João Gilberto, but rapidly began to develop his own distinctive style. Absorbing musical and aesthetic ideas from sources as diverse as The Beatles, concrete poetry, the French Dadaists and the Brazilian modernist poets of the 1920s, Caetano, together with Gilberto Gil, Gal Costa, his sister Maria Bethania, and a number of other poets and intellectuals, founded a movement called Tropicalismo. By experimenting with new

hybrid. At once an astute social commentator and balladeer of highly emotive love songs, Caetano is one of the most respected poets in the Portuguese language. Indeed he is one of only a handful of artists who has resolved how to be musically modern and still undeniably Brazilian.

Veloso followed his 1999 Grammy Award-winning Nonesuch release *Livro*, an album which garnered widespread critical acclaim in the US and brought with it his first-ever US tour, with the score for the Carlos Diegues film *Orfeu*.

In Spring 2001, Nonesuch released *Noites do Norte* (Nights of the North), a meditation

“...one of the greatest songwriters of the century.”

– Jon Pareles, *New York Times*

sounds and words, adding electric guitars to their bands and utilizing the imagery of modern poetry, Caetano became a musical revolutionary.

This short-lived movement, founded in 1968, ended abruptly when Caetano and Gil were sent into exile and lived in London. Now



Caetano Veloso

universally credited with redefining what is known as Brazilian music, it laid the groundwork for a renaissance of Brazilian popular music both at home and abroad.

Caetano and Gil returned to Brazil in 1972 and

found that Tropicalismo had remained intact and their audience had continued to grow.

Although Tropicalismo set the tone for Caetano's career, his music has evolved greatly over the years. Incorporating elements of rock, reggae, *fado*, tango, *samba canao*, *baiao* and rap – with lyrics containing some of the best poetry in a musical tradition rich in verse – Caetano's music is sometimes traditional, sometimes contemporary, often

on themes of race, slavery and Brazil's quest for a national identity. Caetano's current release is *Omaggio a Federico e Giulietta*, a live recording made in 1997 in Rimini, in honor of two masters of Italian cinema, Federico Fellini and Giulietta Masina.

Caetano's long-awaited memoir, *Tropical Truth: A Story of Music and Revolution in Brazil*, has been published by Knopf this Fall, alongside the Nonesuch release of a new two-CD set, *Live in Bahia*, and the current month-long national tour, signaling a period of unprecedented activity in the US.

Tonight's performance marks Caetano Veloso's UMS debut.

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UMS
presents

Gidon Kremer, *Violin*
Sabine Meyer, *Clarinet*
Oleg Maisenberg, *Piano*

Program

Sunday Afternoon, November 17 at 4:00
Rackham Auditorium • Ann Arbor

Claude Debussy

Première rapsodie

Ms. MEYER, Mr. MAISENBERG

Maurice Ravel

Sonata

Allegretto
Blues: Moderato
Perpetuum mobile: Allegro

Mr. KREMER, Mr. MAISENBERG

Igor Stravinsky

Suite from *L'Histoire du soldat* (The Soldier's Tale)

The Soldier's March
The Soldier's Violin
Three Dances (Tango – Waltz – Ragtime)
The Devil's Dance

Ms. MEYER, Mr. KREMER, Mr. MAISENBERG

INTERMISSION

Alban Berg

Four Pieces, Op. 5

Mäßig
Sehr langsam
Sehr rasch
Langsam

Ms. MEYER, Mr. MAISENBERG

*Arnold Schoenberg***Phantasie, Op. 47**

MR. KREMER, MR. MAISENBERG

*Anton Webern***Four Pieces, Op. 7**

Sehr langsam

Rasch

Sehr langsam

Bewegt

MR. KREMER, MR. MAISENBERG

*Béla Bartók***"Contrasts," Sz. 111**

Verbunkos (Webertanz)

Ruh.

Sehr schnell

MS. MEYER, MR. KREMER, MR. MAISENBERG

27th Performance
of the 124th SeasonThis performance is presented with support from the William R. Kinney
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Mr. Maisenberg appears by arrangement with Kunstleragentur Dr. Raab und
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Première rapsodie

Claude Debussy

Born August 22, 1862 in Saint Germain-en-Laye, France

Died March 25, 1918 in Paris

In his introduction to the score of Debussy's *Clarinet Rhapsody*, Graham Mackie has written:

In February 1909, Debussy was elected a member of the *Conseil Supérieur* of the Paris Conservatoire and, in this capacity, was called on to serve on the jury at internal competitions. He was invited to write two test pieces for the 1910 clarinet contest; one for the interpretation class, the other [called simply *Petite pièce*] for the sight-reading test...

Debussy obviously did not relish the prospect of adjudicating for on 8 July 1910 he wrote to his publisher, Jacques Durand: "On Sunday, (spare me a thought!) I will be hearing the *Rhapsody for Clarinet* in B-flat eleven times; I'll tell you about it if I'm still alive." The following week, on 15 July, he wrote again: "The clarinet contest was quite outstanding and, judging from the expression on the faces of my colleagues, the *Rhapsody* was a success! ...One of the competitors, Vandercruyssen, played it from memory with great musicianship. As for the others, their playing was accurate but mediocre."

The word "rhapsody," originally meaning the recitation of excerpts from a longer epic poem, was taken up in Romantic music as a name for a virtuosic composition with no strict formal structure. Yet sometimes (as in the case of some of Liszt's "Hungarian Rhapsodies") a musical sequence was adopted in which a slower, lyrical section was followed by a faster, more brilliant one. This is the sequence that Debussy chose as the basis of his composition; there is a slow and dream-like first melody whose main notes are from the pentatonic scale (the black keys of the piano); after a short interlude in a medium

tempo, we hear the melody of the fast section (*Scherzando*) which, in contrast, makes ample use of chromatic half-steps. After a brief recall of the first theme, the second one returns to close the piece.

Debussy subsequently orchestrated this *Rhapsody*, which is now more frequently heard in that concerto-like form.

Sonata

Maurice Ravel

Born March 7, 1875 in Ciboure, Basses-Pyrénées, France

Died December 28, 1937 in Paris

It is not universally known that Ravel wrote not one but two violin sonatas. An early sonata in one movement, from Ravel's student days, was long forgotten and published for the first time in 1975, the centenary year of the composer's birth. Yet although this work has now been available for a quarter of a century, everyone still refers to the familiar masterpiece from 1927 as "the" Ravel sonata for violin and piano.

Incidentally, these two works mark the beginning and the end, respectively, of Ravel's chamber-music output. They were also played for the first time by the same violinist, Georges Enescu – in 1897 a 16-year-old prodigy and Ravel's fellow student at the Paris Conservatoire, and in 1927 a celebrated violinist and composer dividing his time between his native Romania and the French capital.

Enescu's most famous violin student, Yehudi Menuhin, was present as a boy of 11 when Ravel first showed Enescu his new sonata in 1927. As Menuhin later recalled in his autobiography *Unfinished Journey*, he was having a lesson with his teacher when,

Maurice Ravel suddenly burst into our midst, the ink still drying on a piano-and-

violin sonata which he had brought along... Enescu, chivalrous man as he was, craved my indulgence...then, with Ravel at the piano, sight-read the complex work, pausing now and then for elucidation. Ravel would have let matters rest there, but Enescu suggested that they have one more run-through, whereupon he laid the manuscript aside and played the entire work from memory.

The sonata became universally famous (and, in some quarters, infamous) for its central movement, "Blues." Certainly no one had ever included a blues in a violin sonata before, and Ravel didn't endear himself to conservative critics by this move. Yet he had been fascinated by jazz and blues for the better part of a decade and, unlike the conservative critics, he did not think that American vernacular music was incompatible with the European classical tradition. A few years before the sonata, he had composed the opera *L'enfant et les sortilèges* (The Child and the Enchantments), in which the teapot sang a ragtime and the china cup a foxtrot. In the "Blues" movement of the sonata Ravel gave a perfect rendition of the typical melodic and harmonic turns of the blues, while at the same time remaining French through and through – a real stylistic miracle.

But the jazz influence is by no means restricted to this movement. The opening "Allegretto," which opens a graceful melody played by the piano's right hand, without accompaniment, contains a second motif, in which a single note is repeated in a striking rhythmic pattern. One commentator described this as "a mischievously percussive little figure from the same ragtime background as Debussy's *Minstrels*." The development of these two distinct musical ideas is kept fairly simple throughout. Towards the end of the movement a soaring violin melody is superimposed on the materials heard previously, to help return the music to the idyllic state of the beginning.

On the other side of the "Blues" movement is a finale in perpetual motion that brings back some motifs from earlier movements such as the ragtime-like figure from the "Allegretto" and one of the characteristic licks from the "Blues." The uninterrupted sixteenth-notes of the violin start in a restricted melodic range, but they soon expand to include wider and wider arpeggios and higher and higher positions on the instrument. The energy constantly increases all the way to the end.

Suite from *L'histoire du soldat*

Igor Stravinsky

Born June 17, 1882 in Oranienbaum,
near St. Petersburg

Died April 6, 1971 in New York

During the years of World War I, Stravinsky lived in Switzerland, unable to continue the large-scale projects that had catapulted him to world fame as the composer of the three great ballets *Firebird*, *Petrushka* and *The Rite of Spring*. Instead, he decided to write a short piece of musical theater that would not require large performing forces, would be easy to produce and to take on tour. He enlisted the help of Swiss novelist C.F. Ramuz, and together they created *L'histoire du soldat* (The Soldier's Tale), a work that did not fit any existing formal category. It was conceived as a combination of narration, pantomime, dance, and music, excluding singing. Stravinsky was inspired by some Russian folk tales from Afanasyev's classic collection, but he and Ramuz emphasized the universal (rather than specifically Russian) aspects of the story.

The Soldier (who also happens to be an excellent fiddler) is on his way home when he meets the Devil, disguised as an old man. The old man prevails upon the soldier to

surrender his violin, in exchange for a magic book that will bring him all the wealth in the world. The Soldier acquires the wealth, only to become quickly disillusioned. He loses his fortune, but recovers his violin after getting the Devil drunk during a card game. The Soldier cures a sick Princess with the sound of his violin, but loses the last round as the Devil takes hold of him just as he is about to reach his home village.

Stravinsky extracted two suites from *L'histoire*: one in nine movements for the original instrumentation (violin, double bass, clarinet, bassoon, cornet, trombone, and percussion) and another, in five movements, for clarinet, violin, and piano. This afternoon, we will listen to four of the five movements, with the third omitted. The latter version was made for Werner Reinhart, a wealthy supporter of Stravinsky who was also an excellent clarinet player. The entire work was dedicated to him, as were Stravinsky's *Three Pieces for Solo Clarinet* (1919).

Four Pieces, Op. 5

Alban Berg

Born February 9, 1885 in Vienna

Died December 24, 1935 in Vienna

What made the Second Viennese School a "school" was not the fact that Alban Berg and Anton Webern studied with Arnold Schoenberg. The decisive factor was that long after the formal teacher-student relationships had ended in 1908, the three composers remained close, showing one another their new works, constantly exchanging ideas, and in general, moving along parallel artistic paths. Both atonality and serialism – the school's principal innovations – had yet to be developed at the time when the two younger composers took lessons from Schoenberg; it is significant that Berg and

Webern chose to follow their mentor's lead even when they were no longer his students.

Miniature form, as seen in Schoenberg's *Six Little Piano Pieces*, Op. 19, Webern's *Four Pieces for Violin and Piano*, Op. 7, or Berg's *Four Pieces for Clarinet and Piano*, Op. 5, was something all three composers were, to varying degrees, preoccupied with in the years after 1910. The goal of establishing new structural relationships among the tones (eventually resulting in the twelve-tone system) demanded, during this critical phase of the composers' evolution, the writing of works that were extremely brief. The symmetrical eight-bar phrases of classical music seemed redundant; continuations already implied in a beginning did not need to be spelled out. In a miniature work, each and every note was crucial, and each had a structural significance all its own. Entire sonata movements could sometimes be compressed into the space of a few measures. And conversely, as Schoenberg said of another of Webern's miniatures, the *Six Bagatelles for String Quartet*, Op. 9: "A single gesture can become a whole novel, a single breath can express happiness in its totality."

Berg made his only contribution to atonal "miniaturism" with his clarinet pieces of 1913. (They were not performed until 1919, at a concert of Schoenberg's newly-founded Society for Private Musical Performances in Vienna.) The work makes use of Schoenberg's concept of the "emancipation of dissonance" (i.e. a harmonic language in which dissonances are no longer subject to classical rules of resolution). Accordingly, dissonant chords, made up of perfect and augmented fourths, can occupy a central position formerly reserved to triads.

The four movements – an opening in moderate tempo, a slow piece, a quasi-scherzo (with a slower "mini-trio") and a complex, mysterious finale – vaguely recall the outlines of a four-movement sonata cycle. Yet the emphasis is not on motivic

development (i.e. on getting from point A to point B) but rather on savoring each individual sound or motif as a self-contained event. At the same time, melody is never jettisoned: the piece abounds in singing lines for the clarinet, and, since all sonorities are made equal, Berg doesn't hesitate to use the traditional, very consonant major third prominently at several points in the piece.

Phantasie, Op. 47

Arnold Schoenberg

Born September 13, 1874 in Vienna

Died July 13, 1951 in Los Angeles

By the time the master wrote his *Violin Phantasy*, both his star pupils were dead, and Schoenberg had become an émigré, "driven into Paradise," as he himself put it in one of his lectures. The American years were a personal and artistic struggle. The composer was in his sixties but had a wife and three young children to support. He taught composition at the University of California until the age of 70, and he wrote a number of works in a more accessible tonal idiom. At the same time, ever conscious of his historic role as the creator of a new musical system, he continued to write twelve-tone music, despite the unpopularity of that idiom among concert audiences.

In the *Phantasy* for violin, written at the age of 75, Schoenberg's creative powers are undiminished, and the flow of ideas is as abundant as ever. As in his earlier twelve-tone works, serialism is just a technique that gives that flow of ideas a firm shape; it enables the composer to transcend the 19th century while preserving its commitment to expressivity. In fact, the first measure of the violin part is marked "passionato," measure five "dolce" and measure 25 "furioso" – typically Romantic instructions, applied here to a

violin line constructed according to a new musical grammar.

The work consists of a sequence of short sections (variations on the material of the tone row), in turn dramatic, lyrical, playful and serious. Schoenberg first wrote out the virtuosic violin part – filled with double-stops and harmonics – as if he were composing a solo piece. He added the piano part later, but it is not simply an "accompaniment," as he claimed: it contains its own idiomatic effects such as arpeggios, tremolos, and massive chord progressions, according to the expressive demands of the music. Highly concentrated in form (though not as extremely aphoristic as the miniatures of the early 1910s), the *Phantasy* is, in a way, the summary of 50 years of compositional activity. It remained Schoenberg's last instrumental piece, followed only by a few shorter choral compositions.

Four Pieces, Op. 7

Anton Webern

Born December 3, 1883 in Vienna

Died September 15, 1945 in Mittersill, near Salzburg

Instrumental technique for its own sake was always the farthest thing from Webern's mind. His art is characterized by extreme introspection, emotions calibrated with unmatched precision, and a search for new relationships among tones based on what Webern saw as the ineluctable consequence of music's evolution. Virtuosity would seem much too mundane a concern for an avant-gardist who abhorred all ostentation. And yet, a work like *Four Pieces for Violin and Piano* calls for two players whose mastery of their instruments is absolute. Of course, the difficulties are not of the same kind one might encounter in Paganini or

Rachmaninoff. Yet almost every note in the violin carries a special instruction: "on the fingerboard," "*sul ponticello*" (near the bridge), "*col legno*" (with the wood of the bow), etc. Plucked notes and harmonies not only abound but are heard in fast alternation in a way demanding a perfect control of the instrument. The subtle dynamic shadings and rhythmic intricacies in the piano part likewise require a consummate technique and uncommon sensitivity.

Of the three Viennese composers, Webern stayed with miniature form the longest: the *Six Bagatelles for String Quartet*, Op. 9, the *Five Pieces for Orchestra*, Op. 10, and the *Three Pieces for Cello and Piano*, Op. 11, are all extremely brief.

The violin pieces are arranged in a slow-fast-slow-fast pattern, although the second piece contains numerous tempo changes, bringing the volatile spirit of the music into sharper relief. The work is rich in dynamic and textural contrasts. It begins with soft, muted violin harmonics, works its way up to a powerful dramatic climax in No. 2, and ends with one of Webern's favorite performance instructions: *wie ein Hauch* – as an almost inaudible breath.

"Contrasts," Sz. 111

Béla Bartók

*Born March 25, 1881 in Nagyszentmiklós,
Hungary (now Sinnicolau Mare, Romania)
Died September 26, 1945 in New York*

In 1938, the famous violinist Joseph Szigeti, who frequently performed sonata recitals with Béla Bartók, suggested to Benny Goodman that he commission a work from the Hungarian composer for violin and clarinet with piano accompaniment. The result was *Contrasts*, Bartók's only chamber work involving a wind instrument. The initial

agreement with Goodman (who paid Bartók a fee of \$300) called for a piece in two movements (slow-fast) after the pattern of the two violin rhapsodies (which, like Debussy's *Clarinet Rhapsody*, followed a tradition established by Liszt). It is in that two-movement form that the work was first heard in public, in New York on January 9, 1939, with pianist Endre Petri standing in for the composer. The original title was *Rhapsody – Two Dances*. The middle movement was already written but temporarily withheld by Bartók.

The first movement is called "Verbunkos," after a dance genre that had a decisive influence on all forms of Hungarian music in the 19th century. (The name comes from the German *Werbung* [recruiting], since, according to tradition, this dance was used at gatherings where young men were recruited for the army.) In turning to the *verbunkos*, Bartók was reclaiming a tradition that he had cultivated in his early works but then publicly repudiated, only to return to it in several works written during the last decade of his life. The movement is based on two themes. The first melody has the typical dotted pattern of the original *verbunkos* dance, while the second relates to the folk-music idiom of the violin rhapsodies. There is a brilliant clarinet cadenza at the end.

The second movement ("Pihenő" or "Relaxation") opens with a theme whose melodic material is highly chromatic and whose meter is constantly changing. Despite these "modern" traits, the melody was clearly inspired by Hungarian folksong. The music becomes more agitated in the brief second section, while the third contains a near-literal quotation from Bartók's piano piece "From the Island of Bali," from *Microcosmos*. For all their "contrasts," however, all three sections of "Relaxation" are variations on the same descending-ascending idea.

The last movement, "Sebes" (Fast), calls for a *scordatura* on the violin (the E string is tuned down to E-flat and the G string up to G-sharp). The resulting diminished fifths instead of the expected perfect ones are a "play on tones," as it were, analogous to the plays on words which Bartók loved so much. After the opening measures, the violin switches to another instrument, tuned normally. One of the episodes, in 13/8 time, exemplifies the so-called "Bulgarian rhythm," which Bartók employed in several of his works. Then it is the violinist's turn to play a cadenza. After a transitional *meno mosso* (less fast), the tempo speeds up considerably in the final section, and the work ends with a brilliant flourish.

Program notes by Peter Laki.

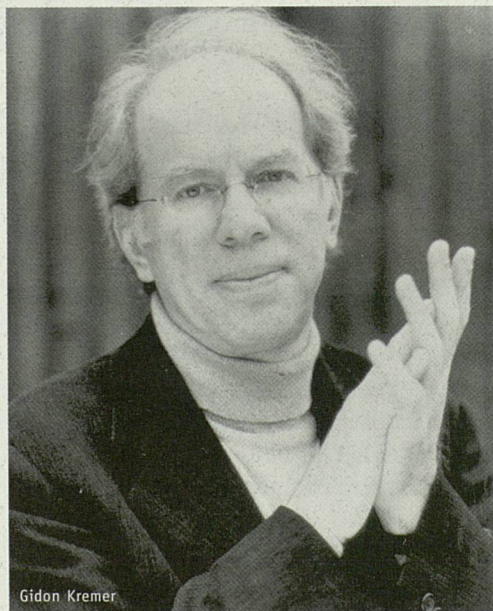
Of all the world's leading violinists, **Gidon Kremer** has perhaps had the most unconventional career. Born in Riga, Latvia, he began studying at the age of four with his father and grandfather, who were both distinguished string players. At the age of seven, he entered Riga Music school. At 16 he was awarded the First Prize of the Latvian Republic and two years later he began his studies with David Oistrakh at the Moscow Conservatory. He went on to win such prestigious awards as the 1967 Queen Elizabeth Competition and the First Prize in both the Paganini and Tchaikovsky International Competitions.

This success launched Gidon Kremer's distinguished career, in the course of which he has established a worldwide reputation as one of the most original and compelling artists of his generation. He has appeared on virtually every major concert stage with the most celebrated orchestras of Europe and America. He has also collaborated with many distinguished conductors, including

Leonard Bernstein, Herbert von Karajan, Christoph Eschenbach, Nikolaus Harnoncourt, Lorin Maazel, Riccardo Muti, Zubin Mehta, James Levine, Valery Gergiev, Claudio Abbado and Sir Neville Marriner.

Gidon Kremer's repertoire is unusually extensive, encompassing the entire standard classical and romantic violin works, as well as music by 20th-century masters Henze, Berg and Stockhausen. He has also championed the works of living Russian and Eastern European composers and has performed many important new compositions; several of them dedicated to him. He has become associated with such diverse composers as Alfred Schnittke, Arvo Pärt, Giya Kancheli, Sofia Gubaidulina, Valentin Silvestrov, Luigi Nono, Aribert Reimann, Peteris Vasks, John Adams and Astor Piazzolla, bringing their music to audiences in a way that respects tradition yet remains contemporary. It would be fair to say that no other soloist of his international stature has done as much for contemporary composers in the past 30 years.

An exceptionally prolific recording artist, Gidon Kremer has made more than



Gidon Kremer

100 albums, many of which brought him prestigious international awards and prizes in recognition of his exceptional interpretative powers. These include the Grand prix du Disque, the Deutscher Schallplattenpreis, the Ernst-von-Siemens Musikpreis, the Bundesverdienstkreuz, the Premio dell'Accademia Musicale Chigiana, the Triumph Prize 2000 (Moscow) and in 2001, the Unesco Prize. In February 2002 he and the Kremerata Baltica were awarded a Grammy for their latest Nonesuch recording, *After Mozart*, in the category of "Best Small Ensemble Performance."

In 1981 Mr. Kremer founded Lockenhaus, an intimate chamber music festival that continues to take place every summer in Austria. For two years, in 1997-1998, Mr. Kremer took over artistic leadership of the Gstaad Festival from its founder, Sir Yehudi Menuhin. In 1997 he founded the Kremerata Baltica chamber orchestra to foster outstanding young musicians from the three Baltic States. Since then, Mr. Kremer has been touring extensively with the orchestra, appearing at many of the world's most prestigious festivals and concert halls. He has recorded a number of CDs with the orchestra for Teldec and Nonesuch. In 2002 Gidon Kremer will become the artistic leader of a new festival in Basel, Switzerland – "les muséiques."

Gidon Kremer plays a Guarnieri del Gesù "ex-David," dating from 1730. He is also the author of three books, published in German, which reflect his artistic pursuits.

This afternoon's performance marks Gidon Kremer's seventh appearance under UMS auspices. Mr. Kremer made his UMS debut on April 28, 1983 as soloist with the Philadelphia Orchestra under the baton of Maestro Riccardo Muti.

Sabine Meyer is regarded as one of the most outstanding clarinet soloists of our time. After studying with Otto Hermann in Stuttgart and Hans Dainzer in Hanover, Ms. Meyer first became a member of the Bavarian Radio Symphony Orchestra in Munich and subsequently played with the Berlin Philharmonic as principal clarinetist and the ensemble's first female member. Since then she has given several concerts in all the important musical centers of Europe, Brazil, Israel, Canada, Africa, Australia, Japan and the US. She has also performed with numerous prominent orchestras, including the Chicago Symphony, the London Philharmonic, the NHK Symphony Orchestra Japan, Orchestre de la Suisse Romande, Berlin Philharmonic and the radio symphonies of Vienna, Basel, Warsaw, Prague and Budapest.

In September 2000, she was Artist-in-Residence at the Lucern Festival, performing a wide variety of music, including the world première of Toshio Hosokawa's *Metamorphosis*, performed with the Chamber Orchestra of Europe under conductor Heinz Holliger.

Ms. Meyer is also a committed chamber music player and has performed with Barbara Hendricks, Bruno Canino, Aloys Kontarsky, Heinrich Schiff, Gidon Kremer, the Alban Berg Quartet, the Hagen Quartet and the Vienna String Sextet.

In 1983, she founded Trio di Clarone with her husband, Reiner Wehle, and brother, Wolfgang Meyer. The Trio performs traditional to contemporary works, inviting musicians and artists to collaborate with them on special projects. Their most recent crossover project was *Bach 2000*, a collaboration with jazz clarinetist Michael Riessler. In 1988, she founded Bläserensemble, a collaboration between leading woodwind soloists from different countries. This ensemble regularly performs internationally

with a varied repertoire, ranging from classical to the avant-garde.

Sabine Meyer has led master classes in Germany, Austria, Italy, Japan and the US and was awarded the ECHO prize for "Artist of the Year" for her exemplary recordings of the Stamitz concertos with the Academy of St. Martin-in-the-Fields and Iona Brown.

This afternoon's performance marks Sabine Meyer's UMS debut.

Born in Odessa, Russia, **Oleg Maisenberg** began piano lessons at the age of five with his mother and completed his studies at the Gnessin Institute in Moscow. In 1967 he won Second Prize at the International Schubert Competition in Vienna; in the same year he won First Prize at the Music of the 20th-Century Competition.

In 1981 he emigrated to Vienna. He has appeared with the Israel Philharmonic, the Philadelphia Orchestra, the London Symphony Orchestra, the Vienna Symphony, and the Berlin Philharmonic, and has performed under the batons of Christoph von Dohnányi, Zubin Mehta, Eugene Ormandy,

Neeme Järvi, and Nikolaus Harnoncourt.

Devoting much of his time to chamber music, he has collaborated with artists such as Hermann Prey, Robert Holl, Heinz Holliger and András Schiff, as well as continuing his relationship with violinist Gidon Kremer, which has existed since his early years in Russia. Mr. Maisenberg has appeared at all the major festivals, including Salzburg, Vienna, Lucerne, Berlin, Florence, Edinburgh and the Sviatoslav Richter Festival in Moscow. He has made several recordings of Schubert, Schumann, Liszt, Rachmaninoff, Stravinsky, Scriabin, Berg, Webern, Schoenberg, Milhaud and others under the Orfeo, Harmonia Mundi, Teldec, Deutsche Gramophon, ECM and Philips labels.

Highlights of his career have included a 12-concert recital series at the Wiener Konzerthaus during the 1994/1995 season, in which each concert was dedicated to a different composer. This series was later brought out as a commemorative edition on a five-CD set. In 1995, he was named Honorary Member of the Vienna Konzerthaus Society.

This afternoon's performance marks Oleg Maisenberg's UMS debut.

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Orchestre Philharmonique de Radio France

MYUNG-WHUN CHUNG, *Direction*

Valérie Hartmann-Claverie, *Ondes Martenot*

Roger Muraro, *Piano*

Program

Tuesday Evening, November 19 at 8:00

Orchestra Hall • Detroit

Claude Debussy

La mer

De l'aube à midi sur la mer

Jeux de vagues

Dialogue du vent et de la mer

INTERMISSION

Olivier Messiaen

Turangalîla-symphonie (rev. 1990)

Introduction

Chant d'amour I

Turangalîla I

Chant d'amour II

Joie du sang des étoiles

Jardin du sommeil d'amour

Turangalîla II

Développement de l'amour

Turangalîla III

Final

MS. HARTMANN-CLAVERIE

MR. MURARO

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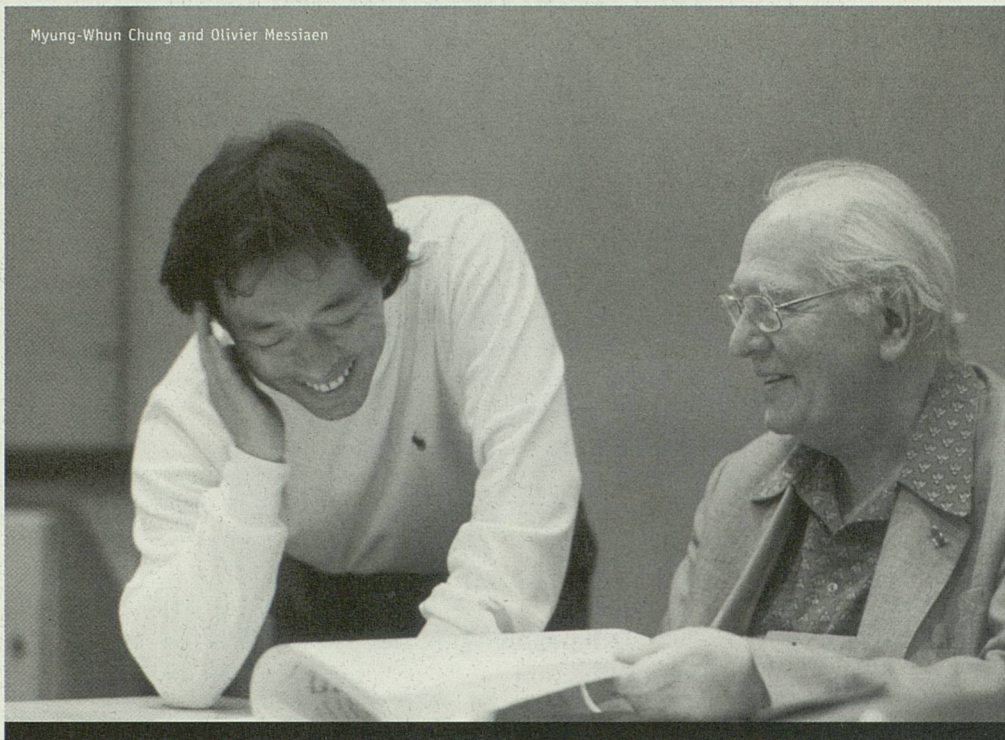
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Myung-Whun Chung and Olivier Messiaen



Messiaen: Innovation, Spirituality, Mystery

by Peter Laki

To hear a work by Messiaen is to embark on a unique journey. Here was a composer who, at the age of 36, had written a book entitled *Technique of My Musical Language* – and had every right to use the possessive pronoun. He had in fact created a new musical language that was all his own, based on a careful study and ingenious application of ancient Greek and Indian rhythmic theories, as well as a brilliantly original extension of classical harmony. Although some of Messiaen's musical inventions appear in his music from the 1930s and early '40s (especially in *Poems for Mi* and the *Quartet for the End of Time*), he had not fully realized everything his theories made possible at that point. Yet nothing was further from Messiaen than writing music "by the book." The new technical means were just that: *means* that allowed him to express things that had never been conveyed in music before. In later years, he developed other means, essentially to the same end: he became a passionate student of birdsong, traveling all over the world to record rare specimens and discovering what to him was a source of pure and transcendent music carrying a profound spiritual message.

It is well known that Messiaen was a devout Roman Catholic all his life. He did not set the traditional Latin liturgy to music, but all his works are imbued with the Catholic faith. (Messiaen served as the organist at the Church of La Trinité in Paris for 60 years.) In the 1930s, Messiaen frequently focused on the Christian interpretation of love, after marrying

his first wife, Claire Delbos and having a son with her. In the song cycle *Poèmes pour Mi*, for which Messiaen wrote both the music and the words, the composer explored the mystical and spiritual connections of the sacrament of marriage. Its sequel, *Chants de terre et de ciel* (Songs of Heaven and Earth), celebrated the mystery of new life.

Subsequently, Messiaen engaged in a profound reflection over the medieval legend of Tristan and Yseult. Much later, he explained to the French music critic Claude Samuel what this ancient Celtic legend meant to him:

Messiaen: The legend is the symbol of all great loves and for all the great love poems in literature or in music...I've preserved only the idea of a fatal and irresistible love, which, as a rule, leads to death and which, to some extent, invokes death, for it is a love that transcends the body, transcends even the limitations of the mind, and grows to a cosmic scale.

Samuel: Isn't this notion of human love in contradiction with your religious faith?

Messiaen: Not at all, because a great love is a reflection – a pale reflection, but nevertheless a reflection – of the only genuine love: divine love.

In characteristic fashion, Messiaen left the actual story of Tristan, Yseult, and King Mark out of his concept. ("In no way did I wish to rework Wagner's *Tristan und Isolde* or Debussy's *Pelléas*, to mention only the two greatest 'Tristans' in music.") Instead, he produced a gigantic triptych of works, and with it, the first great synthesis of his compositional career, in which the composer's important technical innovations enabled him to represent love on a "cosmic scale." The trilogy opened with another song cycle for voice and piano, *Harawi*, closed with *Cinq Rechants* (Five Refrains) for twelve solo voices, and had the monumental *Turangalila-symphonie*,

for large orchestra, piano and ondes Martenot solos, as its central panel.

Messiaen was always extremely reticent about discussing his personal life. Yet it is known that the beginning of his work on the Tristan legend corresponds with the incurable illness of his first wife. It was around that time that he first met Yvonne Loriod, an exceptionally gifted pianist who was a member of his class at the Conservatoire; however, the composer, unshakably committed to the sacrament of marriage, could express his feelings only in music. (Messiaen and Loriod got married in 1962, three years after Claire Delbos's death.) The composer never spoke in public about the intense suffering he must have gone through during the years of his "Tristan" trilogy.

In his later works, such as *Chronochromie, Des canyons aux étoiles* (From the Canyons to the Stars) or the opera *Saint François d'Assise*, Messiaen avoided the exuberant "Romantic" moments that can still be found in *Turangalila*, especially in the ecstatic outbursts of Movements 5 and 10. Yet other movements, particularly "Turangalila I-III," anticipate the multi-layered complexities that were to come. And the piano figurations in Movement 4, marked "like a birdsong," prophesy the new turn Messiaen's style would take after 1950.

The very length and luxuriant orchestration of *Turangalila* tell us that we are witnessing an exceptionally ambitious undertaking. Even more importantly, the immense richness and irresistible sweep of the music make it a pivotal work not only in Messiaen's artistic evolution but in the entire history of 20th-century music as well.



La mer

Claude Debussy

Born August 22, 1862 in Saint Germain-en-Laye, France

Died March 25, 1918 in Paris

Tonight marks the 20th UMS performance of Debussy's La Mer. The Chicago Symphony Orchestra under the baton of Frederick Stock gave the UMS première of the piece on May 9, 1934 in Hill Auditorium.

The great French poet Charles Baudelaire wrote in his *Flowers of Evil* (*Les Fleurs du Mal*): “*Homme libre, toujours tu chériras la mer!*” (Free spirit, you shall always cherish the sea!). The poem compares the unfathomable depths of the human soul to the “*richesses intimes*” (secret riches) of the sea. Another great poet, Paul Verlaine, wrote: “*La mer est plus belle que les cathédrales*” (The sea is more beautiful than the cathedrals); like Baudelaire, Verlaine used the sea as a metaphor for human emotions.

These poems are only two among many artistic representations of the sea, a constant preoccupation of painters from Turner to Hokusai to Monet. Debussy admired the works of all these painters and poets. He set the Verlaine poem to music in 1891, and when the score of *La mer* was published, he requested that one of Hokusai's prints, “The Hollow of the Wave off Kanagawa,” be reproduced as part of the cover design.

Poetic and pictorial sources provided at least as important impulses for *La mer* as did actual observation of the sea. (In addition, Debussy's private life at the time of composing this work certainly did not lack a certain turbulence. In 1904 he left Lily, his wife of five years, and moved in with Emma Bardac, the wife of a wealthy financier. Lily attempted suicide; in the ensuing scandal many of Debussy's friends broke off relations with him. Debussy and Mme. Bardac had a daughter, whom they named

Chouchou, on October 30, 1905—two weeks after the première of *La mer*. The parents got married, after their respective divorces were completed, in January 1908.)

Many of Debussy's orchestral works are cast in three movements: the *Three Nocturnes*, or the three *Images*, the second of which (*Ibéria*) is a triptych in itself. But critics have noted that in *La mer*, Debussy came closer to writing an actual symphony than ever before. This view arose in part from the strong cohesion between the three movements: despite their differences in character, they are united by a strong drive from the first minute to the last. The calm sea of the first movement is followed by the “play of the waves,” and then by a more agitated “dialogue” between the wind and the sea.¹

Debussy's compositional technique in *La mer* also contributes to our “symphonic” impression of the piece. Rarely did he make such ample use of motivic development as here. More than once, the surge of the waves is suggested by the repetition and transformation of motifs which derive from the classical tradition, although the motifs employed are highly individual and the ways in which they are developed are totally independent from classical sonata form.

Like a symphony, *La mer* starts with a slow introduction, with a gradual *accelerando* leading into the main section. Flutes and clarinets intone the first theme, a pentatonic idea—that is, playable on the black keys of the piano—in parallel fifths. (Parallel fifths had for long time been anathema in music; Puccini had been one of the first to use them in *La Bohème*, premièred in 1896). A second theme, of great warmth, is introduced by the horns; a third one by the cellos, divided into four groups. The lilting rhythm of this last theme builds up to the movement's climax, after which the tempo becomes slow again, as at the beginning. The horns on one hand, and the flutes and clarinets on the other, repeat their respective themes once more before the movement ends.

The second movement's trajectory is roughly similar to that of the first. A number of brief motifs are introduced by distinct instrumental groups (in this case, the English horn, the oboe, the horns and a solo violin are some of the protagonists). In the first half of the movement, the tempo periodically accelerates and slows down, suggesting the play of the waves. The second half is a single *accelerando* that reaches a climax, only to fade back into a slower tempo and softer dynamics. The woodwinds evoke some fragments from the themes they played earlier, enveloped by the ethereal sounds of the harp and the glockenspiel.

In the last movement, marked *Animé et tumultueux* (Animated and tumultuous), the sea gets rather rough at times. For the first time, the melodies are in real contrast with one another, expressing the idea of "dialogue" contained in the title. The languorous lyrical theme of the high woodwinds is pitted against a more angular melody played first by the trumpet, and later by bassoons, horns, and cellos. (This melody has already been heard in the first movement.) Again, the waves get stronger and stronger until the climactic moment, but this time the music does not fade away; the piece ends with a powerful *fortissimo*.

It is said that Debussy's father wanted the young Achille-Claude to become a sailor. Had this come to pass, *La mer* probably would never have been written. Debussy's contemporary, Albert Roussel, who had abandoned a career in the French Navy to devote himself to composition, was working on his first symphony at the same time Debussy was composing *La mer*. But the former seaman had no intentions of celebrating the sea; instead, he called his work *Le poème de la forêt* (The Poem of the Forest).

The original titles of the three movements expressed these contrasts even more sharply. Debussy had planned to call the first movement "*Mer belle aux Iles Sanguinaires*" (Calm Sea around the Sanguinary Islands [Corsica and Sardinia]), and the last, "*Le vent fait danser la mer*" (The wind makes the sea dance).

Turangalîla-symphonie (rev. 1990)

Olivier Messiaen

Born December 10, 1908 in Avignon, France

Died April 28, 1992 in Clichy, Hauts-de-Seine

Tonight marks the UMS première of Messiaen's *Turangalîla-symphonie*.

In 1945, the 37-year-old Messiaen received a commission from Serge Koussevitzky for the Boston Symphony Orchestra. Koussevitzky set no deadline for the work, and told the composer: "Choose as many instruments as you desire, write a work as long as you wish and in the style you want."

Messiaen worked on his score for two years, completing it on November 29, 1948. Koussevitzky, scheduled to conduct the first performance, became ill at the last minute and his assistant, Leonard Bernstein, had to take over. The work was extremely well received and soon became one of the most often-performed new scores in the world, in spite of the huge performing forces required and the enormous technical difficulties of the music.

As Messiaen explained, the title *Turangalîla* comes from the 13th-century Indian music theorist Sarṅgadeva, who combined two Sanskrit words to describe one particular rhythmic formula. *Lîla* can mean "play" in a cosmic sense: "the play of creation, of destruction, of reconstruction, the play of life and death" – but it also means "love." *Turanga* "is time that runs, like a galloping horse [and] that flows, like sand in an hourglass...movement and rhythm." The work, then, is a play of love, life, and death expressed through movement and rhythm – one might add, a unique vision of love, life and death expressed through a unique approach to movement and rhythm.

Turangalîla is the first in a long series of orchestral works by Messiaen containing a

concerto-sized (but not concerto-like) piano solo written for Yvonne Loriod. With this work and the ones that followed it (*Réveil des oiseaux*, *Sept haïkai*, and especially *Des canyons aux étoiles*), Messiaen placed the relationship between the piano and the orchestra on an entirely new footing. An instrument that Messiaen used less frequently but always to great effect is the *ondes Martenot* (Martenot waves), an electronic instrument invented by Maurice Martenot (1898–1980). The instrument consists of two units, a keyboard and a ribbon controller. The *New Grove Dictionary of Music* further explains:

The keyboard controls the frequency of a variable oscillator; the signal is then amplified and radiated as sound from a loud-speaker.... The right hand plays both the ribbon and the keyboard, of which each key is capable of slight lateral movement, microtonally shifting the pitch and enabling the performer to create a vibrato. Wide *glissando* sweeps and expressive *portamentos* are achieved by sliding the ribbon laterally by means of a ring for the index finger.... The left-hand controls, accessed from a pull-out drawer, feature switches and potentiometers that govern articulation, dynamics, envelope [the variation of amplitude in time] and timbre.

The *ondes Martenot* plays a very important role in the work. As Messiaen wrote,

Everyone is aware of it in those moments of paroxysm when it dominates the *fortissimo* with its expressive and high-pitched voice. But it is also used in the serious and in the sweetly lyric passages, for velvety *glissandi*, for tone color, and for echo themes. In the sixth movement the theme of love uses two special speakers of the *ondes*. Finally, I have made extensive use of its metallic quality: for each sound there is a corresponding metallic resonance from within the speaker, giving it a halo of harmonics. Strange, mysterious, unreal in their sweetness, cruel, lac-

erating, terrifying in their strength, the metallic timbres are without doubt the most beautiful of the instrument.

In addition to the two main solo instruments, the vibraphone¹, the celesta² and the *jeu de timbres* (glockenspiel³) are prominent in the work, as are a variety of drums, cymbals, gongs, wooden blocks and *maracas* (rattles). The emphasis on percussive and metallic sounds reflects the profound influence of the Balinese gamelan orchestras on Messiaen. This group of instruments is frequently treated as a separate unit, contrasted with the strings and winds at different points of the work.

Turangalila is in ten movements, forming several interlocking series. The opening and closing movements frame two movements inscribed "Chant d'amour" (Song of Love), three entitled "Turangalila" and three more, each with its own poetic title. The movements grouped together under similar headings develop certain technical or aesthetic ideas in ever-changing ways, and their alternation ensures a great diversity of musical colors. (Color was an extremely important concept to Messiaen, who discussed it at great length with Claude Samuel in a book of interviews that, not coincidentally, is entitled *Olivier Messiaen: Music and Color*.)

Diversity, however, is counterbalanced by unity, thanks to a number of main motifs that pervade the entire work almost like Wagnerian leitmotifs. (In this sense, Messiaen definitely pays tribute to the two great earlier musical "Tristans," the operas of Wagner and Debussy, both of which use leitmotifs prominently.) Messiaen himself identified and labeled the principal motifs, or "cyclic themes," of the work. The "Introduction" announces two of these: first what the composer called the "statue motif," an austere sequence of parallel thirds played by the trombones (Ex. 1), and preceded by characteristic *glissandos* on the *ondes Martenot*.



Ex. #1

The image of a “statue” came from Mozart’s *Don Giovanni*, in which the statue of the Commendatore appears to challenge the Don and send him to hell, but also from a story by Prosper Mérimée (the author of the original *Carmen*), in which a statue of Venus avenges a wrongdoing in a most horrible fashion. Musically, Messiaen traced these parallel thirds to the “Catacombs” from Mussorgsky’s *Pictures at an Exhibition* (orchestrated by Ravel), but he might have mentioned Wagner’s *Ring of the Nibelung* as well, where one of the important leitmotifs consists of sonorities quite similar to these.

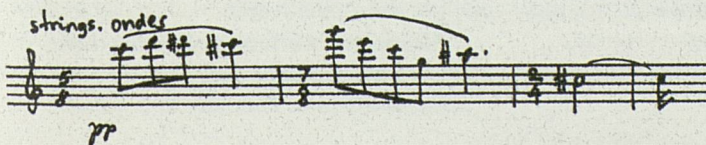
The second theme is the “flower” theme, played in the “Introduction” by the woodwinds who are asked to “caress” the short notes (Ex. 2).



Ex. #2

This is followed by the first great piano cadenza which incorporates the flower theme, and then by an extended section of complex rhythmic polyphony whose elements are derived from an ancient Indian rhythmic treatise that Messiaen had studied extensively during the 1930s. (Indian music contained many rhythmic patterns that were not based on the halving of durational values as most Western patterns are but involve the addition or subtraction of small units; Messiaen made use of this principle in a great many of his works, creating a distinctly new sense of musical time.) This complex section ends abruptly with a fast *glissando*

Ex. #3



for piano and woodwinds, cut off by the percussion.

Movement 2, “Chant d’amour I” (Song of Love I) brings, after a rhythmically complex introduction, an alternation of a refrain with two episodes. The refrain itself is in two parts: an agitated motif and a striking slow idea played by strings and ondes. It is the first appearance of another “cyclic theme,” the motif of love (Ex. 3).

This melody is distinguished by its strong attachment to the tonality of F-sharp Major, colored by special harmonies from Messiaen’s system illuminating that tonality from unexpected angles. The fast and slow themes may represent the passionate and the transfigured aspects of love, respectively. One of the episodes is based on the ferocious central part of Messiaen’s first great orchestral work, *Les Offrandes oubliées* (The Forgotten Offerings) of 1930. All the themes are intensely developed, until – at the point of culmination – Ex. 3 appears played *fortissimo* by the entire orchestra and the ondes. The movement closes with a final burst of energy.

Movement 3 is the first of three movements labelled “Turangalîla,” after the Indian rhythmic formula. This “rhythmic study” opens as pure chamber music, with a “dreamy” dialog between clarinet and ondes, with metallic timbre. The trombones soon enter with a powerful theme, juxtaposed with the “gamelan” ensemble led by the piano. After a brief return of the earlier “dreamy” theme, a magical new idea appears, as the sinuous theme of the oboe and flute are complemented by the continuous motion of the piano and celesta. Several themes, including the “statue” motif, are then developed simultaneously, before they are cut off by the sudden return of the initial “chamber-music” sonority.

In the opening of Movement 4, "Chant d'amour II," the French musicologist Harry Halbreich, a former Messiaen student and the author of one of the best books on the composer, heard, "somewhat irreverently, an echo of *An American in Paris* (turned into a Frenchman in Boston)." The similarity is undeniable though only momentary. The theme has an unmistakable scherzo character. Messiaen derived the form of the entire movement as deriving from the scherzo; the jaunty opening idea is opposed to two interconnected "trio" sections. The first of these has a full scoring dominated by the seductive siren sound of the ondes Martenot. Motivically, it is a variant of the "love" theme. The second "trio" is another lyrical idea played by eight solo strings (seven violins and one cello). Soon the two trios and the jaunty scherzo are all combined, complete with some ornamental piano figurations, marked prophetically "like a birdsong." At the climactic moment, this complex web of sound is suddenly interrupted by a second piano cadenza that has no thematic connections to the rest of the movement. It is, rather, a personal reaction to what has just happened. As a coda, the three main themes ("flower," "statue" and "love") are reiterated as brief reminders before the ethereal closing arpeggio of the movement.

We reach the work's center of symmetry with two movements of totally opposite character, each a gripping expression of an extreme psychological state. Movement 5, "Joie du sang des étoiles" (Joy of the Blood of the Stars), represents ecstatic joy. It surprises by being more clearly tonal and more regular in its meter than any other movement. The parallel thirds of the "statue" theme are energized into a wild melody repeated maniacally and passed back and forth between the various sections of the orchestra. The ondes Martenot screams, the orchestra unleashes passionate chromatic passages as the music reaches the peak of

ecstasy. At that moment a new piano cadenza erupts (this time accompanied by the soft roll of the bass drum). The parallel thirds of the "statue" theme are treated with a fury and a sense of abandon that seem to surpass even the preceding orchestral development. And then, a moment of surprise: the tempo suddenly slows down and the statue theme again becomes "statuesque," borne by the powerful blocks of brass sonorities and culminating on a clear D-flat Major chord.

The title of the slow Movement 6, "Jardin du sommeil d'amour" (Garden of Love's Sleep), follows the same grammatical construction as the title of the previous movement, to emphasize the relationship of the two, which is one of total contrast. The entire movement is devoted to the tender "love" theme, played by the muted strings and the ondes Martenot in a slow tempo whose tranquility nothing can disturb; the piano adorns the texture with its magical stylized birdsongs. The first flute and first clarinet add sensual melodic flourishes of their own. The occasional strokes of the triangle and the temple blocks seem to occur at random intervals, but in reality follow a highly organized pattern in which the durations either increase or decrease by one sixteenth-note value at a time. (The attacks in one of the temple-block parts become gradually more frequent, by almost unnoticeable increments, while those of the other temple-block player move further apart.) Hidden patterns such as these contribute more than a little to the sense of *ordre, beauté, luxe, calme et volupté* that pervades this movement. (The French words – order, beauty, luxury, calm and intense pleasure – are from one of Charles Baudelaire's most famous poems, *L'invitation au voyage*, which, we may say without exaggeration, was of defining importance to French artists of the last one hundred-plus years.)

Messiaen's commentary to this movement is particularly poetic:

The two lovers are wrapped in the sleep of love. A landscape has issued from them. The garden that surrounds them is called Tristan; the garden that surrounds them is called Isolde. This garden is full of shadows and lights, plants and new flowers, and melodious birds of bright colors.... Time slips by, forgotten. The lovers are outside time; let's not wake them.

Alas, the lovers *must* awaken in Movement 7, "Turangalila II." A piano cadenza opens this movement; it is made up largely of "birdsong" motifs, but instead of singing the lovers to sleep, they now seem to be alerting them to danger. There is something disquieting in the orchestral parts: the painful chromatic descent of the ondes Martenot (later answered symmetrically by a chromatic ascent), the menacing percussion solos, an eerie counterpoint with woodwind, the appearance of the "statue" motif and the brutal stroke of the bass drum which abruptly brings the movement to the end – all this suggests high drama. Messiaen likened the mood to Edgar Allen Poe's horror story *The Pit and the Pendulum*, in which a prisoner experiences fright in the extreme. This movement is the shortest of the ten, but it manages to create considerable tension.

Movement 8, "Développement de l'Amour" (Development of Love), is, in a way, the culmination point of the symphony. As Messiaen follows his shortest movement with his longest, he takes up all his *leitmotifs* from the previous movements and "develops" them as a classical composer would in a development section; the love of Tristan and Yseult also "develops" in the process, as their love, in Messiaen's words, "grows steadily into infinity." The frequent changes in tempo and texture indicate the full range of conflicting emotions the souls have to traverse. Attacks marked *charnel et terrible* (carnal and terrible) escalate to a monumental climax where the transcendent love theme is proclaimed in all its majesty.

The final sonorities of the movement, according to Messiaen, suggest "echoing vibrations in the caves of oracles...resonances from the languages of beyond...the 'statue theme' leans over the abyss."

Movement 9, "Turangalila III," returns to the chamber-music quality in "Turangalila I," and also recalls the percussion solos from "Turangalila II." The woodwinds, the gamelan instruments and, of course, piano and ondes are the main protagonists; the strings enter in the second half of the movement, then only represented by a few solo players, in what is a particularly luminous, shimmering orchestral texture. The percussion continues the complex incremental patterns of the earlier movements, but the other instruments eventually settle into a straightforward and quite regular 2/4, accentuated by a woodwind motif made up of repeated staccato notes. The movement is cut off abruptly in the middle of a major crescendo.

In Movement 10, "Final," the parallel thirds of the "statue theme" lose their menacing nature for good and are transformed into a dance of joy, a little like in Movement 5 but at a slightly more moderate tempo. Tonality is embraced again: the main melody is clearly in F-sharp Major (which to Messiaen was the most luminescent of all keys). An enormous crescendo leads to the final appearance of the love theme in a very slow tempo culminating in the *fortissimo* of the entire orchestra with ondes, bringing about the climactic ending of the monumental work.

Program notes by Peter Laki.

¹ The vibraphone is a set of tuned metal bars arranged similarly to a piano keyboard and amplified by resonators. It also has a vibrating motor that adds a characteristic pulsation, and is struck by mallets.

² The celesta is a keyboard instrument in which the hammers strike metal bars suspended over resonators.

³ Messiaen means a keyboard glockenspiel, that is, a set of tuned metal bars controlled by a keyboard mechanism and played like a piano.

Myeong-Whun Chung began his musical career as a pianist, making his debut with the Seoul Philharmonic at the age of seven. In 1974 he won the second prize at the Tchaikovsky piano competition in Moscow. After his musical studies at the Mannes School and at The Juilliard School in New York, he became Carlo Maria Giulini's assistant in 1979 at the Los Angeles Philharmonic and two years later he was named Associate Conductor.

He was Music Director of the Saarbrücken Radio Symphony Orchestra from 1984 to 1990, Principal Guest Conductor of the Teatro Comunale of Florence from 1987 to 1992 and Music Director of the Opéra de Paris-Bastille from 1989 to 1994. The year 2000 marked his return to Paris as Music Director of the Orchestre Philharmonique de Radio France. His love for Italy has been at the basis of his extensive work in that country for many years, including, since 1997, his appointment as Principal Conductor of the Santa Cecilia Orchestra in Rome. Outside Europe, he has been increasingly committed to musical and social causes in Asia. Music Advisor of the Tokyo Philharmonic Orchestra as from this season, he has also founded the Asia Philharmonic Orchestra, a special project which every year brings together musicians of Asian countries who find through music the means to overcome historical barriers.

He has conducted virtually all the world's leading orchestras, including the Berlin Philharmonic, Concertgebouw, all the major London and Parisian orchestras, Munich Philharmonic, La Scala, Bayerisch Rundfunk, Vienna Philharmonic, Boston Symphony, Chicago Symphony, Metropolitan Opera, Cleveland Orchestra, New York Philharmonic and Philadelphia Orchestra.

An exclusive recording artist for Deutsche Grammophon since 1990, his numerous works have gained many international awards. His recent releases include a Dvořák series with the Vienna Philharmonic, of which *Symphony Nos. 6 and 8* won a *Grammophone* award.

He has been the recipient of many honors and prizes for his artistic work, including the Premio Abbiati and the Arturo Toscanini prize in Italy; in 1991, the Association of French Theatres and Music Critics named him "Artist of the Year" and in 1995 he won "Victoire de la Musique."

Deeply sensitive to humanitarian and ecological problems of our age, Myung-Whun Chung has devoted an important part of his life to these causes. In 1994 he launched a series of musical and environmental projects in Korea for youth. He has served as Ambassador for the Drug Control Program at the United Nations (UNDCP) since 1992. In 1995, he was named "Man of the Year" by UNESCO and also "Most Distinguished Personality" by the Korean press. In 1996, he received the "Kumkuan," the highest cultural award of the Korean government for his contribution to Korean musical life. Maestro Chung now serves as Honorary Cultural Ambassador for Korea, the first in the Korean government's history.

Tonight's performance marks Myung-Whun Chung's UMS debut.



Myung-Whun Chung

Valérie Hartmann-Claverie studied piano, harp, ondes Martenot and chamber music at college followed by further study of the ondes Martenot at the Paris Conservatoire National Supérieur de Musique with the esteemed Jeanne Loriod.

In 1973, Ms. Hartmann-Claverie gave her debut concert in Vienna, and now performs throughout Europe with prestigious orchestras such as the London Symphony, Berlin Philharmonic, Boston Symphony, New York Philharmonic, Mozarteum Orchestra Salzburg, New Japan Orchestra, BBC Symphony Orchestra London, BBC Symphony Orchestra Manchester, Wiener Symphoniker, Orchestre National de France, and Orchestre Philharmonique de Radio France. She has collaborated with leading conductors such as Seiji Ozawa, Kent Nagano, Kurt Masur, Marek Janowski, Myung-Whun Chung, and Zubin Mehta.

Ms. Hartmann-Claverie participated in the creation of Olivier Messiaen's opera *Saint François d'Assise* and she is considered a première interpreter of his work.

Additionally, Ms. Hartmann-Claverie was a member of the Loriod Sextet from its founding in 1974 until 1995, and in 1996 founded the quartet Ondes de Choc. As well as continuing her successful solo career, she teaches the ondes Martenot at the Paris Conservatoire National Supérieur de Musique.

Tonight's performance marks Valérie Hartmann-Claverie's UMS debut.

A former student of Yvonne Loriod at the Paris Conservatory, **Roger Muraro** is considered one the finest performers of Olivier Messiaen's works. He is the recipient of the First Prize of the 1981 International Franz Liszt Competition in Parma, Italy as well as

the Grand Prix of the 1986 International Tchaikovsky Competition in Moscow.

Of Italian origin, Mr. Muraro has collaborated with leading conductors such as Zubin Mehta, Pinchas Steinberg, Marek Janowski, Valery Gergiev, Yuri Ahronovitch, Marc Soustrot, Myung-Whun Chung, and Kent Nagano and with prestigious orchestras such as the Philharmonics of Berlin and Vienna, the Gewandhaus of Leipzig, the Orchestre National de France, the Residentie Orkester of The Hague, Orchestre Philharmonique de Radio France, the RSO of Berlin, and the London Philharmonic Orchestra.

In the 02/03 season, Mr. Muraro will make his first appearance with the Orchestre de Paris conducted by Yutaka Sado and performs as soloist on the current US tour of the Orchestre Philharmonique de Radio France.

Tonight's performance marks Roger Muraro's UMS debut.

The **Orchestre Philharmonique de Radio France** was founded in 1976 in order to give Radio France, the largest producer of music in France, a tool capable of responding to the needs of a wide variety of programs. The originality of this 138-member orchestra lies in its extreme flexibility. The orchestra can be divided into two or even three ensembles suited to very different repertoires. Thus, the Orchestre Philharmonique is able to present more than 50 different programs each season, ranging from the full symphony orchestra to much smaller instrumental ensembles.

Marek Janowski, who was appointed the orchestra's Music Director in 1989 (having already been its principal guest conductor since 1984), presented his last season with the Orchestre Philharmonique de Radio France

in 1999. The most notable feature of this 16-year collaboration was its intensive work on the Austro-German repertoire, with large-scale cycles devoted to Beethoven (from the complete symphonies to the series of concertante works performed with François-René Duchâble at the Théâtre des Champs-Élysées), Schubert (in particular the French premières of the operas *Fierrabras* and *Des Teufels Lustschloss*), Schumann, Brahms, Weber, Wagner (the three complete Ring cycles in 1986, 1988 and 1992, the first given in Paris since 1957), Bruckner and the Second Viennese school, culminating in the performance of Arnold Schoenberg's *Gurrelieder* at the Salle Pleyel on December 12, 1999 with the combined forces of the Orchestre Philharmonique de Radio France and the choirs of Radio France and of Berlin Radio.

At the same time the orchestra has maintained its pioneering tradition, and devotes a considerable part of its repertoire to works of the 20th century. Every year it gives the first performances of around 15 new works, including compositions by John Adams, George Benjamin, Luciano Berio, Elliott Carter, Edison Denisov, Franco Donatoni, Sofia Gubaidulina, Olivier Messiaen and Iannis Xenakis.

Myung-Whun Chung was appointed Music Director of the Orchestre in February 2000. The first recordings by Myung-Whun Chung and the Orchestre have just been released, including *L'Arbre des songes* and *Tout un monde lointain* by Henri Dutilleux with Renaud Capuçon (violin) and Truls Mørk (cello), and *La Transfiguration de Notre Seigneur Jésus Christ* by Olivier Messiaen with pianist Roger Muraro and the Chœur de Radio France, conducted by Myung-Whun Chung. In Fall 2002, *Des Canyons aux étoiles* by Olivier Messiaen with the pianist Roger Muraro, and *Symphony No. 5* by Beethoven were released by DGG.

Recent recordings also include a special presentation box of four CDs of several concert recordings by the Orchestre Philharmonique de Radio France, conducted by Marek Janowski, consisting of works by Schumann, Brahms, Wagner, Bruckner, Strauss, Sibelius, Fauré, Debussy and Henri Dutilleux, and a disc-book for children entitled *Leo, Marie and the Orchestra*.

Tonight's performance marks the Orchestre Philharmonique de Radio France's UMS debut.

UMS experience

THE 02/03 UMS SEASON

Please 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.

**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.

**Lorraine Hunt Lieberson,
mezzo-soprano**

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

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.

**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.

**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.

Michigan Chamber Players

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

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.

**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.

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.

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

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

**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.

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.

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.

**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.

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.

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 sponsored 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 residency is presented in association with the University Musical Society and the University of Michigan.
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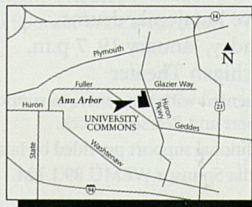
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**Royal Shakespeare Company
Shakespeare's *Coriolanus***

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.

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 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.

Alban Berg Quartet

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

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.

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

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.

Susan Graham, mezzo-soprano

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

Takács Quartet and Muzsikás

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

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.

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.

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

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

Matthias Goerne, baritone

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

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.

**Gabrieli Consort and
Players***

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

**The Hilliard Ensemble
Morimur**

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



THE FORD HONORS PROGRAM

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



*Ford Honors
Program
Honorees*

1996
**Van
Cliburn**

1997
**Jessye
Norman**

1998
**Garrick
Ohlsson**

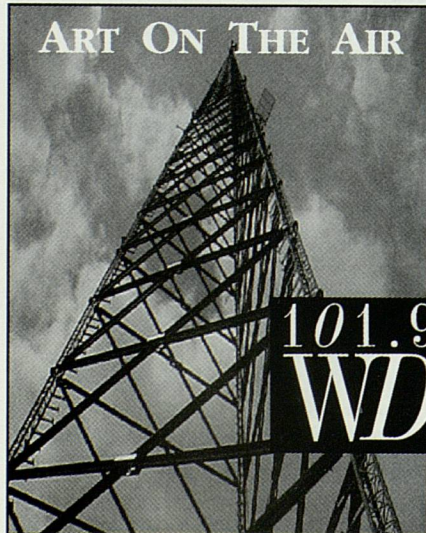
1999
**The
Canadian
Brass**

2000
Isaac Stern

2001
**Marcel
Marceau**

2002
**Marilyn
Horne**

ART ON THE AIR



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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, email 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.

Immersions

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, email 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,

The Youth Education Program is sponsored by



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.

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.

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

Celebrate 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.

Vitosha Guest Haus

1917 Washtenaw Avenue

Call 734.741.4969 for reservations

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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

118 West Liberty - 734.995.2107

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Blue Nile

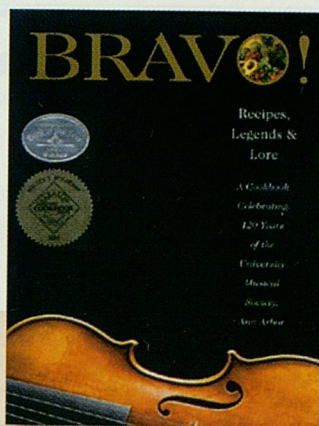
221 East Washington Street - 734.998.4746

Join us for an authentic dining adventure to be shared and long remembered. Specializing in poultry, beef, lamb and vegetarian specialties. Outstanding wine and beer list. <http://annarbor.org/pages/bluenile.html>

Café Marie

1759 Plymouth Road - 734.662.2272

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UMS is proud to present **BRAVO!**, the award-winning cookbook filled with recipes, legends, and lore honoring 120 years of the University Musical Society.

Proceeds from sales of the book benefit UMS's nationally-acclaimed performance programs and its innovative education and outreach activities. Copies may be ordered through the UMS web-site (www.ums.org) or by calling toll-free 877.238.0503.

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102 South First Street - 734.623.7400

D'Amato's Italian Restaurant (corner First St. & Huron) is casual dining at its best. Classic and contemporary Italian cuisine. Premium wines by the glass, international design. Piano Bar Thursday-Saturday. 'Four stars' by the *Detroit Free Press*, 9 out of 10 by the *Ann Arbor News*, open 7 days, moderate prices. www.damatos.com.

Just downstairs is Goodnite Grace Jazz & Martini bar featuring talented local jazz groups and the best martinis in town. Never a cover or minimum, always great entertainment.

Daniel's on Liberty

326 West Liberty Street - 734.663.3278

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121 West Washington - 734.994.0211

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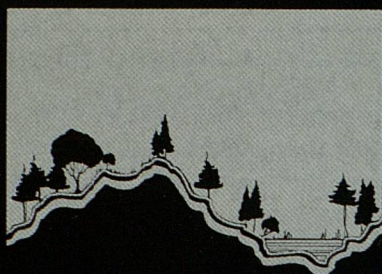
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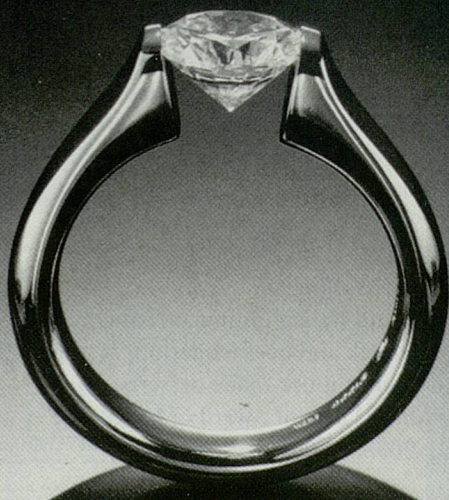
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314 East Liberty Street - 734.662.1111

Seva has provided fresh, imaginative vegetarian cuisine since 1973. All dishes, including desserts, are made in-house daily. Be sure to look over our extensive beverage menu.

Weber's Restaurant

3050 Jackson Avenue - 734.665.3636

Weber's casual-to-elegant atmosphere and fine American cuisine features their famous prime ribs of beef, live lobster, aged steaks and jet-fresh seafood.

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UMS DELICIOUS EXPERIENCES

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





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Shostakovich Symphony No. 9

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*Mozart Eine Kleine
Nachtmusik*

Brahms Serenade No. 1

11/9/02

Bizet Carmen

11/10/02

Family Performance:

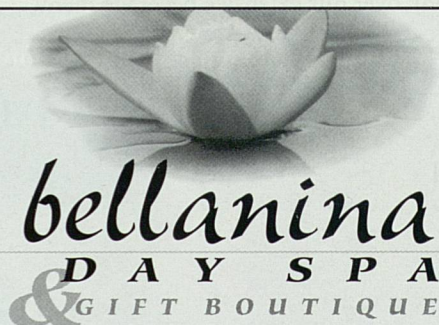
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UMS support

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

ADVISORY COMMITTEE

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

For more information, please call 734.647.1176.

Cast Yourself in a Starring Role

Become a Member of the University Musical Society

The exciting programs described in the program book are made possible only by the generous support of UMS members—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 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:
- Guest of UMS Board at a special thank-you event

☐ \$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)
- Complimentary parking passes for all UMS concerts at UM venues

☐ \$1,000–\$2,499 Principal (\$55)*

- Benefactor benefits, plus:
- Ten complimentary one-night parking passes for UMS concerts
- Priority subscription handling
- Priority seating for individual Choral Union and Chamber Arts Advance ticket purchases
- Invitation to all Presenters Circle events

Friends

☐ \$500–\$999 Benefactor

- Associate benefits, plus:
- Invitation to one working rehearsal (subject to artist approval)
- Half-price tickets to selected performances

☐ \$250–\$499 Associate

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☐ \$100–\$249 Advocate

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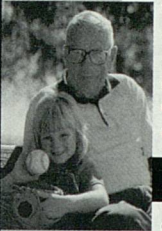
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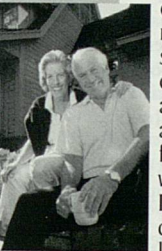
A Choice Of Neighborhoods

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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.



INTERNSHIPS & COLLEGE WORK-STUDY

Internships with UMS provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester- and year-long internships are available in many of UMS's departments. For more information, please call 734.615.1444.

Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, 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

Without 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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This performance—and all of UMS's nationally recognized artistic and educational programs—would not be possible without the generous support of the community. UMS gratefully acknowledges the following individuals, businesses, foundations and government agencies—and those who wish to remain anonymous—and extends its deepest gratitude for their support. This list includes current donors as of August 7, 2002. Every effort has been made to ensure its accuracy. Please call 734.647.1178 with any errors or omissions.

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