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FALL 2004 SEASON

UNIVERSITY MUSICAL SOCIETY
OF THE UNIVERSITY OF MICHIGAN | ANN ARBOR



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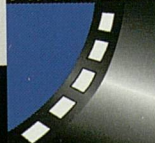


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TELEVISION

university musical society

fall 04

University of Michigan • Ann Arbor

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Front Cover: Mikhail Baryshnikov in *Forbidden Christmas* or *The Doctor and The Patient* (Michal Daniel), Whirling Dervishes of Damascus, Yuri Temirkanov, Measha Brueggergosman (Lorne Bridgeman)

Back Cover: Laurie Anderson, *The Bad Plus* (Marcelo Krasicic), Akira Kasai (Hideyo Tanaka and Takahiro Hachikubo), *The Elephant Vanishes* (Robbie Jack)

FROM THE U-M PRESIDENT

The University of Michigan joins the University Musical Society (UMS) in welcoming you to its 2004/05 season. We are proud of the wonderful partnership between our two organizations and of the role of the University as co-sponsor of several educational events connected to this season's calendar. These jointly sponsored events are 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 be working with UMS again to help sponsor educational activities throughout the 2004/05 season. Some highlights of our fall educational co-presentations include some of the great artists UMS will present this season, such as Ravi Shankar, Paul Taylor Dance Company, and Akira Kasai, along with remarkable productions of *Forbidden Christmas* or *The Doctor* and *The Patient* with Mikhail Baryshnikov, and Complicite's *The Elephant Vanishes*, which has received extraordinary reviews at Lincoln Center.

Last year, we were honored to welcome UMS back to Hill Auditorium for their 125th anniversary season. Seeing the magnificent Hill Auditorium for the first time was an amazing experience. Watching the national coverage of the re-opening of Hill and hearing hundreds of stories about its astonishing artistic legacy and

rich history with UMS made me appreciate all the more how important both the University and UMS has become in the cultural life of our country. We have another great example of the marvelous opportunities our University and UMS can provide to our community in the production of *The Elephant Vanishes* in October – this production will only be seen in New York, Paris, London, and Ann Arbor!

This year, we have also launched our ambitious capital campaign for the future of the University of Michigan, titled *The Michigan Difference*. One of the areas we have highlighted for support is the arts. We provide experiences, both in the classroom and throughout our museums and theaters, to stimulate creativity, engage tomorrow's performers and artisans, and showcase the world from diverse points of view. I hope you will join me and many others in moving our University to even greater levels of excellence and aspiration.

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 UMS during this exhilarating 2004/05 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.

A handwritten signature in black ink that reads "Mary Sue Coleman". The signature is fluid and cursive, with a long horizontal stroke at the end.

Mary Sue Coleman
President, University of Michigan

FROM THE UMS PRESIDENT

Thank you for attending this UMS performance. We hope we'll see you at other UMS events throughout our 126th season. For a list of performances, visit page 27 in this program book or check out our website at www.ums.org.

UMS is able to bring you world-class performances because we have a lot of help from our partners. There are the artists' managers around the world — the people artists and ensembles retain to manage their careers — with whom we negotiate the terms of the artists' engagements on the UMS season. Then there are our venue partners, the institutions that own the places we rent for our performances, including the University of Michigan, Eastern Michigan University, Michigan Theater, and St. Francis of Assisi Catholic Church. Other arts organizations, some across the globe, collaborate with UMS to present performances, commission new work, and create new productions. The men and women of the Local #395 of the International Alliance of Theatrical Stage Employees (IATSE) do an outstanding job unloading the trucks, constructing the sets, setting the stage, and doing everything else necessary to assure a smooth production before, during, and after a given performance. Our media partners help us spread the word about our events, and our corporate, foundation, and government partners contribute the additional financial support we need to balance the budget.

Our most important partner, however, is you. Without your attendance at our events we would have no reason to bring the artists to our community, and without the additional financial support many of you provide through your UMS membership, we wouldn't be able to afford them. Thank you for all of your support.

There are a variety of other partners with whom we serve young people throughout the region, enrich our performances with educational programming, deepen our links to the community, promote our events, develop new audiences, and inform and enlighten our staff. These include area public and private K-12 schools; colleges, institutes, and centers at the University of Michigan; other area colleges and universities; and community organizations like Neutral Zone, The Links, Inc., and ACCESS.

A special word about ACCESS, the Arab Community Center for Economic and Social Services. UMS began a relationship in the late

(l-r) Ken Fischer, Congressman John Dingell, and ACCESS Executive Director Ismael Ahmed.

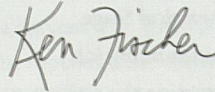


1990s with ACCESS, an award-winning Dearborn-based community organization that serves the region's large Arab American community. After getting to know one another and developing a relationship of trust and respect, UMS and ACCESS wrote a proposal in June 2001 for funds to plan and carry out a three-week residency featuring Palestinian-American composer and musician Simon Shaheen. It would include performances, visits to the schools, workshops on Arabic music for area musicians, artists' interviews, and educational sessions. The project would also include ACCESS providing Arab immersion experiences for UMS staff and UMS providing production workshops for ACCESS staff. When 9/11 occurred, we agreed that the project was more important than ever since its objectives also included our respective audiences gaining a greater understanding and appreciation of the diverse cultures of the Arab world. The project took place in December and January of last season, culminating in a January 31 concert at the Michigan Theater by Simon Shaheen, his group Qantara, and leading Arab musicians from southeastern Michigan, that included the world premiere of Shaheen's *Arboresque*. The successful project led to our planning this sea-

son's Arab World Music Festival, which is co-presented by ACCESS and UMS and supported by a distinguished Honorary Committee and by foundation grants and corporate sponsorships. For UMS, ACCESS has become an exemplary partner as we've sought to build our relationship based on the principles of communication, cooperation, vulnerability, and reciprocity.

It's wonderful to have you with us for this performance. I hope that we'll see you at some of the Arab World Music Festival concerts and other UMS performances throughout the season. 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

LETTER FROM THE CHAIR

I am so pleased to welcome you to the 2004/05 UMS season. It promises to be as exciting as always. This year we are bringing The New York Philharmonic, a semi-staged concert performance of

A Midsummer Night's Dream with the Orchestra of the Age of Enlightenment conceived for the concert hall by Tim Carroll of Shakespeare's Globe Theatre, a five-concert Arab World Music Festival, vocalist Audra McDonald,

and terrific theater and jazz among the 50 presentations you will find in your UMS season program.

UMS is undertaking its largest fundraising campaign ever, which is incorporated within the \$2.5 billion Michigan Difference Campaign of the University of Michigan. UMS's campaign goal is \$25 million, to be achieved by the end of 2008. The campaign's objective is to assure that

UMS will continue to be one of the most distinctive presenting organizations in the country by securing its financial future. I invite you to join us in achieving this important objective. There are many ways to participate, and gifts at all levels are welcomed. For more information, please call the UMS Development Office at 734.647.1178.

I wish to thank all of our UMS members whose financial support over and above their ticket purchases helps us fulfill our mission of presentation, education, and creation at the highest level. Their names are listed beginning on page 39 of this program book. And a special thanks to our corporate sponsors whom we recognize on the next few pages.

Enjoy the performance!



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 brilliant people. In order to get people with world-class talent 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 things that define the quality of life here, UMS would be at or near the very top. Pfizer is honored to be among UMS's patrons."


Douglass R. Fox

President, Ann Arbor Automotive

"We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by the University Musical Society."


David C. Sharp

Publisher, The Ann Arbor News

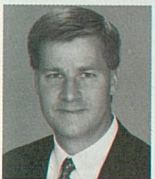
"The people at *The Ann Arbor News* are pleased and honored to partner with and support many community organizations, like the University Musical Society, that as a whole create one of the most vibrant, diverse, and interesting cities throughout this region."

ANN ARBOR NEWS


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 2004/05 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."

**BORDERS
GROUP**


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

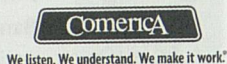
Managing Partner, CFI Group, Inc.

"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."


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."


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 season. They need your support—more than ever—to continue their outstanding programming and educational workshops."




Yousif Ghafari

Chairman, The Ghafari Companies

“The Ghafari Companies are pleased to support the University Musical Society and its multicultural programming. We are especially pleased to be part of the Arab World Music Festival.”


Mohamad Issa

Director, Issa Foundation

“The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diversity into the music and talent of its performers.”

Issa
Foundation


Erin R. Boevé

Director of Sales, Kensington Court Ann Arbor

“The Kensington Court Ann Arbor 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.”


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 superior and diverse cultural events, which for 125 years, has brought inspiration and enrichment to our lives and to our community.”

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


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.”

SESI
PREMIER FAMILY IN CARS


Don Hawkins

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

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

**TCF
BANK**



Nicholas C. Mattera

Assistant 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 U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment.”



Yasuhiko “Yas” Ichihashi

President, Toyota Technical Center, USA Inc.

“Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming. In particular, TTC supports UMS presentations of global performing arts — programs that help broaden audiences’ interest in and understanding of world cultures and celebrate the diversity within our community.”



FOUNDATION AND GOVERNMENT SUPPORT

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

\$100,000 and above

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Doris Duke Charitable Foundation
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JazzNet
Michigan Council for Arts and
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\$50,000-99,999

Anonymous
The Japan Foundation

\$10,000-49,999

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\$1,000-9,999

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THE MOSAIC FOUNDATION
(of R. and P. Heydon)
National Dance Project of the New England
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of the University of Michigan

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A N N A R B O R

Symphony Orchestra

MUSIC IN THE KEY OF A₂

9/11/04 *French Chic*

Ravel *Alborada*; Berlioz *Symphonie Fantastique*;
Saint-Saëns *Cello Concerto* with Wendy Warner

10/16/04 *Pip Plays Korngold*

Korngold *Concerto for Violin* with Pip Clarke;
Shostakovich *Symphony No. 11*

11/20/04 *Polish Polonaise*

Chopin *Piano Concerto* with Anton Nel;
Tchaikovsky *Symphony No. 3 ("Polish")*

11/21/04 *Family Performance:*

Arabian Nights

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The logo for Bank of Ann Arbor features a stylized leaf or tree icon above the word 'Bank' in a large, serif font. Below 'Bank' is the text 'OF ANN ARBOR' in a smaller, all-caps, sans-serif font.

Bank
OF ANN ARBOR

UMS services

GENERAL INFORMATION

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, Hill Auditorium, Power Center, 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, Lydia Mendelssohn Theatre, Power Center, or Rackham Auditorium please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church or Michigan Theater 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 04/05 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 www.ums.org.

Refreshments

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and 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 ushers will seat them. UMS staff works with the artists to determine when late seating will be the least disruptive to the artists and other concertgoers.

The New Hill

A Sight to Match the Sound



YAMAHA • *Blüthner* • Story & Clark



KING'S
Keyboard House

2333 E. Stadium
Ann Arbor, MI

(734) 663 3381
1 800-968-5464

TICKETS

In Person

League Ticket Office
911 North University Avenue

Hours

Mon-Fri: 9am-5pm

Sat: 10am-1pm

By Phone

734.764.2538

Outside the 734 area code,
call toll-free **800.221.1229**

By Internet

www.ums.org

By Fax **734.647.1171**

By Mail

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

*On-site ticket offices at performance venues
open 90 minutes before each performance.*

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Art of the Lega

*Meaning and Metaphor
in Central Africa*

October 16, 2004–January 16, 2005

"Let me explain to him the
whispers of the teachings."

—Lega saying

525 South State Street, Ann Arbor
734-763-UMMA
www.umma.umich.edu

Art of the Lega: *Meaning and Metaphor in Central Africa* was co-organized and produced by the UCLA Fowler Museum of Cultural History, Los Angeles, and The Nelson-Atkins Museum of Art in Kansas City.

Human figure, Lega peoples, Democratic Republic of Congo, wood and pigment.
Photograph by Don Cole

Returns

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

Subscription Ticket Exchanges

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

Single Ticket Exchanges

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

Group Tickets

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

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

For information, contact the UMS Group Sales Hotline at 734.763.3100 or e-mail umsgroupsales@umich.edu.

Discounted Student Tickets

Since 1990, students have purchased over 150,000 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 04/05 season, students may purchase discounted tickets to UMS events in three ways:

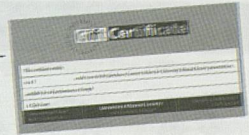
1. Each semester, UMS holds a Half-Price Student Ticket Sale, at which students can purchase tickets for any event for 50% off the published price. This extremely popular event draws hundreds of students every fall. Be sure to get there early as some performances have limited numbers of tickets available.
2. Students may purchase up to two Rush Tickets for \$10 the day of the performance at the UMS Ticket Office, or are entitled to 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 04/05 season. With the UMS Student Card, students can buy Rush Tickets up to two weeks in advance, subject to availability.

Gift Certificates

Looking for that perfect meaningful gift that speaks volumes about your taste?

Tired of giving flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for any of more than 70 events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

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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Ann Arbor Observer

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Why should you log onto www.ums.org?

Last season, UMS launched a new web site, with more information for your use:

Tickets. Forget about waiting in long ticket lines. Order your tickets to UMS performances online. You can find out 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.

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

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

Online Event Calendar. A list of 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 audio recordings and view video clips and interviews 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. Archived photos from recent UMS events and related activities.

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

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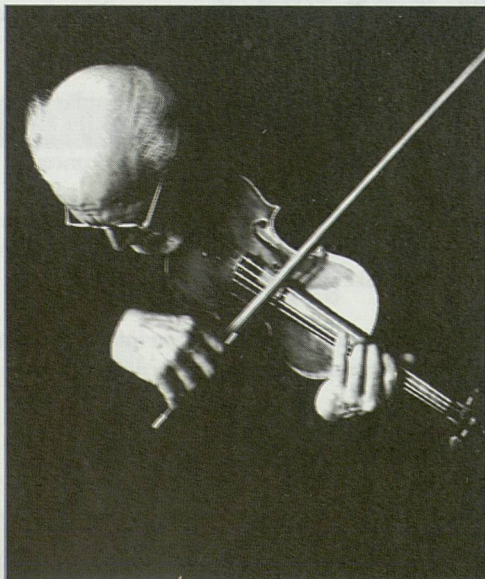
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UMSannals

Through a 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. 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 new 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 through-

out 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 theater. Through educational endeavors, com-

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

missioning 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 over 70 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that this year gathers in six different Ann Arbor venues.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, special project support from U-M, and endowment income.

UMS CHORAL UNION

Throughout its 125-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Eleven years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadow Brook for subscription performances of Stravinsky's *Symphony of Psalms*, John Adams' *Harmonium*, Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms'

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

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

In 1995, the Choral Union began accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem*, and other masterworks to its repertoire. During the 1996/97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8* (Symphony of a Thousand).

Led by newly appointed Conductor and Music Director Jerry Blackstone, the 2004/05 season includes a return engagement with the DSO (Orff's *Carmina Burana*, to be presented

in Orchestra Hall in Detroit in September), Handel's *Messiah* with the Ann Arbor Symphony (returning to Hill Auditorium this December), and Haydn's *Creation* (with the Ann Arbor Symphony in Hill Auditorium in April 2005).

The culmination and highlight of the Choral Union's 2003/04 season was a rare performance and recording of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos plans to release a three-disc set of this recording this October, featuring the Choral Union and U-M School of Music ensembles. Other noted performances included Verdi's *Requiem* with the DSO and the Choral Union's 125th series of annual performances of Handel's *Messiah* in December.

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 Durufle's *Requiem*, the Langlais *Messe Solennelle*, and the Mozart *Requiem*. Recent programs by the Choral Union's 36-voice Chamber Chorale include "Creativity in Later Life," a program of late works by nine composers of all historical periods; a joint appearance with the Gabrieli Consort and Players; a performance of Bach's *Magnificat*; and a recent joint performance with the Tallis Scholars.

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

VENUES & BURTON MEMORIAL TOWER

Hill Auditorium

After an 18-month \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects, Hill Auditorium has re-opened. Originally built in 1913, renovations have updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

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

Re-opened in January 2004, Hill Auditorium seats 3,575.

Power Center

The Power Center for the Performing Arts grew out of 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 was 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 "a new theater" was mentioned. The Powers were immediately interested, realizing that state and federal governments

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 achieved the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features included 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 presently features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* (Arabesque) by Pablo Picasso.

The Power Center seats approximately 1,400 people.

Arbor Springs Water Company is generously providing complimentary water to UMS artists backstage at the Power Center throughout the 04/05 season.

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.

Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theater as part of the 100th May Festival's Cabaret Ball. This season the superlative Mendelssohn Theatre hosts UMS's return of the Song Recital series and continues to serve as the venue of choice for select chamber jazz performances.

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 *a cappella* choral music and early music ensembles.

Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet.

UMS administrative offices returned to their familiar home at Burton Memorial Tower in August 2001, following a year of significant renovations to the University landmark.

This current season marks the fourth year of the merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this 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 N. University Avenue. The UMS Ticket Office phone number and mailing address remains the same.



of the University of Michigan, Ann Arbor

Fall 2004

Event Program Book

Friday, October 15 through Sunday, October 31, 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 three to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

Please take this opportunity to 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 interest of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.

Gewandhaus Orchestra of Leipzig

5

Friday, October 15, 8:00 pm
Hill Auditorium

Marcel Khalifé and the Al Mayadine Ensemble

13

Saturday, October 16, 8:30 pm
Hill Auditorium

**Complicite
The Elephant Vanishes**

17

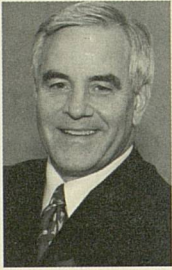
Wednesday, October 20, 8:00 pm
Thursday, October 21, 8:00 pm
Friday, October 22, 8:00 pm
Saturday, October 23, 8:00 pm
Power Center

**Forbidden Christmas or
The Doctor and The Patient**

31

Wednesday, October 27, 8:00 pm
Thursday, October 28, 8:00 pm
Friday, October 29, 8:00 pm
Saturday, October 30, 2:00 pm
Saturday, October 30, 8:00 pm
Sunday, October 31, 2:00 pm
Power Center

It is with great pride that I invite you to attend the many offerings in this year's Arab World Music Festival, which UMS is presenting in partnership with the Arab Community Center for Economic and Social Services (ACCESS). Over four years in development, this festival represents UMS's commitment both to presenting outstanding performing arts from around the world and to fostering greater cultural understanding through the arts. Lebanese composer and oud master Marcel Khalifé and the Al Mayadine Ensemble open the festival on October 16 in Hill Auditorium.



A word about ACCESS: UMS began a relationship in the late 1990s with this highly respected Dearborn-based community organization that serves the region's large Arab American community. After getting to know one another and developing a relationship

of trust and respect, UMS and ACCESS co-presented last season's three-week residency featuring Palestinian-American composer and musician Simon Shaheen, as well as this festival. For UMS, ACCESS has become an exemplary partner, and we are indebted to its executive director Ismael Ahmed and his wonderful staff for their support and friendship.

This festival is designed to pay tribute to the rich cultural diversity and artistic variety that is currently practiced, performed, and discussed by artists in the Arab World and in the local

community. Special attention is being paid to engaging established traditional artists and art forms as well as new and emerging artists who represent the next generation. Since we could not present all artists from every country in a single festival, we selected leading representatives of different popular, traditional, classical, contemporary, and religious musical genres this year. We look forward to introducing you to more outstanding artists from the Arab World in the years ahead.

A special thanks to the University of Michigan's International Institute, its Center for Middle Eastern and North African Studies, and every member of the Arab World Festival Honorary Committee for their involvement in making this one-of-a-kind festival special.

This festival is not seeking to solve the political problems that currently exist in the world. It is about presenting in an authentic manner the rich and diverse artistic expressions found throughout the Arab World and providing educational programming that enables our community to come to know the people, the culture, and the history that influence this art. We celebrate, of course, every time one's engagement in the arts touches the soul and opens one's mind and heart to new ways of thinking and behaving.

I hope you will join us for the events of the Arab World Music Festival.

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

Kenneth C. Fischer
UMS President

إنه لمن دواي الفخر أن أدعوكم لحضور المهرجان العربي للموسيقى العالمية لهذا العام، والذي تقوم الرابطة الموسيقية للجامعة --UMS-- بتقديمه بالاشتراك مع مركز الجالية العربية للشؤون الاقتصادية والاجتماعية --ACCESS. ويُمثل هذا الاحتفال، والذي بدأ الإعداد له منذ أربعة أعوام، التزام الرابطة بتقديم عروض مُميّزة من جميع أنحاء العالم، بالإضافة إلى دعم التأخي الثقافي عن طريق الفنون. ويقوم بافتتاح العرض عزاف العود اللبناني الشهير الأستاذ مارسيل خليفة وفرقة الميادين، وذلك يوم 16 أكتوبر في قاعة هل (Hill Auditorium).

نبذه عن مركز الجالية العربية للشؤون الاقتصادية والاجتماعية: في أواخر التسعينات بدأت الرابطة الموسيقية للجامعة علاقتها بمركز الجالية العربية للشؤون الاقتصادية والاجتماعية، وهي مؤسسة في ديربورن تقوم على خدمة جالية العرب الأمريكيين الكبيرة في المنطقة. وبعد أن تنامت روابط الثقة والاحترام بين الجهتين قامت في موسم العام الماضي بتقديم المؤلف والموسيقار الفلسطيني الأمريكي السيد سيمون شاهين، هذا بالإضافة إلى مهرجان هذا العام. ولقد صارت الرابطة الموسيقية للجامعة ترى في مركز الجالية العربية للشؤون الاقتصادية والاجتماعية شريكاً مثالياً، كما أنها أيضاً مدينة للمدير التنفيذي للمركز السيد اسماعيل أحمد والعاملين معه على التأييد والصدقة.


أما المهرجان، فهو بمثابة تحية احترام للتوَّع الحضاري والفني الذي يُمارسه الفنانون ويعيشونه في العالم العربي وفي الجالية العربية المحلية. كما تجدر الإشارة إلى أن اهتمامنا لا ينحصر بالفنانين الصاعدين والذين يمثلون الجيل الجديد فقط بل يشمل أيضاً التواصل مع فئاني التراث والأصالة. وبما أنه غير ممكن تقديم جميع الفنانين من كل دولة في مهرجان واحد، فلقد اخترنا نخبة من أشهر الفنانين الشعبيين والتقليديين والمعاصرين لمهرجان هذا العام، ولكننا نتطلع إلى تقديم المزيد من كبار فئاني العالم العربي لكم في السنوات المقبلة.

ونود أن نتقدم بالشكر الخاص للمعهد الدولي University of Michigan's International Institute، ومركز دراسات الشرق الأوسط وشمال أفريقيا Center for Middle Eastern and North African Studies، فضلاً عن جميع أعضاء اللجنة الشرفية للمهرجان العربي للموسيقى العالمية، وذلك لإسهاماتهم في جعل هذا الاحتفال فريداً من نوعه.

إن هذا المهرجان لا يسعى إلى حلّ المشاكل السياسية الراهنة في عالمنا، ولكن هدفه هو تقديم التعبير الفني الغني والمنتوّع من جميع أنحاء العالم العربي في إطار من البرامج التربوية التي تتيح لمجتمعنا أن يتعرّف على الشعوب والحضارات والتاريخ، وتأثيرها على الفنون. ونحن بالطبع دائماً نحفل في كل مرة يمَسُّ فيها الفنّ وجدان المرء ويدلّ قلبه على مفاتيح ما هو مختلف في السلوك والتفكير الإنساني.

على أمل أن تشاركونا في الاحتفال بالمهرجان العربي للموسيقى العالمية؛
كينيث فيشر --رئيس الرابطة الموسيقية لجامعة ميشيغان

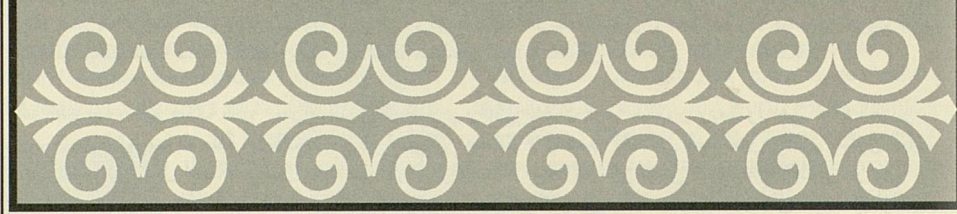
Ken Fischer



Our Best Wishes to
HERBERT E. SLOAN

on the occasion of his 90th Birthday

From the Board, Senate, and Staff of the University Musical Society



UMS Educational Events through Sunday, October 31, 2004

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. Please visit www.ums.org for complete details and updates. For more information, contact the UMS Education Department at 734.647.6712 or e-mail umsed@umich.edu.

**Marcel Khalifé and the
Al Mayadine Ensemble**

**Arab World Music Festival Opening
Night Party**

An all-community reception after the opening night performance of Marcel Khalifé. The event will feature local Arab artists and DJs.
*Saturday, October 16, post-performance,
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Complicite: The Elephant Vanishes

**Study Club/Book Discussion: Haruki
Murakami's *The Elephant Vanishes***

Led by Dr. Matthew C. Strecher, University of Tokyo
Matthew Strecher is Associate Professor of Japanese Literature at the University of Tokyo and the world's leading authority on the work of Haruki Murakami. He is the author of *The Quest for Identity in the Fiction of Haruki Murakami*, and will be leading a book discussion about Murakami's short stories that will be featured in Complicite's production of *The Elephant Vanishes*.

*Monday, October 18, 7:00-8:30 pm, Ann Arbor
District Library, Downtown Branch,
Basement Level, 343 South Fifth Avenue*

UMS

presents

Gewandhaus Orchestra of Leipzig

HERBERT BLOMSTEDT, *Conductor*

Mikhail Pletnev, *Piano*

Program

Friday Evening, October 15, 2004 at 8:00

Hill Auditorium • Ann Arbor

Johannes Brahms

Concerto No. 1 in d minor for Piano and Orchestra, Op. 15

Maestoso

Adagio

Rondo: Allegro non troppo

MR. PLETNEV, PIANO

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

Brahms

Symphony No. 2 in D Major, Op. 73

Allegro non troppo

Adagio non troppo

Allegretto grazioso, quasi andantino

Allegro con spirit

10th Performance of the
126th Annual Season

Support for this performance provided by the Catherine S. Arcure and Herbert E. Sloan Endowment Fund.

126th Annual
Choral Union Series

Media partnership provided by WGTE 91.3 FM and *Observer & Eccentric* Newspapers.

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

The Orchestra's 2004 US tour has been generously sponsored by Verbundnetz Gas AG and supported by Stadtwerke Leipzig GmbH, Sparkasse Leipzig, Siemens AG Leipzig, Aventis Foundation, and Buna Sow Leuna Olefinverbund GmbH.

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

The Gewandhaus Orchestra of Leipzig appears by arrangement with Columbia Artists Management LLC.

Personal direction for Mr. Pletnev is provided by ICM Artists, LTD.

Large print programs are available upon request.

Concerto No. 1 in d minor for Piano and Orchestra, Op. 15

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna

I have always thought that some day, one would be bound suddenly to appear, one called to articulate in ideal form the spirit of his time, one whose mastery would not reveal itself to us step by step, but who, like Minerva, would spring fully armed from the head of Zeus. And he is come, a young man over whose cradle graces and heroes have stood watch. His name is Johannes Brahms...and he [bears] even outwardly those signs that proclaim: here is one of the elect.

These prophetic words were written by none other than Robert Schumann, in an article titled "New Paths" that was to end almost 20 years of his activities as a music critic (including quite a few as the main editor) at the *Neue Zeitschrift für Musik*. The date was October 28, 1853. Brahms was only 20 years old and had not composed anything but piano music and songs, but these already included the three magnificent piano sonatas; in addition, his piano playing was unusually expressive. A single visit by Brahms to Düsseldorf was enough to convince Schumann that "here was one of the elect."

Schumann didn't make it very easy for his young colleague with this glowing review. Brahms felt that he had yet to live up to those prophetic words by writing a truly great work. He made sketch after sketch, filled notebook after notebook, but was dissatisfied with everything he wrote. Two of the large-scale compositions started during this time were finished 20 years later: the *Piano Quartet in c minor* in 1875, and *Symphony No. 1*, also in c minor, in 1876. The third one, and the first to reach completion, was what eventually became the *Piano Concerto in d minor*.

Brahms himself played the piano part at the first performance of the concerto on

January 22, 1859 in Hanover. Brahms' friend Joachim, with whom the composer frequently exchanged ideas during the compositional process, conducted the orchestra. The work was well received, if without particular enthusiasm. In contrast, the second performance five days later, at the famous Gewandhaus in Leipzig where Brahms was less well known, turned out to be the greatest fiasco of his entire life.

One might wonder about the exact causes of this failure, but in 1859 the concerto must have sounded quite "modern" to listeners. Brahms was known as a follower of Schumann, opposed by those who rallied around Liszt and his so-called "New German School." Yet the intensity of the gesture in the concerto's first few bars is somewhat reminiscent of the opening of Liszt's *Piano Concerto in E-flat Major*, premièred only a few years earlier in 1855. Even today, when Brahms isn't "modern" in the same way any more, a sensitive listener will be struck (in the strong sense of the word) by the timpani roll. The following melody startles with its violent accents, its pauses filled with tension, and a tonal ambiguity resulting from the fact that the first cadence in d minor, the home key of the piece, does not take place until the 66th measure. An extended passage in d minor is not heard until the piano makes its first entrance with a soft, lyrical melody. Until then, the music constantly modulates for several measures, and, for several measures, it is unclear what the key is. At the very beginning, the notes of the B-flat Major triad over a continuing drum roll on 'D' produce a very unsettling effect, compounded by the repeated appearance of the note 'A-flat' (emphasized by trills and accents), which produces a dissonant tritone relation with the 'D' in the bass. The repeat of the same music a half-step lower comes as an even stronger surprise.

It becomes clear eventually that the movement is a fairly regular sonata form, with exposition, development, and recapitulation. Its dimensions are enormous, however, and the contrasts between the numerous themes are extreme. Beethoven's *Symphony No. 9* (also in d minor), which Brahms heard for the first time

during his years of struggle with the concerto, was certainly a decisive influence. Among the many unforgettable moments in the first movement are the extended, hymn-like piano solo in a slower tempo and the haunting horn solo following shortly thereafter. (Both are later repeated in the recapitulation.) The returns of the dramatic initial theme punctuate the movement, which retains its power and energy to the end.

The second-movement "Adagio" is one of Brahms' most intimate musical statements. In the original manuscript, the movement bore the heading "Benedictus qui venit in nomine Domini" (Blessed is He who cometh in the name of the Lord). The expressive theme, played by strings (violins muted) and bassoons, is taken over by the piano, which embellishes it with ornaments and figurations. The clarinets introduce a second theme, which leads to a brief *forte* exclamation. The first theme then returns and, after a short and dream-like cadenza, the movement ends with the sudden entrance of the timpani, silent throughout the "Adagio". The fact that the timpani does not play the 'D,' the pitch of the home key, but its dominant 'A,' results in a strange suspense at the moment of the movement's end.

The third-movement "Rondo" has analogies with both Bach's d-minor *Clavier Concerto* and Beethoven's *Concerto No. 3*: the polyphonic textures and syncopated rhythms are reminiscent of the Bach, while there are structural similarities with the finale of the Beethoven, especially in the contrapuntal episode in the middle. If the first movement lacked a cadenza, the finale has two: the first marked "quasi Fantasia," is a series of figurations over a sustained pedal that is sometimes in the low, and sometimes in the middle or high register. This is followed by the modulation from gloomy and dramatic d minor to festive and serene D Major, a change that gives the "Rondo" theme an entirely new character. We barely recognize the theme when the bassoons and the oboes intone it with a *dolce* (sweet) sound quality. This variation on the theme leads into a brief orchestral *fortissimo* and then into the second cadenza (this one is also based on a sustained pedal, but is more

melodic than figurative in character). After this second cadenza, there is only a short, jubilant coda left to close the work.

Symphony No. 2 in D Major, Op. 73

Brahms

It took Brahms almost 20 years to complete his *Symphony No. 1*. After the successful première of that work in November 1876, however, the ice was broken and *Symphony No. 2* was written in a single summer the following year.

Symphony No. 2 is usually considered an "idyllic" work (musicologist Reinhold Brinkmann has called his book-length study of the symphony *Late Idyll*). Yet the usual cliché about the *Symphony No. 2*, that it is Brahms' "Pastorale," is misleading. It is true that this symphony is the happiest of the four Brahms symphonies, but there is no programmatic intent as in Beethoven's *Symphony No. 6*. Also, the rhythm of the first movement's opening theme recalls, if anything, the first theme of Beethoven's *Eroica*, and the triumphant trumpet fanfares of the closing measures resemble the end of the *Egmont Overture*, one of the most glorious examples of Beethoven's heroic style.

In fact, *Symphony No. 2* describes a rather unique emotional curve, from a soft-spoken and lyrical, indeed somewhat pastoral-like first movement, to this exuberant ending, with a melancholy "Adagio" and a graceful "Allegretto" in between. In addition, each movement departs from its basic character to encompass other ideas; it is hard to attach a single descriptive label to the symphony.

The first movement is mostly gentle and sweet, and contains some of Brahms' warmest melodic thoughts. But there are also some "dim and spectral effects," as Karl Geiringer calls them. At the beginning of the symphony, the trombones and tuba (the latter not used in any of the other Brahms symphonies) make their presence felt by their somber chord progressions, punctuated by soft timpani rolls. Brahms

soon “rocks the boat” as he introduces the first of many rhythmical irregularities. Before long, we hear some martial dotted rhythms – a typical Brahmsian moment, made special in this case by the asymmetry between the two halves of the phrase. In the development section there are moments of intense drama, but then the recapitulation eases these tensions and the coda even adds a gentle smile as one of the main theme’s derivatives is given a new accompaniment by *pizzicato* (plucked) strings.

The second-movement “Adagio non troppo” (the only full-fledged *adagio* in the Brahms symphonies) begins with an expansive cello melody that does not obey any Classical rules of articulation; the listener may never be sure when the phrase will come to a rest. After the melody has been repeated in a fuller instrumentation, a haunting horn solo leads into a more animated middle section, culminating in a dense *forte* passage. The recapitulation that follows still seems to be under the spell of the excitement that has not completely passed, and includes a second outburst of emotion after which the movement dies away with a brief clarinet solo and a soft orchestral chord.

The third movement is a lyrical intermezzo, similar to the analogous movement in Brahms’ *Symphony No. 1*. The alternation of two contrasting thematic materials (ABABA) is an idea borrowed from scherzo form. The “B” section (or trio) is in a faster tempo than the opening *allegretto*, and its theme is a variant of the latter. The second time, the 2/4 meter of the Trio is changed to 3/8. The final repeat of the *allegretto* theme is somewhat extended, with a digression to a remote key; a beautiful, bitter-sweet new idea appears in the violins just before the end.

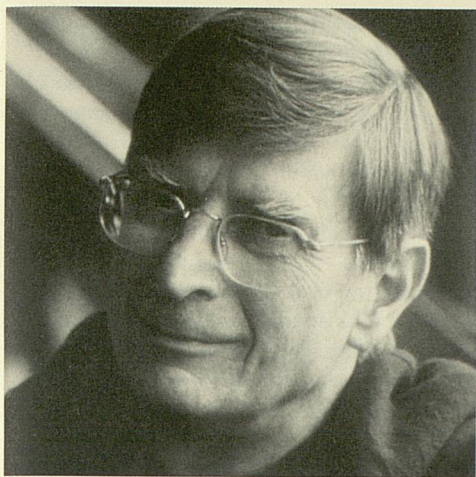
The finale begins in a subdued *piano* as a unison melody; harmonies and counterpoint are added later as the full orchestra enters and the volume increases to *forte*. The broad second theme is played by violins and violas in parallel sixths. The development section opens with the main theme in its original form, giving the impression for a moment that the whole movement is starting all over again (a procedure that

seems to be a conscious allusion to Haydn). Soon, however, the music takes a new turn and a true development follows, progressing toward a true anti-climax, getting slower and softer and finally reaching a mysterious moment with mere melodic fragments played by winds over the *tremolos* of the strings. The recapitulation is shortened and contains many other subtle changes, but it does bring back all the important thematic material and leads into the rousing trumpet fanfare that concludes the symphony.

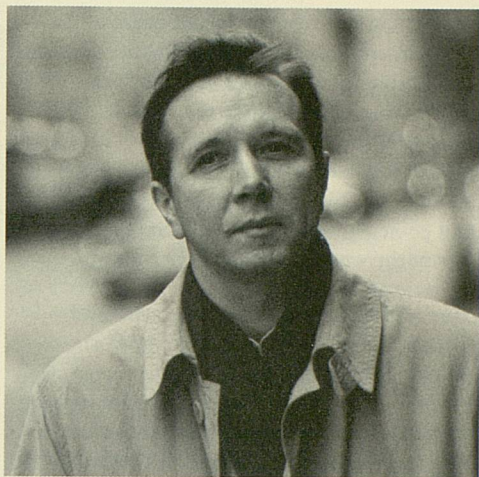
Program notes by Peter Laki.

Mastro **Herbert Blomstedt** was born in Springfield, MA in 1927, but moved with his family to Sweden in 1929. His education began at the Royal College of Music in Stockholm, and brought him later to The Juilliard School and the Tanglewood Music Center, where he studied with Leonard Bernstein. His talent in the area of conducting was recognized early, when, still under the age of 30, he won the illustrious Koussevitsky Conducting Prize. This was shortly followed in 1954 by his conducting debut at the helm of the Stockholm Philharmonic. That same year, he was appointed music director of the Norrköping Symphony (Sweden). The following year he again attracted international attention when he won first place at the Salzburg Conducting Competition.

Mr. Blomstedt has held the position of Music Director with a number of the world’s top orchestras, including the Oslo Philharmonic and the Swedish Radio Symphony. He was named Conductor Laureate of Tokyo’s NHK Symphony Orchestra, and the Chief Conductor of Hamburg’s North German Radio Symphony Orchestra. In 1975, he began a decade-long stint as the Music Director of the Dresden Staatskapelle, and in the mid-1980s was appointed Music Director of the San Francisco Symphony. He has also been guest conductor with such illustrious ensembles as the Berlin Philharmonic, the Boston Symphony



HERBERT BLOMSTEDT



MIKHAIL PLETNEV

Orchestra, the New York Philharmonic, and the Chicago Symphony Orchestra. In 1992, he received Columbia University's Ditson Award for distinguished service to American music.

Herbert Blomstedt has served as the conductor of the Gewandhaus Orchestra of Leipzig since 1998 and has continued to uphold their tradition of excellence. His collaboration with the orchestra has already produced a number of highly praised recordings, including recent releases on the Decca label of Brahms' *Symphony No. 4* and Bruckner's *Symphony No. 9*.

This evening's performance marks Maestro Herbert Blomstedt's fourth appearance under UMS auspices. Maestro Blomstedt made his UMS debut leading the Dresden Staatskapelle Orchestra in November 1979 in Hill Auditorium.

Russian pianist **Mikhail Pletnev** was launched into an international career when, at the age of 21, he won the 1978 Tchaikovsky International Piano Competition. Since then he has performed both as a soloist and recitalist in the cultural capitals of Europe, Asia, and North America. In November 2000 he was heard as a recitalist in Chicago and in New

York's Carnegie Hall. His performances as a soloist with the National Symphony Orchestra in Washington, DC under Leonard Slatkin earned him rave reviews.

Mr. Pletnev is one of the acknowledged music masters of the 20th century and his impressive repertory includes a vast array of styles. He has performed cycles of the complete works for piano and orchestra by both Rachmaninoff and Tchaikovsky. His numerous recordings of a wide-ranging repertory draw consistent critical acclaim. His piano transcriptions of Tchaikovsky's *Nutcracker Suite* and *Sleeping Beauty*, as well as his performances of the same composer's *Piano Concerto No. 2* and *The Seasons* were included on the 1998 Phillips Classics anthology *Great Pianists of the 20th Century*. His EMI-Virgin Classics album of Scarlatti's keyboard sonatas received a Gramophone Award in 1996. Mr. Pletnev has since become an exclusive recording artist for Deutsche Grammophon.

Mikhail Pletnev was born in Archangel, Russia, the child of musicians, and displayed exceptional talent from an early age. In 1988, he was invited by President Gorbachev to perform at the superpower summit in Washington, DC and the resulting friendship gave Mr. Pletnev the opportunity to realize his long-held dream

of forming an orchestra independent of the government. Attracted by Mr. Pletnev's reputation and to his vision of a new model for the performing arts in Russia, many of the finest musicians in the country joined him in launching the Russian National Orchestra (RNO) in 1990. Under his leadership as music director and principal conductor, the RNO has become one of the world's leading orchestras.

This evening's performance marks Mikhail Pletnev's third appearance under UMS auspices, yet only his first appearance as solo pianist. Mr. Pletnev has appeared twice under UMS auspices as conductor and music director of the Russian National Orchestra and made his UMS debut in March 1998.

The Gewandhaus Orchestra of Leipzig is one of the world's most celebrated musical ensembles. With a history extending back more than 250 years, the orchestra holds an integral place in the development of music in the Western world. Not content to rest on past laurels, the Gewandhaus' roster of illustrious music directors, guest conductors, and the catalog of its important musical premières continue unabated. Presenting the works of past composers while fostering contemporary repertoire maintains a policy first implemented by Felix Mendelssohn, who launched a series of concerts in 1835 to revive public interest in the work of a composer whose music had languished mostly unperformed since his death; the composer was J. S. Bach.

Under the leadership of its current Music Director, Herbert Blomstedt, who was appointed in the 1998/99 season, the Gewandhaus is forging its rich heritage into a third century of great music-making.

The present day Gewandhaus Orchestra evolved from Leipzig's first professional orchestra founded in 1743. In 1781, the ensemble was formally dubbed the "Gewandhaus" in honor of

its new concert hall, former home to the City's prosperous linen merchants. In 1884, the orchestra moved to the second Gewandhaus, a hall of superior acoustics which accommodated its appreciative audiences until it was destroyed during a bomb raid in 1944, a catastrophe which displaced the ensemble until the third and current hall was inaugurated in 1981.

Since its official appointment as "municipal orchestra" in 1840, the Gewandhaus Orchestra has occupied a central position in Leipzig's cultural life. Of the orchestra's roster of 200 musicians who perform in the subscription and special concerts held in its own hall, only 150 participate in its overseas touring, allowing 50 members of the orchestra to remain in Leipzig throughout the year. The orchestra also maintains nine string quartets, three chamber orchestras, four wind quintets, a brass ensemble and a period instrument group. The Gewandhaus' motto, first adopted in 1781, and still prominently displayed, is clearly fitting: *res severa verum gaudium* (real pleasure is a serious matter).

The list of the Gewandhaus' 17 illustrious music directors include Kurt Masur, whose 27-year tenure earned him the title of Honorary Conductor upon his retirement; Bruno Walter, who was removed from his post by the Nazis in 1933 and had to emigrate to the US; Václav Neumann, who was also forced to leave the podium under political duress; Wilhelm Furtwängler; Arthur Nikisch, under whose direction the orchestra championed the works of Brahms, Bruckner, and Richard Strauss; Carl Reinecke; and Felix Mendelssohn, who led the orchestra from 1835 to 1847 and whose influence continues to reverberate to this day.

This evening's performance marks the Gewandhaus Orchestra of Leipzig's eighth appearance and 19th performance under UMS auspices. The Orchestra made its UMS debut in October 1974 under the baton of Maestro Kurt Masur in Hill Auditorium. The Orchestra later appeared in residency in Ann Arbor during the 1987, 1989, and 1991 May Festivals.

Gewandhaus Orchestra of Leipzig

HERBERT BLOMSTEDT, *Gewandhauskapellmeister*

First Violin

Sebastian Breuninger,
Principal Concertmaster
Stefan Arzberger,
Concertmaster
Hartmut Schill, *Concertmaster*
Hiltrud Ilg
Wolfram Fischer
Hans-Rainer Jung
Heinz-Peter Püschel
Susanne Hallmann
Thomas Tauber
Dorothea Vogel
Gunnar Harms
Eva Burmeister
Christian Krug
Bettina Freitag
Ulrike Schmidt
Theresia Vit
Yan Zhang

Second Violin

Peter Gerlach, *Principal*
Concertmaster
Horst Baumann,
Concertmaster
Jutta Knauff
Jürgen Hetzer
Ludolf Kähler
Beate Roth
Gudrun Spörl
Rudolf Conrad
Dietrich Reinhold
Edwin Ilg
Sebastian Ude
Andrea Fünfstück
Lars-Peter Leser
Tobias Haupt
Wojciech Hazuka
Alexander Butz

Viola

Adam Römer*
Bernd Jäcklin,
Assistant Principal
Peter Borck
Jürgen Wipper
Hermann Schicketanz
Heiner Stolle
Reinhard Kleekamp
Henry Schneider
Katherina Dargel
Matthias Weise
Birgit Steinbach
Antje Schmidt

Cello

Christian Giger*
Günther Stephan,
Assistant Principal
Uwe Stahlbaum
Stefan Gartmayer
Karla Kröhner
Ute Tunze-Wiesenhütter
Heiko Schumann
Kristin Leitner
Henriette-Luise Neubert
Axel von Huene

Double Bass
Christian Ockert*
Bernd Meier
Waldemar Schwiertz,
Assistant Principal
Tobias Lampelzammer
Tobias Martin
Thomas Strauch
Eberhard Spree
Christoph Winkler

Flute

Katalin Kramarics*
Stephanie Winker*
Wolfgang Loebner
Ulrich Other

Oboe

Henrik Wahlgren*
Susanne Hennicke*
Holger Landmann
Roland Messinger

Clarinet

Thomas Ziesch*
Andreas Lehnert*
Ingolf Barchmann
Volker Hemken

Bassoon

Thomas Reinhardt*
David Petersen*
Albert Kegel
Gottfried Kronfeld

Horn

Ralf Götz*
Bernhard Krug*
Jochen Pleß
Raimund Zell
Jürgen Merkert
Jan Wessely
Eckhard Runge

Trumpet

Karl-Heinz Georgi*
Lukas Beno*
Peter Wettemann
Bruno Bastian

Trombone

Jörg Richter*
Jürgen Schubert
Hendrik Reichardt

Tuba

Jürgen Bednarz

Timpani

Marek Stefula
Norbert Uhl

Percussion

Wolfram Holl

* principal

Gewandhaus Director
Prof. Andreas Schulz

Orchestra Manager
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"If music be the food of love, play on."

*- Shakespeare
"Twelfth Night"*



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Marcel Khalifé, *Composer, Oud, Vocals*

Oumaima Al Khalil, *Vocals*

Rami Khalifé, *Piano*

Peter Herbert, *Double Bass*

Bachar Khalifé, *Riq, Tabla, Mazhar, Vibraphone, Congas, Bongos*

Program

Saturday Evening, October 16, 2004 at 8:30

Hill Auditorium • Ann Arbor

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

11th Performance of the
126th Annual Season

Lead sponsorship provided by the Ghafari Companies and Pfizer Global Research and Development, Ann Arbor Laboratories.

Arab World Music Festival

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Special thanks to Yousif Ghafari and the Ghafari Companies for their support of tonight's concert and the Arab World Music Festival.

Media partnership provided by Michigan Radio/Michigan Television and *Arab American News*.

This performance is co-presented with the Arab Community Center for Economic and Social Services (ACCESS). Special thanks to Ismael Ahmed, Executive Director of ACCESS, for participating in this collaboration.

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

Marcel Khalifé and the Al Mayadine Ensemble appear by arrangement with the Nagam Cultural Project.

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.

This work attempts to elevate Arabic music to a level that allows it to express profound human emotions, not by mere performance, but by empowering the music to mature and develop into a universal language of expression.

In this work I attempt to instill a new spirit in Arabic music to permit it to rise to the level of notable world music that has been inspired by local popular music. The motivation behind this music is not purely aesthetic, nor is it only an urge for the music to express itself, but rather it is a desire to observe and depict the everyday life around me.

I try to express the Arab milieu through a new musical harmony, and through rhythms and *maqams* (complex musical scales) that would draw near or far to be in unison with the soul and spirit of Arabic music. I do not try to accomplish this by imitating the popular musical heritage, but by carefully studying the structure and performance of Arabic music with all its elements such as *tarab*, *mawwal*, etc.

It is important for me to express through this music the tunes of life, the tunes I remember from my early childhood when I used to listen to various forms of music and song. These musical forms arrived in Europe from Spain through the troubadours. Subsequently, the *muwashah* was transformed into *Lied*. Additionally, the structure of the Arabic *dowr* resembles that of the sonata, and the Andalusian *nouba* became an instrumental suite and later a ballet suite.

Let the voices and instruments sway and dance, and with the language of music, let them paint the deserts of the East with the brilliance of *al-Andalus* until eventually they will form a musical work full of images, people, and life that will take its deserved place in international human culture.

– Marcel Khalifé

Marcel Khalifé's song may be one of the few remaining songs of our spiritual enlightenment. By excluding cultural expression from the overall Arab decline, we in fact express a private wish to protect those parts of our spirits which have so far resisted the barrage of heavy artillery and isolation. So shut have our hearts become, the birds' tolerance of their skies amazes us. Marcel's song manages to lift our hearts from the wreck, creating a new reality in which we could freely roam. The simplicity of his song disassembles our mental complexity and opens a window to hope. Its delicate strength is that of life during a siege of reason. Its nerve is that of men singing while taken to their death.

In Khalifé's song there is useful beauty and clear purposefulness. When I wrote about my love for my mother from prison, neither she nor I realized the effectiveness of this declaration until Marcel's song announced it and took it beyond the personal relationship and the moment of prison. Khalifé narrowed the gap, ever made wider by poets, between poetry and song. He brought back the absent emotional space needed to reconcile poetry with its alienated audience. Thus, poetry developed Khalifé's song, while the latter mended people's relationship with poetry. Now, the streets sing with Marcel and words need a podium no longer.

Note by poet Mahmoud Darwish.

Lebanese composer and oud (Near Eastern lute) master **Marcel Khalifé** is one of the world's leading Arabic musicians, reshaping traditional Arabic music into an alluring, universally communicative form of expression. His haunting vocals and mesmerizing instrumentals have fascinated audiences worldwide. Born in 1950, Khalifé studied oud at the Beirut National Conservatory and has since injected new life into the instrument with his prolific, innovative, and groundbreaking compositions. In addition to performing, Khalifé is a noted composer who is deeply attached to the lyrical text on which he relies. Through his association with great contemporary Arab poets, most notably the Palestinian poet Mahmoud Darwish, he seeks to renew the character of Arab song, breaking its stereotypes and advancing the culture of the society that surrounds it. Now, Khalifé has endeared and is recognized by



MARCEL KHALIFÉ

Arab World Festival Honorary Committee

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millions in the Arab World as a cultural icon.

From 1970 to 1975, Marcel Khalifé taught at the conservatory and other local institutions. During that same period, he toured the Middle East, North Africa, Europe, and the US giving solo performances on the oud. In 1972, he created a musical group in his native village with the goal of reviving its musical heritage and the Arabic chorale. The first performances took place in Lebanon. The year 1976 saw the formation of the **Al Mayadine Ensemble**. Enriched by the previous ensemble's musical experiences, Al Mayadine's notoriety went well beyond Lebanon. Accompanied by his musical ensemble, Marcel Khalifé began a lifelong far-reaching musical journey, performing in Arab countries, Europe, the US, Canada, South America, Australia, and Japan.

Khalifé has performed in such prestigious halls as the Place des Arts in Montreal, Symphony Space and Merkin Concert Hall in New York City, Royal Festival Hall and Queen Elizabeth Hall in London, UNESCO Palace of Beirut, Cairo Opera House (Egypt), Reciprocity and UNESCO Hall in Paris, and Yerba Buena in San Francisco. Since 1974, Marcel Khalifé has been composing music for dance which gave rise to a new genre, the popular Eastern ballet.

Marcel Khalifé has also composed soundtracks for film, documentary, and fiction, produced by Maroun Baghdadi and Oussama Mouhamad. His list of instrumental works includes such pieces as *Symphony of Return*, *Chants of the East*, *Concerto Al Andalus*, *Suite for Oud and Orchestra*, and *Taquasim*. Khalifé's works have been performed by symphonies across the globe, notably the Kiev Symphony Orchestra, the San Francisco Chamber Orchestra, and the Orchestra of the City of Tunis.

Since 1982, Marcel Khalifé has been writing books on music that reflect his avant-garde compositions and the maturity of his experience. His challenges, however, are not only musical in character. Interpreter of music and oud performer, he is also a composer who is deeply attached to the text on which he relies. In his association with great contemporary Arab poets, particularly Palestinian poet Mahmoud Darwish, he seeks to renew the character of the Arabic song, to break its stereotypes, and to advance the culture of the society that surrounds it.

Marcel Khalifé currently resides in Paris, France.

This evening's performance marks Marcel Khalifé and the Al Mayadine Ensemble's UMS debut.

UMS
presents

Complicite

The Elephant Vanishes

Co-Produced with the Setagaya Public Theatre, Tokyo

Inspired by the collection of short stories by Haruki Murakami

Directed by
SIMON MCBURNEY

Michael Levine, *Design*
Paul Anderson, *Lighting*
Christopher Shutt, *Sound*
Ruppert Bohle and Anne O'Connor, *Projections*
Christina Cunningham, *Costumes*

Performers
Mitsuru Fukikoshi, Atsuko Takaizumi, Yuko Miyamoto,
Keitoku Takata, Ryoko Tateishi, Kentaro Mizuki, Yasuyo Mochizuki
Masaaki Yato, *Child in the Video*

Catherine Alexander, *Associate Director*
Nick Schwartz-Hall, *Production Manager*
Jumpei Fukuda, *Technical Manager*
Catherine Binks, *Company Stage Manager*
Yu Fujisaki, *Stage Manager*
Taro Nakamura, *Assistant Stage Manager*
Kay Basson, *Sound Operator*
Tetsuya Yamazaki, *Lighting Operator*
Peter Flaherty, *Projectionist and Additional Video*
Satoshi Kuriyama, *Projection Operator*
Roderick Wilson, *Production Carpenter*
Naomi Shinohara and Alicia Hood, *Wardrobe*

Judith Dimant, *Producer (Complicite)*
Chieko Hosaka, *Producer (Setagaya Public Theatre)*

Sarah Ainslie, Tsukasa Aoki, Robbie Jack, Joan Marcus, *Photographers*

Wednesday Evening, October 20, 2004 at 8:00

Thursday Evening, October 21, 2004 at 8:00

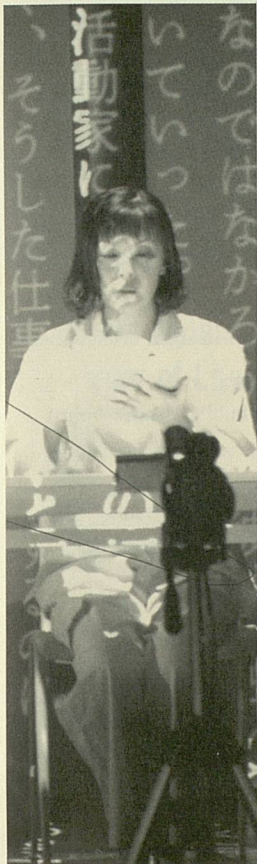
Friday Evening, October 22, 2004 at 8:00

Saturday Evening, October 23, 2004 at 8:00

Power Center • Ann Arbor

Performed in Japanese with English supertitles.

Tonight's performance lasts approximately 100 minutes and will not contain an intermission.





12th, 13th, 14th, and
15th Performances of the
126th Annual Season

Fifth Annual
Theater Series

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Media partnership provided by Michigan Radio/Michigan Television and
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A Complicite co-production with the Setagaya Public Theatre, Tokyo,
and BITE:03 Barbican, London.

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support provided by The Japan Foundation; The British Council, London
and Tokyo; the Great Britain Sasakawa Foundation; and the Daiwa
Anglo-Japanese Foundation.

Flying by Foy.

Large print programs are available upon request.

Notes on the Program

Haruki Murakami became a national celebrity when his novel *Norwegian Wood* sold over four-million copies in Japan. His collection of short stories *The Elephant Vanishes* reveals Japan as experienced from the inside – dislocating realities to uncover the surreal in the everyday, the extraordinary in the ordinary.

Strange, idiosyncratic, and told with a bone-dry wit, these stories grip, disturb, provoke, and catch you by surprise. Surprise because they are so recognizable but not predictable. What we recognize in these stories is a tension. A tension that exists as much in New York as in Tokyo.

Director's Note: The Order of Chaos

I stand on my balcony. It is night. I see into an office. All the monitors are blue. Fluorescents blaze on every floor. Below me is a car park. For some reason it appears green.

Sodium light? A man moves across in the half-darkness and peers into a car. The car pulls away with a screech of tires.

The man disappears into the shadows. Further away is an overpass packed with trucks. Beneath it is another street where the taxis and cars are lined up at the red light. And below both I can see a pavement with people walking and cycling. It's 3:00 in the morning. I am in Tokyo. I cannot sleep. I am trying to make a show with a cast that speak only Japanese, with a set of short stories that I now think I do not understand. What am I doing here?

This is Haruki Murakami's world – a world where the city does not sleep and where the most innocuous event seems oddly potent. A world where chaos appears to have an order you cannot see or grasp.

We are all surrounded by this world. Our consciousness is changing: our sense of our

place in the world, who we are, and where we are from. As the heroine of Murakami's short story "Sleep" says, "Things are changing. Changing fast." We need more time to be able to keep up. The way she keeps up is by not sleeping for 17 days. She does not have insomnia; she just can't sleep.

I feel like that on my balcony now, though in my case it is jet lag. Wide awake for most of the night and then, half an hour before I go to work, a sleep so deep I can hardly surface. I am trying to make sense of transforming Murakami's *The Elephant Vanishes* for the stage, wondering how we will tackle the next piece of the story. Yesterday, no one knew what was going on, neither the actors, the technical team, the translators or I, the director. As they looked at me, I realized that my mind had gone into meltdown.

Murakami almost never allows adaptations of his work. There is also the added pressure of his popularity here in Japan. Murakami is massive. A contemporary Japanese Kafka, his books are now devoured all over the world, despite the notorious difficulty of translating from Japanese.

His stories are extraordinary, springing out of ordinary, mundane urban life. People iron their clothes, make dinner, go to work, watch TV, listen to Haydn and Mozart, get into bed, and start again the next day. Daily routines are of a mind-numbing banality. Yet extraordinary things happen to his characters. They cease to sleep; monsters crawl out of the ground or the television and change their lives. The effect of these intersecting events is to slice through to the heart of what it means to live in this disconnected, ultra-consumer world of ours.

For us in the West, the sensation of reading Murakami's novels is familiar and disconcerting. They unfold with a Chandler-esque atmosphere and cool humor. They compel you to read on until you are sucked in by a David Lynch-like sense of menace.

At the same time, they are dreamlike: potent and funny when you experience them, but shifting in their form and meaning when you consider them afterwards. Even his titles are strange: *A Wild Sheep Chase*, *Hard Boiled Wonderland and the End of the World*, *The Fall*

of the Roman Empire, The 1881 Indian Uprising, Hitler's Invasion of Poland, and Realm of the Raging Winds. That last one is a short story of three pages.

Murakami pins down the experience of modern consciousness itself. The characters' inner lives are hidden, distracted, and furiously busy. Then suddenly their streams of thought will burst into poetic visions and become hilarious in ways that are never revealed to others. Who they are in the outer world is merely a mask. They act as if they are in the grip of forces beyond them.

As I stand on my balcony and look down at this corner of downtown Tokyo, blazing with light, I, too, feel in the grip of something that is beyond me. I am the one who has chosen to be here, chosen the material, chosen to try to bind together a Japanese cast that does not speak English and an English team who do not speak Japanese.

How can I grasp this gossamer-like material and make something of it? How can I make something that is and must be completely Japanese – I mean, completely Tokyo – and yet make it clear for anywhere in the world? How can I sleep, for God's sake?

I am about to go back into my room when another thought strikes me. I have a Japanese lesson tomorrow. I have forgotten how to greet my teacher at the door, let alone learn the adjectives she asked me to decline. Declining adjectives? That is simply one of myriad complications that make up Japan.

After my first lesson, my teacher showed me to the subway station. I thought I was following her when she vanished into one of approximately 3,000 people that cross the street in Shibuya, downtown Tokyo, on an average afternoon on an average day in May.

Without her I feverishly scanned the incomprehensible signs, written in three forms of Japanese and Chinese characters. A hand lands on my arm, the hand of a complete stranger, and, with elegance and courtesy, she steers me to the spotless subway going in the right direction. When would that happen in London or New York?

This is Tokyo. Thirty million people live here. This is a city well-versed in urban living. In 1600, Shakespeare's London was a city of 200,000 people. At the same time, there were already over a million in Tokyo. What they know about how to use space, make space, and courtesy for others has been developed over a considerable length of time. It makes clear what I have always suspected: that we in the West are utterly undeveloped and uncivilized, governed by untrammelled Anglo-Saxon aggression and a brutish self-interest: a view that can only have been reinforced in the rest of the world by the monstrous nature of the war in Iraq.

When you walk through the city, you are overwhelmed. And sometimes another feeling creeps into your soul. A feeling that it is all too huge, too much, and that something is about to happen. An entity this vast cannot simply go on expanding indefinitely. It's a "hard-boiled wonderland and the end of the world." There is an indefinable sense of menace and loss. Not from the people or the society, but the sheer scale of the city, and what it consumes.

This is the feeling Murakami translates into a kind of ache that is at the center of almost all of his books. An ache that is comparable to what another Japanese writer, Junichiro Tanizaki, writing 60 years earlier, elucidated in his essay on aesthetics, "In Praise of Shadows." "What if we in the East had invented the fountain pen, what if we had developed our physics, what world might we have created?" What if Japan had not been forced to take on everything that the US had insisted it did after 1945, even changing the way they counted time?

On my balcony, high above the city, I am aware of this ache, this sense that something is about to happen. It seems to be present in the continuously blazing light of this unsleeping city. Suddenly, there is a flicker in the car park below. A power outage? My neighbor's music seems really loud. I can feel thumping under my feet, coming up through my heart. The strut on my balcony, the concrete strut right in front of me, is swaying. There is a crash from my room as the flowers on my TV hit the floor. And I realize: I am in an earthquake. I am on

the 10th floor. I can't stand up. What do I do? I totter in circles and crawl to my bed and pray, as the waves of shock hit the building. When the shaking is over, and I know that I am okay, and my stage manager excitedly phones me to tell me that the earthquake measured 5.1 on the Richter scale, all my anxieties dissolve. My body relaxes and I feel "like a lead weight in a fish's gut," as Murakami puts it. I am grateful that I will have all those problems tomorrow. I am here. This is now. I am alive. In my head, the words of one of Murakami's characters in his short story "The Second Bakery Attack" go round and round, "I myself am of the opinion that we never chose anything at all. What has happened has happened. What has not happened has not happened yet."

– Simon McBurney

An Elephant's Long Journey

Essay by Jay Rubin

Seated in the Setagaya Public Theatre on 4 June 2003, I could not help but be amazed at the journey of Murakami Haruki's elephant – a journey through time, through languages, across two oceans, across cultures, and back again to the beginning. Murakami published the story "The Elephant Vanishes" in 1985 in Tokyo. I translated it into English in 1991 in Boston. The translation appeared in November of that year in *The New Yorker*, and again in 1993 in the New York publisher Alfred A. Knopf's *The Elephant Vanishes* along with 16 other Murakami stories, including "Sleep" and "The Second Bakery Attack". Sometime between 1993 and 2003, and probably on the other side of the Atlantic Ocean, British director Simon McBurney read *The Elephant Vanishes* in English. Then, working with Japanese actors in Tokyo, he and they chose those three stories out of the 17 to put on the stage in Japanese, using Murakami's own words that McBurney could neither read nor under-

stand. The result was a bold contemporary multimedia production that seemed to me to be remarkably faithful to the modern urban spirit of Murakami's original works even while it evidenced features of Japan's most traditional theater, *Noh* theater.

Had an Englishman not been the primary creative guide of *The Elephant Vanishes*, I would have been less surprised at its traditional theatrical elements. Rather than mimetic dramatizations, Japan's traditional performing arts consist of storytelling, dance and song in which, to a greater or lesser degree, the performance – whether by actors or puppets – comprises a visual and auditory illusion of the text. In *Kabuki*, the visualisations can be wild and extravagant; in *Noh*, the aesthetic is closer to minimalism, the dance remains spare and abstract, mimetic action is a stylised extension of dance, and the chanting of the text underlies everything.

A similar aesthetic is to be found in the production of *The Elephant Vanishes*, which is less a mimetic dramatization than an imaginatively stylised yet minimalistic visual and vocal illustration of Murakami's text. The result feels very close to what each member of the audience has experienced in private, but in the theater we are able to share it. Murakami has said, "it is one of the greatest pleasures in my life to be able to discuss about a favourite book with someone who can share the same thought as mine." The communal pleasure afforded by *The Elephant Vanishes* is all the more remarkable when we consider the long, complicated journey of Murakami's elephant.

Jay Rubin has translated numerous novels and short stories by Haruki Murakami into English.

The Elephant Vanishes

The woman suddenly stops dead. Grasping her bamboo broom and dustpan in white gloved hands she stands stock-still. Along the platform others, almost identically dressed, stand not moving as the wind slightly ruffles their clothes. Men and women in suits and white shirts swirl past. Buying lunch boxes. Looking for platforms. Rushing for trains. Announcements overlap, mixing with a Japanese version of "My Way" that seeps out of a nearby kiosk. Standing next to this woman is a man on a mobile. Over his shoulder, I glimpse the person he is addressing on the miniature monitor on his phone. In the center of this movement the stillness of the woman is hypnotic. An immobility of immense proportions. As if awaiting a cataclysmic event. It's not possible to look away. Then It arrives.

Nose like Concorde and moving with the smoothness of a fish in water, the bullet train that is to take us to Kyoto from Tokyo draws into the station. She bows. As do all the cleaners, for that is what they are. They bow not merely tipping their heads, but from the waist, until the head nearly touches the knees. They bow to the Train.

We are in Japan to revive *The Elephant Vanishes*. I stand on the platform, the humid heat of Tokyo in June is like an oppressive blanket and I feel an outsider more than ever before.

The question about reviving a production most often asked is... "Why do it again?" That question supposes that once a production is up and running after press night it is finished. The director leaves and the piece merely repeated with more or less success until it ends. We live in an age obsessed by the new. An age where progress is measured by the sheer number of novelties achieved, delivered, sold. The more we produce and the quicker we do it the more successful we are. One product after another, one project after another. An endless speeding horizontal line. Like the one I am on now.

We are now travelling at huge speed. But after an hour we are still only passing through the suburbs; Tokyo is immense. And I am wondering over and over why this piece provoked so much laughter in London and so little in Tokyo last year. A whole host of questions shoot through my mind as fast as the images of the countryside flash before me from the bullet train, and I realize gradually that I am pushing away the single thought I do not want to entertain. That quite simply last year, here in Japan, I got it wrong. Well not entirely wrong. But certainly I did not get it entirely right. And who knows if I will find answers this time. I can't even seem to master the language with any more ease.

"Japanese grammar is relatively simple."

My teacher looks at me with innocence and amusement as I raise my eyes at what she has just proposed.

"But the language at the same time can be flexible.

In English you say: 'I ate Japanese food.' Subject Verb Object. Or a more complicated sentence: 'I ate Japanese food at home with chopsticks.' The prepositions 'at' and 'with,' mark 'home' and 'chopsticks.'

In Japanese something else happens: 'I chopsticks with Japanese food ate.' Subject Object Verb. The verb always comes at the end.

But the order of the Japanese sentence is more flexible than the English order because particles, not the order, tell you the function of the different parts. So you could also say: 'I Japanese food chopsticks with ate.'"

She laughs but my mind keeps flipping back to the problem of the 'Elephant' and how to change it. How can we discover something new? How can we uncover what will make it come alive for the audience here?

The three stories in *The Elephant Vanishes* are, among other things, about discoveries. Discoveries precipitated by a sudden and unlikely event. One man discovers that because an elephant disappears into thin (or should it be thick) air, he can no longer tell the difference between the possible consequences of doing something and not doing something.

Another person discovers as a result of robbing a bakery that in fact we never choose anything at all. Not being in control of our lives is more like riding a kind of boat on a sea we do not know without sails in winds we cannot predict.

In the third story a woman is unable to sleep for 17 days and nights. As a result she realises with blinding clarity she has never loved her husband or her son; or indeed anything about her life.

Within all of these tales is a sense of rupture, as if somewhere the order of things has been disturbed. The strange event is not the rupture. The rupture is what this strange event reveals. This is why each protagonist takes evasive action. The first man continues with his life by detaching himself from caring about anything at all, like an automaton. The second abandons himself to his fantasies, the third leaves her home in the middle of the night and meets her most violent and darkest fears in an empty harbour car park. The landscapes are completely real and hilariously banal. The events that occur within them are disturbing, surreal, frightening, and funny.

It is night when we arrive in Kyoto. My friends, with whom we are staying, live in a wooden house, a Buddhist temple that dates from the early-19th century. All smooth wooden floors and sliding paper doors. I sleep better here than almost anywhere in the world. Here I feel, spuriously, that, despite being the stranger I am in this land, I am at home. This thought comforts as sleep sweeps over me, but rapidly disappears when the next day my friend Hitoshi Inoue takes us to a tea ceremony.

We kneel on the straw *tatami* matting. We bow and place our hands flat on the floor, our fingers in an oval before them. A low murmur of conversation and laughter mixes with the sound of water outside in the garden. A tray is placed before me. Tea is poured. Only enough to fill a very small spoon. I bow again, take it and place it before me. The woman serving in front of me shuffles sideways. The same action is repeated with my neighbor. Each wipe repeated. Each direction in which the pot faces

identical. But a little different. Over and over again until the end of the line is reached. We all drink. The tea is bitter. We all sigh. *Oishi*, we say. Delicious. Then in front of me the teapot lid is carefully removed with the right hand. It is placed to the server's left. A cloth carefully folded to her right is picked up. She grasps another pot. Hot water. She refills the first teapot. She replaces the cloth in front of her, unfolds it from its now slightly rumpled state and refolds it again and replaces it where it was before. She pours me another teaspoonful. I bow. She bows. And again it is repeated.

I have never been to a tea ceremony before. I have no idea what follows what or why things are in this order. But I know the event is beautiful, alive, and utterly riveting. It is a show at which the audience are the actors. Here is an event that has been repeated over and over in all its minutiae for centuries. But, as I discover, it has drifted and changed constantly as well as remaining the same.

From time to time the tea-master makes a comment about the neatness of the towel or the wiping of the cup or the pouring of the tea. Correcting each gesture. As she minutely shifts what she does, the emphasis changes. What happens is that everything appears to be more. More silent, more beautiful, more alive, more intense. As if she unlocks something invisible. Suddenly it seems to me that the meaning of the order is the same as when you cannot remember. When something is 'on the tip of your tongue'. And to find it you retrace your steps, redo what you were doing, repeat the gesture. And in so doing you remember and you feel connected again.

However when it is over and after an hour of kneeling on the matting, I go to stand, I decide I will skip the next bit of the formality. The sequence is about how one should stand at the end of the tea ceremony. I have been told to bring my left foot slowly forward, place it in front of me, wait, and then do the same with my right foot before I stand. But I can't be bothered, no one is watching, it is so much easier to stand directly and I am dying for a pee. But as I go to stand my legs buckle and I fall

forward, spilling tea and tray over the straw matting. Everyone breaks into peals of laughter.

"Stand in the order," says the tea master through his hilarity.

There is no blood in the legs after kneeling.

I kneel and begin again as I am instructed and I find I can now stand with ease. And then I understand. The sequence is the thing. The order is all.

Perhaps all projects can be found within the one project. That is to say progress or 'development' can be vertical as well as horizontal. Perhaps one can discover as many new things by doing the same thing over and over as you can find by doing one new thing after another. I think of my father. He was an archaeologist who always discovered the new by digging vertically down, into the earth. If you come back to something you have done before, if you repeat the same gesture again, the body is reminded of all that was not there in the first place. It is not just that you get better at it through repetition, rather that through the act of repeating, you dig down into the material and find the new under your hand where you did not know it, rather than something you consciously reach for. Auerbach has been painting the same people for 30 years.

Back in Tokyo, we begin rehearsals again. What about this Murakami world? What do we need to change to bring it closer to the Japanese audience? Would it make a difference if we altered the language, I ask my long-suffering actors...

Silence.

"In some places, yes."

"How do we do that without rewriting," I ask.

Silence.

"Don't rewrite."

What?

"Change the order."

Of course.

Change the order. Not searching for the new thing, the new idea, but what is there within the words, stories, gestures and images we already have. Slight changes begin to reveal completely new facets. The language begins to reveal itself to me. The whole piece begins to

drift in another direction. It is not that the gestures are different really; or that new ideas are inserted to solve a scene. It is simply that what was on the tip of our tongues that we could not remember seems to be falling into place. Each moment becomes more specific, more funny, and the sense of rupture more violent, and, I think, in some indefinable way, more Japanese.

Much has been made of the cosmopolitan nature of Murakami's writing that the stories could take place anywhere. But I believe he constantly touches on what is Japanese. When we think of Japan, we see bullet trains, Japanese visitors to the West, thousands in Shinjuku station, extraordinarily developed technology; in other words a level of affluence rarely surpassed by any other economically developed nation in the world. But if we go back only to the early 1930s the images would be utterly different. We would see a relatively poor agrarian society in which the majority of the population lived in farming villages. This rapidity of change has produced an uncertainty everywhere, even about the success of the nation. When Koizumi Jun'ichiro assumed the post of Prime Minister in early 2001, he was the 11th man to hold the position in 13 years. No one during that interval held the prime minister's post for even three years, and one man held it for a little as two months.

Uncertainty is at the heart of these stories. When the man who has seen *The Elephant Vanishing* says that he no longer knows if he can judge the probable results of doing something or not doing it, Murakami, who is hidden in the persona of the narrator, seems to suggest that the people he describes are split. They have been able to slip on the external garb of materialist consumers, but have yet to internalize comfortably the meaning of affluence and to reconcile it with their lives and their past, either individually or collectively. Somewhere there is a question of sequence. That is not to say that the sequence of things as they were was always right. Murakami would never suggest that. But he is none the less fascinated by this question: what happens when the sequence is ruptured? For what is certain is that the sequence of

things in Japan has been ruptured. And I believe this is one of the reasons we are attracted to Murakami. Because although what he puts his finger on with such tact is particularly Japanese, we feel something of the same thing. What was continuous is so no longer. Something is lost. A space has opened up in time. The order of things has been broken.

As the narrator in the eponymous story says, "The elephant has vanished... he will never be coming back."

© Simon McBurney, August 2004

Catherine Alexander (*Associate Director*)

studied drama at Manchester University (where she received a Prudhoe award and a Zochonis scholarship to work on theater projects in Poland and Russia) and trained at École Jacques Lecoq and the Laboratoire d'Étude du Mouvement, Paris. Her work for Complicite includes *The Chairs*, *The Caucasian Chalk Circle*, and *Out of a house walked a man...* Alexander is artistic director of her own theater company, Quiconque, for whom she has directed *Last Laughs*, and *Big Bad Duvet Terror*; she performs in their latest show, *Biscuits of Love*. Complicite is presenting a tour of Quiconque's production *Hideaway* this year. Alexander has taught extensively for Complicite as well as for the Royal Academy of Dramatic Arts, Goldsmiths, Central School of Speech and Drama, and Central St. Martins College of Art.

Paul Anderson (*Lighting*) trained at Mountview Theatre School and York College of Arts and Technology. His work for Complicite includes *Measure for Measure*, *Strange Poetry*, *The Noise of Time*, *Light*, *Mnemonic*, and *The Chairs*. Anderson has also worked on Simon McBurney's production of *The Resistible Rise of Arturo Ui* (New York). Other lighting design includes Lenny Henry's *So Much Things To Say* (West End); *Cyrano* and *The Birds* (National Theatre); *A Servant to Two Masters* (Royal Shakespeare Company); *Twelfth Night* (400th anniversary production for Shakespeare's Globe at Middle Temple Hall); *Singer*, *Americans*, and

The Inland Sea (Oxford Stage Company); *The Taming of the Shrew* (Salisbury Playhouse); *20,000 Leagues Under the Sea*, *Shoot to Win*, *Red Riding Hood*, *Aladdin*, and *Cinderella* (Theatre Royal Stratford East); *Simply Heavenly*, *Arabian Nights*, *As I Lay Dying*, *Twelfth Night*, *Guys and Dolls*, and *West Side Story* (Young Vic); and *Pinocchio*, *The Threesome*, and *Lyric Nights* (Lyric Hammersmith). He has also lit *The Christie Brown Exhibition* (Fragments of Narrative at the Wapping Hydraulic Power Station); *Rediscovering Pompeii* (Academia Italiana/IBM Exhibition); and fashion shows for Lancome, ghd, and AI international. In 2001 Anderson received Drama Desk and Lucille Lortel awards for his lighting design in *Mnemonic*.

Kay Basson (*Sound Operator*) trained at Bretton Hall. Her work as a sound operator includes *Putting It Together*, *Cabaret* (Chichester Festival Theatre), and *Little Shop of Horrors* (Haymarket Theatre, Basingstoke). Her work as a sound designer includes *Shirley Valentine* (Derby Playhouse); *Forgotten Voices of the Great War* (The Pleasance); *Grandad's Big Adventure*, *In Celebration*, *Secret Rapture*, *Stairs to the Roof*, *The Misanthrope*, and *The Lady's Not for Burning* (Chichester Minerva); *When the World was Green* and *Beauty Sleeps* (Young Vic); and *Neville's Island*, *A Christmas Carol*, and *Deadly Maneuvers* (Haymarket Theatre Basingstoke).

Catherine Binks (*Company Stage Manager*) For Complicite: *Measure for Measure*, *Strange Poetry*, *Light*, *The Chairs*, *The Caucasian Chalk Circle*, and *The Three Lives of Lucie Cabrol*. She began her career at the Royal Court Theatre Upstairs and subsequently worked with Opera Factory, Mecklenberg Opera, Womens' Playhouse Trust, Donmar Warehouse, Michael White Productions, Young Vic, Shakespeare's Globe, and Plymouth Theatre Royal. Binks was resident company stage manager at the Royal Court from 1998-2002 and has since worked there on the productions *A Number*, *Iron*, and *Blood*.

Ruppert Bohle and **Anne O'Connor** (*Projections*) studied photography at the École Nationale de la Photographie in Arles, France. Their work for Complicite includes *The Noise of Time* as video technicians; also projections for

Simon McBurney's production of *The Resistible Rise of Arturo Ui* (New York). Other projection design includes *36 Views* (Berkeley Repertory Theater/The Public Theater); *Passion Play* (Minetta Lane Theatre); and *Love Song of J. Robert Oppenheimer* (Cincinnati Playhouse). As programmer and consultant, Bohle worked with Jan Hartley, Batwin and Robin, and others at venues including Lincoln Center, The Public Theater, and the Apollo Theater. Bohle was nominated for a Drama Desk award for *36 Views*.

Christina Cunningham (*Costume*) For *Complicite: Measure for Measure, Strange Poetry, The Noise of Time, Light, Mnemonic, and The Street of Crocodiles* (costume supervisor). Cunningham also worked on Simon McBurney's production of *The Resistible Rise of Arturo Ui* (New York). Other costume design credits include *Americans* (Oxford Stage Company); *Prophet in Exile* (Chelsea Centre); *De Profundis* and *Just Not Fair* (National Theatre/Birmingham Repertory Theatre); and *Fire Raisers* (Riverside Studios). As costume supervisor: *So Long Life* (Theatre Royal Bath); *The Misanthrope, Hurly Burly*, and *Prayers of Sherkin* (Peter Hall Company); and *Personals, The Boyfriend*, and *Hey Mr. Producer* (Lyceum).

Peter Flaherty (*Projectionist and Additional Video*) directs, designs video projections, and constructs interactive video systems for performances and installations internationally. Recent theater credits include *Alladeen* (The Builders Association/Moti Roti) and *Die Schwartz Spinne* (Gotham Chamber Opera); and, as Chris Kondek's associate video designer, *Epigraph for a Condemned Book* (Houston Grand Opera), *Hot Water* (Robert Wilson/Singapore Arts Festival), and *Lumière Brisée* (Centre Pompidou, Paris). Recent installations include *post*, an interactive video piece with audio by Heaven Phillips, at Fleisher-Ollman Gallery Philadelphia; and *Diced Nature*, commissioned by Agnes Gund, President Emerita of Museum of Modern Art (MoMA), for which he created custom real-time video software. Previous video installations have been shown at venues including Rosenwald-Wolf Gallery Philadelphia, The Church Gallery Minneapolis, Collision

Festival at MIT Media Lab Cambridge, and Oni Gallery Boston.

Yu Fujisaki (*Stage Manager*) trained at the Super Staff Yanya. His theater credits include *Story of the Two, The Love Story of the Witch, Love Letters, Girls' Time, The Rocky Horror Show, Good, Cinderella Story, and A Classic Act*.

Jumpei Fukuda (*Technical Manager*) studied at Goldsmiths College, London, and has worked extensively at Setagaya Public Theatre. His theater credits include *Alice in Wonderland, Nenem, Roberto Zucco, Les Paravents, Amerika, and Bella e Bestia* (a co-production with Teatro Kismet).

Mitsuru Fukikoshi (*Performer*) has performed in various productions for Wahaha Hompo Theatre Company and *Fukikoshi Solo Act Live* for which he devises, designs, and performs. His other credits include *Gansaku Tsumi to Batsu* and *Right Eye* (written and directed by Hideki Noda); and *Ningen Gowasan* (written and directed by Suzuki Matsuo). His film credits include *White Out* and *Twilight Samurai*.

Alicia Hood (*Wardrobe*) trained at Glasgow University and Wimbledon School of Art. Her credits include *Singer and Americans* (Oxford Stage Company); and *The History Boys* and *Buried Child* (National Theatre). She has also worked with Look Out Theatre Company, Glasgow, and on several films including a Tartan short, *Candyfloss*, for the BBC.

Satoshi Kuriyama (*Projection Operator*) studied at Osaka School of Music and trained at D-Project Corp and Magnux. His theater credits include *A Door To Tomorrow, SHOCK, and Dream Boy*.

Michael Levine (*Design*) trained at Central School of Art and Design and works internationally in theater, opera, dance, and film. Levine designed the set for *Complicite's Mnemonic*. Recent work includes *The Ring Cycle* (Canadian Opera), *Les Boréades* (Paris Opera), and *Imaginary Friends* (Barrymore Theater). With Peter Nigrini, he designed the set for *The Orphan of Zhao* (English) for Lincoln Center

Festival 2003. Levine's forthcoming work includes *Capriccio* (Paris Opera) and *Elektra* by Strauss (Japan). His additional design credits include Paris Opera, Vienna State Opera, English National Opera, Metropolitan Opera, Welsh National Opera, Scottish Opera, San Francisco Opera, National Theatre, Royal Shakespeare Company, the West End, and Broadway. In Canada he has designed for the Shaw Festival, Canadian Stage, Tarragon Theatre, Ex Machina, and Dancemakers. Levine has won a Gemini award, a Paris Critics' prize, Edinburgh Festival drama and music awards, a Dora award, and Toronto Arts award.

Simon McBurney (*Director*) has performed extensively for theater, radio, film, and TV. His feature films include *Sleepy Hollow*, *Tom and Viv*, *Being Human*, *Mesmer*, *Cousin Bette*, *Onegin*, *Eisenstein*, *Skaggerak* (Dogme), and *Bright Young Things*. Most recently McBurney has worked on *The Human Touch*, *The Reckoning*, and *The Manchurian Candidate* (directed by Jonathan Demme) – all for release this year. Co-founder and artistic director of Complicite, he has devised, directed, and performed in over 30 Complicite productions and has collaborated on diverse projects including *The Vertical Line* for Artangel with John Berger in the disused Aldwych tube; *French and Saunders Live* in 2000; *The Resistible Rise of Arturo Ui* in New York with Al Pacino in the title role; and Lenny Henry's West End debut, *So Much Things To Say*. For Complicite, he recently directed *Measure for Measure* at the National Theatre and *Strange Poetry*, created for the Los Angeles Philharmonic Orchestra in Los Angeles.

Yuko Miyamoto (*Performer*) has performed in *Les Miserables* (Cozette), *Peter Pan* (title role), *Kindertransport* (Eva), *Closer* (Alice), *The Seagull* (Nina, directed by Yukio Ninagawa), *Greeks* (Iphigenia, directed by Ninagawa), *A Midsummer Night's Dream* (Hermia), *Zeami* (Shirabyoshi), *Relatively Speaking*, and *Candide* (Pacquette, directed by Amon Miyamoto). Miyamoto has won the following awards: Yomiuri theater award for "Best Newcomer," Sugimura Haruko award for *Kindertransport*, and Kinokuniya theater award for *The Seagull*.

Kentaro Mizuki (*Performer*) studied at Toho College and trained with the En Theatre Company Acting Studio. His theater credits include *The Duchess of Malfi*, *Electre*, *Don Doko Don*, *Makropulos*, *Watahino Kaneko Misuzu*, and *A Woman Goes to the East*.

Yasuyo Mochizuki (*Performer*) trained at École Jacques Lecoq. She studied contemporary dance with Peter Gosse and Saburo Teshigawara, *butoh* with Yukio Waguri, Japanese dance at Hanayagi School, and mime with Company Mine Han. Her work for Complicite includes *Strange Poetry*. Her other theater credits include *Monono Kokoro* (Festival Extreme-Orient/L'Éspace Culturel Bertin Poiree), *Figures of Women* (Masaki Iwana/Festival Mimos), *How Men Adored the Stars* (Compagnie Le Petit Cheval/Théâtre Gerard Philippe), *Seitaigo* (Etoko Sakaguchi/Edinburgh Fringe), and *Don Quixote in the Garden Shed* (Company Mine Han).

Taro Nakamura (*Assistant Stage Manager*) studied directing at Nihon University (Tokyo), performance arts at Middlesex University, and trained in technical theater arts at Royal Academy of Dramatic Art. Nakamura was an assistant stage manager for H.M the Queen's Golden Jubilee Procession. Most recently, he has been teaching part-time in Tokyo in Nihon University's theater department.

Nick Schwartz-Hall (*Production Manager*) previously worked with Complicite on *Strange Poetry*, *The Noise of Time*, and *Mnemonic* (New York). He also worked on Simon McBurney's production of *The Resistible Rise of Arturo Ui* (New York). His theater credits include *Hollywood Arms* (Harold Prince); *My Old Lady* and *La Cuadra de Sevilla's Carmen* (Richard Frankel Productions); *The Persians* and *Right You Are* (National Actors Theater); *Engaged*; *Pericles* (BAM); *Don Juan*, *Julius Caesar*, *The General from America*, *Andorra*, and *Cymbeline* (Theatre for A New Audience); and *Alladeen* (The Builders Association/Moti Roti). His opera credits include *The Silver River* (TheatreWorks, Singapore). He was also an associate producer for Elizabeth Streb's *Action Heroes*, production manager for The Public Theater/NY Shakespeare

Festival (1997–2000), and general manager for The American Music Theater Festival (1994–96). He is a partner in The Illustrious Company (UK), with Martyn Ware and Vince Clark; creative associate of The Flying Machine; and a board member for New Georges.

Naomi Shinohara (*Wardrobe*) trained at the Shochiku Co., Ltd. Her credits include *Minatomachi Chigire Gumo*, *Mitsuya Sezaemon Zan Nichiroku*, *Doll's House*, *Ashura Castle's Eyes*, *A Black Lizard*, *Susanoo*, and *The Magic Flute*.

Christopher Shutt (*Sound*) has worked with Complicite on *Measure for Measure*, *Strange Poetry*, *The Noise of Time*, *Mnemonic*, *The Caucasian Chalk Circle*, *The Three Lives of Lucie Cabrol*, *Out of a house walked a man...*, *The Street of Crocodiles*, *The Winter's Tale*, and *The Visit*. Shutt also worked on Simon McBurney's production of *The Resistible Rise of Arturo Ui* (New York). Shutt was formerly head of sound at Bristol Old Vic and the Royal Court Theatre where his work includes *Serious Money* and *Road*. For 14 years Shutt was sound supervisor at the National Theatre, where work includes *Mourning Becomes Electra*, *Play Without Words*, *The PowerBook*, *Humble Boy*, *Life x 3*, *Hamlet*, *Albert Speer*, and *Not About Nightingales*. Shutt won Drama Desk awards for outstanding sound design for *Mnemonic* and *Not About Nightingales*.

Keitoku Takata (*Performer*) trained with Shuji Terayama's Theatre Laboratory "Tenjosajiki." Takata is the founder of Theatre Laboratory Banyuinryoku, for which he has directed and performed extensively. His theater credits include *King Lear*, *Lemming*, *Roberto Zucco*, *Twin Star*, and *Amerika*.

Atsuko Takaizumi (*Performer*) studied at Waseda University. She is the founder of Yukikai Zenjido Theatre. Her writing and performance for that theater include *La Vita*, *Club of Alice*, *The Dining Table Under The Tree*, and *A La Carte*. Other theater credits include *Metamorphosis* (directed by Steven Berkoff), *The Cherry Orchard* (directed by Tadashi Suzuki), and *Urinetown* (directed by Amon Miyamoto).

Ryoko Tateishi (*Performer*) trained at the En Theatre Company Acting Studio. Her theater credits include *Kean*, *Macbeth*, *Greeks*, and *Shibuya Kara Tooku Hanarete* (directed by Yukio Ninagawa); *Much Ado About Nothing* (directed by Terrence Nap); and *Hedda Gabbler* (directed by David Leveaux). Her film credits include *Izakaya Choji* and *Ring, Ring, Ring*.

Roderick Wilson (*Production Carpenter*) has worked with Complicite on *Strange Poetry*, *Light*, and *Mnemonic*. His other theater credits include *Arlecchino* (Battersea Arts Centre) and *The Weir* (Royal Court). Wilson also does projects for European Opera, Grange Park Opera, and Opera Factory. His TV credits include *The Snap*, *Trauma*, *Pirates*, *Mike and Angelo*, and *The Tomorrow People*. His film credits include *Blue Juice*, *Without You*, and *Resurrection Man*.

Tetsuya Yamazaki (*Lighting Operator*) trained at Oba Lighting Laboratory. His theater credits include *King Lear*, *And the World Goes Around*, *Sweeney Todd*, *Les Miserables*, *Man of La Mancha*, *The King and I*, *Fiddler on the Roof*, *The Magic Flute*, *Madam Butterfly*, and *Candide*.

Complicite celebrates 21 years in 2004. A constantly evolving ensemble of performers and collaborators led by Simon McBurney, Complicite works in a variety of different media. Pieces range from entirely devised productions to theatrical adaptations and revivals of classic texts. *The Elephant Vanishes* is part of a celebratory body of work that marks 21 years and includes *Strange Poetry* in collaboration with the Los Angeles Philharmonic Orchestra at the Walt Disney Concert Hall (January 2004), *Measure for Measure* at the National Theatre, London (May to July 2004), a revival of *The Noise of Time* with the Emerson String Quartet in Moscow and Paris (June 2005), and an ambitious project to make a production in an abandoned theater in Alexandra Palace, London (2005).

Setagaya Public Theatre is a non-profit theater funded by the city of Setagaya, the second largest borough in central Tokyo. Since its opening in 1997, Setagaya has become highly acclaimed for producing theater in Japan.

Setagaya Public Theatre owns two theaters, the Main Theatre and the Theatre Tram. Its aim is both to produce and present major national and international drama and dance. Visiting artists include Peter Brook, Complicite, Robert Lepage, William Forsythe, Philippe Decoufle, Maggie Marin, Joseph Nadj, the National Theatre (London), and Vidy Theatre (Lausanne). Setagaya Public Theatre is currently collaborating on several new international projects with Simon McBurney and Complicite, Joseph Nadj, French directors (Frederic Fisbach and Antoine Caubet), and East Asian artists. Mansai Nomura has been Artistic Director since 2002.

These performances of The Elephant Vanishes mark Complicite and the Setagaya Public Theatre's UMS debut.

For Complicite

Artistic Director, Simon McBurney
 Producer, Judith Dimant
 Administrator, Anita Ashwick
 Education and Marketing, Natasha Freedman
 Finance, Sharon Kwan
 Project Coordinators, Sadie Cook, Polly Stokes
 Administrative Assistant, Laura Pickard
 Trustees, Catherine Bailey, Roger Graef (Chair), Tom Morris,
 Martin Smith, Stephen Taylor
 Patrons, Terry Gilliam, Sir Jeremy Isaacs, Jonathan Miller

Complicite is funded by Arts Council England and supported by the British Council.

For more information on Complicite, please visit www.complicite.org or e-mail email@complicite.org.

For Setagaya Public Theatre

Managing Director, Taeko Nagai
 Artistic Director, Mansai Nomura
 Technical Director, Jun Mano
 General Producer, Hiroshi Takahagi
 Producer, Chieko Hosaka
 Legal Advisor, Kensaku Fukui

For more information on Setagaya Public Theatre, please visit www.setagaya-ac.or.jp/sept.

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Music credits

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 Wagner *Tannhauser Overture* performed by Janowski Philharmonia.
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To the actors in *Forbidden Christmas* or
The Doctor and The Patient:

*Welcome to Ann Arbor.
We're delighted you're here.*

— DODY VIOLA *and* LORETTA SKEWES

Elastizell CORPORATION
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Welcomes

Baryshnikov Dance
Foundation

Support the UMS Experience!

UMS

presents

Forbidden Christmas or The Doctor and The Patient

Written, Directed, and Designed by

Rezo Gabriadze

Cast

Mikhail Baryshnikov Jon DeVries Gregory Mitchell
Pilar Witherspoon Yvonne Woods

Rezo Gabriadze, *Scenic Design/Sound Collage/Costume Design*

Jennifer Tipton, *Lighting Design*

Ryan McKittrick and Julia Smeliansky, *Script Translation*

Luis Perez, *Choreography*

Dmitry Troyanovsky, *Assistant Director*

David Meschter, *Sound Design*

Executive Producers

Baryshnikov Dance Foundation

David Eden Productions Ltd.

Forbidden Christmas or The Doctor and The Patient was created by
Rezo Gabriadze in collaboration with the company.

Wednesday Evening, October 27, 2004 at 8:00

Thursday Evening, October 28, 2004 at 8:00

Friday Evening, October 29, 2004 at 8:00

Saturday Afternoon, October 30, 2004 at 2:00

Saturday Evening, October 30, 2004 at 8:00

Sunday Afternoon, October 31, 2004 at 2:00

Power Center • Ann Arbor

*This performance is approximately 100 minutes in length and
does not contain an intermission.*

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Fifth Annual Theater Series

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Support for the Friday evening performance provided by Dody Viola and
Loretta Skewes.

The Saturday evening performance is sponsored by Elastzell Corporation
of America.

Media partnership provided by Michigan Radio/Michigan Television and
Metro Times.

Large print programs are available upon request.

Cast*In order of appearance*

Ermonia and various roles	Gregory Mitchell
Chito	Mikhail Baryshnikov
Tsisana and various roles	Pilar Witherspoon
Mother, Nunu, and various roles	Yvonne Woods
The Doctor	Jon DeVries

Time and Place Christmas Eve, 1952. The Soviet Republic of Georgia.

Forbidden Christmas or The Doctor and The Patient premiered on May 13, 2004 at the Guthrie Theater, Minneapolis, MN.

About The Story

From childhood to this day I have been enthralled by the company of doctors. I lived in Kutaisi, a town in western Georgia, in a well-known artists courtyard where apart from our family and actors, two remarkable families lived: those of Doctor Lordkipanidze and Doctor Gelovani, great experts in their profession and crystalline persons.

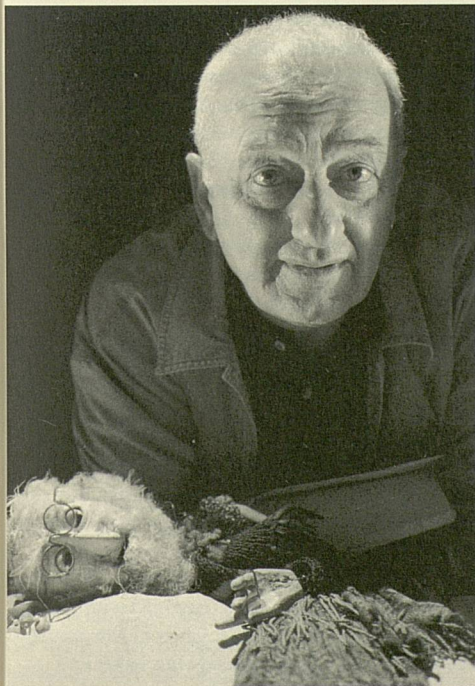
The people of Kutaisi of my childhood remember well one patient who believed that he was a car. In my story his name is Chito.

For the action of the story, I chose the most beautiful time of the year – Christmas Eve. However, in those years people could not celebrate religious holidays openly, they had to celebrate them in secret.

I wish you many happy Holidays!

– Rezo Gabriadze

REZO GABRIADZE



Rezo Gabriadze (*Playwright/Director/Scenic Designer/Sound Collage/Costume Designer*) is an internationally acclaimed artist, writer, stage and screen director, producer, and puppeteer. He was born in 1936 in the Republic of Georgia and grew up in Kutaisi, western Georgia. Theater is so much a part of Georgian life that Gabriadze's 48-seat wood frame theater, which he built in 1981, is attached to his café. For a few years, he traveled, stopping in Russia, France, and Switzerland, and in 1995, he returned to Tbilisi. In 1996, Mr. Gabriadze began to create *The Battle of Stalingrad*; the highly acclaimed première of this work took place in Dijon, France, and that same year received critical raves at festivals in Weimar, Berlin, Avignon, and Paris. Since then, the production has toured worldwide and received its US première at the Kennedy Center in Fall 2000. In addition to his skills as a theatrical and cinematic writer and director, Mr. Gabriadze is an established painter, sculptor, and master of book illustrations. His exhibits have been shown in Moscow, St. Petersburg, Lausanne, Rome, Paris, and Berlin. He was a participant in Munich's *From Eisenstein to Tarkovsky* exhibition. His paintings, graphics, and sculptures are found in numerous state and private collections in the US, Russia, Germany, Israel, Japan, and France. For his film work, Mr. Gabriadze has won the Grand Prize of the International Moscow Film Festival and the Nike Prize. Among his many distinguished awards, he is the recipient of the Commander of the French Republic Award, The Golden Soft, The Golden Mask, Laureate of Government Honors of the USSR, and one of Russia's highest honors, The Triumph.

Jennifer Tipton (*Lighting Designer*) is well known for her work in theater, dance, and opera. Her recent work in opera includes Martin David Levy's *Mourning Becomes Electra* at the New York City Opera, Janáček's *Osud* at Bard's Fisher Performing Arts Center, and *Don Giovanni* at La Monnaie in Brussels. Her recent work in dance includes Paul Taylor's *Le Grand Puppetier* and Trisha Brown's *Present Tense* and *Winterreise*. In theater her recent work includes Craig Lucas' *Small Tragedy* at Playwrights Horizon, Harold Pinter's *The Birthday Party* at the American Repertory, and *Poor Theater* for the Wooster Group. Ms. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001 and the Jerome Robbins Prize in 2003.

Dmitry Troyanovsky (*Assistant Director*) most recently staged Frank Wedekind's *Spring Awakening* at the NYU Tisch School of the Arts. Other recent projects included Dürrenmatt's *The Visit* and *On the Water* (his own adaptation of Chekhov's *The Seagull*). New plays under his direction include *The Goldberg Variations* and *72/48* (an exploration of life in the Israeli military prison). Some of Mr. Troyanovsky's more noted productions were Strindberg's *Miss Julie*, Heiner Müller's *Medeamaterial* and the Russian-language première of Shepard's *Fool for Love* at the Pushkin Theatre in Moscow. He is a graduate of the A.R.T. Institute for Advanced Theatre Training at Harvard University. Mr. Troyanovsky is on the faculty at Bard College's theater program.

Luis Perez (*Choreographer*) is a native of Florida. He was a principal dancer with the Joffrey Ballet for seven years before switching to Broadway where he has been a performer and choreographer. His choreography credits include the Broadway productions of *Man of La Mancha*, starring Brian Stokes Mitchell and Mary Elizabeth Mastrantonio and *The Civil War*, directed by Jerry Zaks. He was also fight director on *Wild Party*, *Marie Christine*, and *Dangerous Games*. Off-Broadway, he choreographed *Open Hearts*, written by and starring Robby Benson; *Thunder Knocking...*, *The Spitfire Grill*, *Carson McCullers*, and *Light Years*. Other notable productions are *Pokemon Live!* (director, choreographer) at Radio City Music Hall; *Venecia* for George Street Playhouse starring Chita Rivera; *The Threepenny Opera* at ACT, San Francisco starring Bebe Neuwirth; and *Don't Stop the Carnival* (choreographer), written by Jimmy Buffett and Herman Wouk. For film, Mr. Perez choreographed *Random Hearts*, starring Harrison Ford and *Liberty Heights*, starring Bebe Neuwirth and Joe Montegna.

David Meschter (*Sound Designer*) received a degree in audio technology from American University in Washington, DC. He was the sound consultant and repertory musician with the Merce Cunningham Dance Company from 1981 to 1988. He has created sound designs for many organizations and artists including John Cage, LaMonte Young, Pandit Pran Nath, Philip Glass, the American Ballet Theater, Lincoln Center, and Houston Grand Opera. His recent sound designs include *The Peony Pavilion*,

the epic 18-hour opera revived and reconstructed by Chen Shi-Zheng and Lincoln Center; *Edda: Viking Tales of Lust, Revenge and Family*, and *Obon: Tales of Rain & Moonlight*, by Ping Chong. Also *Atlas*, *The Politics of Quiet*, *Magic Frequencies*, and *Mercy* by Meredith Monk; and *Medea* on Broadway with Fiona Shaw, directed by Deborah Warner. Mr. Meschter is the sound supervisor for the Lincoln Center Festival.

Mary-Susan Gregson (*Stage Manager*) has production coordinated for eight seasons at Lincoln Center Festival, including *Peony Pavilion* and the Harold Pinter, Brian Friel, and Beckett festivals. At the New Victory, she has stage-managed a dozen shows from the *Opening Celebration to The Gruffalo*. Other New York credits include *Reel to Real*, *The Prince & The Pauper*, *The Jazz Nativity*, *Breaking the Code*, and *Les Liaisons Dangereuses*. Regional credits include McCarter Theatre, Yale Rep, Williamstown Theater Festival, and the Huntington. She has toured with Dance Theatre of Harlem, Elisa Monte, Jennifer Muller, and Pilobolus.

Cindy Tolan (*Casting Director*) Broadway: *Avenue Q*, *A Year With Frog and Toad*, *Medea* (additional casting). Off-Broadway: *Big Bill*, *The Carpetbagger's Children* (Lincoln Center Theater), *The Resistible Rise of Arturo Ui* (National Actors Theatre), *Necessary Targets* (Variety Arts), *Vienna: Lusthaus* (New York Theatre Workshop), *In the Blood*, *Tartuffe*, *Tongue of A Bird* (Public Theatre). Ms. Tolan has been the Vineyard Theatre casting director since 1999. Film: *Loggerheads*, *Duane Hopwood*, *Kinsey*, *The Ballad of Jack and Rose*, *King of the Corner*, *Casa de los Babys*, *Personal Velocity*, *Angela*. Television: *Wonderfalls* (New York Casting). She is a member of CSA.

Actors

Mikhail Baryshnikov (*Chito*) was born in Riga, Latvia of Russian parents, where he began studying ballet. He was accepted by the Vaganova School in Leningrad and studied under the renowned teacher Alexander Pushkin. At 18, he entered the Kirov Ballet as a soloist and remained with the company from 1968 to 1974, when he left Russia. From 1974 to 1979, he danced with ballet and

modern companies around the world. He was a principal dancer with the New York City Ballet from 1979 to 1980, and from 1980 until 1989 he was artistic director of American Ballet Theatre. From 1990 to 2002, Mr. Baryshnikov was director and dancer with the White Oak Dance Project, which he co-founded with choreographer Mark Morris. His most recent awards are the Kennedy Center Honors, the National Medal of Arts, the Commonwealth Award, and Yale University's highest honor, the Chubb Fellowship. He has starred in several films and has appeared in television and on Broadway. Presently, he is involved in creating the Baryshnikov Arts Center, scheduled to open Winter 2005 in New York City.

Jon DeVries (*The Doctor*) was most recently seen in the National Actors Theater's production of *The Persian* ("Dazzling", *New York Times*). Prior to that, he performed in Richard Nelson's *The General From America* at the Alley Theatre (in Houston), and in New York City. Broadway: *Devour the Snow*, *Major Barbara*, *Execution of Justice*, *Agamemnon*, *Loose Ends*, *The Cherry Orchard*, *Inspector General*. Off-Broadway: *Sight Unseen*, *Goodnight Children Everywhere*, *Kit Marlowe*, *One Flea Spare*, *Oedipus*, *The Scarlet Letter*, *Fragments of a Trilogy*, *The Good Woman of Setzuan*. Movies and Television: *Lianna*, *City of Hope*, *Fatman and Littleboy*, *Joy Luck Club*, *First Deadly Sin*, *Sarah: Plain and Tall*, *Skylark*, *Pathway to Paradise*, *Law and Order*, *Lincoln*, *Now and Again*. Mr. DeVries is also an artistic advisor to the American National Theater.

Gregory Mitchell (*Ermonia and various roles*) is Brooklyn born and a Juilliard graduate. His Broadway credits include last year's *Man of La Mancha* (Pedro), *Chicago* (Casely, Flynn), *Dangerous Games* (Orfeo), *Chronicle of a Death Foretold* (Pedro), *Steel Pier* (Dom), and the Queen's companion (to Chita Rivera's Queen) in *Merlin*. Television credits include recurring roles on three soap operas, *Cosby* *Mysteries*, and *Law & Order*. Mr. Mitchell's film credits include *Carlito's Way*, *Random Hearts*, *Cradle Will Rock*, *Everyone Says I Love You*, and Catherine Zeta-Jones' 'late' husband, Charlie, in the Oscar winning *Chicago*. He originated the role of Chita Rivera's love interests in the Terrence McNally/Graciela Daniele workshop based on Chita's life to open on Broadway

next year and will soon be seen in the upcoming Marc Forster film, *Stay*.

Pilar Witherspoon (*Tsisana and various roles*) Off-Broadway: Nia in *Fighting Words* for the Underwood Theatre at Playwrights Horizons; Elaine in the American premiere of *One Good Beating* at the Jose Quintero Theatre; Sandra in *Beautiful Thing* at the Cherry Lane Theatre; Azra/Glenna in *DestiNation* (workshop production) for 2nd Stage; Adele Natter in Schnitzler's *Far & Wide* at the Mint Theatre; Solange in *The Maids*; Lili in *Why We Have a Body*. Regional credits: Lady Macbeth in *Macbeth* for the Shakespeare Festival of St. Louis; Helena in *All's Well That Ends Well* at Playmakers Repertory Theatre. At the Shakespeare Theatre in Washington DC: *Macbeth* starring Stacy Keach, and the Chorus in Michael Kahn's production of *Henry V*. For the St. Louis Repertory Theatre: Laura in *The Glass Menagerie* and Regina in *Ghosts*. At the Alabama Shakespeare Festival: Viola in *Twelfth Night*; Margaret Moore in *A Man For All Seasons*; and Maggie Cutler in *The Man Who Came to Dinner*. At the Indiana Repertory Theatre: Madame George Sand in the world premiere of *Les Trois Dumas*. Other regional credits: The Sundance Theatre Lab, The Sundance Playwrighting Lab, and the Idaho Shakespeare Festival. Television: *Third Watch*, *Law & Order*, and *Law & Order: Special Victims Unit*. Ms. Witherspoon received her training at The Juilliard School.

Yvonne Woods (*Mother, Numu, and various roles*) Off-Broadway: *Franny's Way*, Playwrights Horizons; *Left*, New York Stage & Film; *The General From America*, Theater For A New Audience. Other theater credits: *Goodnight Children Everywhere*, American Conservatory Theater, San Francisco; *The General From America*, The Alley Theater, Houston; *Life's A Dream*, Court Theater, Chicago; *Madame Melville*, The Promenade Theater; *Slag Heap*, The Cherry Lane Alternative; *Bad Jujū*, Greenwich Street Theater; and a summer at the Williamstown Theater Festival. Television: *Law & Order: Criminal Intent*. Ms. Woods received her training at The Juilliard School.

Baryshnikov Dance Foundation (*Co-Executive Producer*) is a 501(c)3 not-for-profit organization dedicated to foster the development of new and experimental work. Under Baryshnikov's active artistic leadership, an international center for interdisciplinary experimentation and collaboration will come to life in Winter 2005. Located in the new performing arts complex in New York City, 37th Street Arts, the Baryshnikov Arts Center will provide a unique opportunity for the professional development of emerging and mid-career artists across disciplines, as well as accomplished international artists whose work is lesser known in the US. The Foundation's \$30-million capital and endowment campaign for the Baryshnikov Arts Center is now underway.

To find out more information about the Center, please visit www.baryshnikovdancefoundation.org.

David Eden Productions, Ltd. (*Co-Executive Producer*) has been one of the leading American organizations devoted to producing international work in the United States. In 2000 David Eden Productions (DEP) brought Rezo Gabriadze's *The Battle of Stalingrad* to the John F. Kennedy Center for the Performing Arts in Mr. Gabriadze's US debut. DEP was also responsible for Mr. Gabriadze's subsequent return with *The Battle of Stalingrad* and *Autumn of My Springtime* at the 2002 Lincoln Center Festival. Other highlights include: Batsheva Dance Company national tour (1998 and 2004); Declan Donnellan's *Boris Godunov* national tour (2003); St. Petersburg State Academic Capella national tour (2003); Bolshoi Ballet national tour (2000 and 2002); Gate Theatre Dublin's "Beckett Festival" (2000); John F. Kennedy Center for the Performing Arts: *Arts of the United Kingdom* (2001), *Island: Arts from Ireland* (2000), and *Art of the State: Israel at 50* (1998); Lev Dodin's Maly Drama Theater of St. Petersburg's *Gaudeamus*, BAM Next Wave Festival/national tour (1994); *Brothers and Sisters*, Lincoln Center Festival (2000); Kirov Ballet/Vaganova Ballet Academy Project, BAM (1998); and "Russian Village Festival" national tour (1990, 1991, 1995, and 1997).

Baryshnikov Dance Foundation

Managing Director, Christina L. Sterner
Director of Administration & Finance, Huong Hoang
Assistant to the Managing Director, Kim Mach

Staff for *Forbidden Christmas or The Doctor and The Patient*

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Company Manager, Travis Fritsche
Stage Manager, Mary-Susan Gregson
Lighting Supervisor, Leo Janks
Tour Production Manager, Patrice Thomas
Head Technician, Albert Chini
Sound Operator, Ryan Richards
Assistant Props/Wardrobe, Sara Overgaard

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Technical Director for Mr. Gabriadze, Vladimer Meltser
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Music Editor, Ellen Japaridze
Assistant Lighting Designer, Scott Bolman
Wardrobe Supervisor, Helen Rodgers
Casting, Cindy Tolan, CSA

Acknowledgments

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The co-commissioning partners of the production *Forbidden Christmas or The Doctor and The Patient* are the Guthrie Theater, the Spoleto Festival USA, Cal Performances, Lincoln Center Festival for the Performing Arts, The Carlsen Center at Johnson County Community College, Krannert Center for the Performing Arts, University Musical Society (UMS), The Bushnell Center for the Performing Arts, The John F. Kennedy Center for the Performing Arts, and UCLA Live.

This production is supported in part by grants from Altria, the Trust for Mutual Understanding, and the 2004 ArtsLink Independent Projects Award, a program of CEC ArtsLink. Baryshnikov Dance Foundation also thanks Movado for its support.

The Actors and Stage Managers employed in this production are members of Actor's Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

This Theater operates under an agreement between the League Of Resident Theatres and Actor's Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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- Sat 2* An Evening with Dave Brubeck
- Sun 3* Laurie Anderson: *The End of the Moon*
- Fri-Sat 8-9* Paul Taylor Dance Company
- Sat 9* Paul Taylor Dance Company One-Hour Family Performance
- Wed 13* Akira Kasai: *Pollen Revolution*
- Fri 15* Leipzig Gewandhaus Orchestra with Mikhail Pletnev, piano
- Sat 16* Marcel Khalifé and the Al Mayadine Ensemble
- Wed-Sat 20-23* Complicite: *The Elephant Vanishes*
- Wed-Sun 27-31* Rezo Gabriadze: *Forbidden Christmas or The Doctor and The Patient*

November

- Thu 4* Le Concert Spirituel
- Fri 5* Kopelman Quartet
- Tue 9* St. Petersburg Philharmonic
- Fri 12* Kremerata Baltica with Gidon Kremer, violin
- Sat 13* E.S.T. (Esbjörn Svensson Trio) and The Bad Plus
- Sun 14* Ensemble Al-Kindi and the Whirling Dervishes of Damascus
- Tue 23* Measha Brueggergosman, soprano

December

- Sat-Sun 4-5* Handel's *Messiah*
- Sat 11* Anne Sofie von Otter, mezzo-soprano

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Fri 14 D.J. Spooky: *Rebirth of a Nation*
Sun-Mon 16-17 Ronald K. Brown/Evidence
Wed 26 Lahti Symphony Orchestra with Louis Lortie, piano
Sun 30 Audra McDonald

February

- Sat-Sun 5-6** New York Philharmonic
Thu 10 Netherlands Wind Ensemble
Fri-Sat 11-12 Rennie Harris Puremovement: *Facing Mekka*
Sun 13 Michigan Chamber Players (Complimentary Admission)
Fri 18 Soweto Gospel Choir
Sat 19 Jack DeJohnette Latin Project
Sun 20 Takács Quartet: Complete Bartók String Quartet Cycle
Mon-Wed 21-23 Kodo Drummers
Fri 25 *A Midsummer Night's Dream: A Semi-Staged Performance*

March

- Sat 5** Dan Zanes and Friends Family Performance
Wed 9 Florestan Trio
Thu 10 Fred Hersch Ensemble: *Leaves of Grass*
Thu-Sun 10-13 Robert LePage: *The Far Side of the Moon*
Sat 12 Oslo Philharmonic with Anne-Sophie Mutter, violin
Sat 19 James Galway, flute and Lady Jeanne Galway, flute

April

- Fri-Sat 1-2** Emio Greco | PC
Sat 2 UMS Choral Union: Haydn's *Creation*
Fri 8 Trio Mediaeval
Sat 9 Malouma
Sun 10 Songs of the Sufi Brotherhood
Wed 13 Chamber Orchestra of Philadelphia with Ignat Solzhenitsyn, piano
Thu 14 La Capella Reial de Catalunya and Le Concert des Nations
Wed 20 Felicity Lott, soprano and Angelika Kirchschrager, mezzo-soprano
Thu 21 John Scofield Trio and Brad Mehldau Trio
Thu 28 Jerusalem Quartet

May

- Sat 14** Ford Honors Program: Artist to be Announced

UMS EDUCATION PROGRAMS

UMS's Education and Audience Development Program deepens the relationship between audiences and art, and raises awareness of the impact the performing arts can have on our community. The program creates and presents the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The UMS Education and Audience Development Department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing community receptions; artist interviews; workshops; in-school visits; master classes; lectures; youth, teen, and family programs; educator professional development; curriculum development; and much more.

UMS Community Education Program

Details about educational events are posted at www.ums.org one month before the performance date. To receive information and e-mail reminders about UMS educational events, join the UMS E-Mail Club at www.ums.org. For immediate information, e-mail umsted@umich.edu, or call the numbers listed below.

UMS Partnership Program

If you represent an organization that would like to work in collaboration with UMS to create education events or attend performances and community receptions, please call 734.764.6179.

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If you would like to be involved in the upcoming Arab World Music Festival and support Arab World programming, education, and community building, please call 734.764.6179.

Educational Programs

UMS hosts a wide variety of educational opportunities that provide context and inform audiences about the artists, art forms, and cultures we present. For more information about this program, please call 734.647.6712 or e-mail umsted@umich.edu. Events include:

- PREPs – pre-performance lectures
- Meet the Artists – post-performance artist interviews
- Artist Interviews – public dialogues with performing artists
- Master Classes – interactive workshops
- Panels/Symposia – expert-led, university-based presentations
- Study Clubs – in-depth adult education related to a specific art form
- Artist-in-Residence – artists teach, create, and meet with community groups, university units, and schools.

UMS Youth, Teen, and Family Education

UMS has one of the largest K-12 arts education initiatives in the State of Michigan. For more information, or to become involved, please call 734.615.0122 or e-mail umsyouth@umich.edu.

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These daytime performances serve pre-K through high school students. The 04/05 series features special youth performances by:

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- DJ Spooky: *Rebirth of Nation*
- Sphinx Competition
- Rennie Harris Puremovement
- Dan Zanes and Friends
- Malouma

Teacher Workshop Series

UMS offers two types of K-12 Educator Workshops: Performing Arts Workshops and Kennedy Center Workshops. Both types focus on teaching educators techniques for incorporating the arts into classroom instruction.

This year's Kennedy Center Workshop Series will feature a return engagement by noted instructor Sean Layne who will be leading two sessions:

- *Preparing for Collaboration: Theater Games and Activities that Promote Team-Building and Foster Creative and Critical Thinking*
- *Acting Right: Drama as a Classroom Management Strategy*

Michelle Valeri, a singer, songwriter, and children's entertainer, will lead a workshop entitled:

- *Story Songs for the Young Child*

Workshops focusing on UMS Youth Performances are:

- *Paul Taylor Dance Company: Dance is Art, Music, and Storytelling* led by Susan Filipiak
- *Punch's Progress: A Brief History of the Puppet Theater* led by Lawrence Baranski
- *Arts Advocacy: You Make the Difference* led by Lynda Berg
- *Race, Identity and Art: Getting Beyond the Discomfort of Talking About "Normal"* led by Marguerite Vanden Wyngaard and Rowyn Baker
- *Facing Mekka: Hip Hop in Academic and Theatrical Context* led by Mark Bamuthi Joseph and members of Rennie Harris Puremovement
- *Malouma: The Culture, Dance, and Music of Mauritania* led by Ibrahima Niang, African Cultural Ambassador, and Mame Lo Mor and Fatou Lo, members of the local Mauritanian community

K-12 Arts Curriculum Materials

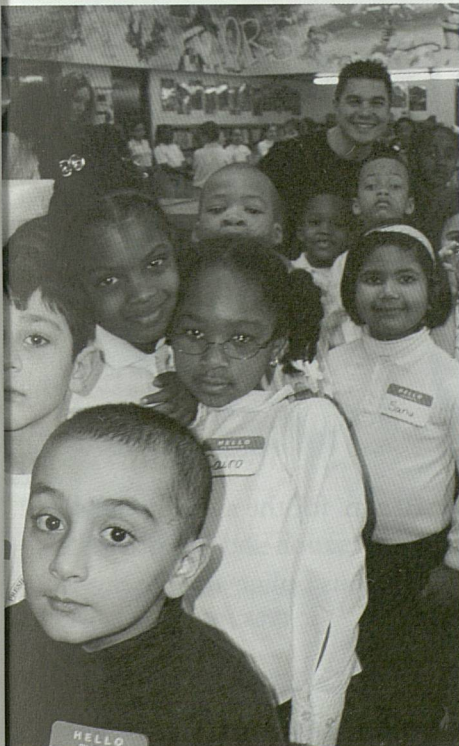
UMS educational materials are available online at no charge to all educators. All materials are designed to connect with curriculum via the Michigan State Benchmarks and Standards.

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As part of UMS's teen initiative, teens may attend public UMS performances at a special discount. Visit www.ums.org to download a special Teen Ticket coupon. *Breakin' Curfew* is an annual event showcasing teen talent, presented in collaboration with Neutral Zone.

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UMS is a partner with the Ann Arbor Public Schools and the Washtenaw Intermediate School district as part of the *Kennedy Center: Partners in Education* program. UMS also participates in the Ann Arbor Public School's

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The UMS Youth Education Program was designated as a "Best Practice" program by ArtServe Michigan and the Dana Foundation.

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

ADVISORY COMMITTEE

The 53-member UMS Advisory Committee serves an important role within UMS. From ushering for our popular Youth Performances to coordinating annual fundraising events, such as the Ford Honors Program gala and "Delicious Experiences" dinners, to marketing *Bravo!*, UMS's award-winning cookbook, the Committee brings vital volunteer assistance and financial support to our ever-expanding educational programs. If you would like to become involved with this dynamic group, please call 734.647.8009.

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

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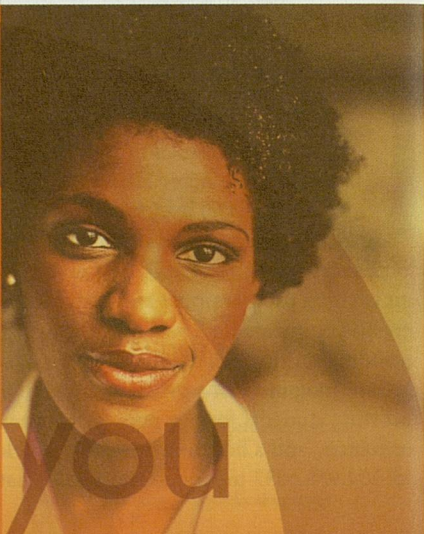
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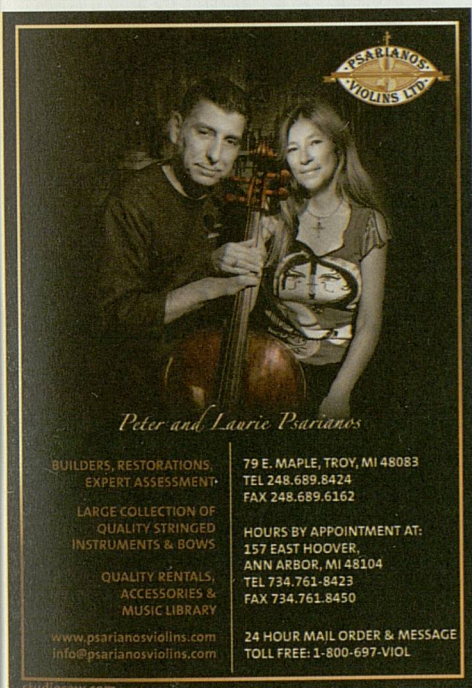
Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming, and production. If you are a University of Michigan student who receives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

The UMS Usher Corps is comprised of over 400 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. Orientation and training sessions are held each fall and winter, and are open to anyone 18 years of age or older. Ushers may commit to work all UMS performances in a specific venue or sign up to substitute for various performances throughout the 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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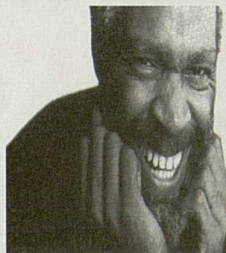
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