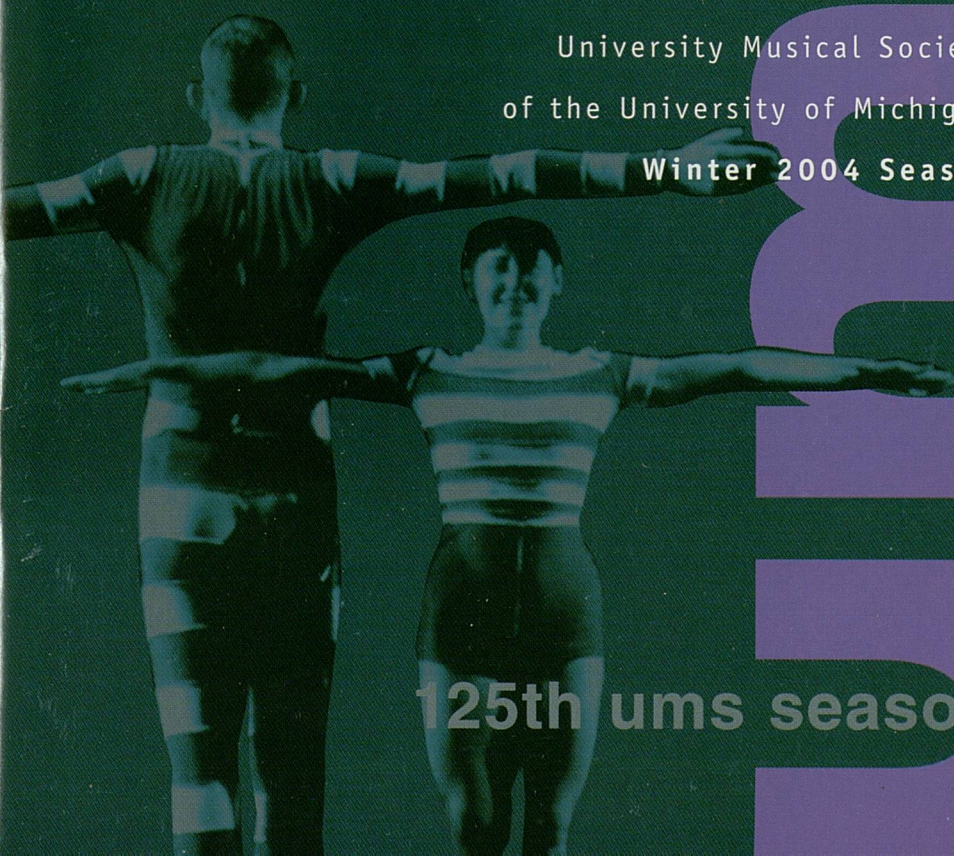




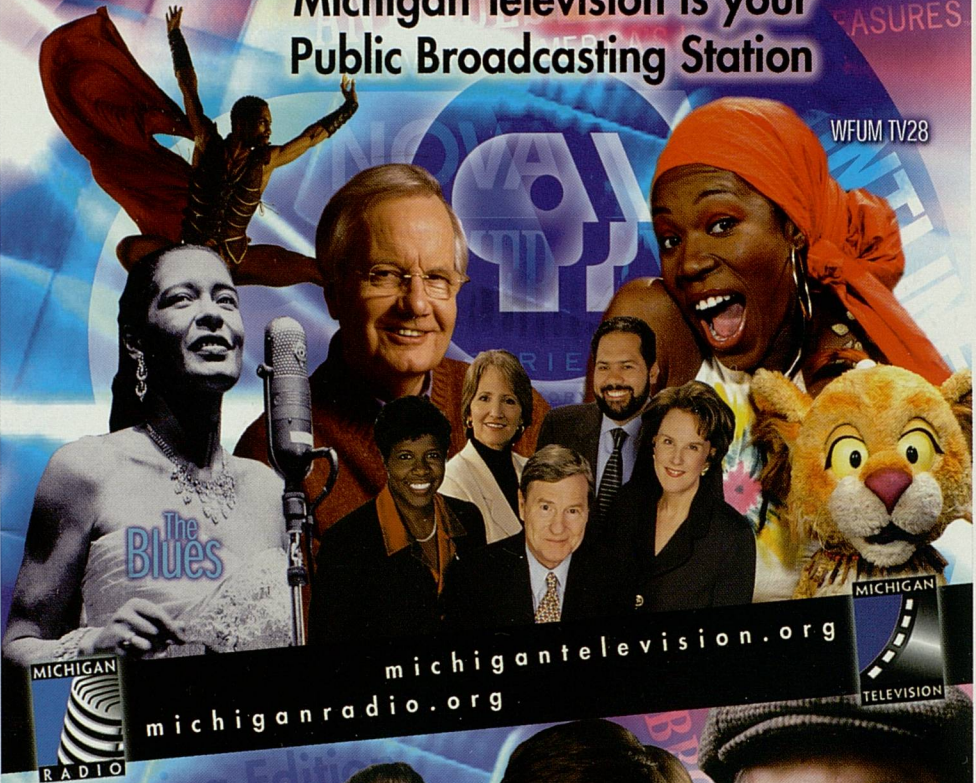
University Musical Society
of the University of Michigan
Winter 2004 Season



125th ums season

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university musical society

winter 04

University of Michigan • Ann Arbor

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Front Cover: Simon Shaheen, Guthrie Theater's *Othello*, Cecilia Bartoli, Lyon Opera
Back Cover: Dee Dee Bridgewater, Maestro Leopold Stokowski bows
to the Hill Auditorium Audience at the 1936 May Festival

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,

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

Mary Sue Coleman
President, University of Michigan

FROM THE UMS PRESIDENT

Thank you for joining us for this 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.

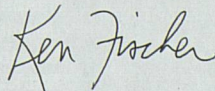
We are pleased that *International Arts Manager*, the major business magazine for the performing arts published in London, featured UMS as the cover story in its

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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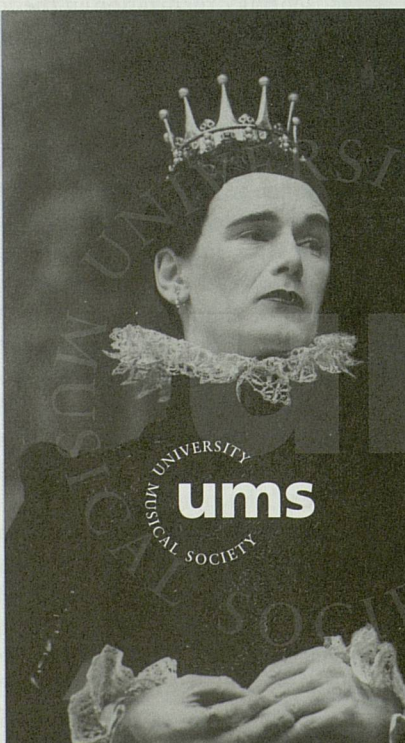
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LETTER FROM THE CHAIR

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.”

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


Robert J. Malek

Community President, National City Bank

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

National City


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.”

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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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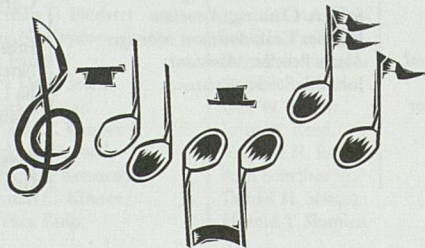
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UMS services

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

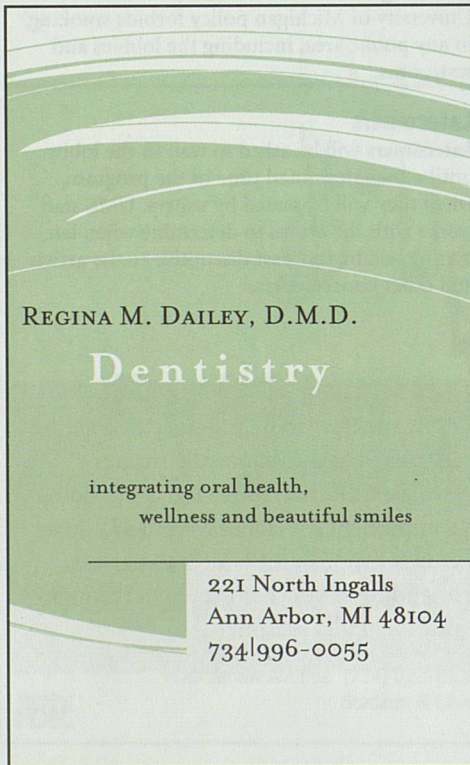
By Internet **www.ums.org**

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.

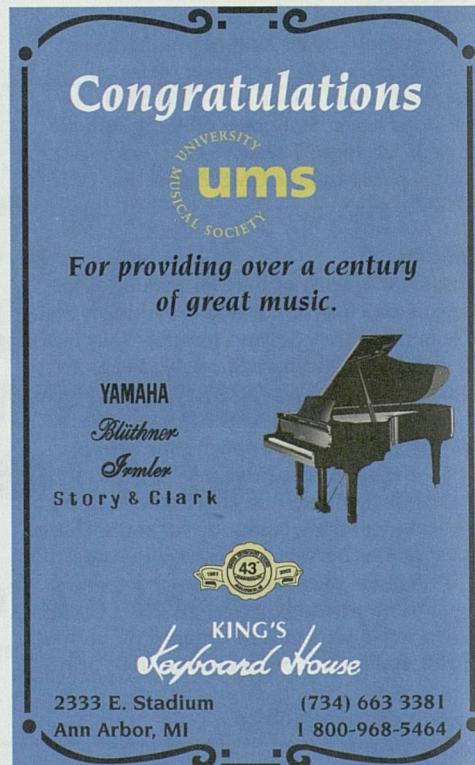


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Returns

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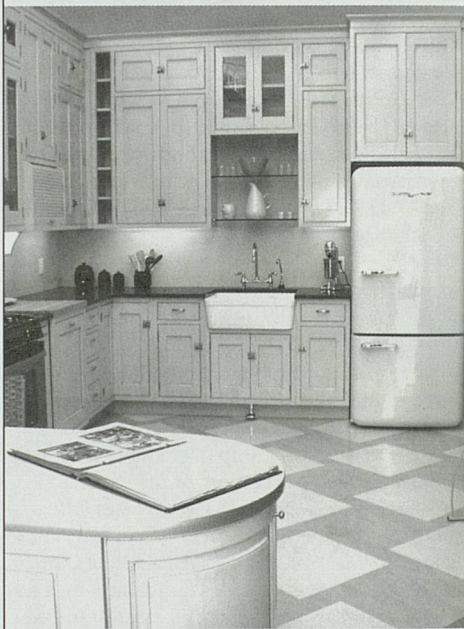
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Why should *you* log onto www.ums.org?

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

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

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

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

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

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

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

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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UMS annals

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 the atrial 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 premiere 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 capella 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 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.



of the University of Michigan, Ann Arbor

Winter 2004

125th Annual Season

Event Program Book

Friday, April 16 through Saturday, April 24, 2004

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.

Girls Choir of Harlem

3

Friday, April 16, 8:00 pm
Michigan Theater

Shoghaken Ensemble

7

Sunday, April 18, 6:00 pm
Rackham Auditorium

Karita Mattila

11

Thursday, April 22, 8:00 pm
Hill Auditorium

Cassandra Wilson and Peter Cincotti

19

Friday, April 23, 8:00 pm
Hill Auditorium

Rossetti String Quartet with Jean-Yves Thibaudet

23

Saturday, April 24, 8:00 pm
Rackham Auditorium

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We're committed to our communities. We support the University Musical Society and we salute all the people who do the same through their hard work and spirited dedication.

**Congratulations to the Girls Choir of Harlem
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125th ums season **03/04**

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Girls Choir of Harlem

PRISCILLA BASKERVILLE, *Director*

Program

Friday Evening, April 16, 2004 at 8:00
Michigan Theater • Ann Arbor

Ernani Aguiar

Salmo 150

Baldassare Galuppi

Dixit Dominus

Four French Songs

Pierre Passereau

Il est bel et bon

Jacques Offenbach

Barcarolle

*Leo Delibes,
Arr. Nunez*

Dome Epais

Claude Debussy

Salut Printemps

Spirituals

*Arr. Hall Johnson and
Dorothy Rudd Moore*

Ride On King Jesus

Arr. William L. Dawson

Ain't That Good News

Arr. Jester Hairston

Elijah Rock

Arr. Max and Beatrice Krone

Ride the Chariot

INTERMISSION

Arr. Joseph Joubert

Girls! Girls! Girls!

A medley of songs made famous by female performers

Boogie Woogie Bugle Boy
 My Guy
 Soldier Boy
 When Will I See You Again
 I Will Survive
 Boogie Oogie Oogie
 Girls Just Wanna Have Fun
 I Wanna Dance With Somebody
 Turn The Beat Around
 Do The Conga
 Crazy In Love

A Gospel Amen

Traditional,
 Arr. Moses Hogan

Music Down In My Soul

Dottie Rambo,
 Arr. Baskerville

He Looked Beyond My Faults

Richard Smallwood

I Will Sing Praises

Arr. M. Roger Holland

Sweeping Through The City

65th Performance of the
 125th Annual Season

10th Annual
 African American Series

This performance is sponsored by Bank One.

Additional support provided by media sponsors *Michigan Chronicle* and *Michigan Front Page*.

This performance is made possible, in part, with public funding from the National Endowment of the Arts, the New York State Council of the Arts, and the New York City Department of Cultural Affairs.

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

Girls Choir of Harlem's 36th Anniversary Season Outreach and Replication activities are made possible, in part, by the National Endowment of the Arts Leadership Initiatives for the Millennium.

Girls Choir of Harlem's blazers courtesy of Saks Fifth Avenue.

Girls Choir of Harlem's sweaters courtesy of Michael Simon.

Girls Choir of Harlem appears by arrangement with Columbia Artists Management, LLC.

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.

Prisilla Baskerville, a versatile dramatic soprano, has an ever-expanding repertoire that reaches from Wagner to Puccini. She has appeared in leading opera houses in North America including the Metropolitan Opera, where she has performed the title roles in Verdi's *Aida*, Gershwin's *Porgy and Bess*, and Mussetta in Puccini's *La Boheme*. Among Ms. Baskerville's latest engagements were concerts with the Napa Valley Symphony, Carnegie Hall's Harlem Renaissance Jazz Orchestra, conducted by Jon Faddis, the North Carolina Symphony, the San Francisco Symphony, and the Skitch Henderson Orchestra, as well as a series of recitals.

Ms. Baskerville has performed the role of Bess in George Gershwin's *Porgy and Bess* with numerous companies but most recently with Opera Colorado and an extensive European tour produced by Bill Barkheimer. In concert version, Ms. Baskerville has performed with the Knoxville, Phoenix, San Antonio and Houston Symphonies as well as the Hollywood Bowl Orchestra under Maestro John Mauceri. She also had the honor of participating in the Anthony Davis opera, *Amistad*, commissioned by the Chicago Lyric Opera, where she performed the role of Goddess of the Water. Ms. Baskerville can also be seen singing the hauntingly beautiful "Creole Love Call" of Duke Ellington in the film *The Cotton Club*. She can also be heard on the original cast recordings of Broadway's *Sophisticated Ladies*, Davis' *The life and Times of Malcolm X*, and *The Cotton Club* movie soundtrack.

Lately, Ms. Baskerville has combined her active singing career with teaching. In the New York public school system, she has been successful in creating choruses that have been worthy of significant public recognition. Ms. Baskerville also directs the Youth Choir for the National Association of Negro Musicians as well as her church choir.

Tonight's performance marks Priscilla Baskerville's UMS debut.

The 50-voiced performing choir representing the **Girls Choir of Harlem** made its debut at Alice Tully Hall at Lincoln Center in November 1997. The ensemble garnered critical acclaim and strong press coverage after their debut, including a featured segment on CBS's *60 Minutes* as well as a front-page photo in the *New York Times*.

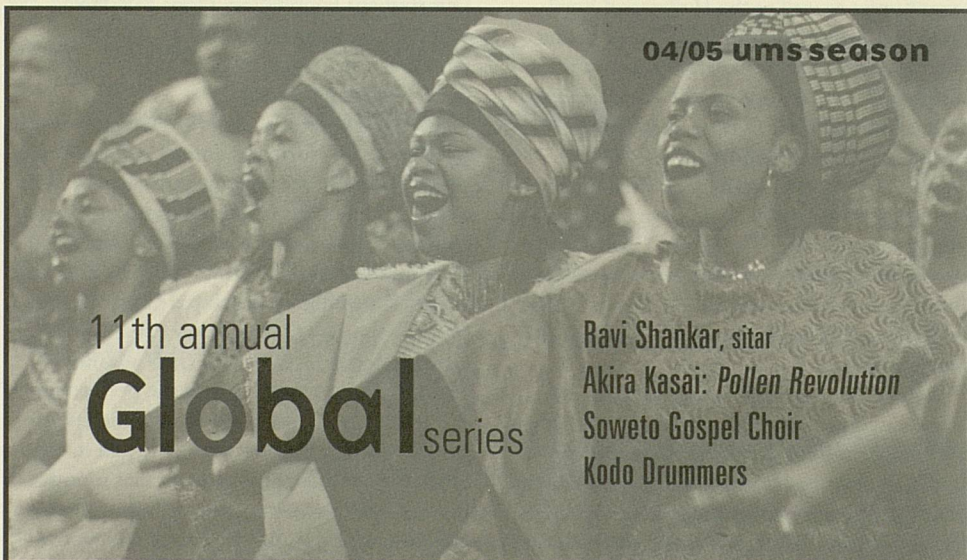
Since then, The Girls Choir of Harlem has appeared on ABC's *Good Morning America* and Oprah's Angel Network, and has performed at colleges and universities throughout the US. The ensemble has also appeared at a number of major concert halls and theaters, including the Apollo Theater in Harlem, the New Jersey Performing Arts Center, on Broadway with *The Lion King's* Tsiddi Le Loka in a gala celebration called *Nothing Like a Dame*, and at a Lincoln Center's all-star salute to Lena Horne. The Girls Choir of Harlem makes frequent local appearances for such organization as Americans for the Arts, the Federal Law Enforcement Foundation, Opus 118, the Women's National Basketball Association (WNBA), the Colgate Women's Games, and the Advertising Council.

In 1999, The Girls Choir of Harlem was featured in Jessye Norman's annual holiday dinner program for the second consecutive year. That same year, the Girls Choir appeared on Queen Latifah's *Christmas for Kids* show broadcast in New York City on Christmas Eve. The ensemble has presented highly acclaimed Christmas concerts for the past three years at Paine Webber. On September 23, 2001, the Girls and Boys Choir of Harlem were among the performers at *Prayer for America*, a live worldwide broadcast in memory of those who perished in the September 11th terrorist attacks that month. In May 2002, the Girls Choir's 10-day, seventy-city tour of California garnered standing ovations and this observation from the *Marin Independent Journal*: "The evening turned out like a major cultural event, a night that celebrated diversity...a consummate production worthy of any professional troupe."

Tonight's performance marks the Girls Choir of Harlem's UMS debut.

Girls Choir of HarlemDr. Walter J. Turnbull, *Founder/Director*,*The Boys Choir of Harlem, Inc.*Priscilla Baskerville, *Director, The Girls Choir of Harlem***Touring Staff**William Byrd, *Counselor*Hilda C. Cabrera, *Company Manager*Leslie Dockery, *Choreographer*Willard Dyson, *Drummer*Todd Hutchinson, *Sound Engineer*Alison King, *Assistant Wardrobe Mistress*Edward Ladner, *Driver*Sajda Musawir Ladner, *Wardrobe Mistress*Walter Rutledge, *Stage Manager/Production Manager*Jahmel Terrell, *Assistant Stage Manager*Jennifer Vincent, *Bassist*Aleeza Meir, *Pianist*Ron Metcalf, *Pianist*

Please visit the Girls and Boys Choirs of Harlem on
the Internet at www.boyschoirofharlem.org.



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UMS
presents

Shoghaken Ensemble

Gevorg Dabaghyan, *Duduk* Karine Hovhannisyan, *Kanon*
Tigran Ambaryan, *Kamancha* Kamo Khatchaturian, *Dhol*
Aleksan Harutyunyan, *Voice* Grigor Takushian, *Duduk*
Hasmik Harutyunyan, *Voice* Levon Tevanian, *Blul, Shvi, Tav Shvi, Pku*

Program

Sunday Evening, April 18, 2004 at 6:00
Rackham Auditorium • Ann Arbor

Traditional Music of Armenia

Tsamerov Par
Janoy
Shatakhi Dzernapar
Karabakhi Horovel
Zangezuri Par
Gorani
Hovern Enkan
Kani Voor Jan Im
Shalakho
Ororotsayin
Saren Gookayi
Armenak Ghazariani Yerk
Yes oo Yars

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

Karabakhi Harsanekan Par
Mokats Mirza
Naz Par
Sev Moot Amber
Aparani Par
Im Khorodik Yar
Tuy-tui and Ghazakhi
Antarayin Tsayner
Ororotsayin
Zurni Trngi
Tnen Ilar and Jakhraki Vod
Msho Geghen
Lelum Le Le and Yarkhooshta

66th Performance of the
125th Annual Season

Ninth Annual
World Series

*Photography or recording
devices are prohibited.*

Support provided by media sponsor *Metro Times*.

Special thanks to Kevork Bardakjian, the U-M International Institute, and
the U-M Armenian Studies Program for their involvement in this event.

The Shoghaken Ensemble appears by arrangement with Traditional Crossroads.

Large print programs are available upon request.

Armenian folk music is one of the world's richest musical traditions, burgeoning with an extraordinary array of melodies and genres. Since the 1880s, musicologists have traveled to remote villages in Anatolia and the Caucasus collecting Armenian songs and dances. Currently there are over 30,000 pieces catalogued in various archives. Tonight's program, performed by Armenia's preeminent traditional music ensemble, offers a rare chance to witness the energy and variety of this music. Popular dances and troubadour melodies are interspersed with more unusual emigrant and work songs, medieval epic verse, mournful wedding dances (a peculiarly Armenian oxymoron), and exquisite lullabies.

Speaking their own Indo-European language and following their own religious traditions, the Armenians found themselves sandwiched between the Graeco-Roman and Persian empires in the classical period and the Ottoman and Russian empires in the modern period. For years a valued trade route on the Silk Road, Armenia was continually re-conquered, divided, governed, and taxed by invaders. Occupiers and merchants introduced new customs, and Armenians were adept at assimilating and transforming neighboring traditions, from Persian Zoroastrianism to Roman bureaucracy to Central Asian and Middle Eastern musical instruments. Armenians' cultural autonomy in the region was buttressed by theology and literacy; they adopted Christianity in 301 CE and an alphabet in 404, leading to an extraordinary monastic culture that churned out countless manuscripts, many gloriously illuminated, which preserved both the classical heritage and a received Armenian tradition. Meanwhile Armenia's remarkably stable feudal courts and large towns and cities supported professional *bardic ashughs* (troubadours), who prospered especially between the 17th and 19th centuries traveling between towns singing and collecting traditional Armenian music.

Armenian folk music traditionally accompanied everything from family celebrations to field work to funerals. Like much Middle

Eastern music, Armenian music is modal, based on an untempered scale instead of an octave with major or minor notes. Still, within the different regions, distinct music styles and instruments evolved corresponding to the geographical and political division of western and eastern Armenia and to the area's more than 60 dialects. Such musical differences solidified in the wake of the genocide of 1915, in which over one million Armenians perished and the remainder fled either to the west or eastward to what would become the Soviet republic of Armenia. The Shoghaken Ensemble, the consummate representative of the eastern tradition, combines the musical virtuosity inherited from the Soviet years with a new attention to the unscripted forms and styles of lost songs and dances, from both west and east, a characteristic that has become a hallmark of post-Soviet Armenian culture.

Tsamerov Par (Braid Dance): A dance in the "urban folk" genre written by 20th-century female composer Dzovak Hambartsumyan in which young female dancers twirl their long braids.

Janoy (Oh, My Dear): A wedding song traditionally sung by family elders as they moved in a half-circle in a quiet, solemn dance called a *govend*.

Shatakh Dzernapar (Hand Dance of Shatakh): A mournful female solo wedding dance emphasizing graceful hand movements. Traditionally danced as part of the ceremony of taking a bride from her family home.

Karabakhi Horovel (Horovel of Karabakh): A *horovel* is a work song traditionally sung in a call-and-response form while ploughing, its beats sometimes corresponding to the time it takes to plough a length of field. Karabakh is an Armenian enclave surrounded by modern Azerbaijan and is historically one of the richest Armenian cultural regions.

Zangezuri Par: A women's dance from the mountainous southern Armenian region of Zangezur (bordering Azerbaijan) in which

dancers mime the gestures of various female tasks, such as rocking a cradle, sewing, or knitting.

Gorani: Pagan in origin and widespread in Anatolian Armenian villages, Gorani songs tell the stories of emigrants forced to leave their homes.

Hovern Enkan (Coolness has Descended): A traditional *duduk* folk melody.

Kan Voor Jan Im (As Long as I Am Alive): A song by the great 18th-century Armenian *ashugh* Sayat Nova. Featuring the *kamancha*, an instrument long associated with the lone traveling troubadour.

Shalakh: A male solo dance featuring characteristically Caucasian fast footwork, abrupt turns, high kicks, and deep knee bends. Internationally renowned composer Aram Khachaturian included the melody in his ballet *Gayane*. Often played as a strictly instrumental piece.

Ororotsayin (Lullaby): A medley of verses from four lullabies — Pootanya Ororotsayin (Lullaby of Pontus), from the ancient province of Pontus on the Black Sea; Taroni Heyroor (Lullaby of Taron), from the town of Mush, historical Taron region; Roori Roori (Rock, Rock); Nani Bala (Sleep, My Child), from the town of Van.

Saren Gookayi (I Was Coming From the Mountain): A lyric song by the blind *ashugh* Sheram (1857-1938), the most famous modern musician in the Armenian troubadour tradition.

Armenak Ghazariani Yerk (Armenak Ghazarian's Song): A patriotic song from the turn of the 20th century written by Ghazarian, a leader in the Armenians' struggle for freedom from Ottoman rule.

Yes oo Yars (My Love and I): A spry line-dance called the *ververi* (literally "up"), characterized by repeated jumps, in which dancers would break into song.

INTERMISSION

Karabakhi Harsanekan Par: A wedding dance from Karabakh, its urgent wail, heard hundreds of yards away, is a traditional opener and closer of ceremonies.

Mokats Mirza (The Lord of Moks): An epic song about the death of the Lord of Moks, a province whose people often struggled against various nomadic tribes. The Lord of Jizre invites the Lord of Moks to visit, only to poison him.

Naz Par: A woman's solo improvisational dance featuring delicate arm and hand movements and playful glances (the word *naz* suggests both grace and coyness).

Sev Moot Amber (Dark Black Clouds): A folk melody sung to the verses of poet Avetik Isahakian, who portrays Mt. Aragadz (modern Armenia's highest peak) as a symbol of the grief and longing of Armenians.

Aparani Par: A traditional harvesting dance from the Aparan region, north of Yerevan.

Im Khorodik Yar (My Beautiful Love): A folk lyric from Sassun in eastern Anatolia.

Tuy-tuy and Ghazakhi Par: Dance melodies from the *duduk* repertoire. The region of Gazakh lies at the juncture of Azerbaijan, Armenia, and Georgia.

Antarayin Tsayner (Sounds of the Forest): A modern showpiece for the shepherd's flute (*shvi*), imitating with remarkable fidelity the forest cries and singing of animals and birds, especially the nightingale.

Ororotsayin: Two more lullabies, Taroni Oror (Lullaby of Taron) and Oror Jojk Em Kabel (I Bind the Cradle), from the eastern Anatolian village of Agn (near Kharpert). A *jojk* is a special kind of cradle made of woven branches and tied between trees.

Zurni Trngi: A Caucasian men's solo or pair dance with intricate footwork and jumps. Usually performed on the *zurna*, as the title suggests.

Tnen Ilar (You Left Home) and Jakhraki Vod (Leg of the Spinning Wheel): Traditional milling and spinning work songs.

Msho Geghen (From a Village of Mush): A folk song from the Mush plains, said to hold a thousand Armenian villages: "From a village of Mush two brides emerge from a river/ Shivering and shining like pomegranate seeds/ Two rivers pass through Mush, Meghraget, and Mourat,/ And they flow to the river Yeprat."

Lelum Le Le: Lyrics of a traditional song-dance (*panyerg*) in which line-dancers sing in a call-and-response form, followed by *Yarkhooshta*, a male military clapping dance. The men circle separately and then clasp hands together in an outstretched arc, the sound of their hands clapping signifying weapons being exchanged and the popping of gunpowder.

Program notes by Cynthia Rogers.

Founded by Gevorg Dabaghyan in 1991, **The Shoghaken Ensemble** has become one of the most respected traditional music ensembles in Armenia. Dedicated to rediscovering and continuing Armenia's extraordinary folk music history, the group presents music from a broad geographical and historical span using traditional instruments and song styles. The ensemble has performed extensively in Europe, Armenia, and throughout the former Soviet Union. The group recently performed on the soundtrack of Atom Egoyan's movie *Ararat*. In the summer of 2002 the Shoghaken Ensemble performed at the Smithsonian in Washington, DC, as part of the Silk Road festival.

In the past two years, members of The Shoghaken Ensemble have performed alongside



The Shoghaken Ensemble

Yo-Yo Ma and his Silk Road Project chamber ensemble in concerts and recordings. A much sought-after collaborator, Gevorg Dabaghyan (*duduk*) has recently performed in concerts with violinist Gidon Kremer and saxophonist Jan Garbarek.

Please visit www.ums.org for further biographies on the individual members of The Shoghaken Ensemble and for a complete description of tonight's instrumentation.

This evening's performance marks The Shoghaken Ensemble's UMS debut.

The 2004 Shoghaken Tour is produced by Direct Cultural Access Inc. with the following sponsor support:

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UMS
presents

Karita Mattila

Soprano

MARTIN KATZ, *Piano*

Program

Thursday Evening, April 22, 2004 at 8:00

Hill Auditorium • Ann Arbor

Henri Duparc

I

L'invitation au voyage

Romance de Mignon

Au pays où se fait la guerre

Chanson triste

Phidylé

Jean Sibelius

II

Illalle (To Evening), Op. 17, No. 6

Våren flyktar hastigt (Spring is Flying), Op. 13, No. 4

Norden (The North), Op. 90, No. 1

Flickan kom ifrån sin älsklings möte (The Girl Returned
from Meeting Her Lover), Op. 37, No. 5

En slända (A Dragonfly), Op. 17, No. 5

Var det en dröm? (Was It a Dream?), Op. 37, No. 4

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

Sergei Rachmaninoff

III

Oh, do not sing to me, fair maiden, Op. 4, No. 4

Twilight, Op. 21, No. 3

Loneliness (Fragment from *De Musset*) Op. 21, No. 6

The Muse, Op. 34, No. 1

What happiness, Op. 34, No. 12

IV

*Antonín Dvořák***Cigánské melodie (Gypsy Songs), Op. 55**

Má píseň (My Song)

Aj! Kterak trojhranec můj (Ay! How Sweetly)

A les je tichý (And the Woods Are Silent All Around)

Struna naladěna (The Strings Are Tuned)

Široké rukávy a široké gatě (Wide Sleeves and Wide Trousers)

Když mne stará matka zpívat' učivala (Songs My Mother
Taught Me)

Dejte klec jestřábu (Offer a Hawk a Cage of Purest Gold)

The audience is politely asked to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

67th 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
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Additional support provided by media sponsors WGTE 91.3 FM and *Observer & Eccentric* Newspapers.

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

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

Karita Mattila appears by arrangement with IMG Artists, New York, New York.

Large print programs are available upon request.

Any vocal recital that does not contain repertoire in German or Italian must be considered unusual. Such a wealth of literature exists in these two languages that it is actually rather difficult to avoid programming such songs; one could even go so far as to claim that these two pillars of the vocal repertoire are rarely absent from any international artist's recitals. And yet with Karita Mattila, the unusual has become the norm. As her biography in this program will attest, she is not content to be categorized as an Italianate heroine, nor a German one; neither is she to be thought of primarily for Mozart and Beethoven, or Janáček, Tchaikovsky, or Dvořák — although all of these masters figure prominently in her engagements year after year. Such is the richly diverse profile of Karita Mattila, and tonight's program, with its heavy emphasis on the North, certainly demonstrates such diversity.

I
Probably no composer has achieved a permanent place in any repertoire based on such a small quantity of music as has Henri Duparc. Authorities disagree, but the longest list of his output contains but 16 solo songs and one duet for two voices. We know of a few other songs which were never published or which the composer destroyed, believing them to be inferior to the rest of his oeuvre, but we have no access to these works. Thus, as is very rarely the case, less than an hour's worth of music has earned Duparc an important place in French *mélodie* composition — indeed, a prominent position on any list of celebrated song composers, irrespective of which language is involved. Tonight's group of five songs includes the first of Duparc's efforts ("Chanson triste") and one of his last ("Phidylé"). While we can hear significant development which occurred during these 14 years of intense, painful work by the composer, we must also acknowledge that even the earliest songs already bear the stamp of psychological insight, literary taste, and comfortable, elegant writing for both piano and voice.

Duparc wanted very much to be a concert pianist, but never achieved the technical facility

which would have made this possible. He was branded as "hopeless" by his idol, Franz Liszt, and even César Franck (who had recruited him from law studies in the first place) found his playing "appalling and useless." We must thank these erudite and honest luminaries, for had he not been converted to composition, the world of song would be much poorer today. Although surrounded by the sweet romanticism of Gounod and Massenet, Duparc pursued his own path. He was fascinated with Wagner's new harmonies and orchestrations, and one easily notes that his branch of the French tree displays both French and German characteristics. Two-thirds of the songs are orchestrated by the composer, and even those that remain solely for piano quite clearly demonstrate Duparc's predilection for orchestral colors. The great tragedy of Henri Duparc is not that his output is so small, but rather that he lived 50 years after his last song was written, forbidding himself any composing, as he knew his mental faculties had deteriorated too far to be of any real use.

Baudelaire was Duparc's poet for two of the 16 songs, and they are inevitably judged the composer's best syntheses of text and music. Only two of the poet's stanzas are set in "L'invitation au voyage," but who could refuse this sensuous invitation? It is a perfect opening for tonight's program as the performers invite their audience to accompany them on their journey. Few composers could have captured the dangerous and compelling attraction of these words as has Duparc with his overripe chromaticism, undulating accompaniment, and unexpected twists in the vocal line. Mignon's *Romance* is a not too faithful translation of Goethe's text, and not at all the same translation as we find in Thomas' famous operatic air, "Connais-tu le pays," although both pieces use the same simple strophic form. This song was published for the first time only 15 years ago and is a wonderful example of Duparc at his most naïve, most vulnerable. The world of chivalry, the Crusades, and the chatelaine in her tower are artfully captured in "Au pays où se fait la guerre." This is truly an operatic scene, encompassing a full day and night of tedious

waiting and disappointment for the abandoned wife who sings to us. The modal quality of the accompaniment evokes the medieval world, and notice that all the singer's efforts leave the piano solos totally unchanged, for her waiting endures. The composer's earliest song, "Chanson triste," is one of his loveliest. The soaring vocal line seems to be self-accompanied on her harp, and perhaps one can hear echoes of former pain in the inner voices of the piano. Last in this group is one of the great love songs in any language. "Phidylé" is nine-tenths repose and slumber, then one-tenth simmering excitement, as the sensuous summer day comes to a close and night brings the best of rewards for a day of patient waiting.

II

Jean Sibelius was born just as Duparc was composing his first songs. Sibelius' name has become synonymous with the musical culture of his native land; while many other Finnish voices have been heard and continue to appear every day, it is this master's work which first brought his country into the world's concert halls. Song is not the first genre we think of when Sibelius is mentioned; his colorful mastery of orchestration makes his tone poems, symphonies, and the violin concerto certainly at the top of any list of Sibelius favorites. These works fully capture the expanse, the wilderness, the solitude, and inner calm that are Finland. And yet Sibelius was able to work his nationalistic magic in the smallest of forms as well, the art song for voice and piano, even if his keyboard writing is far from idiomatic. As with Duparc, a great many Sibelius songs also have orchestrated versions.

The surprising and ironic feature of Sibelius' songs is that while the music does its utmost to capture Finland, the texts are almost always Swedish. Only 10 of his nearly 100 works for voice and piano are in the Finnish tongue. The reason for this is simple: the Finnish language was not accepted as anything an educated person would use until early in the 20th century. Even today, Finns invariably study

and speak Swedish, and the great majority of their literary heritage is in that language. Any poet Sibelius might have considered using for his song composition would have invariably written in Swedish to avoid criticism and to be considered worthy of the world's attention.

Tonight's Sibelius group begins with one of these Finnish rarities, and as she is so proud of her national culture, Miss Mattila always insists on including something in her native tongue in any Sibelius set of songs. "Illalle" (To Evening) may be about the Night, or as the text is revealed, it may prove to be about the afterlife. It hardly matters, for the joy in anticipating both is omnipresent in these three shimmering and very excited strophes. The high *tessitura* of voice and particularly the piano guarantee that the poem's great exuberance is maintained throughout. In the next song, "Spring is Flying," Sibelius behaves as Schubert often does, using changes from minor to major to illustrate how the two sexes look at the passage of time and what one should do about it. This very early song shows us Sibelius' infrequently displayed sense of humor. "Norden" (The North) is very reminiscent of the violin concerto's opening atmosphere. This exotic work from Sibelius' last collection of songs avoids anything predictable: cadences are postponed, tonality shifts constantly. The sentiments expressed here are not tangible ones. "Flickan kom ifrån sin älsklings möte" (The Girl Returned from Meeting Her Lover) is certainly Brahmsian in its sonorous keyboard writing and in its lack of specific word-painting despite the very specific story line of the poem. This song and the group's last example, "Was it a dream?," are probably Sibelius' two most performed songs, and were both written for the great Finnish lyric soprano, Ida Eckman, who brought Sibelius' music to Brahms for the first time. "A Dragonfly" (*En slända*) is unique among the songs of Sibelius. *Melismas* abound, accompaniment is almost altogether absent, and there are even trills to suggest the unusual world of this delicate creature.

III

Rachmaninoff is the only composer on tonight's program who was also a performer — and what a performer he was! Ann Arbor was fortunate to hear him no less than eight times and as late as May 1942 in Hill Auditorium, only a year before his death. After a turbulent youth, full of romantic ups and downs, great personal tragedies as immediate family members died too young, and the vicissitudes of launching his career, it was finally the Revolution of 1917 which was the last straw, causing the 45-year-old pianist and composer to emigrate, first to Sweden, later on to Switzerland, New York, and finally to southern California. In Beverly Hills, he found himself welcomed into the midst of a large Russian ex-patriot community, including Heifetz and Piatigorsky. By then, with three piano concerti, two symphonies, and 70 songs behind him, his celebrity and place in musical posterity was assured.

It cannot go unnoticed that as Sergei Rachmaninoff took leave of his beloved Russia, he also took leave of writing songs forever. Despite commissions offered him, despite celebrated singers' entreaties, Rachmaninoff never again set words to music for a solo voice. It is as if that particular lyric stream and poetic sensibility were dramatically and irrevocably extinguished as he bade his motherland farewell.

Tonight's group of five of Rachmaninoff's songs proceeds in chronological order of composition, so following the composer's growth in complexity of harmony, texture, prosody, and word-painting is facilitated for tonight's listeners. At the same time, one notes that when melodic invention is our focus, the earliest of these efforts contains tunes as fine as any the composer ever fashioned.

Pushkin's elegiac and highly sensual poem "Oh, do not sing to me, fair maiden" has been set by virtually every Russian composer save Tchaikovsky. Borodin, Glinka, Gliere, and Cui serve this poem well, but it is Rachmaninoff's version that has remained in the song repertoire from the moment of its première. The composer employs an exotic, eastern palette of color and haunting melody. The piano plays the

role of the maiden's voice, a voice that cannot be silenced or ignored despite the singer's desperate pleading. When the song ends, little has changed; this emigrant will be tormented forever by the Georgian maiden. "Sumerki" (Twilight) is one of Rachmaninoff's most modest songs. Relatively brief, generally contained, it paints the picture of solitude and communion with the night in a very personal way. It is useful in any group of Slavic songs to find examples of simplicity whenever possible, as the emotions in most of this repertoire are normally at the boiling point. Loneliness is a Russian translation of part of a French poem. A more shocking example of dread of the dark, fear of an intruder, palpable terror could not be found. A clock strikes midnight in the piano part, the house is empty...how desperate are the final measures for both singer and pianist here! "Muza" (The Muse) is seldom performed, and is also unusual as Rachmaninoff was rarely attracted to texts dealing with classical antiquity. Pushkin's poem, however, personalizes the experience and so clearly calls out for a musical setting that the composer could not ignore this text. Modal harmonies and unmeasured melodic gestures are used here to create the music of the ancient world, but it is then filtered through a romantic 20th-century scrim. The ecstatic moment when the Muse begins to play for her pupil is particularly memorable. "What happiness!" evokes from Rachmaninoff the most brilliant of finales. Operatic vocal writing and virtuosic piano figurations adorn these pages; caution seems thrown to the four winds; rapture has rarely been portrayed quite so completely!

IV

Antonín Dvořák plays a similar role to Sibelius for audiences today. He is almost single-handedly responsible for introducing music from his native Czech culture to western concert audiences in much the same way Sibelius did for Finland a half-century later. The reader will recall that this is discussed earlier in these program notes. Works for solo voice cannot be considered a large part of Dvořák's output, but even if the songs are easily eclipsed by the sym-

phonies and the string concerti, they provide the most nationalistic sound bites available; moreover, they demonstrate the enormous quotient of folk-like material inherent in almost all Czech compositions. The reader will note that “folk-like” is not at all the same as “folk.” This is an important distinction when it comes to Brahms’ *Hungarian Dances*, Schubert’s *Ländler*, and certainly to tonight’s group of *Gypsy Songs*, Op. 55. Unlike Kodály, Ravel, or Bartók who carefully collected authentic folk melodies, found ways to notate them properly, and later harmonized them, Dvořák’s genius lay in composing music which is reminiscent of folk music, easily mistaken for it, and yet fashioned by a sophisticated hand intent on bringing the Western world’s concept of Gypsy music to the concert hall. Dvořák achieved this not only with these seven gypsy songs, but also with his Moravian duets, which, for the entire world, sound like authentic examples of unsophisticated utterances. Dvořák is certainly not unique in this: Brahms did this with innumerable *Lieder* which sound like German folksongs, Liszt with his many Hungarian rhapsodies, and even in America with folk-like writing from Carlisle Floyd and Aaron Copland.

Miss Mattila sings this cycle in Czech, but the world première was, curiously enough, in German. The composer was obliged to take Heyduk’s verses, have them translated for the German tenor who first performed them, and then have them translated back into Czech for subsequent performances. Contemporary performances are heard in both of these tongues plus the vernacular of virtually every country, but tonight we hear them as Dvořák himself imagined them. The original order of the seven songs has also been slightly altered this evening by the performers, to avoid presenting the only two slow songs adjacent to each other.

Six of these songs are in strophic form — the most typical form one encounters in folk music. The piano part, however, is always changing: triangles give way to zithers and tambourines, slow dancing accelerates to whirling, unisons become harmonized, legato changes to staccato under the repeated melodies in the

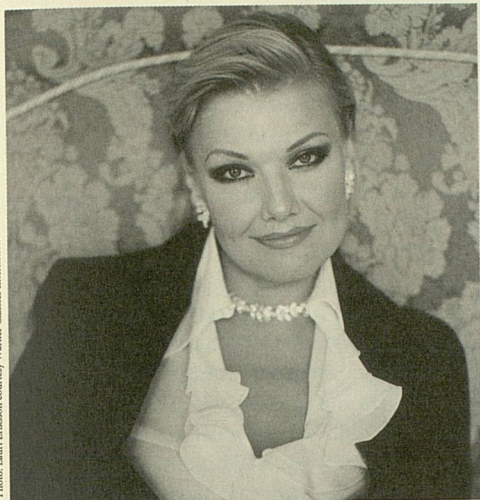
voice part. Only the fifth song, “Wide Sleeves and Wide Trousers,” is cast differently, being in ABA form. The themes expressed within the cycle are common to all works describing gypsy life: joy and pain, and experiencing both with equal enthusiasm; the bonds of community for people who possess little save their songs, dances and spirit; the connection to immemorial traditions (gypsies believe they are descended from the ancient Egyptians); family and the warmth and security of continuity; and most importantly — the credo expressed in the final song: freedom above all things.

On a purely personal note — and I know writers of program notes should not depart from anonymity or objectivity, but I do so anyway! — please allow me to say how happy I am to welcome Karita Mattila to my town, to my school, to our celebrated, “new” Hill Auditorium. This evening marks her first appearance in Ann Arbor, and I am thrilled and honored to be sharing that experience with her.

Program note by Martin Katz.

Karita Mattila is one of today’s most exciting lyric dramatic sopranos. She sings in all the major opera houses and major festivals of the world in repertoire that encompasses Mozart, Strauss, Tchaikovsky, Verdi, Puccini, and Wagner. Her affinity with the dramatic side of opera has produced marvelous results when working with fine stage directors such as Luc Bondy in his highly acclaimed *Don Carlos*. Similar results are the outcome of collaborations with Lev Dodin in his productions of *Elektra* for the Salzburg Easter Festival and *Pique Dame* at the Opéra Bastille; Peter Stein for his production of *Simon Boccanegra* in Salzburg; Robert Carsen in his production of *Lohengrin* at the Bastille; and Jürgen Flimm for his *Fidelio* in New York.

Ms. Mattila sings regularly with the world’s great conductors including Abbado, Davis, Gergiev, Haitink, Levine, Pappano, Salonen,



Karita Mattila

Sawallisch, and Dohnanyi and has many recordings to her name on the Philips, EMI, Sony, DG, and Ondine labels. Her 40th birthday concert, performed for nearly 12,000 people in Helsinki, has been released on CD by Ondine.

Engagements this season include her debut in the role of Salome at the Bastille Opera in Paris and at the Metropolitan Opera, New York, Katya Kabanova in Helsinki, the Brahms *Requiem* with the Munich Philharmonic under James Levine, Arabella for the Royal Opera, Covent Garden, and recitals and concerts in Europe, the US, and Canada. Future engagements include Katya Kabanova at the Metropolitan Opera, *Don Giovanni* and *Fidelio* in Chicago, and Amelia in *Un Ballo in Maschera* for the Royal Opera, Covent Garden.

In 2003 Ms. Mattila was awarded one of France's highest cultural honors, the Chevalier des Arts et des Lettres. In 2001 the *New York Times* chose Karita Mattila as the best singer of the year for her performance in *Fidelio* at the Metropolitan Opera; in the same year she was nominated for the Laurence Olivier Award "Outstanding achievement in Opera" for both *Jenůfa* and Lisa in *Pique Dame* at the Royal Opera House. In 1997, she was nominated for the Laurence Olivier Award for her performance of Elisabeth in *Don Carlos* at the Royal

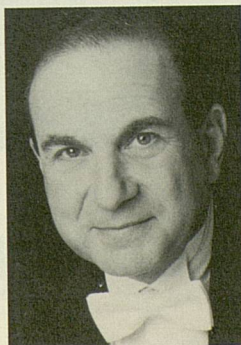
Opera House and was awarded the *Evening Standard* Ballet, Opera, and Classical Music Awards for "Outstanding performance of the year" in this same production. The Académie du Disque Lyrique awarded the François Reichenbach Prize Orphée du Lyrique when *Don Carlos* was originally shown at the Châtelet in Paris. In 1998, the Decca recording of *Die Meistersinger von Nürnberg*, in which Ms. Mattila sings the role of Eva, won "Best Opera Recording of the Year" at the Grammy ceremony in New York.

Tonight's recital marks Karita Mattila's UMS debut.

Martin Katz must surely be considered the dean of collaborative pianists," said the *Los Angeles Times*, and *Musical America* was similarly convinced, creating a new award expressly for him: "Accompanist of the Year." One of the world's busiest collaborators, he has been in constant demand by the world's most celebrated vocal soloists for more than 35 years. In addition to Ms. Mattila, he is pleased to partner Frederica von Stade, David Daniels, Kiri Te Kanawa, Kathleen Battle, Sylvia McNair, and Jose Carreras, to name just a few. Season after season, the world's musical capitals figure prominently in his schedule. Throughout his long career he has been fortunate to collaborate with some of the world's most esteemed voices: Marilyn Horne, Renata Tebaldi, Cesare Siepi, Evelyn Lear, Katia Ricciarelli, Tatiana Troyanos,

Nicolai Gedda, Regine Crespin, Grace Bumbry, Monserrat Caballe, and many others have invited him to share the stage in recitals on five continents.

Mr. Katz is a native of Los Angeles, where he began piano studies at the



Martin Katz

age of five. He attended the University of Southern California as a scholarship student and studied the specialized field of accompanying with its pioneering teacher, Gwendolyn Koldofsky. While yet a student, he was given the unique opportunity of accompanying the master classes and lessons of such luminaries as Lotte Lehmann, Jascha Heifetz, Pierre Bernac, and Gregor Piatigorsky. Following his formal education, he held the position of pianist for the US Army Chorus in Washington, DC, for three years, before moving to New York where his busy international career began in earnest in 1969.

In the last 10 years, Mr. Katz has also added conducting to his skills, and has been pleased to accompany his soloists on the podium for Houston, Washington DC, Tokyo, Miami, and New Haven orchestras as well as the BBC in London. His ever-increasing repertoire as an opera conductor has been demonstrated at the Music Academy of the West and the Opera Theatre at the University of Michigan. Drawing on his experience with baroque and *bel canto*

repertoire as an accompanist and coach, he has prepared editions of operas by Handel and Rossini, which have been presented by the Metropolitan, Houston Grand Opera, and the National Arts Centre in Ottawa.

The professional profile of Martin Katz is completed with his commitment to teaching. For the past 17 years, Ann Arbor has been his home, where he is chair of the School of Music's program in accompanying and chamber music, and where he takes an active part in operative productions. He has been a pivotal figure in the training of countless young artists, both singers and pianists, who are working all over the world. The University has recognized this important work, making him the first Arthur Schnabel Professor of Music. Mr. Katz is also in constant demand as a guest teacher in such important venues as the Merola Program of San Francisco Opera, the Steans Institute at Ravinia Festival, and Tanglewood Music Center.

Tonight's recital marks Martin Katz's 28th appearance under UMS auspices.

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Program

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The Steinway piano used in this evening's performance is made possible by
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Ms. Wilson and Mr. Cincotti appear by arrangement with Ted Kurland
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Large print programs are available upon request.

Vocalist, producer, and songwriter **Cassandra Wilson** is recognized as a jazz singer for a new generation. Her distinctive style and daring aesthetic have earned her wide recognition, including chart-topping albums, a Grammy, and countless media accolades, such as *Time Magazine's* 2001 pick for "America's Best Singer."

In her new album on Blue Note Records, *Glamoured*, Ms. Wilson presents her trademark mix of first-rate originals and adventurous covers of other songwriters' works, picking material by Muddy Waters, Bob Dylan, Sting, Abbey Lincoln, and Willie Nelson. Such eclectic tastes come naturally to Ms. Wilson, who began her musical career in Jackson, Mississippi. "Down

South," she explains, "musicians have to play jazz, they have to integrate the blues, rhythm and blues, and they have to know a little country. The lines are blurred sometimes, because that's what everybody wants to hear."

For *Glamoured* (her 14th album as a leader) Ms. Wilson began in one direction, returning to her hometown in Mississippi, and then finished the record in New York, collaborating with the multi-faceted producer, guitarist, and composer Fabrizio Sotti.

Ms. Wilson assembled a top-notch band for the Mississippi sessions, including longtime cohorts guitarist Brandon Ross and percussionist Jeffrey Haynes as well as harmonica player Gregoire Maret, bassists Reginald Veal and Calvin Jones, and drummer Herlin Riley. The numbers produced during those dates included two Wilson originals.

Following her intuition, Ms. Wilson booked additional studio time in New York City with Fabrizio Sotti on board. "I've worked with a lot of singers," Mr. Sotti says, "but with Cassandra, she brought much more. She's got the whole package — she's a total musician."

Tonight's performance marks Cassandra Wilson's second appearance under UMS auspices. Ms. Wilson appeared as vocal soloist in Wynton Marsalis' Blood on the Fields in February 1997.



Cassandra Wilson

Concord Records recording artist **Peter Cincotti**, the 20-year-old pop/jazz pianist, vocalist, composer, and arranger, has been making incredible strides since the release of his self-titled debut CD in March 2003. Produced by the legendary Grammy Award-winning Phil Ramone, the CD reached No. 1 on *Billboard Magazine's* Traditional Jazz Chart, where it remains a top seller and ranks No. 3 in overall jazz album sales for 2003.

Mr. Cincotti started tinkering with a toy piano his grandmother gave him at an early age. By the age of nine he was composing and in his mid-teens he took up singing. He soon became a quadruple threat: pianist, singer, composer, and arranger. While still in high school, Mr. Cincotti played in jazz clubs throughout Manhattan, participated in the National Grammy Band, was honored in the John Lennon Songwriting Contest, and was invited to perform at the White House. He also won a coveted award at the Montreux 2000 Jazz Festival in Switzerland for his piano rendition of Dizzy Gillespie's "A Night in Tunisia."

Peter Cincotti has performed at such prestigious venues as Carnegie Hall, the Newport, Monterey, Montreux, and Montreal Jazz Festivals, as well as at the top concert halls and jazz clubs around the world.

Mr. Cincotti makes his cinematic debut in the feature film, *Spider-Man 2*, scheduled for release in July 2004 and will appear as Bobby Darin's arranger and close friend, Dick Behrke, in the upcoming Kevin Spacey film *Beyond the Sea*,

based on the life of Bobby Darin, which is currently in production. Spacey directs and stars as Darin.

Despite such critical accolades and worldwide media exposure, Peter Cincotti humbly sums up his dizzy rise to stardom: "I'm so grateful that I am able to play for people who want to listen. There is so much to learn, and there's so much I want to do, and I can only hope I have the opportunity to do it all."

Tonight's performance marks Peter Cincotti's UMS debut.



Peter Cincotti


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JEAN-YVES THIBAUDET, *Piano*

Program

Saturday Evening, April 24, 2004 at 8:00

Rackham Auditorium • Ann Arbor

Wolfgang Amadeus Mozart

String Quartet in G Major, K. 387

Allegro vivace assai

Menuetto: Allegretto

Andante cantabile

Molto allegro

Claude Debussy

String Quartet in g minor, Op. 10

Animé et très décidé

Assez vif et bien rythmé

Andantino doucement expressif

Très modéré-Très mouvementé et avec passion

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

César Franck

Quintet for Piano and Strings in f minor

Molto moderato quasi lento — Allegro

Lento, con molto sentimento

Allegro non troppo, ma con fuoco

MR. THIBAUDET

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125th Annual Season

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String Quartet in G Major, K. 387

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

The *Quartet in G Major* (K. 387) is the first in the series of six quartets dedicated to Mozart's friend and teacher, Joseph Haydn, hence their somewhat confusing title: Mozart's "Haydn Quartets." It is apparent from the opening phrase that Mozart had attained the rarefied realm of pure quartet writing. As Dunhill notes, "It is not a harmonized melody: the thought itself is a four-part thought." This is the essence of what Mozart learned from Haydn, but as a master from a master, not merely an imitator. Nowhere in this flawless quartet is there any evidence of the "long and laborious study" Mozart spoke of in the letter in which he dedicated these works to Haydn. However, examination of the manuscript now in the British Museum has shown that in all of Mozart's "Haydn" quartets there are far more changes, revisions, and new beginnings than in most of his other works.

The development section of the first movement is so filled with felicitous ideas there is no need for any novelty in their recapitulation, nor for any coda. As in the *Quartet in A Major*, the middle movements are transposed. The minuet is a miniature sonata allegro form, delicious in its wittiness, the first theme containing a bizarre dynamic treatment of ascending and descending chromatic lines. The finale, a remarkable achievement in musical architecture, opens fugally with a four-note subject closely akin to the one used in the finale of the Jupiter Symphony. The simply harmonized lilt-dance that follows provides an ideal foil.

String Quartet in g minor, Op. 10

Claude Debussy

Born August 22, 1862 in

Saint-Germain-en-Laye, France

Died March 25, 1918 in Paris

Debussy called this work his "first" string quartet, but there was never a second. He also published it with an opus number (Op. 10), although he never gave any of his other works opus numbers. Maybe his insistence on these classical trappings reflects a bow to tradition as he embraced the most venerable genre of chamber music. Commentators have pointed out the many debts Debussy owed to predecessors ranging from Grieg to Franck and Chausson. But Debussy's quartet also speaks with the confidence of a young man who, at 30, is ready to assume the mantle of his elders.

The idea of using the same theme in most or all the movements of a composition comes, without a doubt, from Franck, but Debussy's theme is of a different vintage. Instead of relying on chromaticism as heavily as Franck did, the younger composer turned to one of the medieval church modes, Phrygian, and harmonized it with chords that sounded quite modern in the 1890s. Debussy's take on sonata form in the first movement is most interesting: he visits an extremely wide range of tonalities as he subjects his contrasting themes to development on a large scale. This makes the effect of the return to the opening g minor all the more powerful.

The second movement is based on a close variant of the first movement's main theme. The melody is played by the viola and is accompanied by the other instruments in *pizzicato* (plucking the strings). Subsequently it appears in the first violin, in slow motion and in an expressive style. Finally, the theme is restated in an asymmetrical meter as all four instruments play it *pizzicato*.

In the third movement, the players put on their mutes for a lyrical "Andantino" that was inspired by Russian models, especially the Notturmo from Borodin's *String Quartet in D Major* which Debussy probably heard during

the time he spent in Russia as a teenager, serving as house pianist to Nadezhda von Meck. (This is the same Mme von Meck who was Tchaikovsky's "Beloved Friend," entirely by correspondence.) Debussy's slow movement is cast in ABA form with a more animated middle section reaching a passionate climax, after which the opening section returns.

This was the only movement in which the quartet's motto theme did not appear. It returns in the dreamlike slow introduction to the finale and undergoes many further transformations without following any classical form. The tempo speeds up, slows down again and eventually becomes "Très animé." At the end, the tonality changes — in a traditional gesture — from g minor to G Major, before an even faster coda closes this remarkable movement, Debussy's first masterpiece.

The quartet was first performed by the Ysaÿe Quartet at a concert of the Société Nationale. The audience was baffled and bewildered at first, but it soon warmed to the new work which received many repeat performances over the next years and before long was firmly established as a modern classic.

Quintet for Piano and Strings in f minor

César Franck

Born December 10, 1822 in Liège, Belgium

Died November 8, 1890 in Paris

Throughout his life, César Franck had a rather difficult relationship with the world surrounding him. He had been a resident of Paris since his teens, yet the French were reluctant to accept him as one of their own because he was born just beyond the border, in the Walloon district of what in 1830 became the Kingdom of Belgium. (He was a French speaker of partially German descent.) His father's attempts to turn him into a child prodigy failed, and the young Franck had to endure considerable hardship before he found his niche in the musical life of the French capital. That niche was, and

remained, that of an organist; Franck was much admired at the console of the church of Sainte-Clotilde and as a professor of organ at the Conservatoire — but few people took him seriously as a composer until shortly before his death (that is, few outside his devoted circle of students and followers who, it must be said, included some of the greatest talents of the new generation, including Henri Duparc, Vincent d'Indy, and Ernest Chausson). It was during the last decade of his life that he wrote the series of masterworks for which he is mostly remembered today: the *Violin Sonata*, the *String Quartet*, the *Symphony in d minor* — and the *Piano Quintet*, which marks the beginning of Franck's golden years.

Franck was 57 when he completed his *Piano Quintet*. It was the first piece of chamber music he had written in 30 years, and its tempestuous, hyper-romantic mood contrasted markedly with Franck's earlier work, which had been mostly sacred. The choice of medium is explained by the recent launching of the *Société Nationale de Musique*, which set as its goal to promote chamber music, which had been neglected in France in favor of opera. As for the mood, the likely explanation is Franck's infatuation with his student Augusta Holmès, a beautiful and gifted woman 25 years his junior.

The novelties of the work were not lost on the audience of the first performance. "The lovers of the classics [were] shocked by the expressive force and violence of the *Quintet*," writes Léon Vallas in his 1951 biography. Others, to the contrary, appreciated "the glowing beauty of the new score," sensitive to the "unexpected and overwhelming display of a musical passion hitherto unsuspected." The première left some unpleasant memories: the piano part was played by Camille Saint-Saëns, who was Franck's rival and had little affinity for the emotional intensity of the piece. When the performance was finished, Saint-Saëns left the stage rather abruptly, leaving the manuscript (which had been dedicated to him) on the piano in a gesture everyone interpreted as very ill mannered. Another person who was appalled by the new work was Franck's wife Félicité, who

had no doubts about the inspiration behind it.

Franck based nearly all of his mature works on musical ideas that recur in all the movements — a technique he had learned primarily from Franz Liszt, though he developed it in an entirely personal manner. In the Quintet, the recurrent theme is first heard as the secondary subject of the first movement; there, it is played *tenero ma con passione* (tenderly but with passion). At the end of the movement, this theme becomes much more animated. Halfway through the second movement, the piano plays it in a dreamy, lyrical fashion. Finally, it plays a crucial role in the third movement, just before the end.

In each of the three movements, other, contrasting materials precede this motto. The slow introduction to the first movement presents two opposite characters: a powerful dramatic statement in the strings, and a gently undulating melody in the piano. When the tempo increases to *allegro*, all five players begin to share the same music, a passionate motif in dotted rhythm derived from the earlier string theme. The first appearance of what will be the recurrent melody is a response to that motif — a resolution of the conflict, as it were. One of the most striking features of this melody is its extensive use of chromatic half-steps, and Franck develops this aspect thoroughly. The pervasive chromaticism undermines tonal stability and creates a great deal of additional tension that is present even in the subdued final measures of the “Allegro.”

The second movement is intimately lyrical throughout; the motto is quoted exactly halfway through. It functions as a bridge between the two main sections of the movement, the second of which contains a *triple-fortissimo* outburst that, however, quickly dissipates into the extremely tender music of the final measures.

The main melody of the fiery finale emerges only gradually from the background of an excited accompaniment figure. The four string instruments play this melody in unison, rising from *piano* to *fortissimo*. A second and later a third theme are added and developed as sonata

form requires, but the defining moment arrives only later. The motto returns one final time to crown the entire composition, ushering in the vigorous and extremely tense concluding measures.

Program notes by Peter Laki.

When the members of the **Rossetti String Quartet** first came together, the choice of the 19th century Pre-Raphaelite painter Dante Gabriel Rossetti as its namesake seemed entirely appropriate. With a focus on a return to naturalism and his use of life-like color, the painter's work is particularly close to the ideals of the quartet members. All four are unified by a love of the string quartet literature and its presentation in a natural and personal style. Their repertoire is firmly based in the classic and romantic string quartet literature and extends well into contemporary repertoire.

After a summer of performances at the Vail Valley Music Festival and the Cooperstown Chamber Music Festival as well as return visits to Caramoor and Maverick Concerts in Woodstock, New York, the quartet's current season includes a concert in the opening season of Carnegie Hall's new Zankel Hall; two visits (master classes and concert) to the Carlsen Center in Overland Park, Kansas, as Guest Quartet-in-Residence; and performances at the University of Cincinnati and University of Michigan in Ann Arbor; the El Paso Pro Musica Series; and the Casals Festival in San Juan, Puerto Rico.

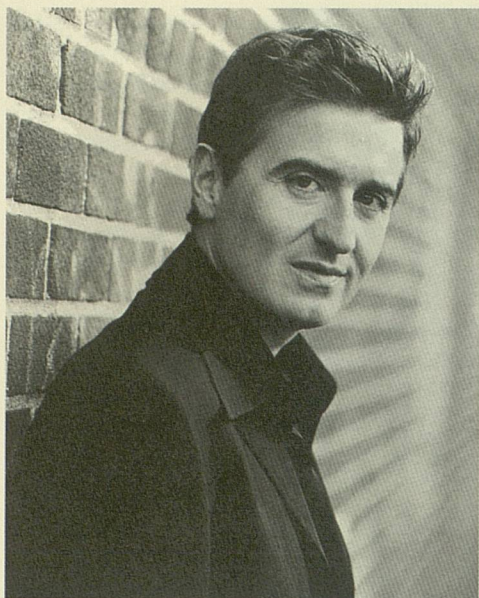
In recent seasons, the Rossetti String Quartet toured throughout the US and were named Quartet in Residence by the Carlsen Center in Kansas. They appeared at Caramoor, also as Quartet in Residence; returned to Maverick Concerts; and gave three concerts at the Sainte-Chapelle in Paris. The Quartet made its London debut in 2001 on the South Bank's Chamber Music Series in the Queen Elizabeth Hall and in Berlin on the International Chamber Music



Rossetti String Quartet

Series at the Konzerthaus. Among their North American engagements was its New York debut at the 92nd Street Y, a concert at the Library of Congress with pianist Jean-Yves Thibaudet, and in several venues with pianist Katia Skanavi. They performed live on National Public Radio's *Performance Today* from Washington, DC, and in 2001 and 2002 were Quartet-in-Residence at the Ventura Chamber Music Festival in California, joined by guest artists Paula Robison and Pepe Romero.

Tonight's performance marks the Rossetti String Quartet's UMS debut.



Jean-Yves Thibaudet

Acclaimed by the press as “one of the great pianists of our time,” **Jean-Yves Thibaudet** is held in high esteem by the world’s foremost conductors and orchestras for his versatility, depth, and sophisticated musicality. His poetically strong interpretations, along with his extensive vocabulary of luminous colors and passionate sound, referred to as the “Thibaudet style,” have helped him to forge an international career in both the performance and recording arenas. A respected collaborator, he is sought out by many pre-eminent singers of today and is a popular figure at international music festivals.

Mr. Thibaudet’s current season includes orchestral, recital, and chamber music performances throughout the world. US highlights include the San Francisco Symphony’s opening gala; with The Philadelphia Orchestra at Philadelphia’s Kimmel Center and New York’s Carnegie Hall; and with the National Symphony Orchestra at the Kennedy Center.

An accomplished performer who is equally at home with chamber music and recitals as he is with orchestral repertoire, Mr. Thibaudet is

in great demand as a collaborator. He currently performs and records with such talents as Renée Fleming, Cecilia Bartoli, Angelika Kirchschrager, Yuri Bashmet, and the Rossetti String Quartet.

An award winning, Grammy nominated, exclusive recording artist for Decca with over 30 recordings, Mr. Thibaudet’s newest release is the 5-CD box-set *Satie: The Complete Solo Piano Music*. Additional recent recordings include *The Magic of Satie* (Fall 2002); a CD of the Mendelssohn Piano Concerti with the Leipzig Gewandhaus Orchestra, Herbert Blomstedt conducting; and a collection of arias entitled *Night Songs*, his first collaborative recording with soprano Renée Fleming featuring works by Fauré, Debussy, Marx, Strauss, and Rachmaninoff.

Of French and German heritage, Jean-Yves Thibaudet was born in Lyon, France, where he began his piano studies at age five and made his first public appearance at age seven. At age 12, Mr. Thibaudet entered the Paris Conservatory where he studied with Aldo Ciccolini and Lucette Descaves, a friend and collaborator of Ravel. At age 15 he won the premier Prix du Conservatoire, and three years later won the Young Concert Artists Auditions in New York. In 2001, the Republic of France awarded Mr. Thibaudet the Chevalier de l’Ordre des Arts et des Lettres. In 2002, Jean-Yves was awarded the Premio Pegasus from the Spoleto Festival for his artistic achievements and his longstanding involvement with the festival.

Tonight’s performance marks Jean-Yves Thibaudet’s second appearance under UMS auspices. Mr. Thibaudet made his UMS debut in recital in March 1998.



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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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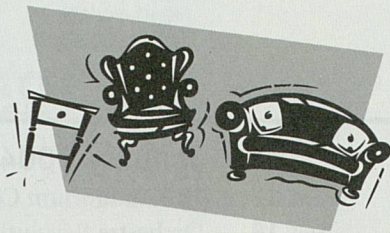


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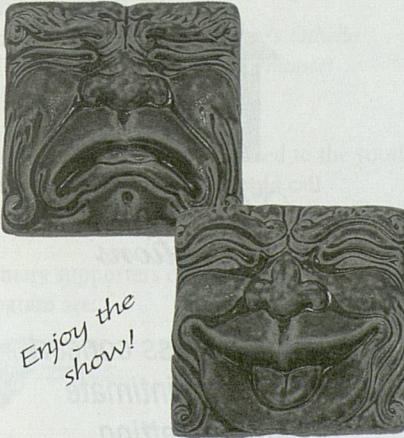
- Thur 1** Lang Lang, piano
Fri-Sat 2-3 Lyon Opera Ballet: Philippe Decoufle's *Tricodex*
Sat 3 Lyon Opera Ballet One-Hour Family Performance
Thur 8 William Bolcom's *Songs of Innocence and of Experience*
Thur 15 Alfred Brendel, piano
Fri 16 Girls Choir of Harlem
Sat 17 Orchestra Baobab Dance Party
Sun 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,

Primary supporters of the Youth Education Program are:



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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.

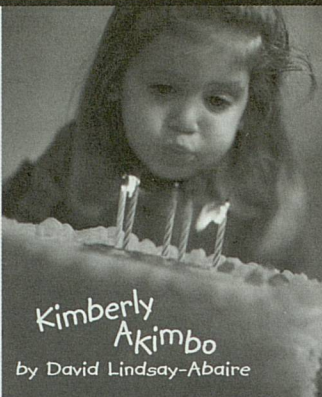
UMS Teen Ticket

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.

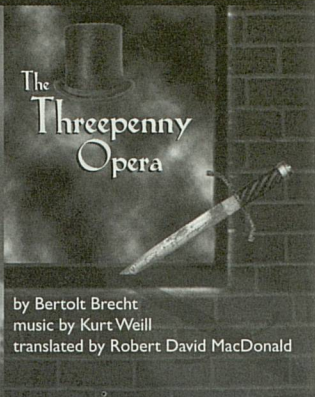


Spike Heels

by Theresa Rebeck



Kimberly Akimbo
by David Lindsay-Abaire



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music by Kurt Weill
translated by Robert David MacDonald

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Mar. 11 - Apr. 11

Apr. 22 - May 30

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The Kennedy Center Partnership

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

Family Programming and Ann Arbor Family Days

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

- 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.

UMS Preferred Restaurant and Business Program

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

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UMS Delicious Experiences

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

Cast Yourself in a Starring Role

Become a Member of the University Musical Society

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

For more information on membership, please call the Development Office at 734.647.1175. To join now, please complete the form below and mail to the address printed at the bottom of this page.

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- \$25,000 Soloist (\$150)***
- For information about this very special membership group, call the Development Office at 734.647.1175.
- \$10,000–\$24,999 Maestro (\$150)***
- Virtuoso benefits, plus:
 - Opportunity to be a concert or supporting sponsor for a selected performance
- \$7,500–\$9,999 Virtuoso (\$150)***
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 - Guest of UMS Board at a special thank-you event
- \$5,000–\$7,499 Concertmaster (\$150)***
- Producer benefits, plus:
 - Opportunity to be a concert sponsor or supporting sponsor for a selected performance
 - Opportunity to meet artist backstage as guest of UMS president
- \$3,500–\$4,999 Producer (\$150)***
- Leader benefits, plus:
 - Opportunity to be a supporting sponsor for a selected performance
 - Complimentary valet parking for Choral Union Series performances at UM venues
 - Invitation to selected Audience Development youth performances

\$2,500–\$3,499 Leader (\$85)*

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

\$1,000–\$2,499 Principal (\$55)*

- Benefactor benefits, plus:
- Ten complimentary one-night parking passes for UMS concerts
- Priority subscription handling
- Invitation to all Presenters Circle events

Friends

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

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UMS support

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

ADVISORY COMMITTEE

The 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.

SPONSORSHIP & ADVERTISING

Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket-buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experience. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

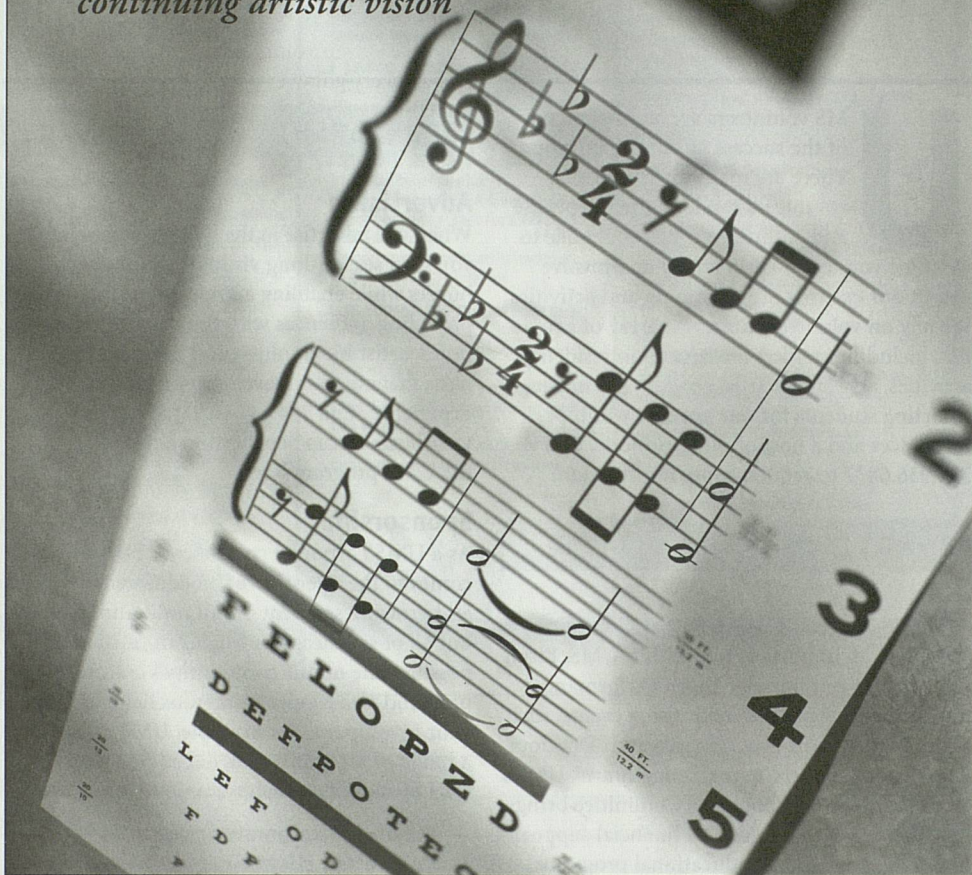
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As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures, and also receive numerous benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

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Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming and production. If you are a University of Michigan student who receives work-study financial aid and who is interested in working at UMS, please call 734.615.1444.

Ushers

Without the dedicated service of UMS's Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books and providing that personal touch which sets UMS events above others.

The UMS Usher Corps comprises over 300 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall or winter. Ushers are responsible for working at every UMS performance in a specific venue for the entire concert season.

If you would like information about becoming a UMS volunteer usher, call the UMS usher hotline at 734.913.9696 or e-mail fohums@umich.edu.

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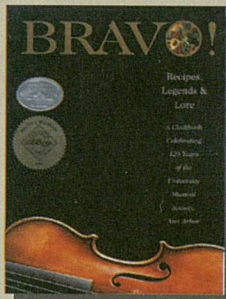
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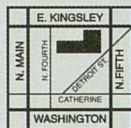
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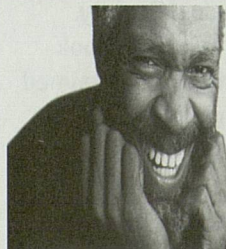
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This performance—and all of UMS's nationally recognized artistic and educational programs—would not be possible without the generous support of the community. UMS gratefully acknowledges the following individuals, businesses, foundations and government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

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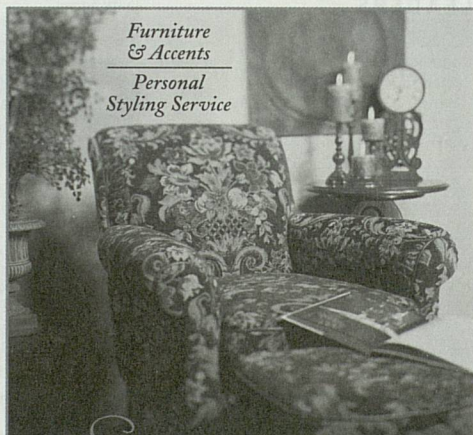


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