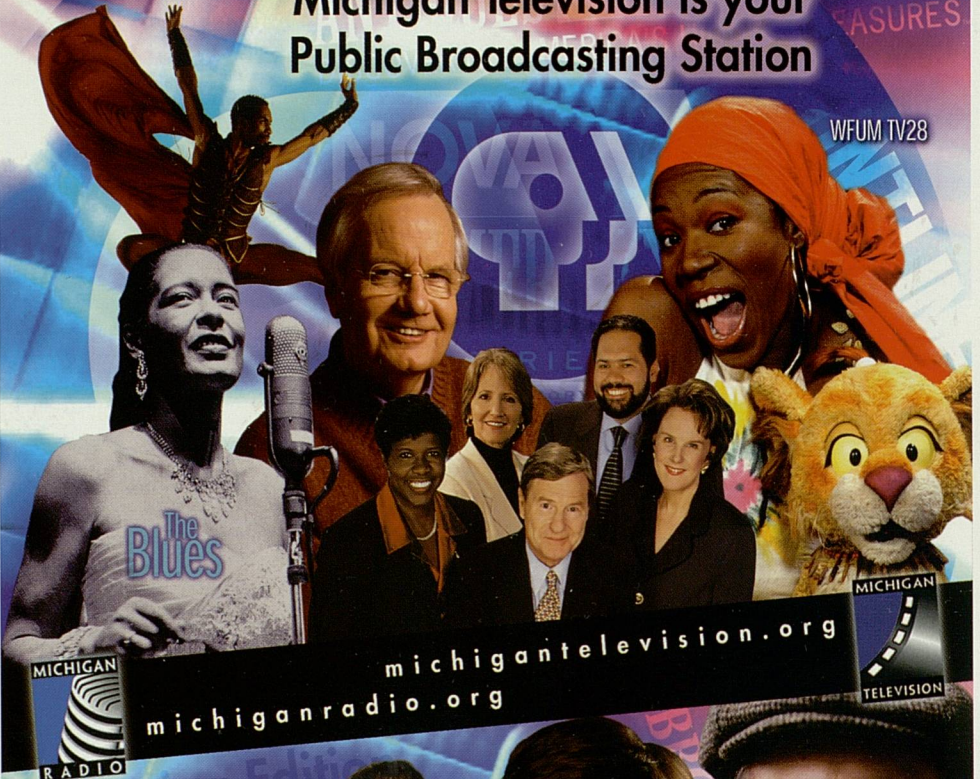


University Musical Society
of the University of Michigan
Fall 2003 Season

125th ums season

Michigan Television is your Public Broadcasting Station

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michigantelevision.org
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university musical society

fall 03

University of Michigan • Ann Arbor

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Front Cover: Miami City Ballet (Philip Bermingham), Church of the Savior on Blood (Jack Kollman), Wynton Marsalis (Keith Major), Mark Rylance as Olivia in Globe Theatre's *Twelfth Night*. **Back Cover:** Sketch of Igor Stravinsky by Pablo Picasso (Bettmann/CORBIS), Boston Pops Esplanade Orchestra (Michael Lutch).

FROM THE U-M PRESIDENT

The University of Michigan joins the University Musical Society (UMS) in welcoming you to its 125th Anniversary Season. We are proud of the wonderful partnership between our two organizations and of the role of the University as co-sponsor of several events on this season's calendar. In addition to



reflecting the artistic beauty and passion that are integral to the human experience, these jointly sponsored events are also wonderful opportunities for University of Michigan students and faculty to

learn about the creative process and the sources of inspiration that motivate artists and scholars.

Several superb productions will result from our partnership. The current season includes an exciting collaboration of UMS, the University of Michigan Museum of Art, and the University's Center for Russian and East European Studies. This alliance is creating a multidisciplinary festival, *Celebrating St. Petersburg, 300 Years of Cultural Brilliance*. Among the brilliant offerings in the series is Alexander Pushkin's *Boris Godunov*, directed by Declan Donnellan, a Royal Shakespeare Company alumnus. It will be performed in Russian with English supertitles. The University and UMS will also jointly present an authentic Elizabethan production by Shakespeare's Globe Theatre: the witty comedy *Twelfth Night*, which will have a week of performances in the Michigan Union Ballroom. The historically accurate

production is presented in association with the 100th Anniversary Celebration of the Michigan Union.

We are delighted to welcome UMS back to Hill Auditorium in time to celebrate its 125th Anniversary with concerts and revelry between January 17–19. Some of the highlights of the year will include a festive gala dinner full of surprises on January 17, and a rare appearance of the marvelous Orchestre Révolutionnaire et Romantique and the Monteverdi Choir on January 18. The weekend will conclude with the Jazz Divas Summit on January 19, as the University and UMS jointly commemorate Martin Luther King Jr. Day.

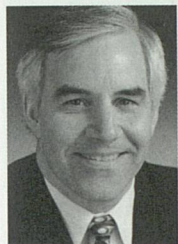
I want to thank the faculty and staff of the University of Michigan and the University Musical Society for their hard work and dedication in making our partnership a success. The University of Michigan is pleased to support the University Musical Society during this exhilarating 03/04 season, and we share the goal of making our co-presentations academic and cultural events that benefit the university community and the broadest possible constituency.

Sincerely,

Mary Sue Coleman
President, University of Michigan

FROM THE UMS PRESIDENT

Thank you for joining us for this performance during UMS's historic 125th season. We appreciate your support of the performing arts and of UMS, and we hope that we'll see you at more of our programs during this milestone season. Check the complete listing of UMS's 03/04 events beginning on p. 27 and on our website at www.ums.org.



UMS is the oldest university-related performing arts presenting organization in the United States. From its founding in 1879 as the Choral Union under

U-M Professor Henry Simmons Frieze to the current day, UMS has sought to bring to the community the very best in the performing arts from around the world. When I think about how UMS has been able to pursue and carry out this commitment to excellence for more than a century, six factors come to mind:

1) The incredible support of you, the audience. I place at the very top of this list the outstanding support UMS has received over its entire history from the people of Michigan and northern Ohio. By your faithful attendance and generous financial support — one of our most generous patrons has been a Choral Union Series subscriber for over 60 years — UMS has not only thrived locally but has become one of the leading presenters in the US. Internationally renowned artists and ensembles often tell us following their tours in the US that the Ann Arbor audi-

ence was the best on the tour — in its size, sophistication, and enthusiastic response. Thank you!

2) Our unique relationship with the University of Michigan. Years ago, enlightened leaders of both UM and UMS determined that UMS should be an independent organization, but one with a special affiliation with the University. This unique relationship has enabled us to develop many mutually beneficial programs that serve both the University and the larger community. While UMS does not receive general fund or student-fee support, we have been able to seek and receive special support from the University when we have faced an unanticipated challenge or an extraordinary artistic opportunity. Those who study university/presenter partnerships have told us that ours with U-M is the most effective in the US. To our most significant, long-time partner, we say thank you!

3) Abundant, high-quality performance venues. How fortunate that we have in a community of our size so many remarkable venues for our performances, including Hill and Rackham Auditoriums, Power Center, Mendelssohn Theatre, Michigan Theater, St. Francis of Assisi Catholic Church, EMU Convocation Center, and the others we use now and have used in the past. Such a diverse array of facilities enables us to provide an appropriate venue for whatever artistic genre we are presenting. Please join us for the weekend events January 17–19 when UMS returns to the renovated and restored Hill Auditorium.

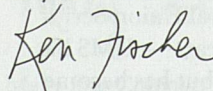
4) A century of bold impresarios. We need only to be reminded of former UMS President Charles Sink's ability to convince the most famous singer in the world, Enrico Caruso, to perform in Hill Auditorium in 1919 to appreciate the imagination, negotiating skills, and *chutzpah* that characterized the impresarios who led UMS through its first century. The last of this special group was Mr. Gail Rector, who led UMS with great distinction until his retirement in 1987 and who has recently returned from the south to live in Ann Arbor. When you see him at our concerts, please take a moment to thank him for his contributions to UMS. Gail and his predecessors continue to inspire the current UMS team every day as we recall their single-minded determination to bring the very best to Ann Arbor, no matter what!

5) Outstanding volunteers. Put quite simply, UMS could not exist were it not for nearly 700 volunteers who serve UMS now and for the thousands of others who preceded them over the years. Each member of the 150-voice Choral Union, 300-member UMS Usher Corps, 39-member Teacher Advisory Committee, 10-member Student Intern Corps, 46-member Advisory Committee, 63-member Senate, and 34-member Board of Directors is a volunteer, giving their time and talents to UMS. We are deeply grateful for their dedication and service.

6) Remarkable staff. I am privileged to work with unusually talented, creative, hardworking, and loyal staff colleagues. Frequent turnover is the norm for arts organizations, yet the team of UMS department heads has an average tenure with UMS of 11 years. This is remarkable. Each member of this team — Sara Billmann, Ben Johnson, John Kennard, Michael Kondziolka, and Susan McClanahan — has achieved a measure of national leadership in his or her respective areas of expertise. The remainder of the staff is comprised of equally dedicated colleagues who share the management team's commitment to serving the mission of UMS. We are pleased to recognize the contributions of UMS's longest serving staff member, Sally Cushing, when she celebrates her 35th anniversary with UMS this fall.

Feel free to get in touch with us if you have any questions or problems. The best place to begin is with our Ticket Office at 734.764.2538. 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, please send me an email message at kenfish@umich.edu or call me at 734.647.1174.

Very best wishes,



Kenneth C. Fischer
UMS President

LETTER FROM THE CHAIR

Welcome to the 03/04 season! In the University Musical Society's 125th season, there is much to celebrate. We can look forward to the St. Petersburg celebration with Valery Gergiev and the Kirov Orchestra, the Globe Theatre's production of *Twelfth Night*, and the Israel Philharmonic among many. Most importantly, Saturday, January 17, 2004 brings an exciting concert that celebrates UMS's return to Hill Auditorium and 125 years of UMS history.

Our tradition of bringing excellent music, theater, and dance to the southeast Michigan community has grown to include education for the whole community — school children, university students, and adults — and the creation of new and exciting works such as those that have come to us through the Royal Shakespeare Company.

The rich cultural history of UMS is one I know you want to continue. Many of you made extraordinary efforts to ensure our future by making an additional gift, or an increased gift, after you learned of our budgetary challenges last spring. We greatly appreciate your support, which helped to keep us on solid financial ground.



I hope you will continue to keep UMS high on your list of philanthropic priorities. If you haven't made a gift before, or haven't made a gift for some while, I hope you will consider doing so. In addition to your annual gift, you may be able to provide for UMS in a more substantial and longer-lasting way, with a gift to endowment or through a trust or bequest arrangement. Susan McClanahan, Director of Development, would be pleased to talk with you about ways of making your gift that will benefit you as well as UMS. Remember, your gift to UMS ensures the continuation of the brilliant programming and educational activities for future generations.

Sincerely,

Prue Rosenthal

Prue Rosenthal
Chair, UMS Board of Directors

UMS leadership

CORPORATE LEADERS / FOUNDATIONS



Sandra Ulsh

*Vice President and Executive Director,
Ford Motor Company Fund*

*Ford Motor Company
Fund*

“Through music and the arts we are inspired to broaden our horizons, bridge differences among cultures and set our spirits free. We are proud to support the University Musical Society and acknowledge the important role it plays in our community.”



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 enriching the life of our community by our sponsorship of the 03/04 season."


Erik W. Bakker

Senior Vice President, Bank One, Michigan

"Bank One is honored to be a partner with the University Musical Society's proud tradition of musical excellence and artistic diversity."


Habte Dadi

Manager, Blue Nile Restaurant

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


Greg Josefowicz

President and CEO, Borders Group, Inc.

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





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.”



Clayton Wilhite

Managing Partner, CFI Group, Inc.

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



Rhonda Davenport

Group Manager & First Vice President of Ann Arbor Region, Comerica Incorporated

“Our communities are enriched when we work together. That’s why we at Comerica are proud to support the University Musical Society and its tradition of bringing the finest in performing arts to our area.”



Erin R. Boevé

Sales Manager, Crowne Plaza

“The Crowne Plaza is a proud supporter and sponsor of the University Musical Society. The dedication to education through the arts is a priceless gift that continually enriches our community.”





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.’ So do UMS programs. The DTE Energy Foundation salutes your efforts to enrich the quality of our lives through your music.”

**DTE Energy
Foundation**



Edward Surovell

President, Edward Surovell Realtors

“Edward Surovell Realtors and its 300 employees and sales associates are proud of our 20-year relationship with the University Musical Society. We honor its tradition of bringing the world’s leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally.”

**EDWARD
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Leo Legatski

President, Elastizell Corporation of America

“UMS has survived the cancellations of September 2001, the renovation of Hill Auditorium, and budget cutbacks this past year. They need your support—more than ever—to continue their outstanding programming and educational workshops.”

Elastizell



Brian Campbell

President & CEO, Kaydon Corporation

“For over a century, the University Musical Society has been a national leader in arts presentation. Kaydon Corporation is honored to be counted among the supporters of this proud tradition of musical and artistic excellence.”

KAYDON™


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.”


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.”


Erik H. Serr

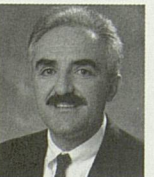
Principal, Miller, Canfield, Paddock & Stone, P.L.C.

“Miller Canfield is a proud supporter of the University Musical Society and its contribution to the culture of our community through its presentation of wonderful and diverse cultural events which contribute substantially to inspiration and enrichment of our community.”


Robert J. Malek

Community President, National City Bank

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


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.”





Don Hawkins

*Senior Vice President, Director of Community Affairs,
TCF Bank*

“TCF Bank is pleased to join the University Musical Society to make the arts accessible to students of diverse backgrounds. How thrilling to see children’s faces, experiencing their first performance as only UMS can present.”



Sharon L. Beardman

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

“TIAA-CREF is proud to be associated with one of the best universities in the country and the great tradition of the University Musical Society. We celebrate your efforts and appreciate your commitment to the performing arts community.”



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 and artistic entertainment.”



FOUNDATION AND GOVERNMENT SUPPORT

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

\$100,000 and above

Association of Performing Arts

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ENDOWMENT
FOR THE ARTS



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of the University of Michigan

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9/20/03 Beethoven *Symphony No. 7*, Mahler *Songs of a Wayfarer*, Strauss *Lieder*, Katherine Larson, mezzo-soprano

10/11/03 Bach *Brandenburg No. 2*, Bartok *Concerto for Orchestra*, Beethoven *Piano Concerto No. 3*, Arthur Greene, piano

11/08/03 Berlioz *Harold in Italy*, Bolcom *Violin Concerto*, Respighi *Pines of Rome*, Yizhak Schotten, viola, Stephen Shippis, violin

11/15/02 *Masters of Movie Music*, with a World Premiere by Michael Daugherty

11/16/03 Family Performance: *Tchaikovsky Discovers America*

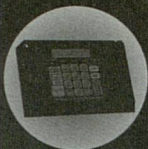
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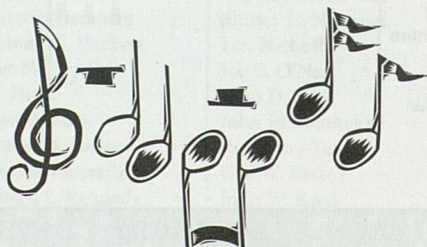
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UMS services

Barrier-Free Entrances

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations vary by venue; visit www.ums.org/tickets or call 734.764.2538 for details. Ushers are available for assistance.

Listening Systems

For hearing-impaired persons, the Power Center, Hill Auditorium, and Rackham Auditorium are equipped with assistive listening devices. Earphones may be obtained upon arrival. Please ask an usher for assistance.

Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, and Power Center please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church, Michigan Theater, Crisler Arena, Pease Auditorium, Michigan Union, Nichols Arboretum, U-M Sports Coliseum, or EMU Convocation Center, please call the UMS Production Office at 734.615.1444.

Parking

Please allow plenty of time for parking as the campus area may be congested. Parking 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. 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 Hill Auditorium performances in the 03/04 Choral

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

For up-to-date parking information, please visit the UMS website at www.ums.org.

Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center and Hill Auditorium, 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.

Latecomers

Latecomers will be asked to wait in the lobby until a predetermined time in the program, when they will be seated by ushers. UMS staff works with the artists to determine when late seating will be the least disruptive to the artists and other concertgoers.

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 03/04 season.

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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 or visit.

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 remain the same.

Note New Hours

Mon–Fri: 9am–5pm

Sat: 10am–1pm

By Phone **734.764.2538**

Outside the 734 area code, call toll-free
800.221.1229

By Internet **www.ums.org**

By Fax **734.647.1171**

By Mail

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

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

Returns

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

Subscription Ticket Exchanges

Subscribers may exchange tickets free of charge. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may fax a photocopy of your torn tickets to 734.647.1171.

Single Ticket Exchanges

Non-subscribers may exchange tickets for a \$5 per ticket exchange fee. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may fax a photocopy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged.

Group Tickets

When you bring your group to a UMS event, you will enjoy the best the performing arts has to offer. You can treat 10 or more friends, co-workers, and family members to an unforgettable performance of live music, dance, or theater. Whether you have a group of students, a business gathering, a college reunion, or just you and a group of friends, the UMS Group Sales Office can help you plan the perfect outing. You can make it formal or casual, a special celebration, or just friends enjoying each other's company. The many advantages to booking as a group include:

- reserving tickets before tickets go on sale to the general public
- discounts of 15–25% for most performances
- accessibility accommodations
- no-risk reservations that are fully refundable up to 14 days before the performance
- 1–3 complimentary tickets for the group organizer (depending on size of group). Comp tickets are not offered for performances with no group discount.

For information, contact the UMS Group Sales Hotline at 734.763.3100 or umsgrupsales@umich.edu.

Discounted Student Tickets

Did you know?? Since 1990, students have purchased over 144,000 tickets and have saved more than \$2 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 03/04 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 any event for 50% off the published price. This extremely popular event draws hundreds of students every fall — last year, students saved over \$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 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 Student 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 03/04 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 80 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.

New This Year! UMS Gift Certificates are valid for 12 months from the date of purchase and do not expire at the end of the season.



**“What was one day
a sheep’s hind leg
and a handful of spinach
was the next part of the hand
that wrote, the brain that conceived
the slow movement of
the Jupiter Symphony.”**

—Aldous Huxley

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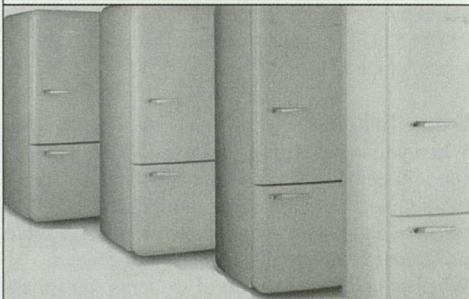
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Why should *you* log onto www.ums.org?

In September, UMS launched a new web site, with more information that you can use:

Tickets. Forget about waiting in long ticket lines. Order your tickets to UMS performances online! You can find your specific seat location before you buy.

UMS E-Mail Club. You can join UMS's E-Mail Club, with information delivered directly to your inbox. Best of all, you can customize your account so that you only receive information you desire — including weekly e-mails, genre-specific event notices, encore information, education events, and more! Log on today!

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Education Events. Up-to-date information detailing educational opportunities surrounding each performance.

Online Event Calendar. Lists all UMS performances, educational events, and other activities at a glance.

Program Notes. Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the performance!

Sound and Video Clips. Listen to recordings from UMS performers online before the concert.

CyberSavers. Special weekly discounts appearing every Wednesday, only available online.

Development Events. Current information on Special Events and activities outside the concert hall. Make a tax-deductible donation online!

UMS Choral Union. Audition information and performance schedules for the UMS Choral Union.

Photo Gallery. Photos from recent UMS events and related activities.

Student Ticket Information. Current info on rush tickets, special student sales, and other opportunities for U-M students.

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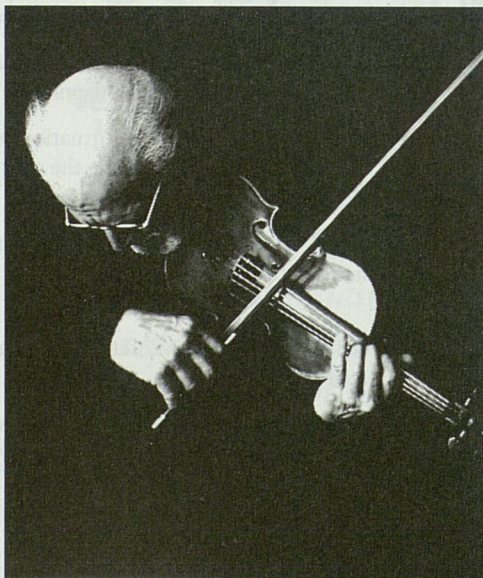
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UMSannals

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 125 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

Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

and world music performers, and opera and theater. 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 70 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 and Ypsilanti.

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 U-M, and endowment income.

UMS CHORAL UNION

Throughout its 125-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. Eleven 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 Meadow Brook for subscription performances of Stravinsky's *Symphony of Psalms*, John Adams' *Harmonium*, Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms'

Participation in the Choral Union remains open to all by audition. Members share one common passion—a love of the choral art.

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. During the 96/97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8* (*Symphony of a Thousand*).

Led by interim conductor Jerry Blackstone, the Choral Union will open its current season with performances of Verdi's *Requiem* with the DSO in September. In December the chorus

will present its 125th series of annual performances of Handel's *Messiah*. The Choral Union's season will conclude with a performance of William Bolcom's *Songs of Innocence and of Experience* in the newly renovated Hill Auditorium.

The Choral Union's 02/03 season included 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. The Choral Union's season concluded 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 internationally renowned organist Janice Beck.

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 theater favorites with Erich Kunzel and the DSO at Meadow Brook. The 72-voice Concert Choir drawn from the full chorus has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, 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. Comprised 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

The 03/04 UMS season will include performances by the world's celebrated music, dance and theater artists in 11 venues in Ann Arbor and Ypsilanti.

Hill Auditorium

The 18-month \$38.6-million dollar renovations to Hill began on May 13, 2002 overseen by Albert Kahn Associates, Inc., and historic preservation architects Quinn Evans/Architects. Originally built in 1913, current renovations will update Hill's infrastructure and restore much of the interior to its original splendor. Exterior renovations will include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

Interior renovations will include the demolition of lower-level spaces to ready the area for future improvements, the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement of main-level seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

When it re-opens in January 2004, Hill Auditorium will seat 3,540.

For more information, visit

Hill Auditorium Construction Web Camera at: www.plantext.bf.umich.edu/plantext/projects/Hill/BurtonWebCam.html

Hill Auditorium Renovation Project Website at: www.umich.edu/~urel/hill/index.html

Hill Auditorium Construction Website at: www.plantext.bf.umich.edu/plantext/projects/Hill/index.html

Power Center

The Power Center for the Performing Arts was bred from a realization that the University of Michigan had no adequate proscenium-stage theater 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 built 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 theater." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theater.

Opening in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieves the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. 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.

The Power Center seats approximately 1,400 people.

Rackham Auditorium

Fifty 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, Newberry Hall and 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 Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, the Musical Society presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the 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. With broad community support, the Foundation has raised over \$8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

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

St. Francis of Assisi Catholic Church

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

Crisler Arena

Crisler Arena, home to the Michigan Wolverine basketball teams, stands as a tribute to the great Herbert O. "Fritz" Crisler, Michigan's third all-time winning football coach. Crisler served 10 years as Michigan's football coach (1938-1947) and 27 years as athletic director (1941-1968) of the University. The arena was designed by Dan Dworsky under the architectural firm of K.C. Black & C.L. Dworsky and opened in 1968. While serving as a site of Big Ten Conference championship events, Crisler has also played host to popular acts such as Pearl Jam, Bill Cosby, the Grateful Dead, and even Elvis Presley during his final concert tour. In 2002, UMS presented its first concert in Crisler Arena, the Boston Pops Esplanade Orchestra Christmas Concert. The popular ensemble returns for a repeat performance on Friday, December 5.

The facility has a capacity of 13,609.

Venues continue following your program insert.

Fall 2003

Event Program Book

Friday, October 3 through Friday, October 17, 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.

St. Petersburg String Quartet 5
Maxim Mogilevsky

Friday, October 3, 8:00 pm
 Rackham Auditorium

Kirov Orchestra of the Mariinsky Theatre 11

Monday, October 6, 8:00 pm
 Pease Auditorium • Ypsilanti

Michigan Chamber Players 19

Sunday, October 12, 6:00 pm
 Rackham Auditorium

La Venexiana 23

Thursday, October 16, 8:00 pm
 St. Francis of Assisi Catholic Church

Wynton Marsalis Quintet 27

Friday, October 17, 7:00 pm
 Friday, October 17, 9:30 pm
 Michigan Theater

UMS Educational Events *through Friday, October 17, 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. For current information on Celebrating St. Petersburg, visit www.umich.edu/stpetersburg.

St. Petersburg String Quartet

String Quartet Master Class/Artist Interview

The St. Petersburg String Quartet coaches string students from the University of Michigan's School of Music. Following the master class, there will be an interview with the Quartet, discussing their career, Russian composers and string quartet repertoire.

*Saturday, October 4, 10:00 am - 12 noon,
School of Music, Stearns Building, Cady Room,
2005 Baitz*

Hill Auditorium

Re-Opening Celebration!

Lecture Series: Great Musical Events of the University Musical Society at Hill Auditorium

The Ann Arbor District Library, in collaboration with UMS, is proud to present a series of five lectures by Library music specialist Richard LeSueur, highlighting some of the great musical events presented by UMS at Hill Auditorium over the last 90 years. This series is a must for lovers of both music and Ann Arbor history! For more information, contact the Ann Arbor District Library at 734.327.4200 or visit www.aadl.org.

All sessions held at the Ann Arbor District Library, Multi-Purpose Room, 343 S. Fifth Ave.

Part 1: The Early Years, 1913-1932

This first lecture will examine some of the most important concerts presented by UMS between 1913 and 1932. Recorded examples will include the Chicago Symphony, conducted by Stock at the May Festival; and Marguerite Matzenauer, in the first Choral Union concert.

Sunday, September 14, 3:00-4:30 pm

Part 2: A Golden Age of Music During Troubled Times, 1933-1952

This talk will feature recordings by the Boston Symphony conducted by Serge Koussevitzky; Vladimir Horowitz, Artur Schnabel, Jasha Heifetz and Kirsten Flagstad.

Sunday, October 5, 3:00-4:30 pm

Part 3: The Golden Age Continues, 1953-1972

This talk will feature recordings by the Philadelphia Orchestra conducted by Eugene Ormandy; the New York Philharmonic conducted by Leonard Bernstein; Yehudi Menuhin, Myra Hess, Joan Sutherland and Montserrat Caballe.

Sunday, November 16, 3:00-4:30 pm

Part 4: Farewells and Welcomes, 1973-1992

This talk will feature recordings by the Vienna Philharmonic conducted by Leonard Bernstein; the Leipzig Gewandhaus Orchestra conducted by Kurt Masur; James Galway, Valdimir Horowitz, Arleen Auger, Jessye Norman and Håkan Hagegård.

Sunday, December 7, 3:00-4:30 pm

Part 5: The Best of the Rest: The Past Decade and a Look Toward the Current Season at Hill Auditorium

This talk will feature recordings by the Metropolitan Opera Orchestra conducted by James Levine; Ewa Podleś, and Evgeny Kissin in addition to several performers scheduled for the current 03/04 Choral Union Series.

Sunday, January 11, 3:00-4:30 pm

Miami City Ballet

Study Club: Understanding Balanchine

A basic introduction to understanding ballet and the works of George Balanchine, led by Beth Genné, U-M Associate Professor of Dance
Tuesday, October 7, 7:00-9:00 pm, Michigan League, Vandenberg Room, 911 N. University Ave.

Ballet Master Class

Advanced ballet technique. Led by the Ballet Master of the Miami City Ballet. To register, call Dance Gallery Studio at 734.747.8885.
Friday, October 17, 7:00-9:00 pm, Dance Gallery Studios, 815 Wildt St.

UMS Artist Interview: Edward Villella, artistic director, Miami City Ballet

Interviewed by Beth Genné, U-M Associate Professor of Dance, and Christian Matjias, U-M Assistant Professor of Dance. Handpicked by George Balanchine to revolutionize the role of men in ballet, Kennedy Center Honoree and National Arts Award winner Edward Villella has left a lasting impact on the world of dance and contemporary culture. He currently enjoys international success as the founding artistic director of the Miami City Ballet, one of America's première ballet institutions, and is recognized widely for his contributions to the field of classical dance and arts in education.
Saturday, October 18, 6:00 pm, Michigan League, Vandenberg Room, 911 N. University Ave.

PREP

Miami City Ballet: Balanchine and Stravinsky

A preview of the afternoon's ballet repertoire, led by Beth Genné, U-M Associate Professor of Dance
Sunday, October 19, 1:00 pm, Michigan League, Hussey Room, 911 N. University Ave.

UMS and U-M Museum of Art Family Events

Join UMS and the U-M Museum of Art for a day of special family events. The day kicks off with a one-hour Family Performance by the Miami City Ballet from 1:00–2:00 pm at the Power Center. For ticket information, contact the UMS Ticket Office at 734.764.2538 or visit www.ums.org.

Following the performance, drop-in activities at the U-M Museum of Art include gallery exploration activities for families to do together, performance/demonstrations and art-making projects. All activities are free. However, pre-registration is required for the oil pastel drawing workshop, "St. Petersburg Mirrored in Water," led by Elena Townsend-Efimova, founder of Ann Arbor's Talking Colors Art School. Pre-registration is required for the drawing workshop only. To register, call 734.647.0522. All children are admitted free to *The Romanovs Collect: European Art From the Hermitage*. Adult tickets are \$8 and may be purchased through Tickets Plus (800.585.3737, ticketsplus.net, or at participating Meijer stores), or in person at the Museum.

Saturday, October 18, 2:00-5:00 pm, U-M Museum of Art, Apse and Galleries, 525 South State St.

La Venexiana

Master Class/Demonstration:

Singing Early Music: Musical Rhetoric, Phrasing, and Expression in Monteverdi's Madrigals

Led by Claudio Cavina, director, La Venexiana. Claudio Cavina, considered the preeminent "star" of contemporary madrigal interpretation and performance and members of La Venexiana will discuss/demonstrate the textual poetry and music-making of the early 17th-century madrigal, highlighting the work of Monteverdi, long considered the most daring and futuristic of all madrigal composers.

Thursday, October 16, 12:30-2:00 pm, School of Music, Blanche Anderson Moore Hall, 1100 Baits



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with

MAXIM MOGILEVSKY, *Piano*

Alla Aranovskaya, *First Violin* Aleksey Koptev, *Viola*
David Chernyavsky, *Second Violin* Leonid Shukaev, *Cello*

Program

Friday Evening, October 3, 2003 at 8:00
Rackham Auditorium • Ann Arbor

Leonid Desyatnikov

Tracing Astor (US Première)

ARANOVSKAYA, KOPTEV, SHUKAEV, MOGILEVSKY

Dmitri Shostakovich

Piano Trio No. 2 in e minor, Op. 67

Andante – moderato

Allegro con brio

Largo

Allegretto

ARANOVSKAYA, SHUKAEV, MOGILEVSKY

INTERMISSION

Piotr Ilyich Tchaikovsky

String Quartet No. 3 in e-flat minor, Op. 30

Andante sostenuto

Allegro vivo e scherzando

Andante funebre e doloroso ma con moto

Allegro non troppo e risoluto

ST. PETERSBURG STRING QUARTET

Fourth Performance
of the 125th Annual Season

Forty-First Annual
Chamber Arts Series

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Special thanks to Evan Chambers, Andrew Jennings, Bright Sheng, and the U-M School of Music Composition and String Departments for their participation in this residency.

The St. Petersburg String Quartet appears by arrangement with Lisa Sapinkopf Artists.

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Tracing Astor

Leonid Desyatnikov

Born in 1955 in Kharkov, Russia

Leonid Desyatnikov was born in 1955 in Kharkov and graduated from the Leningrad Conservatory in 1978. His music has been performed at many major European festivals including Lockenhaus, Gstaad (Switzerland), and at Sviatoslav Richter's December Evenings. His symphonic piece *Sketches for Sunset* has been performed by leading German orchestras including the Deutsches Simphonie Orchester Berlin and the Symphony Orchestra of Gewandhaus (Leipzig).

Of particular popularity throughout the world are his transcriptions of works by Astor Piazzolla made at the request of Gidon Kremer, with whom Desyatnikov has a close collaboration; one of these works, the tango-operetta *Maria de Buenos Aires* was nominated for a Grammy award.

In the composer's own words:

Tracing Astor follows the traces of Piazzolla's piece *Milonga per tre* — but not only this piece. To be honest, my "Milonga" limps slightly, since it is mainly in 5/4 time.

Tracing Astor is an attempt to suggest and reflect the impressions aroused by the Argentinean master's music, sizing it up as cool-headedly as possible. I had to rein in what may be the most attractive sides of the "New Tango" style — its pathos and hyper-sexuality. I'd call this piece's humor "Piazzolla extra-dry."

Program note courtesy of Lisa Sapinkopf Artists.

Piano Trio No. 2 in e minor, Op. 67

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg

Died August 9, 1975 in Moscow

Russian composers had a tradition of commemorating the departed with piano trios: Tchaikovsky wrote his piano trio in memory of Nikolai Rubinstein, Rachmaninoff his *élégiaque* in memory of Tchaikovsky, and Anton Arensky composed his celebrated trio in memory of the cellist Karl Davydov. Shostakovich might have been thinking about these antecedents when, upon learning about the death of his best friend Ivan Ivanovich Sollertinsky, he turned to this intimate chamber-music genre (to which he had contributed one other work in his entire life, a briefer essay dating from his youth). The two earlier composers had written musical eulogies to teachers and mentor figures who had been significantly older than they. Sollertinsky was only four years Shostakovich's senior, but he nevertheless played the role of a mentor to the composer: a musicologist of an extraordinarily broad knowledge of the repertoire, he introduced his friend to many masterpieces (those of Gustav Mahler in particular). Sollertinsky died of a heart attack in February 1944, at the age of 42. "I have no words with which to express the pain that racks my entire being," a devastated Shostakovich wrote to their mutual friend Isaak Glikman.

There are sketches for a Shostakovich piano trio from late 1943, but these were not used in the work we know today. The e-minor trio took what for Shostakovich was an unusually long time to write; he spent much of the spring on the first movement alone, completing the other three during the summer, at the retreat of the Union of Soviet Composers in the village of Ivanovo.

Unlike the Tchaikovsky and Rachmaninoff trios, which follow a different scheme, Shostakovich adhered to the classical four-movement layout of the trio (as had Arensky). This allowed the composer to write music that wasn't tragic or elegiac all the way through, but

instead paid tribute to Sollertinsky's complex personality under many of its aspects. After all, the trio moves from a sad and mysterious opening to a wild and ferocious scherzo, from there to a lament in the form of a *passacaglia* (set of variations on an unchanging bass line), followed by the most famous part of the work, the "Jewish" finale. The funeral includes reminiscences of the joyful moments experienced, but most importantly, it shows that joy and pain are inseparable and, as always in Shostakovich, laughter can turn into a bitter grimace any time and without warning.

The cello opens the work with its theme played in harmonics in an extremely high register. This eerie music, which seems to come from a great distance, later gives way to some angry and powerful outbursts. The second-movement scherzo seems to allude to Sollertinsky's sense of humor and the many happy moments the two friends had shared. The slow *passacaglia* is somber and mournful, and it is followed without pause by the dance finale. However, this is obviously not a happy ending. Much of the musical material is distorted klezmer (Jewish folk music), where the cheerful rhythms are combined with painful dissonant intervals in the melody. It is no coincidence that Shostakovich started to be drawn to Jewish music during the years of World War II and the Holocaust. One of Shostakovich's favorite composition students, Benjamin Fleischmann, had died in 1941 during the siege of Leningrad. Shostakovich was so fond of Fleischmann that he decided to complete the unfinished opera his student had left behind, *Rothschild's Violin*, after a short story by Chekhov. The memory of Fleischmann probably played an important role in the shaping of the finale, in which the Jewish dance melodies sometimes take on a positively tragic tone. In addition, reminiscences of the earlier movements make the emotional content of the work even more ambivalent, and nothing seems to be resolved when the trio ends with a few broken chords and other isolated musical figures.

Shostakovich himself played the piano part when the trio received its world première in

Leningrad on November 14, 1944. His colleagues were Dmitri Zyganov (violin) and Sergei Shirinsky (cello).

Program note by Peter Laki.

String Quartet No. 3 in e-flat minor, Op. 30

Piotr Ilyich Tchaikovsky

Born May 7, 1840 in Kamsko-Votkinsk,

Vyatka province

Died November 6, 1893 in St. Petersburg

Tchaikovsky wrote three string quartets, all between 1871 and 1876. Along with the two quartets of Borodin, these were the first important contributions to the quartet genre in Russia. Tchaikovsky's first two quartets were premièred by the Moscow String Quartet, led by the Prague-born Ferdinand Laub, the composer's colleague on the faculty of the Moscow Conservatory. After Laub's premature death in 1875, Tchaikovsky wrote his third quartet in his friend's memory.

The elegiac tone of *String Quartet No. 3* anticipates that of Tchaikovsky's *Piano Trio* (1882), written to commemorate another friend and colleague, the pianist and composer Nikolai Rubinstein. Tchaikovsky chose a most unusual key, e-flat minor, for the main tonality of the quartet. The six flats (lowered notes) of that key produce a dark sound quality throughout most of the work.

The first movement opens with an extended slow introduction whose gloomy tone continues in the *allegro moderato*. After an extensive development and a dramatic high point where all four instruments reach *triple forte* in their highest registers, the slow introduction unexpectedly returns for a soft and wistful conclusion.

The second movement is a quick scherzo in the much brighter key of B-flat Major, but notes borrowed from the minor mode frequently cast a dark shadow over the lively rhythmic patterns. The middle section is dominated by a viola melody of a wide range and great emotional

intensity; the elfin scherzo material subsequently returns.

The third movement is a funeral march in a somber e-flat minor in which the muted strings play stark chordal progressions. The next section, reminiscent of chant, suggests an Orthodox funeral service according to some commentators. A new idea, more lyrical in nature, is juxtaposed with the funeral music. A return of the chant-like theme concludes the movement.

The finale, in a bright E-flat Major, seems to be inspired by Ukrainian folk music, similarly to *Symphony No. 2* (1873). It is a brisk, dance-like movement in which the earlier tragedy gives way to happier feelings. There is only one moment of hesitancy after which the music bounces back with renewed energy, and the work ends with an exuberant coda.

Program note by Peter Laki.

One of the world's leading string quartets, the **St. Petersburg String Quartet** was founded as the Leningrad Quartet by Alla Aranovskaya and Leonid Shukaev, both graduates of the Leningrad Conservatory. The Quartet blazed a trail through international chamber music competitions, winning First Prize at the All-Soviet Union String Quartet Competition, the Silver Medal and a Special Prize at the Tokyo International Competition of Chamber Ensembles, First Prize and both Special Prizes at the Vittorio Gui International Competition for Chamber Ensembles in Florence, Italy, and First Prize and the "Grand Prix Musica Viva" at the International Competition for Chamber Ensembles in Melbourne, Australia.

When the city of Leningrad resumed its historic name, the Quartet changed its name to the St. Petersburg String Quartet. The Quartet has continued its ascendancy, building a reputation of worldwide proportions including a Grammy nomination, "Best Record" honors in both *Stereo Review* and *Gramophone* magazines,



and the Chamber Music America/WQXR Prize for "Best CD of 2001." The Quartet held the respected position of Quartet-in-Residence at the Oberlin Conservatory of Music from 1996 until Spring 2003.

In 2003, the St. Petersburg String Quartet proudly commemorates the 300th anniversary of its namesake city and will be performing around the globe in events honoring the arts of St. Petersburg. These festive occasions, however, are just one piece of the renowned quartet's busy season. The group premiered *Rhapsody for String Quartet and Guitar* by Georgian composer Zurab Nadarejshvili (co-commissioned with guitarist Paul Galbraith) at Stanford University; has over 50 concerts scheduled across the US; appeared in London and Manchester, England as well as Berlin and Wiesbaden, Germany; and toured Italy and Holland.

Audiences from Toronto to Tokyo, from Lithuania to London and in music halls across the US give the St. Petersburg Quartet standing ovations. Recently, the St. Petersburg completed recording the complete works of Tchaikovsky for string quartet on Dorian, which follows the release of the complete Shostakovich cycle on Hyperion, a disc of Prokofiev's two quartets

and Nadarejshvili's *String Quartet No. 1* and Glazunov's *String Quartet No. 5* and his appealing *Novelettes* on Delos.

Since 1999, Alla Aranovskaya, Leonid Shukaev and Maxim Mogilevsky have performed together as "The Brahms Trio." The *Los Angeles Times* called their debut "noble, heroic, bold, intimate, prayerful, ineffable."

This evening's performance marks the St. Petersburg String Quartet's UMS debut.

Tchaikovsky Scholarship allowed him to study at The Juilliard School with Bella Davidovich. Mr. Mogilevsky received the "Angel Award" at the 1997 Edinburgh Festival. He made his US debut in Los Angeles on the "Gold Medal Series" at Ambassador Auditorium, Pasadena. He has appeared as soloist under Maestros Seiji Ozawa, Valery Gergiev and Gerard Schwarz. His performances have included the White Nights Festival of St. Petersburg, the Los Angeles Philharmonic Festival at the Hollywood Bowl, the Ravinia Festival, and the Cliburn Concert Series.

This evening's performance marks Maxim Mogilevsky's UMS debut.

Maxim Mogilevsky was the last pupil of Anaida Sumbatian, teacher of the legendary Vladimir Ashkenazy. At 13 years old he debuted with the Moscow Philharmonic Orchestra. In 1990 a

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Vadim Repin violin

Alexander Korsantia piano

Sun **10/26** 6 pm

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PROGRAM

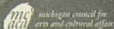
Mozart Sonata in e minor, K. 304 (1778)
 Prokofiev Sonata No. 2 in D Major (1943)
 Ysaÿe Sonata No. 3 in d minor (1924)
 R. Strauss Sonata in E-flat Major (1887)

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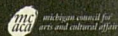
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Kirov Orchestra of the Mariinsky Theatre



VALERY GERGIEV, *Music Director and Conductor*

Program

Monday Evening, October 6, 2003 at 8:00

Pease Auditorium • Ypsilanti

Piotr Ilyich Tchaikovsky

Romeo and Juliet – Fantasy Overture in b minor (1880)

Dmitri Shostakovich

Symphony No. 9 in E-flat Major, Op. 70

Allegro

Moderato

Presto

Largo

Allegretto – Allegro

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

Nikolai Rimsky-Korsakov

Scheherazade, Op. 35

Largo e maestoso – Allegro non troppo

The Sea and Sinbad's Ship

Lento – Andantino – Allegro molto – Vivace scherzando –

Allegro moderato ed animato

The Story of the Kalander Prince

Andantino quasi allegretto

The Young Prince and the Young Princess

Allegro molto – Lento – Allegro molto e frenetico – Vivo –

Spiritoso – Allegro non troppo maestoso

*The Festival at Baghdad – The Sea – The Ship Goes to Pieces
on a Rock Surmounted by a Bronze Warrior – Conclusion*

Fifth Performance
of the 125th Annual Season

125th Annual
Choral Union Series

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Forest Health Services presents the 125th Annual Choral Union Series.

Romeo and Juliet – Fantasy Overture in b minor

Piotr Ilyich Tchaikovsky

Born May 7, 1840 in Kamsko-Votkinsk,

Vyatka province

Died November 6, 1893 in St. Petersburg

In the traditional classroom of Music 101, Russian music in the 19th century is usually divided into two factions: the nationalists and the “Westernizers.” The first group was represented by the “Five,” also known as the “Mighty Handful” (Mussorgsky, Rimsky-Korsakov, Borodin, Balakirev, and Cui), while the other group was led by Tchaikovsky.

Life, however, is more complex than textbooks would have it. The separation between those orientations was by no means always rigid. In fact, Tchaikovsky at one point came particularly close to the group of the “Five.” That was when Mily Balakirev (1837-1910) took him under his wing, as he had done earlier with Rimsky-Korsakov and Mussorgsky. Balakirev was only a few years older than Tchaikovsky, Mussorgsky, or Rimsky, yet he had an acute critical mind and a charisma that made him the unofficial leader of his generation. Although he composed a great deal himself, he was far more important as a catalyst who inspired others and prodded them to write the works he himself was incapable of writing.

Tchaikovsky first came into Balakirev’s orbit in January 1868, when the latter visited Moscow to attend the concerts given by Hector Berlioz. Eager to be accepted by the St. Petersburg group, Tchaikovsky sought Balakirev’s support and, although he was a conservatory graduate, he wanted to see what he could learn from this crackpot genius. For his part, Balakirev wanted to win Tchaikovsky over to his own circle of protégés.

During this period, Tchaikovsky studied Balakirev’s collection of Russian folksongs and arranged two dozen of them for piano duet. He also sent his symphonic poem *Fatum* to Balakirev, who conducted a performance in St. Petersburg and then proceeded to tear it to

shreds in a letter to the composer. (Tchaikovsky later destroyed the score of *Fatum*, but after his death it was reconstructed from the orchestral parts.)

Balakirev next suggested that Tchaikovsky tackle an orchestral piece based on *Romeo and Juliet* and gave him some fairly precise indications on how to go about the project. (He himself had been inspired by Shakespeare to write a *King Lear* overture shortly before.) Balakirev even gave his friend the four measures he wanted the piece to start with, as well as a structural outline, complete with a sequence of themes, modulation plan, and other technical detail. Tchaikovsky didn’t use the opening measures, but in other respects he followed the advice rather closely, at least as far as we can tell from his letters, where he freely acknowledged his debt. He sent his mentor the themes of his pieces for approval, something that didn’t come easily to Balakirev: “The first theme is not at all to my taste,” he declared. However, he found the great love theme “simply delightful.”

I play it often, and I want very much to kiss you for it.... When I play [it] then I imagine you are lying naked in your bath and that Artot-Padilla herself is washing your tummy with hot lather from scented soap.*

But Balakirev couldn’t help adding some criticism even here:

There’s just one thing I’ll say against this theme; there’s little in it of inner, spiritual love, and only a passionate physical languor (with even a slightly Italian hue) – whereas *Romeo and Juliet* are decidedly not Persian lovers, but Europeans.

Tchaikovsky was careful not to show Balakirev the entire work until he had heard it as written. After the March 1870 première, however, he followed up on the criticism. He threw out the theme that Balakirev didn’t like, wrote a new introduction, and revised the development and the coda. He now sent it to Balakirev, who shared it with his circle. The

influential critic Vladimir Stasov, a central figure in that circle, exclaimed: "There were five of you; now you are six!" This judgment was premature, however, for Tchaikovsky was to follow his own artistic path. As for the members of the "Five," even their association loosened after Balakirev's influence began to decrease in the 1870s. By the time Tchaikovsky returned to *Romeo and Juliet* in 1880, he was a mature composer who, although always sensitive to criticism, was no longer dependent on advice. He undertook some further cutting and pasting on his own, resulting in the final form of what is universally considered his first masterpiece.

The Overture-Fantasy begins with a musical portrait of Friar Laurence — a Russian Friar Laurence, one might add, since the slow chorale melody is redolent of Russian Orthodox church music. A brief transition leads to a stormy *allegro* theme evoking the feud of the Montagues and the Capulets through the rapid alternations of the string and wind sections. The secondary subject is the love theme that made such a deep impression on Balakirev. The development leads to a climactic point where the "feud" music is combined with the Friar Laurence theme, played *fortissimo* by the brass. In the recapitulation, the love theme is further altered and its hidden motivic connections with the "feud" music are revealed. Finally, the love theme is restated in a tragic tone as the lovers' fate is sealed. The sadness of this passage anticipates the end of *Symphony No. 6* — the last music Tchaikovsky ever wrote — in melodic shape, the repeated notes in the accompaniment, and even the key (b minor). But whereas Tchaikovsky ended *Symphony No. 6* in a *quadruple pianissimo*, in *Romeo and Juliet* he interrupted the love melody to conclude with a few dry and merciless *fortissimo* chords.

Symphony No. 9 in E-flat Major, Op. 70

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg

Died August 9, 1975 in Moscow

Does a symphony number nine always have to be a Ninth Symphony? In 1945, this question was debated in the highest artistic and political circles in the Soviet Union. Some members of those circles were plainly disappointed when Dmitri Shostakovich, the greatest symphonic composer in the country, failed to deliver the monumental choral work they felt they had every right to expect after the end of World War II. A grandiose "Ode to Joy" in honor of the victorious Red Army seemed to be in order (and maybe on order, too).

Yet Shostakovich was unable or unwilling (or possibly both) to write such a piece. The words of *Testimony*, the famous but not entirely trustworthy book of Shostakovich memoirs published by Solomon Volkov, definitely have a ring of truth here: "I couldn't write an apotheosis to Stalin. I just couldn't." And we know that he did try, but the solemn Choral Ninth never got off the ground.

Instead, we now have a Ninth that is cheerful to the point of sounding comical and — this is what the official critics couldn't swallow — on the verge of sarcasm. Was it really sarcasm? If it was, what did that sarcasm mean? Is the symphony about having fun, or is it making fun...and if so, of what and of whom? Or is there a tragic "subtext" lurking underneath the joyful surface, as one Russian critic suggested, comparing Shostakovich's humor to Charlie Chaplin's? There are no answers to any of these questions, and only one thing is certain: Shostakovich utterly enjoyed having the whole world guessing at his intentions.

What critics didn't seem to realize — viewing the work exclusively in relation to the year 1945 in which it was written — was that Shostakovich was reconnecting here with the style of his own *Symphony No. 1*, which he had composed almost 20 years earlier as a young man of 19. Not since *Symphony No. 1* had Shostakovich's music been

*The Belgian soprano Desiree Artot was the only woman with whom Tchaikovsky had ever been in love. He was devastated when she married the Spanish baritone Mariano Padilla y Ramos. This happened shortly before the composition of *Romeo and Juliet*.

so playful and ironic. Maybe there is a deeper symbolism in the fact that, with the renewal of hope at war's end, a "rejuvenated" composer was revisiting the emotional landscapes of his early days.

Another possible model may have been the First Symphony of Shostakovich's great rival Prokofiev, the famous "Classical" Symphony. Like that work, Shostakovich's *Symphony No. 9* begins by masquerading as a Haydn symphony, but it destroys that appearance much faster and much more drastically than Prokofiev had done back in 1917. Shostakovich follows his Haydnesque first theme with a hilariously simple second idea consisting of only a few notes and introduced by the piccolo against an "oom-pah" accompaniment evoking circus music. Like Haydn and Prokofiev, Shostakovich repeats the entire exposition of the first movement – a gesture that unmistakably belongs to the 18th century. And even though the circus theme undergoes a rather dramatic development in the middle of the movement, the recapitulation is again uproariously and irreverently funny.

The second movement is much more serious: it begins with a quiet and introspective clarinet solo that evolves into an intimate chamber-music episode for woodwinds. A second idea, for strings, is rather menacing, but then the quiet opening melody returns, now played by the flute and later by the piccolo. The ending is like a dream – one of Shostakovich's most romantic moments.

Next comes a scherzo, as one might expect. The melody skips merrily from key to key, and the orchestration is particularly witty: the woodwinds begin all by themselves, then the strings and, later, the brass instruments assume the leading role. Almost imperceptibly, the mood darkens and the scherzo takes on a more and more dramatic character, until an ominous brass signal announces a somber *largo*, the most tragic moment of the work. The solo bassoon delivers a recitative-like solo. It sounds like a solemn speech, perhaps a funeral oration in memory of the war victims. Then, the same solo bassoon suddenly turns from funeral orator into a buffoon as a playful new melody gets

the finale underway. The rhythm suggests a dance, but the melody, with its many tonally ambiguous half-steps, is not exactly jubilant in character. The ambiguity continues as the cheerful march rhythms are combined with a melody that refuses to give up those "tragic" half-steps. Eventually, after a tremendous crescendo, the music reaches a bright E-flat Major as the main theme appears in the full orchestra. From here, it is a triumphant procession right to the end, yet its members sound more like circus clowns than the soldiers of the Red Army. The vexing questions arise again: did Shostakovich desecrate this moment of national glory? Or was he merely letting his hair down and celebrating peace in the company of fun-loving friends with a bottle of good vodka, instead of visualizing an Army parade and an official, cliché-ridden speech by Comrade Stalin?

In the end, we might as well accept the fact that Shostakovich took a break from the grandiose rhetoric of his *Symphonies No. 7* and *8* (he would return to them in his Tenth). The difference with those works is not that *Symphony No. 9* is cheerful all the way; we have seen that it has its serious, even tragic moments. Rather, it conveys its message in a different style. Yet, perhaps surprisingly, it also has some parallels with that light-hearted neo-classicism that many of Shostakovich's more fortunate contemporaries, from Stravinsky to Milhaud and Poulenc, had also been practicing, each in his own way, in the West, where they didn't have to fear that their stylistic choices might have political consequences.

Scheherazade, Op. 35

Nikolai Rimsky-Korsakov
Born March 18, 1844 in Tikhvin, Russia
Died June 21, 1908 in Lyubensk, near St. Petersburg

A Thousand-and-One Nights, also known as *The Arabian Nights*, is one of the best-known of Oriental stories. Originally written in Arabic and arranged in its present form in the 15th century, it became known in the West in the

18th, when it was translated first into French and then into other languages. The splendid tales of Ali Baba and the Forty Thieves, Sinbad the Sailor, and others have delighted many generations of readers, both young and old.

Nikolai Rimsky-Korsakov had firsthand knowledge of the life of sailors, having taken a two-and-a-half-year cruise to the New World and throughout the Mediterranean as a naval officer in the early 1860s. About 25 years later, in 1888, he wrote *Scheherazade*, in which he strove to capture the general atmosphere of *The Arabian Nights* but without trying to provide musical illustrations for individual stories. As he explained in his memoirs, he wished to create “an orchestral suite in four movements, closely knit by the community of its themes and motifs, yet presenting, as it were, a kaleidoscope of fairy-tale images and design of Oriental character.”

In fact, the “community of themes and motifs” is one of the most striking features in the work. Although the four movements contrast strongly in tempo and character, two main motifs are heard throughout the piece and are subjected to many variations that change the rhythm and the orchestration but never the basic melody. The first of these two motifs is announced at the very beginning of the piece by the strings in unison, the second immediately afterwards by the solo violin, which will play a prominent role in all four movements. The themes represent the two protagonists of the story, Sultan Shahriar and his wife Scheherazade.

At the beginning of the score, Rimsky-Korsakov summed up the story that serves as the starting point to all the other stories:

The Sultan Shahriar, convinced of the falsehood and inconstancy of all women, had sworn an oath to put to death each of his wives after the first night. However, the Sultana Scheherazade saved her life by arousing his interest in the tales which she told during the 1001 nights. Driven by curiosity, the Sultan postponed her execution day to day and at last abandoned his sanguinary design.

Scheherazade told miraculous stories to the Sultan. For her tales she borrowed verses from the poets and words from folksongs combining fairy-tales with adventure.

As the various stories unfold, the two principal themes constantly remind us of Scheherazade telling them and Shahriar listening. Rimsky-Korsakov originally provided the individual movements with descriptive titles, later to be omitted from the printed score. Those titles were: “The Sea and Sinbad’s Ship,” “The Story of the Kalandar Prince,” “The Young Prince and the Young Princess,” and “Festival at Baghdad – The Sea – The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior – Conclusion.” Rimsky-Korsakov thought of these stories as “separate, unconnected episodes and pictures from the Arabian Nights, scattered through all four movements of my suite.”

The brilliance of Rimsky-Korsakov’s melodic imagination is matched in *Scheherazade* by his exceptional skill as an orchestrator: the numerous solos (violin, cello, flute, oboe, clarinet, bassoon, trumpet, harp) are carefully chosen for their specific tone colors. The various instruments blend in novel ways that influenced many composers of the subsequent generation, including Rimsky-Korsakov’s most famous pupil, Igor Stravinsky.

Program notes by Peter Laki.

Valery Gergiev is internationally recognized as one of the most outstanding musical figures of his generation. His inspired leadership as Artistic and General Director of the Mariinsky Theatre in St. Petersburg, Russia, where he oversees the Kirov Orchestra, Ballet, and Opera, has brought universal acclaim to this distinguished organization. Together with the Kirov Opera and Orchestra, Maestro Gergiev has toured extensively throughout North America and Europe, as well as to China, Japan, South America, Australia, and Israel. In addition to his

leadership of the Mariinsky Theatre, he is also the Principal Conductor of the Rotterdam Philharmonic, Artistic Director of the Rotterdam Philharmonic/Gergiev Festival, which is presented each September, Director and Founder of the Mikkeli International Festival in Finland, and Principal Guest Conductor of the Metropolitan Opera.

Maestro Gergiev celebrates two important occasions during 2003: his 50th birthday (which was in May) and the 300th Anniversary of the founding of St. Petersburg, for which he created an extraordinary three-month "Stars of the White Nights" Festival that opened on May 3. The Festival, in addition to performances by the Kirov Opera, Ballet, and Orchestra, featured major international ensembles such as the Vienna Philharmonic, Israel Philharmonic, World Orchestra for Peace, Royal Ballet of Covent Garden, Hamburg Ballet, and the New York City Ballet.

At the Festival, Maestro Gergiev conducted the Kirov's first complete *Ring Cycle* in more than a century, new productions of Tchaikovsky's *Eugene Onegin*, and *The Enchantress* and Verdi's *La Traviata*. He also conducted the "300 Years of St. Petersburg" Gala concert that featured Renée Fleming, Olga Borodina, Anna Netrebko, Karita Mattila, Bryn Terfel, and Dmitri Hvorostovsky and was attended by 50 international heads of state.

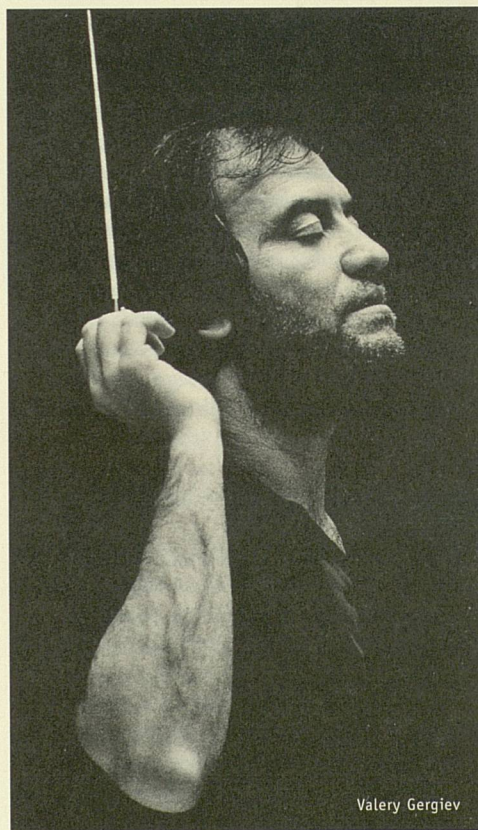
This fall, Mr. Gergiev had the distinct honor of conducting the opening night at the Metropolitan Opera with *La Traviata* on September 29 and the opening night of Carnegie Hall's season with a Gala concert featuring his own Kirov Orchestra on October 1, with concerts following through the weekend. He also conducted the première of the Metropolitan Opera's Stravinsky Triple Bill (*Le Sacre du Printemps*, *Le Rossignol*, and *Oedipus Rex*) and returns to the MET during the winter of 2004 to conduct the new production of *Salome*.

Maestro Gergiev made his Kirov Opera debut in 1978 with *War and Peace* and was appointed Artistic Director and Principal Conductor in 1988. His international awards

include the Dmitri Shostakovich Award and the Golden Mask Award, the most prestigious theater prize in Russia. *Musical America* honored him as "Conductor of the Year," and he was named the People's Artist of Russia, the country's highest cultural award.

Valery Gergiev has recorded exclusively for Universal (Philips) Classics since 1989. His recent releases with the Kirov Orchestra include Rimsky-Korsakov's *Scheherazade*, which has been internationally acclaimed as one of the best recordings of this work.

This evening's performance marks Valery Gergiev's fourth appearance under UMS auspices. He made his UMS debut in November 1992 as conductor of the Kirov Orchestra in Hill Auditorium.



Valery Gergiev

The **Kirov Orchestra** has a long and distinguished history as one of the oldest musical institutions in Russia. Founded in the 18th century during the reign of Peter the Great, it was known before the revolution as the Russian Imperial Opera Orchestra. Housed in St. Petersburg's famed Mariinsky Theatre (named for the favorite daughter of Czar Nicholas I) since 1860, the Orchestra entered its true "golden age" during the second half of the 19th century under the music direction of Eduard Napravnik (1839–1916). Napravnik single-handedly ruled the Imperial Theatre for more than half a century (from 1863–1916) and under his leadership, the Mariinsky Orchestra was recognized as one of the finest in Europe. He also trained a generation of outstanding conductors, developing what came to be known as "the Russian school of conducting."

The Mariinsky Theatre has also been the birthplace of numerous operas and ballets, which have come to be regarded as masterpieces of the 19th and 20th centuries. World-première performances include Mussorgsky's *Boris Godunov*; Rimsky-Korsakov's *The Snow Maiden* and *Legend of the Invisible City of Kitezh*; Tchaikovsky's *Iolanta*, *Swan Lake*, *Nutcracker* and *Sleeping Beauty*; as well as operas by Shostakovich and ballets by Khachaturian.

Piotr Ilyich Tchaikovsky was closely associated with the Mariinsky Theatre, not only conducting the orchestra but also premiering his *Symphony No. 5*, fantasy-overture *Hamlet*, and *Symphony No. 6*. Sergei Rachmaninoff conducted the orchestra on numerous occasions, including premières of his cantata *Spring* and symphonic poem, *The Bells*. The orchestra also premiered the music of the young Igor Stravinsky, including his *Scherzo Fantastique* and suite from *The Firebird* ballet.

Throughout its history, the Mariinsky Theatre has presented works by Europe's leading opera composers—Handel, Rossini, Gounod, and Wagner. In 1862, Verdi's *La Forza del Destino* was given its world première at the theatre in the presence of the composer.

Wagner was a favorite at the Mariinsky Theatre, where his operas were frequently performed from the 19th through the beginning of the 20th centuries.

By 1917, the orchestra's name had changed to The Royal Imperial Theatre Orchestra and was regarded as St. Petersburg's most renowned symphony orchestra.

Renamed the Kirov during the Soviet era, the orchestra continued to maintain its high artistic standards under the leadership of Evgeni Mravinsky and Yuri Temirkanov. Since Valery Gergiev became artistic director in 1988, the Kirov has forged important relationships with the world's great opera houses, among them London's Royal Opera House, the San Francisco Opera, Paris Opéra de la Bastille, and the Metropolitan Opera. Soon after the city of Leningrad was renamed St. Petersburg, the Kirov Theatre reverted to its original title of the Mariinsky Theatre, home to the Kirov Opera, the Kirov Ballet, and the Kirov Orchestra.

The Kirov Orchestra today is one of the world's most traveled orchestras, touring to Japan and China, and regularly in Europe, often with its own series or festival of concerts. The Orchestra has toured the US eight times since its 1992 debut at Lincoln Center. This current tour, in which the orchestra opens the Carnegie Hall season, will be its second short tour of the US in eight months.

This evening's performance marks the Kirov Orchestra's fourth appearance under UMS auspices. The Orchestra made its UMS debut in November 1992.

Gazprom is the general sponsor of the Mariinsky Theatre and the Kirov Orchestra.

Valery Gergiev and the Kirov Orchestra record exclusively for Philips.

KIROV ORCHESTRA OF THE MARIINSKY THEATRE

VALERY GERGIEV, *Music Director and Conductor*

First Violins

Leonid Veksler, *Principal*
Lyudmila Chaykovskaya,
Principal

Tatiana Frenkel
Mikhail Rikhter
Vsevolod Vasilyev
Leonid Kirichenko
Boris Vasilyev
Anton Kozmin
Nina Pirogova
Lolita Silvian
Ildar Gatov

Irina Sukhorukova
Anna Glukhova
Khristian Artamonov
Mikhail Tatarnikov
Maria Pimenova

Second Violins

Georgy Shirokov, *Principal*
Maria Safarova, *Principal*
Zhanna Abdulaeva
Viktoria Schukina
Svetlana Zhuravkova
Marchel Bezhenaru
Mark Kogan
Victoria Kakiicheva

Violas

Yury Afonkin, *Principal*
Vladimir Litvinov
Lina Golovina
Ekaterina Garsina
Karine Barsegian
Alexey Kluev
Andrey Petushkov
Elena Solovyeva
Leonid Lobach
Svetlana Sadovaya
Dmitry Pitulko

Cellos

Zenon Zalitsaylo, *Principal*
Mikhail Slavin, *Principal*
Oleg Sendetsky
Nikolay Vasilyev
Tamara Sakar
Oksana Moroz
Natalia Baykova
Sarkis Ginosyan
Nikolay Ogintsev
Ekaterina Travkina

Basses

Kirill Karikov, *Principal*
Vladimir Shostak, *Principal*
Denis Kashin
Sergey Trafimovich
Evgeny Mamontov
Maxim Afanasyev
Igor Elisev

Flutes

Valentin Cherenkov
Denis Lupachev
Ekaterina Rostovskaya
Margarita Maystrova

Oboes

Alexander Trushkov
Sergey Bliznetsov
Pavel Terentiev
Alexander Sveshnikov

Clarinets

Ivan Tersky
Viktor Kulyk
Dmitry Kharitonov
Anatoly Shoka
Yury Zyuryaev

Bassoons

Igor Gorbunov
Rodion Tolmachev
Valentin Kapustin
Alexander Sharykin

Horns

Igor Prokofiev
Stanislav Tses
Stanislav Avik
Vladislav Kuznetsov
Yury Akimkin
Valery Papyrin
Andrey Antonov
Petr Rodin

Trumpets

Yury Fokin
Konstantin Baryshev
Sergey Kryuchkov
Vitaly Zaytsev
Mikhail Khasin
Stanislav Ilchenko

Trombones

Andrey Smirnov
Igor Iakovlev
Fedor Arkhipov
Victor Shirokov
Mikhail Seliverstov
Nikolai Timofeev

Tuba

Nikolay Slepnev

Percussion

Andrey Khotin
Yury Alexeev
Mikhail Peskov
Yury Mischenko
Arseny Choupliakov
Evgeny Zhikalov

Harps

Lyudmila Rokhlina
Elizaveta Alexandrova

Organ/Piano

Olga Bystrova

Orchestra Manager

Vladimir Ivanov

Stage Hands

Petr Smirnov
Zufar Abdullin

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UMS
presents

Michigan Chamber Players

Faculty Artists of the University of Michigan School of Music

Lynne Aspnes, *Harp*
Aaron Berofsky, *Violin*
Susan Botti, *Soprano*
Katherine Collier, *Piano*
Anthony Elliott, *Cello*

Annie Guenette, *Violin*
Andrew Jennings, *Violin*
Amy Porter, *Flute*
Yizhak Schotten, *Viola*

Program

Sunday Evening, October 12, 2003 at 6:00
Rackham Auditorium • Ann Arbor

Camille Saint-Saëns

Fantasy for Violin and Harp, Op. 124

ASPNES, BEROFSKY

Susan Botti

Pig Dreams: Scenes from the Life of Sylvia

Her Secret
The Bride
Pigsong
Her Prayer
Her Vision
Winterpig

BOTTI, PORTER, ASPNES

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

Antonín Dvořák

Piano Quintet in A Major, Op. 81

Allegro, ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto Vivace
Finale: Allegro

JENNINGS, GUENETTE, SCHOTTEN,
ELLIOTT, COLLIER

Sixth Performance of
the 125th Annual Season

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

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Fantasy for Violin and Harp, Op. 124

Camille Saint-Saëns

Born October 9, 1835 in Paris

Died December 16, 1921 in Algiers

Pig Dreams

Susan Botti

Born April 13, 1962 in Wichita Falls, Texas

Sylvia, a Hampshire pig, came to live with the artist Liebe Coolidge in northeastern Vermont when she was a very young piglet. A brilliant animal, in the tradition of the Learned Pigs of the 18th and early 19th centuries, she was not only house-trained (a considerable achievement for the porcine physiology) but when she grew up and became a mother, she also house-trained her own piglets just as a cat trains its kittens. Athletic and philosophical, Sylvia was highly peripatetic and loved to take long, brisk cross-country walks with her human and canine friends, as well as to muse and meditate. It was only with old age that Sylvia was obliged to curtail her outdoor expeditions and also (due to regrettably inconvenient dimensions) the amount of time she spent in the human indoor environment which she was so interested in studying and to which her presence added such charm.

Pig Dreams had its première at The New School in New York City in June 1996.

Program note by poet Denise Levertov.

Piano Quintet in A Major, Op. 81

Antonín Dvořák

Born September 8, 1841 in Mühllhausen

Died May 1, 1904 in Prague

Harpist **Lynne Aspnes** began her training in her native Minnesota. She holds a BFA degree from the University of Minnesota, a Master of Music degree from the San Francisco Conservatory of Music, and the Doctor of Musical Arts degree from the Manhattan School of Music. Ms. Aspnes is currently Professor of Harp and Chair of the String Department at the U-M School of Music. With VocalEssence (the Plymouth Music Series of Minnesota), Ms. Aspnes has recorded for the CRI, ProArte, RCA Red Seal, and Virgin Classics labels. With organist John Walker, and the choir of the Riverside Church, New York, Ms. Aspnes has recorded for the Pro Organo label, works by Gabriel Fauré and Marcel Grandjany. With the late Sir Peter Pears, she has recorded Benjamin Britten's *Canticle V: The Death of Saint Narcissus* 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*.

This evening's performance marks Lynne Aspnes' seventh appearance under UMS auspices.

Aaron Berofsky has won international critical acclaim as both a soloist and a chamber musician. He has soloed with orchestras in the US, Germany, Italy, and Canada. As a recitalist, he has performed in New York and Chicago, most recently at the Symphony Center and on the Dame Myra Hess Memorial Concerts Series. He regularly appears at festivals throughout North America and Europe, including the International Deia Festival in Spain, the Adriatic Chamber Music Festival in Italy, the Skaneateles Festival in New York, Steamboat Springs in Colorado, Springfest in Ann Arbor, Garth Newel in Virginia, the Speedside and Guelph Spring Festivals in Canada, and the Oregon Symphony's annual "Mozart 'Til Midnight" gala. As first violinist in the Chester String Quartet, Mr. Berofsky has appeared at Carnegie's Weill Recital Hall in New York and the Corcoran Gallery in Washington DC. Highlights of recent seasons have included the New York première and recording of Aaron Jay Kernis' *100 Greatest Dance Hits*, two complete cycles of the Beethoven string quartets and recordings of Haydn's Op. 74 Quartets and the complete Mozart Flute Quartets. The Quartet has been featured on

NPR's *Performance Today* and on CBC Radio. Mr. Berofsky received his Master's degree from The Juilliard School as a student of Dorothy DeLay. Other teachers include Glenn Dicterov, Robert Mann and Elaine Richey. Mr. Berofsky joined the U-M School of Music faculty in 2002 after teaching at Indiana University in South Bend. He can be heard on the Sony, New Albion, Audio Ideas, and Chesky labels.

This evening's performance marks Aaron Berofsky's second appearance under UMS auspices.

Composer and singer **Susan Botti** received her Bachelor of Music from the Berklee School in Boston and her Masters in Music Composition from the Manhattan School of Music. For the next two seasons, Ms. Botti will be the third Daniel R. Lewis Young Composer Fellow with the Cleveland Orchestra. Her most recent orchestral work, *EchoTempo* (for soprano, percussion and orchestra), was commissioned and premièred by the New York Philharmonic (with Ms. Botti and Christopher Lamb as soloists). A commission from the Orpheus Chamber Orchestra for solo violin and chamber orchestra, *Within Darkness*, was premièred at Carnegie Hall and The Kennedy Center in 2000. Composer/conductor Tan Dun has created several major works that highlight her vocal talents, including the role of "Water" in his internationally renowned opera, *Marco Polo* that she premièred and subsequently performed in Europe and Asia, and at the New York City Opera. Ms. Botti is an Assistant Professor of Composition at the U-M School of Music.

This evening's performance marks Susan Botti's UMS debut.

Katherine Collier has had a distinguished and versatile career as a soloist, chamber music artist, and accompanist. She received her bachelors and masters degrees from the Eastman School of Music. Ms. Collier was the First Prize winner of the National Young Artist's Competition and the Cliburn Scholarship Competition and was the recipient of a Rockefeller Award. She won a Kemper Educational Grant to study at the Royal College of Music in London, England, where she completed postgraduate work. Ms. Collier is an active collaborator with such artists as Joshua Bell,

Ani Kavafian, Edgar Meyer, David Shifrin, Eddie Daniels, and members of the Tokyo, Emerson, and Ying Quartets. She has concertized throughout Europe and the US and has performed at the Aspen Music Festival, Interlochen, Meadowmount, and Skaneateles. She tours extensively with her husband, violist Yizhak Schotten, and they are founders and music directors of the Maui Chamber Music Festival, where they perform each summer. They are also music directors of the Strings in the Mountains Festival in Colorado. Their duo recording on CRI Records was selected for three months as "Critics' Choice" by *High Fidelity Magazine*. Ms. Collier also appears on the Pandora, Pearl, Crystal, and Centaur labels.

This evening's performance marks Katherine Collier's 11th appearance under UMS auspices.

Anthony Elliott, protégé of Janos Starker and Frank Miller, has achieved a multi-faceted career as a cellist, conductor, and teacher. He was the first cellist to win the Feuermann International Cello Competition, and was the highest ranked American in the Concours Cassado in Florence, Italy. He has appeared as a soloist with major orchestras including the New York Philharmonic, the Detroit Symphony, the Minnesota Orchestra, the Vancouver Symphony, and the CBC Toronto Orchestra. As a chamber musician, he appears at Aspen, Sitka, the Seattle Chamber Music Festival and Bargomusic and has performed with members of the Chamber Music Society of Lincoln Center and with members of the Juilliard, Emerson, and Concord String Quartets. Mr. Elliott has conducted at the Kent/Blossom Music Festival, the Texas Music Festival, and the Marrowstone Music Festival. He currently leads the Michigan Youth Orchestra at the University of Michigan. He has been a member of the faculty at the U-M School of Music since 1994.

This evening's performance marks Anthony Elliott's 13th appearance under UMS auspices.

Violinist **Annie Guenette** completed her bachelor's performance degree in 2001 at the University of Montréal under Jean-Francois Rivest. She is now pursuing her master's degree at the University of Michigan with Yehonatan Berick.

Ms. Guenette has participated in various summer music festivals including Spoleto, Banff and Aspen.

She was also invited to Poland for participation in the Ninth Annual Audio Art Festival. Last year, she performed solo violin with both the University of Montréal Orchestra and the Trois-Rivieres Symphonic Orchestra and presented a recital for Radio-Canada's "Jeunes artistes."

This evening's performance marks Annie Guenette's UMS debut.

Andrew Jennings graduated from The Juilliard School. He was a founding member of the Concord String Quartet, a new ensemble that quickly gained international recognition by winning the Naumberg Chamber Music Award in 1972 and also performed more than 1200 concerts throughout the US, Canada, and Europe. Specializing in the performance of new works, this Quartet gave more than 50 premières and commissions; it also performed the standard repertory and 32 cycles of the complete Beethoven quartets and made numerous recordings, three of which were nominated for Grammy Awards. Mr. Jennings maintained his association with this Quartet until it disbanded in 1987. The Concord Trio, which Mr. Jennings subsequently formed with Norman Fischer and Jeanne Kierman, debuted in 1993. He currently devotes his summers to chamber music instruction at the Tanglewood Music Center in Massachusetts and to the Musicorda School for Strings Holyoke Massachusetts. His recordings can be found on RCA, Nonesuch, Vox, Turnabout, Equilibrium, Danacord and MMO.

This evening's performance marks Andrew Jennings' 16th appearance under UMS auspices.

Flute professor **Amy Porter** has performed as principal flute with the orchestras of Atlanta, Houston and Boston and as soloist with the orchestras of Atlanta, Houston, New Hampshire, Kansas City, and Ann Arbor. International prizes include the 2001 "Deuxieme Prix" and the "Alphonse Leduc Prize;" 1993 Kobe International Flute Competition in Kobe, Japan; the Special Prize for the best performance of the commissioned work required at the National Flute Association Competition in Minnesota; and the Ima Hogg Competition in Houston. Recent CD releases include the première recording of William Bolcom's *Lyric Concerto* with the U-M Symphony Orchestra

on the Equilibrium label. Chamber music recordings include *Conversations* and *Soiree Sweets* with the Atlanta Chamber Players on ACA Digital. Ms. Porter has toured Japan and Southeast Asia as concerto soloist with the New York Symphonic Ensemble and has given recitals and master classes around the world. She made her New York debut in 1987 in Weill Hall at Carnegie. She has been heard in recital on NPR, featured on the cover of *Flute Talk* magazine and highlighted on PBS's *Live From Lincoln Center*. Amy Porter received her Bachelors and Masters Degree from The Juilliard School in New York under the tutelage of Samuel Baron and Jeanne Baxtresser.

This evening's performance marks Amy Porter's fifth appearance under UMS auspices.

Yizhak Schotten's solo appearances have included performances with conductors Seiji Ozawa, Thomas Schippers, Sergiu Commissiona, Joseph Swensen, and Arthur Fiedler. He has concertized around the world and throughout the US. Formerly a member of the Boston Symphony Orchestra, he subsequently became principal violist of the Cincinnati and Houston symphony orchestras. He is the music director of the Maui Chamber Music Festival, Strings in the Mountains Festival and SpringFest in Ann Arbor. In 1997, he represented the US as a judge and performer at the Tertis International Viola Competition in England. Mr. Schotten was the Artistic Director of the XIV International Viola Congress and has been a featured artist at six other international Congresses. His CRI recording was chosen as "Critics' Choice" for three months in *High Fidelity* magazine. Pearl Records recently included his playing on its anthology *History of the Recording of the World's Finest Violists*. He has given recitals and master classes in England, at the Tertis International Competition, the Menuhin School, the Guildhall School of Music, and Royal College of Music. He has also given master classes in Israel at the Tel-Aviv and Jerusalem Academies of Music, and at the Sydney Conservatorium of Music in Australia.

This evening's performance marks Yizhak Schotten's 19th appearance under UMS auspices.

UMS
presents

La Venexiana

CLAUDIO CAVINA, *Director*

Valentina Coladonato, *Soprano*
Claudio Cavina, *Alto*
Giuseppe Maletto, *Tenor*
Sandro Naglia, *Tenor*
Matteo Bellotto, *Bass*
Andrea Perugi, *Organ and Harpsichord*

Program

Thursday Evening, October 16, 2003 at 8:00
St. Francis of Assisi Catholic Church • Ann Arbor

Alessandro Grandi

Anima mea liquefacta est
FIVE VOICES AND ORGAN

Claudio Monteverdi

Nigra sum
SOPRANO AND CONTINUO

Monteverdi

Ego flos campi
ALTO AND CONTINUO

Ignatio Donati

In te Domine speravi
TWO TENORS AND CONTINUO

Monteverdi

Salve regina
ALTO, TENOR, BASS AND CONTINUO

Monteverdi

Anima quam dilexi
FIVE VOICES AND CONTINUO

Monteverdi

Pulchra es
TWO TENORS AND CONTINUO

Alessandro Grandi

Dicit mihi
SOPRANO, ALTO AND CONTINUO

Monteverdi

Longe a te
FIVE VOICES AND CONTINUO

Monteverdi

O Jesu, mea vita
FIVE VOICES AND CONTINUO

INTERMISSION

Music of Claudio Monteverdi

Ch'io non t'ami, cor mio (Third Book)

FIVE VOICES

Vaga su spina ascosa (Seventh Book)

TWO TENORS, BASS AND HARPSICORD

Occhi un tempo, mia vita (Third Book)

FIVE VOICES

Quel sguardo sdegnosetto (Canzonette)

SOPRANO AND CONTINUO

Alcun non mi consigli (Ninth Book)

ALTO, TENOR, BASS AND CONTINUO

Gira il nemico insidioso (Eighth Book)

ALTO, TENOR, BASS AND CONTINUO

Lamento d'Arianna (Sixth Book)

FIVE VOICES AND CONTINUO

Seventh Performance of
the 125th Annual Season

Special thanks to Stephano Mengozzi and Louise Stein for their
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La Venexiana

CLAUDIO CAVINA, *Director*

Anima mea liquefacta est

Anima mea liquefacta est,
quia Deus meus ignis consumens est.
O ignis, qui numquam extingueris,
o amor, qui numquam vinceris,
o dulcedo amoris, o suavitas languoris.
Anima mea liquefacta est,
quia Deus meus amor meus est.

Nigra sum

Nigra sum sed formosa,
filiae Jerusalem.
Ideo dilexit me rex
et introduxit me in cubiculum suum
et dixit mihi:
"Surge, amica mea, et veni.
Iam hiems transit, imber
abiit et recessit.
Flores apparuerunt in terra nostra;
tempus putationis advenit."

Ego flos campi

Ego flos campi, et lilium convallium.
Sicut lilium inter spinas,
sic amica mea inter filias.
Sicut malus inter ligna silvarum,
sic dilectus meus inter filios.
Sub umbra illius quem desideraveram sedi,
et fructus eius dulcis gutturi meo.

In te Domine speravi

In te Domine speravi,
non confundar in aeternum.
In iustitia tua libera me.
Inclina ad me aurem tuam,
accelera ut eruas me.
Esto michi in Deum protectorem
Et in domum refugii, ut salvum me facias.

My soul is dissolved

My soul is dissolved,
for my God is a consuming fire.
O fire, which nothing can extinguish,
O love, which nothing can conquer,
O sweet love, O tender languor.
My soul is dissolved,
For my God is my love.

I am black

I am black but comely,
O ye daughters of Jerusalem.
Therefore the king hath loved me
and hath brought me into his chambers
and hath said unto me:
"Arise up, my love, and come away.
For lo, the winter is past, the rains are
over and gone.
the flowers appear in our land;
The time of pruning is at hand."

I am the rose of Sharon

I am the rose of Sharon, the lily of the valley.
As a lily among brambles,
So is my love among maidens.
As an apple tree among the trees of the woods,
So is my beloved among men.
With great delight I sat in his shadow,
And his fruit was sweet to my taste.

In you, O Lord, I have put my trust

In you, O Lord, I have put my trust,
let me never be put to shame.
In your justice set me free.
Incline your ear to me,
and speedily rescue me.
Be to me the God who protects me
And a stronghold to save me.

Salve Regina

Salve Regina,
 mater misericordiae,
 vita, dulcedo, et spes nostra, salve.
 Ad te clamamus, exules filii Evae,
 ad te suspiramus gementes et flentes
 weeping in hac lacrimarum valle.
 Eja ergo, advocata nostra,
 illos tuos misericordes oculos
 ad nos converte.
 Et Jesum benedictum fructum ventris tui
 nobis post hoc exilium ostende.
 O clemens, o pia,
 o dulcis virgo Maria.

Anima quam dilexi

Anima quam dilexi me deseris?
 Misera es et caeca.
 Ego redemite cruore meo,
 ut gloria aeterna fruire;
 tu nunc a me recedis
 nec cogitas infelix horrendas penas
 et inferna monstra revertere ad
 verum Deum tuum.

Pulchra es

Pulchra es, amica mea,
 suavis et decora, Filia Jerusalem.
 Averte oculos tuos a me,
 quia ipsi me avolare fecerunt.

Dicit mihi

Dicit mihi, Filia Jerusalem,
 ubi est dilectus meus,
 quia amore languero?

O pulcherrima mulierum,
 qualis est dilectus tuus?

Dilectus meus candidus et rubicundus,
 electus ex millibus.
 Vidi speciosam sicut columbarum
 ascendentem desuper rivulos aquarum
 cuius inestimabilis odor
 erat nimis in vestimenta eius.

Trahe me; post te curremus
 in odorem unguentorum suorum.
 Exultabimus et laetabimur in eum, alleluia.

Hail, holy Queen

Hail, holy Queen,
 mother of mercy,
 our life, our sweetness, and our hope, hail.
 To thee do we cry, poor banished children of Eve.
 To thee do we send up our sighs, mourning and
 in this vale of tears.
 Turn, then, most gracious advocate,
 thine eyes of mercy
 towards us.
 And show us the blessed fruit of thy womb, Jesus,
 after this our exile.
 O kind, O loving,
 O sweet virgin Mary.

O soul whom I have loved

O soul whom I have loved do you forsake me?
 you are in distress, and blind.
 I have redeemed you by my blood
 that you might enjoy eternal glory;
 you now withdraw from me
 nor think unhappily of the dreadful punishments
 and infernal monsters, and be returned
 to your true God.

Thou art fair

Thou art fair, my love,
 beautiful and comely, O Daughter of Jerusalem,
 Turn thine eyes from me,
 for they have made me flee away.

Tell me

Tell me, Daughter of Jerusalem,
 where is my beloved,
 for whom I languish with love?

O most beautiful of women,
 what kind of person is your beloved?

My beloved, beautiful and ruddy,
 chosen from thousands.
 I have seen beauty as of doves
 ascending from above streams of water
 whose priceless scent
 was so much in his garments.

Draw me; we will run after you
 in the scent of his ointments.
 We will exult and be joyful in him, alleluia.

Longe a te

Longe a te, mi Jesu,
 crucior in dolore.
 O dulcedo suavís,
 O Jesu, veni ad me:
 gratia tua iuva me in afflictione me,
 incende meum cor amore tuo
 et ure renes, et moriar beatus.

O Jesu, mea vita

O Jesu, mea vita,
 in quo est vera salus;
 o lumen gloriae, amate Jesu.
 O cara pulchritudo, tribue mihi tuam
 dulcedinem melliflua gustandam.
 O vita mea, o gloria coelorum,
 ah restringe me tibi in aeternum.
 O Jesu, lux mea, spes mea, cor meum,
 o Jesu mea vita.

Ch'io non t'ami, cor mio

(B. Guarini)

Ch'io non t'ami, cor mio?
 Ch'io non sia la tua vita, e tu la mia?
 Che per novo desio
 e per nova speranza i' t'abbandoni?
 Prima che questo sia
 morte non mi perdoni;
 ma se tu sei quel cor onde la vita
 m'è sì dolce e gradita,
 fonte d'ogni mio ben, d'ogni desire,
 come poss'io lasciarti e non morire?

Far from you

Far from you, my Jesus,
 I am tormented in grief.
 O agreeable sweetness,
 O Jesus, come to me:
 with your grace, help me in my affliction
 inflame my heart with your love
 and burn my soul, and I will die blessed.

O Jesus, my life

O Jesus, my life,
 in whom is true salvation,
 O light of glory, beloved Jesus.
 O dear beauty, bestow on me
 your sweetness, flowing with honey.
 O my life, O glory of the heavens,
 ah, bind me fast to you forever.
 O Jesus, my light, my hope, my heart,
 O Jesus, my life.

How can I not love you, my heart

How can I not love you, my heart?
 How can I not be your life and you mine?
 How can I leave you for a new
 desire or a new hope?
 Before that could happen
 may I die;
 but if you are that heart in which life
 is so sweet and agreeable to me,
 source of all happiness, of all desire,
 how could I leave you and not die?

Vaga su spina ascosa*(G. Chiabrera)*

Vaga su spina ascosa
 è rosa rugiadosa
 ch'a l'alba si diletta
 mossa da fresca aurette;
 ma più vaga è la rosa
 de la guancia amorosa
 ch'oscura e discolora
 le guance dell'Aurora.
 Addio, Ninfe de' fiori
 e Ninfe de gli odori;
 Primavera gentile,
 statti pur con Aprile:
 ché più vaga e più vera
 mirasi Primavera
 su quella fresca rosa
 de la guancia amorosa
 ch'oscura e discolora
 le guance dell'Aurora.

Occhi un tempo, mia vita*(B. Guarini)*

Occhi un tempo, mia vita,
 occhi di questo cor fido sostegno,
 voi mi negate, ahimé, l'usata aita.
 Tempo è ben di morire:
 a che più tardo?
 A che torcete il guardo?
 Forse per non mirar
 come v'adoro?
 Mirate almen ch'io moro!

Quel sguardo sdegnosetto

Quel sguardo sdegnosetto,
 lucente e minaccioso,
 quel dardo velenoso
 vola a ferirmi il petto;
 bellezze ond'io tutt'ardo,
 e son da me diviso;
 piagatemi col sguardo,
 sanatemi col riso.
 Armatevi, pupille,
 d'asprissimo rigor:
 versatemi sul core
 un nembo di faville.
 Ma il labbro non sia tardo
 a rattivarmi ucciso:
 feriscami quel sguardo,

Lovely midst the hidden thorns

Lovely midst the hidden thorns
 lies the dewy rose,
 that buds at daybreak
 stirred by a fresh breeze;
 but lovelier still is the rose
 of the amorous cheek
 which overshadows and outdoes
 the cheeks of Dawn.
 Farewell, Nymphs of the flowers
 and Nymphs of their perfumes;
 gentle Spring,
 remain with April;
 for more lovely and more real
 is Spring seen
 in that fresh rose
 of the amorous cheek
 which overshadows and outdoes
 the cheeks of Dawn.

Eyes that were once my life

Eyes that were once my life,
 eyes that were the faithful refuge of this heart,
 you deny me, alas, your usual help.
 It is time to die:
 why delay any longer?
 Why do you turn away your gaze?
 Could it be in order not to see how much
 I adore you?
 Look at least to see that I am dying!

That disdainful little glance

That disdainful little glance,
 bright and menacing,
 that poisonous dart flies toward me
 to wound my breast;
 beauties I burn for,
 and I am beside myself;
 wound me with your glance,
 heal me with your smile.
 Arm yourselves, eyes,
 with staunch rigor:
 pour out on my heart
 a cloud of sparks.
 But may the lips not be tardy
 to revive me from death:
 wound me with your glance,

ma sanami quel riso.
 Begl'occhi, a l'armi, a l'armi:
 io vi preparo il seno;
 gioite di piagarmi
 infin ch'io venga meno.
 E se da vostri dardi
 io resterò conquiso,
 ferischino quei sguardi,
 ma sanimi quel riso.

Alcun non mi consigli

Alcun non mi consigli
 se ben il cor perdei,
 ch'abbandoni colei
 ch'è la mia vita, ancor che cruda e fera,
 ché, se ben vuol ch'io pera
 e che la speme mia ne port'il vento
 non me n'adiro, no, non me ne pento.
 Ben s'affatica in vano
 chi m'addita il mio male
 e 'l contrastar non vale
 ché beltà ch'è severa un cor diletta:
 sì dolce è la saetta
 che se ben brama il cor fiamma e tormento
 non me n'adiro, no, non me ne pento.

Perché lo stral di morte
 esce dagli occhi belli,
 perché gl'auri capelli
 son la catena, e quel tenace nodo
 in cui stretto mi godo,
 e perché se le piace il mio lamento
 non me n'adiro, no, non me ne pento.

but heal me with that smile.
 Beautiful eyes, to arms, to arms:
 I am preparing my heart for you;
 take joy in wounding me
 until I faint.
 And if by your arrows
 I shall be conquered,
 let those glances wound,
 but heal me with that smile.

Let no one advise me

Let no one advise me
 even though I'd lose my heart,
 to abandon the one
 that is my life, although cruel and painful,
 because if she wishes that I should perish
 and my life should be tossed to the wind
 I will not get angry, no, I'll not regret it.
 He indeed labors in vain
 who points out my sickness
 and to fight it will be useless
 because a cruel beauty delights the heart:
 so sweet is the arrow
 that even if the heart desires flame and torment
 I will not get angry, no, I'll not regret it.

Because the arrow of death
 goes out from the beautiful eyes,
 because the golden hair
 is the chain, and that strong knot
 in whose restraints I rejoice,
 and because if my lament please her
 I will not get angry, no, I'll not regret it.

Gira il nemico insidioso*(G. Strozzi)*

Gira il nemico insidioso Amore
 la rocca del mio core.
 Su, presto, ch'egli è qui poco lontano:
 armi alla mano!

Nol lasciamo accostar, ch'egli non saglia
 sulla fiacca muraglia,
 ma facciam fuor una sortita bella;
 butta la sella!

Armi false non son, ch'ei s'avvicina
 col grosso alla cortina.
 Su, presto, ch'egli è qui poco discosto,
 tutti al suo posto!

Vuol degl'occhi attaccar il baloardo
 con impeto gagliardo.
 Su presto, ch'egli è qui senza alcun fallo,
 tutti a cavallo!

Non è più tempo, ohimè, ch'egli ad un tratto
 del cor padron s'è fatto.
 A gambe; a salvo chi si può salvare:
 all'andare!

Cor mio, non val fuggir, sei morto e servo
 d'un tiranno protervo,
 che'l vincitor dentro alla piazza grida:
 "Foco, ammazza!"

Lamento d'Arianna

Lasciatemi morire;
 e che volete voi che mi conforto
 in così dura sorte,
 in così gran martire?
 Lasciatemi morire.

O Teseo, o Teseo mio,
 sì che mio ti vo' dir, che mio pur sei,
 benché t'involi, ah crudo, a gli occhi miei.
 Volgiti, Teseo mio,
 volgiti, Teseo, o Dio.
 Volgiti indietro a rimirar colei
 che lasciato ha per te la patria e il regno,
 e in questa arena ancora,
 cibo di fere dispietate e crude,
 lascerà l'ossa ignude.
 O Teseo, o Teseo mio,
 Se tu sapessi, o Dio,

Love, the insidious enemy

Love, the insidious enemy, surrounds
 the fortress of my heart.
 Come, be quick, for he is now hard by:
 take up your weapons!

Let him not approach, nor let him climb
 the feeble battlements;
 but let us mount a fine charge:
 addle the horses!

These are no fake weapons; he approaches
 the outer wall in force.
 Come, be quick, for he draws near:
 every man to his post!

He would assault the ramparts of the eyes
 with debonair audacity.
 Come, be quick, for he is here, no doubt about it:
 to horse, one and all!

Alas, 'tis too late, for he, in a trice,
 has overpowered my heart.
 To your heels; let all who can, escape:
 Away, away!

My heart, flight is useless, you are lost and a slave
 to an overweening tyrant,
 for the conqueror, already in the citadel, cries:
 "Fire, slaughter!"

Arianna's lament

Let me die;
 why do you wish me to be consoled
 to this cruel fate,
 to this great suffering?
 Let me die.

O Theseus, O my Theseus
 I want to call you mine, since you are mine,
 even though you flee, ah cruel one, from my eyes.
 Return, my Theseus
 return, Theseus, O God.
 Turn back to see the one
 who for you has left fatherland and kingdom,
 and who yet in this land,
 a prey to pitiless and cruel beasts,
 will leave her naked bones.
 O Theseus, O my Theseus,
 if you knew, O God,

se tu sapessi, ohimè, come s'affanna
 la povera Arianna,
 forse, pentito,
 rivolgeresti ancor la prora al lito.
 Ma con l'aure serene
 tu te ne vai felice et io qui piango;
 a te prepara Atene
 liete pompe superbe, et io rimango
 cibo di fera in solitarie arene;
 te l'uno e l'altro tuo vecchio parente
 stringerà lieto, et io
 più non vedrovvi, o madre, o padre mio.

Dove, dove è la fede
 che tanto mi giuravi?
 Così nell'alta sede
 tu mi ripo de gli avi?
 Son queste le corone
 onde m'adorni il crine?
 Questi gli scettri sono,
 queste le gemme e gli ori:
 lasciarmi in abbandono
 a fera che mi stracci e mi divori!
 Ah Teseo, ah Teseo mio,
 lascerai tu morire,
 invan piangendo, invan gridando aita,
 la misera Arianna
 che a te fidossi e ti diè
 gloria e vita?

Ahi, che non pur risponde.
 Ahi, che più d'aspe è sordo a miei lamenti!
 O nemi, o turbi, o venti,
 sommergetelo voi dentr'a quell'onde.
 Correte, orchi e balene,
 e delle membra immonde
 empiete le voragini profonde!
 Che parlo, ahi, che vaneggio?
 Misera, ohimè, che chieggiò?
 O Teseo, o Teseo mio,
 non son, non son quell'io,
 non son quell'io che i ferì detti sciolse:
 parlò l'affanno mio, parlò il dolore;
 parlò la lingua sì, ma non già il core.

if you knew, alas, how tormented is
 poor Arianna,
 perhaps, repentent,
 you would turn your ship towards these shores.
 But, with the serene breezes
 you go off happy, and I weep here;
 for you Athens prepares
 joyous and superb festivities, and I remain
 a prey to wild beasts on these solitary shores;
 each of your old parents
 will embrace you in joy, and I
 will see you no more, o mother, o father mine.

Where, where is the faith
 that you so swore to me?
 Is this then the ancestral high seat
 that you set me on?
 Are these the crowns
 with which you adorn my head?
 These are the sceptres,
 these the jewels and the gold:
 to leave me abandoned
 to the wild beasts who tear and devour me!
 Ah, Theseus, ah, my Theseus,
 will you let me die,
 weeping in vain, crying out in vain for help,
 wretched Arianna
 who was faithful to you and gave you
 glory and life?

Ah, he replies not!
 Ah, more deaf than the asp is he to my laments!
 O clouds, O storms, O winds,
 drown him in those waves.
 Rush, orcas and whales,
 and with his corrupted limbs
 fill up the deep abyss!
 What am I saying, ah, what raving is this?
 Wretched, alas, what have I asked?
 O Theseus, O my Theseus,
 no, it is not I,
 it is not I who hurl such curses:
 my anguish spoke, my pain:
 yes, my mouth spoke, but not yet my heart.



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Vladislav Chernushenko director

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PROGRAM

Rachmaninoff Vespers (1915)

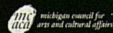
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The motets that comprise the first part of our program reflect the musical culture in northern Italy during the 17th century. Ludovico Grossi's *Concerti ecclesiastici*, Op.12 revolutionized the polyphonic motet tradition long associated with the composers Tomás Luis de Victoria and Palestrina, by being the first publication of sacred vocal music to include a *basso continuo*.

Alessandro Grandi was a student of Schütz and Gabrieli in Venice, and succeeded Monteverdi in his posts at Venice and Ferrara. Ignatio Donati held a long succession of posts at several cathedrals in Italy, including Urbino, Ferrara, Lodi, and Milan. His output is almost exclusively church music, and his *concertato* motets for several voices and continuo stand out as some of the most revered pieces in his canon.

Claudio Monteverdi's *Vespers* stem from the composer's Mantuan period and embodies the expressiveness and heightened awareness to the text that characterized the northern Italian *concertato* style. He appears to have shared the attitude of his German contemporary Heinrich Schütz, another great composer of both sacred and secular genres, who regarded the text as the foundation of musical substance: *Prima le parole e poi la musica*. It is hardly surprising that Monteverdi was drawn to the madrigal, the perfect genre for the juxtaposition of cerebral expression and musical affect. From his first book of secular madrigals in 1587 through the posthumous *Ninth Book* of 1651, his works evolved from five-voice poetic settings to strikingly original *concertato* duets with *basso continuo* and *obbligato* instruments that broke new ground in terms of dissonance and polyphonic texture.

It is curious to note that the Neoplatonic aesthetic concerning the faithful mirroring of the poetry went hand in hand with the custom of reusing secular vocal works as sacred *contrafacta*. Between 1607 and 1609, a priest from Milan, Aquilino Coppini, produced three volumes of spiritual madrigals drawn from the contents of Monteverdi's *Fourth* and *Fifth* (1605) madrigal books, skillfully replacing the original, floridly erotic texts with edifying Latin verses intended

to encourage spiritual growth. Monteverdi himself would later follow suit and publish a reworking of his famous *Lamento d'Arianna* (which closes this evening's program) as *Pianto della Madonna*. Apparently Counter-Reformation fervor would impose any effective means to further its spiritual aims.

The name **La Venexiana** is taken from an anonymous Renaissance comedy, a masterpiece of Italian theater for its use of language, a combination of Italian and dialect, and for its insightful rendering of society and manners. In taking on this name, La Venexiana attempts to convey in its musical interpretations all the theatricality, attention to language in all its subtlety, and celebration of contrasts between the refined and the popular, the sacred and profane that characterize our culture today.

The members of La Venexiana are some of the most experienced European performers in the early music field, especially in the Italian Madrigal repertoire. They have established a new style in Italian early music performance: a warm, truly Mediterranean blend of textual declamation, rhetorical color and harmonic refinement.

La Venexiana has performed at numerous major festivals and concert series around the world including the Musikverein's Golden Hall in Vienna, De Singel in Antwerp, and the Brugge Festival. In the US, it has performed in New York City, Tucson, San Diego, San Francisco, and Seattle.

La Venexiana's recordings of madrigals by Monteverdi, D'India, Luzzaschi, Marenzio and Gesualdo have won it much public notice and critical acclaim. Other awards include the "Diaspon d'Or" in September 1999, November 1999, and October 2001, and the "Editors' Choice of Repertoire" in December 1999. Recently, the ensemble received the 2001 Gramophone Award and the 2002 Cannes Classical Award.

This evening's performance marks La Venexiana's UMS debut.

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Wynton Marsalis, *Trumpet*
Wess Anderson, *Alto and Soprano Saxophones*
Eric Lewis, *Piano*
Carlos Henriquez, *Bass*
Ali Jackson, *Drums*

Program

Friday Evening, October 17, 2003 at 7:00
Friday Evening, October 17, 2003 at 9:30
Michigan Theater • Ann Arbor

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Additional support provided by WEMU, WDET, *Michigan Chronicle*, and *Michigan Front Page*.

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

The Wynton Marsalis Quintet appears by arrangement with Ted Kurland Associates.

Large print programs are available upon request.

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

Few artists in history have had as dramatic and lasting an impact on their craft and on popular culture as **Wynton Marsalis**. A brilliant musician and prolific composer whose recordings have sold more than nine million copies worldwide, Mr. Marsalis' exploration of diverse musical styles and structures has forever changed jazz's standing in the music world. Long form works such as *Citi Movement*, *In This House*, *On This Morning*, *Blood on the Fields*, and *All Rise* have shown jazz to be as powerful, as complex, and as thought-provoking as any symphonic or operatic composition, without sacrificing the accessibility and spirit at the heart of this innately American art form.

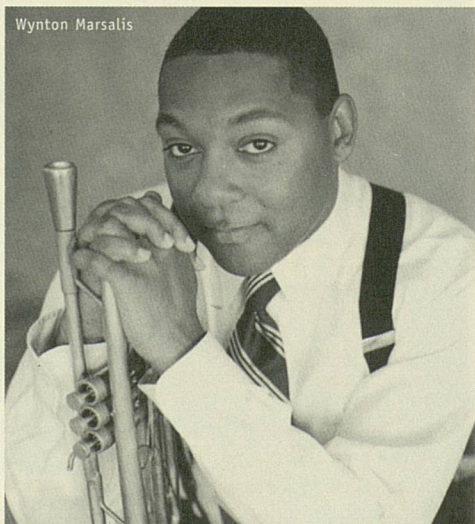
At the same time, Mr. Marsalis has had an equally significant role in developing young musicians, preserving the history of jazz, and creating new jazz fans by expanding the music's vocabulary as well as initiating young listeners. Under his direction, New York City's Jazz at Lincoln Center (J@LC) program has initiated hundreds of musicians and thousands of fans into the jazz world and successfully served the needs of the existing jazz community. Mr. Marsalis has helped to build the program into an internationally recognized force in the performing arts. As Artistic Director of J@LC, Mr. Marsalis has been able to highlight the music of many of jazz's preeminent performers including Thelonius Monk, Duke Ellington, Count Basie, Dizzy Gillespie, John Coltrane, Miles Davis, Gerry Mulligan, and Chico O'Farrill. The culminating achievement of J@LC will be the completion of Rose Hall, a \$125-million complex that will be the first-ever concert space acoustically designed for jazz.

In 1997, Mr. Marsalis broke the barriers between classical and jazz in his epic oratorio on slavery, *Blood on the Fields*. The thought-provoking three-hour work earned Mr. Marsalis a Pulitzer Prize – an honor that had previously been reserved only for traditional classical composers. In 1996, his 26-part National Public Radio series, *Making the Music*, and his four-part PBS series, *Marsalis on Music*, won him a Peabody Award.

It is likely that Mr. Marsalis' ability to articulate and communicate the story of jazz has contributed to his international prominence. Recognized worldwide as a towering figure on the cultural landscape, Mr. Marsalis has been awarded the "Grand Prix du Disque" of France, the Edison Award of the Netherlands and has been named an Honorary Member of England's Royal Academy of Music. Domestically, he has been honored with nine Grammy awards for his jazz and classical recordings. Last year, he was given the Black History Makers Award.

Simultaneously educating and expanding the audience for the traditional jazz canon, while redefining the tremendous value and substance of jazz and the blues, Wynton Marsalis has erased countless musical boundaries. He has shown the music world both the worth of jazz's established swing and the promise of its power and depth.

This evening's performances mark Wynton Marsalis' seventh and eighth appearances under UMS auspices. In February 1997, Mr. Marsalis appeared under UMS auspices in presentation of his Pulitzer Prize-winning oratorio Blood on the Fields in Hill Auditorium. He made his UMS debut in January 1996 with the Lincoln Center Jazz Orchestra. Tonight also marks the Wynton Marsalis Quintet's UMS debut.



Venues, continued from page 24

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 seating capacity of 9,510 for center-stage entertainment events. UMS has presented special dance parties at the EMU Convocation Center every April since 1998, and this year's popular concert features Orchestra Baobab on Saturday, April 17.

Michigan Union Ballroom

The Michigan Union Ballroom is a new venue to UMS in its 125th season, specifically selected for seven performances by Shakespeare's Globe Theatre of *Twelfth Night*. The Michigan Union Ballroom recreates the intimate ambiance of the Globe Theatre in London. The Michigan Union celebrates its 100th anniversary this season.

Nichols Arboretum

In 1998, UMS presented performance artists Eiko and Koma in two special performances that took place (literally!) in the Huron River. This year, UMS is pleased to return to Nichols Arboretum for a special season opening event by U Theatre: Drummers of Taiwan.

Pease Auditorium

Pease Auditorium is a classic concert hall on the campus of Eastern Michigan University. It is located on College Place at the intersection of West Cross Street in Ypsilanti.

Originally built in 1914, Pease Auditorium has been renovated three times: in the late 1950s, in 1960 to accommodate installation of an Aeolian/Skinner organ and most recently in 1995 when complete interior refurbishing was completed and an addition was constructed. The auditorium also was made completely barrier free.

Pease Auditorium can seat up to 1,541 concertgoers.

U-M Sports Coliseum

Located on the corner of Fifth Avenue and Hill Street, the Sports Coliseum is primarily used for the Intramural Program and the Club Sports Program. The Sports Coliseum, a converted ice rink, is a 36,000 sq. ft. multi-purpose facility used for rentals, expos, and shows and is also home to the UM Men's Varsity Gymnastics Team.

UMS presents its first performances in the Sports Coliseum, a critically-acclaimed production of Pushkin's *Boris Godunov*, featuring star actors from some of Moscow's best theater companies and television series. The production design features a 50-foot catwalk with the audience seated on either side. UMS and the production team from Russia visited several potential sites for the production and selected this venue. Audience members will be seated in chairs on risers on either side of the stage.

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 third 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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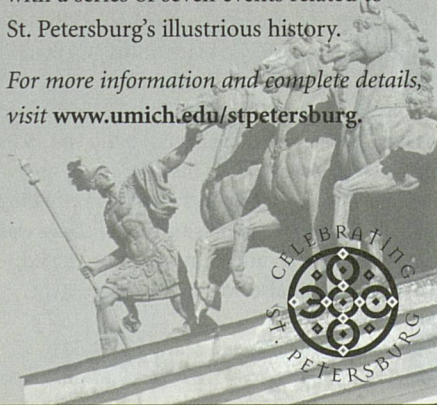
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CELEBRATING ST. PETERSBURG

300 Years of Cultural Brilliance

UMS is participating in the University-wide festival, *Celebrating St. Petersburg: 300 Years of Cultural Brilliance*, this fall with a series of seven events related to St. Petersburg's illustrious history.

For more information and complete details, visit www.umich.edu/stpetersburg.



UMS experience

the 125th ums season

September 2003

- Tues 16** U Theatre Drummers of Taiwan:
Season Opening Event
- Fri-Sat 19-20** U Theatre Drummers of Taiwan:
The Sound of Ocean

Please note that a complete listing of all UMS Educational programs is conveniently located within the concert program section of your program book and is posted on the UMS website at www.ums.org.

October

- Fri 3** St. Petersburg String Quartet
- Mon 6** Kirov Orchestra of the Mariinsky Theatre
- Sun 12** Michigan Chamber Players (free admission)
- Thur 16** La Venexiana
- Fri 17** Wynton Marsalis Quintet
- Sat 18** Miami City Ballet One-Hour Family Performance
- Sat-Sun 18-19** Miami City Ballet: Balanchine/Stravinsky
- Sun 26** Vadim Repin, violin
- Wed-Sun 29-Nov 2** Pushkin's *Boris Godunov*
- Fri 31** Suzanne Farrell Ballet: Balanchine/Tchaikovsky

November

- Sat-Sun 1-2** Pushkin's *Boris Godunov*
- Thur 6** St. Petersburg Academic Capella Choir
- Sat 8** Chava Alberstein
- Tues 11** Doudou N'Diaye Rose and Les Rosettes
- Thur 13** Charles Lloyd Quintet
- Tues-Sun 18-23** Shakespeare's Globe Theatre: *Twelfth Night*

December

- Fri 5** Boston Pops Esplanade Orchestra Christmas Concert
- Sat-Sun 6-7** Handel's *Messiah*

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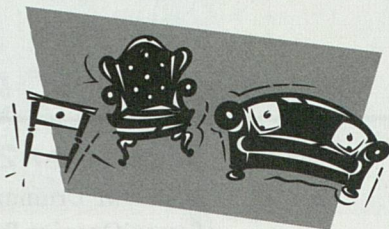
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January 2004

- Sat 17** Hill Auditorium Celebration
Sun 18 Orchestre Révolutionnaire et Romantique and
 The Monteverdi Choir
Mon 19 Jazz Divas Summit: Dianne Reeves, Dee Dee Bridgewater &
 Regina Carter
Fri 30 Emerson String Quartet
Sat 31 Simon Shaheen and Qantara

February

- Sun 8** Michigan Chamber Players (free admission)
Thur 12 Hilary Hahn, violin
Sat 14 Canadian Brass Valentine's Day Concert
Thur-Sat 19-21 Children of Uganda
Fri 20 Cecilia Bartoli, mezzo-soprano and
 Orchestra of the Age of Enlightenment

March

- Thur-Sun 4-7** Guthrie Theater: *Othello*
Fri-Sat 12-13 Merce Cunningham Dance Company
Sun 14 Kronos Quartet
Fri 19 Ornette Coleman
Sat 20 Israel Philharmonic
Sun 21 Takács Quartet
Thur 25 The Tallis Scholars
Sat 27 Jazz at Lincoln Center's Afro-Latin Jazz Orchestra

April

- Thur 1** Lang Lang, piano
Fri-Sat 2-3 Lyon Opera Ballet: Philippe Decouflé's *Tricodex*
Sat 3 Lyon Opera Ballet One-Hour Family Performance
Thur 8 William Bolcom's *Songs of Innocence and of Experience*
Thur 15 Alfred Brendel, piano
Fri 16 Girls Choir of Harlem
Sat 17 Orchestra Baobab Senegalese Dance Party
Sun 18 Shoghaken Ensemble
Thur 22 Karita Mattila, soprano
Fri 23 Rossetti String Quartet with Jean-Yves Thibaudet, piano
Sat 24 Caetano Veloso

May

- Sat 15** Ford Honors Program: Artist to be Announced

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 03/04 educational activities will be announced one month prior to the event. For more information about adult education or community events, please visit the website at www.ums.org, e-mail umsed@umich.edu, or call 734.647.6712. Join the UMS E-Mail Club for regular reminders about educational events.

Artist Interviews

These in-depth 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 the audience a greater appreciation of a specific subject matter within the context of the performance prior to attending the show.

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. 03/04 Immersions will include "St. Petersburg 300," Simon Shaheen and Qantara, and the Merce Cunningham Dance Company.

Artists-in-Residence

Many artists remain in Michigan beyond their performances for short periods 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 03/04 season, major residencies include Simon Shaheen, Children of Uganda, Merce Cunningham, and Ornette Coleman.

A youth workshop with members of the Hubbard Street Dance Ensemble



UMS YOUTH, TEEN, AND FAMILY EDUCATION PROGRAM

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, e-mail umyouth@umich.edu, or call 734.615.0122.

Youth Performance Series

Designed to enhance the K-12 curriculum, UMS Youth Performances cover the full spectrum of world-class dance, music, and theater. Schools attending youth performances receive UMS's nationally recognized study materials that connect the performance to the classroom curriculum. The 03/04 Youth Performance Series features:

- U Theatre: *The Sound of Ocean*
- Doudou N'Diaye Rose and Les Rosettes
- Regina Carter and Quartet
- Simon Shaheen and Qantara
- Children of Uganda
- Guthrie Theater: Shakespeare's *Othello*
- Girls Choir of Harlem

Educators who wish to be added to the youth performance mailing list should call 734.615.0122 or e-mail umyouth@umich.edu,

Primary supporters of the Youth Education Program are:



*Ford Motor Company
Fund*

A complete listing of Education Program supporters are listed online at www.ums.org.

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 workshop series will feature a return engagement by noted workshop leader Sean Layne, who will lead two sessions:

- Preparing for Collaboration: Theater Games and Activities that Promote Team-Building and Foster Creative and Critical Thinking
- Moments in Time: Bringing Timelines to Life Through Drama

Workshops focusing on UMS Youth Performances are:

- *Celebrating St. Petersburg* led by UMS, U-M Museum of Art, U-M Center for Russian and Eastern European Studies, and Wild Swan Theater
- *Introduction to West African Percussion* led by Carol P. Richardson
- *Understanding the Arab World and Arab Americans* led by Deana Rabiah, ACCESS
- *Arts Advocacy: You Make the Difference* led by Lynda Berg
- *Music of the Arab World: An Introduction* led by Simon Shaheen
- *Behind the Scenes: Children of Uganda* led by Alexis Hefley and Frank Katoola

For information or to register for a workshop, please call 734.615.0122 or e-mail umyouth@umich.edu.

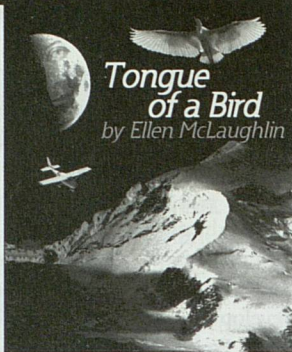
Special Discounts for Teachers and Students to Public Performances

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

The Sins of Sor Juana
by Karen Zacarias



Sept. 4 - Oct. 5

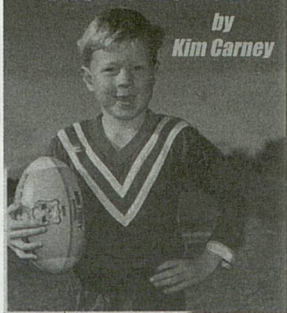


**Tongue
of a Bird**
by Ellen McLaughlin

Oct. 16 - Nov. 9

The Home Team

by
Kim Carney



Nov. 20 - Dec. 28

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UMS Teen Ticket

UMS offers area teens the opportunity to attend performances at significantly reduced prices. For more information on how to access this program, call 734.615.0122 or e-mail umsyouth@umich.edu.

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 and Ann Arbor Family Days

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.

- Miami City Ballet
- Boston Pops Esplanade Orchestra
- Wild Swan Theater's *The Firebird*
- Children of Uganda
- Lyon Opera Ballet

Ann Arbor Family Day — Saturday, April 3, 2004.

Many Ann Arbor organizations are joining together to offer families a day of performances, master classes, workshops, and demonstrations. Watch for more information on Ann Arbor Family Days in January 2004.

Volunteers Needed

The 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

For complete information on UMS's Restaurant & Lodging Packages, please visit us online at www.ums.org.

UMS Preferred Restaurant and Business Program

Join us in thanking these fine area restaurants and businesses for their generous support of UMS:

Amadeus Restaurant
122 East Washington –
665.8767

Blue Nile Restaurant
221 East Washington –
998.4746

The Earle Restaurant
121 West Washington –
994.0211

Gratzi
326 South Main –
888.456.DINE

Great Harvest Bread Company
2220 South Main – 996.8890

La Dolce Vita
322 South Main – 669.9977

Paesano's Restaurant
3411 Washtenaw – 971.0484

Real Seafood Company
341 South Main –
888.456.DINE

Red Hawk Bar & Grill
316 South State – 994.4004

Schakolad
110 East Washington –
213.1700

Sweetwaters Cafe
123 West Washington –
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UMS Delicious Experiences

Back by popular demand, friends of UMS are offering a unique donation by hosting a variety of dining events to raise funds for our nationally recognized educational 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 or visit UMS online at www.ums.org.

Cast Yourself in a Starring Role

Become a Member of the University Musical Society

The exciting programs described in this program book are made possible 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 734.647.1175. 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

\$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 performance
- Opportunity to meet artist backstage as guest of UMS president

\$3,500–\$4,999 Producer (\$150)*

- Leader benefits, plus:
- Opportunity to be a supporting sponsor for a selected 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
- 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

\$100–\$249 Advocate

- UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
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* Denotes non-tax deductible portion of gift.

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

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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 46-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 734.647.8009.

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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Internships & College Work-Study

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

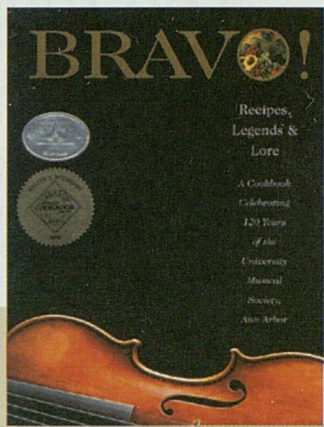
Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming and production. If you are a University of Michigan student who receives 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 300 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall 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 or e-mail fohums@umich.edu.



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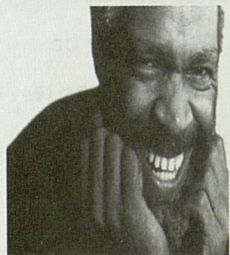
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This performance — and all of UMS's nationally recognized artistic and educational programs — would not be possible without the generous support of the community. UMS gratefully acknowledges the following individuals, businesses, foundations and government agencies — and those who wish to remain anonymous — and extends its deepest gratitude for their support. This list includes current donors as of August 1, 2003. Every effort has been made to ensure its accuracy. Please call 734.647.1175 with any errors or omissions.

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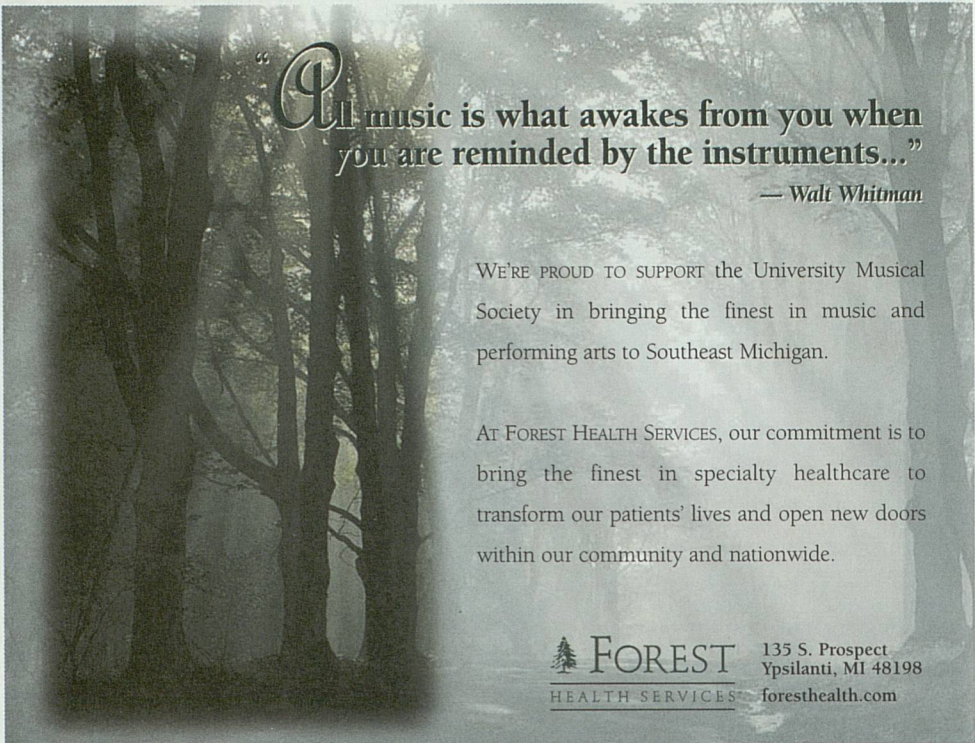
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“All music is what awakes from you when
you are reminded by the instruments...”

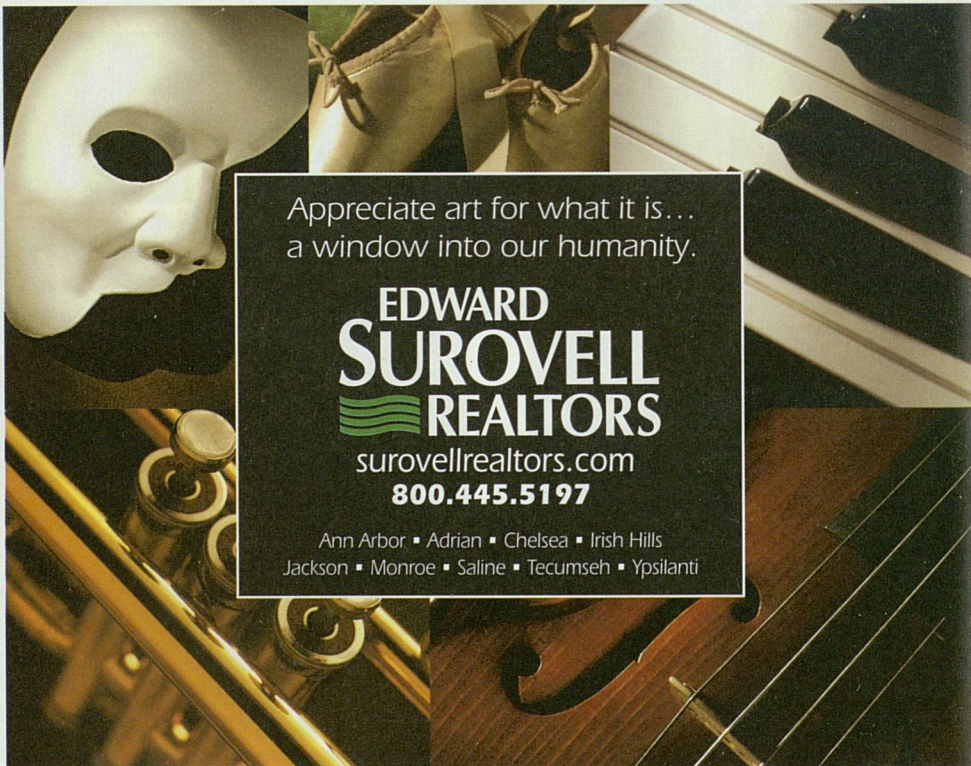
— Walt Whitman

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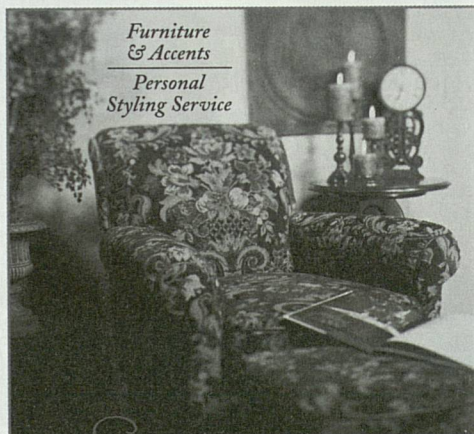


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