

General Information

On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.

Children of all ages are welcome at UMS Family and Youth Performances. Children under the age of three will not be admitted 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 turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

In the interests of saving both dollars and the environment, please either retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue.

Event Program Book

Thursday, March 23 through Thursday, March 30, 2006

Children of Uganda

3

Thursday, March 23, 7:00 pm

Friday, March 24, 8:00 pm

Power Center

Tancredi

11

Saturday, March 25, 8:00 pm

Hill Auditorium

The Tallis Scholars

23

Thursday, March 30, 8:00 pm

St. Francis of Assisi Catholic Church

Great performance

When people express themselves,
they enrich all our lives.

We proudly support the University
Musical Society.

For more information, visit us at chase.com

CHASE 



Today's Engineering

Tomorrow's Technology

Creating Vehicles for the Future



1555 Woodridge Avenue
Ann Arbor, Michigan 48105
(734) 995-2600

with
JPMorgan Chase,
Pfizer Global
Research and
Development
and
Toyota Technical
Center
present

Children of Uganda

Peter Kasule, *Artistic Director and Master of Ceremonies*

The Company

Brian Aine	Jengo Munawiru	Miriam Namala
Francis Kalule	Noeline Nabesezi	Teddy Namuddu
David Kasata, <i>Assistant to the Artistic Director</i>	Dorothy Nabuule	Zaam Nandyose
Simon Peter Kiranda	Geofrey Nakalanga	Lukia Nantale
Jacob Kiwanuka	Betty Nakato	Patrick Nyakojo
Rose Kokumbya	Zainabu Nakato	Brian Odong
Francis Lubuulwa	Veronica Nakatudde	Bernard Sserwanga
Peter Mugga, <i>Lead Drummer</i>	Prossy Namaganda	

Produced by Uganda Children's Charity Foundation
Alexis Hefley, *Executive Director & Founder*

Thursday Evening, March 23, 2006 at 7:00
Friday Evening, March 24, 2006 at 8:00
Power Center, Ann Arbor

This program will contain one intermission.

43rd and 44th
Performances of the
127th Annual Season

Global Series: Africa

The Children of Uganda residency is presented with support from JPMorgan Chase.
Thursday's performance is sponsored by Toyota Technical Center.

Friday's performance is sponsored by Pfizer Global Research and Development:
Ann Arbor Laboratories. Special thanks to David Canter, Senior Vice President of Pfizer, for his continued and generous support of the University Musical Society.

Funded in part by the University of Michigan Office of the Senior Vice Provost for Academic Affairs.

Funded in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.

Funded in part by Heartland Arts Fund, a program of Arts Midwest, funded by the National Endowment for the Arts with additional contributions from General Mills Foundation, Land O' Lakes Foundation, Sprint Corporation, and Michigan Council for Arts and Cultural Affairs.

Educational programs funded in part by the Whitney Fund.

Media partnership for these performances is provided by WEMU 89.1 FM and *Metro Times*.

Special thanks to Bishop Nkenge Abi, Cardinal Mbiyu Chui, Shrine of the Black Madonna of the Pan-African Orthodox Christian Church, Angela Jaworski, Kathy Hentschel, Catherine C. Blackwell Institute of International Studies, Commerce, and Technology, Wilma Taylor Costen, Malcolm X Academy, Baba Victor Gibson, Aisha Shule/W.E.B. DuBois Preparatory Academy, Hasina Murphy, Timbuktu Academy of Science & Technology, Aaron Williams, Maat Imhotep Academy, Dr. Elena Anderson, Nsoroma Institute, and Baba Malik Yakini for their participation in this residency.

Children of Uganda appear by arrangement with Lisa Booth Management, Inc.

The Children of Uganda 2006 tour is supported through a generous grant from the Monua Janah Memorial Foundation, in memory of Ms. Monua Janah who was deeply touched by the Children of Uganda, and sought to help them, and children everywhere, in her life.

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.

Director's Note

During colonization and civil war, despite poverty and other calamities, the arts have survived in Uganda and throughout all of Africa, though borders may have moved and country names changed. Dance, music, and storytelling record our histories and instill values. They help raise our children, observe milestones, provide assurance, dispense justice, proclaim beliefs, and sustain our societies. They are a teacher and tool of survival.

Twenty years ago Uganda emerged from decades of brutal repression to face an even greater challenge—HIV/AIDS. Hundreds of thousands of our mothers and our fathers died; our sisters and brothers scattered and lost. Uganda's peoples, comprising some 52 ethnic groups, were isolated from one another politically, culturally, socially, and economically.

I was born into a family where music was all around me; it was used to educate, to praise good deeds, and express our joy and sadness. When my parents died, it gave us—it still gives us—courage and comfort. And when Children of Uganda first toured 10 years ago, I was among them.

Today, thanks to a measure of stability and development in a region still torn by conflict, Uganda's culture grows thicker and richer, and also more diverse and contemporary. From across our borders with Rwanda, Sudan, Republic of Congo, Tanzania, and Kenya, and around the globe, ideas and experiences flow into and around our country, especially in this period of technology.

The dances and songs that are performed here reflect the history, legends, and beliefs of East Africa and introduce some of the new and dynamic forms that we are creating today. The music and dance we preserve, adapt, and create is integral to Uganda's renewal and will help shape tomorrow's generations.

Imagine yourself standing by Lake Victoria watching the strong tide of river Nile flow through our country and out into Africa. We children of Uganda invite you to journey with us to our home.

—Peter Kasule

Notes on the Program

Music and dance in Uganda today embrace a shifting mix of traditions and new forms, celebrating the country's rich and multiple heritages and the increasing contact with other cultures. Children of Uganda presents a glimpse of this dynamism. The songs are performed in a number of Ugandan languages as well as English and Swahili—the lingua franca of East Africa. Some of the pieces are named for drum rhythms ("Bakisimba," "Ekitaguriro," and "Larakaraka"); others are named for the featured instrument ("Embaire" and "Engoma"). The order of the program is subject to change.

Amaggunju/Skia Ngoma

Long ago a Bugandan king died without a male heir. A pregnant woman from the court was seated on the throne in anticipation that her son might be the next king. An heir was indeed born, and as a king should never cry, "Amaggunju" was sung and danced to entertain the infant. Here it is fused with a Swahili song "Skia Ngoma." "Listen to our drums," the lyrics proclaim. "This is the sound of Uganda, presented for you here today."

Ding Ding

This piece comes from the Acholi people in the northern part of Uganda who are highly regarded for their dark complexions and tall statures. Girls developing into young women perform this high-energy dance, with its engaging melodies and intense, syncopated rhythms. "Ding Ding" features drums, adungu, xylophone, okalele, and a whistle.

Embaire

This large xylophone originated with the Abanore peoples of Northeast Uganda near the border with Kenya, and was adopted by the Basoga in the southeast of Uganda. Due to its full range of pitches and great resonance, the Embaire is often played by itself, without the accompaniment of drums, by six people divided

into a rhythm section and a melody section. The Embaire is played at all types of occasions.

Kundiba Ntafire

Mothers urge their children to heed the lessons they impart, for as one phrase cautions, when their parents have died, they will be "like cows feeding on the grass"—that is, they will need to look after themselves. This is a traditional song of the Ankole people of western Uganda.

Anjolinaye/Watoto-Bamagala

"Anjolinaye" praises the beauty of an African girl, admiring her gleaming eyes, long neck, and great teeth. The "Watoto-Bamagala" proclaims "We the Children of Uganda are happy to be who we are and to be awakened by such singing birds to do our chores." "Kanyonza" (pot dance) is set to these songs, highlighting the grace and talent of the performers and showing appreciation for women of three different Ugandan regions: Ankole in the West, the Swahili-speaking people of the East, and the Acholi of the North.

Engoma

Drums are emblematic of African culture and are an ever-present link from the past to the present. Performed by the girls of the troupe, this work combines patterns and sequences from many regions of Uganda, showcasing a diversity of rhythms and celebrating their adoption and adaptation by musicians around the world today.

Titi Katitila

The Bunyoro-Kitara people celebrate one of the many extraordinary birds found in eastern Uganda in this song whose lyrics say that the titi katitila always sleeps better after seeing a friend. It features six-year-old Miriam Namala.

Orunyege-Ntogoro

Originally a courtship dance of the Banyoro and Batoro people of southeast Uganda, this exuberant and demanding dance gives everyone a chance to show their individual talents. In the

past, young men and women would be brought together in front of the community to choose their future mates. This ceremony was a critical event, especially for the boys, since poor dancers risked remaining bachelors. The girls were expected to dance well in return exhibiting spunk, kindness, style, and grace.

INTERMISSION

Apanolilo

This original song (by Peter Mugga, rearranged by Peter Kasule) is dedicated to those resisting the violence of civil war in northern Uganda. Men and women are exhorted to fight for their rights, land, lives, and the welfare of the children. The second section welcomes back the survivors from their battles and praises them for their bravery and heroism.

Larakaraka

In northern Uganda near the Sudanese border, this has become a rallying cry and therapeutic dance for those that have been abducted by rebels of the Lord's Resistance Army. Originally a courtship dance of the Acholi people, this fierce piece is accompanied by rhythms pounded out on gourds struck with bike spokes to attract attention. Gourds or calabashes are multi-purpose vessels—used to fetch water, as places to sit, as umbrellas to limit the effects of the hot sun, and by mothers who tap out rhythms when babies cry to help them fall asleep.

Ekitaguriro

This dance belongs to the nomadic Banyankole of western Uganda who cherish the cattle they tend for a living, to the point of being teased by their country-men for their great devotion. This dance praises the long-horned cows of Ankole and Rwanda—found nowhere else on earth. The dancers imitate the sounds, rhythms, and the movements of the graceful cows. This piece features the omukuri, a flute used to herd the cattle.

*At Pfizer, we recognize
the importance
of the arts.*



THE SCIENCE
OF SUPPORTING



THE ARTS

www.pfizer.com

The Ford Motor
Company Fund and
Comerica Bank presents

Global Thursdays

- March 30 Suheir Hammad (*Palestinian Poet*)
- April 6 Markus James (*American/Malian Blues*)
- April 13 Tablado (*Flamenco*)
- April 20 Pierre Bensusan (*Arab American Guitar*)
- April 27 Spirit of Gibran Literary Awards, with Elmaz Abinader
- May 4 Tlen Huicani *Cinco de Mayo* & Umsiyyah Fanniyyah Celebration

All Shows begin at 8pm.

Advance Tickets \$10 • \$12 At the door
\$8 Students, Groups, and Museum Members



Arab American National Museum

13624 Michigan Avenue (at Schaefer) • Dearborn, MI 48126
Call 313-624-0200, 313-582-AANM (2266) or visit www.theaanm.org

Afer Miyamo

"Greetings to you friends, lovers, children, and supporters of Children of Uganda. We thank and respect you." This dance is dedicated to our audiences as Children of Uganda celebrates its 10th anniversary. Adungu (plucked bow harps) are featured here.

Otwenge & Oseke

"Otwenge" means "elbow" in Lugbara and this dance, like the language shared across national borders, is performed in both Uganda and in its western neighbor, the Democratic Republic of Congo. Congolese are known throughout Africa for their sensual dancing and music. "Oseke," a contemporary dance that fuses Ugandan and Congolese forms, changes and evolves as our peoples continue to interact with one another.

Ngoma Ya Ukaguzi

The boys showcase their drumming skills in this piece from northern Tanzania. This rhythm is played every Monday towards the end of school-wide assemblies as teachers walk through the lines of students checking on their appearance and cleanliness.

Kinyarwanda

Uganda is bordered to the southwest by Rwanda and this piece is named for the language spoken there. It features Rwemeza, drums of the Banyarwanda royalty played to announce the king's entrance to the court. As here, following this procession, the dance "Amaraaba" was performed.

Bakisimba

This is a traditional dance of the court of Buganda, the largest ethnic group of Uganda. Originally performed only by women, it celebrates the creation of banana wine for the King. The drummers' rhythms and the dancers' movements mirror the king's words of thanks, "speaking" for him and reflecting his increasingly celebratory mood.

Children of Uganda celebrates its 10th anniversary with this 2006 US tour, which begins in California in January and visits 31 communities in 20 states before ending in Minnesota in June. Ranging in age from 6 to 20, the performers live in several homes and boarding schools supported by the Uganda Children's Charity Foundation (UCCF). Through their performances, educational programs and community exchanges, Children of Uganda serve as goodwill ambassadors for the 2.4 million orphans living in the Uganda today.

Hailed as "first-rate" and "inspiring" by *The New York Times*, Children of Uganda have toured the USA biennially since 1996. They have also appeared at the White House, on the David Letterman show, at the Grammy Awards' salute to U-2's Bono, for (former) US Treasury Secretary Paul O'Neill during his trip to Africa, for the World Bank, MTV/Nickelodeon, Nike, Morgan Stanley, and other corporations.

The dual crises of civil war and AIDS in Uganda pose a serious threat to the complex fabric of family and village life that previously nurtured and depended on a rich and varied oral culture. Children of Uganda was originally founded to teach orphaned children the songs, dances and stories that were in danger of being lost. At home, the ensemble performs at weddings, diplomatic events, and other celebrations. Children of Uganda gives 22 of the most talented of these performers an opportunity to share their stories in the US, promoting East African culture and increasing awareness of the HIV/AIDS crisis in their homeland.

These performances mark the Children of Uganda's fifth and sixth appearances under UMS auspices. They made their UMS debut at the Power Center in February 2002.

Peter Kasule (*Artistic Director*) is a musician and composer. He is an original member of Children of Uganda, performing in the group's first tours to the USA in 1996 and 1998. In 2000 and 2002 he toured as the group's production and rehearsal assistant. In 2004 he assumed leadership of the tour.

Mr. Kasule was born in Kampala, Uganda in 1981 and after the death of his parents, lived at the Daughters of Charity Orphanage from 1989–96. In 1994, he traveled to Germany for the International Children's Festival where his dance troupe was awarded "Best Performers." In 1996, he accepted an invitation from UCCF to join the US Scholarship Program as one of its first participants. From 1998–2001 he was the lead drummer for the African Dance Ensemble at Dallas' prestigious Booker T. Washington High School for the Visual and Performing Arts. Mr. Kasule won "Best Percussionist" at the 2000 International Jazz Festival in New Orleans and "Best Performer" at the Collin County Jazz Festival in 1998, 1999, and 2000. He is currently completing his undergraduate degree at the College of Santa Fe, New Mexico, where he studies Music Technology with a focus on composition, recording, and blending African and Western music.

Alexis Hefley, the President and Executive Director of the Uganda Children's Charity Foundation (UCCF) initially traveled to Uganda at the invitation of First Lady, Janet Museveni in June of 1993. Ms. Hefley lived and worked with AIDS orphans for 18 months in Kampala. It was then that she saw the overwhelming need for international humanitarian assistance to address the AIDS and orphan crisis in Uganda. She returned to the US in 1994 having organized the first national tour of the Children of Uganda. Upon completion of this tour, Ms. Hefley founded UCCF, to continue her efforts to assist these children. Ms. Hefley graduated from Texas A&M University and worked in the banking industry for 10 years. In search of a calling and to learn the meaning of passion, she left the financial world and moved to Washington D.C. Through a volunteer commitment with the International Foundation she had the opportunity to meet Congressman Tony Hall and his wife Janet Hall. Their commitment to God and their personal and political commitment to third world countries sparked Ms. Hefley's interest in Uganda. Since 1994, Ms. Hefley has traveled regularly to Uganda and continues to devote her life to AIDS-related orphans.



The producer of Children of Uganda, the **Uganda Children's Charity Foundation (UCCF)**, is a not-for-profit corporation founded in 1995, based in Dallas, Texas and in Kampala, Uganda. UCCF is dedicated to providing an education, food, shelter, clothing, and medical care to more than 700 orphaned Ugandan children. In this way, UCCF is furnishing the tools these children need to become self-reliant members of society, with the capacity to contribute to Uganda's social welfare and economic recovery. Children under the age of 12 live in two homes run by UCCF which also provide primary schooling. A third facility provides care for children with mental and physical disabilities. UCCF continues to support the majority of these children at secondary boarding schools and in UCCF-sponsored vocational programs. Through its community outreach program, UCCF also supports and educates 100 children living with widowed HIV-positive women who are caring for at least five children.

Limited opportunities exist in Uganda for high-achieving students. UCCF's US Scholarship Program enables some of the most talented students to deepen their education, supporting students pursuing undergraduate and graduate degrees in fields ranging from nursing to international conflict resolution.

UCCF's programs are funded with grants from foundations, corporations, faith-based institutions; with individual contributions and sponsorships; and through its biannual national performance tours by the Children of Uganda. UCCF has set a goal of \$1.5 million dollars for the 2006 tour in order to strengthen its education and regional development programs. This integrated strategy will improve the quality of life for the children UCCF supports and the communities in which they live.

Children of Uganda 2006 National Tour

Producer

Uganda Children's Charity Foundation, Inc. (UCCF)
 Alexis Hefley, *President and Founder*
 Abel Mwebembezi, *Country Director/Uganda*
 Tim Allen, *Chief Operating Officer*
 Trish Langle, *Development Associate*

Tour Staff

Peter Kasule, *Artistic Director*
 Darren W. McCroom, *Lighting Designer and Production Manager*
 Gayle Jeffery, *Production Manager*
 Pat Kirby, *Company Manager*
 David Kasata, *Assistant to the Artistic Director*
 Talitha Phillips, *Tour Volunteer*
 Deborah Nakiduuli, *Tour Volunteer, Director Sabina Primary Boarding School*

Tour Management

Lisa Booth Management, Inc.
 Lisa Booth, *President & Deirdre Valente, Vice President*

Uganda Children's Charity Foundation (UCCF) is a registered 501(c)(3) non-profit organization. Your interest and support is welcome. For additional information, please visit: www.childrenofuganda.org

* * * * *

The Charles H. Gershenson Trust
and Linda and Maurice Binkow are
proud to be associated with Ewa Podleś,
the Detroit Symphony Orchestra,
and UMS in this Opera in Concert.

127th ums season **05|06**

All-Brahms Program!

Nadja Salerno-Sonnenberg violin
Anne-Marie McDermott piano

FRIDAY, APRIL 21, 8 PM ▶ Hill Auditorium

A master musician at the height of her powers, violinist Nadja Salerno-Sonnenberg returns to UMS for the first time in 15 years with pianist Anne-Marie McDermott for an evening of Brahms.

Media Partners **WGTE 91.3 FM** and
Observer & Eccentric Newspapers



ums 734.764.2538 | www.ums.org

outside the 734 area code, call toll-free 800.221.1229



michigan council for
arts and cultural affairs

with
the Charles H.
Gershenson Trust
and
Linda and
Maurice Binkow
present

Tancredi

Concert Performance

Composed by Gioachino Rossini

Libretto by Gaetano Rossi

Detroit Symphony Orchestra

Alberto Zedda, *Conductor*

Cast

Ewa Podleś, *Contralto* (Tancredi)

Lawrence Brownlee, *Tenor* (Argirio)

Mariola Cantarero, *Soprano* (Amenaide)

with

Malin Fritz, *Mezzo-Soprano* (Isaura)

Eric Owens, *Bass* (Orbazzano)

Peiyi Wang, *Mezzo-Soprano* (Roggiero)

and

Men of the UMS Choral Union

Jerry Blackstone, *Director*

Saturday Evening, March 25, 2006 at 8:00

Hill Auditorium, Ann Arbor

Tonight's production will contain one intermission, following Act I.

45th Performance of the
127th Annual Season

127th Annual
Choral Union Series

Tonight's performance is supported by the Charles H. Gershenson Trust, Maurice Binkow, Trustee, and by Linda and Maurice Binkow.

Tonight's pre-concert Prelude Dinner was sponsored by TIAA-CREF.

Special thanks to Alan Aldworth and ProQuest Company for their support of the UMS Classical Kids Club.

Media partnership for this performance is provided by WGTE 91.3 FM, Michigan Radio/Michigan Television, and *Observer & Eccentric* Newspapers.

Special thanks to Richard LeSueur and the Ann Arbor District Library for their participation in this residency.

Special thanks to Steven Ball for coordinating tonight's pre-concert music on the Charles Baird Carillon.

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

Mme. Podleś appears by arrangement with Matthew Sprizzo.

Mr. Brownlee appears by arrangement with Mirshak Artists Management, New York, NY.

Ms. Cantarero appears by arrangement with Miguel Lerin, Barcelona, Spain.

Mr. Owens appears by arrangement with IMG Artists, New York, NY.

Ms. Fritz appears by arrangement with Herbert Barrett Management, Inc.

Large print programs are available upon request.

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

Synopsis

Syracuse, A.D. 1005

ACT I

The scene is a gallery in the palace of Argirio, leader of the senate. Everyone celebrates the peace between the two formerly rival factions of Argirio and Orbazzano. To seal the treaty between the two houses, Argirio decides to give his daughter Amenaide's hand to his former opponent, now the leader of his army. Due to upcoming battles with Solamir, the enemy of Syracuse, the wedding has to take place this very day! Meanwhile, Orbazzano warns against treachery from the exiled Tancredi, perceived as another threat to the city. Amenaide, secretly in love with Tancredi, has sent him a message inviting him back to Syracuse.

Unbeknownst to her, Tancredi is already in town. Since he has been in exile since childhood, he is not recognized. He sends his faithful squire Roggiero to find Amenaide and tell her that an unknown knight wishes to speak with her.

Argirio and Amenaide appear. Amenaide begs her father to postpone the wedding by one day, but Argirio won't listen. He leaves, and Tancredi steps forward. Amenaide warns him that he is in danger and must make his escape, though at this point she can't bring herself to tell him about her imminent forced marriage.

Yet preparations for the wedding are under way: warriors and knights make their entry. Argirio addresses the assembly, assuring them that this marriage will confirm the peace in Syracuse. Tancredi, as an unknown knight, offers his services to Argirio in defense of the city, promising loyalty and honor as he looks at Amenaide, who he thinks has betrayed him by accepting marriage to Orbazzano. Amenaide now refuses to obey her father, even if the cost of disobedience is her life.

Orbazzano enters, with Amenaide's letter which has been intercepted. All believe that the letter was addressed to Solamir, the leader of the Saracens, which would make Amenaide

guilty of high treason, punishable by death. Amenaide protests her innocence to no avail. Her father disowns her, and Tancredi repudiates her. Only her close friend Isaura is convinced that Amenaide is not guilty. Amenaide is dragged off to prison.

ACT II

We return to the palace of Argirio. Orbazzano is angry at Amenaide's contempt for him and her apparent treachery. Isaura pities Amenaide's fate at the command of her own father. Argirio is torn between his political duty and his love for his daughter. With great reluctance, he yields to Orbazzano's demands and signs Amenaide's death warrant. Isaura reproaches Orbazzano for his cruelty, and invokes divine aid for Amenaide.

The scene changes to Amenaide's prison, where she prays that Tancredi will one day realize she died faithful to him. Orbazzano, with guards and knights, comes to carry out her sentence, unless there is a knight who will fight to defend her honor. Tancredi accepts the challenge, even though he still believes Amenaide is guilty. Argirio embraces the unknown knight, hoping that his daughter's life will be saved. Tancredi leaves for the contest, and Amenaide prays for divine protection for her champion.

News comes of Tancredi's victory and Orbazzano's death. Despite the triumph, Tancredi (his identity still unrevealed) has resolved to leave Syracuse to die in some distant country. Amenaide approaches him, but he again doubts her loyalty. Syracusan knights come in search of their champion against Solamir, who is on the attack again. Argirio and Amenaide are with them, and Tancredi's identity is finally revealed to all. Tancredi, however, while willing to fight and die for Syracuse, still does not believe Amenaide's innocence. He seeks death in combat. Yet he once more emerges victorious, killing Solamir. He returns with the news that while dying, Solamir confirmed the innocence of Amenaide. The lovers are reunited and everyone celebrates their hard-won happiness in a scene of general rejoicing.

Tancredi

Gioachino Rossini

Born February 29, 1792 in Pesaro, Italy

Died November 13, 1868 in Paris

Rossini was 21 when he composed *Tancredi* for the Teatro La Fenice in Venice; it was this opera that first made him famous all over Europe, three years before *The Barber of Seville*. The protagonist's first aria—known as *Di tanti palpiti*, after the opening line of its last section—became one of the biggest “hits” of its time. Paganini was only one of several composers who made brilliant instrumental arrangements of it. The cavatina was mentioned specifically in Byron's *Don Juan* and Balzac's *Peau de chagrin*, and in his biography of Rossini, the great French novelist Stendhal claimed that all of Venice, from gondoliers to members of the nobility,

Of course, there is much more to *Tancredi* than this one phrase or this one aria. The music is gorgeous from the first bar to the last; and it breathed new life into the genre of the *opera seria* at a time when it had already entered a period of decline, opening the door to spectacular new developments in 19th-century Italian opera. The main novelty, in the words of leading Rossini expert, Philip Gossett, is the fusion of “the urge for lyrical expression and the needs of the drama.” Rossini achieved this by moving beyond the conventional succession of isolated arias and creating larger dramatic units, with complex, multi-sectional arias and duets. The role of the chorus, which represents many different groups of characters, is particularly important. There are some extremely fine touches of orchestration, as in the introduction to *Di tanti palpiti*.

The music is gorgeous from the first bar to the last; and it breathed new life into the genre of the *opera seria* at a time when it had already entered a period of decline, opening the door to spectacular new developments in 19th-century Italian opera.

were repeating its most famous phrase: “*mi rivedrai, ti rivedrò*” (you will see me again, I will see you again). The tailors’ song in Act III of Wagner's *Meistersinger* quotes the melody of *Di tanti palpiti* as an exquisite parody. (Stendhal also tells us that this aria was known as the “rice aria,” since Rossini apparently composed it in four minutes, the time it took to make rice, which Italians liked rather under-cooked. The extraordinary haste was due to the fact that the prima donna had told Rossini, *the night before the première*, that she didn't like her entrance cavatina and demanded a new one.)

In addition, it was here that Rossini created the prototype of the *imbroglio* (entanglement) finale in Act I, to which he would return so often in his later operas: this is the famous moment when all the characters onstage collectively declare that they are losing their minds over the hopeless and incomprehensible situation that has arisen. The main characters in this opera are complex and we are allowed a glimpse into their inner conflicts and contradictions; a father condemning his daughter to death, lovers who are willing to die for each other despite doubt and mistrust—Rossini brought all these extreme situ-

ations to life in his music. But to him, when all was said and done, opera was still first and foremost about beautiful singing and lavish coloratura; it is within that framework that all the drama must unfold.

The name *Tancredi* belongs to one of the protagonists of Torquato Tasso's celebrated 16th-century epic, *La Gerusalemme liberata* (Jerusalem Delivered), and was borrowed by Voltaire in the 18th century for the tragedy that served as the source for Rossi's libretto. The action is set in Syracuse on the island of Sicily, a city threatened by the Saracen army of the infidel Solamir and torn by a long-standing strife between two native clans. The idea of the *patria* (fatherland) thus looms large in the opera, and there is no doubt that this fact contributed significantly to its impact and success. Italy was just entering its era of *risorgimento* (resurgence) with a rise of patriotic sentiment that would eventually lead to the creation of a unified and independent Italy in 1870. For all their conflicts and differences, everyone in the opera is united by their love of the *patria*. The arch-enemy Solamir never appears in person; his Saracen soldiers sang one chorus in the original Venetian version of the opera, but even this was later rewritten as a Sicilian patriotic chorus.

In fact, *Tancredi* went through many other changes as it moved from Venice to Ferrara and then to Milan (all within a year of the 1813 premiere). These versions differ most strikingly at the end, where a happy ending in the Venetian version was replaced by Tancredi's death in Ferrara, only to be changed back to the original form in Milan. The Milan version, which combines elements from the other two, has been generally accepted as the standard form of the opera.

In classical *opera seria*, the male protagonist's roles were traditionally given to castrati. By Rossini's time, the barbarous practice of castrating young boys destined for theatrical careers was practically extinct, but the composer was still holding on to the idea of having his *primo uomo* sing in the treble register. Therefore, he wrote Tancredi as a trouser role, to be sung by a

woman. His faithful attendant Roggiero was likewise represented by a female singer. Argirio, the father, is cast for a high tenor, and "bad guy" Orbazzano sings in a dark bass-baritone.

To touch briefly on the music at the very beginning and the very end of the opera: The overture, as is often the case in Rossini, was "recycled" from an earlier opera, *La pietra del paragone* (The Touchstone). The final scene (in the Venetian and Milanese versions) is a lively polonaise, a dance that had originated in Poland but had taken Europe by storm and was particularly appropriate for joyful operatic celebrations, regardless of when or where the action of the opera was set. *Tancredi* was set in a hypothetical year exactly 1001 years ago, but it really has little to do with the Middle Ages and certainly doesn't require medieval costumes. The real heroes of this opera are the singers—the original casts for whose abilities the music was originally tailored, and the many subsequent generations who have kept it alive for the last 193 years.

Program note by Peter Laki.

Alberto Zedda (Conductor) was born in Milan, Italy, where he completed his education in music and the humanities. In 1957 he won the International Italian Radio and Television Competition for Young Conductors and thereafter was invited to appear with important musical institutions in Italy (including La Scala, Santa Cecilia, Maggio Musicale Fiorentino, Scarlatti, the Radio Orchestras of Rome, Torino, and Milan) and internationally (in England, Russia, Germany, Israel, France, Switzerland, Portugal, and the US).



Alberto Zedda

Besides his activity in the field of symphonic music, Maestro Zedda has developed an out-

standing career in opera. He has conducted in the most renowned Opera Houses in Italy (including La Scala, Opera di Roma, San Carlo di Napoli, Massimo di Palermo, Comunale di Bologna, Genova, and Trieste) and abroad (Covent Garden, London, The Vienna Opera, San Francisco, Los Angeles, Paris, Berlin, Munich, Hamburg, Amsterdam, Lisbon, Prague, Varsovia, Madrid, Barcelona, Saint Petersburg, Tokio, and Shanghai)

He has always dedicated part of his time to musicology, editing widely successful critical versions of operas, oratorios, and cantatas, fundamentally from the first half of the 19th century (Rossini, Bellini, Donizetti, and Verdi). His latest work in the musicological field was the scoring of Monteverdi's *Incoronazione di Poppea*, which he conducted at La Scala, published by Ricordi.

In the past, Maestro Zedda has served as principal guest conductor for Italian Repertoire at the Neue Deutsche Oper Berlin (1961–63) and at the New York City Opera (1967–69); Musical Director at the Festival della Valle d'Itria of Martina Franca; member of the Editorial Board of the Fondazione Rossini from its founding until 1992; and Artistic Director of the Teatro Carlo Felice di Genova, La Scala, and the Barok Festival of Fano. He is currently the Artistic Director of the Rossini Opera Festival, Director of the Accademia Rossiniana in Pesaro, and Artistic Advisor of the Festival Mozart of La Coruña, Spain.

He is also a dedicated educator, working at the Urbino University (History of Music), the Osimo Academy (Musical Philology), and the Accademia Rossiniana in Pesaro.

With her distinctive, dramatic voice of staggering range, agility and amplitude, **Ewa Podleś** (*Tancredi*) is widely regarded as the world's foremost contralto. Her opera engagements include roles with the Seattle Opera, San Diego Opera, San Francisco Opera, Canadian Opera Company, Houston Grand Opera, Dallas Opera, Milwaukee's



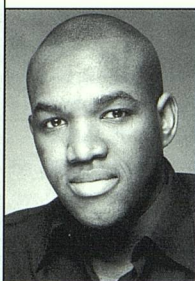
Ewa Podleś

Florentine Opera, and Michigan Opera Theatre. Appearances at New York's Carnegie Hall include Gluck's *Orphée et Eurydice* with the Oratorio Society of New York, Ulrica with the Collegiate Chorale, baroque and Rossini programs with the Moscow Chamber Orchestra, *Das Lied von der Erde* with the Philadelphia Orchestra, and Szymanowski's *Three Hymns* with Sinfonia Varsovia. The current season includes recitals at Boston's Jordan Hall, Vancouver's Chan Centre, and on the Philadelphia Chamber Music Society series; performances of Rossini's cantata *Giovanna d'Arco* with the Moscow Chamber Orchestra (in Pittsburgh and at Lincoln Center's Avery Fisher Hall) and Toronto Symphony; and *Tancredi* in concert with the Detroit Symphony under the auspices of the University Musical Society in Ann Arbor, Michigan, which previously presented her in recital as well as in an acclaimed, semistaged version of *Orfeo*. She has sung principal roles at the Metropolitan Opera, Vancouver Opera, Deutsche Staatsoper Berlin and Deutsche Oper Berlin, Frankfurt Alte Oper, Gran Teatre del Liceu, Teatro Bellini, La Scala, La Fenice, Teatro San Carlo, Warsaw's National Theatre, Théâtre Châtelet, and Opéra Bastille.

In addition to her rigorous operatic calendar, Mme. Podleś is one of the most acclaimed recital and concert performers in the world. She has been guest soloist with the Saint Paul

Chamber Orchestra under Nicholas McGegan, San Francisco Symphony with Donald Runnicles and Libor Pešek, Detroit Symphony with Neeme Järvi, Seattle Symphony under Gerard Schwarz, and Montreal Symphony with Charles Dutoit and Antonin Wit. Other orchestral credits include the Maggio Musicale Fiorentino and National Arts Centre Orchestras; National Orchestra of Spain; Pittsburgh, American, Toronto, NHK Tokyo, and New World Symphonies; and Hong Kong and Dresden Philharmonics under such conductors as David Atherton, Leon Botstein, Myung-Whun Chung, Armin Jordan, Lorin Maazel, Constantine Orbelian, Alberto Zedda, and Pinchas Zukerman. A particularly acclaimed recitalist, she has been on the major art-song series of Cleveland, Atlanta, St. Paul, Chicago, Paris, Amsterdam, London, Toronto, Moscow, Warsaw, Montreal, San Juan, Québec and New York (Alice Tully Hall and the 92nd Street Y). Her many collaborations with Marc Minkowski and Les Musiciens du Louvre include two Deutsche Grammophon recordings: Handel's *Ariodante* and Gluck's *Armide*. Other recent discs include two acclaimed Delos recordings: *Handel Arias* and *Russian Arias* and an Arabesque recording of Chopin songs with pianist Garrick Ohlsson, with whom she often appears in recital.

In the current season, **Lawrence Brownlee** (*Argirio*) returns to La Scala for *Almaviva* in *Il barbiere di Siviglia* and debuts with the Vienna Staatoper and San Diego Opera in the same role. This same season Mr. Brownlee debuts with La Monnaie in Brussels as Count Liebenskof in *Il Viaggio*, Ramiro in *La Cenerentola* with the Teatro Comunale Giuseppe Verdi in Trieste, Tonio in *La Fille du Regiment* with the Hamburgische Staatsoper, and returns to Washington Concert Opera as Argirio in *Tancredi*, a role he also sings with Maestro Zedda and the Detroit Symphony with the University Musical Society in Ann Arbor, Michigan. Mr. Brownlee also sings a solo recital at the Kennedy Center with the Vocal Arts Society of Washington DC and is the



Lawrence Brownlee

tenor soloist in *Messiah* with the Baltimore Symphony.

In future seasons, Mr. Brownlee will make important debuts and return engagements with The Metropolitan Opera, Houston Grand Opera, Opera Company of Philadelphia, Semperoper in Dresden, Seattle Opera, Staatsoper Dresden, and the New National Theatre in Tokyo, Japan.

The 04/05 season marked several important debuts for Mr. Brownlee including his debut at Covent Garden in Lorin Maazel's new opera *1984*, Almaviva in *Il barbiere di Siviglia* with Teatro Real in Madrid and the Munich Radio Orchestra, and *Messiah* with the Detroit Symphony. This same season Mr. Brownlee returned to La Scala as Ramiro in *La Cenerentola*, Boston Lyric Opera as Lindoro in *L'Italiana in Algeri*, and Seattle Opera as Arcadio in *Florencia En El Amozonas*. Mr. Brownlee sang *Carmina Burana* with the Berlin Philharmonic under Sir Simon Rattle which was recorded by EMI Classics. With SONY Mr. Brownlee records Almaviva in *Il barbiere di Siviglia* with the Munich Radio Orchestra. Mr. Brownlee's first solo CD of Italian Songs was released in 2005 with Martin Katz at the piano.

Lawrence Brownlee is a winner of the 2003 ARIA Award, a 2003 Career Grant from the Richard Tucker Foundation, and has recently been featured in both Opera News and Classical Singer Magazine. Mr. Brownlee received a Bachelor of Arts from Anderson University and a Master of Music from Indiana University. He was a participant in the young artist programs at both Seattle Opera and Wolf Trap Opera.

Born in Granada, **Mariola Cantarero** (*Amenaide*) studied at the Granada Conservatory and sang in the Presentation Choir of her town. She has won several international singing competitions: Francisco Viñas in Barcelona, Pedro Lavirgen in Cordoba, Operalia 1999 (founded by Plácido Domingo) in San Juan

of Puerto Rico, and Aslico 2000 in Milan. She has appeared as soloist with the major orchestras of Granada, Córdoba, Oporto, and Andalucía, conducted by Josep Pons, Sánchez Ruzafa, Enrique García Asensio, and Luis Izquierdo. She has sung recitals in Córdoba, Sevilla, La Coruña, Barcelona, Lyon, San Juan of Puerto Rico, and Granada. In the 01/02 season she made her debut at the Teatro Carlo Felice of Genoa as Adele in *Le Comte Ory*, and continued her success at the same venue with *I Puritani*.



Mariola Cantarero

Since then she has appeared in *Un Ballo in Maschera* at Teatro San Carlos of Lisbon; *Ariadane auf Naxos*, *Il Viaggio a Reims*, and *L'Elisir d'Amore* at the Liceo of Barcelona; *Pan y Toros* and *Doña Francisquita* at the Teatro de la Zarzuela in Madrid; *Il Viaggio a Reims* in Strasbourg, La Coruña, Madrid, and San Sebastian; *La Sonnambula* in Pavia, Como and Cremona; *Petite Messe Solennelle* and *Il Viaggio a Reims* in Genova; *I tre mariti*, *Gli inganni della somiglianza*, and *Elisabetta, Regina d'Inghilterra* at the Rossini Opera Festival of Pesaro; and has sung *Tancredi* in Trieste, Florence, and Oviedo.

Future appearances include a concert with

Juan Diego Flórez in Puerto Rico, *L'Elisir d'amore*, *Luisa Fernanda*, and *Tancredi* at the Teatro Real of Madrid, *I Capuletti ed i Montecchi* and *Don Pasquale* in Trieste, and *Lucia di Lammermoor* at the Teatro del Liceo of Barcelona and in Las Palmas de Gran Canaria.

Malin Fritz (*Isaura*) has been praised by *Opera News* for her "dignity and excellent vocalism." Ms. Fritz joins the Metropolitan Opera for its 05/06 tour of Japan as Schwertleite in *Die Walküre* and onstage in New York as the Third Lady in *Die Zauberflöte*. This season she also sings performances of Mozart's *Requiem* with the Tucson Symphony.

Her engagements in the 04/05 season included Rossweisse in *Die Walküre* and the title role in *Carmen* with Opera San Jose. Other recent engagements included performances of *Moses und Aron* with the Metropolitan Opera, Azucena in *Il Trovatore* with Monterey Opera and with Opera San Jose, Amneris in *Aida* with Syracuse Opera and the Brevard Music Festival, and the title role in *Carmen* in open air performances across Belgium.



Malin Fritz

UMS ARCHIVES

Tonight's performance includes both the return of many familiar artists to our stages as well as three notable debuts, that of Maestro Alberto Zedda, Lawrence Brownlee, and Mariola Cantarero. Ewa Podleś returns in her seventh UMS appearance, after her UMS debut in 1997 replacing an ailing Cecilia Bartoli in a Choral Union recital at Hill Auditorium. This is the third UMS appearance for both Malin Fritz and Eric Owens, after performing in Handel's *Messiah* in 1996 and 2001, respectively. Peiyi Wang was the understudy for Ewa Podleś in the UMS 2001 presentation of Gluck's *Orfeo ed Euridice* and sang the title role in one performance. Tonight marks her second UMS appearance. The Detroit Symphony Orchestra also returns to Hill Auditorium in their 79th appearance under UMS auspices, and the UMS Choral Union makes its 402nd UMS appearance.

UMS ARCHIVES Operas in Concert at UMS

It is hard to decide whether tonight's concert-opera performance of *Tancredi* and the UMS presentation of *Daphne* last October are "forward-looking" programmatic innovations for the UMS Choral Union Series or backward-looking regressions. Let's say they are both.

UMS's recent history shows little, if any, inclusion of opera-in-concert. The early years of programming, however, are a regular treasure trove of concerts featuring operatic scores performed on stage in Hill Auditorium and in Hill's precursor, University Hall (located where Angell Hall now stands).

Listed below is a sampling of the operas-in-concert presented as part of annual UMS seasons*:

- 1896** *Samson and Delilah* (Saint-Saëns); 1899; 1907, starring Ernestine Schumann-Heink; 1912; 1916; 1923; 1929; 1940
- 1896** "Wagner Nights"; 1903, 1909, 1913 (full acts from *Lohengrin*, *Götterdämmerung* and *Die Meistersinger von Nürnberg*); 1933; 1938, full excerpts from *The Ring*; 1942 featuring Helen Traubel; 1949 featuring Set Svanholm; 1952
- 1898** *The Flying Dutchman* (Wagner)
- 1902** *Orfeo ed Euridice* (Gluck), starring Louis Homer
- 1902** *Faust* (Gounod); 1908; 1919
- 1902** *Tannhäuser* (Wagner); 1922
- 1903** *Aïda* (Verdi), starring Anita Rio and Louise Homer; 1906; 1921; 1928; 1937 with Elizabeth Rethberg and Ezio Pinza; 1957 starring Leontyne Price in her first public performance of the title role (pictured below)
- 1904** *Carmen* (Bizet), starring Louise Homer and Giuseppe Campanari; 1918 with Giovanni Martinelli singing Don Jose; 1927 with Lawrence Tibbett singing Escamillo; 1938
- 1911** *Eugene Onegin* (Tchaikovsky)
- 1925** *La Gioconda* (Ponchielli)
- 1926** *Lohengrin* (Wagner)
- 1931** *Boris Godunov* (Mussorgsky) with Nelson Eddy in the cast; 1935, 1941
- 1932** *The Legend of the Invisible City of Kitezh* (Rimsky-Korsakov) with Nelson Eddy in the cast
- 1933** *Merry Mount* (Howard Hanson), world première performance with Nelson Eddy in the cast
- 1939** *Otello* (Verdi)

*Listed in chronological order starting with the first time an opera was performed. If applicable, subsequent performances of the opera are listed after each title.

Leontyne Price rehearses *Aïda* in Hill Auditorium, 1957



Her orchestral credits include Prokofiev's *Alexander Nevsky* with the Virginia Symphony; Beethoven's *Symphony No. 9* with the Jacksonville, Syracuse, and Cape symphony orchestras; Janáček's *Glagolitic Mass*, Bach's *Magnificat*, and Mahler's *Symphony No. 3* with the Milwaukee Symphony; and Handel's *Messiah* with the University Musical Society at Ann Arbor.

Ms. Fritz can be heard in the recording of *Giulio Cesare* on Koch International and as Vera Boronel on the Chandos recording of *The Consul*. She is a 1993 graduate of the New England Conservatory of Music, was the Shoshana Foundation Richard F. Gold Career Grant Award winner for 1996 at Chautauqua, and was a 1996 National Finalist in the Metropolitan Opera Auditions.

Eric Owens (*Orbazzano*) is the winner of the 2003 Marian Anderson Award. His exciting 05/06 season is highlighted by



Eric Owens

starring roles in two world premières. In October, he sang the role of General Leslie Groves in John Adams's *Doctor Atomic* with the San Francisco Opera, directed by Peter Sellars and conducted by Donald Runnicles. Later in the season, he sings the

title role in Elliot Goldenthal's *Grendel* with Los Angeles Opera in a production by Julie Taymor, also seen at the Lincoln Center Festival. In concert, he sings Beethoven's *Symphony No. 9* with the Detroit Symphony, the Milwaukee Symphony, and the San Diego Symphony and returns to the San Francisco Symphony for *Messiah*. Also of note is the release of Mozart's *Requiem* with the Atlanta Symphony conducted by Donald Runnicles on Teldec, the first recording of the Levin completion of this work. Mr. Owens has sung with many of the world's major opera companies (Royal Opera Covent Garden, Houston Grand

Opera, Los Angeles Opera, Paris Opera, Washington Opera, and Glimmerglass Opera) and has performed with countless renowned conductors and symphony orchestras (the New York Philharmonic under Lorin Maazel, San Francisco Symphony under Michael Tilson Thomas, Cleveland Orchestra under Yuri Temirkanov, Atlanta Symphony under Robert Spano, and the National Symphony under Leonard Slatkin).

Mr. Owens is a winner of a 1999 ARIA award. He also won the Plácido Domingo Operalia Competition, the Metropolitan Opera National Council Auditions, and the Luciano Pavarotti International Voice Competition. A native of Philadelphia, Eric Owens studied voice at Temple University and the Curtis Institute of Music.

Peiya Wang, (*Roggiero*) originally from Beijing, China, graduated with a Bachelor's Degree in English Language & Literature from Peking University and received her Master's Degree in Voice Performance from the U-M School of Music. Ms. Wang has performed such roles as Angelina in *La Cenerentola*, Xerxes in *Exerxes*, Carmen in *La Tragedie de Carmen*, Hansel in *Hansel & Gretel*, Orfeo in *Orfeo ed Euridice*, Meg in *Falstaff*, and Marquise in *La Fille du Refriment*. In 2001, she participated in Naxos' recording project of 20th-century Jewish-American composers' music.



Peiya Wang

She has achieved recent success in a number of competitions: finalist in the 2005 Montreal International Music Competition, finalist in the Metropolitan National Council Audition-Great Lakes Region, finalist in the second China International Competition for Singers, first prize winner of the Great Lakes Opera Competition, and first prize winner of the Harold Haugh Opera Competition. Ms. Wang was also the recipient of an Ars Gratia

Artis Foundation grant and a Rislov Foundation grant. Ms. Wang twice participated in the International Vocal Arts Institute master class in China and Japan. Ms. Wang will perform the title role in *La Cenerentola* with Michigan Opera Theatre in May 2006.

For over 90 years, the internationally acclaimed **Detroit Symphony Orchestra** (DSO) has featured unforgettable performances, visionary maestros, and illustrious guest artists. The DSO is heard live by over 400,000 people annually in a year-round performance schedule that includes classical, pops, jazz, holiday, and young people's concerts. In addition, over 75,000 metro Detroit-area students participate in the DSO's educational activities, including school concerts presented at the Max M. Fisher Music Center.

The 05/06 season is the first without a music director following the remarkable 15-year tenure of Neeme Järvi, during which the DSO has become a symbol epitomizing the rebirth of Detroit. Projects completed during Järvi's tenure include the total restoration and modernization of historic Orchestra Hall; the opening of the Max M. Fisher Music Center and the Jacob Bernard

Pincus Music Education Center in October 2003; and the revitalization of eight acres surrounding the DSO's home, including the construction of the Orchestra Place office/retail complex and the new Detroit School of Arts, a magnet public high school that is unique in the nation.

This season's programming highlights the orchestra's strong artistic profile. The musicians of the DSO, both individually and collectively, are brought to the forefront, featured as soloists throughout the season and showcased in many of the most challenging orchestral works in the repertoire. Audiences are invited to experience the superior acoustics of Orchestra Hall with such dynamic guest conductors and internationally acclaimed artists as Itzhak Perlman, Kathleen Battle, Charles Dutoit, Midori, Sir Roger Norrington, and of course Neeme Järvi, who steps into his new role as Music Director Emeritus. For more information visit www.detroitssymphony.com.

Please refer to UMS Annals, page P/24 of your program, for biographical information on the **UMS Choral Union**.

Detroit Symphony Orchestra

Neeme Järvi, *Music Director Emeritus*

Music Directorship endowed by the Kresge Foundation

Thomas Wilkins, *Resident Conductor*

Erich Kunzel, *Pops Music Advisor*

Chick Corea, *Fred A. and Barbara M. Erb Jazz Creative Director Chair*

Members performing this evening notated in **bold type**.

First Violins

Emmanuelle Boisvert
Concertmaster
Katherine Tuck Chair
Kimberly A. Kaloyanides Kennedy
Associate Concertmaster
Alan and Marianne Schwartz and Jean Shapero (Shapero Foundation) Chair
Hai-Xin Wu
Assistant Concertmaster
Walker L. Cisler/Detroit Edison Foundation Chair
Laura Rowe
Assistant Concertmaster
Beatriz Budinsky*
*Marguerite Deslippe-Dene**
Elias Friedenzohn*
Joseph Goldman*
Laurie Landers Goldman*
Linda Snedden-Smith*
Ann Strubler*
LeAnn Toth*

Second Violins

Geoffrey Applegate+
The Devereaux Family Chair
Adam Stepniewski++
Alvin Score
Lilit Danielyan*
Gina DiBello*
Elayna Duitman*
Ron Fischer*
Hui Jin*
Robert Murphy*
Eun Park*
Felix Resnick*
Yin Shen*
Lenore Sjoberg*
Bruce Smith*
Gregory Staples*
Joseph Striplin*
Marian Tanau*^^

Violas

Alexander Mishnaevski+
Julie and Ed Levy, Jr. Chair
James VanValkenburg++
Manchin Zhang^
Caroline Coade
Theresa Rudolph
Glenn Mellow
Shanda Lowery
Hart Hollman
Han Zheng
Erina Laraby-Goldwasser
Catherine Compton

Violoncellos

Robert deMaine+
James C. Gordon Chair
Marcy Chanteaux++
Dorothy and Herbert Graebner Chair
John Thurman
Mario DiFiore
Debra Fayroian
Robert Bergman*
Carole Gatwood*
Barbara Hall Hassan*
Haden McKay*
Paul Wingert*

Basses

Principal
Van Dusen Family Chair
Stephen Molina ‡
Maxim Janowsky
Linton Bodwin
Stephen Edwards
Craig Rifel
Marshall Hutchinson
Richard Robinson

Harp

Patricia Masri-Fletcher+
Winifred E. Polk Chair

Flutes

Ervin Monroe+
Women's Association for the DSO Chair
Sharon Wood Sparrow
Philip Dikeman++
Jeffery Zook

Piccolo

Jeffery Zook

Oboes

Donald Baker+
Jack A. and Aviva Robinson Chair
Shelley Heron
Brian Ventura++
Treva Womble

English Horn

Treva Womble

Clarinets

Theodore Oien+
Robert B. Semple Chair
Douglas Cornelsen
PVS Chemicals, Inc./
Jim and Ann Nicholson Chair
Laurence Liberson++
Oliver Green

E-Flat Clarinet

Laurence Liberson

Bass Clarinet

Oliver Green
Barbara Frankel and Ronald Michalak Chair

Bassoons

Robert Williams+
John and Marlene Boll Chair
Victoria King
Michael Ke Ma++
Marcus Schoon
Michael Boateng§

Contrabassoon

Marcus Schoon

French Horns

Karl Pituch+
Bryan Kennedy
Corbin Wagner
Denise Tryon
Mark Abbott
David Everson++

Trumpets

Ramón Perells+
Lee and Floy Barthel Chair
Kevin Good
Stephen Anderson++
William Lucas

Trombones

Kenneth Thompkins+
Nathaniel Gurin++
Randall Hawes

Bass Trombone

Randall Hawes

Tuba

Wesley Jacobs+

Timpani

Brian Jones+
Robert Pangborn++

Percussion

Robert Pangborn+
Ruth Roby and Alfred R. Glancy III Chair
Ian Ding++
William Cody Knicely Chair

Harpichord

Robert Conway#

Librarians

Robert Stiles+
Ethan Allen

Personnel Manager

Stephen Molina, Orchestra Personnel Manager
Nicholas Hansinger, Assistant Orchestra Personnel Manager

Conducting Assistant

Charles Greenwell

Stage Personnel

Frank Bonucci
Stage Manager
Larry Anderson
Department Head
Matthew Pons
Department Head
Michael Sarkissian
Department Head

Legend

+ Principal
 ++ Assistant Principal
 ‡ Acting Principal
 ^ Extended Leave
 ^^ On sabbatical
 * These members may voluntarily revolve seating within the section on a regular basis.
 § Orchestra Fellow
 # Extra Musician

Partial sponsorship provided by Warner, Norcross & Judd LLP and DSO's William Randolph Hearst Educational Endowment.

Chairman of the Board

James B. Nicholson

President and Executive Director

Anne Parsons

Activities of the Detroit Symphony Orchestra are made possible in part with the support of the National Endowment for the Arts, the Michigan Council for Arts and Cultural Affairs, and the city of Detroit. Detroit Symphony Orchestra is an affirmative action, equal opportunity institution.

Men of the UMS Choral Union

Jerry Blackstone, *Conductor and Musical Director*

Jason Harris, *Assistant Conductor*

Steven Lorenz, *Assistant Conductor*

Jean Schneider, *Accompanist*

Kathleen Operhall, *Chorus Manager*

Nancy K. Paul, *Librarian*

Donald Bryant, *Conductor Emeritus*

Tenor I

Adam D. Bonarek
Timothy J. Dombrowski
Steven Fudge
Dan Gotkin
Arthur Gulick
Jason Harris
Steve Heath
Eiki Isomura
J. Derek Jackson
Mark A. Krempsi
Robert MacGregor
David Meitzler
Nicholas J. Pharris
Daniel Schad
David Tang
Elizabeth Sklar

Tenor II

Nicholas Edwin
John W. Etsweiler III
Roy Glover
Michael J. Gordon
Matthew Gray
Bob Klaffke
Richard A. Marsh
A.T. Miller
Tom Peterson
Carl Smith
Joshua Smith
Jim Van Bochove

Bass I

David Bowen
Michael Coster
John Dryden
Kenneth A. Freeman
Andrew Hartley
Timothy Krohn
Chris Lees
Mark Latham
Craig LeMoyne
George Lindquist
Lawrence Lohr
Steven Lorenz
Charles Lovelace
William Malone
Joseph D. McCadden
Stephen Merino
Michael Pratt
Daniel R. Ruge
David Sandusky
Donald Sizemore
Rodney Smith
John Paul Stephens
Robert Stevenson
William Stevenson
Steve Telian
Thomas L. Trevethan
Jesse Turner

Bass II

Sam Baetzel
William Baxter
Harry Bowen
Jeff Clevenger
Don Faber
H. Halladay Flynn
James Head
Rod Little
Gerald Miller
Edward Morris
Clinton Smith
Jeff Spindler
Robert Stawski
Michael Steelman
Terri O. Tompkins
John F. Van Bolt
James Wessel Walker
Norman Weber
Donald Williams

The Tallis Scholars

Peter Phillips, *Director*

Tessa Bonner, *Soprano*
 Deborah Roberts, *Soprano*
 Sally Dunkley, *Soprano*
 Janet Coxwell, *Soprano*
 Patrick Craig, *Alto*
 Caroline Trevor, *Alto*

Nicholas Todd, *Tenor*
 Andrew Carwood, *Tenor*
 Don Greig, *Bass*
 Rob Macdonald, *Bass*

Program

Hieronymous Praetorius

Praetorius

Hans Leo Hassler

Praetorius

Gregor Aichinger

Praetorius

Ludwig Senfl

Heinrich Schütz

Schütz

Schütz

Johann Sebastian Bach

Thursday Evening, March 30, 2006 at 8:00
 St. Francis of Assisi Catholic Church, Ann Arbor

Mozart's Roots: A Cappella Music in Germany

Magnificat I

Videns Dominus

Ad Dominum cum tribularer

O bone Jesu

Salve regina

Magnificat II

INTERMISSION

Ave Maria

Die mit Tränen säen

Selig sind die Toten

Deutsches Magnificat

Komm, Jesu, komm

46th Performance of the
 127th Annual Season

A Cappella Series

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

Media partnership for this performance provided by *Observer & Eccentric*
 Newspapers.

The Tallis Scholars appear by arrangement with Frank Solomon Associates.

In North America, The Tallis Scholars are managed by International Arts Foundation,
 New York, NY.

The Tallis Scholars record for Gimmell Records.

Please visit the Tallis Scholars website at www.thetallissscholars.co.uk.

Large print programs are available upon request.

Historical Note

Throughout the 16th century, the eyes of the cognoscenti looked towards Italy for a lead in all things cultural. Art, literature, music, dress, fashion, and manners all seemed to derive their inspiration from this remarkable collection of fractious states with their rediscovered awareness of their Roman past and their living Christian inheritance. Travelling to Italy for study became an essential part of education, but it would be wrong to think that only Italians were responsible for the massive outburst of culture which we call the Renaissance. Certainly the roots exist in Italy, but the individuals who developed its ideas came from all over Europe. This is especially true in the case of musicians. There was a well trodden path from the Franco-Flemish lands down to the South where the musical style of the Low Countries was transplanted, nurtured, developed, and then disseminated throughout Europe as composers returned to their homelands, carrying with them their honed ideas. Nowhere was this more apparent than in the German states.

Magnificat I, *Videns Dominus*, *O bone Jesu*, Magnificat II

Hieronymus Praetorius

Born August 10, 1560 in Hamburg, Germany

Died January 27, 1629 in Hamburg

It is a tribute to the spread of Italian ideas that the much neglected Praetorius, whose music forms the bulk of this program, hardly travelled away from Hamburg apart from brief sojourns in Cologne (1574–76) and Erfurt (1580–82). He succeeded his father as organist of the Church of St. Jakobi in Hamburg and remained there for the rest of his life. In his music, he transformed Hamburg into the Venice of the North, writing pieces for up to 20 voices and contributing masses, motets, Magnificats, and a significant number of pieces for secular civic occasions. He was not necessarily at the forefront of musical invention (he seemed to have little use for the idea of a

basso continuo, for example), yet in his harmonic coloring, his imaginative use of vocal scoring, and his text setting, he is revealed to be a fine composer and worthy of much greater attention than he has received to date.

In 1599 he published a set of Magnificats, one for each of the eight tones and an extra setting on the fifth mode to include two Christmas carols. They are all scored for eight voices in double choir formation and share certain characteristics, especially in the eighth verse where the mention of “filling the hungry with good things” and “sending the rich empty away” seems always to illicit an imaginative response. *Videns Dominus*, also for eight voices, is a masterly setting of the story of the raising of Lazarus. Christ, seeing the sisters of Lazarus weeping and bemoaning the loss of their brother, is moved to restore him to life. Subtle chromaticisms and imaginative flashes of vocal color invigorate the story in much the same way that Christ revives the dead man. *O bone Jesu* is based on an extraordinary text by an anonymous author bemoaning the fallen state of man and recognizing that redemption is only possible through Christ. Once again his use of harmonic color is telling, especially at the poignant words “*Eya dulcissime Jesu.*”

Ad Dominum cum tribularer

Hans Leo Hassler

Born October 26, 1564 in Nuremberg, Germany

Died June 8, 1612 in Frankfurt

By far the most popular place for composers to visit was Venice, where they might admire the work of Andrea Gabrieli. Hassler diligently went to study with the master and became a great friend of the younger Giovanni Gabrieli as well. Italian ideas were well established in the German states by this time, but it was Hassler who really brought Venice to Germany, first at Augsburg and then later at Dresden before his death from tuberculosis. Rather curiously, Hassler's later works are rather conservative in comparison with the music which he produced after his

study in Italy. His use of chromaticism was always sparing which is why his setting of the opening words of Psalm 120, *Ad Dominum cum tribularer*, stands out as an exception. Starting with an upward moving chromatic line in all voice parts, it is as if the suppliant is crying out to God from a far away place and moving towards him in hesitant, uncertain steps. The motive is repeated in reverse, with plangent, downward melodies to represent the final sad words, *lingua dolosa*.

Salve regina

Gregor Aichinger

Born 1564 in Regensburg, Germany

Died January 21, 1628 in Augsburg

Composers were quite divided by the great 16th-century Reformation, though Aichinger kept his Catholic faith intact. His journey to Italy took place in 1599 when he studied in Rome and became a central figure in bringing the Roman style back to Augsburg where he spent most of his working life. He produced 18 volumes of church music in a style which the great musicologist Proske described as being full of "warmth and tenderness of feeling, bordering on mellowness." Certainly he seems to concentrate on clarity of structure and beauty of sound in his chant based setting of the *Salve regina* (the Marian antiphon for the season of Trinity to Advent).

Ave Maria

Ludwig Senfl

Born 1486 in Basel, Switzerland

Died December 5, 1542 in Munich, Germany

In 1519, Senfl was appointed Court Composer to Emperor Maximilian I. Having been born in Switzerland he was already involved in the Imperial Chapel by 1507 and must have been influenced by his great predecessor, Heinrich Issac, who had made the vital journey to Italy to study at the Medici courts in Florence. Issac's mixture

of the Franco-Flemish style with new ideas from Italy was to have a major impact on music-making in the German lands and it encouraged a deep respect for the greatest of all the Flemish masters, Josquin Desprez. In his *Ave Maria* setting, Senfl himself honors Josquin. It is based on Josquin's motet of the same name, but whereas Josquin's setting is for four voices and lasts for approximately five minutes, Senfl has expanded the voice parts to six and more than doubled the length of the piece. Josquin is quoted at the start in the opening bars and then referred to throughout, but as an indication of Senfl's ingenuity there is also a cantus firmus in the tenor part. In the *Ave Maria*, Senfl's innovative mixing of themes and musical ideas is such that the whole piece takes on the air of a fantasia-like Josquin tribute.

Die mit Tränen säen, Selig sind die Toten, Deutsches Magnificat

Heinrich Schütz

Born October 8, 1585 Köstritz, Germany

Died November 6, 1672 in Dresden

Schütz visited Italy twice, once in 1609 and then again in 1628. After his first visit to Italy, where he met and befriended Giovanni Gabrieli (he left a signet ring to Schütz on his deathbed), he was asked to be acting Kappelmeister at the court of Dresden.

Dresden seems to have proved an agreeable and stimulating court for Schütz and the bulk of his publications must have had the resident musicians in mind. It was perhaps the uncertainty and nervousness caused by the ominous rumblings of the Thirty Years War which encouraged him to think of another visit to Italy, again to Venice but this time to discover the monumental genius of Claudio Monteverdi. In many ways, Schütz is the pre-eminent composer of the 17th century, saturated with Italian ideas and achieving a wonderful marriage between the German language and musical imagination, tasteful and clear. The vast majority of his output was in German and in this he differed substantially from

the composers who preceded him.

His two motets *Die mit Tränen säen* and *Selig sind die Toten* were both published in the Geistliche-Chor Musik of 1648, a masterly collection. The first takes its text from the psalms whilst the second is a funerary motet with words from the Book of Revelation. Both use juxtaposition of character and style in order better to reflect their respective texts. Entirely different and much more ceremonial is the *Deutsches Magnificat*, a jubilant, double-choir setting of the canticle for Vespers, published in 1671.

Komm, Jesu, komm

Johann Sebastian Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

No matter which words are used to describe J.S. Bach, they never seem to do justice to this unique musician with his infinite variety. Like Praetorius, he travelled very little in his lifetime, never leaving the confines of the German-speaking lands. Yet his awareness of styles and his musical imagination are second to none. His music is not only full of innovation but is also the culmination of the previous centuries. He takes the word setting and imagination of Schütz and carries it one stage further, where the very form of the music is as much an expression of the sentiments of the texts as the words themselves. He fuses the styles of Italy and Germany and mixes them with France for good measure. *Komm, Jesu, komm* was probably written for a funeral service. It speaks of weariness with life, of being tired, and of longing for God. But the joy which breaks out in the second section and the serene self-assuredness of the final movement ring with the absolute belief in a God who was at the center of Bach's world.

The Tallis Scholars

Peter Phillips has made an impressive if unusual reputation for himself in dedicating his life's work to the research and performance of Renaissance polyphony. Having won a scholarship to Oxford in 1972, Peter Phillips studied Renaissance music and gained experience in conducting small vocal ensembles, already experimenting with the rarer parts of the repertoire. Since then he has directed The Tallis Scholars in over 1300 concerts and made over 50 discs, encouraging interest in polyphony all over the world.

Apart from The Tallis Scholars, he continues to work with other specialist ensembles. In 2003, he made his first appearances with the Collegium Vocale of Gent, the BBC Singers, and Officium of Lisbon, while continuing his work with the Tudor Choir of Seattle. He gives numerous master-classes and choral workshops every



Peter Phillips

year around the world: 2005 will see him again in the US and throughout Europe and 2004 included a visit to Siberia.

In addition to conducting, Peter Phillips is well-known as a writer. For many years he has contributed a regular music column (as well as one on cricket) to *The Spectator*. In 1995, he became the owner and Publisher of *The Musical Times*, the oldest continuously published music journal in the world. His first book, *English*

Sacred Music 1549–1649, was published by Gimell in 1991, and his second book in 2003: *What We Really Do*, a hilarious account of what touring is like (alongside more sober remarks about the make-up and performance of polyphony). He also serves as an educator in his role as the Director of The Tallis Scholars Summer Schools—choral courses that are dedicated to exploring the heritage of renaissance choral music and to developing a performance style appropriate to it as pioneered by The Tallis Scholars.

The Tallis Scholars were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as leading exponents of Renaissance sacred music.

The Tallis Scholars perform in both sacred and secular venues, giving around 70 concerts each year. In April 1994 the group enjoyed the privilege of performing in the Sistine Chapel to mark the final stage of the complete restoration of the Michelangelo frescoes. In New York, on December 5, 1998, the group gave their 1000th concert. That same year saw them in Italy (at the invitation of Claudio Abbado) and in London for a unique 25th Anniversary concert in London's National Gallery premièring a John Tavener work written for the group and narrated by Sting. A further performance was given with Sir Paul McCartney in New York. Recent highlights include concerts at the Salzburg Festival, Bath Festival, Milan Cathedral Festival, at the Bolshoi Theatre in Moscow, and at the BBC Proms in London. The group continues to commission living composers and recently gave world pre-



The Tallis Scholars

mières of two works written for 40 voices, *I have thee by the hand, O Man* by Robin Walker and *When the wet wind sings* by Errollyn Wallen. Their current season includes two celebratory programs which will be heard in the US and Canada. The first commemorates the 500th Anniversary of Thomas Tallis' birth, the second traces Mozart's roots in German a cappella music to celebrate the 250th Anniversary of his birth.

Much of The Tallis Scholars' reputation for their pioneering work has come from their association with Gimell Records, set up by Peter

Phillips and Steve Smith in 1981 solely to record them. Their discography on Gimell Records has received many awards, including *Gramophone* magazine's "Record of the Year" and "Early Music Award." These and other accolades are continuing evidence of the exceptionally high standard maintained by The Tallis Scholars, and of their dedication to one of the great repertoires in Western classical music.

Tonight's performance marks The Tallis Scholars' fifth UMS appearance. The group made their UMS debut in April of 1996.