

Ums presentation

University Musical Society
of the University of Michigan
Fall 2002 Season

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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.

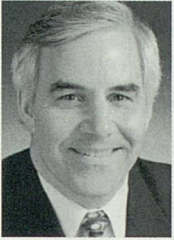
Sincerely,

A handwritten signature in black ink that reads "Mary Sue Coleman". The signature is fluid and cursive, with the first letters of each name being capitalized and prominent.

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 kenfish@umich.edu or call me at 734.647.1174.

Very best wishes,

A handwritten signature in black ink that reads "Ken Fischer". The signature is fluid and cursive, with the first name "Ken" being more prominent.

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".

Beverley Geltner
Chair, UMS Board of Directors

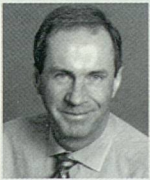
CORPORATE LEADERS / FOUNDATIONS

**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

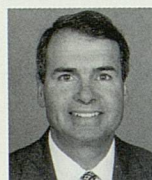
President, Ann Arbor Automotive

“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.”

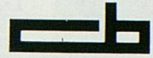




Carl Brauer

Owner, Brauer Investments

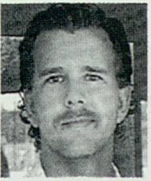
“Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community.”



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.

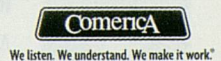
“We’re pleased to be in the group of community businesses which supports UMS Arts and Education. We encourage those who have yet to participate to join us. Doing so feels good.”



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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REALTORS



Leo Legatski

President, Elastizell Corporation of America

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

Elastizell



Rick M. Robertson

Michigan District President, KeyBank

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


KeyBank

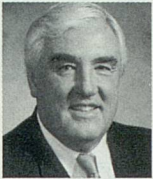


Jan Barney Newman

Michigan Regional Director, Learning Express

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

Learning Express
of Michigan



Eugene “Trip” Bosart

Senior Managing Director, McDonald Investments, Inc.

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

**McDonald
Investments**




Albert M. Berriz

President and CEO, McKinley Associates, Inc.

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

mckinley
Associates



Erik H. Serr

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

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



Robert J. Malek

Community President, National City Bank

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

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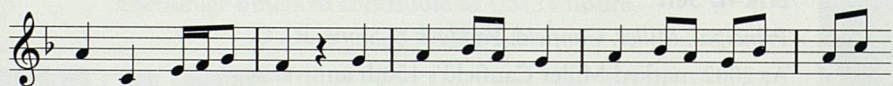
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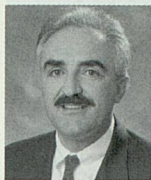


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Joe Sesi

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.*

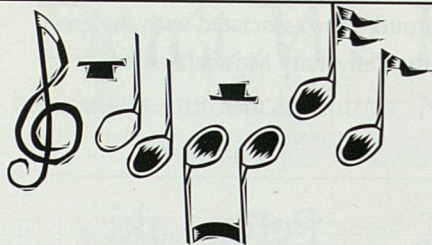
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Q: What do these performing artists have in common?



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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TICKETS

In Person

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

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

Mon-Fri: 10am-6pm

Sat: 10am-1pm

By Phone **734.764.2538**

Outside the 734 area code, call toll-free
800.221.1229

By Fax **734.647.1171**

By Internet **www.ums.org**

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Returns

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

GROUP TICKETS

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

Last season over 10,000 people came to UMS events as part of a group, and they saved over \$50,000 on some of the most popular events in our season. Don't miss our current season, featuring world-renowned artists such as Altan, the Boston Pops, Audra McDonald, Herbie Hancock, and many more, including our special Brazil Series, all at special group rates!

Imagine yourself surrounded by ten or more of your closest pals as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling Laurel Hufano, Group Sales Coordinator, at 734.763.3100. Don't wait—rally your friends and reserve your seats today!

DISCOUNTED STUDENT TICKETS

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

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

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

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

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

GIFT CERTIFICATES

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



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

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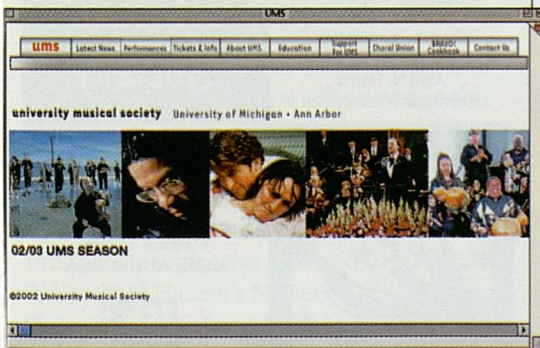
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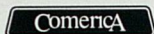
- **Tickets** Forget about waiting in long ticket lines—order your tickets to UMS performances online! And now you'll know your specific seat location before you buy online.
- **Cyber\$avers** Special weekly discounts appearing every Tuesday, only available by ordering over the Web.
- **Information** 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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UMSannals

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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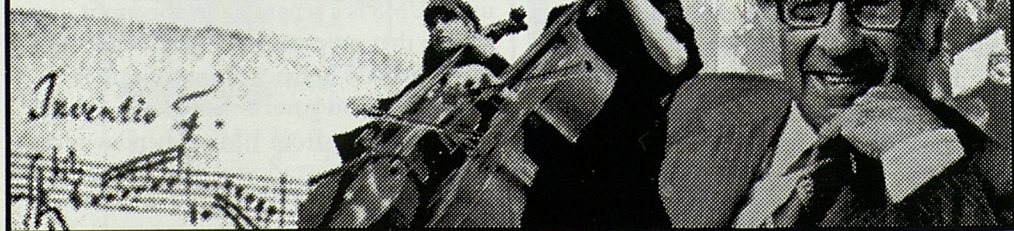
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UMS CHORAL UNION

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 Dworsky under the architectural firm of K.C. Black & C.L. Dworsky and opened in 1968. The event facility has a capacity of 13,609.

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

Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS regularly began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival's Cabaret Ball. The superlative Mendelssohn Theatre has been the home of the UMS Song Recital series for the past eight years.

Michigan Theater

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

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

Power Center for the Performing Arts

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

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

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

Rackham Auditorium

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, which

houses the 1,129-seat Rackham Auditorium, but also to establish a \$4-million endowment to further the development of graduate studies.

St. Francis of Assisi Catholic Church

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

St. Francis of Assisi Catholic Church has grown from 248 families when it first started in 1950 to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Ypsilanti Venues

EMU Convocation Center

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

Pease Auditorium

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

Friday, December 6 through Saturday, December 14, 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.

Handel's *Messiah* (Mozart edition)

5

Friday, December 6, 8:00 pm
Saturday, December 7, 8:00 pm
Michigan Theater • Ann Arbor

Emerson String Quartet

25

Friday, December 13, 8:00 pm
Rackham Auditorium • Ann Arbor

Altan

33

Saturday, December 14, 8:00 pm
Michigan Theater • Ann Arbor

Dear Friends,

December marks the end of my service as Chair of the UMS Board of Directors. During the past three years, I have had the extraordinary privilege of working with a remarkable group of colleagues. Together, we committed ourselves not only to continue the 123-year legacy of the University Musical Society, but also to guide its process of transformation from an organization that simply presented the arts, to one that also educates its audiences and engages in the active commissioning of new works of art.

It has been an exhilarating journey. During the 1999/2000 season, we began to fashion the dream of adding world-class theater to our offerings. Two unique partnerships—with the University of Michigan and the Royal Shakespeare Company—helped make that dream a reality the following season...and we have all been the beneficiaries!

It is a delight to tell friends across the country about the various artistic presentations that grace Ann Arbor. “What other town of 100,000,” we ask, “can boast the Bolshoi Ballet, the Vienna Philharmonic, the Cleveland Orchestra, the Royal Shakespeare Company with a world-première production—in only one season?” “No other,” we know, for there is no other University Musical Society, and no other University of Michigan, passionate and generous in its support of UMS’s mission.

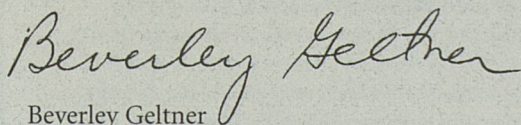


My tenure as Board Chair has been shaped by the examples set by my predecessors. I am deeply grateful for the guidance and support offered by my predecessor, Bruce Kulp, and by two other former chairs—Norm Herbert and Herb Amster. Their wise counsel was earnestly sought and generously given. I am also indebted to the members of the Senate—UMS's former board members—who inspired me by their life-long devotion and loyalty to UMS. Above all, I am grateful for the privilege of serving with my fellow Board members. It has been an honor to work with colleagues so talented, so rich in knowledge and expertise, and so selfless in their dedication to a strong future for the University Musical Society.

As Board members, we share a deep appreciation for the outstanding leadership of Ken Fischer, President of UMS, and his extraordinary staff. We know that it is the excellence of their work that, year after year, enables UMS to bring us the world's finest artists. We are deeply grateful.

Finally, I extend my warmest congratulations to Prue Rosenthal, my successor. I cannot imagine a more gifted and capable leader of the UMS Board. Our future is in good hands.

Sincerely,

A handwritten signature in cursive script that reads "Beverley Geltner". The signature is written in dark ink on a light-colored background.

Beverley Geltner
Chair, UMS Board of Directors



*As we continue to pray for
God to Bless America,
let us also, with thankful hearts,
celebrate the Birth and Life
of our Lord Jesus Christ
with this beautiful rendition of
Handel's Messiah.*

Carl and Isabelle Brauer

Eos Orchestra

***The Celluloid Copland:
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(performed with original films)

Jonathan Sheffer conductor

Sun **2/16** 4 pm

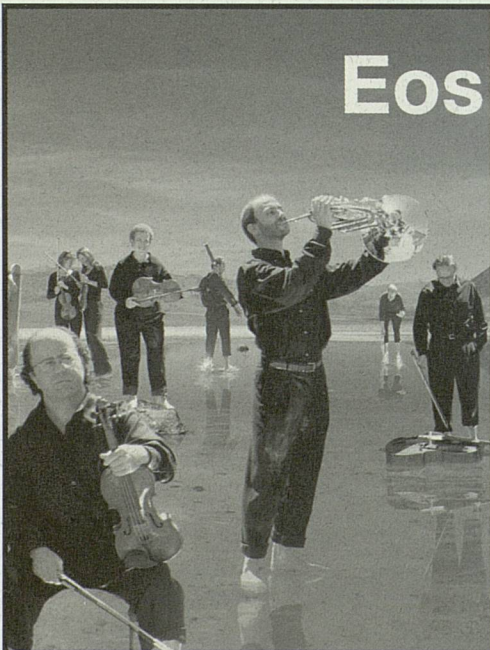
Michigan Theater • Ann Arbor

Named after the Greek Goddess of Dawn, the Eos Orchestra, and its inventive founder Jonathan Sheffer, expands the repertoire of one of America's most enduring composers and sheds new light on his prodigious talent. The performance features Copland's music as well as excerpts from the films; the ensemble's 2001 recording was nominated for a Grammy as the Best Classical Crossover Album.

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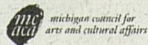
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UMS
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Carl and
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Brauer
present

George Frideric Handel's

Messiah

(Mozart edition)

UMS CHORAL UNION
ANN ARBOR SYMPHONY ORCHESTRA
THOMAS SHEETS, *Conductor*

Janice Chandler, *Soprano*
Bejun Mehta, *Countertenor*
Eric Cutler, *Tenor*
Dean Elzinga, *Bass-baritone*
Edward Parmentier, *Fortepiano*
Janice Beck, *Organ*

Program

Friday Evening, December 6 at 8:00
Saturday Evening, December 7 at 8:00
Michigan Theater • Ann Arbor



35th and
36th Performances
of the 124th Season

Eighth Annual
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The positif organ used in this evening's performance is made possible
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The fortepiano used in this evening's performance is made possible by
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The floral art for this performance is provided by Cherie Rehkopf and
John Ozga of Fine Flowers, Belleville, Michigan.

Ms. Chandler appears by arrangement with Matthew Sprizzo.

Mr. Mehta appears by arrangement with ICM Artists, Ltd.

Mr. Cutler appears by arrangement with IMG Artists, New York, NY.

Mr. Elzinga appears by arrangement with Matthew Sprizzo.

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Large print programs are available upon request.

Part I

- 1 **Sinfonia**
- 2 **Arioso**
Isaiah 40: 1
Isaiah 40: 2

Isaiah 40: 3
- Mr. Cutler**
 Comfort ye, comfort ye my people, saith your God.
 Speak ye comfortably to Jerusalem, and cry unto her that
 her warfare is accomplished, that her iniquity is pardoned.
 The voice of him that crieth in the wilderness: Prepare ye
 the way of the Lord, make straight in the desert a highway
 for our God.
- 3 **Air**
Isaiah 40: 4
- Mr. Cutler**
 Every valley shall be exalted, and every hill and mountain . . .
 made low: the crooked . . . straight, and the rough places
 plain:
- 4 **Chorus**
Isaiah 40: 5
- And the glory of the Lord shall be revealed, and all flesh shall
 see it together: for the mouth of the Lord hath spoken it.
- 5 **Accompanied recitative** **Mr. Elzinga**
Haggai 2: 6
 . . . thus saith the Lord of hosts: Yet once, . . . a little while, and
 I will shake the heavens and the earth, the sea and the dry
 land;
Haggai 2: 7 And I will shake all nations, and the desire of all nations
 shall come: . . .
Malachi 3: 1 . . . the Lord, whom ye seek, shall suddenly come to his
 temple, even the messenger of the covenant, whom ye
 delight in: behold, he shall come, saith the Lord of hosts.
- 6 **Air**
Malachi 3: 2
- Mr. Mehta**
 But who may abide the day of his coming? And who shall stand
 when he appeareth? For he is like a refiner's fire, . . .
- 7 **Quartet and Chorus**
Malachi 3: 3
- . . . and he shall purify the sons of Levi, . . . that they may offer
 unto the Lord an offering in righteousness.
- 8 **Recitative** **Mr. Mehta**
Isaiah 7: 14
- Behold, a virgin shall conceive, and bear a son, and shall call his
 name Immanuel, "God-with-us."
- 9 **Air and Chorus** **Mr. Mehta**
Isaiah 40: 9

Isaiah 60: 1
- O thou that tellest good tidings to Zion, get thee up into the
 high mountain; O thou that tellest good tidings to
 Jerusalem, lift up thy voice with strength; lift it up, be not
 afraid; say unto the cities of Judah: Behold your God!
 Arise, shine; for thy light is come, and the glory of the Lord
 is risen upon thee.

- 10 Arioso**
Isaiah 60: 2
- Mr. Elzinga**
For behold, . . . darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.
- Isaiah 60: 3*
And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
- 11 Air**
Isaiah 9: 2
- Mr. Elzinga**
The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.
- 12 Quartet and Chorus**
Isaiah 9: 6
- For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder, and his name shall be called Wonderful, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace.
- 13 Pifa**
(Pastoral Symphony)
- 14 Recitative**
Luke 2: 8
- Ms. Chandler**
. . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.
- 15 Arioso**
Luke 2: 9
- Ms. Chandler**
And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.
- 16 Recitative**
Luke 2: 10
- Ms. Chandler**
And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.
- Luke 2: 11*
For unto you is born this day in the city of David a Saviour, which is Christ the Lord.
- 17 Arioso**
Luke 2: 13
- Ms. Chandler**
And suddenly there was with the angel a multitude of the heavenly host praising God and saying,
- 18 Chorus**
Luke 2: 14
- Glory to God in the highest, and peace on earth, good will toward men.
- 19 Air**
Zechariah 9: 9
- Mr. Cutler**
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, . . .
- Zechariah 9: 10*
. . . and he shall speak peace unto the heathen.

- 20 Recitative**
Isaiah 35: 5
Isaiah 35: 6
- Ms. Chandler**
 Then shall the eyes of the blind be opened, and the ears of the deaf . . . unstopped.
 Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .
- 21 Air**
Isaiah 40: 11
Matthew 11: 28
Matthew 11: 29
- Ms. Chandler**
 He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and . . . gently lead those that are with young.
 Come unto Him, all ye that labour and are heavy laden, and He will give you rest.
 Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.
- 22 Quartet and Chorus**
Matthew 11: 30
- . . . His yoke is easy, and His burden is light.

INTERMISSION

Part II

- 23 Chorus**
John 1: 29
- . . . Behold, the Lamb of God, that taketh away the sin of the world!
- 24 Air**
Isaiah 53: 3
Isaiah 50: 6
- Mr. Mehta**
 He was despised and rejected of men; a man of sorrows, and acquainted with grief: . . .
 He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.
- 25 Chorus**
Isaiah 53: 4
Isaiah 53: 5a
- Surely he hath borne our griefs, and carried our sorrows: . . .
 He was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him,
- 26 Chorus**
Isaiah 53: 5b
- and with his stripes are we healed.
- 27 Chorus**
Isaiah 53: 6
- All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

- 28 **Arioso** **Ms. Chandler**
Psalm 22: 7 All they that see him laugh him to scorn: they shoot our their lips, and shake their heads, saying:
- 29 **Chorus**
Psalm 22: 8 He trusted in God that he would deliver him: let him deliver him, if he delight in him.
- 30 **Accompanied recitative** **Ms. Chandler**
Psalm 69: 20 Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man; neither found he any to comfort him.
- 31 **Arioso** **Ms. Chandler**
Lamentations 1: 12 ... Behold and see if there be any sorrow like unto his sorrow ...
- 32 **Accompanied recitative** **Ms. Chandler**
Isaiah 53: 8 ... he was cut off out of the land of the living: for the transgressions of thy people was he stricken.
- 33 **Air** **Ms. Chandler**
Psalm 16: 10 But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.
- 34 **Chorus**
Psalm 24: 7 Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.
Psalm 24: 8 Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.
Psalm 24: 9 Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.
Psalm 24: 10 Who is this King of glory? The Lord of hosts, he is the King of glory.
- 35 **Recitative** **Ms. Chandler**
Hebrews 1: 5 ... unto which of the angels said he at any time, Thou art my son, this day have I begotten thee? ...
- 36 **Chorus**
Psalm 68: 11 The Lord gave the word: great was the company of the preachers.
- 37 **Air** **Ms. Chandler**
Isaiah 52: 7 How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things ...
- 38 **Chorus**
Romans 10: 18 Their sound is gone out into all lands, and their words unto the ends of the world.

- 39 **Air**
Psalm 2: 1
Psalm 2: 2
- Mr. Elzinga**
- Why do the nations so furiously rage together, . . . why do the people imagine a vain thing?
 The kings of the earth rise up, and the rulers take counsel together against the Lord and his anointed, . . .
- 40 **Chorus**
Psalm 2: 3
- Let us break their bonds asunder, and cast away their yokes from us.
- 41 **Recitative**
Psalm 2: 4
- Mr. Cutler**
- He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 42 **Air**
Psalm 2: 9
- Mr. Cutler**
- Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- 43 **Chorus**
Revelation 19: 6
Revelation 11: 15
Revelation 19: 16
- Hallelujah: for the Lord God omnipotent reigneth.
 . . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.
 . . . King of Kings, and Lord of Lords.

You are invited to join the Choral Union in singing the "Hallelujah" chorus. Please leave the music at the door when exiting the auditorium. Thank you.

Part III

- 44 **Air**
Job 19: 25
Job 19: 26
I Cor. 15: 20
- Ms. Chandler**
- I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.
 And though . . . worms destroy this body, yet in my flesh shall I see God.
 For now is Christ risen from the dead, . . . the first fruits of them that sleep.
- 45 **Chorus**
I Cor. 15: 21
I Cor. 15: 22
- . . . since by man came death, by man came also the resurrection of the dead.
 For as in Adam all die, even so in Christ shall all be made alive.

- 46 Accompanied recitative** **Mr. Elzinga**
I Cor. 15: 51 Behold, I tell you a mystery; we shall not all sleep, but we shall
 all be changed,
I Cor. 15: 52 In a moment, in the twinkling of an eye at the last trumpet:
- 47 Air** **Mr. Elzinga**
I Cor. 15: 52 . . . the trumpet shall sound, and the dead shall be raised
 incorruptible, and we shall be changed.
- 48 Recitative** **Mr. Mehta**
I Cor. 15: 54 . . . then shall be brought to pass the saying that is written,
 Death is swallowed up in victory.
- 49 Duet** **Mr. Mehta and Mr. Cutler**
I Cor. 15: 55 O death, where is thy sting? O grave, where is thy victory?
I Cor. 15: 56 The sting of death is sin; and the strength of sin is the law.
- 50 Chorus**
I Cor. 15: 57 But thanks be to God, who giveth us the victory through our
 Lord Jesus Christ.
- 51 Accompanied recitative** **Ms. Chandler**
Romans 8: 31 If God be for us, who can be against us?
Romans 8: 33 Who shall lay anything to the charge of God's elect? It is
 God that justifieth.
Romans 8: 34 Who is he that condemneth? It is Christ that died, yea
 rather, that is risen again, who is . . . at the right hand of
 God, who . . . maketh intercession for us.
- 52 Chorus**
Revelation 5: 12 . . . Worthy is the Lamb that was slain and hath redeemed us to
 God by His blood to receive power, and riches, and wisdom,
 and strength, and honour, and glory, and blessing.
Revelation 5: 13 . . . Blessing, and honour, . . . glory, and power, be unto Him
 that sitteth upon the throne, and unto the Lamb for ever and
 ever.

Amen.

Messiah

(Mozart edition)

George Frideric Handel

*Born on February 23, 1685 in Halle, Germany
Died on April 14, 1759 in London*

George Frideric Handel's sacred oratorio *Messiah* is without question one of the most popular works in the choral/orchestral repertoire today. In what has become an indispensable Christmas tradition, amateur and professional musicians in almost every city and town throughout the country perform this work as a seasonal entertainment, and are rewarded with the satisfaction of taking part in one of the great communal musical events.

Since the first performances in 1742, generations of musicians have adapted Handel's *Messiah* to suit the changing tastes of fashion and function. The small ensembles Handel conducted himself had around 20 singers and an equal number of instrumental players, but even before the end of the 18th century much larger ensembles were performing the work. By the mid-19th century, when the appeal of the spectacle sometimes outweighed the demands of musical integrity, singers and instrumentalists for a single performance would often number in the several thousands. But the size of the ensemble wasn't the only variable. Mozart re-orchestrated Handel's score in 1789, adding extra parts for woodwinds to give the orchestral writing richer harmonies and a more varied timbre. This weekend, UMS will present Mozart's re-orchestrated version of *Messiah* for the first time in its 124-year performance history of Handel's work. In addition to Mozart's re-orchestration, Sir Arthur Sullivan and Eugene Goossens likewise made their own arrangements of the orchestral parts,

updating the work for their respective audiences. And in 1993, a popular recording of excerpts from *Messiah* titled *A Soulful Celebration* brought together Stevie Wonder, Quincy Jones, Al Jarreau, the Boys Choir of Harlem, and others in a gospel-style interpretation of Handel's music. The diversity of performance styles and enthusiastic responses to this oratorio over the centuries testify to its immense popularity.

The oratorio as a musical genre originated during the 17th century in the churches and monasteries of Italy. In the Oratory (a side chapel found in many consecrated buildings), the theatrical presentation of vocal music on a sacred topic was an adjunct to the liturgy of the Church. But by 1700, oratorios were being performed in private chapels and palaces as a form of entertainment, and had taken on the now-standard characteristics of a sung drama on sacred texts, without staging or costumes.

Handel composed several oratorios early in his career, including some in Italian – *Il Trionfo del Tempo e del Disinganno* and *La Resurrezione* – and the later English-language works *Esther*, *Deborah*, and *Athalia*. But after the collapse of his operatic ventures in London around 1740, Handel devoted himself to the oratorio as a form in which he could combine his flair for dramatic vocal writing and his experience as a composer of sacred, devotional music. With these later oratorios Handel eventually won back the esteem of the London critics, and secured a phenomenal public following that would ensure his future success and reputation.

In the past, one composer's revision of another composer's music was considered a form of tribute and homage rather than grounds for litigation. In 1789, a performance of Handel's *Messiah* was to have a radical effect on the course of the oratorio's great history. Baron Gottfried van Swieten, an ardent fan of Handel, commissioned Mozart to fill out some of the accompaniments in

the oratorio. A great admirer of Handel himself, Mozart took the work and restructured it to make the entire oratorio tighter with respect to time and more elaborate and grand with respect to instrumentation. The main changes in instrumentation were made in the wind section by adding two flutes, two oboes, two clarinets, two bassoons, two horns and three trumpets, as well as dispensing with the keyboard continuo. The entire work was also translated into German. This weekend's performances will be sung in English, but that will be the only feature that will not be in accordance with Mozart's reworked piece. Other notable changes include the aria "If God Be For Us," which was made into an accompanied recitative composed by Mozart himself, as well as the aria "Rejoice Greatly," which is sung by a tenor rather than a mezzo-soprano, contralto or countertenor. The Mozart edition of Handel's masterpiece was published by Breitkopf and Hartel in 1803.

The text for *Messiah* was selected and compiled from the Authorized (King James) Version of the Bible by Charles Jennens, an aristocrat and musician/poet of modest talent and exceptional ego. With *Messiah*, Jennens seems to have outdone himself in compiling a libretto with profound thematic coherence and an acute sensitivity to the inherent musical structure. With the finished libretto in his possession, Handel began setting it to music on 22 August 1741, and completed it 24 days later. He was certainly working at white-hot speed, but this didn't necessarily indicate he was in the throes of devotional fervor, as legend has often stated. Handel composed many of his works in haste, and immediately after completing *Messiah* he wrote his next oratorio, *Samson*, in a similarly brief time-span.

The swiftness with which Handel composed *Messiah* can be partially explained by the musical borrowings from his own earlier compositions. For example, the melodies used in the two choruses "And He shall purify"

and "His yoke is easy" were taken from an Italian chamber duet Handel had written earlier in 1741, "*Quel fior che all' alba ride.*" Another secular duet, "*Nò, di voi non vo' fidarmi,*" provided material for the famous chorus "For unto us a Child is born," and the delightful "All we like sheep" borrows its wandering *melismas* from the same duet. A madrigal from 1712, "*Se tu non lasci amore,*" was transformed into a duet-chorus pair for the end of the oratorio, "O Death, where is thy sting," and "But thanks be to God." In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the light-hearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus.

Over-enthusiastic "Handelists" in the 19th century perpetuated all sorts of legends regarding the composition of *Messiah*. An often-repeated story relates how Handel's servant found him sobbing with emotion while writing the famous "Hallelujah Chorus," and the composer claiming, "I did think I did see all Heaven before me and the great God Himself." Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel's life and religious views tend to downplay these stories. It's been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera *Semele*. Handel's religious faith was sincere, but tended to be practical rather than mystical.

Handel was also not a native English-speaker, and examples of awkward text-setting in *Messiah* demonstrate some idiosyncrasies in his English declamation. He set the word "were" as if it had two syllables,

and “surely” with three syllables. In the bass aria, “The trumpet shall sound,” Handel originally declaimed “incorruptible” with emphasis on the second and fourth syllables. While these can be corrected by the editor of the score or the singer in performance, sometimes Handel placed rhythmic accents on the wrong words entirely. Yet they are so familiar to us now that we don’t hear them as unusual: “For unto us a Child is born,” or “Come unto Him, ye that are heavy laden.”

The first public performance of *Messiah* took place in Dublin, Ireland, on 13 April 1742. As this was to be a benefit performance for charity, the ladies were asked not to wear hoop dresses, and the men to leave their swords at home, in order to accommodate more people in the hall. *Messiah* was an unqualified success in Dublin; Handel had worked for months preparing his chorus and orchestra, and brought in some of the finest solo singers from England. The alto soloist in particular sang so affectingly that after one aria an audience member exclaimed from his chair, “Woman, for this, be all thy sins forgiven.” But when Handel took *Messiah* to London the following season, it received a chilly reception. Even though King George II attended the first performance at Covent Garden Theatre (and, it is claimed, initiated the tradition of standing for the “Hallelujah Chorus”), London audiences found its contemplative texts lacking in drama and narrative action, and it closed after only three performances. Some clergy considered the theatre in general a den of iniquity and certainly no place for a work on such a sacred topic (Handel couldn’t win – when it was scheduled to be performed in Westminster Abbey, other members of the clergy declared it sacrilege for a public entertainment to take place in a consecrated church). And Jennens, the librettist, wasn’t entirely pleased with what Handel had done to his texts. After initially voicing his thorough disappointment with the work, Jennens later declared Handel’s composition “a fine Entertainment, tho’ not

near so good as he might and ought to have done.” It wasn’t until 1750, when another performance for charity was staged at the Foundling Hospital in London, that English audiences took *Messiah* to their hearts, and yearly performances at the hospital from that time on established the lasting popularity of both the work and its composer. Upon Handel’s death in 1759, he willed his score and parts for *Messiah* to the Foundling Hospital in a charitable gesture of gratitude.

The tradition of performing *Messiah* at Christmas began later in the 18th century. Although the work was occasionally performed during Advent in Dublin, the oratorio was usually regarded in England as an entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah*’s extended musical focus on Christ’s redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel’s lifetime. But in 1791, the Cæcilian Society of London began its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work’s first complete performance in the US on Christmas Day – establishing a tradition that continues to the present. The University Musical Society is a direct result of this tradition. In 1879, a group of local university and townspeople gathered together to study Handel’s *Messiah*; this group assumed the name “The Choral Union” and, in 1880, the members of the Choral Union established the University Musical Society.

Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah’s coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ’s mission and sacrifice, culminating in the grand “Hallelujah Chorus.” The final, shortest section is an extended hymn of thanksgiving,

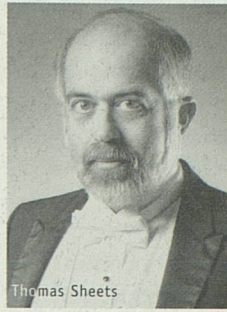
an expression of faith beginning with Job's statement "I know that my Redeemer liveth" and closing with the majestic chorus "Worthy is the Lamb" and a fugal "Amen." In its focus on Christ's sacrifice *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the Messiah's earthly mission. Handel scholar Robert Myers suggested that "logically Handel's masterpiece should be called *Redemption*, for its author celebrates the *idea* of Redemption, rather than the *personality* of Christ."

For the believer and non-believer alike, Handel's *Messiah* is undoubtedly a majestic musical edifice. But while a truly popular favorite around the world, *Messiah* aspires to more than just a reputation as an enjoyable musical event. After an early performance of the work in London, Lord Kinnoul congratulated Handel on the "noble entertainment" he had recently brought to the city. Handel is said to have replied, "My Lord, I should be sorry if I only entertained them; I wished to make them better." Certainly *Messiah* carries an ennobling message to people of all faiths and credos, proclaiming "peace on earth, and goodwill towards men" – a message that continues to be timely and universal.

Program note by Luke Howard.

Thomas Sheets is an accomplished conductor whose work with community choruses, academic institutions and opera companies has received widespread acclaim.

Mr. Sheets is Music Director and Conductor of the 150-voice UMS Choral Union, based in Ann Arbor under the aegis of the University Musical Society. Following his appointment to that position in 1993, the Choral Union began performing on a regular basis with the Detroit Symphony Orchestra. In the past nine seasons, he has prepared the



Thomas Sheets

Choral Union for dozens of performances given by the DSO under the direction of Neeme Järvi, Jerzy Semkow, Gennady Rozhdestvensky, John Adams and others. He also prepared the chorus for

its first major recording, Tchaikovsky's *The Snow Maiden*, conducted by Maestro Järvi with the DSO and released internationally by Chandos, Ltd.

Before moving to Ann Arbor, Mr. Sheets was Associate Conductor of two prominent Southern California choruses, the William Hall Chorale and the Master Chorale of Orange County, both conducted by his mentor, the distinguished choral conductor William Hall. During that time, he assisted in preparing all the major choral/orchestral works in the current international repertoire, in some instances for performances led by Robert Shaw, Jorge Mester, Joann Faletta and Michael Tilson-Thomas. As chorusmaster in 1988 for Long Beach Opera's highly acclaimed American première of Szymanowski's *King Roger*, his efforts on behalf of the chorus received accolades from critics on four continents. He was engaged in the same role in 1992 for that company's avant-garde staging of *Simon Boccanegra*, where the chorus again received singular plaudits.

During the 96/97 season, Mr. Sheets made his debut with the Toledo Symphony in two performances of Bach's *Mass in b minor*, and also conducted performances of Handel's *Messiah* with the Ann Arbor Symphony Orchestra and the Perrysburg (OH) Symphony. During the 97/98 season, Mr. Sheets conducted the Choral Union and the Ann Arbor Symphony Orchestra in performances of *Messiah* and Mendelssohn's *Elijah* in Hill Auditorium. In the 98/99 season, he conducted a performance of Bach's

Saint Matthew Passion at the historic Fort Street Presbyterian Church of Detroit. The following year he conducted Haydn's *The Creation* with the Jackson Chorale and Orchestra, and led an acclaimed performance of Bach's *Saint Matthew Passion* with the Choral Union and the Ann Arbor Symphony Orchestra.

In the 2000/2001 season, Mr. Sheets led the Jackson Chorale in performances of Kodaly's *Missa brevis* and Brahms's *Liebeslieder Walzer*, and conducted two performances of *Messiah* with the Ann Arbor Symphony Orchestra. In April 2001, he conducted the Choral Union, the Greater Lansing Symphony Orchestra, the Symphony Band of the UM School of Music and tenor Stanford Olsen in a performance of Berlioz's *Requiem* in Hill Auditorium. In the course of the 01/02 season, he conducted performances of *Messiah* and Brahms's *Ein deutsches Requiem* with the Ann Arbor Symphony Orchestra, as well as Schubert's *Symphony No. 8* and the Dvořák *Mass in D* with the Jackson Chorale and the Jackson Symphony Orchestra.

Thomas Sheets is a graduate of Chapman University and CSU Fullerton, and received the degree Doctor of Musical Arts from the University of Southern California. He has held faculty appointments at several colleges and universities, most recently serving on the faculty of the Wayne State University School of Music. A church musician for 30 years, he conducts the 14-voice professional choir at St. John's Episcopal (Anglican) Church in Detroit. Dr. Sheets is a frequent guest conductor, conference leader and clinician; his editions of choral music are published by Augsburg-Fortress, and he is a regular contributor of articles on choral music performance.

These performances mark the 10th year that Thomas Sheets has conducted Handel's Messiah under UMS auspices. These performances mark Thomas Sheets's 22nd and 23rd appearances under UMS auspices. He last

appeared under UMS auspices conducting the UMS Choral Union and the Ann Arbor Symphony Orchestra in performance of Brahms's German Requiem in March 2002.

Among America's foremost lyric sopranos, **Janice Chandler** is renowned for a beautiful voice deployed with exceptional musicianship, artistry and conviction. She first gained international prominence as a favorite of Robert Shaw, performing with the Cleveland, Minnesota, and Florida Orchestras and the Baltimore, Atlanta and San Diego Symphonies. Other distinguished conductors with whom she collaborates include Marin Alsop, Sergiu Comissiona, Christoph von Dohnányi, Charles Dutoit, Claus Peter Flor, Neal Gittleman, Raymond Harvey, Jeffrey Kahane, Carlos Kalmar, Raymond Leppard, Jahja Ling, Hermann Michael, Christof Perick, Esa-Pekka Salonen, Alfred Savia, Robert Spano, Yuri Temirkanov, Maximiano Valdes, Edo de Waart and Hugh Wolff. She has appeared with the Philadelphia

Orchestra; Los Angeles and Saint Paul Chamber Orchestras; Boston, NHK (Japan), Montreal, Vancouver, Phoenix, Cincinnati, Colorado, Akron, New Mexico, Eugene, Grand Rapids, New Jersey, Alabama, Utah, Santa Rosa and



Syracuse Symphonies; and the Los Angeles, Hong Kong and Rochester Philharmonics. Festival invitations include Bard, Grant Park, Aspen, Prague Autumn, Blossom and the Berkshire Choral Festival.

Of particular note in the current season are debuts with the Dallas Symphony (four performances of the Brahms *Requiem*); Pittsburgh Symphony (Britten's *Ceremony of*

Carols, Poulenc's *Gloria* and Rachmaninoff's *The Bells*); Britten's *War Requiem* with the Dayton Philharmonic; Beethoven's *Symphony No. 9* with the New West Symphony; and Mahler's *Symphony No. 4* and Barber's *Knoxville* with Grant Cooper and the West Virginia Symphony. Ms. Chandler also travels to Kiev to perform Mozart's *Requiem* with the Russian National Orchestra under Vladimir Spivakov.

Recent highlights include acclaimed performances of the Mozart *Mass in c minor* with Esa-Pekka Salonen and the Los Angeles Philharmonic in both Los Angeles and New York's Carnegie Hall; Bach's *Mass in b minor* with the Saint Paul and Los Angeles Chamber Orchestras; the Fauré *Requiem* with Charles Dutoit and the Montreal Symphony in Montreal and Carnegie Hall; the world premiere of Hannibal's *One Heart Beating* with the Philadelphia Orchestra (she appeared in January 2002 in an acclaimed program of spirituals and Mozart's *Exsultate, Jubilate*); a Japanese tour with the NHK Symphony under Jahja Ling; Mahler's *Symphony No. 2* with the Florida and Cleveland Orchestras; Brahms's and Mozart's *Requiems* with Colorado Symphony; *Exsultate, Jubilate* and Mahler's *Symphony No. 4* with Sergiu Comissiona and the Vancouver Symphony; Gorecki's *Symphony No. 3* and Poulenc's *Gloria* with the New Mexico Symphony; and Britten's *War Requiem* and Tippett's *Child of Our Time* with the Santa Rosa Symphony Orchestra. Her recordings to date include *There Shall a Star: Choral Jewels for Christmas* with the Choral Arts Society of Washington, and a new English adaptation of the Brahms *Requiem* with the Utah Symphony.

Ms. Chandler holds a BA in vocal performance from Oakwood College and an MM in vocal performance from Indiana University. She has studied with Virginia Zeani, Margaret Harshaw and Todd Duncan.

These performances mark Ms. Chandler's second and third appearances under UMS auspices. Ms. Chandler last appeared under UMS auspices as soprano soloist in Brahms's German Requiem in performance with the UMS Choral Union and Ann Arbor Symphony Orchestra under the direction of Thomas Sheets in March 2002.

Since his critically acclaimed debut in 1998, **Bejun Mehta** has quickly established himself as one of the leading countertenors of his time.

This past summer, Mr. Mehta returned to the Drottningholm Court Theater as the title role in *Tamerlano* and made his debut at the Edinburgh Festival as Hamor in *Jeptha*. This season, Mr. Mehta makes his debut at the Opera National de Paris as Tolemeo in *Giulio Cesare*, the Lyric Opera of Chicago as Armino in *Partenope*, and the Glimmerglass Opera as the title role in *Orlando*. He also returns to the New York City Opera as Guido in *Flavio*. On the concert stage, he can be heard as Tolomeo on tour with Marc Minkowski and the Musiciens du Louvre. Future engagements include his debut at the Royal Opera House, Covent Garden, as well as returns to both the Metropolitan Opera and the New York City Opera.

Last season he made his debut at the Metropolitan Opera as Oberon in *A*

Midsummer Night's Dream and at the San Francisco Opera as Tolemeo. He also returned to the Théâtre du Châtelet as Masha in Peter Eötvös's *Three Sisters*, which was filmed and will be released on DVD.



Bejun Mehta

Mr. Mehta debuted in the spring of 1998 as Mordecai in Handel's *Esther* with Millennial Arts Productions. He has since been seen as Farnace in *Mitriadate* at the Santa Fe Opera, the Théâtre du Châtelet, and the 2001 Sydney Festival; Armindo and Polinesso in *Ariodante* at the New York City Opera, Tamerlano at the Drottningholm Court Theater, Ottone in *L'incoronazione di Poppea* at the Netherlands Opera, and Bertarido in *Rodelinda* in Santa Barbara at the personal invitation of Marilyn Horne.

On the concert platform, Mr. Mehta has appeared at Carnegie Hall and the 92nd Street Y in New York, and with the Minnesota Orchestra. He has also appeared at the Konzerthaus Mozartsaal in Vienna, Wigmore Hall in London, Alte Oper in Frankfurt, Cité de la Musique in Paris, Palais des Beaux Arts in Brussels, and the Saint Denis Festival in France.

As a recitalist, Mr. Mehta has been presented by the New York Festival of Song, the Marilyn Horne Foundation, and the Théâtre du Châtelet. He also appeared as part of Ms. Horne's Gala Birthday Concert in Carnegie Hall.

Mr. Mehta was recently the subject of a CBS *60 Minutes II* feature story. He is also profiled in, and wrote the epilogue for, Claude Kenneson's book *Musical Prodigies: Perilous Journeys, Remarkable Lives*, published in 1999 by Amadeus Press. Mr. Mehta is a past recipient of the George London Foundation and the Richard Tucker Foundation Career Grants. He graduated *magna cum laude* from Yale University in 1990 where he holds an honors degree in Germanic Language and Literature.

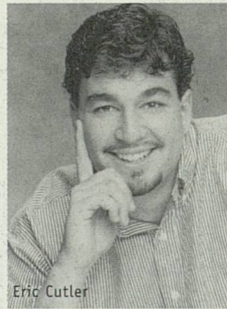
Mr. Mehta first grabbed national attention as a boy soprano with the release of his solo CD, *Bejun*, on the Delos label in 1983.

These performances mark Bejun Mehta's UMS debut as a countertenor. Mr. Mehta made 10 UMS appearances as a boy soprano between 1980-1982.

Tenor **Eric Cutler** joined the Metropolitan Opera Lindemann Young Artist Development Program at the beginning of the 1999/2000 season after being selected as a winner of the Metropolitan Opera National Council Auditions in 1998. He last appeared at UMS during the 2002 Ford Honors Program tribute to Marilyn Horne.

During the 01/02 season at the Met, Mr. Cutler performed the role of Vogelgesang in *Die Meistersinger von Nürnberg* conducted by James Levine, which was also taped for telecast on PBS. He made his Houston Grand Opera debut as Belmonte in *Die Entführung aus dem Serail* conducted by Patrick Summers and directed by James Robinson. He also makes his debut with Opera Theatre of St.

Louis as Tamino in a new production of *The Magic Flute* as well as having sung *Messiah* with the Baltimore Symphony. He made his New York solo recital debut under the auspices of the Marilyn Horne Foundation and is also scheduled



to perform a concert version of Stravinsky's *Renard* with the Met Chamber Ensemble under James Levine.

A recent graduate of Luther College, Mr. Cutler was the recipient of a Sara Tucker Study Grant from the Richard Tucker Music Foundation in 2000, which was followed by a Tucker Career Grant in 2001. He was the winner of the Houston Grand Opera Studio's Eleanor McCallum Auditions and the winner of the 2001 Martin E. Segal Award from Lincoln Center.

These performances mark Eric Cutler's second and third appearances under UMS auspices. Mr. Cutler last appeared under UMS auspices in UMS's 2002 Ford Honors Program tribute

to mezzo-soprano Marilyn Horne in Hill Auditorium in May 2002.

With keen theatrical and musical insight and an uncommonly flexible and handsome voice, **Dean Elzinga** is among the most sought-after bass-baritones on the concert and opera scene.

This season's North American highlights include Beethoven's *Symphony No. 9* with the San Diego, Long Beach and New West Symphonies; Mozart's *Requiem* with the Eugene Symphony; Handel's *Messiah* with the Hong Kong Philharmonic and Baltimore Symphonies; Haydn's *Creation* with the Florida Orchestra and Colorado Symphony; Bach's *Mass in b minor* with the Master Chorale of Washington (in the Kennedy Center), and Walton's *Belshazzar's Feast* with the Portland Symphony. In addition, he performs Ramfis in Verdi's *Aida* for his debut with the Vancouver Opera and his "signature" role of Méphistophélès at the Sacramento Opera. Last season included Beethoven's *Symphony No. 9* with the Rochester Philharmonic; Phoenix and Vancouver Symphonies and Minnesota Orchestra; Beethoven's *Missa solemnis* with the Louisiana Philharmonic; *The Creation* with the Amarillo Symphony; a return to the Arizona Opera for Leporello in *Don Giovanni*; his Opera Memphis debut as the Four Villains in *Les contes d'Hoffmann*; and

his Nashville Opera debut as Sparafucile in *Rigoletto*. He also returned to the El Paso Opera for Dr. Bartolo in *Le nozze di Figaro* (making him one of the few singers to have performed Almaviva, Figaro and Dr. Bartolo in this opera).

Mr. Elzinga sang Biterolf in *Tannhäuser* and Alidoro in *La Cenerentola*, both under James Levine, at the Metropolitan Opera; Mozart's *Figaro* with the Santa Barbara Grand Opera and Arizona Opera; Nick Shadow in the Edmonton Opera's *The Rake's Progress*; *Acis and Galatea*, Sousa's *The Glass Blowers*, Puccini's *Tosca* and Thomson's *The Mother of Us All* at Glimmerglass Opera. He garnered international attention for his fiercely dramatic performance of Peter Maxwell Davies's *Eight Songs for a Mad King* with Jonathan Sheffer and New York's Eos Orchestra. For Opera San Jose, the Mississippi and Nevada Operas he performed his "signature" role of Méphistophélès in *Faust*. In addition, he sang Ramfis in *Aida* at Opera Carolina, the title role of Rossini's *Il Turco in Italia* for Opera San José; Mozart's Figaro, Escamillo in *Carmen*, Leporello and Méphistophélès at the Vienna Volksooper; Mozart's Figaro with the Connecticut Grand Opera and Orchestra; and Maître Jean in L'Opéra Français de New York's *La Colombe* at Alice Tully Hall.

Equally at home on the concert platform, Mr. Elzinga has sung *Messiah* with the Pacific Symphony, San Diego Chamber Orchestra and Florida Philharmonic; *Missa solemnis* with the Pacific Chorale; Britten's *War Requiem* and Mahler's *Symphony No. 8* with the William Hall Master Chorale; and the Fauré *Requiem* at the Pacific Choral Festival. At New York's Bard Festival he performed Haydn's *Die Jahreszeiten*, Schoenberg's *Die glückliche Hand*, recitals of songs by Schoenberg, Strauss, Reger, Marx and Berg; and Mahler's *Symphony No. 8*. Other conductors with whom he collaborates include Yves Abel, Boris Brott, David Lockington, Klaus Donath, Asher Fisch, Bertrand de Billy, James Judd, Maximiano Valdes and Samuel Wong.

These performances mark Dean Elzinga's UMS debut.



Dean Elzinga

Described by *American Record Guide* as “one of America’s superior organists,” **Janice Beck** is widely known for her recordings and solo recitals in both North America and Europe. While a Fulbright scholar in Paris, she presented the world première of Jean Langlais’s *American Suite*. During recent tours of Europe, she presented concerts in Coventry Cathedral, Southwell



Janice Beck

Minster, Westminster Abbey, St. David’s Hall, Cardiff, Chester Cathedral and Lincoln Cathedral in the UK; Oliwa Cathedral, Gdansk, and the International Festival of Organ and Chamber Music, Szczecin in Poland; the Janáček

Conservatory of Music, Ostrava, Czech Republic; St. Elizabeth’s Cathedral in Kosice, Slovakia; and the Matyas Church, Budapest, Hungary. She concertizes throughout North America and has presented recitals at First Congregational Church, Los Angeles; the Mormon Tabernacle, Salt Lake City; Christ Church Cathedral, Ottawa; the Basilica of the Shrine of the Immaculate Conception in Washington, DC; Duke University Chapel, Durham and Trinity College Chapel, Hartford. In 2002 she played in the Basilica of St. Clotilde, Paris; the Cathedral of Our Lady, Antwerp; and at Rollins College for the Winter Park Bach Festival.

Her recordings include the six organ sonatas of Mendelssohn and the *Vierne Sixième Symphonie*, released by Arkay Records, works of Marcel Dupré, recorded in the Cathedral St. Etienne, Auxerre, for the French company REM Editions, and the works of Pamela Decker, recorded for Albany Records on the organ of Hill Auditorium at the University of Michigan.

A Virginian by birth, Janice Beck received her early training from Arthur Rhea in Williamsburg at Bruton Parish Church. Subsequent study was with Catharine Crozier at Rollins College, Marilyn Mason, at the University of Michigan, and Jean Langlais and Nadia Boulanger in Paris. She resides in Ann Arbor and is the organist of St. John’s Episcopal Church in Detroit. She has been a member of the Alumnae Board of Governors of the University of Michigan School of Music, the Advisory Committee of UMS, and Dean of the Ann Arbor chapter of the American Guild of Organists. She is a recipient of the Algernon Sydney Sullivan Award, presented by Rollins College “for leadership, great achievement in one’s chosen field, and service to others.” In 1999 she was further honored by a Rollins College Alumni Distinguished Achievement Award in Musical Arts. She is represented by Phillip Truckenbrod Concert Artists.

Janice Beck has performed in the annual UMS productions of Messiah since 1995. These performances mark her 13th and 14th appearances under UMS auspices.

Edward Parmentier, Professor of Music (Harpichord and Early Music Ensemble) at the School of Music, University of Michigan, led six performing/lecturing/teaching residencies at the College-Conservatory of Music at

the University of Cincinnati during the 01/02 season. Last spring he gave three weeks of concerts and lectures at Yonsei University, Seoul, Korea, and in Toyko, Ota, Nikko, Maebashi and Tatebaeyashi, Japan. He is currently



Edward Parmentier

preparing recordings of Bach harpsichord concerti and works of Sweelinck and Chambonnieres. His 2002 University of Michigan Summer Harpsichord Workshops dealt with John Bull and Peter Philips, and with the works of Domenico Scarlatti.

This season he has concert engagements in Chicago and Oklahoma City along with appearances in Michigan. In 2002, Mr. Parmentier received the University of Michigan's Thurnau Professorship, awarded in recognition of teaching.

Edward Parmentier has performed in the annual UMS presentation of Messiah since 1995. These performances mark Mr. Parmentier's 17th and 18th appearances under UMS auspices.

Please refer to UMS Annals, page 25 of the glossy pages of your program, for biographical information on the **UMS Choral Union**.

The UMS Choral Union began performing in 1879 and has presented Handel's Messiah in annual performances. These performances mark the UMS Choral Union's 389th and 390th appearances under UMS auspices. The UMS Choral Union last appeared under UMS auspices in performance of Brahms's Requiem in March 2002.

The Ann Arbor Symphony Orchestra

(A²SO) has been a part of Ann Arbor's cultural life for nearly 75 years. It was founded in 1928 by five musically inclined members of the local Methodist Church. Their first major program was played in November 1931 and by 1935 the orchestra was organized under the general administration of Ann Arbor's Parks and Recreation Department. In the fall of 1939 it was formally organized with the appointment/election of officers. In 1941 Joseph Maddy (founder of Interlochen

Music Camp) conducted this "mom and pop" orchestra of committed and talented amateur musicians. Since 1986, the A²SO has been a fully professional orchestra, first under the baton of Carl St. Clair, followed by Sam Wong from 1992–1999. Over 275 individuals applied to succeed Maestro Wong, and through the diligent work of the A²SO Orchestra, Board and active feedback from our community, five distinguished finalists were selected to conduct the orchestra during the 99/00 season. Maestro Arie Lipsky, who conducted three sold-out Youth Concerts and gave the première of Michigan's Millennium project, *Lokananta*, was the unanimous choice of orchestra, board and community alike to lead the A²SO into the new century. He inaugurated his "Season of Firsts" in September 2000 and audiences grew by 15%. In his season "Second to None," Lipsky increased the number of Youth Concerts by 33%, started a family concert series and began a five-part senior citizen concert series. During the current season, the A²SO serves the greatest number of subscribers in its history.

Mr. Lipsky continues this distinguished and inspired music making by treating audiences to performances of Bizet's concert-version opera *Carmen*, Mahler, Prokofiev, Mozart, Poulenc, Piazzolla, Brahms, Vivaldi, Foss, Tchaikovsky, Brahms and Hindemith. Each season he adds to the new works with the première of a new work by an emerging U-M student composer.

A key component of the A²SO's mission is education and outreach, and the orchestra is deeply committed to demonstrating musical excellence both inside the concert hall and well beyond it. In-school educational programs and Youth Concerts reach over 16,500 area students each year. Pre-concert lectures and broadcasts of our concerts on WGTE radio help create an informed, discerning audience of life-long learners.

The A²SO is well supported by community members, foundations, local businesses and merchants. The A²SO's creative and original programming was also rewarded with two prestigious NEA grants in as many years in support of educational programs including *Carnival of the Animals*, featuring new poems to accompany the Saint-Saëns classic, written and performed by teenage slam poets.

The A²SO is also rich in the talents of a dedicated volunteer corps. Last year over 100 volunteers logged in over a thousand hours of service to ensure a successful season. We take pride in a dedicated group of Board Members who come from all spheres of experience – doctors, educators, bankers, attorneys, community volunteers, business leaders and creative artists.

The Ann Arbor Symphony Orchestra has performed in the annual UMS presentations of Messiah since 1988. These performances mark the Ann Arbor Symphony Orchestra's 41st and 42nd appearances under UMS auspices.

Ann Arbor Symphony Orchestra

ARIE LIPSKY, *Music Director*

MARY STEFFEK BLASKE, *Executive Director*

Violin I

Adrienne Jacobs,

Concertmaster

Elizabeth A. H. Green

Concertmaster Chair

Stephen Miahky

Jean Kim

Kristin Van Ausdal

Linda Etter

Linda Etter Violin Chair

Violin II

Barbara Sturgis-

Everett

The A² Principal Second

Violin Chair Honoring

Anne Gates and Annie

Rudisill

David Lamse

Abraham Weiser Violin

Chair

Katie Rowan

Jackie Livesay

Viola

I-chun Chiang

Julianne Zinn

Harriet Fufeld Viola

Chair

Carolyn Tarzia

Antione Hackney

Cello

Sarah Cleveland

Sundelson Endowed

Principal Cello Chair

Vladimir Babin

Alicia Rowe

Herb Katz Cello Chair

Bass

Gregg Emerson Powell

Bank of Washtenaw

Principal Bass Chair

Robert Rohwer

Flute

Penelope Fischer

Lori Newman

Oboe

Kristi Meretta

Gilbert Omenn Principal

Oboe Chair

Lorelei Crawford

Clarinet

Deborah Chodacki

Jim and Millie Irwin

Endowed Principal

Clarinet Chair

Sandra Jackson

Bassoon

Eric Varner

E. Daniel Long Principal

Bassoon Chair

Tristan Rennie

Horn

Kelly Daniels

Louis Stout Principal

French Horn Chair

Celeste McClellan

Trumpet

William Campbell

David S. Evans III

Principal Trumpet Chair

Jean Moorehead-Libs

Trombone

Donald Babcock

Scott Hartley

Gary Hellick

Timpani

James Lancioni

UMS Choral Union

THOMAS SHEETS, *Conductor*

JASON HARRIS, *Assistant Conductor*

STEVEN LORENZ, *Assistant Conductor*

KATHLEEN OPERHALL, *Chorus Manager*

DONALD BRYANT, *Conductor Emeritus*

Soprano

Debra Joy Brabeneck
Ann K. Burke
Susan F. Campbell
Young Cho
Cheryl D. Clarkson
Davia Cox
Marie Ankenbruck
Davis
Kathy Neufeld Dunn
Kathryn Elliott-
Hudson
Keiko Goto
Kyoung Kim
Mary Kay Lawless
Carolyn Leyh
Loretta Lovalvo
Melissa Hope Marin
Linda Selig Marshall
Marilyn Meeker
Molly Pachan
Nancy K. Paul
Margaret Dearden
Petersen
Sara Peth
Judith A. Premin
Mary A. Schieve
Marisa Smith
Elizabeth Starr
Sue Ellen Straub
Barbara Hertz
Wallgren
Rachelle Barcus
Warren
Margaret Warrick
Mary Wigton
Linda Kaye
Woodman
Kathleen Young
Denise Rae Zellner

Alto

Paula Allison-
England
Wendy Bethune
Emily Chan
Joan Cooper
Marilyn Finkbeiner
Carolyn L. Gillespie
Danna Gunderson
Hilary Haftel
Mary Halbeisen
Margo Halsted
Sook Han
Carol Kraemer
Hohnke
Maren E. Keyt
Jean Marie Leverich
Cynthia Lunan
Beth McNally
Betty Montgomery
Holly Ann
Muenchow
Nancy L. Murphy
Lisa Michiko Murray
Kathleen Operhall
Connie Pagedas
Cindy Shindledecker
Beverly N. Slater
Jennifer M. Soden
Katherine Spindler
Gayle Beck Stevens
Ruth A. Theobald
Cheryl Utiger
Madeleine A. Vala
Katherine Verdery
Sandra Wiley

Tenor

Adam D. Bonarek
Fr. Timothy J.
Dombrowski
Phil Enns
Steven Fudge
Roy Glover
Matthew P. Gray
Arthur Gulick
Ryan Gunderson
Stephen Heath
Bob Klaffke
A.T. Miller
Fred Peterbark
G. Thomas Sheffer
Elizabeth Sklar
Jim Van Bochove

Bass

William Baxter
Donald Billings
Kee Man Chang
Michael Coster
Roger Craig
John Dryden
Gregory Fleming
Michael Garrahan
Jamie Gleason
Philip J. Gorman
Charles T. Hudson
George Lindquist
Rod Little
Steven Lorenz
Joseph D. McCadden
John Middlebrooks
Michael Pratt
William Premin
Berhard Schoenliner
Rodney Smith
Robert Stawski
Robert D. Strozier
John Joseph Tome
Terril O. Tompkins
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(Los Angeles Times)

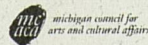
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Eugene Drucker, *Violin* (1st in Shostakovich and Schubert)

Lawrence Dutton, *Viola*

David Finckel, *Cello*

Program

Friday Evening, December 13 at 8:00

Rackham Auditorium • Ann Arbor

Bedřich Smetana

String Quartet No. 1 in e minor

Allegro vivo appassionato

Allegro moderato a la Polka

Largo sostenuto

Vivace

Dmitri Shostakovich

Quartet No. 8 in c minor, Op. 110

Largo

Allegro molto

Allegretto

Largo

Largo

(all mvts. *attacca*: played without pause)

INTERMISSION

Franz Schubert

Quartet in d minor, D. 810

Allegro

Andante con moto

Scherzo: Allegro molto. Trio

Presto

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String Quartet No. 1 in e minor, "From My Life"

Bedřich Smetana

*Born March 2, 1824 in Litomyšl, Bohemia
Died May 12, 1884 in Prague*

As a public figure, Bedřich Smetana devoted his life to the creation of a Czech national idiom in music, a goal he pursued with his operas and his set of symphonic poems, *Má Vlast* (My Fatherland). But when it came to expressing his most private feelings, he turned to chamber music, like so many great composers both before and after him. When his daughter Bedřiška died in childhood, he wrote his dark and tempestuous *Piano Trio in g minor*. When, at the height of his creative powers, he suddenly lost his hearing and was forced to withdraw from active life, he composed the string quartet *Z mého života* (From My Life). Then, shortly before his death, Smetana wrote *String Quartet No. 2*, the aphoristic character of which reflected his deteriorating health. By then, "[he] was able to compose only in snatches," as the Czech musicologist Marta Ottlová has put it in a recent article.

In a famous letter to his friend Josef Srb, Smetana related each of his *String Quartet No. 1*'s four movements to events or emotions in the composer's life.

The first movement depicts my youthful love of art, my romantic moods, an indescribable longing for something which I could not express in words, and a foreboding of unhappiness to come....

The second movement is like a polka and reminds me of the happy days of my youth, when I composed dance tunes and was known as a passionate lover of dancing. The middle trio section brings back memories of aristocratic circles in which I used to move many years ago.

The "largo sostenuto" recalls my first love and happiness with the girl who later became my first wife.

The finale describes my joy in discovering that I could treat elements of Bohemian national music in my work. My joy in following this path was checked by the terrible catastrophe of my sudden deafness.... The long, insistent note is the fateful ringing in my ears of the high-pitched tones which announced the beginning of my deafness. I permitted myself this little joke because it was so disastrous to me.... It left me with the outlook of a sad future, only a passing hope of recovery, a brief reminder of my love of art, and finally a sensation of nothing but pain and regret.

Right up to the "little joke," the program fits the musical structure like a glove: the enthusiasm of youth, the passion for dance, and the love for Kateřina, his first wife, correspond effortlessly to the opening "Allegro," the second-movement polka, and the third-movement "Largo," respectively, just as the triumph of musical nationalism finds a natural expression in an exuberant finale. Many finales, after all, may be perceived as "triumphant." The sustained high 'E' shortly before the end of the quartet is a different story. Here the conventions of classical form break down completely, and the tragic program takes over. Smetana called this moment a "little joke" because of the liberty he was taking with conventions to make a special point, for which his only precedents would have been the witty surprises found in Joseph Haydn's music.

The "foreboding of unhappiness" is present right at the opening, a lengthy and dramatic viola solo. Only the melodious secondary theme seems to express the composer's youthful longings. The entire movement oscillates between two opposite emotions, polarizing the usual contrast between a sonata movement's themes to the extreme.

The second movement, too, takes something to the extreme, in this case the idea of the dance. This is not simply a polka but a kind of "polka-fantasy," with intentionally exaggerated melodic and rhythmic gestures that make it appear larger than life. A fan-

fare-like melody, consisting entirely of the notes of the major triad, is marked pointedly as “*quasi Tromba*” (like a trumpet). The middle section embodies the very idea of tenderness just as the main section does the notion of a boisterous dance.

Kateřina’s portrait, in the third movement, is drawn by means of an exquisite cello solo, introducing a profoundly lyrical melody played by the first violin. Even here, though, we find some highly dramatic accents to remind us that Smetana lost his first wife tragically when she died of tuberculosis in 1859, after ten years of marriage.

The finale opens with a string of melodies in turn exuberant and jovial, signaling unqualified happiness and contentment for the first time in the piece. It is this radiant outpouring of joy that is cruelly interrupted by the tragic high ‘E’ note, followed by a recapitulation of the two main themes from first movement: the first, in its original dramatic form, the second, transformed from idyllic to despondent, bringing the work to an unusual and utterly tragic conclusion.

Quartet No. 8 in c minor, Op. 110

Dmitri Shostakovich

*Born September 25, 1906 in St. Petersburg,
Russia*

Died August 9, 1975 in Moscow

Quartet No. 8 is by far the best-known of Shostakovich’s 15 string quartets, and it is no secret that it is an “autobiographical” work: the numerous quotes from earlier works, and the prominent use of the D-S-C-H theme make sure no one misses the message. The “D-S-C-H” theme is formed from the composer’s initials set to music. Using the German spelling *Dmitri Schostakowitsch* and the German names for the notes in which

S – or *es* – stands for E-flat and H for B-natural, the composer came up with the sequence D – E-flat – C – B, which happens to be not just any kind of melody but a very poignant one. The diminished fourth between the E-flat and the B-natural is the source of great dramatic tension, as it was already in the theme of Bach’s *Fugue in c-sharp minor* from the first book of *The Well-Tempered Keyboard*. D-S-C-H is really a variant of Bach’s C-sharp – B-sharp – E – D-sharp, or indeed, a variant of the B-A-C-H motive itself (B-flat – A – C – B-natural). The four-note fugal subject that opens Beethoven’s *String Quartet in c-sharp minor*, Op. 131 (G-sharp – B-sharp – C-sharp – A) also belongs to the same musical family. Before *Quartet No. 8*, Shostakovich had already used the D-S-C-H theme prominently in *Symphony No. 10* (1953).

Yet, in the quartet he is positively obsessed with it – and until very recently it wasn’t entirely clear why. The fullest account of what happened in the summer of 1960 can be read in the commentaries written by Isaak Glikman, one of Shostakovich’s closest friends, to the letters he had received from the composer (published in English by Cornell University Press as *Story of a Friendship* in 2001). To make a long story short, Shostakovich had been coerced to join the Communist Party, and he gave in to the enormous pressure. He was a nervous wreck as a result of the entire ordeal. Soon afterwards, he traveled to East Germany to work on a film project, and composed *Quartet No. 8* at a spa in the area known as “the Switzerland of Saxony.” Though Shostakovich ostensibly dedicated the quartet “in memory of the victims of fascism and war,” his private thoughts, revealed only to Glikman, were quite different:

I started thinking that if some day I die, nobody is likely to write a work in memory of me, so I had better write one myself. The title page could carry the dedication: “To the memory of the composer of this quartet.”

So this is why the work opens with a gloomy fugue on the D-S-C-H subject, soon followed by a heart-rending lament of the first violin accompanied by a quiet drone in the other three instruments. This is why the second movement is a brutally fierce scherzo, almost a *danse macabre*, depicting a lifetime spent in the shadow of war, oppression and the Gulag. At the climactic moment of this movement, the playful theme from the finale of Shostakovich's *Piano Trio No. 2* (1944) appears, but here it doesn't sound playful at all but positively frightening. And thereby hangs another tale. This theme is strikingly Jewish in its melodic inflections and its rhythm: one could imagine hearing it played by a klezmer band. Deeply grieving for the victims of the Holocaust, Shostakovich adopted a "Jewish style" in many of his works, especially in the late 1940s when, in the light of Stalin's vigorous anti-Semitic campaign, doing so carried a particular message, one that was too dangerous to put into words but could be conveyed effectively in music.

The quartet continues with a more light-hearted movement in which the D-S-C-H melody is transformed into a waltz: the recall of the opening of the recent *Cello Concerto No. 1* (1959), an unqualified triumph for the composer, seems to signify the arrival of happier times (in spite of occasional dark spots in the harmony). Other quotes throughout the quartet commemorate important milestones in Shostakovich's career, such as *Symphony No. 1*, which catapulted him to fame at age 19, or the opera *Lady Macbeth of the Mtsensk District*, which gave rise to a scandal after which the composer's life and music were never the same again.

Soon we are plunged into the depths of despair once again: against a background of powerful dramatic accents, the fourth-movement "Largo" features the well-known Russian revolutionary song "*Zamúchen*

tyazhóloy nevéley" (Tormented by Grievous Bondage) in what represents a complex and multi-layered web of associations. This is a song praising Lenin for freeing his people from the grievous bondage, but is quoted here for its depiction of the bondage itself – and certainly also because it is, regardless of its text, a beautiful, brooding melody with a strong and authentic Russian flavor. The quartet ends with a fifth movement that returns to the tempo and character of the first: a slow fugue on D-S-C-H, conjuring images of the protagonist contemplating the past turmoil in solitude and resignation.

Without a doubt, *Quartet No. 8* is a deeply moving, tragic work. Yet Shostakovich was always ready to poke cruel fun at himself. In the letter to Glikman quoted above, he refers to the quartet as an "ideologically flawed quartet which is of no use to anybody" (because it fails to deliver the "hurrah" optimism the authorities wished for). The different quotes in the work make it "quite a nice hodge-podge, really." Tragedy and satire are often inseparable in Shostakovich, as they are in his beloved Gogol. Their joint power gave him a means of survival in the face of the most "grievous bondage" any great artist ever had to endure.

Quartet in d minor, "Death and the Maiden," D. 810

Franz Schubert

*Born January 31, 1797 in Himmelfortgrund,
nr. Vienna (now part of the city)
Died November 19, 1828 in Vienna*

In 1824, Schubert began what one recent writer has called his "Beethoven project": he "abandoned his hopes of making a living and a reputation by composing operas, and instead began to compose in earnest in the elevated instrumental genres in which

Beethoven had made a reputation – the piano sonata, the string quartet, the piano trio, and the symphony.”¹ It looks like Schubert consciously tried to compete with the older master, or at least to emulate “Beethoven’s success in selling his serious compositions to publishers for serious money, and [his] success in disseminating his published works to an international public.” Schubert’s ambitions were thwarted by his early death, but during the last four years of his life he produced a series of masterworks in the major “Beethovenian” genres that are in every way worthy of their model. Schubert, a member of the next generation, was able to continue Beethoven’s work like no other composer could.

The first great products of the “Beethoven project” were the *Octet in F Major* (which took its cue from Beethoven’s popular *Septet* and expanded on it considerably), and the *String Quartets in a minor and d minor*, written for the same Schuppanzigh Quartet that had made Beethoven’s quartets their specialty. These ambitious works were written at a time when Schubert suffered his first major bout of illness, as a result of the syphilis he had contracted the year before. It was in March 1824, the very month of the *Quartet in d minor*, that Schubert wrote his often-quoted letter to his friend, the painter Leopold Kupelwieser:

Imagine a man whose health will never be right again, and who is sheer despair over this ever makes things worse and worse, instead of better; imagine a man, I say, whose most brilliant hopes have perished, to whom the felicity of love and friendship have nothing to offer but pain, at best, whom enthusiasm (at least of the stimulating kind) for all things beautiful threatens to forsake, and I ask you, is he not a miserable, unhappy being?

The slow movements of both the *Quartet in a minor* and *Quartet in d minor* were based on themes from earlier works by

Schubert: the *entr’acte* from the incidental music *Rosamunde* and the song “Death and the Maiden,” respectively. In both works, these choices had a far-reaching impact on style and general mood. The *Quartet in a minor* is nostalgic and introspective in tone, reflecting the connection to Helmine von Chézy’s romantic play – or rather what Schubert was able to bring out in what was, by all accounts, much less than a literary masterpiece. The d-minor work is tragic through and through, with *all four* movements in minor keys – a most unusual decision, prompted, no doubt, by Schubert’s physical and emotional state at the time of writing. The macabre song clearly put its stamp on the entire quartet.

“*Der Tod und das Mädchen*” is one of twelve Schubert songs written between 1816–17 on texts by Matthias Claudius (1740–1815), a German poet and essayist. In two strongly contrasted stanzas, we first hear the anguished plea of a young girl, followed by the eerie yet consoling voice of Death, assuring the girl that death is not punishment but gentle sleep. For his variation theme in the quartet, Schubert used the piano introduction to the song, in which the austere harmonies and rhythms of Death appear for the first time. Schubert had at first incorporated those harmonies and rhythms into the other movements of the quartet as well, but during the composition process he made those connections less obvious. Still, each movement has its own relentlessly repeated rhythmic pattern; moreover, each of those patterns is extremely terse and “implacable,” like death itself.

The first “Allegro” is built upon the contrast of a dramatic opening theme and a contrasting lyrical melody. We hear many intriguing modulations and virtuosic fireworks as one of Schubert’s most eventful sonata movements unfolds before our ears.

The theme of the second movement (variations on the song) contains some material that is not in the song but was included here to expand the introduction to the song into a complete, self-contained melodic statement. The first two of the five variations feature the first violin and the cello, respectively, in soloistic roles. In the third, the fundamental rhythmic pattern of the movement is presented at four times its original speed, changing the solemn song of death into a wild gallop. The fourth variation is similar to the first in that the first violin once more weaves virtuosic figurations around the melody, as played by the other instruments; yet the tonality is major, which makes all the emotional difference. The final variation begins *pianissimo*, works its way up to a furious *fortissimo* climax with rhythmic complexity reaching its highest level, only to fade back into *pianissimo* as the tonality unexpectedly changes back to major. The combination of the major mode with extremely soft volume creates a mysterious and transcendent effect at the end of the movement.

The third-movement “Scherzo” has a descending bass line long associated with Baroque laments; yet the strong rhythmic accents and the frequent chromaticism (use of half-steps not normally part of the scale) give it a distinctly “modern” sound. The similarity of the main melodic idea to Mime’s motif in Wagner’s *Ring* cycle has frequently been commented on, yet a close variant of it appears in one of Schubert’s short German dances for piano. The trio, or middle section, switches to the major mode. Instead of repeating each of its halves literally, as tradition would demand, Schubert changes the instrumentation completely the second time around, and introduces elaborate flourishes for the first violin.

The finale is a breathtaking “Presto” based on the rhythm of the *tarantella* dance (which Schubert used in other finales as well, for instance in his *Piano Sonata in c minor*,

dating from the last year of his life). As in the first movement, the rhythmic idea alternates with more melodic material as well as with a great deal of virtuoso writing. The “sweep” and a dynamic energy of the movement never let up until the very end, which – contrary to what happens in most classical finales in minor keys – does not modulate to the parallel major but remains unremittingly anchored in the tragic minor mode.

Program notes by Peter Laki.

¹John Michael Gingerich, *Schubert’s Beethoven Project: The Chamber Music, 1824–1828*. Doctoral dissertation, Yale University, 1996, p. ii-iii.

Aclaimed for its insightful performances, brilliant artistry and technical mastery, the **Emerson String Quartet** is one of the world’s foremost chamber ensembles. The Quartet has amassed an impressive list of achievements: a brilliant series of recordings exclusively documented by Universal Classics/Deutsche Grammophon since 1987, six Grammy Awards including two unprecedented honors for “Best Classical Album,” and performances of complete cycles of the Bartók, Beethoven and Shostakovich string quartets in the major concert halls of the world. Today, the ensemble is lauded globally as a string quartet that approaches both classical and contemporary repertoire with equal mastery and enthusiasm.

The 02/03 season illustrates the Quartet’s penchant for innovative programming and commitment to teaching. The Quartet performs a pair of concerts at Carnegie Hall exploring relationships between instrumental music and narrative entitled *Text/Subtext*, joined by baritone Thomas Hampson and soprano Barbara Bonney. Repertoire for these concerts features a world première by Andre Prévin. The Quartet also gives the première of a Joan Tower commission as

part of Bard's Virtuosi International String Quartet Festival in the spring of 2003. The Quartet's busy touring schedule across much of North America includes Toronto, Vancouver, San Francisco, Boston, Philadelphia, Houston, Ann Arbor, Cleveland, Baltimore, Pittsburgh, and Seattle. In Europe, the group performs in such major cities as Vienna, Paris, Amsterdam, Seville and London. For the 24th consecutive season, the Emerson performs at the Smithsonian Institution in Washington, DC, and this past summer audiences enjoyed its programs of Beethoven and Bartók at Tanglewood, Ravinia, Aspen and Caramoor. The Quartet's relationship with Universal Classics/ Deutsche Grammophon continues with a release this fall of *The Emerson Encores* – a compilation of the Quartet's favorite encore works.

Teaching figures into the Emerson Quartet's schedule later in the season when they participate in residency activities at the Cleveland Institute of Music, University of Arizona, University of Washington, University of Connecticut, Chamber Music Tulsa, and the Huntsville Chamber Music Guild in Alabama. In the fall of 2002 the Quartet joined Stony Brook University as Quartet-in-Residence coaching chamber music, giving

master classes and providing instrumental instruction. In addition to these duties they also perform several concerts during the year at Stony Brook's Staller Center for the Arts.

The Emerson Quartet has received six Grammy Awards; two for its Shostakovich cycle, two for its Bartók cycle, one for *American Originals* (works by Ives and Barber), and one for the complete quartets of Beethoven. The Bartók and Shostakovich cycles were also recipients of *Gramophone Magazine* Awards in 1989 and 2000 respectively. A two-disc set of Haydn quartets was released in September 2001.

Formed in 1976, the Emerson String Quartet took its name from the American poet and philosopher Ralph Waldo Emerson. Violinist Eugene Drucker and Philip Setzer alternate in the first chair position and are joined by violist Lawrence Dutton and cellist David Finckel. The Quartet is based in New York City.

Tonight's performance marks the Emerson String Quartet's tenth appearance under UMS auspices. The Quartet made their UMS debut in March 1989 and has made annual appearances in the UMS Chamber Arts Series since 1998.



Emerson String Quartet



Kodo

Mon **3/24** 8 pm

Tue **3/25** 8 pm

Wed **3/26** 8 pm

Michigan Theater • Ann Arbor

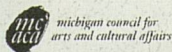
If the name Kodo rings a bell (or strikes a drum), it's no wonder: the great Japanese drummers have given over 2200 performances of their "One Earth Tour" in 38 countries since their debut in Berlin in 1981, including 11 UMS appearances. The lithe, muscular drummers spend eight months a year touring and the remaining four months in intensive physical training and meditation on Sado Island, a Japanese artist colony. Kodo — the Japanese characters literally translate to "child" and "drum," and the word is also a homonym for "heartbeat," humanity's most fundamental source of rhythm — centers its activities on the Japanese drum called the taiko, but it is most famous for performances on the o-daiko, a 900-pound drum carved from the trunk of a single tree and beaten with clubs the size of baseball bats. "Indeed, if there is such a thing as perfection in music, Kodo comes as near to it as any group in the world." (*Boston Globe*)

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Dermot Byrne, *Accordian*
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Kieran Curran, *Bouzouki*
Daithi Sproule, *Guitar*

Special Guests
Seamus Begley, *Accordian*
Jim Murray, *Guitar*
Ann Heymann, *Harp*

West Kerry Step Dancers
John Lynch
Breeda Lynch
Michael O'Malley
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Program

Saturday Evening, December 14 at 8:00
Michigan Theater • Ann Arbor

year's turning 2002

A Traditional Irish
Seasonal Celebration



The artists will announce tonight's program from the stage.

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Ninth Annual
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The Year's Turning: A Traditional Irish Seasonal Celebration

There is a wealth of music and song in the Irish tradition that celebrates the year's turning. Traditionally the Winter Solstice of December 21 marks the midpoint of winter. Its passing symbolizes the rebirth of the sun and heralds the fact that spring will once more return, bringing with it growth and new life. Growth and new life were of paramount importance to the essentially rural based people of Ireland.

While Christmas became the central festive celebration of the Christian Church, like many other European holiday celebrations, Christmas in Ireland stems from an almost inextricable mix of both pre-Christian and Christian elements. Mumming, hunting the wren and strawboys are traditions that can trace their origins back to a time when the prospect of spring, growth and regeneration were central issues for Irish communities. It was in winter, after the harvest was in, that Irish country people found the time for recreation; it was music, song and dance that helped pass that time. *The Year's Turning* presents the music, song, lore and dance associated with the Winter Solstice, Christmas, and the promise of spring.

No Irish traditional band in the last dozen years has had a wider impact on audiences and music lovers throughout the world than **Altan**. With their exquisitely produced, award-winning recordings, ranging dynamically from the most sensitive and touching old Irish songs all the way to hard hitting reels and jigs, and with their heart-warming, dynamic live performances, Altan has moved audiences from Donegal to Tokyo to Seattle. Throughout, there has been the unwavering commitment of the band to bringing the beauty of traditional

music, particularly that of the Donegal fiddlers and singers, to contemporary audiences in a way that brings out all its qualities. In fact, Altan has always believed that Irish traditional music is a modern music in every sense and its growing influence and popularity have proved them correct.

The foundation of the band was the music and personality of founders Frankie Kennedy, a Belfast flute player, and Mairead Ni Mhaonaigh, a Gweedore singer and fiddler. They seemed to be playing their own repertoire, in fact a combination of old Donegal fiddle music (then little known outside Donegal) and of unusual Northern flute tunes. They delivered the music with a force and fullness that made it hard to believe there were only two people playing.

Sadly, in the early 1990s, Altan was dealt a devastating blow when band leader and manager Frankie Kennedy, at the height of his powers as a brilliant and innovative flute player, was diagnosed with cancer. Through a long illness, the band, at Frankie's insistence, continued to tour and perform with Frankie's participation whenever possible. No words can describe the effects of his illness and loss on the band, but he continues to be a presence and inspiration in Altan's life and music. More than anything else, Frankie was a lover of life, and that is perhaps the deepest message to be found in music.

Altan's international status and success found practical recognition when, in 1996, they were signed to Virgin Records, the first Irish band of their kind to be signed by a major label. The band gained gold and platinum albums in Ireland and toured larger venues throughout the world, with tours in Japan, Australia, New Zealand, Europe, and the US.

Tonight's performance marks Altan's UMS debut.

Seamus Begley, from the West Kerry Gaeltacht (Gaelic speaking area), a part of Ireland rich in music, song, dance and lore, is one of Ireland's leading accordion players and is a noted traditional singer. He will be joined onstage by guitar maestro **Jim Murray** from Cork. Their recent album, *Ragarirne – Reveling at Night*, was awarded "Folk Recording of the Year" status by the *Irish Times* and *Hot Press Magazine* in 2001. Mr. Begley and Mr. Murray are noted for their lively, dynamic approach to playing the polkas, slides and reels that are the backbone of Kerry traditional music. The *Irish Times* said of Begley: "his voice would make the hair stand up on the back of your neck, and his accordion playing would put tempo in the hips of anyone!"

Tony Davoren, *Tour Manager, Merchandise*
Adrian Cunningham, *Sound Technician*

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Tom Sherlock Management, Dublin, Ireland

Booking

AnneMarie Martins, International Music Network, Gloucester, MA

Record Label

Narada Records, Milwaukee, WI

Ann Heymann is a master of the ancient metal-strung harp once played by the famous Irish harper Carolan. With the harp as her teacher, Ms. Heymann recovered specialized fingernail and damping techniques lost with the instrument's disappearance some 200 years ago. She plays in the traditional way, with fingernails and the harp on her left shoulder for a left-handed treble and a right-handed bass – the opposite of modern practice. Her replica of the 14th-century Trinity College *clairseach* has a soundbox carved from a willow log. Inspired by references in Irish mythology, Ann strings the instrument's treble in silver and brass, and its bass in 18-carat gold.

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Saturday, September 21, 8 p.m.
Sunday, September 22, 2 p.m.

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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

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Cullberg Ballet

Mats EK's Swan Lake

Tuesday, October 8, 8 p.m.

Power Center

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Cleveland Orchestra*

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

Wednesday, October 9, 8 p.m.

Orchestra Hall, Detroit

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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.

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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.

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Takács Quartet and Garrick Ohlsson, piano

Sunday, October 20, 7 p.m.

Rackham Auditorium

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**Lorraine Hunt Lieberson,
mezzo-soprano**

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

Orquestra de São Paulo*

John Neschling, conductor
Sérgio and Odair Assad, guitar
Wednesday, October 30, 8 p.m.
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**Banda Mantiqueira Brazilian
Big Band**

with Orquestra de São Paulo
Thursday, October 31, 8 p.m.
Michigan Theater
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Additional support provided by
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**Grupo Corpo Brazilian
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Rodrigo Pederneiras,
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Friday, November 1, 8 p.m.
Saturday, November 2, 2 p.m.
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Saturday, November 2, 8 p.m.
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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
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**Cantigas de Santa Maria
with The Boston Camerata,
Camerata Mediterranea and
L'Orchestre Abdelkrim Rais
of Fez, Morocco**

Thursday, November 7, 8 p.m.
St. Francis of Assisi Catholic Church
Co-presented with the Office of the
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Caetano Veloso

Friday, November 15, 8 p.m.
Michigan Theater
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**Gidon Kremer, violin
Sabine Meyer, clarinet
Oleg Maisenberg, piano**

Sunday, November 17, 4 p.m.
Rackham Auditorium
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**Orchestre Philharmonique de
Radio France***

Myung-Whun Chung, conductor
Roger Muraro, piano
Valerie Hartmann-Claverie,
ondes Martenot
Tuesday, November 19, 8 p.m.
Orchestra Hall
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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.
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McMullen Co.
The Saturday evening performance is
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Handel's Messiah

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

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Holiday Concert!

Keith Lockhart conductor
Sunday, December 8, 6 p.m.
Crisler Arena
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Emerson String Quartet

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

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
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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.

blissing 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
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Egberto Gismonti

Saturday, February 1, 8 p.m.
Michigan Theater
Presented with support from JazzNet.
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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.
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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.
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WDET 101.9 FM and Metro Times.
Presented in conjunction with the
2003 UM Jazz Festival.

Eos Orchestra*

The Celluloid Copland: *Copland's Music for the Movies*

(performed with original films)
Jonathan Sheffer, conductor
Sunday, February 16, 4 p.m.
Michigan Theater
Sponsored by the CFI Group.
Media Sponsor WGTE 91.3 FM.

Vienna Philharmonic*

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

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

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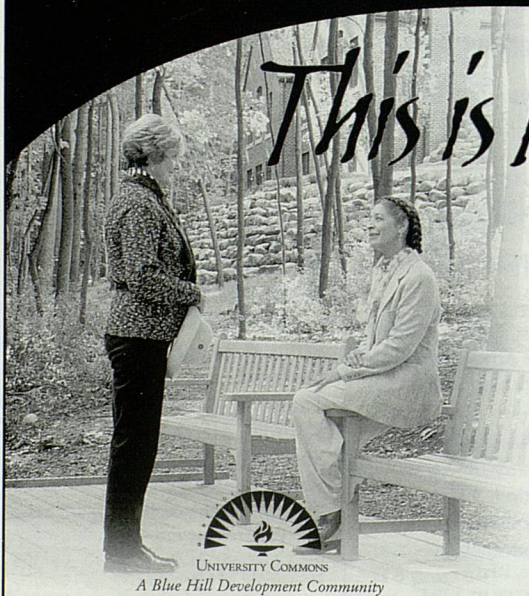
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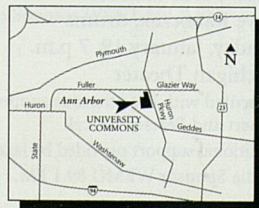
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Royal Shakespeare Company Shakespeare's *Coriolanus*

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

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

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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.

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 Additional support is provided by The Power Foundation.
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Alban Berg Quartet

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

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.
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Gabrieli Consort and Players*

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

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

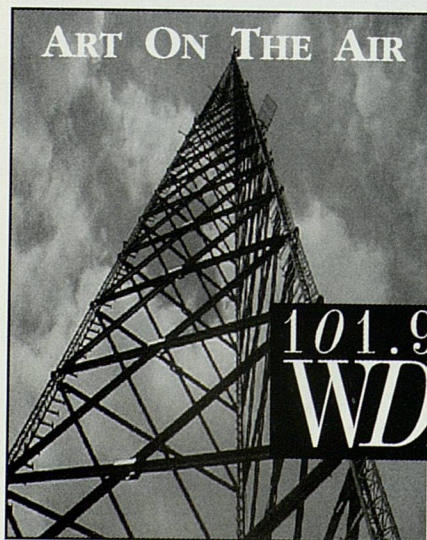
2001

**Marcel
Marceau**

2002

**Marilyn
Horne**

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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.

Immersion

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

Artists-in-Residence

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

UMS YOUTH, TEEN, AND FAMILY EDUCATION PROGRAMS

UMS has a special commitment to educating the next generation. A number of programs are offered for K-12 students, educators, and families to further develop understanding and exposure to the arts. For information about the Youth, Teen, and Family Education Program, visit the website at www.ums.org, email umyouth@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 umyouth@umich.edu,

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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 umyouth@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 umyouth@umich.edu.

Special Discounts for Teachers and Students to Public Performances

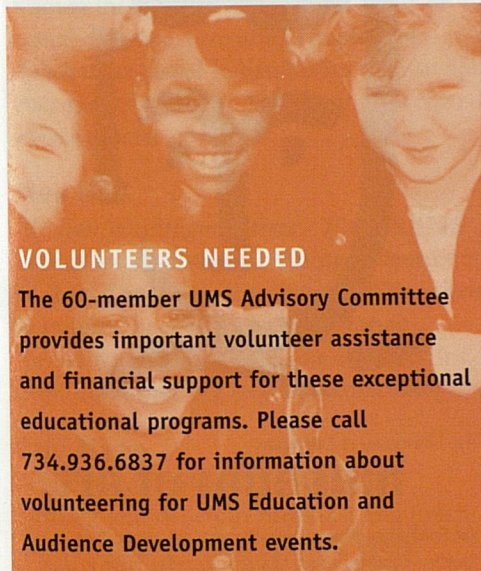
UMS offers group discounts to schools attending evening and weekend performances not offered through the First Acts Program. Please call the Group Sales Coordinator at 734.763.3100 for more information.

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:

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Gratzi Restaurant

326 South Main Street

Call 888.456.DINE for reservations

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Vitoshia Guest Haus

1917 Washtenaw Avenue

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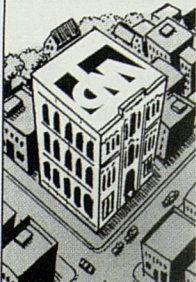

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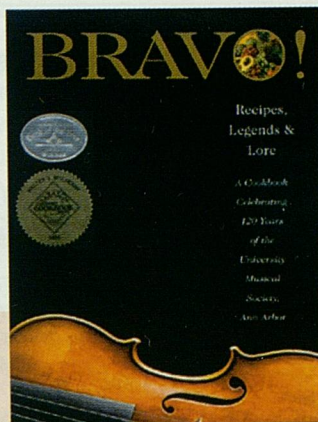
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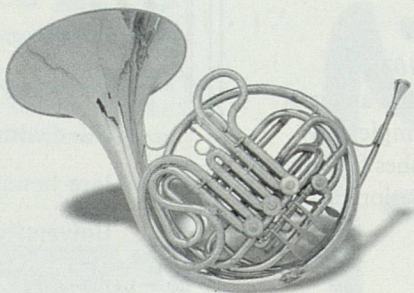
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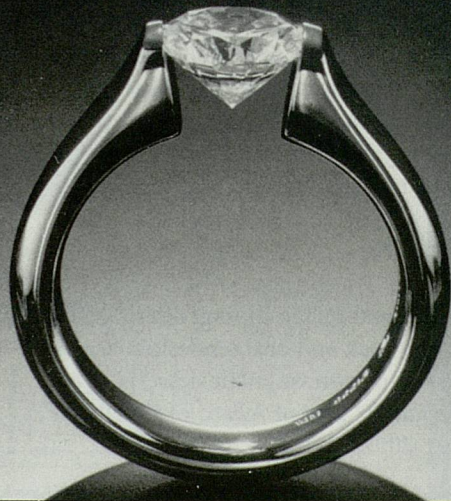
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UMS DELICIOUS EXPERIENCES

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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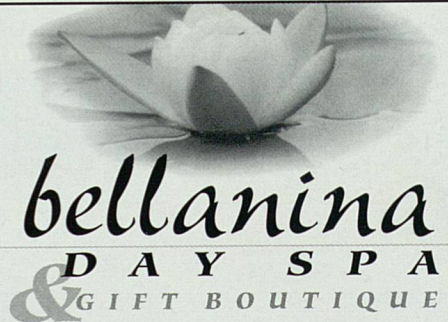
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UMS support

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:

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For more information, please call 734.647.1176.

Cast Yourself in a Starring Role

Become a Member of the University Musical Society

The exciting programs described in the program book are made possible only by the generous support of UMS members—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 56% of the costs associated with presenting our season of vibrant performances and related educational programs. UMS members—through their generous annual contributions—help make up the difference. In return, members receive a wide variety of exciting benefits, including the opportunity to purchase tickets prior to public sale.

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

Presenter's Circle

\$25,000 Soloist (\$150)*

- For information about this very special membership group, call the Development Office at 734.647.1175.

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- 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

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- 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

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

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

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Please check your desired giving level above and complete the form below or become a member online at www.ums.org.

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(Print names exactly as you wish them to appear in UMS listings.)

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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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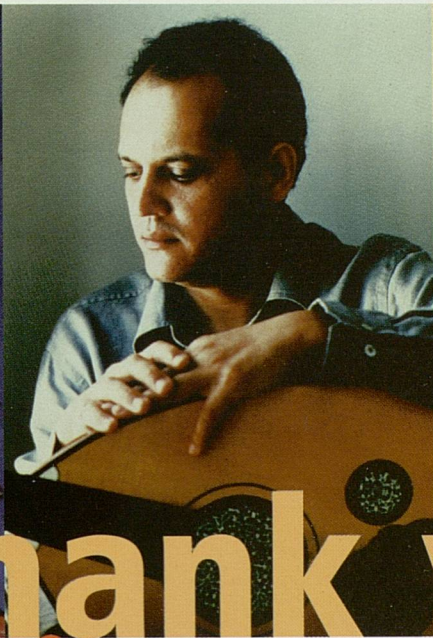
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