



Ums presentation

University Musical Society

of the University of Michigan

Winter 2003 Season

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THINGS
CONSIDERED**

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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.

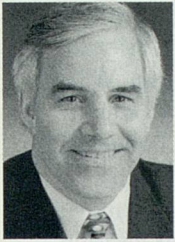
Sincerely,

A handwritten signature in black ink that reads "Mary Sue Coleman". The signature is written in a cursive, flowing style.

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 2003 Winter Season events beginning on p. 29 of the glossy pages of this program and on our website at www.ums.org.



We welcome UMS 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 UMS 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 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.

Yes, things are 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 last year. 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 kenfisch@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 a large initial "K" and "F".

Kenneth C. Fischer
UMS President

UMS leadership

LETTER FROM THE CHAIR



As I start my tenure as Chair of the Board of Directors of the University Musical Society, I am honored to serve an organization that brings rich and exciting cultural offerings to the University, to Ann Arbor, and to the larger community of southeastern Michigan. Where, outside of a major metropolis, could one have the opportunity to attend such a wide variety of events as Hubbard Street Dance, *Medea*, Tamango and Urban Tap, the Royal Shakespeare Company, and Bill T. Jones in a single academic year? When my husband Ami and I first considered moving from Boston to the Midwest, UMS was an important part of our decision. The cultural life of Ann Arbor — it seemed to us then and continues to us now — is vital and accessible, equal only to major cities in the US. Many others share these same feelings. UMS remains one of our best recruiting tools, attracting people from all over the world to our community by bringing the most distinguished performing artists to our doorsteps. (Of course, this year, one of our “doorsteps” is temporarily fenced in and surrounded by a big hole!) Through UMS offerings we educate ourselves, enjoy ourselves and come to a fuller understanding of different cultures.

Of course, we could not possibly accomplish our goals of arts presentation, audience education and creation of new works without the generosity of UMS donors — individuals, corporations, philanthropic foundations, and government agencies. We are very grateful for the support they provide for our programs.

We look forward to continuing to present the best performing artists in the world to you each season, and we hope to see you at many performances this winter.

Sincerely,

A handwritten signature in black ink that reads "Prue Rosenthal". The signature is written in a cursive, slightly slanted style.

Prue Rosenthal

Chair, UMS Board of Directors

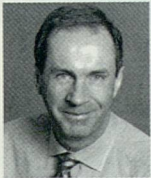
CORPORATE LEADERS / FOUNDATIONS

**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.”



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.”

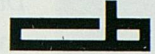




Carl Brauer

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.

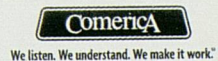
“We’re pleased to be in the group of community businesses which supports UMS Arts and Education. We encourage those who have yet to participate to join us. Doing so feels good.”



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.”





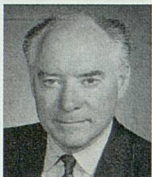
W. Frank Fountain

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
SUROVELL
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

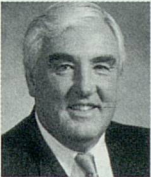
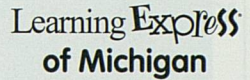
“KeyBank is a proud supporter of the performing arts and we commend the University Musical Society on its contributions to the cultural excellence it brings to the community.”



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.”



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.”

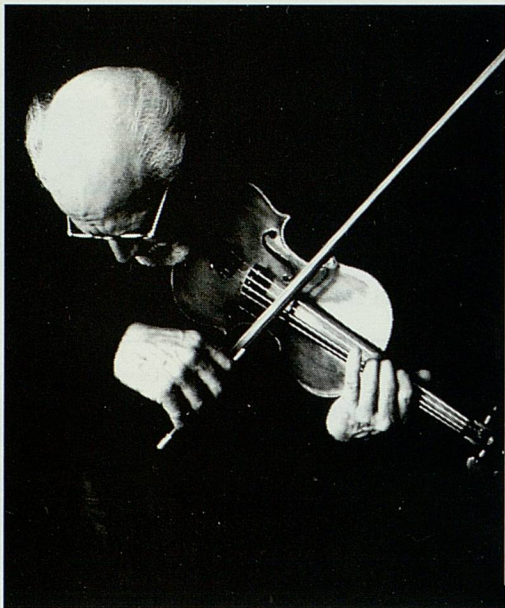


Albert M. Berriz

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.”





**We support the
arts with more
than just applause.**

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

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Erik H. Serr

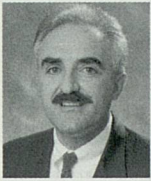
Principal, Miller, Canfield, Paddock & Stone, P.L.C.

“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.”


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.”

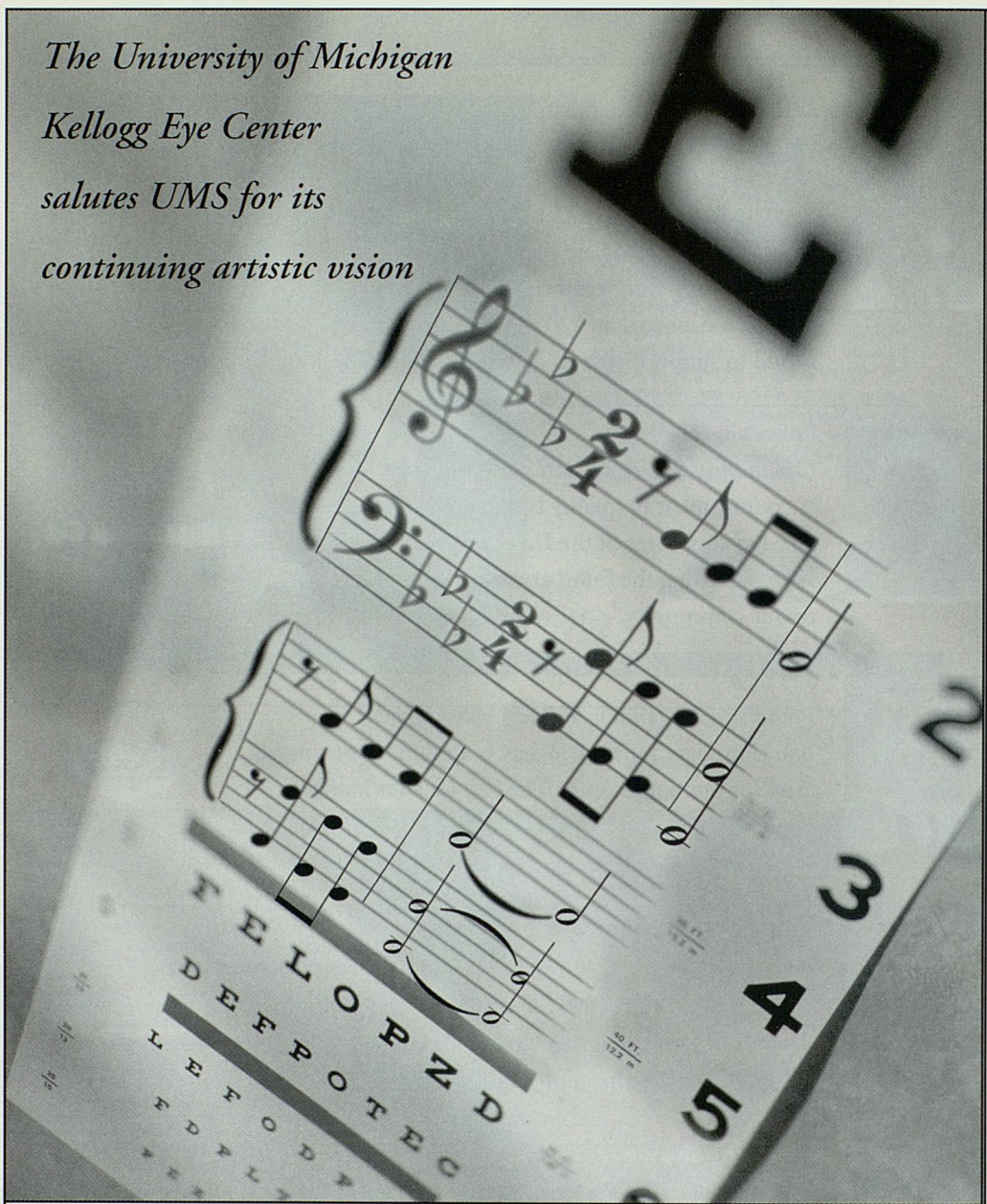


The University of Michigan

Kellogg Eye Center

salutes UMS for its

continuing artistic vision



At Kellogg our vision is to serve the community through world class eye care, public programs on vision health, and research to find treatments and cures for blinding eye diseases

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

\$100,000 and above

**Doris Duke Charitable
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**Michigan Council for Arts and
Cultural Affairs**
The Power Foundation
Wallace-Reader's Digest Funds

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**Community Foundation for
Southeastern Michigan**
The Whitney Fund

\$10,000 - 49,999

**Association of Performing Arts
Presenters/Arts Partners**
National Endowment for the Arts
New England Foundation for the Arts



\$1,000 - 9,999

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Gelman Educational Foundation
Heartland Arts Fund
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Molloy Foundation, Inc.
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THE MOSAIC FOUNDATION
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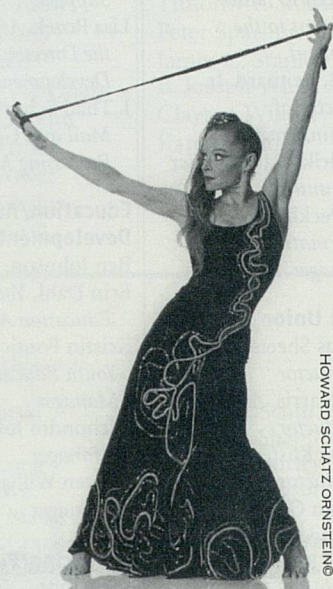
Q: What do these performing artists have in common?



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, 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**

By Mail

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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 Sweet Honey in the Rock, the Vienna Philharmonic, Audra McDonald, Dave Holland, 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 Lakshmi Kilaru, 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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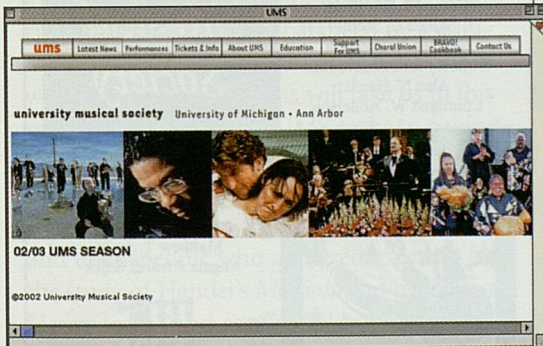
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Why should *you* log onto www.ums.org?

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



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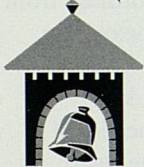
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UMS annals

UMS HISTORY

Through an uncompromising commitment to Presentation, Education, and the Creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 124 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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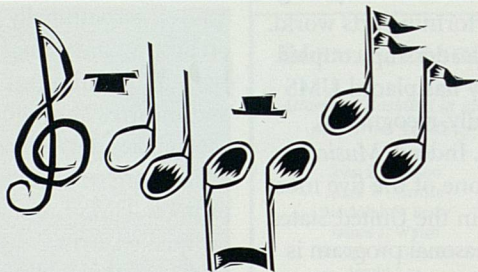
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UMS CHORAL UNION

Throughout its 124-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 opened its current 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 presented its 124th series of annual performances of *Messiah*, using the rarely-heard Mozart revision of Handel's great work in Michigan Theater. 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.

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 splen-

did 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.

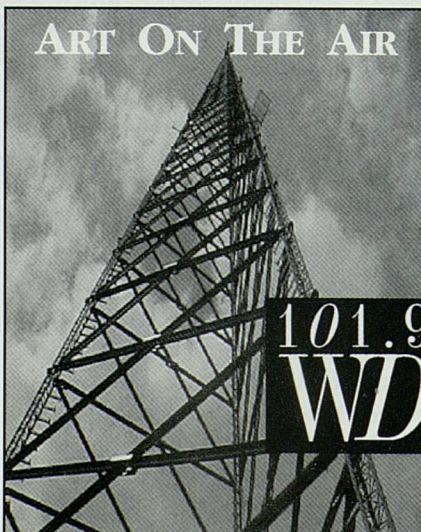
In 1996, the Detroit Symphony Orchestra launched Orchestra Place, an \$80-million development project on eight acres of land surrounding Orchestra Hall.

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 current 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.



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of the University of Michigan
 2003 Winter Season

Event Program Book

Saturday, February 1 through Sunday, February 9, 2003

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 3 to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

While in the Auditorium

Starting Time Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

Cameras and recording equipment are prohibited in the auditorium.

If you have a question, ask your usher. They are here to help.

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **electronic-beeping or chiming digital watches, 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.

Egberto Gismonti

5

Saturday, February 1, 8:00 pm
 Michigan Theater • Ann Arbor

Michigan Chamber Players

7

Sunday, February 2, 4:00 pm
 Rackham Auditorium • Ann Arbor

Vienna: Lusthaus (revisited)

11

Friday, February 7, 8:00 pm
 Saturday, February 8, 8:00 pm
 Power Center • Ann Arbor

Ying Quartet

21

Sunday, February 9, 4:00 pm
 Rackham Auditorium • Ann Arbor

Dear UMS Patrons,

Thank you for attending this UMS performance. We appreciate your support of the performing arts and hope your experience at this concert will persuade you to attend more of our programs this season.

Having been involved in administration and finance for most of my career, the last 13 years with the performing arts, I can't help but think back to the number of times over that period I have heard people voice the perception that the arts are not managed as adeptly as other types of business.

Working in the administrative office of UMS, I have had the privilege of working with an excellent staff who are committed to being wise stewards of the resources available to UMS, constantly striving to create an experience for the patrons which will enrich and hopefully change their life in some small way.



In just the past year, for instance, we have revisited the UMS mission and vision by developing a new strategic plan, have created a new Long Range Financial Planning Group to help ensure financial stability in the coming years, established an Audit Committee to review and strengthen internal control, and perhaps most importantly, have taken many steps to improve the administrative structure and working conditions for UMS staff.

We have worked hard to make sure that our administrative support and structure are held to the same high standards as our artistic product. This would include a commitment to diversity in our administrative practices by valuing people in all facets: age, gender, ethnicity, sexual orientation, religion, and ability/disability.

We are an inclusive, tolerant, and learning organization that believes in EINO: "Everybody In, Nobody Out." We have a special opportunity to help foster greater understanding and appreciation of all people through the diverse cultural expressions we bring to the stage and explore in our educational programs.

This season has presented some challenges for UMS with the closing of Hill Auditorium for restoration and renovation, as well as continued fallout in the marketplace from the events surrounding 9/11. With your continued love and support for the arts, we know we will overcome these difficulties.

Best Wishes,

A handwritten signature in black ink that reads "John Kennard". The signature is fluid and cursive, with the first name being the most prominent.

John B. Kennard
UMS Director of Administration and Finance

UMS Educational Events

UMS Educational Events through Monday, February 10, 2003.

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

Egberto Gismonti

Guitar Master Class: Egberto Gismonti

Brazilian guitarist Egberto Gismonti will conduct a special acoustic guitar master class with Herb David Guitar students as part of his exclusive US appearance. Open to the public for observation. Seating limited to capacity.

*Saturday, February 1,
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A UMS collaboration with the Herb David Guitar Studio.

Vienna Lusthaus (revisited)

Roundtable Discussion and Exhibit Tour: Martha Clarke

As part of the Ann Arbor residency, Ms. Clarke will discuss her new production with Kate Mendeloff (UM Residential College Drama Concentration), Jessica Fogel (UM Dance), Terri Sarris (UM Film and Video), Linda Gregerson (UM English Language and Literature), and Martin Walsh (Residential College Drama Concentration). This discussion will be held in the exhibition *Graphic Visions: German Expressionist Prints and Drawings*, and a tour of the exhibition will be offered at the conclusion of this discussion. Seating limited to capacity.

Saturday, February 8, 1:00-3:00 pm, UM Museum of Art, West Gallery (2nd Level, 525 State St.)

A UMS Education collaboration with the Institute for Research on Women and Gender, UM Women's Study Program, UM Residential College and the UM Museum of Art.

Ying Quartet

Pre-Performance Lecture/ Demonstration: Ying Quartet and Bright Sheng in Conversation with Andrew Jennings

UM Strings Professor Andrew Jennings moderates a discussion on contemporary Asian music with MacArthur Guinness Award Recipient Bright Sheng and the Ying Quartet.

*Sunday, February 9, 2:30 pm,
Michigan League, Vandenberg
Room, 2nd Floor, (911 N.
University Ave., Ann Arbor)*

A UMS collaboration with the UM School of Music Composition and Instrumental Studies Divisions.

String Quartet Master Class: Ying Quartet

The Ying Quartet coaches UM string quartet students in a master class. Open to the public for observation.

Monday, February 10, 2:30-4:00 pm, UM School of Music, Stearns Building, Cady Room (2005 Baits, Ann Arbor)



Kodo

Mon **3/24** 8 pm

Tue **3/25** 8 pm

Wed **3/26** 8 pm

Michigan Theater • Ann Arbor

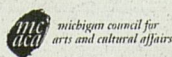
If the name Kodo rings a bell (or strikes a drum), it's no wonder: the great Japanese drummers have given over 2200 performances of their "One Earth Tour" in 38 countries since their debut in Berlin in 1981, including 11 UMS appearances. The lithe, muscular drummers spend eight months a year touring 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*)

Media Sponsor **WDET 101.9 FM** and **Metro Times**.



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UMS
presents

Egberto Gismonti

Piano and Guitar

Program

Saturday Evening, February 1 at 8:00
Michigan Theater • Ann Arbor

Solo Works of Egberto Gismonti

Selva Amazônica
Raga
Ciranda Nordestina
Salvador
Lundú
Dança dos Escravos
ZigZag

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

Sonhos de Recife
Frevo
Forrobodó
Infância
Fala da Paixão
Bôdas de Prata

47th Performance
of the 124th Season

Ninth Annual
Jazz Series

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

Additional support provided by media sponsor WEMU 89.1 FM.

Special thanks to Herb David Guitar Studio for its involvement in this residency.

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

Egberto Gismonti appears by arrangement with Tourneen Saudades, Austria.

Large print programs are available upon request.

“Egberto Gismonti’s music...invoke[s] in turn the techniques of Segovia, Sabicas, and even Jimi Hendrix, all presided over by the benign ghost of Villa-Lobos.”

– *The Times* (London)

Over the last 25 years, the music of **Egberto Gismonti** has led to a land of uncommon breadth and beauty, establishing him as Brazil’s greatest guitarist and one of the world’s preeminent musicians. Drawing on the resources of the “primitive” and the “sophisticated,” his work tends to resemble the dual world of Brazil – ever growing and changing.

The son of a Lebanese father and Sicilian mother, Mr. Gismonti was born in the small Brazilian town of Carmo. A pianist by training, Mr. Gismonti’s deep appreciation and love of his land and heritage came as a result of leaving Brazil. Moving to Paris, he studied with the famous teacher, conductor and composer Nadia Boulanger, and it was at her urging that he returned to his homeland to explore the resident culture of the Choros, the samba school and the Xingu Indians, while fashioning a distinctive and fascinating sound of his own. His music toes the line between folklore, classical and jazz, creating an unmistakable style and sound that represent the dualities that exist in Brazil today.

Mr. Gismonti’s long association with ECM Records began in 1976, when he recorded the acclaimed *Dança das Cabeças*, with fellow Brazilian percussionist Nana Vasconcelos – a connection re-cemented in

1985 with *Duas Vozes*. Subsequent projects have taken him into collaborations with Jan Garbarek, Collin Walcott and Charlie Haden, with whom he recorded *Folk Songs*, garnering him much praise. In 1981, he released *Sanfona*, with his group Academia de Danças, as well as a solo album, later moving to what is regarded as one of his greatest recordings, *ZigZag*.

Inspired by the work of Villa-Lobos, Mr. Gismonti’s work has proven to be both far-reaching and visceral, a living mosaic of 20th-century impulses, understandable in all languages.

Tonight’s performance marks Egberto Gismonti’s UMS debut and his only US concert appearance this season.



Egberto Gismonti

UMS
presents

Michigan Chamber Players

Faculty Artists of the University of Michigan School of Music

Lynne Aspnes, *Harp*
Andrew Barnhart, *Cello*
Eileen Brownell, *Cello*
Katri Ervamaa, *Cello*
Sören Hermansson, *Horn*
Freda Herseth, *Soprano*
Martin Katz, *Piano*
Mary Ellen Morris-Kim, *Cello*
Fred Ormand, *Clarinet*
Carmen Pelton, *Soprano*
Jonathan Shames, *Conductor*

Program

Sunday Afternoon, February 2 at 4:00
Rackham Auditorium • Ann Arbor

Felix Mendelssohn

Duets, Op. 63

Ich wollt', meine Lieb ergösse sich, No. 1
Abschiedslied der Zugvögel, No. 2
Volkslied ("O wert thou in the cauld blast"), No. 5
Maiglöckchen und die Blümelein, No. 6

HERSETH, PELTON, KATZ

Hans Werner Henze

Being Beauteous (cantata from the poem by Arthur Rimbaud)

for Soprano, Harp and Four Cellos

PELTON, ASPNES, BARNHART, BROWNELL,
ERVAMAA, MORRIS-KIM
MR. SHAMES, *Conductor*

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

Carl Reinecke

Trio in B-flat Major, Op. 274

Allegro
A Tale: Andante
Scherzo: Allegro
Finale: Allegro

ORMAND, HERMANSSON, KATZ

48th Performance
of the 124th Season

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

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Large print programs are available upon request.

Duets, Op. 63

Felix Mendelssohn

Born February 3, 1809 in Hamburg,

Germany

Died November 4, 1847 in Leipzig

Being Beauteous

(cantata from the poem by Arthur
Rimbaud)

Hans Werner Henze

Born July 1, 1926 in Gütersloh, Westphalia,

Germany

Trio in B-flat Major, Op. 274

Carl Reinecke

Born June 23, 1824 in Altona, Germany

Died March 10, 1910 in Leipzig

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

This afternoon's performance marks Lynne Aspnes's sixth appearance under UMS auspices.

Andrew Barnhart is a junior cello performance major studying with Erling Bengtsson at the University of Michigan. He began his cello studies at the age of 10 with Peter Tolia before going on to study with Richard Piippo. He has worked with the Ying, Maia, Pacifica, and Cavani Quartets as well as participated in master classes with Bernard Greenhouse and Janos Starker.

This afternoon's performance marks Andrew Barnhart's UMS debut.

Eileen Brownell is a second year Doctoral student at the University of Michigan, where she studies with Anthony Elliott. She is a native of Nevada, where she performed with the Reno Philharmonic Orchestra and soloed with the Northern Nevada Concert Orchestra. Eileen is currently a member of the Ann Arbor Symphony and teaches privately. She also assists in the administration of a cello festival held every July in St. George, Utah.

This afternoon's performance marks Eileen Brownell's UMS debut.

Cellist **Katri Ervamaa**, DMA, has performed widely in the US, as well as in her native Finland and throughout Europe. She holds degrees from the University of Michigan and the Northern Illinois University, where her teachers were Erling Blomdal Bengtsson and Marc Johnson. She has also studied chamber music with Andrew Jennings as well as members of the Vermeer, Borodin, Alban Berg and Amadeus String Quartets. Katri is a founding member of the Finnish Owla String Quartet, the new music ensemble Brave New Works and Ed Sarath's Timescape. She is currently on faculty at the Bowling Green State University, as well as School for the Performing Arts – Ann Arbor and Flint Institute.

This afternoon's performance marks Katri Ervamaa's fourth appearance under UMS auspices.

Sören Hermansson is internationally known as performer and recording artist. He has been highly active as an ensemble performer, first as member of Norrköping Symphony Orchestra and Gothenburg Symphony Orchestra. Since 1988 he has devoted his time for his solo career and teaching. He has performed with many orchestras in Sweden, Finland, Denmark, and also in England, the US and San Juan, Puerto Rico. As a chamber musician, he has performed in France, Germany, Switzerland, Netherlands, Scandinavia, the US and Brazil. He has commissioned and premièred considerable new repertory for horn, much of which is included on significant recordings that he has made to wide critical acclaim. Before joining the Michigan faculty in 1999, Mr. Hermansson was a faculty member at the Ingesund College of Music, and at School of Music, Gothenburg University in Sweden. He has given several master classes at different universities throughout the US. Since 1997 he has taught in summers at Curso Internacional de Verao, at Escola de Musica de Brasilia, Brazil.

This afternoon's performance marks Sören Hermansson's fourth appearance under UMS auspices.

Freda Herseth, M Mus, has sung critically acclaimed leading roles in opera throughout Germany. She has performed with orchestras and chamber ensembles throughout Europe, Russia and Israel, including the La Scala Opera Orchestra conducted by Riccardo Muti in the world première of Richard Wernick's... *and a time for peace*; the Israel Sinfonietta; the Stuttgart State Theater Orchestra in the world première of William Bolcom's *Songs of Innocence and Experience*; the Frankfurt Radio Orchestra, New York New Music Ensemble, the Haifa Symphony Orchestra, and The Folger Consort of Washington, DC. Well known for her work in contemporary music, she has premièred many works written especially for her. She has performed at the Vienna Festival, Warsaw Autumn Festival, Festival d'Automne at the Bastille Opera in Paris, and with the American Music Theater Festival of Philadelphia. Ms. Herseth has been the recipient of numerous awards, including a stipend from the Richard Wagner Society in Bayreuth. She graduated *cum laude* from the University of Puget Sound, and from the Eastman School of Music, where she studied with Jan

DeGaetani. Ms. Herseth has recorded for CRI, Gasparo, South German Radio and Television, Hessen Radio (Frankfurt), Bavarian Radio (Munich), ORF Austrian Radio and Television, RAI Italian Radio, and Northeastern Records. She was recently honored at the Voice Foundation Annual International Symposium in Philadelphia with the award of the Van Lawrence Fellowship for research and excellence in the field of vocal pedagogy.

This afternoon's performance marks Freda Herseth's fourth appearance under UMS auspices.

Martin Katz, B Mus, dubbed "dean of accompanists" by *The Los Angeles Times*, was the 1998 recipient of *Musical America's* "Accompanist of the Year" award. He regularly collaborates in recitals and on recordings with artists including Marilyn Horne, Frederica von Stade, Kiri Te Kanawa, Kathleen Battle, Cecilia Bartoli, David Daniels, and Jose Carreras. Highlights of Mr. Katz's more than 30 years of concertizing with the world's most celebrated vocal soloists include innumerable recitals at Carnegie Hall, appearances at the Salzburg Festival, tours in Australia and Japan and performances at La Scala, the Paris Opera and the Edinburgh Festival. His concerts are frequently broadcast both nationally and internationally. His work has been recorded on the RCA, CBS, Cetra, BMG, EMI, Phillips and Decca labels. The Metropolitan, Houston and Ottawa operas have performed his editions of Baroque and *bel canto* operas of Handel, Vivaldi and Rossini. At Michigan, in addition to instruction in ensemble for pianists, Mr. Katz coaches singers, teaches vocal repertory, and is a frequent conductor of the School's opera productions. He is Artur Schnabel Collegiate Professor of Music.

This afternoon's performance marks Martin Katz's 26th appearance under UMS auspices.

Cellist **Mary Ellen Morris-Kim** is finishing a doctorate at the University of Michigan where her principal teacher is Anthony Elliott. She was a member of the graduate quartet at the University of Michigan as well as the Herencia String Quartet in Philadelphia. She performs on Baroque cello as well and has performed with the Pennsylvania Pro Musica in Philadelphia and the Concert Royal in New York as well as with many ensembles with the University of Michigan Early Music Ensemble. Ms. Morris-Kim holds degrees from the University of Minnesota and Rice University and has attended many summer music festivals throughout the US and Canada. She performs frequently with her husband, pianist and harpsichordist, Leonard Kim.

This afternoon's performance marks Mary Ellen Morris-Kim's UMS debut.

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

This afternoon's performance marks Fred Ormand's 14th appearance under UMS auspices.

Since coming to international attention at the Aldeburgh Festival in England where she was cast as Fiordiligi in Mozart's *Così fan tutte* by Sir Peter Pears, **Carmen Pelton** has appeared in a wide range of works with the San Francisco Symphony, Baltimore Symphony, St. Paul Chamber Orchestra, Scottish Opera, Goodman Theater in Chicago, the Smithsonian's 20th-Century Consort, the New York Festival of Song, and a performance for the President of the United States at the televised Kennedy Center Honors Program. Ms. Pelton is featured in the recently released Grammy-winning ("Best Classical Album," "Best Choral Album") Telarc recording of Barber's *Prayers of Kierkegaard* and Vaughan-Williams's *Dona Nobis Pacem* with the Atlanta Symphony and Robert Shaw; she can also be heard on numerous recordings of contemporary chamber works on the CRI and ASV labels. Her performances this season included the première of *Justice*, an opera by Roger Reynolds commissioned by the Library of Congress, debuts with Houston Symphony, the Boulder Bach Festival and concerts with violinist Sergio Luca's chamber group Context. Her performance of Poulenc's *Gloria* with the Choral Arts Society of Washington was nationally broadcast on NPR. Ms. Pelton received her education at the University of Wisconsin at Madison and at the Eastman School of Music, where she was a student of Jan DeGaetani. In the summer months she has been a faculty member and performing artist at the Aspen and Brevard Music Festivals.

This afternoon's performance marks Carmen Pelton's UMS debut.

UMS
presents

Vienna: Lusthaus (revisited)

A New York Theatre Workshop production

Martha Clarke, *Concept and Direction*

Richard Peaslee, *Music*

Charles L. Mee, *Text*

Robert Israel, *Scenic and Costume Design*

Paul Gallo, *Lighting Design*

Jill Jaffe, *Musical Direction*

Jennifer Rae Moore, *Production Stage Management*

Greg Tito, *Assistant Stage Management*

Program

Friday Evening, February 7 at 8:00

Saturday Evening, February 8 at 8:00

Power Center • Ann Arbor

Vienna: Lusthaus (revisited) will be performed without an intermission.



49th and
50th Performances
of the 124th Season

Third Annual
International
Theater Series

Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from National Endowment for the Arts and Doris Duke Charitable Foundation. Additional funding provided by The Andrew W. Mellon Foundation, and Philip Morris Companies, Inc.

Additional support provided by Michigan Radio and *Metro Times*.

Special thanks to the UM Institute for Research on Women and Gender, UM Women Studies Program, UM Residential College, UM Museum of Art, UM Department of Dance, and the Eastern Michigan University Dance Department for their involvement in this residency.

Momchil Mladenov appears with the permission of the Actors' Equity Association.

Vienna: Lusthaus (revisited) is produced in association with True Love Productions, Inc. and Spring Lake Productions, Inc.

Vienna: Lusthaus (revisited) was originally produced in 1986 by Music-Theatre Group.

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

Large print programs are available upon request.

Cast

Jenny Bacon
 Erica Berg
 Rob Besserer
 Elzbieta Czyzewska
 Edmund C. Davys
 George de la Pena
 Richmond Hoxie
 Gabrielle Malone
 Momchil Mladenov
 Paola Styron
 Julia Wilkins

Jill Jaffe, *Violin*
 Daniel Barrett, *Cello*
 Steven Silverstein, *Woodwinds*
 William de Vos, *French Horn*
 Margery Fitts, *Harp*

Author's Note

Vienna: Lusthaus (revisited), like a dream, explores the unconscious world of Vienna at the beginning of the twentieth century – in music and movement and texts – fragments of a lost, shattered world, taken from the paintings of Egon Schiele and Gustav Klimt, from the casebooks of Sigmund Freud, from the dreams of his patients, from letters and journals and diaries: the unconscious world from which our tormented, waking world springs eternally.

Martha Clarke wishes to dedicate this production to George Clarke, Lyn Austin, and Inge Morath.

A Note on the Text: This piece was composed with the dramaturgical collaboration of Tom Damrauer. Some of the texts for the piece were taken from, or inspired by, Peter Altenberg, Sigmund Freud, Sander Gilman, Christy Honigman, the letters and diaries of the Imperial family, Richard von Krafft-Ebing, Georg Markus, and Diana Wolkstein.

Musical quotes from J. Strauss, Berg, and Bach.

Order of Scenes

Music Box	Girls Nude Duet	House of Cards
Statsoper	Male/Female Nude Duet	Sweet Girls
Horse	River Speech	Skating/Winter Sequence
Two Girls, Music Box	Arthur/Mother	Natural Selection
Boudoir	J. Strauss/Waltz	Jew's Foot/Boot Duet
India Speech	Doll	Polka
Mother Speech	Men's Club	Rat
Horse Grooming	Bench Solo	Dead Soldier
Fountain Speech	Pillow	Rigor Mortis
Love Duet	Hugo/Magda	Ending Tableau
Orchard Speech	Boot Solo	

The first *Vienna: Lusthaus*, directed by Martha Clarke, played at the Public Theater in New York; the Kennedy Center in Washington; and in Venice, Vienna, Paris, and a number of other cities in Europe. It won the Obie for “Best Play” for 1986. Consisting of 32 scenes, approximately half of them wordless, this dance/theater work creates a dreamscape of movement, monologues, and music that evokes the decadence and despair of turn-of-the-century Vienna. Approximately one-third of the show has been reworked, thus earning the addition of the word “revisited” to the original title. The work takes place in a pre-Hitler world filled with lush eroticism, decadence, and neurosis, a setting that prompted *New York Times* critic Frank Rich to suggest that Clarke had “tapped into everyone’s wildest dreams.”

Clarke’s work has often been inspired by the visual arts. In 1984, she staged a work drawn from Heironymus Bosch’s famously grotesque yet whimsical triptych, “The Garden of Earthly Delights.” The visual inspiration for *Vienna: Lusthaus* comes from the paintings of Viennese artists Gustav Klimt and Egon Schiele, whose works evoke the decadence of *fin de siècle* Europe. Many scenes have visual “quotations” from the painters’ works. Clarke’s treatment of the nude figure echoes the confrontational sexuality in Schiele’s portraits and the tormented spirits in many of Klimt’s paintings, who seem haunted rather than fulfilled by sexuality.

The 1986 breakthrough of the original production of *Vienna: Lusthaus* helped to launch playwright Charles Mee’s career. It was one of his first major works for the theater, and it established his unapologetic method of cultural appropriation, which he has taken to highly successful levels in his subsequent works. Some of the texts for *Vienna: Lusthaus* are taken verbatim from writers of the period, among them Sigmund

Freud and Richard von Krafft-Ebing, while others consist of Mee’s adaptations of texts in combination with his own original words. Mee is inspired by the collage technique of Robert Rauschenberg (who is the subject of one of his plays, *bobrauschenbergamerica*) and considers the texts, which he openly refers to as “stolen,” as his version of the found object. Mee says:

I like plays that are not too neat, too finished, too presentable. My plays are broken, jagged, filled with sharp edges, filled with things that take sudden turns, careen into each other, smash up, veer off in sickening turns. That feels good to me. It feels like my life. It feels like the world.

Vienna: Lusthaus (revisited) exhibits a fascination with dressing and undressing, revealing, exposing, and hiding on both a physical and emotional level. The prevalent themes of love and death are reflected in the costumes — women in underwear, dressed for love, and men in soldiers’ uniforms, dressed for death. Clarke says:

I often bring the clothing of the period on the first day of rehearsal. It affects the physicality of the work...Every element in my work is interdependent: you can’t take the dance steps away from the way you move in the cloth; and you can’t take the light away from the fade of a phrase of music. I see it as a kind of architecture in which these pieces are brought together.

In one movement-dominated scene, a man carries a woman on the stage as though she were a piece of luggage or an oversized doll. Though he fondles her, she is utterly unresponsive to him. There is abundant emphasis in this piece on the modern development of the alienated individual, who is self-absorbed and unaware of the surrounding world. The actors employ a proclamation style of monologue delivery, and the other performers ignore the speakers when

they talk. Often the speaker in a scene remains perfectly still while others circulate around the stage. The incredibly versatile performers share physical stage space with each other, but even when engaged in acts of startling eroticism and intimacy, they are trapped by their psychic isolation. In one scene, a man and a woman repeat the same speech, though they do so slightly out of sync. The speech has erotic references that take on a different meaning when spoken by the man or woman. The echoing of the words, combined with the total lack of consciousness of the other speaker, creates a disturbing, lonely tableau.

While the piece quotes from the expected cultural sources, Clarke and Mee also take pleasure in deconstructing the more overt markers of the period. In one scene, an actress disrobes as she describes her eccentric aunt whose obsessions with her body required veal face masks and baths of warm oil. The delicate harp music throughout this scene makes it seem charmingly eccentric, until the actress snaps at the harpist to “stop that”; it is as though she knows that harp music makes it all too quaint. The same actress later chants a litany of the luxury items of the period that she despises:

I don't like Johann Strauss.
 I don't like tropical flowers.
 I don't like mother of pearl.
 I don't like ivory tortoise shell.
 I don't like green silk.
 I don't like Venetian glass.
 I don't like to have my initials
 embroidered on the edge of my
 underwear.

This focus on the minutiae of life at the dawn of a new century is balanced by the incipient sense of doom, with the prospect of world wars looming on the horizon. Clarke and Mee punctuate many scenes with military marching, including a comic pair of soldiers who continue to march like automatons even when lying on their backs.

The more somber side of military culture ends the work with the questions of a dying soldier. He lies still on the stage, asking questions of an impassive bystander about the decomposition of his own body. The soldier asks, “What colors does a body pass through after death?” He is answered with a disturbingly dispassionate description: “Light pink, red, light blue, dark blue, purple-red.” This last scene takes place in a gentle snowfall that provides a quiet chill of finality to the images of decadence and despair, which continue to haunt the audience well beyond the stretch of the work.

*Program note by Kate Remen-Wait.
 Excerpted from Speaking of Dance,
 a UMS 2002/03 publication.*

Jenny Bacon has worked with NYTW on *More Stately Mansions*, *A Streetcar Named Desire* and *The Most Fabulous Story Ever Told*. Off-Broadway work includes *Race* (CSC) and *The Arabian Nights* (MTC). Regional work includes *Phedre* and *Mary Stewart* (with JoAnne Akalaitis – Court Theatre); *The Glass Menagerie* (Williamstown); *Hedda Gabler* (Long Wharf); *Molly Sweeney* (Steppenwolf); *Dancing At Lughnasa* (Arena Stage); *A Doll's House* (Seattle Rep) and *God of Vengeance* (Williamstown Playhouse). TV credits include *Law & Order*, *Law & Order: SVU*, *Law & Order: Criminal Intent*, and *When I Grow Up*.

Erica Berg has worked with NYTW on *A Girl Joan* (as Joan of Arc, JAW Festival, originally commissioned by Dance Theater Workshop). She appeared on Broadway in *Do Jump!* (New Victory). Off-Broadway work includes Artemisia Gentileschi in *Lapis Blue*, *Blood Red*; *The Lion, the Witch and the Wardrobe* (Lincoln Center Institute) and *Hold the Line* (Symphony Space). Regional theater includes *Hans Christian Andersen* (ACT).

Rob Besserer's dance work includes Baryshnikov's White Oak Dance Project 1990–1997; Mark Morris Dance Group 1982–present and Lar Lubovitch Dance Company 1974–1986. Theater work includes Robert Wilson's *Civil Wars*, James Lapine's *A Winter's Tale* (Public Theater) and four collaborations with Martha Clarke. Film and TV work includes *Small Time Crooks*, *Cremaster III* and *The Hard Nut*. He received a 1989 Obie for performance (*The Hunger Artist*).

Elzbieta Czyzewska appeared in Broadway's *Big Potato* (Jewish Rep at the Duke). Off-Broadway work includes *Cleveland* (BACA); *Strange Feet* (En Garde Arts); *Cellphoane* (BACA); *Lesser Magoo* and *Crowbar* (Obie Award, En Garde Arts). Regional work includes *When We Dead Awaken* (ART); *Pentecost*, *The Father*, *Ivanov* and *The Possessed* (Yale Rep). Broadway tours include *Travesties* and work in Poland includes *Six Degrees of Separation* (Teatr Dramatyczny, Warsaw). Film credits include *Music Box*, *Running on Empty*, *Manuscript Found in Saragossa*, *Everything for Sale* and *Halloween*.

Edmund C. Davys's Broadway work includes *An Ideal Husband*, *St. Joan*, *The Show-Off*, *A Small Family Business*, *Shadowlands*, *Crucifer of Blood* and *Othello*. Regional work includes *The Invention of Love*, *Travesties* (Wilma); *The Real Thing* (Court Theatre); *Camelot* (Barter Theatre); *As You Like It* (Long Wharf); *Dividing the Estate*, *Sarcophagus* (McCarter Theatre); and *Frankenstein* (American Stage Festival).

George de la Pena's theater work includes *Chronicle of a Death Foretold* (LCT); *Woman of the Year*; *On Your Toes*; *The Red Shoes* and *Vers La Flamme*. Film and TV credits include *Nijinsky*, *Kuffs*, *Brain Donors*, *Without a Word*, *LA Law*, *Murder, She Wrote*, *Popeye Doyle*, and *The Flamingo Kid*.

Richmond Hoxie appeared in Broadway's *I'm Not Rappaport*. Off-Broadway work includes *The Dining Room* (Playwrights Horizons); *Louis Slotin Sonata* (EST) and *To Gillian on Her 37th Birthday* (Circle in the Square). Regional work includes *You Never Can Tell* (Yale Rep); *The Wilder Plays* (Center Stage) and *Light Up the Sky* (La Jolla Playhouse). Film and TV work includes *JFK*, *For Love or Money*, *Dummie*, *LA Law*, *Law & Order*, *China Beach*, *Christine Cromwell*, and *Cosby*.

Gabrielle Malone's work in New York includes Twyla Tharp, Irene Haultman, Stephen Petronio. In Miami, she danced with Mary Street Dance Theatre and Houlihan & Dancers.

Momchil Mladenov has danced with Suzanne Farrell Ballet (soloist) and the Bulgarian National Ballet (principal). His repertoire includes *Giselle*, *Romeo and Juliet*, *Cinderella*, *Don Quixote* and *451 Fahrenheit*. Dance-theater works include Nobokov's *Spring in Fialta* (Ferdinand). He trained at the National High School of Ballet in Sofia, Bulgaria (Vaganova Method) and holds a BA from the National Academy of Music in Sofia, Bulgaria. Honors/awards include 1998 Laureate of "Arabesque" Competition and Prize for Best Dancer (*Sleeping Beauty* - Perm, Russia); 1995 Laureate of Masaco Ohya World Ballet Competition, Osaka, Japan and the 1993 Prize for Best Partner - National Ballet Competition, Dobritsch, Bulgaria.

Paola Styron's Off-Broadway work includes *The Garden of Earthly Delights*; *Vienna: Lusthaus* (1986 production); *The Hunger Artist*; *Miracolo D'amore*; *Vers La Flamme* (and national and international tours of above) and *Carnival Knowledge* (The Flea). Regional work includes *Hans Christian Andersen* (ACT). Opera work includes *Marco Polo* and *Orfeo* (NYC Opera).

Julia Wilkins's work includes *Orfeo ed Euridice* (New York City Opera, Martha Clarke, director); Gus Solomons Jr.'s *Red Squals* (Lincoln Center Out of Doors); Vision Festival 2001 (live dance and music collaboration) and the third season with DanielandSomeSuperFriends performing at Diane Von Furstenberg's The Studio. She creates her own multi-dimensional-installation-dance-works for film and video and is the Dance Facilitator and Creative Organizer for Kindredom.

Jill Jaffe, Musical Director, has composed music for *Pericles* and *Marisol* (NYSF); *Missing Persons* (Atlantic Theatre); *Triumph of Love* (CSC); *Slavs!* (La Jolla Playhouse, Mark Taper Forum); *Caucasian Chalk Circle*, *Mississippi Nude* (BTF); *Legacy* (MTG) and *Good Person of Szechuan* (Yale). She has been a violinist and music director for over fifty productions on and off Broadway and a violist for Encores!, the Orchestra of St. Luke's and the NYC Ballet. An avid chamber musician, Jill is one of New York's most highly regarded recording and concert artists; she has played with artists from Aretha Franklin to John Zorn, Tony Bennett, Leonard Bernstein, Barbara Streisand, and Paul Simon.

Daniel Barrett's (*Cello*) soloed at the Radio France and Gulberkian (Lisbon) Festivals and with Alvin Ailey and WQXR. He recorded Alvin Brahm's *Variations for Cello Alone*, Xenakis's *Epicycle* with STX Ensemble, *Xenakis's N'Shima* and *Cherish the Ladies' Threads of Time* for obligato cello (RCA). He conducted the NY Bach Ensemble, Ethos Ensemble, *Kostabi* series, and *The Dead* on Broadway.

Steven Silverstein (*Woodwinds*) played in Broadway's *Twelfth Night*. Off-Broadway work includes *The Garden of Earthly Delights*, *Atlas*, *Suspicious Counterpoint*, *Akin* and *Heart of the Earth*. Recordings include *The Bremen Town Musicians*, *A Bean for Pythagoras*, *The Passover Story*, *Transformations* and *Canyon Consort*. Film scores include *Arrow to the Sun*, *Seige* and *A Rumor of War*.

William de Vos (*French Horn*) has played in Broadway's *The Phantom of the Opera* and *La Boheme*. He has also played with the Queensland Philharmonic, Queensland Symphony and Queensland Pops and appears on the TV soundtrack for *The Lost World*. He holds a Diploma of Music, Bachelor of Music (Queensland Conservatorium of Music, Australia) and Masters of Music (SUNY Purchase College, NY) and is a Visiting Lecturer in Horn (SUNY Purchase College, NY).

Margery Fitts (*Harp*) has played with the Long Island Philharmonic, New Haven Symphony, Brooklyn Philharmonic, Queens Symphony and New York Harp Ensemble (world tours including Vatican City and White House). She was a sub on Broadway for *A Christmas Carol*, *Beauty and the Beast*, *State Fair* and *Thoroughly Modern Millie*.

Director and conceptualist **Martha Clarke's** theatrical work includes *The Garden of Earthly Delights*, *Miracolo D'amore*, *Alice's Adventures Underground* (Royal National Theatre, London), *An Uncertain Hour* (Co-Commissioned by Nederlands Dans Theater 3, Lincoln Center and the American Dance Festival) and *Vers La Flamme* (Co-Commissioned by Lincoln Center, American Dance Festival and Tilles Center). Operatic work includes *The Magic Flute* (Glimmerglass Opera, Canadian Opera Company), *Così fan Tutte* (Glimmerglass Opera), *Marco Polo*



Martha Clarke

(Munich Biennale, Hong Kong Festival, New York City Opera) and *Orpheus and Euridice* (English National Opera, New York City Opera). Her

choreography has been performed by Nederlands Dans Theater, the Joffrey Ballet, American Ballet Theatre, and Rambert Dance Company. She is the recipient of a MacArthur Award and grants from the NEA and the Guggenheim Foundation.

Richard Peaslee's music has appeared in Martha Clarke/Music Theatre-Group's *The Garden of Earthly Delights*, *The Hunger Artist*, *Miracolo D'amore* (NYSF); Peter Brook/Royal Shakespeare Company's *Marat/Sade*, *A Midsummer Night's Dream*, *Us, Oedipus*; Sir Peter Hall and the Royal National Theatre's *Animal Farm* and Joe Chaikin and the Open Theatre's *The Serpent*, *A Fable*. Dance work includes David Parsons's *Ring Around the Rosie*, *Touch* (New York City Ballet), and Elisa Monte's *Feu Follet*. Operatic work includes *Sir Gawain and the Green Knight* with Kenneth Cavander. His jazz works have been performed by William Russo, Stan Kenton Orchestras and soloist Gerry Mulligan. His concert works have been performed by the Philadelphia, Detroit, Milwaukee, and Buffalo Symphonies and the US Army Band. He has written television scores for *The Power of Myth* (Emmy Nominated), *Blown Sideways Through Life* and *Wild, Wild World Of Animals*. He is the recipient of Obie, Villager and the National Academy and Institute of Arts and Letters awards.

Charles L. Mee's play *First Love* opened the 2001/02 season at the New York Theatre Workshop. *True Love* played in the winter of 2001 at the Zipper Theatre. *Big Love* performed at the Long Wharf in New Haven, Berkeley Rep, and the Goodman in Chicago and played in the Next Wave Festival at Brooklyn Academy of Music in December 2001. Among his other plays are *Bobrauschenbergamerica*, which opened in the spring of 2001 at the Humana Festival and played at the Actors Theatre of Louisville, and *Limonade Tous Les Jours*, which opened in the spring of 2002 at the Humana Festival. *Wintertime* opened at La Jolla in August. His complete works are available online at www.charlesmee.org. His work is made possible by the support of Richard B. Fisher and Jeanne Donovan Fisher.

Scenic and costume designer **Robert Israel's** work on *Vienna: Lusthaus* earned an America Theatre Wing Joseph Maharam Foundation Award in the category of collaborative design. His other work with Martha Clarke includes *The Hunger Artist* (Obie Award), *Miracolo D'Amore*, *Endangered Species*, *The Magic Flute*, *Così Fan Tutte* and *Alice's Adventures Underground*. He worked with composer Philip Glass, creating sets and costumes for the premières of four of his operas and *Akhmaten* (he also collaborated on the libretto). His operatic work includes Janáček's *Jenufa*; the Metropolitan Opera (Beethoven's *Fidelio*, Berg's *Wozzeck*, Janáček's *Katja Kabanova* and Glass's *The Voyage*); Seattle Opera (Wagner's *Ring Cycle* and *Parsifal*) and the opera houses of Los Angeles, Amsterdam, Geneva, Munich, Brussels and Florence. He is a professor in the School of Arts and Architecture at the University of California Los Angeles.

Paul Gallo, Lighting Designer, has worked on the Broadway musicals *Man Of La Mancha* (2002 Revival), *42nd Street* (2001 Revival, Tony Award Nomination), *The Rocky Horror Show*, *The Civil War*, *On The Town*, *Titanic*, *Smokey Joe's Café*, *The Sound of Music*, *Triumph of Love*, *A Funny Thing Happened on the Way to the Forum*, *Big, Crazy for You*, *Guys & Dolls*, *City of Angels*, *Anything Goes*, *Smile*, *Drood*, and *Tintypes*. He has also designed Broadway plays *The Crucible*, *45 Seconds from Broadway*, *The Man Who Came to Dinner* (Roundabout Theatre revival), *Epic Proportions*, *Skylight*, *The Tempest*, *Six Degrees of Separation*, *Lend Me a Tenor*, *Spoils of War*, *I Hate Hamlet*, *The House of Blue Leaves*, *Beyond Therapy*, *Grown Ups* and *The Little Foxes*. Off-Broadway work includes *The Mystery of Irma Vep*, *Blade to the Heat*, *Assassins*, *The Garden of Earthly Delights* and *The Foreigner*. He has earned six Tony Award nominations; five Drama Desk nominations, winning one; five Outer Critics Circle Awards; two Obie Awards and the 1986 Obie for Sustained Excellence of Lighting Design.

Jennifer Rae Moore, Production Stage Manager, has worked with NYTW on *Everything That Rises Must Converge*, *Nocturne* and *Emma Goldman*. Off-Broadway work includes *The General from America* (TFANA); *Lobby Hero* (Houseman); *Book of Liz* (Drama Dept.); *Fuddy Meers* (MTC/Minetta Lane); *How I Learned to Drive* (Century Center/Vineyard); *Left, Largo*, *Strange Grace*, *Good Thing* (NYSAF); *Red Devil Battery Sign*, *Wonderful Time* and *Jeffrey* (WPA). Regional includes *Stone Cold Dead Serious* and *Nocturne* (American Repertory Theatre).

Greg Tito, Assistant Stage Manager, has worked with NYTW on *Homebody/Kabul* and *Nocturne*. Broadway work includes *The Bitter Tears of Petra Von Kant* (Henry Miller Theater). Off-Broadway work includes *The General from America* (Lucille Lortel Theatre); *Unwrap Your Candy* (Vineyard Theatre); *Other People* (Playwrights Horizons) and *Avow* (Century Center). Regional work includes *Quills*, *Mere Mortals* (Mobius Theater, CT) and *King Lear* (Connecticut Repertory Theater). Film work includes *This Place, Work*.

The **New York Theatre Workshop** (NYTW), currently under the leadership of Artistic Director James C. Nicola and Managing Director Lynn Moffat, was founded in 1979 by Stephen Graham. NYTW produces challenging and unpredictable new theatre that fosters the creative work of artists. The Usual Suspects, NYTW's community of playwrights, directors, designers and actors explore perspectives on our collective history and respond to the events and institutions that shape our lives. In addition to producing, NYTW supports artists in all stages of their careers by maintaining a series of programs including readings, summer residencies and minority artist fellowships. Plays developed at the Workshop include Jonathan Larson's *Rent*; Claudia Shear's *Blown Sideways Through Life* and *Dirty Blonde*; *Quills* by Doug Wright; Tony Kushner's *Homebody/Kabul* and *Slavs!*; John Guare's *Lydie Breeze, Parts One and Two*. Caryl Churchill has long been associated with the Workshop and in 1996 NYTW began working with internationally renowned director Ivo van Hove. In 1991 NYTW received an Obie Award for Sustained Achievement and in 2000 was designated to be part of the Leading National Theatres Program by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation. For more information visit their web site at www.nytw.org.

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

The support and encouragement of Susana Meyer has made *Vienna: Lusthaus (revisited)* possible.

Additional support provided by the National Endowment for the Arts, New England Foundation for the Arts, the Irene Diamond Fund, Mr. and Mrs. Sidney Biddle, and Geoffrey Beene.

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the US.

The director is a member of the Society of Stage Directors and Choreographers (SSD&C), an independent labor union.

The musicians are members of the Associated Musicians of Greater New York, Local 802 of the American Federation of Musicians.

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The Actors Equity Association (AEA), founded in 1913, was the first of the American Actors' unions and now represents more than 45,000 actors, singers, dancers and stage managers nationally. Equity members are dedicated theatre professionals who uphold the highest artistic standards. Historically AEA has stood at the forefront of many issues, including civil rights (from the historic 1947 boycott of the then-segregated National Theatre in Washington, DC to the 1986 founding of the Non-Traditional Casting Project); preservation of historic theatres (it initiated the land-marking of all of the Broadway theatres); national, state and local funding for the arts (AEA helped to create the National Endowment for the Arts (NEA)); and arts lobbying to advance, foster and benefit all those connected with the art of theatre. A member of the AFL-CIO, AEA is affiliated with the Federated International Artists (FIA, an international organization of performing arts unions). For more information, visit AEA's website at www.actorsequity.org.

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Program

Sunday Afternoon, February 9 at 4:00
Rackham Auditorium • Ann Arbor

Franz Joseph Haydn

Quartet in B-flat Major, Op. 76, No. 4

Allegro con spirito
Adagio
Menuetto: Allegro
Finale: Allegro, ma non troppo

Tan Dun

Eight Colors for String Quartet (excerpts)

Drum and Gong
Cloudiness
Red Sona

Bright Sheng

String Quartet No. 4, "Silent Temple" (excerpts)

III
IV

Chen Yi

Shuo for String Quartet

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

Antonín Dvořák

Quartet in C Major, Op. 61

Allegro
Poco adagio e molto cantabile
Scherzo: Allegro vivo; Trio: L'istesso tempo
Finale: Vivace

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Special thanks to Andrew Jennings, Bright Sheng, and the UM School of Music Instrumental Studies Division for their involvement in this residency.

The Ying Quartet appears by arrangement with Melvin Kaplan, Inc.

Large print programs are available upon request.

String Quartet in B-flat Major, Op. 76, No. 4

Franz Joseph Haydn
Born March 31, 1732 in Rohrau, Austria
Died May 31, 1809 in Vienna

In the view of many, Op. 76, No. 4 is the finest among Haydn's 83 quartets. Rarely, if ever, did he equal its luminous spirituality and depth of feeling. Perhaps Haydn intended this quartet, with its prominent viola part, for his own use, since he was also an avid quartet violist.

The nickname, "Sunrise," widely accepted in the US and England but seldom used elsewhere, comes from the very opening of the quartet, where the first violin traces a loving curve of ascent above a soft sustained chord, much as the sun gloriously rises to bathe the earth in its radiance. There are two more motifs in the first group: one stated by the viola amidst long held notes in the violins and cello; the other, a repeated rhythmic figure combined with running sixteenth-note passages. The second subject starts with the cello playing what is essentially a mirror image – descending instead of ascending – of the first subject opening. It continues with an outgrowth of the first subject's last motif. The concluding theme of the exposition is a witty interplay of notes on and off the beat. Although the remainder of the movement can be divided into the customary development, recapitulation, and coda, Haydn creates such a strong feeling of inner cohesion that the overall musical effect is one of sustained, unified flow.

The second movement is one of the slowest and most morose of all Haydn adagios. Not conforming to any standard structural organization, it is best described as a free fantasia on the opening five-note motif. Uniformly soft, with only occasional

accents, the movement provides little solace and ends in bleak despair.

After two such strong movements, the unsophisticated peasant charm of the "Menuetto" offers a welcome respite. With great rhythmic verve, Haydn builds this entire section on the opening motif. The trio that comes in the middle apparently also has its origin in folk music, but the outlook is not nearly so sunny and cheerful. Over a sustained drone in the viola and cello, the violins play the rather oppressive melody with its heavy accents. The "Menuetto" returns at the end of the trio.

The "Finale" is written in the carefree style of Haydn's earlier quartets. The melody is believed to be an adaptation of an English folk song, perhaps one he heard on his trip to London. Organized in three-part form, the middle section is in minor, but with no lessening of its overriding vivacity. To heighten the movement's exhilaration and good humor, Haydn marks the coda (which is a technical minefield for the players) *Più allegro*, or "faster," and then *Più presto*, "faster yet," for a thrilling conclusion.

Program note by Melvin Berger.

Eight Colors for String Quartet

(excerpts)

Tan Dun
Born August 18, 1957 in Simao,
Hunan Province, China

Eight Colors for String Quartet was the first piece I wrote after coming to New York in 1986. It shares the dark, ritualized singing, very dramatic form, and attention to tone color and dynamics with pieces written in China, such as *On Taoism* (for orchestra, voice, bass clarinet and contrabassoon), but still is very different from them. This string

quartet (together with *In Distance* and *Silk Road*) marks the period of my first contact with the concentrated, lyrical language of western atonality. From it, I learned how to handle repetition, but otherwise responded in my own way, out of my own culture, not following the Second Viennese School. I drew on Chinese colors, on the techniques of Peking Opera – familiar to me since childhood. The work consists of eight very short sections, almost like a set of brush paintings, through which materials are shared and developed. The subjects are described by the eight interrelated titles, and form a drama, a kind of ritual performance structure. Not only timbre, but the actual string techniques are developed from Peking Opera; the vocalization of Opera actresses and Buddhist chanting can be heard. Although a shadow of atonal pitch organization remains in some sections of this piece, I began to find a way to mingle old materials from my culture with the new, to contribute something to the western idea of atonality, and to refresh it. I found a danger in later atonal writing to be that it is too easy to leave yourself out of the music. I wanted to find ways to remain open to my culture, and to open myself.

Program note by Tan Dun.

String Quartet No. 4, "Silent Temple"

(excerpts)

Bright Sheng

Born December 6, 1955 in Shanghai, China

In the early 1970s, I visited an abandoned Buddhist temple in northwest China. As all religious activities were completely forbidden at the time of the Cultural Revolution (1966-1976), the temple, renowned among the Buddhist community all over the world,

was unattended and on the brim of turning into a ruin.

The most striking and powerful memory I had from the visit was that, in spite of the appalling condition of the temple, it was still a grandiose and magnificent structure. And the fact it was located in the snowy mountainous ranges added to its dignity and glory. Standing in the middle of the courtyard I could almost hear the praying and the chanting of the monks, as well as the violence committed to the temple and the monks by the "Red Guards."

To this day, the memories of the visit remain vivid. And I use them almost randomly as the basic images of the composition. As a result, the work has four short and seemingly unrelated ideas, which are performed without pause.

String Quartet No. 4, "Silent Temple," was jointly commissioned for the Shanghai Quartet by Freer and Shackler Galleries of the Smithsonian Institution and the University of Richmond, Virginia. It is dedicated to the Shanghai Quartet.

Program note by Bright Sheng.

Shuo for String Quartet

Chen Yi

Born April 4, 1953 in Guangzhou, China

I express my feelings through my music, which combines Chinese and Western musical materials and media. The inspirations and ideas behind the pieces are mostly Chinese. But the instrumentations of the pieces usually come from the musicians in America who commission them.

Shuo is written for string orchestra or string quartet. The word *Shuo* in Chinese means "initiate." It represents the first day of every month in the lunar calendar. In my

piece *Shuo*, I applied initial materials taken from Chinese folk music in terms of tunes and mountain song-singing gestures and developed them for string instruments. The pentatonic lines are woven vividly in different layers to paint a delicate oriental landscape.

Based on the first movement of my 1982 string quartet, the work was commissioned by the San Jose Orchestra (directed by Barbara Day Turner), for the opening concert of its 1994/95 season, and is dedicated to Professor Wu Zu-Qiang, my composition teacher at the Central Conservatory of Music in Beijing, who brought me into the professional composition field and guided me to find my own voice in new music creation.

Program note by Chen Yi.

Quartet in C Major, Op. 61

Antonín Dvořák
 Born September 8, 1841 in Mühhlhausen,
 Czech Republic
 Died May 1, 1904 in Prague

Antonín Dvořák possessed a natural affinity for chamber music. As a youngster, he was given instruction in violin and encouraged to play in local churches and the village band. In 1857, he began the traditional course of studies in church music at the Prague Organ School. At the time of his graduation, with a second prize, Dvořák had gained proficiency as a violist and employment in small restaurant bands and theater orchestras. Dvořák never studied composition at the Organ School; being self-taught in this regard he once said: "I study with the birds, flowers, God, and myself." Like several composers, such as his English counterpart Edward Elgar (who once played in a band at a lunatic asylum), he mastered the endless complexities of orchestration and acquired useful knowledge of musical works for the

stage through his practical experiences as an ensemble instrumentalist.

During the 1860s, Dvořák served as principal violist in the Provisional Theatre Orchestra of Prague, where he discovered the works of Wagner and Smetana. His earliest compositions, which began to appear in the early 1860s, include two symphonies, a cello concerto, and two chamber pieces for strings. Between 1862 and 1895 Dvořák completed 15 works for string quartet, including a collection of short pieces called *Cypresses* after poems by Gustav Pfleger-Moravsky. The most popular of these works were written late in the composer's career, such as Op. 96, inspired by a vacation in the Czech settlement in Spillville, Iowa, and Op. 105-6, completed in Czechoslovakia.

In the quartets of the 1870s, and in works like the *Symphony No. 5* in F Major and the famous *Serenade in E Major*, Dvořák defined and mastered the essential elements of his nationalistic musical style. Through the efforts of Johannes Brahms and Eduard Hanslick, his music found large audiences in music centers throughout the world. In addition to the well-known works inspired by Slavonic elements, such as the *Quartet*, Op. 51, the *Slavonic Dances*, Op. 46 and *Rhapsodies*, Op. 45, his compositional activities expanded to include opera and choral music.

In the midst of his work for the opera *Dimitrij* in autumn, 1881, Dvořák produced the *Quartet in C Major*, Op. 61 for the Kapellmeister Joseph Hellmesberger, Sr. On November 5 he wrote to his friend Göbel:

When are you coming? For I am already becoming impatient. I am very busy. I had to postpone work on the opera. I read in the newspaper that on December 15th, Hellmesberger will play my new quartet, which still doesn't exist! What could I do but leave the opera and write the quartet. I already have three movements prepared and

am working on the Finale. I must also orchestrate the Legends. As you see I am very busy...

Although the work was complete by November 10, it was not performed until one year later – by the Joachim Quartet in Berlin.

Work on the *Quartet in C Major*, Op. 61 began with a movement in F Major written in early October, 1881. However, this piece was rejected, and Dvořák began anew on October 25. The final score, written in anticipation of a sophisticated Viennese audience, is one of the composer's best efforts. To avoid criticism, the fresh folk-like melodies and Czech dance rhythms, which lie at the heart of Dvořák's style, are used sparingly in the trio of the "Scherzo" and in the "Finale." The "Poco adagio" originated as part of an earlier sonata for violin and contains only a few changes of harmony and texture, such as the flowing accompaniment of triplets in the viola and cello line made from a simple progression of chords. The first and last movements are based on conventional sonata-allegro and sonata-rondo forms, respectively. The former demonstrates the composer's imaginative use of tonality, with a bold foray into the unusual region of E-flat Major, and the latter verifies his incomparable gift for concocting melodies and rhythms of irresistible charm and gaiety.

Program note by Michael Keely.

Now in its second decade, the **Ying Quartet** continues to develop ways of making artistic and creative expression an essential part of everyday life. Their current projects in this direction include an innovative visiting residency at Symphony Space in New York City, linking music with poetry; a project with Da Camera of Houston to bring chamber music into the lives of Houston's working people and an exploration, on tour, with the Turtle Island String Quartet of jazz, improvisation and the classical string quartet tradition.

Natives of Chicago, the Ying siblings began their career as an ensemble in 1992 in the farm town of Jesup, Iowa (population 2000) as the first recipients of a National Endowment for the Arts grant to support chamber music in rural America. The Quartet participated in the community, performing on countless occasions for audiences of six to 600 people in a residency so successful that it was widely chronicled in both the national and international media, including features in the *New York Times*, *STRAD Magazine* and on *CBS Sunday Morning*.

While the Quartet was in Jesup, its exceptional musical qualities earned it the 1993 Naumburg Chamber Music Award. In the years since, the Yings have established an international reputation for excellence in performance with appearances in virtually every major US city; at numerous festivals including Tanglewood, Aspen and San Miguel; and in Europe, Canada, Mexico, Australia, Japan and Taiwan. The Yings's enthusiasm for performing in diverse settings has led to concerts in Carnegie Hall, the White House, hospitals and juvenile prisons. Frequent musical collaborations have included such artists as Menahem Pressler, Paul Katz, Gilbert Kalish, Jon Nakamatsu, and the St. Lawrence Quartet.

In 1999, the Quartet introduced LifeMusic, a multi-year commissioning project supported by the Institute for American Music designed to produce a distinctively American string quartet repertoire. A pair of works each season, by established and emerging composers, is featured in the Yings's diverse performance activities. Participating composers thus far include Michael Torke, Kevin Puts, Carter Pann, Paquito D'Rivera, Daniel Kellogg, Augusta Read Thomas, Bernard Rands, and Ned Rorem.

As Quartet-in-Residence at the Eastman School of Music of the University of Rochester, the Ying Quartet plans and directs a rigorous, sequential chamber music curriculum that integrates intensive musical instruction with training in creative presentation and communication skills and includes practical performance opportunities throughout the greater Rochester community. The

Quartet has also taught at Northwestern University and at the Interlochen and Brevard Music Festivals, and since 2001, has been visiting Resident Quartet at Harvard University.

The Ying Quartet can be found online at www.ying4.com.

This afternoon's performance marks the Ying Quartet's UMS debut.



Ying Quartet

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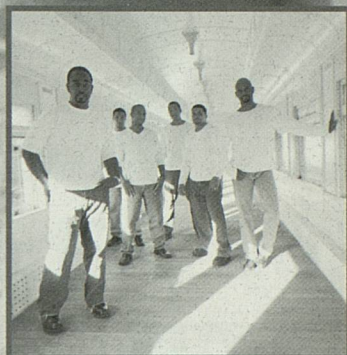
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Additional support is provided by **The Power Foundation** and the **Ford Foundation**.

Educational activities are presented with support from the **Whitney Fund**.

Midnight's Children is presented in association with Columbia University.

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UMS experience

THE 2003 UMS WINTER SEASON

Please note that a complete listing of all UMS Educational activities will now be conveniently located within the concert program section of your program book. All Education activities are also posted on the UMS website at www.ums.org.

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

Sweet Honey in the Rock with Toshi Reagon and Big Lovely

Friday, January 10, 8 p.m.

Michigan Theater

Sponsored by Pfizer.

Presented with support from the National Endowment for the Arts.

Media Sponsors WEMU 89.1 FM and WDET 101.9 FM.

Bill T. Jones/Arnie Zane Dance Company with the

Chamber Music Society
of Lincoln Center

featuring the

Orion String Quartet

Saturday, January 11, 8 p.m.

Sunday, January 12, 4 p.m.

Power Center

The Saturday performance is sponsored by Borders.

The Sunday performance is presented with the generous support of Maurice and Linda Binkow.

Related educational activities presented with support from the Whitney Fund. 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

Related educational activities presented with support from the Whitney Fund.

Presented with support from the National Endowment for the Arts.

This is a Heartland Arts Fund program.

Media Sponsor Michigan Radio.

Sekou Sundiata and Band

Monday, January 20, 8 p.m.

Michigan Theater

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

Related educational activities presented with support from the Whitney Fund.

Presented with support from the National Endowment for the Arts.

This is a Heartland Arts Fund program.

Media Sponsors WEMU 89.1 FM and Metro Times.

Voices of Brazil featuring Ivan Lima, Ed Motta, Joao Bosco, Leila Pinheiro and Zelia Duran

Friday, January 24, 8 p.m.

Michigan Theater

Sponsored by Keybank and McDonald Investments, Inc.

Media Sponsor WEMU 89.1 FM.

Egberto Gismonti

Saturday, February 1, 8 p.m.

Michigan Theater

Presented with support from JazzNet.

Media Sponsor WEMU 89.1 FM.

Michigan Chamber Players

Sunday, February 2, 4 p.m.

Rackham Auditorium

Complimentary Admission

Martha Clarke

Vienna: Lusthaus (revisited)

Martha Clarke, director and choreographer

Richard Peaslee, music

Charles L. Mee, text

Friday, February 7, 8 p.m.

Saturday, February 8, 8 p.m.

Power Center

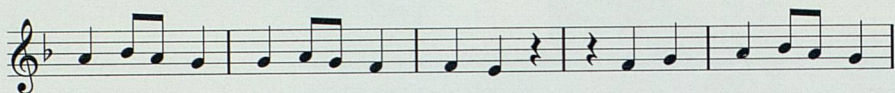
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Ying Quartet

Sunday, February 9, 4 p.m.
Rackham Auditorium
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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
Sponsored by TIAA-CREF.
Presented with support from the
Wallace-Reader's Digest Funds.
Additional support is provided by
JazzNet.
Media Sponsors WEMU 89.1 FM,
WDET 101.9 FM and Metro Times.
Presented in conjunction with the
2003 UM Jazz Festival.

Eos Orchestra*

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

Vienna Philharmonic*

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

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

Rachel Kavanaugh, director
Saturday, March 1, 7:30 p.m.
Wednesday, March 5, 7:30 p.m.
Thursday, March 6, 1:30 p.m.
Saturday, March 8, 7:30 p.m.
Sunday, March 9, 1:30 p.m.
Power Center

The Royal Shakespeare Company resi-
dency is presented in association with
the University Musical Society and the
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Additional support is provided by
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Related educational activities presented
with support from the Whitney Fund.
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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

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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

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Additional support is provided by
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Related educational activities presented
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Media Sponsor Michigan Radio.

Alban Berg Quartet

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

Stuttgart Chamber Orchestra*

Dennis Russell Davies, conductor
Catherine Malfitano, soprano
Alexander Neander and Wolfram
von Bodecker, mimes
Thursday, March 6, 8 p.m.
Michigan Theater
Sponsored by DaimlerChrysler
Corporation Fund.
This performance is co-presented with
the University of Michigan.
Media Sponsor WGTE 91.3 FM.

UMS Choral Union

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

Kodo

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

Susan Graham, mezzo-soprano

Malcolm Martineau, piano
Friday, March 28, 8 p.m.
Lydia Mendelssohn Theatre
Sponsored by TIAA-CREF.

Takács Quartet and Muzsikás

Saturday, March 29, 8 p.m.
Rackham Auditorium
Sponsored by Learning Express-
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Muzsikás

Featuring Márta Sebestyén
 Sunday, March 30, 4 p.m.
 Rackham Auditorium
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 Senior Vice Provost for Academic Affairs.
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Evening at the Apollo

Friday, April 4, 8 p.m.
 Michigan Theater
 Saturday, April 5, 8 p.m.
 Detroit Opera House
 The Friday performance is sponsored
 by Bank One.
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 sponsored by Borders.
 These performances are co-presented
 with the University of Michigan and
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 League of Michigan.
 Related educational activities presented
 with support from the Whitney Fund.
 Presented with support from the
 National Endowment for the Arts.
 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 Bank.

Afro-Brazilian Dance Party

Saturday, April 12, 9 p.m.
 EMU Convocation Center
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 Volvo Mazda.
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 National Endowment for the Arts.
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**An Evening with
 Audra McDonald**

Audra McDonald and Trio
 Ted Sperling, music director
 and piano

Peter Donovan, bass
 Dave Ratajczak, drums
 Friday, April 18, 8 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.

**Gabrieli Consort and
 Players***

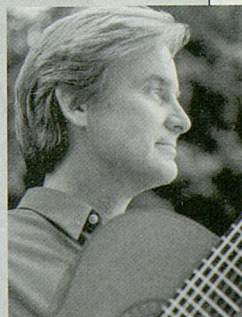
Bach's St. John Passion
 Paul McCreesh, music director
 Saturday, April 19, 8 p.m.
 Michigan Theater
 Media Sponsor WGTE 91.3 FM.

**The Hilliard Ensemble
 Morimur**

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

**THE FORD HONORS PROGRAM**

The FORD HONORS PROGRAM is made possible by a generous grant from the Ford Motor Company Fund and benefits the UMS Education Program. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Guitarist **Christopher Parkening** has been selected as the recipient of the 2003 UMS Distinguished Artist Award, which will be presented at the Ford Honors Program on **Saturday, May 3**. A Gala Dinner at the Power Center follows the performance/tribute.

*Christopher Parkening*

For more information, please call 734.647.8009.

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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 Immersion include Abbey Theatre of Ireland: Euripides’ *Medea* and Brazilian Dance and Music.

Artists-in-Residence

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

UMS YOUTH, TEEN, AND FAMILY EDUCATION PROGRAMS

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

Youth Performance Series

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

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

Teachers who wish to be added to the youth performance mailing list should call 734.615.0122 or email umsyouth@umich.edu,

The Youth Education Program is sponsored by



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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
- *Kodo: An Introduction to Japanese Percussion* with Michael Gould

For information or to register for a workshop, please call 734.615.0122 or email umsyouth@umich.edu.

First Acts Program

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

For more information, please call 734.615.0122 or email umsyouth@umich.edu.

Special Discounts for Teachers and Students to Public Performances

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

The Kennedy Center Partnership

UMS and the Ann Arbor Public Schools are members of the Kennedy Center Partners in Education Program. Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates professional development opportunities for educators.

Family Programming

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



VOLUNTEERS NEEDED

The 60-member UMS Advisory Committee provides important volunteer assistance and financial support for these exceptional educational programs. Please call 734.936.6837 for information about volunteering for UMS Education and Audience Development events.

RESTAURANT & LODGING PACKAGES

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

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Gratzi Restaurant

326 South Main Street

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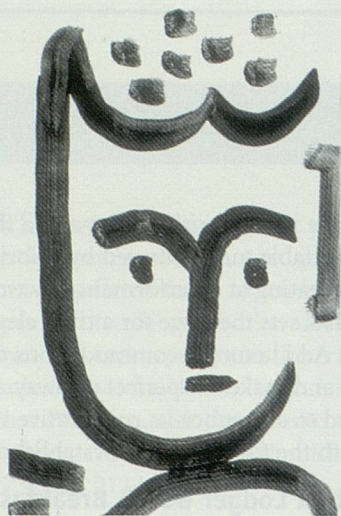
Dinner package includes guaranteed reservations for a pre- or post-performance dinner (any selection from the special package menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance. Packages are available for select performances.

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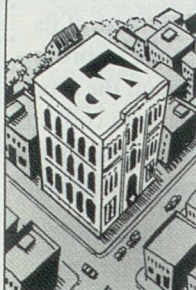
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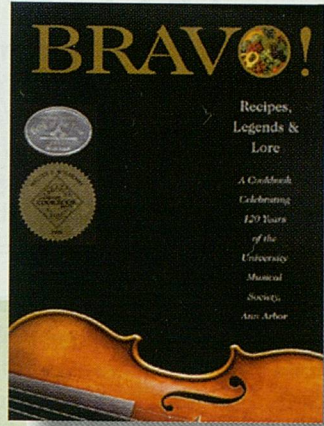
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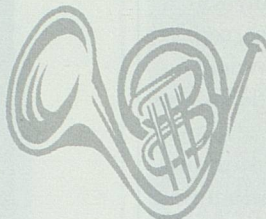
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-Alfred Lord Tennyson



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3/22/03 8 PM

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Fairy Tales

4/12/03 8 PM

Mahler Symphony No. 5

Haydn Cello Concerto

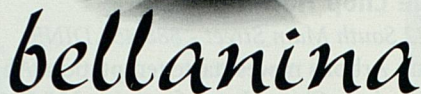
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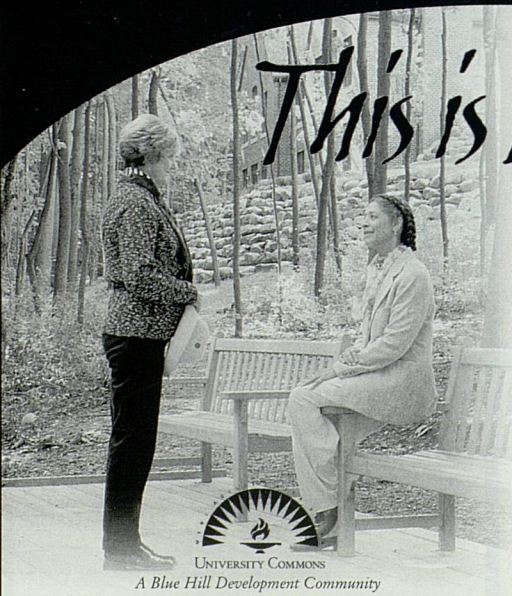
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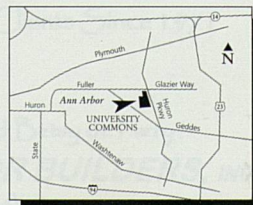
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Back by popular demand, friends of UMS are hosting a variety of dining events to raise funds for our nationally recognized education programs. Thanks to the generosity of the hosts, all proceeds from these delightful dinners go to support these important 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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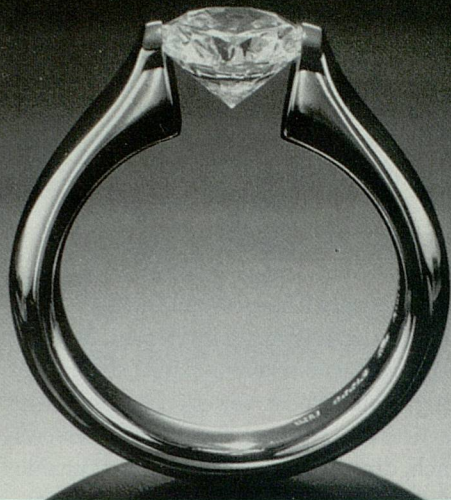


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UMS support

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:

- **Enhancing corporate image**
- **Cultivating clients**
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- **Targeting messages to specific demographic groups**
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- **Showing appreciation for loyal customers**

For more information, please call 734.647.1176.

Cast Yourself in a Starring Role

Become a Member of the University Musical Society

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

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

Presenter's Circle

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

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

\$10,000–\$24,999 Maestro (\$150)*

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

\$7,500–\$9,999 Virtuoso (\$150)*

- Concertmaster benefits, plus:
- Guest of UMS Board at a special thank-you event

\$5,000–\$7,499 Concertmaster (\$150)*

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

\$3,500–\$4,999 Producer (\$150)*

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

\$2,500–\$3,499 Leader (\$85)*

- Principal benefits, plus:
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Complimentary parking passes for all UMS concerts at UM venues

\$1,000–\$2,499 Principal (\$55)*

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

Friends

\$500–\$999 Benefactor

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

\$250–\$499 Associate

- Advocate benefits, plus:
- Listing in UMS Program

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- UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
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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.

Performance Network

Ann Arbor's Professional Theatre

NECESSARY TARGETS by Eve Ensler
February 6 - March 9, 2003

Compelling new drama by the author of the award-winning Vagina Monologues, follows two American women on a journey to help women refugees in Bosnia.

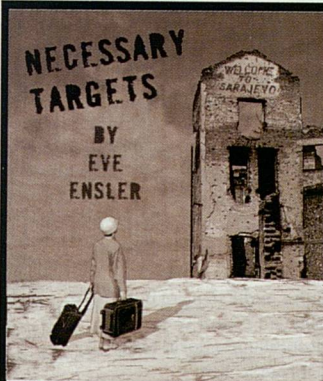
COPENHAGEN by Michael Frayn
Mar. 20-April 13, 2003

This Tony-Award winning drama asks pertinent questions about patriotism and loyalty in times of war and the place of ethics in science.

SIN by Wendy MacLeod
April 24 - May 18, 2003

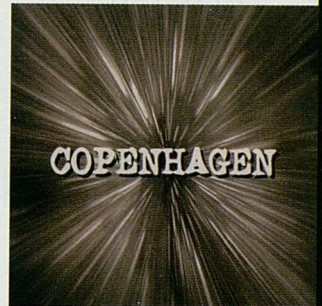
Originally developed by Chicago's Goodman Theatre, Sin is a hilarious comedy and an ultimately moving look at the foibles of human imperfection.

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Sin

by Wendy MacLeod



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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 November 1, 2002. Every effort has been made to ensure its accuracy. Please call 734.647.1178 with any errors or omissions.

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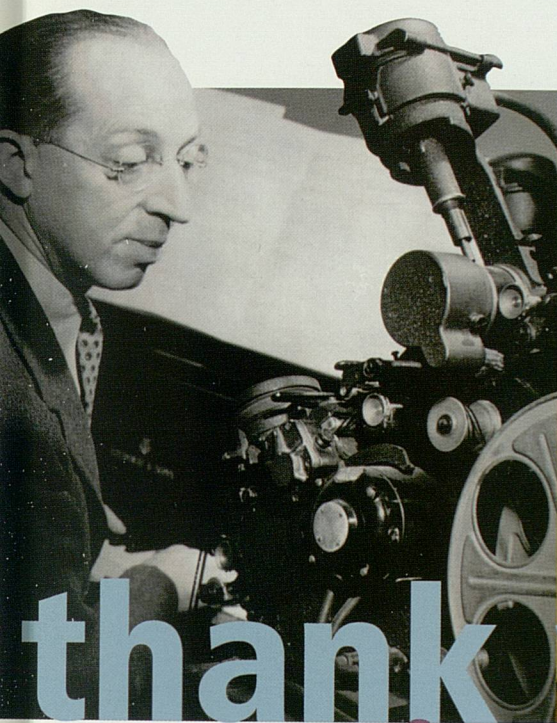


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Duets, Op. 63

Felix Mendelssohn

Ich wollt, meine Lieb' ergösse sich, No. 1
(Heinrich Heine)

Ich wollt, meine Lieb' ergösse sich all
in ein einzig Wort,
Das gäb ich den luft'gen Winden,
die trügen es lustig fort.

Sie tragen zu dir, Geliebte,
das lieberfüllte Wort;
Du hoerst es zu jeder Stunde,
du hörst es an jedem Ort.

Und du hast zum nächtlichen Schlummer
geschlossen die Augen kaum,
So wird dich mein Bild dich verfolgen,
bis in den tiefsten Traum.

I Want to Pour Out All My Love, No. 1

I want to pour out all my love to you
in just one word,
Which I would give to the eager breezes
to carry it forth.

They would bring it to you, Beloved,
this word full of love;
You would hear it every hour,
in every place.

And when you had scarcely closed your eyes
in nocturnal slumber,
My picture would follow you
in your deepest dream.

Abschiedslied der Zugvögel, No. 2
(August Heinrich Hoffmann
von Fallersleben)

Wie war so schön doch Wald und Feld!
Wie ist so traurig jetzt die Welt!
Hin ist die schöne Sommerzeit
und nach der Freude kam das Leid.

Wir wußten nichts von Ungemach,
wir saßen unterm Laubdach
Vergnügt und froh beim Sonnenschein,
und sangen in die Welt hinein.

Wir armen Vöglein trauern sehr,
wir haben keine Heimat mehr,
Wir müssen jetzt von hinnen fliehn,
und in die weite Fremde ziehn!

Farewell Song of the Birds of Passage, No. 2

How beautiful it was in wood and field!
How sad the world is now!
Gone is the lovely summertime,
and after joy came sorrow.

We knew nothing of grief,
we sat in the shelter of the grove
Pleasant and happy in the sunshine,
we sang out into the world.

We poor birds mourn so,
for we have no longer any home,
We must now flee from her
and drift through the wide alien world!

Volkslied ("O wert thou in the cauld blast"), No. 5
(Ferdinand Freiligrath)

O wert thou in the cauld blast on yonder lea,
My plaidie to the angry airt I'd shelter thee.
Or did misfortune's bitter storms around thee blaw,
Thy bield should be my bosom to share it a'.

Or were I in the wildest waste, sae black and bare,
The desert were a paradise if thou were there.
Or were I monarch of the globe with thee to reign,
The brightest jewel in my crown wad be my queen.

Maiglöckchen und die Blümelein, No. 6
(Hoffman von Fallersleben)

Maiglöckchen läutet in dem Thal,
das klingt so hell und fein:
"So kommt zum Reigen allzumal,
ihr lieben Blümelein!"
Die Blümchen, blau und gelb und weiß,
die kommen all herbei,
Vergißmeinnicht und Ehrenpreis und
Veilchen sind dabei.

Maiglöckchen spielt zum Tanz im Nu
und alle tanzen dann;
Der Mond sieht ihnen freundlich zu,
hat seine Freude dran.
Den Junker Reif verdroß das sehr,
er kommt in's Thal hinein,
Maiglöckchen spielt zum Tanz nicht mehr,
fort sind die Blümelein.

Doch kaum der Reif das Thal verläßt,
da rufet wieder schnell
Maiglöckchen zu dem Frühlingsfest und
läutet doppelt hell.
Nun hält's auch mich nicht mehr zu Haus,
Maiglöckchen ruft auch mich;
Die Blümchen gehn zum Tanz hinaus,
zum Tanze geh auch ich.

Maybells and the Little Flowers, No. 6

The maybell rings in the valley,
it resounds so brightly and delicately:
"Come on, everyone to the dance,
you lovely blossoms!"
Flowers, blue, yellow and white,
they all come,
Forgetmenots and violets
are there too.

The maybell plays a merry tune
and everyone dances;
The moon looks down friendly,
and is overjoyed to see them.
But this irritated Jack Frost so,
he came down into the valley,
The maybell plays no more,
and the blossoms are gone.

But as soon as frost left the valley,
quickly called again
The maybell to the host of spring and
resounded doubly bright.
Now even I cannot stay at home,
the maybell is calling me too;
And if the blossoms are going to the dance,
I will go also.

Being Beauteous

Hans Werner Henze
(Arthur Rimbaud)

Devant une neige un être
de Beauté de haute taille.
Des sifflements de mort et des cercles
de musique
sourde font monter, s'élargir et trembler
comme un spectre ce corps adoré: des
blessures écarlates et noires éclatent dans
les chairs superbes.

Les couleurs propres de la vie se foncent,
dansent, et se dégagent
autour de la Vision, sur le chantier.
Et les frissons s'élèvent et grondent, et la
saveur forcenée de ces effets se
chargeant avec
les sifflements mortels et les rauques
musiques que le monde,
loin derrière nous, lance sur notre mère
de beauté, – elle recule, elle se dresse.
Oh! nos os sont revêtus d'un nouveau
corps amoureux.

Ô la face cendrée, l'écusson de crin,
les bras de cristal!
Le canon sur lequel je dois m'abattre à
travers la mêlée des arbres et de l'air léger!

Against a background of snow,
a tall Being of Beauty.
Death's wheezing and circles of muffled
music cause
this adored body to rise, to swell, to quiver
like a spectre; scarlet and black wounds
break out on the glorious flesh.

The true colors of life deepen,
dance and detach themselves
around the Vision in the making.
And tremors rise and rumble, and the
frenzied flavor of these effects,
being burdened
with the dying gasps and raucous
music that the world,
far behind us, hurls at our mother
of beauty, recoils and rears up.
Oh! Our bones are dressed in a new and
loving body.

Ah! The ashen face, the horsehair
escutcheon, the crystal arms!
the cannon at which I must charge across
the tangle of trees and soft air!