

University Musical Society of the University of Michigan

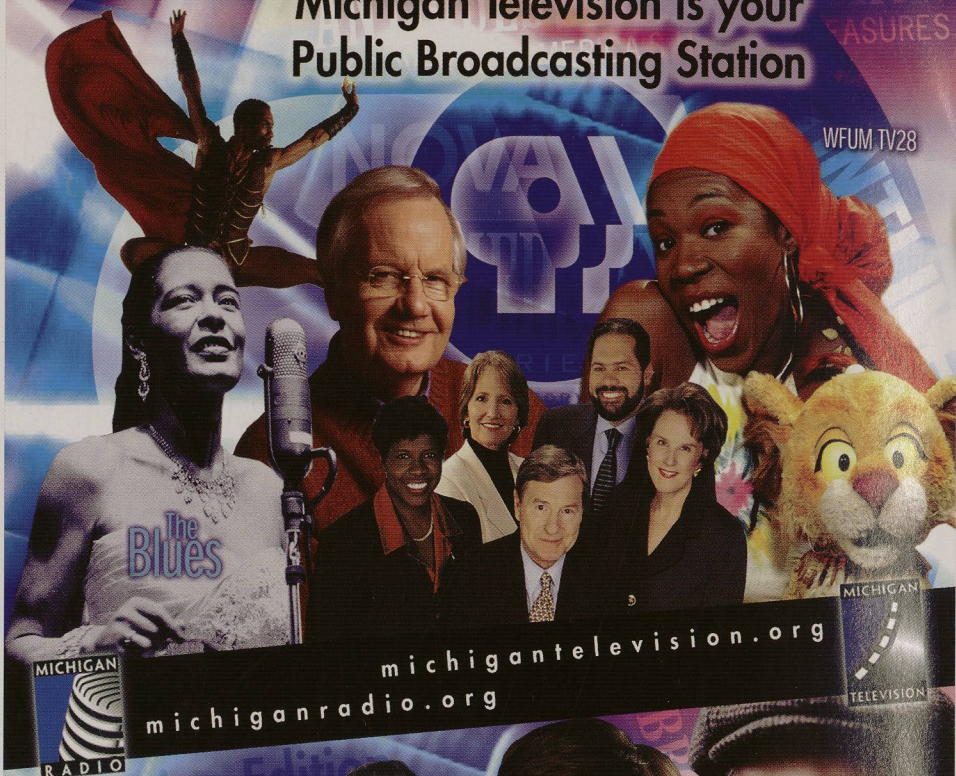
Winter 2004 Season

HILL AUDITORIUM
RE-OPENING WEEKEND

January 17-19, 2004

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university musical society

winter 04

University of Michigan • Ann Arbor

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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.

We are delighted to welcome UMS back to Hill Auditorium in time to celebrate UMS's 125th Anniversary with several concerts and revelry on January 17, 18, and 19. Some of the highlights of the weekend will include a festive gala dinner and concert 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 thoroughly enjoyed the results of our collaboration with UMS in Autumn 2003, which included some extraordinary performances. In 2004, a number of superb productions will result from the partnership between the University and UMS. Some of these include appearances by the Israel Philharmonic, the great pianist Alfred Brendel, and the celebrated saxo-

phonist Ornette Coleman, who will also provide a two-day residency to our students. The University is also working with UMS to provide exceptional educational programs to the campus: the legendary Merce Cunningham Dance Company will collaborate with our Department of Dance, and members of the Guthrie Theater will participate in over 20 events when they are in town to present their magnificent production of *Othello*. The remarkable Arab-American artist Simon Shaheen has been providing a splendid residency in Ann Arbor and Dearborn in conjunction with the Arab Community Center for Economic and Social Services, culminating in a concert in the Michigan Theater on January 31. And on April 8, UMS and the School of Music collaborate to produce Professor William Bolcom's epic *Songs of Innocence and of Experience*.

I want to thank the faculty and staff of the University of Michigan and UMS 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 Winter 2004 events beginning on p. 27 and on our website at www.ums.org.

The big news during this winter term is, of course, the re-opening of Hill Auditorium after its 20-month renovation and restoration. If you're reading this program book while you are in Hill Auditorium, welcome back to this glorious 90-year-old venue. If you're at another venue, I hope you have been or will soon get to Hill. What the University of Michigan has done in this phase of Hill's renovation is absolutely marvelous. As a patron, you'll find a much more welcoming and comfortable building...and one whose infrastructure has been vastly updated and improved to see it through the 21st century. Take the elevator to the balcony, have a coffee in the Elizabeth E. Kennedy Lower Lobby, sit in one of the new and wider seats on the main floor, and look at the stunning new colors surrounding the stage and the ring of lights on the ceiling. These are totally new experiences for a patron attending a UMS concert. What remains to be done in the next phase of renovation is the construction of a backstage addition to Hill

Auditorium so that this world-renowned concert hall will be as welcoming and comfortable for our visiting artists as it is now for our patrons.

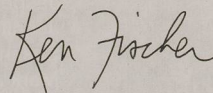
We are pleased that *International Arts Manager*, the major business magazine for the performing arts published in London, featured UMS as the cover story in its

December/January issue (see photo). The article recognizes the prominent role UMS now plays on the international performing arts scene, the outstanding team of UMS department heads, and UMS's being the oldest university-related presenting organization in the US. Visit our website to read the article.

It's wonderful to have you with us for this performance. 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 this performance, please send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

Very best wishes,



Kenneth C. Fischer
UMS President



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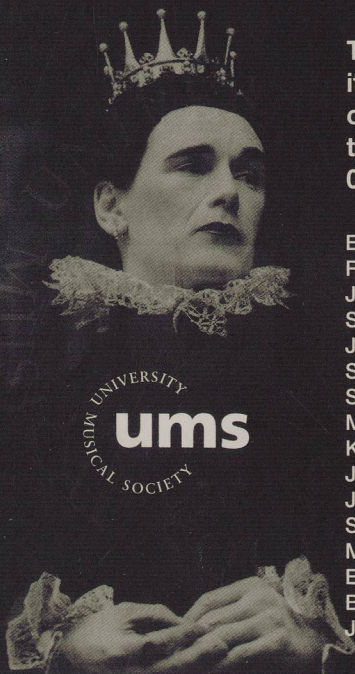
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LETTER FROM THE CHAIR

The UMS 125th season continues with the opening of a newly renovated Hill Auditorium. What a pleasure it is to have our unique hall back with comfortable seats, air conditioning, and *more* restrooms!

Our fall season culminated with the Globe Theatre's production of Shakespeare's *Twelfth Night*, the Boston Pops, and the



125th annual UMS production of Handel's *Messiah* — very different and equally engaging productions. The UMS staff deserves a standing ovation for their enormous hard work. This past

summer we had to reduce our staff by 20%, further increasingly everyone's workload. This is a truly dedicated staff that continuously does a superb job providing the best productions and educational events for the University and our community.

In December, UMS celebrated, if from afar, President Ken Fischer who received the Patrick Hayes Award in London. Named after the man who was founding president of the International Society for the Performing Arts (ISPA) in 1949 and served as Ken's mentor, the Patrick Hayes Award recognizes an ISPA member of long standing whose achievements in arts management are deserving of the highest praise and recognition.

This winter season brings us the Children of Uganda, the Israel Philharmonic, and virtuosic pianist Lang Lang, to name just a few events from the splendid artistic menu UMS has planned for us.

The season finale will be the Ford Honors Program on May 15 featuring Sweet Honey in the Rock (founder Bernice Johnson Reagon received an honorary degree from U-M in 2000). The performance will coincide with the opening of the University Capital Campaign. UMS will be a prominent part of the campaign, and we look to our audience and friends to help us ensure the future of the organization. For those of us who have been able to support UMS in the past, it is an honor to participate in providing such a rich cultural environment for the University, the community and southeastern Michigan. I invite all of you to join us in ensuring the growth and success of the University Musical Society.

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."




Eric J. Hill, PhD, FAIA

*Vice President and Project Principal,
Albert Kahn Associates, Inc.*

"Through the visionary rebirth of Hill Auditorium, UMS has at once glorified its mission, reconfirmed the cultural heart of the university community, and ensured the continuing legacy of architect Albert Kahn. Thank you!"


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."




John L. Herrygers

*Vice President/Operating Unit Principal,
Southeast Michigan, The Christman Company*

"Christman is proud to support the community in which we earn our living. We feel privileged to have taken part in the Hill Auditorium renovation as construction managers, and wish the University Musical Society many successful seasons in its 'new' facility."


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 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."

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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."



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."

mckinley
Associates


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."

National City

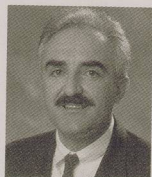

Michael Quinn, FAIA

President, Quinn Evans/Architects

"Each UMS season of world-class performers deserves the best, and it's been a pleasure to design to that end. Now it's a pleasure to return Hill to the arts-loving public — renewed for the 21st century."



QUINN EVANS | ARCHITECTS


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."



PREMIER FAMILY IN CARS



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."



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

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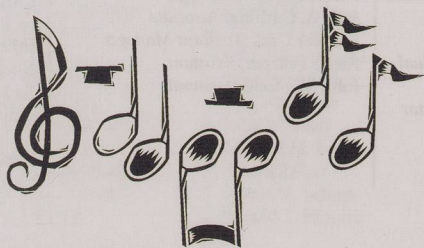


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UMS services

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, 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, 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 in the lower lobby of 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 the 03/04 season.

TICKETS

In Person

League Ticket Office
911 North University Avenue

Note New Hours

Mon–Fri: 9 am – 5 pm

Sat: 10 am – 1 pm

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.

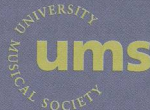
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Returns

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

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 they 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 umsgroupsales@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. At the beginning of 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 each year — last year, students saved over \$100,000 by purchasing tickets at the Half-Price Student Ticket Sale!

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 every event 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.



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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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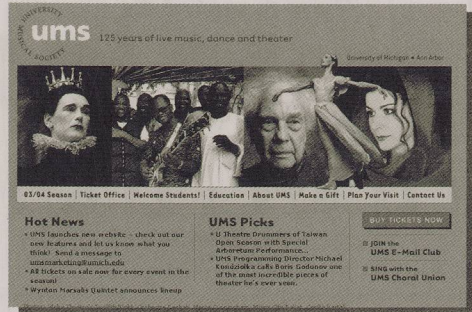
Join the thousands of savvy people who log onto **www.ums.org** each month!

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!



Maps, Directions, and Parking. Helps you get where you're going...including insider parking tips!

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.

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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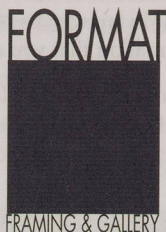
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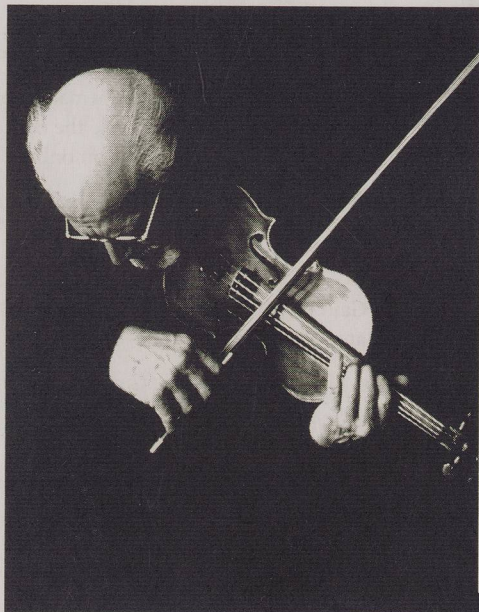
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UMSannals

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 Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. UMS included the Choral Union and

University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and

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

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 90 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that this year gathers in 11 diverse venues in Ann Arbor 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' *Ein deutsches Requiem*,

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

and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

Led by interim conductor Jerry Blackstone, the Choral Union opened its current season with performances of Verdi's *Requiem* with the DSO in September. In December the chorus presented its 125th series of annual performances of Handel's *Messiah*. The Choral Union's season will conclude with a performance of William Bolcom's *Song of Innocence and of Experience* in the newly renovated Hill Auditorium in April 2004.

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. 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 international-class 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. Composed of singers from Michigan, Ohio and Canada, members of the Choral Union share one common passion—a love of the choral art. For more information about membership in the UMS Choral Union, e-mail choralunion@umich.edu or call 734.763.8997.

VENUES

Hill Auditorium

After an 18-month \$38.6-million dollar renovation, which began on May 13, 2002, overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects, Hill Auditorium has re-opened. Originally built in 1913, renovations have updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations 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 included 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 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.

Re-opened in January 2004, Hill Auditorium seats 3,538.

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. 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, UMS 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.

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 cappella choral music and early music ensembles.

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 nearly every April since 1998, and this year's popular concert features Orchestra Baobab on Saturday, April 17.

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 their 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.

Winter 2004
125th Annual Season
Event Program Book

HILL AUDITORIUM
RE-OPENING WEEKEND

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 or return it to your usher when leaving the venue. Thank you for your help.

Saturday, January 17 through Monday, January 19, 2004

Hill Auditorium
Re-Opening Celebration

5

Saturday, January 17, 8:30 pm

Orchestre Révolutionnaire
et Romantique and
The Monteverdi Choir

37

Sunday, January 18, 6:00 pm

Jazz Divas Summit
Dee Dee Bridgewater, Regina Carter,
and Dianne Reeves

45

Monday, January 19, 7:30 pm

The University Musical Society would like to recognize the following individuals, corporations, and organizations that have made this Hill Auditorium Re-Opening Weekend possible.

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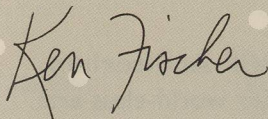
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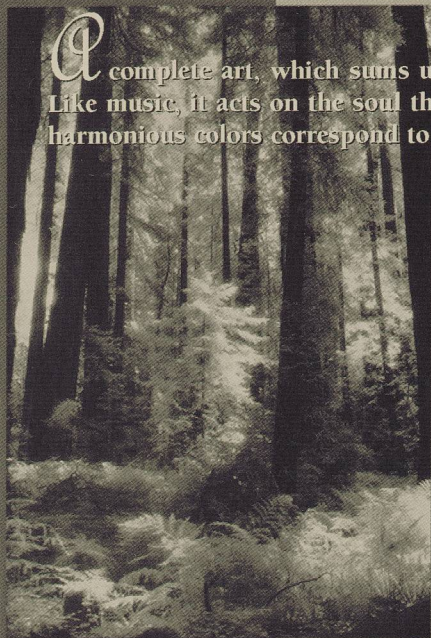
It's wonderful to have you with us as we celebrate over this weekend both the re-opening of this magnificent building and UMS's 125th anniversary. Take some time during the intermission and after the concert to explore the many restored elements as well as the myriad new features of this world-renowned venue — on all *four* levels! And we hope you enjoy *Lyrical Landmark*, our 50-page photographic memory book created especially for you as UMS's way of saying "thank you" for joining us in this celebration. You will receive your copy as you leave the hall at the conclusion of tonight's performance.

We extend our deepest thanks to our most valued and long-term partner, the University of Michigan, for making possible this phase of the restoration and renovation of Hill Auditorium. And our heartfelt gratitude to our many friends listed on the opposite page whose generous gifts are enabling UMS to present a series of distinctive performances worthy of this cherished venue's rebirth.

Enjoy the concerts!



Kenneth C. Fischer
President, University Musical Society



A complete art, which sums up all the others and completes them. Like music, it acts on the soul through the intermediary of the senses; harmonious colors correspond to the harmonies of sound.

— Paul Gauguin 1848-1903

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Welcome back to Hill Auditorium.



Bravo!

We celebrate the **Grand Reopening of Hill Auditorium**, an architectural gem and a showcase venue for world-class arts.



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Hill Auditorium Re-Opening Celebration

MEASHA BRUEGGERGOSMAN, *Soprano*

DAVID DANIELS, *Countertenor*

AUDRA McDONALD, *Soprano*

MIDORI, *Violin*

CHANTICLEER

Joseph Jennings, *Music Director*

UMS CHORAL UNION

Jerry Blackstone, *Interim Music Director and Conductor*

UNIVERSITY SYMPHONY ORCHESTRA

Kenneth Kiesler, *Music Director and Conductor*

with

RICHARD CORDERY, *Master of Ceremonies*

KENNETH C. FISCHER, *President, University Musical Society*

MARY SUE COLEMAN, *President, University of Michigan*

Program

Saturday Evening, January 17, 2004 at 8:30

Hill Auditorium • Ann Arbor

Ralph Vaughan Williams,
Arr. Martin Katz

Orpheus with His Lute

MR. DANIELS

Hector Berlioz

Le spectre de la rose

from *Les Nuits d'été*, Op. 7, No. 2

MR. DANIELS

George Frideric Handel

Or la tromba

from *Rinaldo*, Act III, Scene 9

MR. DANIELS

Johann Sebastian Bach

Chaconne

from *Partita No. 2 in d minor*, BWV 1004

MIDORI

Jules Massenet

Il est doux, il est bon

from *Hérodiade*

MS. BRUEGGERGOSMAN

William Walton

Finale from *Belshazzar's Feast*

UMS CHORAL UNION

JERRY BLACKSTONE, CONDUCTOR

INTERMISSION

Leonard Bernstein

Candide Overture

UNIVERSITY SYMPHONY ORCHESTRA
KENNETH KIESLER, CONDUCTOR

Interlude

Photograph of Re-Opening Celebration Audience

KENNETH C. FISCHER,
President, University Musical Society

MARY SUE COLEMAN,
President, University of Michigan

PETER SMITH,
Photographer, Smith Photography, Ann Arbor

William Hawley

Fuggi, fuggi, dolor Labbra vermiglie e belle *from Tre Rime di Tasso*

Stephen Foster,
Arr. Halloran

Nelly Bly

Foster,
Arr. Gene Puerling

Jeanie with the Light Brown Hair

Duke Ellington,
Arr. Harry Frommermann

Creole Love Song

CHANTICLEER

George Gershwin

Overture to *Girl Crazy*

UNIVERSITY SYMPHONY ORCHESTRA
KENNETH KIESLER, CONDUCTOR

Gershwin

Fascinating Rhythm

Harold Arlen

The Man That Got Away

Adam Guettel

How Glory Goes

Rickey Ian Gordon

Daybreak in Alabama

Jule Styne

10,432 Sheep

Ms. McDONALD

Ottorino Respighi

Pines of Rome (excerpts)

The Pines of the Janiculum

The Pines of the Via Appia

UNIVERSITY SYMPHONY ORCHESTRA

KENNETH KIESLER, CONDUCTOR

Vaughan Williams

Serenade to Music

MS. BRUEGGERGOSMAN, MR. DANIELS,

MIDORI, CHANTICLEER

UMS CHORAL UNION

UNIVERSITY SYMPHONY ORCHESTRA

KENNETH KIESLER, CONDUCTOR

35th Performance of the
125th Annual Season

Additional support provided by media sponsors Michigan Radio and Michigan Television.

Thanks to Kenneth Kiesler, Jerry Blackstone, David Aderente, Martin Katz, Dean Karen Wolff, and everyone at the University of Michigan School of Music for their participation and support of tonight's Hill Re-Opening Celebration.

Thanks to Mr. Cordery for his generous service as tonight's Master of Ceremonies.

Thanks to Dr. Ray McLellan, University Carillonneur, for his performance of the pre-concert music on the Charles Baird Carillon.

Thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for tonight's celebration.

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

Ms. Brueggergosman, Mr. Daniels, and Ms. McDonald appear by arrangement with IMG Artists, New York, NY.

Midori and Chanticleer appear by arrangement with ICM Artists, Ltd.

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Large print programs are available upon request.

DAVID DANIELS

Countertenor **David Daniels** has appeared with many of the major opera companies of the world and on its most important concert stages, making history as the first countertenor to give a solo recital in the main auditorium of Carnegie Hall. Mr. Daniels began the current 03/04 season in the title role of Handel's *Giulio Cesare* at the Houston Grand Opera. His Metropolitan Opera and Covent Garden debuts were in the part of Sesto in the same work, and he has starred as the Roman emperor with the San Francisco Opera and at the Palais Garnier in Paris.



As much at home on the recital platform as on the opera stage, Mr. Daniels has won admiration for his performances of an extensive recital repertoire, including song literature of the 19th and 20th centuries not usually associated with his type of voice. Mr. Daniels has given recitals at London's Wigmore Hall, New York's Avery Fisher Hall, Alice Tully Hall, and Walter Reade Theater at Lincoln Center, as well as in Ann Arbor, Paris, Chicago, Lisbon, Toronto,

Munich, Vienna, Barcelona, Vancouver, and Washington.

Mr. Daniels began to sing as a boy soprano, moving to tenor as his voice matured, and he earned an undergraduate degree from the Cincinnati College-Conservatory of Music. He made the daring switch to the countertenor range during graduate studies at the University of Michigan with George Shirley. Mr. Daniels has won prestigious awards as well, including *Musical America's* "Vocalist of the Year" for 1999 and the Richard Tucker Foundation Award in 1997.

Tonight's celebration marks David Daniels' 10th appearance under UMS auspices. He made his UMS debut as countertenor soloist in Handel's Messiah in December 1994 in Hill Auditorium. Mr. Daniels is a graduate of the University of Michigan School of Music.

Orpheus with His Lute

Ralph Vaughan Williams (Arr. Martin Katz)
 Born October 12, 1872 in Down Ampney, England
 Died August 26, 1958 in London

Text: William Shakespeare, *Henry VIII*, Act III, Scene 1

When Orpheus played his lute, all creation bowed before the wonder and glory of music...and so too when David Daniels sings. Tonight's concert begins with a Shakespearean text setting of inexpressible beauty. Martin Katz, the Artur Schnabel Collegiate Professor of Accompanying and Chamber Music at the UM School of Music, is Mr. Daniels' regular professional partner on piano. They travel the world performing before

audiences in all the major music capitals. Mr. Katz, who cannot be in Ann Arbor this evening, has graciously arranged this song for Mr. Daniels to open tonight's program. As Martin Katz says, "nothing is ever more welcome than an opportunity for a musician to sing about music, his staff of life. In this case, we are expressing our wonder and gratitude for the very creation of music."

Orpheus with His Lute

*Orpheus with his lute made trees,
 And the mountain-tops that freeze,
 Bow themselves, when he did sing:*

*To his music, plants and flowers
 Ever [sprung]¹; as sun and showers
 There had made a lasting spring.*

*Everything that heard him play,
 Even the billows of the sea,
 Hung their heads, and then lay by.*

*In sweet music is such art:
 Killing care and grief of heart
 Fall asleep, or, hearing, die.*

¹ Greene: "rose"

Le spectre de la rose

from *Les Nuits d'été*, Op. 7, No. 2

Hector Berlioz

Born December 11, 1803 in La Côte-Saint-André, Isère, France

Died March 8, 1869 in Paris

Text: Théophile Gautier

Hector Berlioz composed *Les Nuits d'été*, his one true song cycle, to selections from "poesies diverses" published by Théophile Gautier with the title *Comédie de la mort* in 1838. The songs were first available in 1841 for high voice and piano, then later orchestrated. "Le spectre de la rose" evokes the warmth and fragrances of a warm June in its sumptuous harmonies, while

the superbly sustained melodic line gives the flower's ghost an almost tragic grandeur.

Mr. Daniels has absorbed these songs, usually sung by soprano or mezzo-soprano, into his concert repertoire and has had great acclaim performing them all over the world with such orchestras as the New York Philharmonic and San Francisco Symphony.

Le spectre de la rose

Soulève ta paupière close
Qu'effleure un songe virginal!
Je suis le spectre d'une rose
Que tu portais hier au bal.

Tu me pris encore emperlée
Des pleurs d'argent de l'arrosoir,
Et, parmi la fête étoilée,
Tu me promenais tout le soir.

O toi qui de ma mort fus cause,
Sans que tu puisses le chasser,
Toutes les nuits mon spectre rose
A ton chevet viendra danser;

Mais ne crains rien, je ne réclame
Ni messe ni De Profundis.
Ce léger parfum est mon âme,
Et j'arrive du paradis.

Mon destin fut digne d'envie,
Et pour avoir un sort si beau
Plus d'un aurait donné sa vie;
Car sur ton sein j'ai mon tombeau,

Et sur l'albâtre où je repose
Un poète avec un baiser
Écrivit: "Cigît une rose,
Que tous les rois vont jalouser."

The ghost of the rose

Open your closed eyelid
Which is gently brushed by a virginal dream!
I am the ghost of the rose
That you wore last night at the ball.

You took me when I was still sprinkled with pearls
Of silvery tears from the watering-can,
And, among the sparkling festivities,
You carried me the entire night.

O you, who caused my death:
Without the power to chase it away,
You will be visited every night by my ghost,
Which will dance at your bedside.

But fear nothing; I demand
Neither Mass nor De Profundis;
This mild perfume is my soul,
And I've come from Paradise.

My destiny is worthy of envy;
And to have a fate so fine,
More than one would give his life
For on your breast I have my tomb,

And on the alabaster where I rest,
A poet with a kiss
Wrote: "Here lies a rose,
Of which all kings may be jealous."

Or la tromba

from *Rinaldo*, Act III, Scene 9

George Frideric Handel

Born on February 23, 1685 in Halle, Germany

Died on April 14, 1759 in London

Rinaldo (1711) was Handel's first opera composed for a London audience and, in fact, was the first Italian opera specifically written for the city. It was based on an Italian Renaissance epic, Tasso's *Gerusalemme liberata* and was debuted spectacularly by the castrato named Nicolini.

"Or la tromba" is a military aria *par excellence*

which Rinaldo sings before storming the city.

Here the trumpets — four in number — are very real, and Mr. Daniels (Rinaldo) vies with them with salvos of ecstatic coloratura. A supreme Handel interpreter, Mr. Daniels has sung this role in concert in London, Zurich, Cologne, onstage in Munich, and at the New York City Opera.

Or la tromba

Or la tromba in suon festante

Mi richiama a trionfar.

Qual guerriero e qual amante,

Gloria e amor mi vuol bear.

Now the trumpet in jubilant sound

summons me to triumph.

As warrior and as a lover,

glory and love want to make me happy.

English translation by George Loomis.

MIDORI

Midori's career was launched when she performed with the New York Philharmonic and Zubin Mehta at Avery Fisher Hall in 1982 when she was just 11 years old. By the time another decade had passed, she had played with most of the world's leading orchestras and given recitals on the major concert stages of the US, Europe, and Japan, culminating in her much-anticipated Carnegie Hall recital debut.

In addition to performing, Midori devotes a significant amount of time to her three foundations: Midori & Friends, the Universities Residencies Program, and Partners in Performance. Midori and Friends is a non-profit organization that provides comprehensive music education, workshops, and concerts to children who might not otherwise have the opportunity for involvement in the arts. The foundation is now partnered with numerous public schools in New York City. The University Residencies Programs involves five-to-10-day visits to universities by Midori and other invited artists. The object of the residencies is to strengthen ties among the artists, students, faculty, and University-affiliated presenters. In 2003, Midori created a third foundation, Partners in Performance, whose aim is to broaden the audience for chamber music by bringing high profile chamber music performances to small community-based organizations in North America. In 2001, Midori became a member of the violin faculty at the Manhattan School of Music.

Midori lives in New York City with her two dogs, Franzie (after Franz Joseph Haydn) and Willa (after Willa Cather, one of Midori's favorite writers). In 2000, she completed a bachelor's degree in Psychology and Gender Studies at the Gallatin School of New York University, graduating *magna cum laude*, and is now a Master's candidate.

Tonight's celebration marks Midori's third appearance under UMS auspices. She made her UMS debut in the 1991 May Festival with the Leipzig Gewandhaus Orchestra in Hill Auditorium.



Chaconne

from *Partita No. 2 in d minor*, BWV 1004

Johann Sebastian Bach

Born March 21, 1685 in Eisenach

Died July 28, 1750 in Leipzig

J. S. Bach was not the first to write unaccompanied works for violin. To name but one example, Johann Paul von Westhoff (1656–1705) had composed a suite for “*violon seul sans basse*” as early as 1683. But no one — either before or after Bach — ever gave the medium the same amount of attention that Bach lavished on it in the three partitas written at Köthen around 1720. The *Six Solos*, as Bach called them, were copied into one of the most beautiful Bach autographs known today.

The partitas are sets of dances whose sequence differs from composition to composition. *Partita No. 2 in d minor* ends with the famous and unique “Chaconne” — Bach’s single

longest instrumental movement. As is the case this evening, it is often performed by itself without the rest of the partita and stands out even among Bach’s works as an unusual work of genius. Past violin legends who have performed the Chaconne as a solo work in Hill include Fritz Kreisler (1933), Jascha Heifetz (1943), Yehudi Menuhin (1957), Nathan Milstein (1959), and Henryk Szeryng (1961).

Hill Auditorium accommodates large-scale orchestral works with an unusual immediacy and strength. Midori chose this masterwork to showcase the opposite effect: Hill’s acoustic intimacy and the power of a solo instrument on its stage.

MEASHA BRUEGGERGOSMAN

Critically acclaimed by the international press for her innate musicianship, radiant voice, and a sovereign stage presence far beyond her years, Canadian soprano **Measha Brueggergosman** is in increasing demand as a concert artist and opera singer. She was awarded the Grand Prize at the 2002 Jeunesses Musicales Montreal International Competition and has been a prizewinner in other renowned competitions including the Wigmore Hall in London, George London Foundation in New York, and Robert-Schumann in Germany.



Ms. Brueggergosman's appearances in past seasons have included roles in *Elektra* and *Dead Man Walking* with Cincinnati Opera, a recital debut at Roy Thomson Hall, the Verdi *Requiem* with Helmuth Rilling at the International Beethoven Festival Bonn, Krzysztof Penderecki's *Credo* with the Toronto Symphony Orchestra conducted by the composer, Franz Schmidt's *The Book with Seven Seals* together with Ben Heppner in Toronto, and a

concert in Ottawa with the National Arts Centre Orchestra under the baton of Pinchas Zukerman. Ms. Brueggergosman also has been honored to sing for the Prince of Wales and for Nelson Mandela.

Tonight's celebration marks Measha Brueggergosman's UMS debut.

Il est doux, il est bon

from *Hérodiade*

Jules Massenet

Born May 12, 1842 in Montaud, near St. Etienne, Loire Valley, France

Died August 13, 1912 in Paris

The aria "Il est doux, il est bon" is sung near the beginning of the first act of Massenet's *Herodiade*. Salome is telling Phanuel that she has found comfort from the words of John the Baptist during the futile search to find out who her mother is. She has fallen in love with John the Baptist and followed him to Jerusalem. This aria is a favorite concert work that was

first heard on a UMS concert well before Hill Auditorium was built. It was performed by Miss Sara Anderson on opening night of the 1900 May Festival held in University Hall. Since then, it has been performed in Hill by many esteemed opera stars making their UMS debuts: Dorothy Maynor (1945), Eileen Farrell (1948 debut), Rise Stevens (1949).

Il est doux, il est bon

*Celui dont la parole efface toutes peines
Le prophète est ici! C'est vers lui que je vais.
Il est doux, il est bon; sa parole est sereine,
Il parle, tout se tait. Plus léger sur la plaine
L'air attentive passé san bruit.
Il parle!
Ah! Quand reviendra-t-il?
Quand pourrai-je l'entendre?
Je souffrais, j'étais seule, et mon Coeur s'est calmé
En écoutant sa voix mélodieuse et tender!
Prophète bien-aimé, puis-je vivre sans toi!
C'est là, dans ce desert où la foule étonnée
Avaist suivi ses pas,
Qu'il m'accueillit un jour, enfant abandonnée
Et qu'il m'ouvrit bes bras!*

*He whose word effaces all sorrow,
The Prophet is here! It is to him that I go
He is kind, he is good; his speech is serene
He speaks, all is silent! Lighter on the plain
The attentive breeze passes noiselessly.
He speaks!
Ah! When will he return?
When shall I hear him?
I suffered, I was alone, and my heart was calmed
Listening to his voice melodious and tender!
Can I live without you, beloved Prophet!
It was there, in that desert, to which the astounded
crowd had followed his steps.
That he received me one day, abandoned child,
And that he opened to me his arms?*

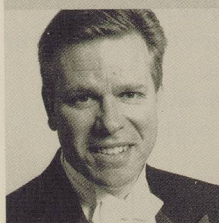
UMS CHORAL UNION

Throughout its 125-year history, the **UMS Choral Union** has performed with many of the world's distinguished orchestras and conductors. It is based in Ann Arbor under the aegis of UMS and is known throughout the region for its definitive performances of large-scale works for chorus and orchestra. Led by interim conductor Jerry Blackstone, the UMS Choral Union opened its current season in September with performances of Verdi's *Requiem* with the Detroit Symphony Orchestra and last month presented its 125th consecutive series of *Messiah* performances. The UMS Choral Union's season will conclude with William Bolcom's *Song of Innocence and of Experience* in April 2004.

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

The UMS Choral Union began performing in 1879 and has presented Handel's Messiah in annual performances. Tonight's celebration marks the UMS Choral Union's 394th appearance under UMS auspices.

Jerry Blackstone is Director of Choirs and Chair of the Conducting Department at the University of Michigan School of Music where he conducts the Chamber Choir, teaches conducting at the graduate and undergraduate levels, and administers a choral program of 11 choirs. In past seasons, Professor Blackstone led the UMS Men's Glee Club in performances at ACDA national and regional conventions and on extensive concert tours throughout Australia, Eastern and Central Europe, Asia, and South America. He regularly prepares choirs for performances with the Detroit Symphony Orchestra under conductors Neeme Järvi, Nicholas McGegan, and Yitzhak Perlman.



Tonight's celebration marks Jerry Blackstone's third appearance under UMS auspices. Maestro Blackstone made both his UMS debut and debut as Interim Conductor and Music Director of the UMS Choral Union in the 125th annual UMS production of Handel's Messiah in December 2003.

Finale from *Belshazzar's Feast*

William Walton

Born March 29, 1902 in Oldham, Lancashire, England

Died March 8, 1983 in Ischia, Italy

Text: Arranged from Biblical sources by Osbert Sitwell

Walton's oratorio, *Belshazzar's Feast*, is based on the Biblical account from the Book of Daniel in which Belshazzar, King of Babylon, is overthrown after desecrating the gold and silver vessels which had been stolen from the Temple in Jerusalem. A hand appears and writes on the wall: "Thou art weighed in the balance and found wanting." Walton colorfully paints this dramatic scene for large chorus and very large orchestra to dazzling effect. *Belshazzar's Feast* was first performed at the Leeds Festival in

England in 1931. Immediately upon its successful première in the United Kingdom, it was scheduled by UMS for Ann Arbor when the forces of the UMS Choral Union and Chicago Symphony Orchestra presented it at the 1933 May Festival in Hill Auditorium.

At the conclusion of this masterwork, all singers and instrumentalists come together in the jubilant finale, which ends the work — and the first half of tonight's program.

Finale from *Belshazzar's Feast*

*Then sing aloud to God our strength;
Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel,
Blow up the trumpet in the new moon,
Blow up the trumpet in Zion
For Babylon the Great is fallen.*

Alleluia!

*Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob,
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail and rend their raiment.
They cry, Alas, Alas, that great city,
In one hour is her judgement come.*

*Then trumpeters and pipers are silent,
And the harpers have ceased to harp,
And the light of a candle shall shine no more.*

*Then sing aloud to God our strength.
Make a joyful noise to the God of Jacob.
For Babylon the Great is fallen.*

Alleluia!

UNIVERSITY SYMPHONY ORCHESTRA

The University of Michigan **University Symphony Orchestra** (USO) is considered one of the world's finest student orchestras. Under the auspices of the School of Music, the USO serves as a training ground for both young musicians, many of whom go on to play in major symphony orchestras, and for students who come to the nationally renowned conducting program.

Recent projects include the first performance since 1940 of the one-act blues opera, *De Organizer*, by librettist Langston Hughes and composer James P. Johnson, reconstructed by James Dapogny; and first-ever recordings of works by William Bolcom, Leslie Bassett, and Michael Daugherty. This April, the USO and University Choirs, together with the UMS Choral Union, will perform William Bolcom's *Songs of Innocence and of Experience* under the direction of Leonard Slatkin.

Since its inception, the USO has had an impressive list of conductors, including William Revelli (of university marching band renown) who took over in 1945 and Gustav Meier who served from 1976-1995. In 1995, Kenneth Kiesler joined the music school as Director of Orchestras and Professor of Conducting.

Over the last 125 years, UM student orchestras have played an important role in the concert presentation of UMS. Before 1940, UMS and the School of Music were under one umbrella and one name; university orchestras often performed as part of UMS concerts. Since 1941, when auspices of the School of Music were transferred from UMS to the University, student orchestras have regularly performed as part of UMS concerts in annual Messiah performances, special tribute concerts, and festivals.

Kenneth Kiesler has been Director of Orchestras and Professor of Conducting at the University of Michigan since 1995. Since 2002, he has been Music Director of the New Hampshire Symphony Orchestra. As Music Director of the Illinois Symphony Orchestra from 1980 to 2000, Mr. Kiesler founded the Illinois Symphony Chorus and the Illinois Chamber Orchestra and led its debuts at Alice Tully Hall in 1987



and Carnegie Hall in 1990. He received the 1988 Helen M. Thompson Award presented by the American Symphony Orchestra League to the outstanding American Music Director under the age of 35.

Mr. Kiesler is a member of the Visiting Artist Faculty at the Royal Academy of Music in London and the Manhattan School of Music, leads seminars and master classes at Oxford University and is the founder and director of the Conductors Retreat at Medomak, Maine.

Honored as one of three participants in the Leonard Bernstein American Conductors Program, Mr. Kiesler was also the winner of the Silver Medal at the 1986 Leopold Stokowski Competition.

Tonight's celebration marks Kenneth Kiesler's UMS debut.

***Candide* Overture**

Leonard Bernstein

Born August 25, 1918 in Lawrence, Massachusetts

Died October 14, 1990 in New York

Leonard Bernstein once said that he wanted to see musical comedy develop into a modern American equivalent to the *Singspiel*, as Mozart practiced it in 18th-century Vienna. In *Candide*, he came very close to his goal. This Broadway show has also held the operatic stage for a long time. Based on Voltaire's brilliant 18th-century satire on the subject of whether or not this world is "the best of all possible worlds," it is full of great comic situations and, most importantly, of great melodies. Two of these, the love

duet between the two protagonists ("Oh, Happy We") and the leading lady's "jewel song" ("Glitter and Be Gay"), are used in the overture, which has become a popular concert piece in its own right. Both the overture and its creator, Leonard Bernstein, have long histories with UMS and Hill Auditorium. Indeed, on his third visit to Hill—of eight—Bernstein led the New York Philharmonic and opened the concert with the first UMS performance of none-other-than his *Candide* Overture.

*Interlude***PHOTOGRAPH OF RE-OPENING CELEBRATION AUDIENCE**

UMS has a unique tradition of photographing “opening-night” audiences at important moments in its history. These archival images act as a cultural time capsule and give the viewer a physical sensation of the history of this great hall, the on-going cultural leadership of UMS and a remarkable understanding of Ann Arbor’s devoted community. Tonight is one of these moments...so smile, and say “cheese.” We are joined by **Peter Smith** of Smith Photography who, over the past 15 years, along with his brother **David Smith**, have tirelessly captured UMS moments with their distinctive and artistic lenses.



Below: First audience in Hill Auditorium, May 14, 1913.



CHANTICLEER

During the current season, the Grammy Award-winning vocal ensemble **Chanticleer** performs concerts across the US, embarks on tours to Asia and Europe, and releases its 27th recording. Chanticleer has developed a remarkable reputation for its vivid interpretations of vocal literature, from Renaissance to jazz and from gospel to new music. With its seamless blend of 12 male voices, ranging from countertenor to bass, the ensemble has earned international renown as “an orchestra of voices.” In addition to touring and recording, Chanticleer performs a 23-concert Bay Area subscription season. Since 1986, Chanticleer’s education outreach program, “Singing in the Schools”, has brought the beauty, joy and discipline of choral singing to thousands of students in the San Francisco Bay Area and beyond. Chanticleer’s long-standing commitment to developing the choral repertoire has led the group to commission works from an ever-growing list of important composers. Named for the “clear-singing” rooster in Geoffrey Chaucer’s *Canterbury Tales*, Chanticleer was founded in 1978.



Tonight’s celebration marks Chanticleer’s fourth appearance under UMS auspices. The ensemble made its UMS debut in October 1989 and, since then, has regularly been invited back to UMS.

Fuggi, fuggi, dolor and Labbra vermiglie e belle

from *Tre Rime di Tasso*

William Hawley

Born in 1950

Text: Torquato Tasso

William Hawley is a versatile and prolific composer whose works have been commissioned by such widely varied groups as the Seattle Choral Company, the Dale Warland Singers, the Aspen Music Festival, and the New London Singers. Mr. Hawley, a New York native, studied at Ithaca College and the California Institute of the Arts. Regarding his *Tre rime di Tasso*, specially commissioned by Chanticleer in 2000, Mr. Hawley offers these thoughts:

In composing these settings of Tasso's *rime*, or short lyric poems, (Tasso was an Italian poet, 1544–95) I have freely

allowed the 16th-century manner to inform my current writing. This great lyric poetry requires a close ear and a swift response in order to reveal its full beauty. I have sought to illuminate, by means of my own musical responses, Tasso's unique and inspiring way of embodying an emotion, as well as his reasoned reaction to it in the same passage or line of verse. These poems reflect Tasso's experience of the extremes of emotion involved in earthly love and its relation to the human mind and spirit.

Fuggi, fuggi, dolor

Fuggi, fuggi, dolor, da questo petto
Or che vi torna la gioiosa speme;
Or che promette al cor pace e diletto,
Tutti fuggite omai, tormenti e pene.
Già vicino è'l mio sole: o cieli amici!
Già s'apressa il mio bene: o dì felici!
Né, potendo tornar senza partita,
Mi piace che partì la cara vita.

Flee, flee, sorrow, from this breast
and let joyous hope return;
give promise of peace and delight to my heart,
be gone forever, all torment and pain.
Already my light is near: O friendly heavens!
Already my goodness unfolds: O day of bliss!
Not being able to return without having departed,
I should be pleased to have left this dear life.

Labbra vermiglie e belle

Labbra vermiglie e belle
Che sete sì adorata e dolce via
D'angelica armonia;
Bianche perle e rubini,
dove frange ed affrena
Amor la voce di dolcezza piena
E gli spiriti vaghi e peregrini;
Boca, suo bel tesoro e di natura,
Se nulla toglie a te chi più ne fura,
Né ti manca una gemma od una rosa
Per mille baci altrui,
perché ti spiace?
Deh! fa del furto pace,
E sarai quanto bella ancor pietosa.

Lips vermilion and gracious,
which rest so adored and sweet
amidst angelic harmonies;
such white pearls and rubies,
through which Love causes to break, then halt,
that voice so full of sweetness
and that rare and lovely breath;
O mouth, abundant treasure of Nature,
since you will remain undiminished by the taking,
nor will you miss a single one of your gems or roses
after even a thousand more kisses,
why should you be sorry?
Come! make peace with the theft,
and you will be as beautiful as you are sorrowful.

English translation by William Hawley.

Nelly Bly and Jeanie with the Light Brown Hair

Stephen Foster*

Born July 4, 1826 in Lawrenceville, Pennsylvania

Died January 13, 1864 in New York City

*Nelly Bly, arr. by Halloran; Jeanie with the Light Brown Hair, arr. by Gene Puerling

The author of much American “folk music” that entered the parlors and living rooms of families everywhere in the mid-19th century is actually repertoire composed by American songster Stephen Foster. Foster is the quintessential American baby. He was born on the 4th of July on the 50th anniversary of the signing of the Declaration of Independence, the same day that Thomas Jefferson and John Adams died. He tried his hand at business and was competent, but his heart was elsewhere: he loved song. He ventured into the song-writing business as a fulltime occupation, the first American to do so. He published over 200 original creations, and they aptly capture much of American life in the 1800s. Foster’s family heritage was Irish-American, but ironically it was the parody of African-American culture in the blackface

minstrel shows of the 1800s that first suggested to him that a career in music was possible. Foster wrote seven minstrel tunes in 1844 and seven more in the next year. They are upbeat, jocular, fun-loving, and project a picture—however inaccurately—of a euphoric optimism in the rural South. They include such standards as “Away Down South,” “Old Uncle Ned,” “Oh! Susanna,” “Camptown Races,” and “Nelly Bly.” Foster married Jane McDowell in 1850, and the next year the couple had a daughter, Marion. However their marriage quickly disintegrated, and only four years later in 1854, Foster poured out his melancholy in the semi-autobiographical song, “I Dream of Jeannie with the Light Brown Hair” that wistfully longs for a youth now lost and for a love now faded.

Nelly Bly

*Hi-ho Nelly, o listen, love, to me.
I'll sing for you, play for you a dulcet melody.
Nelly Bly, Nelly Bly, bring the broom along,
We'll sweep the kitchen clean, my dear, and
have a little song.
Poke the wood, my lady love, and make the
fire burn,
And while I take the banjo down, just give the
mush a turn.
Oh, hi Nelly, ho Nelly, listen love, to me...
Nelly Bly had a voice like a turtledove,
I hear it in the meadow, and I hear it in the
grove.
Nelly Bly has a heart warm as a cup o' tea,
And bigger than a sweet potato down in
Tennessee.
Oh, hi Nelly, ho Nelly, listen, love, to me...
Nelly Bly, Nelly Bly, never, never sigh,
Never bring a teardrop to the corner of your eye.
Hi-ho Nelly-oh, listen, love, to me,
I'll sing for you, play for you a dulcet melody.*

Jeanie with the Light Brown Hair

*I dream of Jeanie with the light brown hair,
Borne, like a vapor, on the summer's air;
I see her tripping where the bright streams play,
Happy as the daisies that dance on her way.
Many were the wild notes her merry voice
would pour.
Many were the blithe birds that warbled
them o'er:
I dream of Jeanie with the light brown hair,
Floating, like a vapor, on the soft summer's air.
I long for Jeanie, and my heart bows low,
Never more to find her where the bright
waters flow.*

Creole Love Song

Duke Ellington (Arr. by Harry Frommermann)

Born April 29, 1899 in Washington, DC

Died May 24, 1974 in New York City

This classic Duke Ellington song was arranged by Harry Frommermann, a member of the German singing group the Comedian Harmonists, which thrived in the 1930s before being disbanded with the advent of World War II.

Frommermann had no formal musical training; despite — or perhaps because of — this, he brought a breathtaking originality to his writing. He injected the historically staid German male-voice sound with wit and fun, exploring new vocal possibilities. Among other musical explorations, Frommermann replicated a recording of Duke Ellington's *Creole Love Call* in which he himself vocalized, note for note, Cootie Williams's original trumpet solo.

Original Song Text to Creole Love Song

*When the days are sad and long,
I just keep wandering on,
To the place I hear a call,
Because the one I love is there;
Back to the fields of cotton
To hear a Creole love song.*

AUDRA McDONALD

By the time **Audra McDonald** was 28, she had made Broadway history by winning Tony Awards for *Carousel*, *Master Class*, and *Ragtime*. She earned her fourth Tony nomination in six years for *Marie Christine*, a musical created for her by Michael John LaChiusa. Since then, she has distinguished herself as a concert performer, recording artist, and dramatic actress, adding an Emmy nomination to her expanding list of critical and popular acclaim.

This past fall, Audra McDonald made her non-singing stage debut in New York, as Lady Percy in an all-star Lincoln Center Theater production of *Henry IV* with

Kevin Kline in the title role. She also returns to the New York Philharmonic for subscription concerts conducted by John Adams, singing his orchestrated version of songs by Charles Ives. A high-lighted event is the première of a new full-evening, one-woman work commissioned for her by Carnegie Hall, to be written by her frequent collaborator, composer Adam Guettel, which will close the first season of the new Zankel Hall.



Singing selections from *Porgy and Bess*, Ms. McDonald made her Carnegie Hall debut on opening night of the Hall's 98/99 season, with Michael Tilson Thomas and the San Francisco Symphony. She has since performed at the London Proms, the Cleveland Orchestra, and with the National and Chicago Symphonies.

Tonight's celebration marks Audra McDonald's third appearance under UMS auspices. Ms. McDonald made her UMS debut in March 2000.

KENNETH KIESLER *and the* UNIVERSITY SYMPHONY ORCHESTRA

Overture to *Girl Crazy*

George Gershwin

Born September 26, 1898 in New York

Died July 11, 1937 in Los Angeles

The stage musical *Girl Crazy* (1930) represents a momentary lapse in Gershwin's development as a theater composer. He had been working toward a more integrated show, one based on the musical scene rather than a "good tune"—a direction in his work that goes back to *Strike Up the Band* (1927), continues through *Of Thee I Sing* (1931), *Let 'Em Eat Cake*, and *Pardon My English*, and culminates in *Porgy and Bess*.

Girl Crazy, dramatically lacking by comparison, has its virtues. It provides an excuse for a bunch of great Gershwin songs: "Bidin' My Time" (with its sly musical allusions to "Tip-Toe through the Tulips" and "Singin' in the Rain"), "Embraceable You," "Sam and Delilah," "But Not for Me," "Boy! What Love Has Done to Me," and Gershwin's avowed favorite among his songs, "I Got Rhythm."

Fascinating Rhythm

George Gershwin

Born September 26, 1898 in New York

Died July 11, 1937 in Los Angeles

Text: Ira Gershwin

Daybreak in Alabama

Ricky Ian Gordon

Born in 1956

Text: Langston Hughes

The Man That Got Away

Harold Arlen

Born February 15, 1905 in Buffalo, New York

Died April 23, 1986 in New York City

Text: Ira Gershwin

10,432 Sheep

Jule Styne

Born in 1905 in London

Died October 3, 1994 in New York City

How Glory Goes

Adam Guettel

KENNETH KIESLER *and the*
UNIVERSITY SYMPHONY ORCHESTRA

The Pines of the Janiculum

The Pines of the Via Appia

from *The Pines of Rome*

Ottorino Respighi

Born July 9, 1879 in Bologna, Italy

Died April 18, 1936 in Rome

If it is at all possible to set a whole city to music, Ottorino Respighi did it in his magnificent orchestral trilogy *The Fountains of Rome* (1918), *The Pines of Rome* (1924), and *Roman Festivals* (1928). In his colorful and virtuosic orchestral language, Respighi conjured up vivid impressions of memorable places and moments in his favorite city. *The Pines of Rome* is in four sections, played without a pause (at this concert, we shall hear sections 3 and 4). Each section depicts pine-trees in different parts of the city — or rather, the various activities going on around those trees. Movement 3 (“The Pines of the Janiculum”) takes us to a quiet, wooded part of town on the hill of Gianicolo (one of the seven hills on which Rome was built).

Imagine walking there by the light of a full moon. The song of the nightingale is authentic: Respighi took it from what was then an ultra-modern device — a gramophone recording. Movement 4 (“The Pines of the Via Appia”) depicts the famous Appian Way, which dates from Roman times. Respighi visualized an army marching up to the Capitol Hill “in the brilliance of the newly-risen sun.”

Hill Auditorium is itself a musical instrument of sorts. The sonic effects of the last two movements of Respighi’s tone poem are a superb way of showing off the acoustic dimensions of the concert space.

CELEBRATION POSTSCRIPT

Serenade to Music

Ralph Vaughan Williams

Text: William Shakespeare, *Merchant of Venice*, Act V, Scene 1

Sir Henry Wood, the eminent British conductor and founder of the famous Promenade concerts in London (known as the Proms), celebrated his golden jubilee in 1938. To mark this important occasion, a special concert was held at the Royal Albert Hall, with a long program that featured, among other things, Sergei Rachmaninoff as a soloist in his own *Piano Concerto No. 2*. The country's leading composer, Ralph Vaughan Williams, composed his *Serenade to Music* for this extraordinary gala event as a personal tribute to Sir Henry. Vaughan Williams originally scored the work for 16 vocal soloists and orchestra (with an important violin solo). The piece was also meant as an opportunity to bring together 16 of England's finest singers, all of whom had often performed at the Proms. They all were to join their voices in honor of the beloved maestro.

For his lyrics, Vaughan Williams turned to some of the most beautiful words ever written

about music. In Act V of Shakespeare's *Merchant of Venice*, musicians gather in Portia's garden at night, and the characters — the lovers Lorenzo and Jessica on one side, Portia with her attendant Nerissa on the other — listen in rapt attention. It is a Romantic scene if ever there was one, and Vaughan Williams responded to it with some of the most sensuous music he ever wrote. The full chorus is used only rarely (mainly at the beginning and at the end of the work); for the rest, we hear a succession of solo lines, each tailored to the voice of the particular singer for whom it was conceived. Shakespeare's words celebrate the beauty of the starry night and reflect upon the influence of music on human character.

Serenade to Music is an exquisite nocturne, filled with love; it is a very personal tribute to the dedicatee and, at the same time, a living, public celebration of that which has brought us all together to this place tonight: Music and Hill Auditorium.

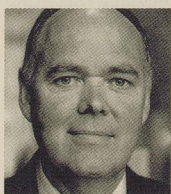
Serenade to Music

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Look, how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou behold'st
But in his motion like an angel sings
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Come, ho, and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.

The reason is, your spirits are attentive:
The man that hath no music in himself,
Nor is moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted
Music! hark!
It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it.
How many things by season season'd are.
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion,
And would not be awaked.
Soft stillness and the night
Become the touches of sweet harmony.

ADDITIONAL BIOGRAPHIES

Richard Cordery has performed extensively as both a theater and screen actor. Theater credits include Corvino in *Volpone*, as well as roles in *Lovegirl* and *The Innocent*, *Toilus and Cressida*, *Richard II*, *Hamlet*, *The Merchant of Venice*, *Much Ado About Nothing*, and *Maids Tragedy*, all for the Royal Shakespeare Company (RSC); Weinberl in *On the Razzle*, Captain Absolute in *The Rivals*, *Rosencrantz and Guildenstern are Dead*, *Catch 22*, and *Guys and Dolls*, for the Leeds Theatre; Mike in *The View From the*



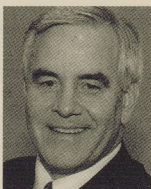
Bridge and *Bonaventura* in *Tis Pity She's a Whore* for the National Theatre; Friar Lawrence in *Romeo and Juliet* and Wilbraham in *The Company of Men* at Covent Garden; Chief Bromden in *One Flew Over the Cuckoo's Nest*, the title role in *Macbeth*, Leonard in *Time and Time Again*, Hotspur in *Henry IV*, Solo in *Judgement*, Atahualpa in *Royal Hunt of the Sun*, and Kelville in *A Woman of No Importance*, all for the Coventry Theatre.

Mr. Cordery's television credits include *Absolute Power*, *The Falklands Play*, *Casualty*, *Jasper Carotts Trial*, *Scrutiny*, *Trauma*, *Of Mice and Men*, and *Love Hurts* for BBC; as well as other productions for ITV, London Weekend Television, and for Thames and Granada Television.

Mr. Cordery was the only cast member from the Royal Shakespeare Company to participate in both the 2001 and 2003 University of Michigan RSC residencies. During the residencies, he played Mennius in *Coriolanus*, Falstaff in *The Merry Wives of Windsor*, the Duke of Gloucester in *Henry VI, Parts I and II*, and Buckingham in *Richard III*, as well as participating in several educational outreach events.

Tonight's celebration marks Richard Cordery's third visit to the University Musical Society. He made his UMS debut playing the Duke of Gloucester in Henry VI, Parts I and II, and Buckingham in Richard III during the Royal Shakespeare Company's 2001 residency at the University of Michigan.

Kenneth C. Fischer is the President of the University Musical Society (UMS). Before assuming his present position at UMS in 1987, Mr. Fischer was a management consultant,



independent concert presenter, and association executive in Washington, DC. Mr. Fischer is a board member of Interlochen Center for the Arts, Chamber Music America, Association of Performing Arts Presenters,

American Arts Alliance, Arts Midwest, and ArtServe Michigan. He is also active with Rotary, United Negro College Fund, and Classical Action/Performing Arts Against AIDS. Mr. Fischer grew up in nearby Plymouth, attended the Interlochen Arts Camp, and has degrees from The College of Wooster in Ohio and the University of Michigan. He is married to flutist Penelope Peterson Fischer. They have one son, Matthew, living in San Francisco.

In August 2002, the University of Michigan welcomed the distinguished scientist **Mary Sue Coleman** as the 13th President of the University of Michigan.

As a biochemist, President Coleman built an outstanding research career through her research on the immune system and malignancies. She authored numerous articles on her



findings and directed funded research projects supported by a variety of federal agencies. In her scientific career, she served for 19 years as a member of the biochemistry faculty and as a Cancer

Center administrator at the University of Kentucky in Lexington.

Her administrative work in the sciences led naturally to an appointment as associate provost and dean of research, then as vice-chancellor for graduate studies and research at the University of North Carolina at Chapel Hill (1990-1993). From there, she moved to the position of provost and vice president for aca-

demic affairs at the University of New Mexico (1993–1995).

In 1995, Mary Sue Coleman was appointed as the president of the University of Iowa, where she served with distinction for seven years.

She assumed the position of president of the University of Michigan on August 1, 2002, and also holds appointments as professor of biological chemistry in the School of Medicine and professor of chemistry in the College of Literature, Science, and the Arts.

Elected to the Institute of Medicine in 1997, she is also a Fellow of the American Association for the Advancement of Science and of the American Academy of Arts and Sciences. She currently chairs one of the major policy studies of the Institute of Medicine: the Committee on the Consequences of Uninsurance.

Her extensive leadership positions in higher education include service on the executive committee of the Association of American Universities, on the board of directors of the American Council on Education, on the board of directors of the National Collegiate Athletic Association and as a member of the Knight Commission on Intercollegiate Athletics.

President Coleman earned her undergraduate degree in chemistry from Grinnell College, where she served as a trustee of the college. Her doctorate in biochemistry was awarded by the University of North Carolina. Additionally, she undertook postdoctoral work at North Carolina and at the University of Texas at Austin.

Mary Sue Coleman is married to Kenneth Coleman, a well-known political scientist whose academic career has focused on issues in Latin America. Their son, Jonathan, lives with his wife Amee in Denver, Colorado, where he is a portfolio manager for the Janus Corporation.

Special thanks to Peter Laki, Jerry Blackstone, Martin Katz, Richard LeSueur, Mark Jacobson, and Michael Kondziolka for their contributions to the program notes used for tonight's celebration.

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Clifton Massey
Fraser Walters

Tenor

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 Julia Gish**, *Concertmaster*
(Second half)
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(First half)
 Sarah Whitney*, *Principal*
(Second half)
 Emma Banfield
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 Andrew d'Allemand
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Horn

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Trumpet

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 Timothy Krohn
 Jordan Olive
 Louis Reed
 Beth Thomas
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Trombone

Patrick Coletta
 Kevin Gerald
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Concertmasters (**) and principal (**) string players rotate positions during the season. Wind players rotate principal positions during the concert.

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Managing Director
 Brian Eldridge,
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 Eric Newsome, *Equipment*

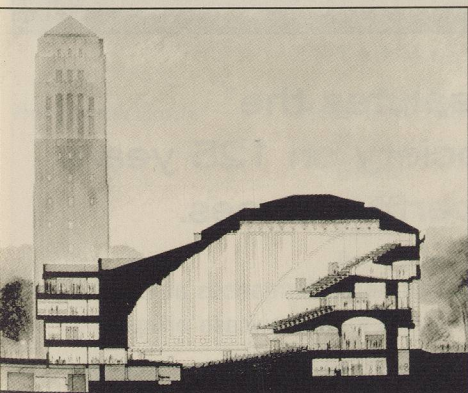
After an 18-month, \$38.6-million dollar restoration and renovation project, which began on May 13, 2002, Hill Auditorium has re-opened. Originally built in 1913, restorations have restored the building to its original, arts-and-crafts-inspired splendor while renovations have updated Hill's infrastructure to contemporary standards of audience comfort and safety.

Very special thanks to the following companies, organizations, and the hundreds of workers who displayed their dedication to Hill Auditorium's restoration:

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Orchestre Révolutionnaire et Romantique *and* The Monteverdi Choir

SIR JOHN ELIOT GARDINER, *Conductor and Artistic Director*

Program

Sunday Evening, January 18, 2004 at 6:00
Hill Auditorium • Ann Arbor

George Frideric Handel

Coronation Anthem No.1, HWV 258, "Zadok the Priest"
Andante maestoso — A tempo ordinario

Wolfgang Amadeus Mozart

Vesperae solennes de confessore, K. 339
Dixit Dominus (Allegro vivace)
Confitebor (Allegro)
Beatus vir (Allegro vivace)
Laudate pueri
Laudate Dominum (Andante ma un poco sostenuto)
Magnificat (Adagio — Allegro)

INTERMISSION

Franz Joseph Haydn

Mass in B-flat Major, Hob. XXII:10, "Heiligmesse"
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

36th Performance of the
125th Annual Season

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

125th Annual
Choral Union Series

Additional support is provided by media sponsors WGTE 91.3 FM and *Observer & Eccentric Newspapers*.

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Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for tonight's concert.

Orchestre Révolutionnaire et Romantique and the Monteverdi Choir appear by arrangement with ICM Artists, Ltd.

Large print programs are available upon request.

Coronation Anthem No. 1, HWV 258, "Zadok the Priest"

George Frideric Handel

Born on February 23, 1685 in Halle, Germany

Died on April 14, 1759 in London

For the coronation of King George II of England in 1727, Handel wrote four anthems for chorus and instrumental ensemble (*Let Thy Hand Be Strengthened*, *My Heart is Inditing*, *The King Shall Rejoice*, and *Zadok the Priest*). Each of these anthems is a setting of Biblical verses appropriate for the occasion, and the musical style reflects the grandeur and opulence of the royal festivities.

Zadok the Priest is in three short sections. As musicologist Paul Henry Lang wrote in his classic book on Handel: "[it] begins with a simple undulating introduction in the strings which, welling up repeatedly, leads to a veritable explosion when the chorus enters." The chorus makes a solemn proclamation ("Zadok the Priest and Nathan the Prophet anointed Solomon King") over this undulating string figure. After a second section full of vitality ("And all the people rejoic'd") and a short Adagio inserted to create a suspenseful moment ("...and said:..."), the chorus launches into the third and most substantial section of the anthem ("God save the King!"). The music is a single strain of festive D-Major fanfares and virtuoso choral passages, where the voices take turns singing long runs of rapid 16th-notes. The jubilant tone and the many repeats of the word "forever" anticipate the "Hallelujah" chorus from *Messiah*, written in the same key of D Major some 15 years after *Zadok the Priest*.

Vesperae solennes de confessore, K. 339

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

The two Vespers settings — one for an ordinary Sunday, the other for the feast day of a saint — stand at the end of Mozart's life in Salzburg.

They show his genius seeking to break free from the strictures imposed by local liturgical usage, which called for simplicity and concision. Mozart, on the other hand, was bursting with ideas that could not easily be accommodated by the rules governing church music.

The backbone of the vespers, or evening service, is formed by the singing of five psalms and the Magnificat — the latter being the Virgin Mary's canticle in praise of the Lord, which follows the structure of Old Testament psalms with its verses divided into two (not necessarily equal) halves (Luke 1:46-55). In the Salzburg of 1780, this meant six through-composed movements, each corresponding to a psalm or canticle, set for chorus and soloists, with little or no repetition of text to keep performance time as short and possible.

It was no small challenge to write six movements of the same type without falling into monotony. Since all psalm readings in church, as well as the Magnificat, end with the so-called doxology ("Glory to the Father and to the Son and to the Holy Spirit..."), these words had to be set six times, each time to different music.

Mozart met this challenge by making his music unusually varied in harmony, rhythm and texture. He was always attentive to the *affect*, or emotional content, of the text, which often changes from one verse to the next — and at the same time, he created a seamless and continuous form in each movement. Thus, he conveyed the jubilant mood of the *Dixit Dominus* (Ps. 110), the solemnity of the *Confitebor* (Ps. 111), and the joy of *Beatus vir* (Ps. 112), with a great flourish for the soprano soloist on the word *exaltabitur*.

Laudate pueri (Ps. 113) is an austere fugue in d minor on a theme anticipating the Kyrie from Mozart's *Requiem*, written in the same key more than a decade later.

Laudate Dominum (Ps. 117) opens with a gentle soprano solo whose theme is repeated by the chorus. One commentator called this movement "one of the most magical...in all Mozart's vocal music."

After a solemn Adagio introduction, the Magnificat is made to fit into an almost regular

sonata form. It also brings the entire work full circle by restoring the initial C-Major tonality and the celebratory feelings associated with that key.

Mass in B-flat Major, Hob. XXII:10, "Heiligmesse"

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Lower Austria
Died May 31, 1809 in Vienna

The present Mass is the first of six Haydn wrote between 1796 and 1802 for performances at the Bergkirche (Mountain Church) in Eisenstadt, during the month of September when the nameday of Princess Marie Hermenegild Esterházy was celebrated. During those years (which also produced the two great oratorios *The Creation* and *The Seasons*), Haydn concentrated his energies on large-scale choral works like he never had before. After his final return from England in 1795, he stopped writing symphonies — he obviously felt that he had said his last word in the genre with the 12 magnificent London works. He now poured his symphonic thoughts into his Masses and oratorios, which in many ways represent the summation of his art.

The official title of the work on tonight's program is *Missa Sancti Bernardi de Offida*. It was dedicated to a 17th-century Capuchin monk who had been made a saint by Pope Pius VI in 1795, the year before Haydn's Mass was written. In the German-speaking lands, it became known as the *Heiligmesse* on account of the German church hymn "*Heilig, heilig, heilig*" (Holy, Holy, Holy), whose melody is quoted at the beginning of the Sanctus movement.

Like the rest of Haydn's late choral music, the *Heiligmesse* radiates an optimism and a confidence that struck the Romantic generation as naïve, but it is really nothing of the sort. In fact, Haydn's musical technique was never more sophisticated and his ideas never more abundant than they are here.

The succession of sections in different tempos and meters was planned with special care.

Musicologist Martin Chusid found in 1970 that the five movements are organized into three four-section musical units that can be described as three "vocal symphonies:"

Vocal symphony No. 1

I. Kyrie (Adagio – Allegro moderato)

II. Gloria in excelsis (Vivace)

III. Gratias agimus tibi (Allegretto – Più allegro)

IV. Quoniam tu solus sanctus (Vivace)

Vocal symphony No. 2

I. Credo in unum Deum (Allegro)

II. Et incarnatus est (Adagio)

III. Et resurrexit (Allegro)

IV. Et vitam venturi saeculi (Vivace assai)

Vocal symphony No. 3

I. Sanctus (Adagio – Allegro)

II. Benedictus (Moderato)

III. Agnus Dei (Adagio)

IV. Dona nobis pacem (Allegro)

The first "symphony" displays a neat symmetry in that the Kyrie contains a fugal section anticipating the extended double fugue "In Gloria Dei Patris" at the end. In the middle stands the "Gratias agimus," scored for solo quartet and beginning in the minor mode.

The Credo, which forms the second "vocal symphony," has an even more interesting design. After the energetic opening section, there follows a canon, for solo singers, in an Adagio tempo ("Et incarnatus"). The melody of this section is shared by a playful canon by Haydn on the words:

*Gott im Herzen, ein gut Weibchen im Arm,
Jenes macht selig, dieses g'wiss warm.*

God in the heart and a good wife on the arm,
The one makes us holy, the other one warm.

One wonders whether the first audiences in Eisenstadt knew this canon. In his authoritative five-volume biography of Haydn, H.C. Robbins Landon leaves open the question as to which came first, the Mass or the canon. Whatever the case, this canon contrasts effectively with the

dark "Crucifixus" section, given to three male soloists (one tenor and two basses). The "vocal symphony" then continues with an "Et resurrexit" which emphasizes the moment of the Last Judgement in an almost terrifying way: the timpani and the trumpets enter *fortissimo* on the words *judicare vivos* (to judge the living). *Et mortuos* (and the dead) is added in a whisper. The melody of "*Heilig, heilig*" at the beginning of the *Sanctus* is, interestingly enough, sung not by the sopranos but the altos, reinforced by bassoons and second violins. Haydn superimposed a new treble line — a "descant," as it were — on top of this tune.

The *Sanctus* and the ensuing *Hosanna* are kept extremely brief; by contrast, the *Benedictus* is expanded into one of the longest movements in the entire Mass. It is a real gem, scored for full chorus, not soloists as most *Benedictus* movements are; its melody is particularly memorable. As the first critic to review the work, J.F. Rochlitz, wrote in 1802: "[It] is a most excellent movement — so gentle, so moving and pious, so simple and easy to grasp and appreciate, yet so artistic!" A highly unusual moment occurs toward the middle of the movement, where Haydn uses the full first and second violin sections but only a single viola. Contrary to custom, the *Osanna* following the *Benedictus* is not the same music as the earlier *Osanna*: it is, in the words of Robbins Landon, "mellow, quiet, and in keeping with the inward beauty of the whole movement."

The *Agnus Dei* is a haunting Adagio for choir, strings, and organ in the rare and strikingly dark key of b-flat minor. The winds re-enter for the triumphant *Dona nobis pacem* in which Haydn doesn't pray for peace but rather demands it. The effect of this movement is enhanced by a few *subito piano* (suddenly soft) sections with *pizzicato* (plucked) strings. Just before the end, there is a stunning deceptive cadence, as the closing chord is delayed by an unexpected dissonance creating a moment of great suspense.

Program notes by Peter Laki.

Founder and artistic director of the Monteverdi Choir, the English Baroque Soloists, and the Orchestre Révolutionnaire et Romantique, **Sir John Eliot Gardiner** appears regularly in the most prestigious international concert halls and opera houses, both with his own ensembles and as guest conductor with major symphony orchestras.

Highlights of 2003 have included Janáček's *The Cunning Little Vixen* at the Royal Opera House at Covent Garden, a European tour of Bach's *St. John Passion* with the Monteverdi Choir and the English Baroque Soloists in March and April, and a rapturously received new production of Berlioz's *Les Troyens* with the ORR at the Théâtre du Châtelet in Paris in October. He has just returned from touring two programs of Beethoven and Walton with the London Symphony Orchestra.

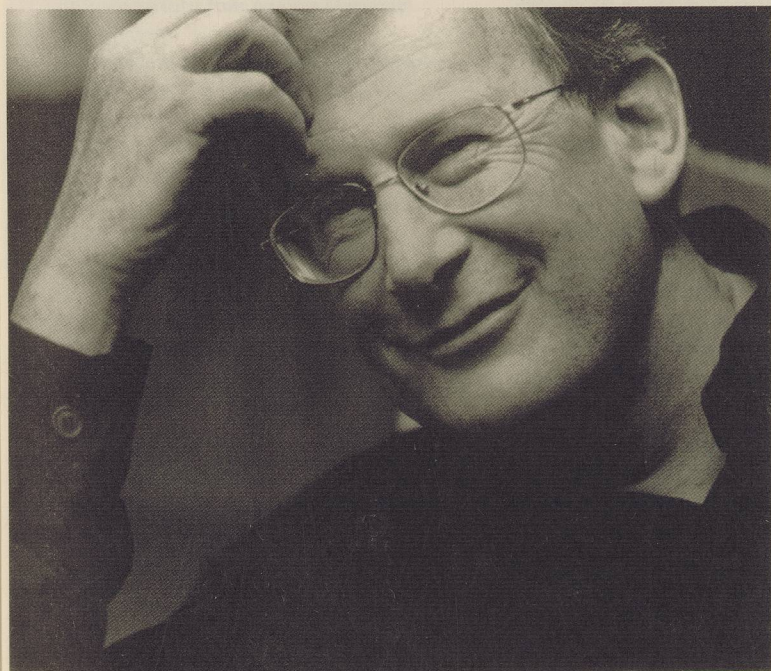
Over the years, Sir John Eliot Gardiner's many recordings have won countless international awards, and he has won more *Gramophone* awards than any other living artist. Recent recordings included Haydn's last six Masses for Philips Classics. The last double-CD set (*Heiligmesse* and *Paukenmesse*) and his recording with the Orchestre Révolutionnaire et Romantique and Viktoria Mullova of the Beethoven and Mendelssohn violin concertos were released in the spring.

This evening's performance marks Sir John Eliot Gardiner's UMS debut.

The **Orchestre Révolutionnaire et Romantique** (ORR) was established in 1990 by Sir John Eliot Gardiner and has since made a major impact on the international music scene. It has attained a world standing with performances in London and throughout Europe; in Tokyo and Osaka, where it performed the complete Beethoven symphony cycle; and in New York, where the orchestra took part in the inaugural Lincoln Center Festival. This rapid success owes much to its shared heritage with the English Baroque Soloists, formed by Sir John Eliot Gardiner in 1978. The ORR extends the range of period-instrument performance to repertoire of the 19th and early 20th centuries.

One of the orchestra's outstanding successes to date has been the series of performances of music by Berlioz. This series began with the *Symphonie Fantastique*, performed and filmed in the former Conservatoire de Musique in Paris, where the very first performance took

place in December 1830. The resulting video, laserdisc, and CD were released by Philips Classics to great critical acclaim. In October 1993 the ORR joined the Monteverdi Choir under Sir John Eliot Gardiner to give the first performances since 1827 of Berlioz's *Messe Solennelle*. After touring the work in Europe, the United Kingdom première at Westminster Cathedral was broadcast live on BBC2. This performance was also released by Philips Classics on CD and video in March 1994. A recording of the complete Beethoven symphonies by the ORR and Sir John Eliot Gardiner for DG Archiv received worldwide praise from the press and was named "Record of the Year" by *Classic CD* magazine. Viewed by many as the most important Beethoven recording since the arrival of CD, this set has been widely recognized as setting a new standard in the performance of the Beethoven symphonies on period instruments and as recovering the original spirit of Beethoven's works with a unique force.



Sir John Eliot Gardiner

In 2002 the orchestra returned to the Châtelet for the third annual residence in the spring with performances of Weber's *Oberon*, with a concluding performance at the Barbican in London. This was followed by a recording for Philips of the Beethoven and Mendelssohn violin concertos. In September 2002, the ORR toured Europe with acclaimed performances of Beethoven's *Missa Solemnis*.

This evening's performance marks the Orchestre Révolutionnaire et Romantique's UMS debut.

centuries at some of Britain's most exceptional cathedrals, and BBC Proms performances of Handel's *Israel in Egypt* and Berlioz's *L'Enfance du Christ*.

This evening's performance marks the Monteverdi Choir's second appearance under UMS auspices. The choir made its UMS debut with the Orchestra of Hamburg in October 1975 in Hill Auditorium.

The Monteverdi Choir is one of Britain's most prestigious choirs, having garnered numerous distinctions, including four *Gramophone* awards, all under the direction of its founder, Sir John Eliot Gardiner.

The Monteverdi Choir was founded at Cambridge in 1964, for a performance of the Monteverdi *Vespers* in King's College Chapel. It soon became famous for its passionate, committed singing and stylistic conviction. At the forefront of the Early Music revival in Europe, the Monteverdi Choir has brought life and public awareness to a range of magnificent but forgotten music by composers such as Gabrieli, Gesualdo, Campora and Leclair, as well as masterpieces of the Baroque and 19th-century masters.

The choir has undertaken numerous international tours, the greatest being the Bach Cantata Pilgrimage in 2000, performing each of J. S. Bach's 198 sacred cantatas in 63 churches throughout Europe to celebrate the 250th anniversary of the composer's death. As an opera chorus, the Monteverdi Choir has performed in the theaters of La Scala, Zurich, Paris, Lyons, and Strasbourg, in productions ranging from Rameau to Handel.

The Monteverdi Choir has more than 100 recordings to its name, for DG Archiv, Philips, Erato, Decca, and EMI. Recent projects have included highly acclaimed performances of Verdi's *Falstaff* at the Châtelet in Paris, an *a cappella* tour of church music of the 15th and 16th

Orchestre Révolutionnaire et Romantique and The Monteverdi Choir

SIR JOHN ELIOT GARDINER, *Conductor and Artistic Director*

Coronation Anthem No. 1, HWV 258, "Zadok the Priest"

George Frideric Handel

Zadok the Priest, and Nathan the Prophet,
anointed King Solomon. And all the
people rejoic'd, and said: God save the
King, long live the King, may the King
live forever! Amen, Alleluja!

(after Kings I: 39-40)

Vesperae solennes de confessore, K. 339

Wolfgang Amadeus Mozart

Dixit Dominus (Vulgate, Psalm 109)

Dixit Dominus Domino meo:
sede a dextris meis,
donec ponam inimicos tuos scabellum
pedum tuorum.
Virgam virtutis tuae emittet Dominus
ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae,
in splendoribus sanctorum:
ex utero ante luciferum genui te.
Juravit Dominus et non poenitebit eum:
Tu es sacerdos in aeternum secundum
ordinem Melchisedech.
Dominus a dextris tuis confregit
in die irae suae reges.
Judicabit in nationibus, implebit ruinas;
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum.

Amen.

The Lord said to my Lord:
sit thou at My right hand,
until I make thine enemies
my footstool.
The Lord will send forth the scepter
of thy power out of Sion:
rule thou in the midst of thine enemies.
With thee is the principality in the day
of thy strength in the brightness of the saints:
from the womb before the day star I begot thee.
The Lord hath sworn and He will not repent:
Thou art a priest forever
according to the order of Melchisedech.
The Lord at thy right hand hath broken kings
in the day of His wrath.
He shall judge among nations, He shall fill ruins:
He shall crush the heads in the lands of many.
He shall drink in the torrent of the way:
therefore shall He lift up the dead.

Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning, is now,
and ever shall be.

Amen.

Confitebor (Vulgate, Psalm 110)

Confitebor tibi Domine, in toto corde meo,
in consilio justorum, et congregatione.

Magna opera Domini,
exquisita in omnes voluntates ejus.
Confessio et magnificentia opus ejus:
et justitia ejus manet in saeculum saeculi.

Memoriam fecit

mirabilem suorum;
misericors et miserator et justus:
escam dedit timentibus se.
Memor erit in saeculum testamenti sui.
Virtutem operum suorum
annuntiabit populo suo.
Ut det illis hereditatem

gentium:
opera manuum ejus veritas et judicium.
Fidelia omnia mandata ejus:
confirmata in saeculum saeculi,
facta in veritate et aequitate.
Redemptionem misit Dominus populo suo:
mandavit in aeternum testamentum suum.
Sanctum et terribile nomen ejus:
initium sapientia timor Domini.

Gloria Patri, ... etc.

Beatus vir (Vulgate, Psalm 111)

Beatus vir qui timet Dominum:
in mandatis ejus volet nimis.
Potens in terra erit semen ejus:
generatio rectorum benedicetur.
Gloria et divitiae in domo ejus:
et justitia ejus manet in saeculum saeculi.
Exortum est in tenebris lumen rectis:
misericors, et miserator, et justus.
Jucundus homo qui miseretur
et commodat;
disponet sermones suos in justitia;
quia in aeternum non commovebitur
In memoria aeterna erit justus:
ab auditione mala non timebit.
Paratum cor ejus sperare
in Domino,

I will praise Thee, O Lord, with my whole heart,
in the council of the just, and in the congregation.

Great are the works of the Lord,
sought out according to His wills.

His work is praise and magnificence:
and His justice continueth for ever and ever.

He hath made a remembrance of

His wonderful works;
being a merciful and gracious Lord:
He hath given food to them that fear Him.
He will be mindful for ever of His covenant:
He will show forth to His people
the power of His works.

That He may give them the inheritance
of the Gentiles:

the works of His hands are truth and judgment.

All His commandments are faithful:

confirmed forever and ever,
made in truth and equity.

He hath sent redemption to His people:
He hath commanded His covenant forever.

Holy and terrible is His name:
the fear of the Lord is the beginning of wisdom.

Glory be to the Father, ... etc.

Blessed is the man that feareth the Lord:
he shall delight exceedingly in His commandments.
His seed shall be mighty upon the earth:
the generation of the righteous shall be blessed.

Glory and wealth shall be in his house:
and his justice remaineth for ever and ever.
To the righteous a light is risen up in darkness:
He is merciful, and compassionate and just.
Acceptable is the man that sheweth mercy
and lendeth:

he shall order his works with judgment,
because he shall not be moved forever.
The just shall be in everlasting remembrance:
he shall not fear the evil hearing.
His heart is ready to hope in the Lord, his heart
is strengthened:

non commovebitur donec despiciat
inimicos suos.

Dispersit, dedit pauperibus:
justitia ejus manet in saeculum,
in saeculum saeculi:
cornu ejus exaltabitur in gloria.
Peccator videbit, et irascetur,
dentibus suis fremet et tabescet:
desiderium peccatorum peribit.

Gloria Patri, ... etc.

Laudate pueri (Vulgate, Psalm 112)

Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc et usque in saeculum.
A solis ortu usque
ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.
Quis sicut Deus noster, qui in altis habitat,
et humilia respicit in coelo
et in terra?

Suscitans a terra inopem,
et de stercore erigens pauperem:
Ut collocet eum cum principibus,
cum principibus populi sui.
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

Gloria Patri, ... etc.

Laudate Dominum (Vulgate, Psalm 116)

Laudate Dominum omnes gentes:
laudate eum omnes populi.
Quoniam confirmata est super
nos misericordia ejus:
et veritas Domini manet in aeternum.

Gloria Patri, ... etc.

he shall not be moved until he look over
his enemies.

He hath distributed, he hath given to the poor:
his justice remaineth
forever and ever;
his horn shall be exalted in glory.
The wicked shall see and be angry,
he shall gnash with his teeth and pine away:
the desire of the wicked shall perish.

Glory be to the Father, ... etc.

Praise the Lord, ye children:
praise ye the name of the Lord.
Blessed be the name of the Lord:
from henceforth now and forever.
From the rising of the sun until the going down
of the same,
the name of the Lord is worthy of praise.
The Lord is high above all nations:
and His glory above the heavens.
Who is as the Lord, who dwelleth on high,
and looketh down on the low things in heaven
and in earth?

Raising up the needy from the earth:
and lifting up the poor out of the dunghill.
That He may place him with princes:
with the princes of his people.
Who maketh a barren woman to dwell in a house:
the joyful mother of children.

Glory be to the Father, ... etc.

O praise the Lord, all ye nations:
praise Him, all ye people.
For His mercy is
confirmed upon us:
and the truth of the Lord remaineth forever.

Glory be to the Father, ... etc.

Magnificat (Luke I:46-56)

Magnificat anima mea Dominum,
 et exsultavit spiritus meus
 in Deo salutari meo.
 Quia respexit humilitatem
 ancillae suae:
 ecce enim ex hoc beatam
 me dicent omnes generationes.
 Quia fecit mihi magna qui potens est,
 qui potens est,
 et sanctum nomen ejus.
 Et misericordia ejus a progenie
 a progenie
 in progenies timentibus eum.
 Fecit potentiam in brachio suo:
 dispersit superbos mente cordis sui.
 cordis sui.
 Deposuit potentes de sede,
 et exaltavit humiles.
 Esurientes implevit bonis:
 et divites dimisit inanes.
 Suscepit Israel puerum suum,
 recordatus misericordiae suae.
 Sicut locutus est ad patres nostros,
 Abraham et semini ejus in saecula.
 Gloria Patri, ... etc.

My soul doth magnify the Lord.
 And my spirit hath rejoiced
 in God my Savior.
 Because He hath regarded the humility
 of His handmaid:
 for behold from henceforth all generations
 shall call me blessed.
 Because He that is mighty hath done
 great things to me:
 and holy is His name.
 And His mercy is from generation
 unto generations,
 to them that fear Him.
 He hath showed might in His arm:
 He hath scattered the proud in the conceit
 of their heart.
 He hath put down the mighty from their seat
 and hath exalted the humble.
 He hath filled the hungry with good things:
 and the rich He hath swept away.
 He hath received Israel His servant,
 being mindful of His mercy.
 As He spoke to our fathers:
 to Abraham and to his seed forever.
 Glory be to the Father, ... etc.

Mass in B-flat Major, Hob. XXII:10, "Heiligmesse"*Franz Joseph Haydn***Kyrie (Chorus)**

Kyrie eleison.
 Christe eleison.
 Kyrie eleison.

Lord, have mercy.
 Christ, have mercy.
 Lord, have mercy.

Gloria (Chorus)

Gloria in excelsis Deo,
 et in terra pax hominibus
 bonae voluntatis.
 Laudamus te, benedicimus te,
 adoramus te, glorificamus te.

Glory to God in the highest,
 and on earth peace to men
 of good will.
 We praise You, we bless You,
 we worship You, we glorify You.

Gratias Agimus (Soloists and Chorus)

Gratias agimus tibi propter
 magnam gloriam tuam.
 Domine Deus, Rex coelestis,

We give You thanks
 for Your great glory.
 Lord God, heavenly King,

Deus pater omnipotens.
 Domine Fili unigenite
 Jesu Christe,
 Domine Deus, Agnus Dei,
 Filius Patris.

God the Father almighty,
 The only-begotten Son,
 Lord Jesus Christ,
 Lord God, Lamb of God,
 Son of the Father.

Qui Tollis (Chorus)

Qui tollis peccata mundi:
 miserere nobis;
 qui tollis peccata mundi:
 suscipe deprecationem nostram;
 qui sedes ad dexteram Patris:
 miserere nobis.

You take away the sin of the world:
 have mercy on us;
 You take away the sin of the world:
 receive our prayer;
 You are seated at the right hand of the Father:
 have mercy on us.

Quoniam Tu Solus (Chorus)

Quoniam tu solus sanctus,
 tu solus Dominus,
 tu solus altissimus,
 Jesu Christe,
 cum sancto spiritu,
 in gloria Dei Patris. Amen.

For You alone are the Holy One,
 You alone are the Lord,
 You alone are the Most High,
 Jesus Christ,
 with the Holy Spirit,
 in the glory of God the Father. Amen.

Credo (Chorus)

Credo in unum Deum,
 Patrem omnipotentem,
 factorem coeli et terrae,
 visibilium omnium et invisibilium.
 Credo in unum Dominum,
 et ex patre natum
 ante omnia saecula.
 Deum de Deo, lumen de lumine,
 Deum verum de Deo vero.
 Genitum, non factum,
 consubstantialem Patri,
 Per quem omnia facta sunt.
 Qui propter nos homines et
 propter nostram salutem
 descendit de coelis.

We believe in one God,
 the Father, the Almighty,
 maker of heaven and earth,
 of all that is, seen and unseen.
 We believe in one Lord,
 eternally begotten
 of the Father.
 God from God, Light from Light,
 true God from true God,
 begotten, not made,
 of one Being with the Father.
 Through Him all things were made.
 For us men and
 for our salvation
 He came down from heaven.

Et Incarnatus Est (Soloists and Chorus)

Et incarnatus est de Spiritu
 Sancto ex Maria virgine,
 et homo factus est.
 Crucifixus etiam pro nobis,
 sub Pontio Pilato passus,
 et sepultus est.

By the power of the Holy Spirit
 He became incarnate from the Virgin Mary,
 and was made man.
 For our sake He was crucified
 under Pontius Pilate; He suffered death
 and was buried.

Et Resurrexit (Chorus)

Et resurrexit tertia die
 secundum scripturas;
 et ascendit in coelum sedet
 ad dexteram Patris.
 Et iterum venturus est cum gloria
 judicare vivos et mortuos,
 cujus regni non erit finis.
 Et in Spiritum Sanctum,
 Dominum et vivificantem,
 qui cum Patre et Filio simul
 adoratur et conglorificatur.
 Qui locutus est per Prophetas.
 Et unum sanctam catholicam et
 apostolicam ecclesiam.
 Confiteor unum baptisma in
 remissionem peccatorum.
 Et expecto resurrectionem

Et Vitam Venturi (Chorus)

Et vitam venturi seculi.
 Amen.

Sanctus (Chorus)

Sanctus, sanctus, sanctus Dominus,
 Deus Sabaoth,
 pleni sunt coeli et terra
 gloria tuae.
 Osanna in excelsis.

Benedictus (Chorus)

Benedictus qui venit
 in nomine Domini.
 Osanna in excelsis.

Agnus Dei (Chorus)

Agnus Dei,
 qui tollis peccata mundi:
 miserere nobis.
 Agnus Dei,
 qui tollis peccata mundi:
 miserere nobis.
 Agnus Dei,
 qui tollis peccata mundi:
 dona nobis pacem.

Dona Nobis Pacem (Chorus)

Dona nobis pacem.

On the third day He rose again
 in accordance with the Scriptures;
 and ascended into heaven and is seated
 at the right hand of the Father.
 He will come again in glory
 to judge the living and the dead,
 and His kingdom will have no end.
 We believe in the Holy Spirit,
 the Lord, the giver of life,
 with the Father and the Son
 He is worshipped and glorified.
 He has spoken through the Prophets.
 We believe in one holy catholic and
 apostolic Church.
 We acknowledge one baptism for the
 forgiveness of sins.
 We look for the resurrection of the dead.

And the life of the world to come.
 Amen.

Holy, holy, holy Lord,
 God of power and might,
 heaven and earth are full
 of Your glory.
 Hosanna in the highest.

Blessed is he who comes
 in the name of the Lord.
 Hosanna in the highest.

Lamb of God,
 You take away the sins of the world:
 have mercy on us.
 Lamb of God,
 You take away the sins of the world:
 have mercy on us.
 Lamb of God,
 You take away the sins of the world:
 grant us peace.

Grant us peace.

Orchestre Révolutionnaire et Romantique and The Monteverdi Choir

SIR JOHN ELIOT GARDINER, *Conductor and Artistic Director*

Violin

Alison Bury, *Leader*
Ken Aiso
Sophie Barber
Sarah Bealby-Wright
Declan Daly
Jane Gillie
Lucy Howard
Nicolette Moonen
Andrew Roberts
Anne Schumann
Deirdre Ward
Henrietta Wayne
Hakan Wikstrom
Hildburg Williams

Viola

Annette Isserlis
Andrew Byrt
Lisa Cochrane
Katherine McGillivray

Cello

Richte van der Meer
Ruth Alford
Catherine Rimer
Philipp von Steinaecker

Bass

Valery Botwright
Markus van Horn

Oboe

Michael Niesemann
James Eastaway

Bassoon

Alastair Mitchell
Philip Turbett

Trumpet

Michael Harrison
Robert Vanryne
Neil Brough

Timpani

Robert Kendell

Soprano

Donna Deam
Suzanne Flowers
Angharad Gruffydd Jones
Angela Kazimierczuk
Elin Manahan Thomas*
Charlott Mobbs
Cecilia Osmond
Emma Preston-Dunlop
Belinda Yates

Alto

Simon Baker
Frances Bourne*
Margaret Cameron
David Clegg
Clare Wilkinson

Tenor

Andrew Busher*
Mark Dobell
Nicolas Robertson
Paul Tindall
Simon Wall

Bass

Michael Bundy
Julian Clarkson
Benjamin Davies*
Robert Davies
Samuel Evans

* *Vocal Soloists*

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Ira Coleman, *Bass, Musical Director*

Thierry Eliez, *Piano*

Hans van Oosterhout, *Drums*

Regina Carter, *Violin*

David Budway, *Piano*

Chris Lightcap, *Bass*

Alvester Garnett, *Drums*

Mayra Casales, *Percussion*

Dianne Reeves, *Vocals*

Greg Hutchinson, *Drums*

Peter Martin, *Piano*

Reuben Rogers, *Bass*

Program

Monday Evening, January 19, 2004 at 7:30

Hill Auditorium • Ann Arbor

There will be a brief pause between the first two sets of tonight's program and one 15-minute intermission before the concluding set this evening.

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

37th Performance of the
125th Annual Season

10th Annual
Jazz Series

This performance is co-presented with the University of Michigan Office of Academic Multicultural Initiatives as part of the 2004 MLK Day Symposium.

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

Additional support is provided by media sponsors WEMU 89.1 FM, WDET 101.9 FM, *Michigan Chronicle*, and *Michigan Front Page*.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for tonight's concert.

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

Ms. Bridgewater appears by arrangement with Ted Kurland Associates.

Ms. Carter appears by arrangement with Unlimited Myles, Inc.

Ms. Reeves appears by arrangement with International Music Network.

Large print programs are available upon request.

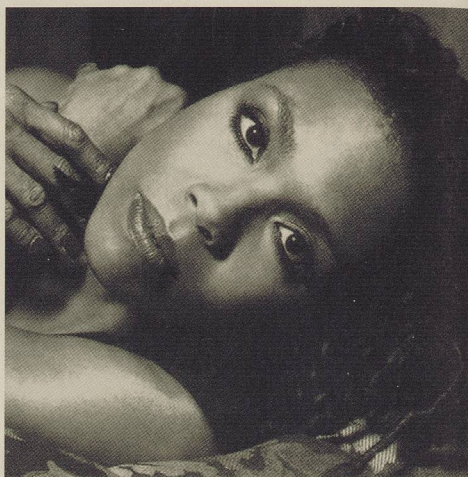
The photographing or sound recording of this concert or possession of any device for such photographing or sound recording is prohibited.

Few entertainers command such depth of artistry as **Dee Dee Bridgewater**. As a sparkling ambassador for jazz, she was bathed in music before she could walk. Her mother played the greatest albums of Ella Fitzgerald and her father was a trumpeter who taught music to Booker Little, Charles Lloyd, and George Coleman. In 1970 Ms. Bridgewater made her phenomenal New York debut as the lead vocalist for the band led by Thad Jones and Mel Lewis, one of the premiere jazz orchestras of our time. This led to concerts and recordings with jazz giants Sonny Rollins, Dizzy Gillespie, Dexter Gordon, Max Roach, and with Roland Kirk, Norman Connors, Stanley Clarke, and Frank Foster's "Loud Minority."

In 1974 Ms. Bridgewater turned her attention to acting and singing on Broadway, where her success as Glinda the Good Witch in *The Wiz* earned her a Tony Award. She captured the hearts of audiences worldwide with her rendition of her signature song, "If You Believe," which according to Nick Ashford of *Ashford and Simpson*, "personified a generation and gave us all hope."

What followed were invitations to perform in Tokyo, Los Angeles, Paris, and London, where she garnered the coveted Laurence Olivier Award nomination for "Best Actress" for her portrayal of jazz legend Billie Holiday in Stephen Stahl's *Lady Day*. Performing the lead in equally demanding roles as *Sophisticated Ladies*, *Cosmopolitan Greetings*, *Black Ballad*, *Carmen Jazz*, and the musical *Cabaret* (the first black actress to star as Sally Bowles), she secured her reputation as a consummate entertainer.

Ms. Bridgewater has received countless distinctions, including a Tony Award ("Best Featured Actress in a Musical" for *The Wiz*), a nomination for the London theater's West End equivalent, the Laurence Olivier Award, for *Lady Day*, two Grammy Awards (1998's "Best Jazz Vocal Performance" and "Best Arrangement Accompanying a Vocal" for "Cottontail," Slide Hampton, arranger, *Dear Ella*), and France's 1998 top honor, the Victoire de la Musique.



Dee Dee Bridgewater

Named ambassador to the United Nations' Food and Agriculture Organization (FAO) in October 1999, Ms. Bridgewater continues to speak out against world hunger. She was also Branford Marsalis' successor on the NPR show *JazzSet*, which enables her to continue sharing her message with listeners. *JazzSet with Dee Dee Bridgewater* is the jazz lover's ears and eyes on the world of live music, taking listeners from Puerto Rico and Cuba, across the North American continent, and to Marciac in the French countryside.

This evening's performance marks Dee Dee Bridgewater's UMS debut.

Regina Carter's career has been a veritable crescendo of success that shows no sign of letting up. Indeed, she tours with relentless purpose and a seemingly endless supply of energy. Over the past four years, Ms. Carter and her quintet have brought audiences to their feet with exhilarating performances worldwide.

In December 2001, Ms. Carter became the first jazz artist and the first African-American to be chosen to play Paganini's famed Guarneri "Cannon" violin, in the city of Genoa, Italy,

where it resides under lock and key. She subsequently went back to Genoa to employ the use of the Paganini violin for her latest recording, *Paganini: After a Dream*. In May 2002, she appeared in a special televised Boston Pops program, which featured her quintet as well as the world-première performance of Chris Brubeck's *Interplay* for three violinists, with Nadja Salerno-Sonnenberg, and Eileen Ivers.

Ms. Carter's early musical experiences in her hometown of Detroit, including her association as a member of the Detroit Civic Symphony Orchestra and the pop/funk group Brainstorm, were seminal in shaping her distinctive musical personality. Her influences range from R&B to East Indian, jazz, and classical. As a college student, Ms. Carter took on a double major in classical music and African-American music studies at both the prestigious New England Conservatory in Boston and Oakland University in Rochester, Michigan, where she earned a Bachelor of Arts degree in Performance.

Ms. Carter has appeared with dozens of artists ranging from pop icons Aretha Franklin and Patti Labelle to legendary jazz pianist Kenny Barron and Pulitzer Prize-winning Wynton Marsalis. She has also recorded with some of the new divas in the R&B arena, including Mary J. Blige and Lauryn Hill.

Regina Carter



Just as prolific as her accomplishments on stage are Ms. Carter's performances on record. Regina has four recordings under her own name, two of which are on Atlantic Records: *Regina Carter* and *Something For Grace*. In 1998 she signed with Verve Records and the following spring, *Rhythms of the Heart* became her first release on the label. Her fourth CD, *Motor City Moments*, was released in September 2000 and is a tribute to the musical legacy of her hometown of Detroit. *Freefall*, a collaboration with pianist Kenny Barron, was released in 2001 and was nominated for a Grammy award.

Ms. Carter recently received the State of Michigan's esteemed 18th Annual Governor's Award for Arts and Culture.

This evening's performance marks Regina Carter's second appearance under UMS auspices. Ms. Carter made her UMS debut as violin soloist with the Lincoln Center Jazz Orchestra in a performance of Wynton Marsalis' Pulitzer Prize-winning oratorio Blood on the Fields in February 1997 in Hill Auditorium.

Recognized as one of jazz's pre-eminent vocalists, **Dianne Reeves** is one of the most significant singers to come into her own in the last decade. With her strong, agile voice, rhythmic virtuosity, and improvisational ease, Dianne Reeves was clearly born of jazz, but her singing draws upon a world of influences. The nobility of her singing is rooted in her childhood. Born in Detroit and raised in Denver, Reeves lost her father when she was two, but the women in her family provided an unshakable sense of security and fortitude. Music was another family gift, and she studied piano in her childhood. Her father had been a singer; her mother played trumpet; and an uncle, Charles Burrell, worked as a bassist with the Colorado Symphony. Further inspiration came from cousin George Duke, the celebrated keyboardist, composer and arranger, who would later become her producer.

At 16-years-old, Ms. Reeves put her vocal training on display when she sang with her

high school band at a National Association of Jazz Educators convention in Chicago. One of the people who heard her was trumpeter Clark Terry, who invited Ms. Reeves to sing with various all-star groups and became the first in her long line of illustrious mentors. She later moved to Los Angeles in 1976, only to find that straight-ahead jazz singing was at a commercial low. Ms. Reeves began recording with the Latin fusion group Caldera and keyboardist Eddie del Barrio and an experimental jazz band led by pianist and arranger Billy Childs, with whom she has subsequently worked with for nearly 25 years.

A Blue Note Records recording artist, Ms. Reeves has recorded a total of 13 albums and has won two consecutive Grammy Awards. Her two latest releases pay tribute to her own musical heritage as well as one of the greatest jazz singers. *The Calling: Celebrating Sarah Vaughn* pays homage to the esteemed jazz vocalist who originally inspired Ms. Reeves to pursue professional singing. Also released in 2001 was *The Best of Dianne Reeves*, a 12-song collection that charts her ascent as one of jazz's most important vocalists.

In 2002, Dianne Reeves wove a spellbinding performance at the Winter Olympics Closing Ceremonies. She also appeared in the season finale of HBO's *Sex and the City*. In November 2002, Dianne was named Creative Chair for Jazz for the Los Angeles Philharmonic. Her latest album, *A Little Moonlight*, was recently nominated in the Best Jazz Vocal Category in the 46th Annual Grammy awards.

Dianne Reeves currently lives in Denver but spends much of her life performing to audiences around the globe.

This evening's performance marks Dianne Reeves' UMS debut.

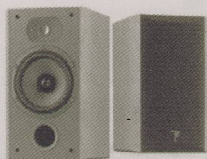


Dianne Reeves

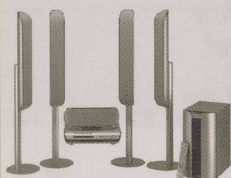


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January 2004

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

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.

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 An Evening with Ornette Coleman
Sat 20 Israel Philharmonic and Pinchas Zukerman, violin
Sun 21 Takács Quartet
Thur 25 The Tallis Scholars
Sat 27 Jazz at Lincoln Center's Afro-Latin Jazz Orchestra

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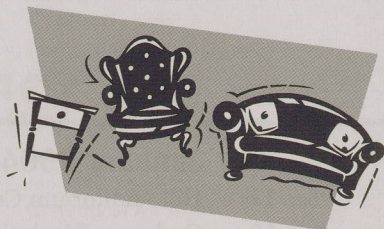
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April

- 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 Dance Party
 Sun 18 Shoghaken Ensemble
 Thur 22 Karita Mattila, soprano
 Fri 23 ADDED EVENT! Cassandra Wilson and Peter Cincotti
 Sat 24 DATE CHANGE! Rossetti String Quartet with
 Jean-Yves Thibaudet, piano

May

- Sat 15 Ford Honors Program: Sweet Honey in the Rock

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EDUCATION & AUDIENCE DEVELOPMENT

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

UMS Community Education Program

The following activities enlighten and inform audiences about the artists, art forms, ideas, and cultures presented by UMS. Details about specific 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.

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.



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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 umsyouth@umich.edu, or call 734.615.0122.

Youth Performance Series

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

- Regina Carter and Quartet
- Simon Shaheen and Qantara
- Children of Uganda
- Guthrie Theater: Shakespeare's *Othello*
(*Clare Venables Youth Performance*)
- Girls Choir of Harlem

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

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A complete listing of Education Program supporters are listed 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:

- *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

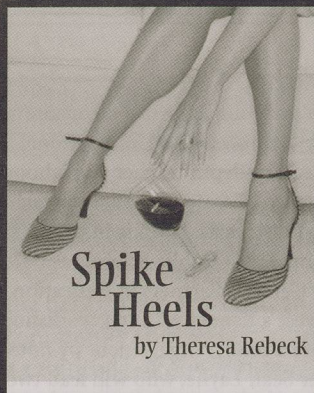
For information or to register for a workshop, please call 734.615.0122 or e-mail umsyouth@umich.edu.

Special Discounts for Teachers and Students to Public Performances

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

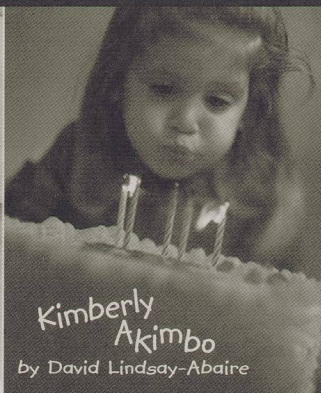
UMS Teen Ticket

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.



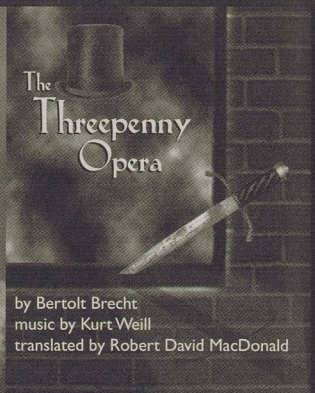
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UMS and the Ann Arbor Public Schools are members of the Kennedy Center Partners in Education Program. Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative 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.

- Wild Swan Theater's *The Firebird*
- Children of Uganda
- Lyon Opera Ballet

Ann Arbor Family Days – Saturday, April 3 and Sunday, April 4, 2004. Many Ann Arbor organizations are joining together to offer families a day of performances, master classes, workshop, 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.

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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.

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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 58-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.

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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.

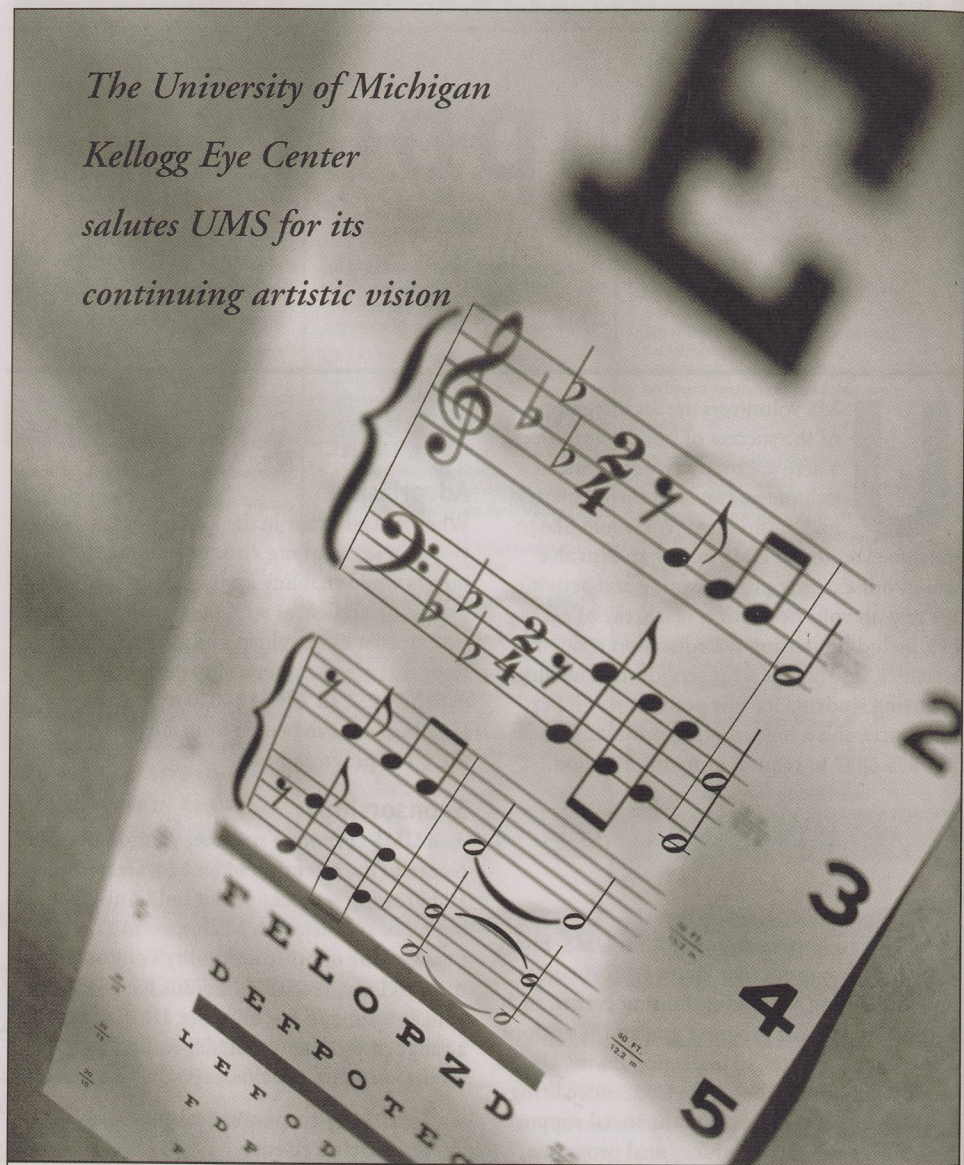
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Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming and production. If you 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.

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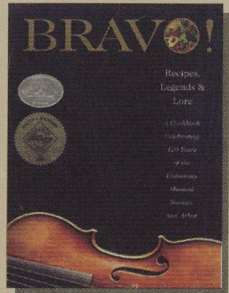
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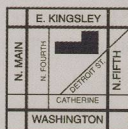
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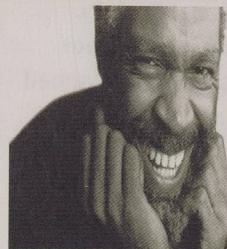
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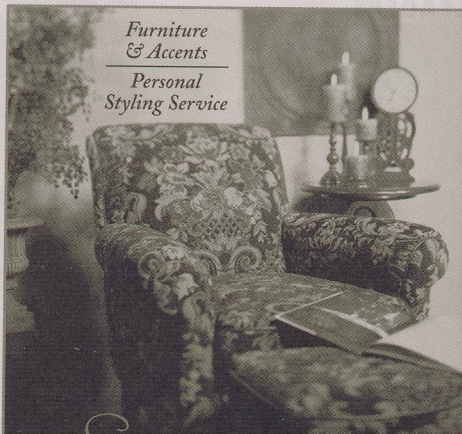


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