

WINTER 2007 SEASON

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ums
MUSICAL SOCIETY



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university musical society

Winter 07

University of Michigan • Ann Arbor

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• FROM THE U-M PRESIDENT

Welcome to the 128th season of the University Musical Society (UMS)! All of us at the University of Michigan are proud of UMS, the oldest university-related performing arts presenter in the United States and one of the most distinguished. In the spring of last year, UMS was named one of only three university presenters in the United States to receive a major grant from the Doris Duke Charitable Foundation in the inaugural year of the foundation's new Leading College and University Presenter Program.



This past fall UMS mounted its largest project ever when it brought the Royal Shakespeare Company to campus for a three-week residency. Members of the company, when not on the stage at the Power Center for the Performing Arts, visited classes, offered workshops, and became deeply engaged in our community and throughout all of southeast Michigan. UMS partnered with 25 University units, and 13 courses were developed specifically because of the RSC residency. RSC members even made it to The Big House when actor Patrick Stewart conducted the Michigan Marching Band during the Nov. 4 halftime show. The University is pleased to support UMS not only in its regular 06/07 season but in special projects like the RSC's Michigan Residency.

It is an exciting time for the arts at Michigan. We are dedicating the 2007 calendar year to a celebration of the arts from global perspectives. We are calling this celebration "Arts on Earth," and it will be a spectacular array of coursework, performances, visiting scholars and artists, and symposia. A highlight of "Arts on Earth" will be the spring opening of the Arthur Miller Theatre in the new Walgreen Drama Center. I hope to see many of you there.

Thank you for attending this UMS performance. Please join us this year for other UMS events and for performances, exhibitions, and cultural activities offered by our faculty and students in the University's many outstanding venues. To learn more about arts and culture at Michigan, visit the University's website at www.umich.edu.

Sincerely,

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

Welcome to this UMS performance. I hope to see you at more UMS events during this exciting second half of our 128th season. You'll find all of our Winter events listed on P/29.

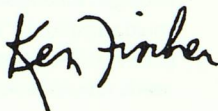
First of all, let me thank everyone who participated in the **2006 Michigan Residency of the Royal Shakespeare Company**. The RSC residency was the largest, most expensive, and most engaging project ever undertaken by UMS. It was also a huge success, thanks to the efforts of hundreds of people who worked for two years to pull it off. Nearly 30,000 people attended the performances and dress rehearsals including more than 5,000 students. People came from 39 states and four countries. RSC members impressed everyone with their accessibility and friendliness, as well as their talent both on stage and in the more than 140 educational events in Ann Arbor and throughout southeastern Michigan. They gave their all to everything they did. It's clear that Michigan loves the RSC, but the RSC loves Michigan just as much. Writes Michael Boyd, the Artistic Director of the RSC: "We are very proud of our residencies in Ann Arbor. They have allowed us to show you what we can do, and they have proved an exciting model of how theatre can and should engage with a community. They have allowed us to re-explore our work and find fresh insight and new depth and make our story telling better. Working with you has raised our game and made us more ambitious for ourselves. We're already looking forward to engineering our return to Michigan." Yes, they're coming back. Stay tuned for details.

As this season marks the end of my 20th year at UMS, I find myself deeply grateful for the opportunity to have served the University and the community for the past two decades. It has been a great privilege to be part of this organization, whose roots go back 128 years and whose unwavering commitment to artistic excellence has been shaped by outstanding leaders like Henry Simmons Frieze, Charles Sink, and Gail Rector, two of whom

I had the chance to know. Since 1987, I have been fortunate to work in partnership with 107 Board members and with hundreds of other dedicated volunteers on our Senate, Advisory Committee, Teacher Advisory Committee, UMS Choral Union, and Usher Corps. My colleagues on the UMS staff constitute the finest team of professionals in the performing arts presenting field in the US. What an honor it has been to work with them. And finally, there's you, the UMS audience. How lucky I've been to have you. Artists the world over love you for your intelligence, respect, enthusiasm, friendliness, and spirit of adventure...and so do I. You show up in numbers that leave them shaking their heads, amazed that a community our size can fill a hall the size of Hill. You are the best! Since I still get excited each day with the opportunity to serve you and the community, I plan to stick around for a while longer. There's the UMS Difference Campaign to finish, and I can't imagine doing anything I love more than what I'm doing right now.

So thanks again for coming to this performance. Feel free to get in touch with me if you have any questions, comments, or problems. 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



AN INVITATION FROM UMS CHAIRMAN, CLAYTON WILHITE

*How Two Gifts from You in 06/07 Can Produce Four for UMS.
Yes, the Math Works.*



Last year in this space, I discussed the significant positive impact your donations can have on the fiscal health of UMS.

So, before I explain the miraculous headline, I want to report that your generosity last year did, indeed, have impact. UMS reached both its annual and endowment fund goals, thereby achieving critical financial milestones in a bumpy economic climate.

From all of us at UMS, enormous thanks to those of you who made that possible.

Now let's focus on the headline and the message behind it—one so fundamentally necessary to our 06/07 goals.

Let me lay out the rationale behind my claim and see if it makes sense for you.

Fact #1—UMS has a modest endowment. It must be increased significantly: first, because the cost of distinctive, high quality, sometimes “adventuresome” programming requires it; second, because the new reality is that UMS operates in an increasingly erratic arts funding environment. Corporate, government, University of Michigan, and foundation giving have each experienced wide funding fluctuations in the last 24 months. Insulating UMS from these vagaries is a high endowment priority.

Fact #2—Endowment monies notwithstanding, UMS history is replete with examples of the lifeblood role that *annual giving* by thousands of generous individuals has played in building the UMS reputation over the last 127 seasons. Your annual gifts are the *most essential* component of a solvent UMS. Thus it has been and thus it shall always be.

Fact #3—UMS, for the first time, is a full participant in a University of Michigan fund-raising campaign. The “Michigan Difference” (you easily could substitute, “UMS”) campaign presents UMS with a highly visible once-in-a-lifetime window to address our annual giving and endowment needs simultaneously as never before.

Now, let's turn the corner and relate all this to you—in particular, to our audiences of five, 10, 20, or 40 years standing who, conceivably, have both the means and the motivation to consider two gifts to UMS this season:

- 1) Continuing a personally meaningful *annual* fund commitment and
- 2) Inaugurating a "UMS Difference" *endowment* commitment in the form of a one-time cash gift, a multi-year cash pledge, or a bequest.

If this notion is beginning to strike a chord, let me offer one final, compelling motive to complete my case. Thanks to two great American philanthropic organizations, The Wallace Foundation and Doris Duke Charitable Foundation, UMS is poised to receive \$1.5 million in additional matching endowment funds *if* we can raise \$2 million on our own. While achieving this level would still leave us well short of our ultimate endowment goals, what a jump-start the \$3.5 million would give us. (Conversely, if we don't raise the full \$2 million, we also lose that portion of the grant as well).

The endowment match opportunity is in place for the *entire* 06/07 season. To bring things down to a very personal, individual level, every dollar you give to endowment generates an *additional* \$1.50 from the foundations.

Never in UMS history have we had this amount of leverage working for us at one time.

So, can we ask you to give to UMS twice in 06/07? Once to the annual fund and once more to the endowment?

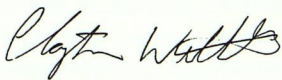
For some who already are stretched with their annual fund gift, the answer may be "no." Nevertheless, we thank you for that critical contribution. As I said earlier, there would be no UMS without you.

For others, in particular those who are experiencing the joy of being over age 40, many years of rewarding UMS performances combined with financial circumstances will produce a "yes"—knowing that when you give, Wallace and Duke will each give as well.

The quite magical result of your generosity? Two gifts from you produce four gifts to UMS and protect our future for generations to come!

For more information on both giving options, please contact the offices of Susan McClanahan, Director of Development, at 734.647.1177 or visit our website at www.ums.org and click on "Make a Gift."

Sincerely,



Clayton Wilhite
Chair, UMS Board of Directors

UMS/Leadership

• CORPORATE LEADERS / FOUNDATIONS



Robert J. Buckler

President & Chief Operating Officer of Detroit Edison, Detroit Edison

"The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community."

**DTE Energy
Foundation**



Chris Brown

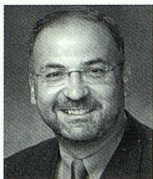
Executive Vice President, DTE Energy Resources; Vice President, DTE Energy

"William Shakespeare has no equal in the English language of capturing the human condition — its ambitions, emotions, strengths and conceits. DTE Energy Resources is proud to partner with the University of Michigan to bring a world class performance of Shakespeare's *Antony and Cleopatra* to our community."

DTE Energy



DTE Energy Resources



Jim Vella

President, 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."



Ford Motor Company Fund



James C. Epolito

President and CEO, Michigan Economic Development Corporation



"Quality of life and cultural resources are key factors for corporate leaders who are growing their businesses in Michigan or considering locating here. For this reason the Michigan Economic Development Corporation is thankful for the opportunity to support the University Musical Society as it further enhances the state's reputation for artistic excellence."

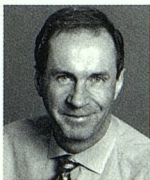


Andrea Fischer Newman

Senior Vice President Government Affairs, Northwest Airlines



"As the carrier that connects Ann Arbor and Michigan to the world, Northwest is proud to support the University Musical Society, one of many examples of the talent, creativity, and artistic excellence that enrich and strengthen 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."


Laurel R. Champion

Publisher, The Ann Arbor News

"The people at *The Ann Arbor News* are honored and pleased to partner with and be supportive of the University Musical Society, which adds so much depth, color, excitement, and enjoyment to this incredible community."

THE ANN ARBOR
ANN ARBOR NEWS


Timothy G. Marshall

President and CEO, Bank of Ann Arbor

"A commitment to the community can be expressed in many ways, each different and all appropriate. Bank of Ann Arbor is pleased to continue its long term support of the University Musical Society by our sponsorship of the 06/07 season."


Habte Dadi

Manager, Blue Nile Restaurant

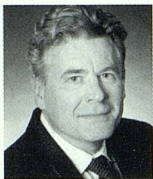
"At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."


George Jones

President and CEO, Borders Group, Inc.

"Borders embraces its role as a vital, contributing member of the community that reaches out to connect with people. We know that what our customers read, listen to, and watch is an integral part of who they are and who they aspire to be. Borders shares our community's passion for the arts and we are proud to continue our support of the University Musical Society."

BORDERS®



Claes Fornell

Chairman, CFI Group, Inc.

"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it, and CFI is proud to lend its support."



Sandra Pierce

President and CEO, Charter One Bank - Michigan

"UMS has a proven track record of artistic excellence and a strong commitment to arts education throughout southeastern Michigan. Charter One Bank is proud to support this remarkable organization."



Charles E. Crone, Jr.

Ann Arbor Region President, Comerica Bank

"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."



"**Concord Music Group**, home of Fantasy, Prestige, and Riverside—three legendary jazz labels along with the Concord and Telarc family of labels—is proud to support this season of University Musical Society performances."



James M. Cameron, Jr.

Ann Arbor Office Managing Member, DykemaGossett, PLLC

"Dykema Gossett is honored to be a part of the University Musical Society team. We are particularly proud to be involved in UMS programs supporting education in the fine arts through its training and enrichment programs for students and teachers in the public schools of our community. We will all reap the benefits of UMS's fine work with our young people."





Edward Surovell

President, Edward Surovell Realtors

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

EDWARD
SUROVELL
REALTORS



Leo Legatski

President, Elastizell Corporation of America

"Elastizell is pleased to be involved with UMS. UMS's strengths are its programming—innovative, experimental, and pioneering—and its education and outreach programs in the schools and the community."

Elastizell



Carl W. Herstein

Partner, Honigman Miller Schwartz and Cohn LLP

"Honigman is proud to support non-profit organizations in the communities where our partners and employees live and work. We are thrilled to support the University Musical Society and commend UMS for its extraordinary programming, commissioning of new work, and educational outreach programs."

HONIGMAN



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



Brian P. Campbell

Chairman and CEO, Kaydon Corporation

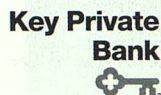
"For over a century, the University Musical Society has been a national leader in arts presentation. Kaydon Corporation is honored to be counted among the supporters of the proud tradition of musical and artistic excellence."

KAYDON


Edward Reilly

Michigan District President, KeyBank

"KeyBank is a proud supporter of the performing arts and we commend the University Musical Society on the cultural excellence it brings to the community. Thank you, UMS. Keep up the great work!"

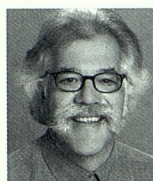

Paul A. Phillips

Vice President Business Development, LaSalle Bank

"LaSalle Bank appreciates and understands the value that arts and music bring to the community. We are proud to be supporters of the University Musical Society."



LaSalle Bank
ABN AMRO


Dennis Serras

Owner, Mainstreet Ventures, Inc.

"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community."


Sharon J. Rothwell

Vice President, Corporate Affairs and Chair, Masco Corporation Foundation

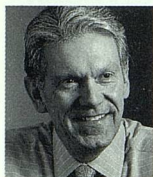
"Masco recognizes and appreciates the value the performing arts bring to the region and to our young people. We applaud the efforts of the University Musical Society for its diverse learning opportunities and the impact its programs have on our communities and the cultural leaders of tomorrow."


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 127 years has brought inspiration and enrichment to our lives and to our community."



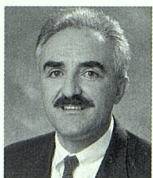


Alan Aldworth

Chairman, President, and CEO, ProQuest Company

"ProQuest Company is honored to be a supporter of the University Musical Society. I believe UMS is a major contributor to the cultural richness and educational excellence of our community."

ProQuest
COMPANY



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



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."

McMULLEN
THOMAS B. McMULLEN CO.

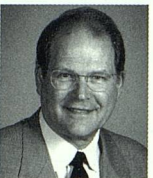


Nicholas C. Mattera

Director, Client Services, TIAA-CREF

"TIAA-CREF is privileged to be a sponsor of the University Musical Society and to work with the University of Michigan and its employees. In fact, for more than 85 years, we've been proud to serve those whose life work serves the greater good."

**TIAA
CREF**
FINANCIAL SERVICES
FOR THE GREATER GOOD™



Robert R. Tisch

President, Tisch Investment Advisory

"Thank you, Ann Arbor, for being a wonderful community in which to live, raise a family, and build a successful business."

TISCH
INVESTMENT ADVISORY INCORPORATED

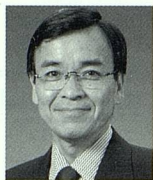


Tom Thompson

Owner, Tom Thompson Flowers

"Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship."





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."



Jeff Trapp

President, University of Michigan Credit Union

"Thank you to the University Musical Society for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts."



"Universal Classics Group, home of Deutsche Grammophon, Decca, and Philips Records—three great labels long synonymous with the finest in classical music recordings—is proud to support our artists performing as part of the University Musical Society's 128th season."



Robert P. Kelch

Executive Vice President for Medical Affairs, University of Michigan Health Systems.

"Like our Gifts of Art program that plays such a strong role in the healing process, we take great pride in supporting the University Musical Society and its ability to revitalize and enrich lives in our communities."



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

\$100,000 or more

Doris Duke Charitable Foundation
Michigan Council for Arts and Cultural Affairs
Michigan Economic Development Corporation
The Wallace Foundation

\$50,000-99,999

Anonymous
DTE Energy Foundation
Esperance Family Foundation
National Endowment for the Arts
The Power Foundation

\$20,000-49,999

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\$10,000-19,999

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\$5,000-9,999

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 Mark Jacobson, *Programming Manager*
 Claire C. Rice, *Associate Programming Manager*

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 Stephan Bobalik, *Ticket Office Assistant*
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Suzanne Davidson, *Front-of-House Coordinator*
 Jennifer Graf, *Assistant Ticket Services Manager*
 Dennis Carter, Bruce Oshaben, Brian Roddy, *Head Ushers*

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 Patrick Chu
 Elizabeth Dengate
 Vinal Desai
 Casey Elliot
 Amy Fingerle
 Jonathan Gallagher
 Eboni Garrett-Bluford
 Elizabeth Georgoff
 Charlie Hack
 Rachel Harkai
 William Hubenschmidt
 Cortney Kellogg
 Max Kumangai-McGee
 Tiffany Lin
 Michael Lowney
 Ryan Lundin
 Parmiss Nassiri-Sheijani
 Leonard Navarro
 Sinthia Perez
 Kathryn Pletka
 Alex Puette
 Noah Reitman
 Mary Roeder
 Andrew Smith
 Trevor Sponseller
 Liz Stover
 Robert Vuichard
 Julie Wallace
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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, Power Center, or Rackham Auditorium please call University Productions at 734.763.5213.

Parking

Please allow plenty of time for parking as the campus area may be congested. Parking is available in the Church Street, Thayer Street, and Fletcher Street 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 06/07 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a \$20 fee for this service. UMS members at the Producer level and above are invited to use this service at no charge.

Other recommended parking that may not

be as crowded as on-campus structures: Liberty Square structure (formerly Tally Hall), entrance off of Washington Street between Division and State. About a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday; and in the Maynard Street structure for a minimal fee.

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 (beginning 75 minutes prior to concerts entering through the west lobby doors), 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.

Start Time

UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. *Please allow plenty of extra time to park and find your seats.*

Latecomers

Latecomers will be asked to wait in the lobby until seated by ushers. Most lobbies have been outfitted with monitors and/or speakers so that latecomers will not miss the performance.

The late-seating break is determined by the artist and will generally occur during a suitable repertory break in the program (e.g., after the

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first entire piece, not after individual movements of classical works). There may be occasions where latecomers are not seated until intermission, as determined by the artist. UMS makes every effort to alert patrons in advance when we know that there will be no late seating.

UMS tries to work with the artists to allow a flexible late-seating policy for family performances.

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

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:

• UMS TICKETS

In Person: **League Ticket Office**
911 North University Ave.

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 Ave.
Ann Arbor, MI 48109-1011

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

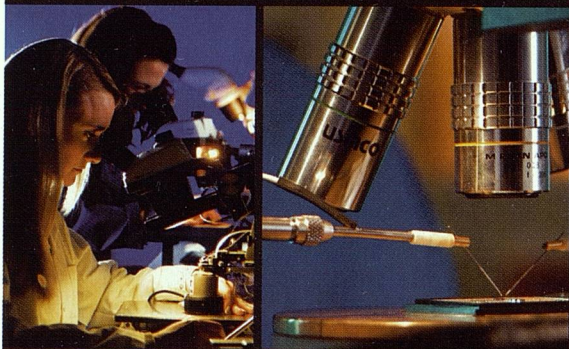
- Reserving tickets before tickets go on sale to the general public
- Discounts of 15-25% for most performances
- Accessibility accommodations
- No-risk reservations that are fully refundable up to 14 days before the performance
- 1–3 complimentary tickets for the group organizer (depending on size of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

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

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1
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Richard Kurtz, CEO, moved Advanced Photonix across the country from California to Michigan. Why? Because Michigan offered them a customized package of economic incentives and direct access to the world-famous Ann Arbor Technology Tri-Corridor. Thanks to the Michigan Economic Development Corporation, businesses that come here find success.

Your success is no exception. In Michigan, you could have access to the \$2 billion 21st Century Jobs Fund. Two billion dollars. PLUS, Michigan is home to some of the world's top research universities. In fact, we're ranked #2 among all states for patents awarded to public universities. Imagine where you could take your business with that kind of access. Technology clusters, economic incentives, capital funding sources...the list goes on.

What's the moral of the story? You don't need x-ray vision to succeed. Because wherever in the world you compete, Michigan can give you the upper hand. Let the Michigan Economic Development Corporation show you how. Call 800 878 7722 or click on michigan.org.

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THE UPPER HAND

*Richard Kurtz, CEO
Advanced Photonix, Inc.*

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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. For more information, please visit www.ums.org.

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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.

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Online Event Calendar: A list of all UMS performances, educational events, and other activities at a glance.

Be A Critic! Share your performance thoughts on an online message board.

Sound and Video Clips. Check out the new UMS Playlists on iTunes Music Store! Also view video clips and interviews from UMS performers online before the concert.

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

Student Ticket Information. Current info on UMS Rush Tickets, student sales, and other opportunities for U-M students including a Student Blog!

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

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.

• STUDENT INFORMATION

UMS offers five programs designed to fit students' lifestyles and save students money. Each year, 15,000 students attend UMS events and collectively save \$300,000 on tickets through these programs.

Half-Price Student Ticket Sales. At the beginning of each semester, UMS offers half-price tickets to college students. A limited number of tickets are available for each event in select seating areas. Simply visit www.ums.org/students, log in using your U-M unique name and Kerberos password, and fill out your form. Orders will be processed in the order they are received. You will pay for and pick up your tickets at a later date at the Michigan League Ticket Office.

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UMS Performances
Calendar

Dec '06



« Dec 2006 »
 S M T W T F S
 1 2 3 4 5 6 7
 8 9 10 11 12 13 14
 15 16 17 18 19 20 21
 22 23 24 25 26 27 28
 29 30 31

Michigan Chamber Players



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Rush Tickets

Sometimes it pays to procrastinate! UMS Rush Tickets are sold to college students for \$10 the day of the performance (or on the Friday before weekend events) and for 50% off the published ticket price beginning 90 minutes before the event. Rush Ticket availability and seating are subject to Ticket Office discretion. Tickets must be purchased at the Michigan League Ticket Office or at the performance venue ticket office. Just bring your valid college ID. Limit two tickets per student.

UMS Student Card

Worried about finding yourself strapped for cash in the middle of the semester? The UMS Student Card is a pre-paid punch card for Rush Tickets. The Card is valid for any event for which Rush Tickets are available, and can be used up to two weeks prior to the performance. The UMS Student Card is available for \$50 for 5 performances or \$100 for 10 performances. Please visit www.ums.org/students to order online.

Arts & Eats

Arts & Eats combines two things you can't live without—great music and free pizza—all in one night. For just \$12, you get great seats to a UMS event (at least a 60% savings) and a free pizza dinner before the concert, along with a brief talk by a seasoned expert about the performance. Arts & Eats events are scheduled each month. Tickets go on sale approximately two weeks before the concert.

06/07 Arts & Eats Events:

Bright Sheng's *Silver River*, Fri. 1/12

Stephen Petronio, Fri. 2/16

Orchestre Philharmonique de Radio France,
Tues. 3/20

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Internships and College Work-Study

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

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

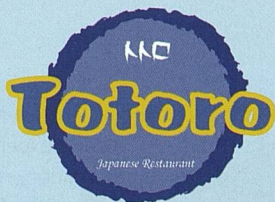
Student Committee

As an independent council drawing on the diverse membership of the University of Michigan community, the UMS Student Committee works to increase student interest and involvement in the various programs offered by UMS by fostering increased communication between UMS and the student community, promoting awareness and accessibility of student programs, and promoting the value of live performance. For more information or to participate on the Committee, please call 734.615.6590.

Arts at Michigan

UMS works with Arts at Michigan on many student programs, including the Arts Adventure Series.

Arts at Michigan offers several programs designed to help students get involved in arts and cultural opportunities at the University of Michigan. Please visit www.arts.umich.edu for the latest on events, auditions, contests, funding for arts initiatives, work and volunteer opportunities, arts courses, and more.



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UMS/Annals

• UMS HISTORY

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 127 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 throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very

best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through educational endeavors, commissioning of new works, youth programs, artist residencies, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction, and innovation. UMS now hosts over 60 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in five 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 127-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 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Fourteen years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). The chorus has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

Led by Grammy Award-winning Conductor and Music Director Jerry Blackstone, the UMS Choral Union was a participant chorus in 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 released a three-disc set of this recording in October 2004, featuring the Choral Union and U-M School of Music ensembles. The recording won four Grammy Awards in 2006, including "Best Choral Performance" and "Best Classical Album." The recording was also selected as one of the *New York Times* "Best Classical Music CDs of 2004."

The current 06/07 season includes further collaborations with the DSO, including Mahler's *Symphony No. 2* (Rafael Frübeck de Burgos, conductor) and John Adams's *On the Transmigration of Souls* (John Adams, conductor). Further performances included Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov

Orchestra of St. Petersburg (Valery Gergiev, conductor) this past October, the Verdi *Requiem* with the Ann Arbor Symphony (Arie Lipsky, conductor), and the 128th annual performances of Handel's *Messiah* in Hill Auditorium this past December (Jerry Blackstone, conducting).

The 05/06 season included collaborations with the DSO in Beethoven's *Symphony No. 9*, Mahler's *Symphony No. 3*, and a concert performance of Rossini's opera *Tancredi*. The season was further rounded out by performances of the Vaughan Williams' *Sea Symphony* with the U-M School of Music's Symphony Orchestra conducted by Jerry Blackstone, and Shostakovich's *Symphony No. 2* with the Kirov Orchestra of St. Petersburg, conducted by Valery Gergiev.

Participation in the UMS Choral Union remains open to all students and adults by audition. For more information about the UMS Choral Union, please call 734.763.8997 or e-mail choralunion@umich.edu.

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• VENUES AND BURTON

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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 re-opened to the public in January 2004. 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.

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 men-

tioned. 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 première 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 06/07 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.

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 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 2001, following a year of significant renovations to the University landmark.

This current season marks the sixth 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 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.

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. Parents are encouraged not to bring children under the age of 3 to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

Please 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

Friday, January 12 through Sunday, January 21, 2007

Takács Quartet	5
Friday, January 12, 8:00 pm Rackham Auditorium	
The Silver River	11
Friday, January 12, 8:00 pm Saturday, January 13, 8:00 pm Power Center	
Sekou Sundiata	23
<i>the 51st (dream) state</i>	
Saturday, January 20, 8:00 pm Power Center	
The Chieftains	31
Sunday, January 21, 4:00 pm Hill Auditorium	

Dear Friends of UMS,

Happy New Year!
Now that the holidays are over, it is time to return to the business of serious concert-going, and, luckily, the first part of the New Year is filled with some stunning UMS artistic presentations. The first four events of 2007 not only share artistic strength, but share a long-standing history of presentation by UMS, "partnering" with us to develop a relationship over time.

Over the past 15 years, UMS has garnered regional and national attention not only for its presentations, but for its commitment to community engagement and partnership. Each season, we attempt to partner with between 100-150 organizations and individuals on our programs and initiatives. It is very important to us that our community feels involved in what we do, and we receive great satisfaction from knowing that we have played a role in making the community a better place to live. It has become an important value that we can all share and celebrate.

Over the next couple of weeks, you are going to see and listen to examples of our shared values at work with the presentations of the Takács Quartet, Bright Sheng's *The Silver River*, Sekou Sundiata's *the 51st (dream) state*, and the Chieftains. This rich selection of musicians, composers, and theater/spoken-word artists reaffirms our commitment to establishing significant relationships with the artists we present on stage. Each of these artists, and works by composer Bright Sheng, have been presented multiple times by UMS, and we are incredibly proud to have them continuously return to our community.

The presentations found in this program book edition will ultimately be successful because of our community partners. Collectively, with the aforementioned artists, over the next couple of weeks UMS will partner with nearly 15 community organizations including the U-M School of Music, Theatre & Dance, Imagining America, U-M Arts of Citizenship, the Neutral Zone, Inside/Out Poetry Program of Detroit, U-M Center for Chinese Studies, U-M Center for Russian and East European Studies, U-M Center for Afroamerican and African Studies, U-M Department of English, U-M Institute for the Humanities, the U-M Citizenship Theme Year, University Productions, the NETWORK: African American Arts Advocacy Committee, as well as others.... We thank all of

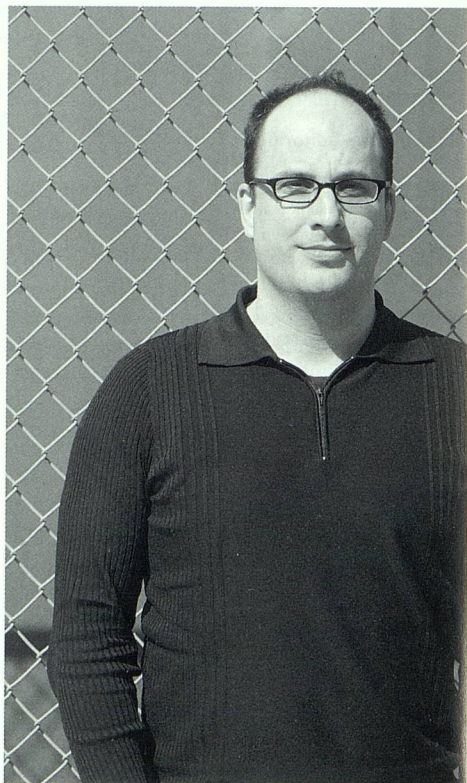
our partners for being committed to world-class art and dialogue.

It goes without saying that the arts are simply THE BEST way for the community to come together and celebrate. Nothing is more life-affirming and self-fulfilling. UMS continues this great tradition by starting off 2007 in just the right way, and we wish everyone an extraordinary and meaningful year!

See you at the performances!

Ben Johnson

Ben Johnson
UMS Director of Education
and Audience Development



UMS Educational Events *through Sunday, January 21, 2007*

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

The Silver River

Post-Performance Q&A with Bright Sheng and company members

*Friday, January 12, post-performance,
Power Center stage*

Join us for a brief post-performance audience Q&A with composer Bright Sheng and members of the company. A collaboration with the U-M Center for Chinese Studies, U-M School of Music, Theatre & Dance, and University Productions.

Sekou Sundiata: *the 51st (dream) state*

Institute for Humanities Brown Bag Lecture, Artists at Work:

"Speaking from the 51st (dream) state in the First Person Plural"

*Tuesday, January 16, 12 noon
202 S. Thayer St., Room 2022*

Poet and performer Sekou Sundiata will talk about his multi-media music-theater performance that has evolved out of meetings and residencies across the US. Mr. Sundiata appeared at U-M in 2003 as both a solo artist and as front man for his band. His current project reconciles humor, hatred, poignancy, and joy in its quest to find a vision of what it means to be both a citizen and an individual in a complex society. Among the issues considered are the meanings of the pursuit of happiness; what a public imagination steeped in violence says about who we are; and the prospects for love, compassion, and human solidarity. A collaboration with the U-M Institute for the Humanities and Imagining America.

Arts of Citizenship Conference: Creating Campus-Community Partnerships in the Arts

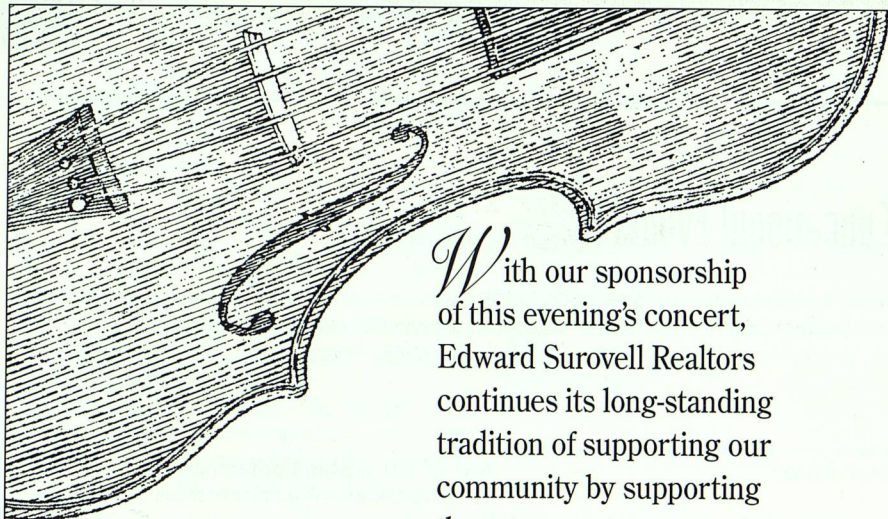
*Friday, January 19, 9:00 am–5:00 pm,
Michigan League, Second Floor*

Featuring a special morning workshop with Sekou Sundiata from 9:00 am–12:00 noon

The goal of Arts of Citizenship's first annual conference, "Creating Campus-Community Partnerships in the Arts," is to build connections among faculty, students, staff, and community organizations; support the development of sustainable university-community partnerships; and provide opportunities for participants to weave critique into practice.

The conference will be based on a series of workshops led by Sekou Sundiata, Linda Frye Burnham, and other nationally known artists, as well as U-M faculty members and leaders from community organizations. Workshops will offer participants the opportunity to meet potential partners, learn about recent developments in the field of the community arts, and reflect together how campus-community partnerships can promote community development, foster cross-cultural conversations and understanding, and strengthen movement building for social change. Support provided by the National Center for Institutional Diversity (NCID) and the Citizenship Theme Year Committee.

Registration is free. Please contact: Christian Willauer, Arts of Citizenship Program Manager at willauer@umich.edu. A collaboration with Arts of Citizenship, U-M Department of American Culture, U-M School Art and Design, U-M Center for Research on Learning and Teaching, U-M Ginsberg Center for Community Learning and Service, U-M Residential College, U-M School of Social Work, and U-M Taubman College of Architecture and Planning.



With our sponsorship
of this evening's concert,
Edward Surovell Realtors
continues its long-standing
tradition of supporting our
community by supporting
the arts.

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Jerusalem String Quartet

SUNDAY, APRIL 15, 4 PM
Rackham Auditorium

PROGRAM

Haydn	Quartet in f minor, Op. 20, No. 5 (1772)
Barber	Quartet for Strings, Op. 11 (1936)
Tchaikovsky	Quartet No. 1 in D Major, Op. 11 ("Accordion") (1865)

Supported by Jane and Edward Schulak.
Media Partners **WGTE 91.3 FM**, **Observer & Eccentric Newspapers**, and **Detroit Jewish News**.
This is a CLASSICAL KIDS CLUB concert.

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NATIONAL
ENDOWMENT
FOR THE ARTS

and
Edward Surovell
Realtors
 present

Takács Quartet

Edward Dusinberre, *Violin*
 Károly Schranz, *Violin*
 Geraldine Walther, *Viola*
 András Fejér, *Cello*

Program

Friday Evening, January 12, 2007 at 8:00
 Rackham Auditorium • Ann Arbor

Johannes Brahms

String Quartet in a minor, Op. 51, No. 2

Allegro non troppo
 Andante moderato
 Quasi minuetto, Moderato – Allegretto vivace
 Finale: Allegro non assai

Wolfgang Amadeus Mozart

String Quartet No. 15 in d minor, K. 421

Allegro moderato
 Andante
 Menuetto: Allegretto
 Allegretto ma non troppo – Piu allegro

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

Ludwig van Beethoven

String Quartet in a minor, Op. 132

Assai sostenuto – Allegro
 Allegro ma non tanto
 Molto adagio – Andante – Molto adagio – Andante – Molto adagio
 Alla marcia, assai vivace – Piu allegro-attacca
 Allegro appassionato

41st Performance of the
 128th Annual Season

44th Annual
 Chamber Arts Series

*The photographing or
 sound and video record-
 ing of this concert or
 possession of any device
 for such recording is
 prohibited.*

Tonight's performance is sponsored by Edward Surovell Realtors.

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

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

The Takács Quartet appears by arrangement with Seldy Cramer Artists, and
 records for Hyperion and Decca/London Records.

The Takács Quartet is Quartet-in-Residence at the University of Colorado in
 Boulder and are Associate Artists at the South Bank Centre, London.

For more information on the Takács Quartet, please visit www.takacsquartet.com.

Large print programs are available upon request.

String Quartet in a minor, Op. 51, No. 2

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna

This program of dark minor-mode quartets begins with one of the first two works that Brahms deemed worthy of publication (it is said that he destroyed as many as 20 earlier string quartets). He was 40 when he completed these quartets, but the opening motif of the a-minor piece goes back a full 20 years: it is none other than the F-A-E motto the 20-year-old Brahms had used in a collaborative violin sonata to which he contributed the Scherzo, with Robert Schumann and Albert Dietrich writing the other movements. The notes F-A-E stood for *frei aber einsam* (free but lonely). Brahms could still identify with those words in 1873, and he was able to develop the potential of this simple three-note motif more completely than he had been able to do earlier.

The first movement of the a-minor quartet is a model of balance and harmony where *both* themes in the sonata form are gentle and lyrical; the constant interplay of duple and triple meter provides just enough tension to keep the momentum from flagging at any time. The second movement continues the soulful singing, this time in the major mode; it also has a more martial-sounding middle section, after which a variant of the F-A-E motif, played by the cello, leads back to the recapitulation of the initial theme.

That same motif is heard again in the third-movement minuet, whose wistful a-minor melody recalls the analogous movement in Brahms's *Cello Sonata in e minor* (1865). The movement has a faster Trio section in perpetual motion but, surprisingly, Brahms brings back a short reminiscence of the slow Minuet melody in the middle of the Trio, before proceeding to the full-fledged recapitulation.

The "Finale" is a free Rondo on a dance melody that plays delightful games with the triple meter. (Incidentally, it begins, after a three-note pick-up, with the notes E-B-C, which is an exact transposition of A-E-F, itself a permutation of F-E-A! The connection may be hard to explain but easy to hear.) There are a few lyrical episodes in the "Finale", including one in a smaller tempo, transforming the main theme from dance to aria, only to have the idyll disrupted by a breakneck coda, ending the quartet with a lively *stretto* (the

Italian word for "tight" is used to describe this type of mad rush to the double bar).

String Quartet No. 15 in d minor, K. 421

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

Mozart did not always compose with the ease and speed one usually associates with his name. Even he had to struggle with some of his compositions. The six string quartets dedicated to Franz Joseph Haydn are a case in point. In paying homage to his older colleague and friend, Mozart subjected himself to an enormous challenge. Haydn had turned the string quartet into one of the most highly developed instrumental genres of his time and, especially after his epoch-making set of six quartets, Op. 33 (1781), he became the undisputed master of the form with an international reputation. Mozart, eager to live up to these high standards, took three years to complete *his* set of six quartets which constitute his response to Haydn's Op. 33.

Here was music for the connoisseur, sophisticated in technique and complex in elaboration—the work of a genius making a conscious effort to outdo himself (if that is possible at all). For the publication of these quartets, Mozart wrote a beautiful dedicatory letter to Haydn (in Italian, the international language of music) in which he acknowledged the "long and hard work" the quartets had cost him, and asked Haydn to be a loving "father, guide and friend" to these "children" which the composer was sending out into the world to live their own lives.

The d-minor quartet was the second in the set of six. Mozart followed Haydn's custom of including one quartet in a minor key in the group; such works were usually darker, more tragic in tone and more innovative in harmonic language than their "siblings" in major tonalities. The d-minor quartet is no exception: its mood is agitated almost from beginning to end. One area of relative calm is the second theme of the first movement, in which the tonality switches to major, in accordance with expectations. Yet when this theme returns in the recapitulation (after a rather stormy development), it undergoes some striking melodic transformations that effectively change its character from lyrical to dramatic.

The second movement is a (mostly) calm "Andante" in F Major. The third is a Minuet, but without the usual graceful character of the dance; this *minuetto serio* (serious minuet) in the tragic key of d minor is filled with chromatic harmonies and complex imitative textures. Its stern atmosphere is relieved by the Trio, in which the first violin plays a tune reminiscent of yodeling (a kind of folk singing from the mountainous regions of Austria, characterized by wide melodic leaps).

The last movement is a set of variations on a theme in which the rhythm of the siciliano dance is imbued with a strong proto-Romantic feeling. Contrary to what happens in many minor-key works where the tensions are eased by a final modulation to the major, in this movement the variation in the major remains a passing episode and the work ends on a rather disconsolate note.

String Quartet in a minor, Op. 132

Ludwig van Beethoven

Born December 15, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

With its "Holy Song of Thanksgiving of a Convalescent to the Deity in the Lydian Mode," Op. 132 is in a category all by itself, not only among Beethoven's quartets but in the entire music literature as well. Nowhere else did Beethoven take such a bold step outside the style that Haydn, Mozart, and Beethoven himself had done so much to develop. The same claim could possibly be made of the *Great Fugue* (originally the finale of Op. 130, later published separately), but in that work Beethoven expands an existing framework almost beyond recognition. In the "Holy Song" he does the opposite: he reduces his means and retreats into a newly-invented archaic world that no one knew existed.

The patient who gives thanks for his recovery was, of course, Beethoven himself. In April 1825—when he was in the middle of writing the a-minor quartet—the composer became gravely ill with an inflammation of the bowels. His physician, Dr. Anton Braunhofer, prescribed a strict diet, and wrote in one of the conversation books that were the only ways to communicate with the deaf composer: "No wine, no coffee; no spices of any kind. I'll arrange matters with the cook." Beethoven's condition improved; he was able to

return to work and finished the quartet in July 1825. But with a slow movement that obviously had not been planned from the start, this was no longer the same work that Beethoven had begun before his illness.

If there is one word that occurs more often than any other in discussions of this quartet, it is contrast—contrast both within movements and between movements. The contrasts begin immediately in the first movement, where a mysterious slow introduction is suddenly interrupted by an *allegro* flourish in first violin. "The conflict revealed here casts a shadow not only over the first movement but over the quartet as a whole," musicologist William Kinderman writes in his insightful monograph on Beethoven. In fact, the anguished half-steps of the introduction and the agitated rhythms of the "Allegro" determine much of what follows, along with the lyrical second idea played by the second violin. The first two elements are contrapuntally combined in the development section and further elaborated in the subsequent sections of the movement. In a significant departure from conventional sonata form, Beethoven brings not one recapitulation but two. The first of these resembles the exposition more closely but is not set in the home key, while the second treats the material with much more freedom but re-establishes a minor in the movement's vibrantly dramatic coda.

To say that the second movement is a Minuet with Trio is both true and untrue. The 3/4 time and ABA form are certainly present, and the drone effects of the trio have a long ancestry in movements of this type. Yet the movement doesn't sound like a minuet. In an excellent 1994 publication called the *Beethoven Quartet Companion*, Michael Steinberg calls this movement "an always surprising mixture of the gentle and the acid," with harmonies that are "a bit tart." The frequent half-steps are audibly related to those from the slow introduction of the first movement. Of the trio section, Steinberg writes: "A country dance tune, with bagpipe drone and all, becomes transfigured at a great height into something distant, mysterious, free of the pull of gravity." This ethereal dance is, however, suddenly interrupted by a unison passage where even the meter changes briefly from triple to duple. Thus, even this lyrical intermezzo is not spared from the dramatic contrasts that fill the entire work.

Beethoven took pains to specify that the "Holy Song of Thanksgiving" was in the Lydian mode, which is one of the old church modes upon which Gregorian chant and much early polyphonic music was based. The name itself is even older, going back to ancient Greece. We know that Beethoven studied some examples of Renaissance music and also theoretical writings from the period, and thus he was well aware that the Lydian mode was associated with healing in some ancient writings. According to theory books, this mode consists of the white keys of the piano starting with the note F; in other words, it is an F-Major scale with a B-natural instead of a B-flat. This poses a grave problem, however, in that the interval F-B is an augmented fourth or "tritone" that was called the "interval of the devil" in medieval times and usually avoided. All chant melodies notated in Lydian are actually sung with a B-flat, an alteration that was usually not notated, though it was routinely applied to the music.

In Op. 132, Beethoven insisted on the B-natural, and it is very likely that his use of the "Lydian mode" is the first in history not to correct the offending interval. Thus, while seemingly reviving an old musical element, Beethoven actually created something quite new. (The Lydian mode with B-natural does exist in Eastern European folk music.) The entire song of thanksgiving is harmonized with only "white keys," which—in conjunction with the extremely slow tempo—makes the sound eerily transparent. In addition to ancient sources, Beethoven also drew on the Protestant chorale tradition in this movement—a tradition he was familiar with despite his Catholic upbringing. The uniform rhythms and clear-cut cadences (line endings) turn the Holy Song into a sort of chorale.

At the end of the fifth line, the second violin plays the first altered note (a C-sharp) in the movement, giving the signal for the next section, marked *Neue Kraft fühlend* ("Feeling new strength"). As a total contrast to the preceding Lydian music, this section is in a bright and confident D Major. In Steinberg's words: "The staccatos, the wide leaps, the exuberant upbeats in scurrying thirty-second notes, the jubilant violin trill that rides across the top of the music, the breathless excitement in the accompaniment, all contribute to the joyful atmosphere."

The hymn returns with some fascinating changes in the texture. The static, almost frozen chords of the first appearance are softened by a more complex rhythmic interplay among the voices, giving the music a more flowing character. Then the second section returns, lavishly ornamented. With the third and final return of the Lydian chorale, we understand the form as A-B-A-B-A (as in the slow movement of the *Symphony No. 9*), but this final "A" is more intimate and transcendent than any of its previous incarnations. It is also much longer. At first, only one instrument at a time adds ornaments to the melody, the others play the long notes from the beginning. As a result, each player comes forward an individual singing his own personal hymn of thanksgiving. Then, the four instruments join forces again to play the otherworldly harmonies of the movement's final measures.

The brief March that follows confirms the convalescent's return to life. Beethoven wanted a more simple and lighthearted movement after the "Holy Song," and according to his sketches, he first intended a ländler-type dance at this point. He later decided otherwise, and the ländler found its home as the "Alla danza tedesca" movement in Op. 130.

We might think that when we hear the March in Op. 132, the trials and tribulations are finally over. Not so. A dramatic recitative interrupts the happy music, leading into the "Allegro appassionato" finale. Despite the waltz-like lilt of the main theme, there is significant tension under the surface. The Rondo theme is quite close to the agitated melody of the first movement. The first episode provides momentary relief; the second even intensifies the "storm and stress." But the shift to the major mode, which was denied in the c-minor quartet, finally becomes a reality here. The tempo increases to *presto* and a new lyrical melody helps to give this monumental work a happy ending.

Op. 132 was the second of three works Beethoven wrote for the Russian aristocrat Prince Galitzin. It was first performed by the Schuppanzigh Quartet at a Viennese tavern named "*zum wilden Mann*" (The Wild Man), on September 9 and 11, 1825. The concert hall premiere followed two months later, in November of the same year.

Recognized as one of the world's premiere string quartets, the **Takács Quartet** plays with a virtuosic technique, intense immediacy, and consistently burnished tone. The ensemble explores its repertoire with intellectual curiosity and passion, creating performances that are probing, revealing, and constantly engaging. The Quartet has been described as having "warmth, exuberance, buoyancy, a teasing subtlety, unanimity of purpose without compromising the individual personalities of each performer, a blossoming tone, and above all the instinct to play from inside the music." The Takács Quartet is based in Boulder, Colorado, where it has been in residence at the University of Colorado since 1983.

Now entering its 31st season, the Takács Quartet has performed repertoire ranging from Haydn, Mozart, Beethoven, and Schubert to Bartok, Britten, Dutilleux, Janacek, and Sheng in virtually every music capital in North America, Europe, Australasia, and Japan. The ensemble is also known for its award-winning recordings on the Decca label, including, most recently, its recording of the complete Beethoven Quartet Cycle which has been awarded a Grammy Award and two Gramophone Awards.

Takács Quartet 06/07 highlights include a return to Asia with concerts in Nagoya, Tokyo, Osaka and Seoul; a continuation of the complete Beethoven Cycle at UC Berkeley and in Napa, California; concerts with pianist Stephen Hough in London, Valencia, Bilbao, and Bristol; three concerts in London's Queen Elizabeth Hall; and performances all over the US and Europe.

Recent notable Takács Quartet appearances worldwide have included performances of the Beethoven, Bartok, Brahms, and Schubert cycles in musical capitals around the world; the world-première performance of Bright Sheng's *Quartet No. 3*; a 14-city US tour with the 39th Poet Laureate of the US, Robert Pinsky; and a collaboration with the Hungarian folk ensemble Muzsikás in a series of joint concerts exploring the connections between traditional Hungarian folk melodies and the works of Bartók and Kodály.

In 2005 the Takács Quartet signed a contract with Hyperion Records; their first recording on this label, Schubert's *Death and the Maiden*, was released in 2006. The Quartet has also made 16 recordings for the Decca label since 1988. The ensemble's recording of the six Bartók String Quartets received the 1998 Gramophone Award

for chamber music and, in 1999, was nominated for a Grammy.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai, and András Fejér, while all four were students. Violinist Edward Dusing joined the Quartet in 1993 and violist Roger Tapping in 1995. Of the original ensemble, violinist Károly Schranz and cellist András Fejér remain. Violist Geraldine Walther replaced Mr. Tapping in August, 2005. In addition to its residency at the University of Colorado, the ensemble is also a Resident Quartet at the Aspen Music Festival and School, and in 2005, its members were named Associate Artists of the South Bank Center in London. In 2001, The Takács Quartet was awarded the Order of Merit of the Knight's Cross of the Republic of Hungary.



Takács Quartet

UMS ARCHIVES

The Takács Quartet has been making annual appearances on the UMS Chamber Arts Series since 2002. Tonight's concert marks their 10th UMS appearance.

The Quartet recently presented the complete Bartók String Quartets in one evening on February 20, 2005, at Rackham Auditorium. The Quartet made their UMS debut in February 1984.

128th UMS SEASON **2006 | 2007**

Bay Mo Dilo (Give Me Water) **Tamango's Urban Tap**

WEDNESDAY, MARCH 14, 8 PM
Michigan Theater

"One is tempted to call him the best dancer of any kind around," the *New York Times* wrote in 1999. "The world is visibly his stage." A master tap artist and major force in the downtown New York City scene, performing at underground joints and clubs for the past 15 years, Tamango has shared the stage with such dance legends as Gregory Hines, Jimmy Slyde, Buster Brown, and Savion Glover.

For this new multimedia production, he brings together dancers and musicians from his native French Guiana, as well as Haiti, Guadeloupe, Jamaica, Ivory Coast, and France, in an exploration of the rhythms and culture of his Creole heritage. In addition to live music, videography, and incredible dancing, a DJ mixes live during the performance, which includes traditional rhythms, drums, and costumes representative of French Guiana and the Creole tradition.



Funded in part by the **National Dance Project of the New England Foundation for the Arts** and the **National Endowment for the Arts**.

Media Partners **WGTE 91.3 FM, Observer & Eccentric Newspapers, and Michigan Chronicle/Front Page.**

This is a **NETWORK** event.



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**U-M Office of the
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 Dance**
 and
**Columbia Artists
 Management LLC**
 present

The Silver River

A music theater piece based on the Chinese legend
The Cowherd and the Goddess-Weaver

Composer and Music Director **Bright Sheng**

Libretto by **David Henry Hwang**

Directed by **Ong Keng Sen**

Choreographed by **Muna Tseng**

*Gordana Svilar, Scenic Design (after original scenic designs
 by Christine Jones)*

Scott Zielinski, Lighting Design

Anita Yavich, Costume Design

Jim Lillie, Sound Design

Dawn Rivard, Wigs and Make-up

Cindy Knight, Stage Management

Friday Evening, January 12, 2007 at 8:00

Saturday Evening, January 13, 2007 at 8:00

Power Center • Ann Arbor

*This evening's performance is approximately 75 minutes in length and
 will be performed without intermission.*

42nd and 43rd
 Performances
 of the 128th
 Annual Season

Supported by the Maxine and Stuart Frankel Foundation, the U-M Office of the
 President, and the U-M Office of the Provost.

Additional support provided by U-M Center for Chinese Studies, Ingrid and William
 Ginsberg, International Institute, the Institute for the Humanities, U-M National Center
 for Institutional Diversity, and Cora Chu Chin.

This partnership could not have been achieved without the special leadership of Lester
 Monts, U-M Senior Vice Provost for Academic Affairs; Christopher Kendall, Dean, U-M
 School of Music, Theatre & Dance; James Q. Lee, Director, U-M Center for Chinese
 Studies; Philip Hanlon, U-M Associate Provost for Academic and Budgetary Affairs; and
 R. Douglas Sheldon, Senior Vice President, Columbia Artists Management LLC.

The invaluable assistance of Laura Aswad, Executive Director, Real Arts and Culture LLC;
 Nunally Kersh, Producer, Spoleto Festival USA; and of Erica Zielinski, General Manager
 of the Lincoln Center Festival, is gratefully acknowledged.

The Silver River is performed by arrangement with G. Schirmer, Inc., publisher and copy-
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Special thanks to David Henry Hwang, Bright Sheng, U-M Center for Chinese Studies,
 James Lee, Summer Tucker, Carol Stepanchuk, Ena Schlorff, David Rolston, U-M
 Institute for the Humanities, and the U-M School of Music, Theatre & Dance for their
 support of educational residency events surrounding these performances.

*The photographing or
 sound and video record-
 ing of this production or
 possession of any device
 for such recording is
 prohibited.*

Large print programs are available upon request.

Cast (in order of appearance)

Golden Buffalo
(female actor trained in
western style)

Karen Kandel

Jade Emperor*
(Asian male singer trained
in Chinese opera)

Yu Cheng Ren

Jade Emperor's Entourage
(dancers)

Edie Shaw, Sandra Tsang

Cowherd (two performers)

Lucas Richter (baritone)/ David Fedele (flutist)

Goddess-Weaver
(two performers)

Yihan Chen (pipa player) / Hsin-Ping Chang (dancer)

**The Jade emperor speaks and sings in stylized Chinese. Since most of his dialogue is with the Buffalo, the meaning of his words becomes clear through either the Buffalo's speeches or translation by the Jade Emperor's attendants. No supertitles are necessary.*

Music Ensemble

Conductor and Music Director

Bright Sheng

Flute

David Fedele

Clarinet

Erin Svoboda

Pipa

Yihan Chen

Percussion

Michael Udow

Violin

Aaron Berofsky

Cello

James Wilson

Rehearsal Accompanist

John Simmons

From the Composer and Librettist

The Bridge of Magpies (*The Silver River Bridge*) Qin Guan (1049–1100)

Carried by those filigree clouds,
Across the dark and endless Silver River,
The two sorrowful stars, vega and altair,
Meet once a year on this late summer day,
When their love transcends all the
couples on earth,
And their happiness all the sad and
sleepless nights.

These precious minutes and hours,
Are the sweetest of all dreams;
When lovers unite like water and air,
How unbearable is the shadow of the
returning bridge of magpies.

And yet,
If our love is pure and true, our bond
timeless,
Why then,
Must we have to be together every day
and night?

This Sung Dynasty (960–1279) poem represents one of the many important works on the legend of The Silver River (or The Cowherd and The Goddess-Weaver) by Chinese poets, musicians, scholars, playwrights, artists, and literati. As early as four thousand years ago, when the Chinese began studying astronomy, this legend started to appear in Chinese art and literature. Today in many Asian countries, this symbolic story of unfulfilled eternal love between the earthly and celestial has become among the most beloved of every family's fairy tales.

While tragic love stories have always occupied a unique place in Asian culture, the popularity and longevity of this particular folk myth is especially significant. It reflects the traditional vision of a happy family life between a male farmer and female weaver, as well as a repressed longing amidst the arranged marriages of old Chinese society for a self-chosen love. Furthermore, the story expresses the fantasy of a perfect "heavenly love" which can exist even between different species, though it may only be fulfilled one day a year. On this occasion, the sep-

arated lovers are allowed to cross the Silver River (the Milky Way) on a bridge made by all the magpies in the world with their overlapped wings—a Chinese Valentine's Day.

In our day, with cultures once separated by oceans coming into contact on a daily basis, the struggle to live with, and even love, one another, continues to prove a formidable challenge. When the Buffalo declares, "Listen to the wisdom of the future: all we need is love," are these words of vision or naïveté? Perhaps the story of the Cowherd and Goddess-Weaver represents a bit of both, for like most great romantic myths, it celebrates the dream of a perfect love struggling to survive in our imperfect world.

"...On the late summer night of the seventh day of the seventh month of the lunar calendar, mothers gather their young ones on their knees, and point out to them the two stars, Vega and Altair from the constellations of Aquila and Lyra, separated by the majestic silver span of the Milky Way (The Silver River). And to the eager listeners they tell the story of the Cowherd and the Goddess-Weaver."

—David Henry Hwang and Bright Sheng

Synopsis

1. Prologue: The Festival

Golden Buffalo and Jade Emperor

On the seventh day of the seventh moon of the lunar calendar, the Golden Buffalo looks down from heaven. Earthly lovers stroll hand in hand, looking up at the heavens, where two constellations of stars—the Vega and the Altair—blink devotedly at one another across the "Silver River," as the Milky Way is called in Chinese. But the Buffalo is confined in a heavenly tower, serving an eternal punishment issued by the Jade Emperor. Even more terrible than her solitude is the fact that the Lord of Heaven has also taken away the Buffalo's hearing. She recalls the circumstances that brought her to this state.

Long ago, when heaven and earth were not quite so old and jaded, there was no division between the two. In fact, they were connected by the Silver River, which came down from the skies to the soil, and upon which creatures worldly and celestial regularly mingled. At this time, the Silver

River illuminated creation around the clock and living creatures knew nothing of night.

One day, the Jade Emperor dreams of a terrible chaos which will engulf heaven and earth, plunging both worlds into darkness. This calamity will be brought on by a human cowherd. The Jade Emperor sends the Golden Buffalo to earth, in order that she might work to prevent this tragedy. She descends to the world of humans, disguising herself as a common buffalo.

2. The Buffalo and the Cowherd

Buffalo and Cowherd

The Buffalo finds the Cowherd, a young man so poor that he owns no cows, hardly someone who appears to be a threat. She becomes his sole companion, and very attached to him, particularly the beautiful music he plays on his flute. His music is sweeter than all sounds in the Celestial Court, save one. In fact, the Buffalo becomes so enchanted that she soon neglects her heavenly duties, and finds herself content to lead the life of an earthly cow, forgetting her true identity and losing herself in her disguise. Eventually, the Cowherd confides that he has long seen a face in his dreams: a woman "who makes heavenly music," that appeared to him in the stars.

3. The Jade Emperor's Judgment

Buffalo, Jade Emperor, and Cowherd

The Jade Emperor discovers his emissary's dereliction of duty and orders her to return for punishment. Before she leaves, the Buffalo awakens the Cowherd; speaking to him for the first time, she grieves for the loneliness they will both suffer upon her departure; as a result of her time here on earth, she has begun to experience human emotions. Out of her love, she reveals to him that the face he has seen in his dreams is that of the ninth daughter of the Jade Emperor—the fairest Goddess-Weaver, who spins the stars of the heavens. Only one other time has she heard music as beautiful as the Cowherd's flute; these are the tunes played by the Goddess-Weaver. "On the seventh day of the seventh month, the Fairest Goddess-Weaver comes to bathe in the Silver River." The Buffalo is convinced the two are made for one another, and charges the Cowherd to follow her instructions.

4. The Cowherd meets the Goddess-Weaver

Cowherd and Goddess-Weaver

When the young man awakens, the Buffalo is gone. Distraught, the Cowherd follows her advice. Sneaking to the Silver River, he indeed beholds the Goddess-Weaver bathing, playing her loom, which serves as a source of music when she is not hard at work. He recognizes hers as the face he has seen in his dreams all these years. As instructed by the Buffalo, the Cowherd steals the Goddess-Weaver's cloak, the means by which all heavenly creatures acquire flight. She turns to see this earthly being who desires her, and a smile crosses her lovely face. The Goddess-Weaver is mute, but the Cowherd can understand her feelings through her music. They fall in love and she remains on earth.

5. The Skies Grow Dark

Buffalo, Goddess-Weaver, Cowherd, Jade Emperor

As time passes, the Goddess-Weaver and the Cowherd learn their music is vastly different—one from the earth and the other from heaven. The reality of life together proves much more difficult to achieve than their first easy dreams of union.

In heaven, the Jade Emperor realizes that the imprisoned Buffalo has brought his daughter together with this mortal, and has served to fulfill the prophecy. He orders the Buffalo to travel back to earth and return the Goddess-Weaver. When the Buffalo protests, the Jade Emperor punishes her by taking away her hearing. At that same moment, she notices that the skies are indeed growing darker; the Goddess-Weaver has become so pre-occupied with her new love that she no longer weaves stars for the heavens. The Jade Emperor's concerns have been valid all along.

Chastened, she returns to earth to carry out the Jade Emperor's orders. While the Cowherd sleeps, the Goddess-Weaver resists the Buffalo's attempt to take her away, but the Buffalo overpowers her.

6. The Cowherd searches for his love

Cowherd, Goddess-Weaver, Buffalo, Jade Emperor
the Cowherd awakens to find that his love has gone. Overcoming his own fears and doubts, he dons the cloak that he took from the Goddess-Weaver, and ascends to heaven in hopes of finding her.

The Cowherd sees the Goddess-Weaver, who reaches out to her husband. But the Jade Emperor recites a sacred incantation, causing the Silver River to change course; it now becomes a dividing line, separating his daughter from this mortal. Unable to touch one another, the Goddess-Weaver begins playing her Pipa and the Cowherd his flute—now, in perfect harmony, as this separation has taught the Goddess the meaning of pain, and therefore of being human. Their music is so sad that no soul in heaven or earth is immune to their grief. The tears shed cause an enormous flood to break out, lasting six months.

The Jade Emperor can no longer endure this chaos. To placate the lovers, he decrees that on the evening of the seventh day of the seventh moon, all magpies in the world will form a bridge across the Silver River, allowing the lovers to spend one day together. By placing the Silver River in the heavens, both heaven and earth shall now be dark for half the span of the clock. Night and day have been created.

Epilogue: The Yearly Reunion

Cowherd, Goddess-Weaver, Buffalo

Back in the present-day, the Buffalo awaits her own miracle—in his mercy, the Jade Emperor declared that each year during the lovers' reunion, the Buffalo's hearing will be restored for just that evening. As the melodies enter her ears, she joins all other beings basking in the glow of this reunion. This is her reward and recompense for all her devotion and suffering; to hear the sounds, and remember the face, of the man whom she now knows that she also loves.

PRODUCTION HISTORY

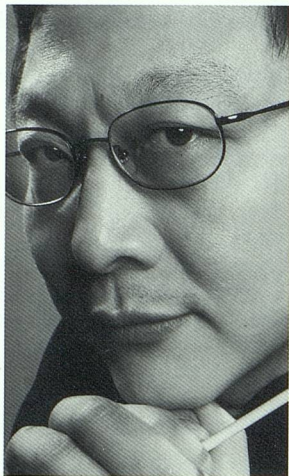
The *Silver River* was co-commissioned by the Santa Fe Chamber Music Festival, the Chamber Music Society of Lincoln Center, the John F. Kennedy Center for the Performing Arts, Chamber Music Northwest, and the Philharmonic Society of Orange County. It had its première at the Santa Fe Chamber Music Festival in 1997.

The initial concept for *The Silver River* was to create a musical theater work with different elements from various theatrical disciplines (opera, play, Chinese opera, etc.). The story is by-and-large based on the 4,000-year-old Chinese legend, which is now popular all over Asia. It is the hope of the creative team to bring this touching and fascinating story to life, and that our contemporary audience will find relevance and connection to the story.

In 1999, Ong Keng Sen was brought in to stage a new production, and worked with Mr. Sheng and Mr. Hwang to conceive the work for the Spoleto Festival USA, the Prince Music Theater (Philadelphia), TheatreWorks (Singapore), and the Lincoln Center Festival.

Born in 1955 in Shanghai, China, **Bright Sheng** (*Composer and Music Director*) began piano studies at the age of four with his mother. After the Cultural Revolution, he moved to New York in 1982. Mr. Sheng's teachers included Leonard Bernstein (composition and conducting), George Perle, Hugo Weisgall, Chou Wen-Chung, and Jack Beeson.

Steeped in the tradition of Western classical music, Mr. Sheng's compositions draw from late 20th-century contemporary ideas and the folk music of China and the surrounding Silk Road region. Bright Sheng has served as the artistic advisor to Yo-Yo Ma's Silk Road Project. His importance in the international music community is evidenced by his numerous commissions: *Red Silk Dance* (2000), a piano concerto for



Bright Sheng

Emanuel Ax and the Boston Symphony; *Nanking! Nanking!* (1999, for pipa and orchestra) for the NDR Symphony Orchestra; *The Song and Dance of Tears* (2003), a Silk Road Project quadruple concerto for the New York Philharmonic for Western and Eastern solo instruments; *China Dreams* (1995) and *The Phoenix* (2004) for the Seattle Symphony and Jane Eaglen; and *H'un* (Lacerations, 1988) for the New York Chamber Symphony, written as a response to his experiences during the Cultural Revolution.

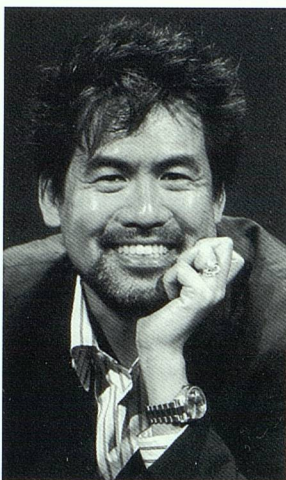
In the opera world, *Madame Mao*, Bright Sheng's two-act, psychological portrait of Jiang Qing (Chairman Mao's wife), was premièred by Santa Fe Opera in 2003. Set to a libretto by its stage director Colin Graham, the work received accolades worldwide. From 1989 to 1992, Mr. Sheng served as composer-in-residence at the Lyric Opera of Chicago where he wrote *The Song of Majnun* (1992), a one-act "Persian Romeo and Juliet," in collaboration with librettist Andrew Porter.

Bright Sheng currently serves as composer-in-residence for the New York City Ballet, where he will collaborate on two new ballets with Christopher Wheeldon (2007) and Peter Martins (2008). He has also worked with choreographer Helgi Tomasson and the San Francisco Ballet.

Mr. Sheng was the composer-in-residence at the 2006 Saratoga Chamber Music Festival (NY), where Charles Dutoit and the Philadelphia Orchestra participated in a performance of *The Phoenix*, sung by Shana Blake Hill. Mr. Sheng's future collaborations with the Philadelphia Orchestra include the world premiere of the commissioned *Concerto for Orchestra: Zodiac Tales*.

Since 1995, Bright Sheng has been a member of the composition faculty at the University of Michigan, where he now serves as Leonard Bernstein Distinguished University Professor of Music.

David Henry Hwang's (*Librettist*) plays include *M. Butterfly* (Tony Award, Pulitzer Finalist), *Golden Child* (Tony nomination, OBIE Award), *The Dance and the Railroad* (Pulitzer Finalist), and *FOB* (OBIE Award). He wrote the book for the 2002 revival of Rodgers and Hammerstein's *Flower Drum Song* (Tony nomination), co-authored



David Henry Hwang

Disney's international musical hit *Aida*, with music and lyrics by Elton John and Tim Rice, and is currently represented on Broadway as the bookwriter of Disney's *Tarzan*, with music by Phil Collins. His opera libretti include three works with Philip Glass, as well as Bright Sheng's *The Silver River* and Osvaldo Golijov's

Ainadamar, which was recently nominated for three 2007 Grammy Awards. Hwang penned the feature films *M. Butterfly*, *Golden Gate*, and *Possession* (co-writer), and co-wrote the song "Solo" with composer/performer Prince. Upcoming works include his new play, *Yellow*

Face, which will première in 2007 at Los Angeles' Mark Taper Forum and New York's Public Theatre; and *The Fly*, an opera with composer Howard Shore, for the LA Opera and Paris's Théâtre du Châtelet. Mr. Hwang serves on the Council of the Dramatists Guild.

Ong Keng Sen (*Director*) is an interdisciplinary performance director, curator, artistic process researcher, and Asian arts networker. He has been Artistic Director of TheatreWorks since 1988 and is now artistic director of the newest performance space in Singapore, 72-13. Ong graduated from the National University of Singapore in law in 1988 and did his post-graduate studies on intercultural performance at the Performance Studies Department, Tisch School of Arts, New York University, on a Fulbright Scholarship in 1993.

Ong directed the Tokyo première of *Lear*, in 1997, to critical acclaim. It went on to tour eight cities in Asia, Europe, and Australia, including a performance at Berlin's Theatre der Welt in 1999.

Ong's works have been presented at various international festivals and theaters, including Lincoln Center (New York), Joseph Papp/Public Theatre, (New York), The Kitchen (New York), Spoleto Festival USA (Charleston), Institute of Contemporary Arts (London), House of World Cultures (Berlin), Kampnagel (Hamburg), Centre National de la Danse (Paris), Schauspielhaus (Vienna), Rotterdam Schouwburg (Rotterdam), Kronburg Castle (Elsinore, Denmark), Dansens Hus (Stockholm), Goteborg Dance and Theater Festival, (Goteborg, Sweden), Dansens Hus (Oslo), Zurich Theater Spektakel Festival (Zurich), Adelaide Festival, Melbourne International Arts Festival, Hong Kong Arts Festival, and Singapore Arts Festival.



Ong Keng Sen

Ong is a holder of several foundation fellowships, including the Japan Foundation, British Council, the German Academic Exchange Service (DAAD), and Asian Cultural Council (New York). Ong is the first Singapore artist to have received both the Young Artist Award (1992) and the Cultural Medallion Award (2003) for Singapore.

Muna Tseng (*Choreographer*) is a choreographer and dancer acclaimed for her seamless poetic fusion of Asian and Western abstract forms. Ms. Tseng founded Muna Tseng Dance Projects in New York in 1988, and has toured through the US, Europe, and Asia. Ms. Tseng has received repeat choreographic fellowships from the National Endowment for the Arts and the New York Foundation for the Arts. Her acclaimed productions include the Bessie Award-winning *SlutForArt*, *Liquid*, *The Idea of East*, *The Pink*, *Water Mysteries*, and *Post-Revolutionary Girl*. She has collaborated with composers Tan Dun and Phill Niblock and with directors Ping Chong and Ong Keng Sen. Her honors include "Chinese-American Cultural Pioneer for Distinguished Services in the Arts" from the New York City Council President and "Artist of National Merit" from The Smithsonian Institution. Ms. Tseng has taught at New York University, Rutgers University, and City University of New York at Queens College.

Karen Kandel (*Golden Buffalo*) is an Artistic Associate with New York's legendary avant-garde troupe, Mabou Mines. She has performed in New York, on Broadway and off, as well as internationally in festivals throughout Europe and Asia. Her credits include *Geisha*, with Ong Keng Sen, Gojo Masanosuke, Kinoya Katsumatsu, and Toru Yamanaka; Mabou Mines' *Lear*, a gender-reversed adaptation of Shakespeare's play; *Peter and Wendy*, a re-telling of J.M. Barrie's classic with Lee Breuer; *The Silver River*, with Bright Sheng, David Henry Hwang, and Ong Keng Sen; *Talk*, by Carl Hancock-Rux; *BFE*, with Julia Cho and Gordon Edelstein; and Heiner Mueller's *Quartet* and Racine's *Phedre*, both with JoAnne Akalaitis. She has collaborated with other artists including Anne Bogart, Ariel Dorfman, Doug Hughes, Ruth Maleczek, Peter Sellars, Anna Deavere Smith, Meryl Streep, Daniel Sullivan, and Wendy Wasserstein. Karen is continuing to develop her own storytelling-based work from her writing and visual art. She has received encour-

agement and developmental support from the Spencer Cherashore Fund, Jim Henson Foundation, Audrey-Skirball Kenis T.I.M.E. Grant, Peter S. Reed Foundation, and Asian Cultural Council. Artist residencies include Mabou Mines Suite and Arts at St. Ann's.

Yu Cheng Ren (*Jade Emperor*) is a member of the Chinese Theatre Artists Association and has been a member of the Harbin Peking Opera Theatre since his graduation from the China Drama League in 1990. Since that time, he has become the leading painted-face performer with the Harbin Peking Opera Theatre. He appeared in the Peking Opera Company's *Capturing Tiger Mountain* at the 2001 Peking Opera Festival held in New York. The recipient of a number of major awards in national and provincial opera contests, Mr. Ren's major repertoire includes *Farewell My Concubine*, *Li Jui's Visit to His Mother*, and *Ye Zhu Lin*. In 2002, Mr. Ren was cast as Jade Emperor in a performance of *Silver River* at the Lincoln Center Festival. Mr. Ren is still active with Chinese Theatre Works and Qi Shu Fang Peking Opera Company. He has appeared as Hunter in *The Little Red Riding Hood*, Zhang Fei in *Promotion of Zhang Fei*, and has performed in *Fairy Gold Fish Fights Eight Immortals* and *Journey to the West*.

Edie Shaw (*Jade Emperor's Entourage*) lives in Toronto and has been performing for over 25 years. She counts among her greatest influences Muna Tseng, Alfredo Corvino, Paul Taylor, Libby Nye, Ze'eva Cohen, Darcey Callison, and Paula Thomson. Over the past 15 years she has been widely sought as a dance instructor for her unique approach to teaching a Limon-based technique, and in the theatre community for her movement training for actors. She has taught for Canadian Children's Dance Theatre, York University, the University of Waterloo, and Theatre Rusticle.

Sandra Tsang (*Jade Emperor's Entourage*) has performed in various dance, theater, and musical theater productions in New York, New Jersey, Connecticut, and other locations in the US. She is a graduate of NYU School of Law and Princeton University. She received her early dance training with Helena Baron, Brunilda Ruiz, Paul Sutherland, and the teachers at the School of American Ballet, including Madame Alexandra Danilova, Andrei Kramarevsky, Suki Schorer, Antonina Tumkovsky,

and Stanley Williams. She briefly attended the School of the Hong Kong Ballet and has since continued her training at Steps 74th and Broadway Dance Center in New York. She has also worked with numerous independent choreographers and has previously choreographed her own works, as well as acted as Artistic Director for a small, independent dance group.

Lucas Richter (*Cowherd, Baritone*) is from Mustang, Oklahoma. He earned his B.M. and M.M. in Voice Performance from Oklahoma City University under the instruction of Larry Keller. His acting training is in the Sanford Meisner method under the direction of Dennis Schneider. He was most recently seen as Jimmy Smith in *Thoroughly Modern Millie* at the West Virginia Public Theatre. Other recent credits include Chris in *Miss Saigon* at the West Virginia Public Theatre, Radames in Disney's *Aida* at the Broadway Palm in Mesa, Arizona, and Harold in the *Full Monty* at the New Times in Syracuse, New York. Some of Mr. Richter's favorite regional credits include Archibald in *The Secret Garden*, Danilo in the *Merry Widow*, and Ganzalve in *L'heure Espagnole*. His non-musical stage experience includes such roles as Torvald Helmer in Isben's *A Doll's House* and Nick in David Mamet's *The Woods*. Mr. Richter resides in New York where in addition to pursuing his stage career he also enjoys teaching voice in the opera, musical theater, and pop/rock styles.

David Fedele (*Cowherd, Flute*) performed his acclaimed New York and Kennedy Center debuts as winner of the Young Concert Artists International Audition Award. The recipient of many honors, Mr. Fedele has performed as soloist and recitalist throughout the US, Europe, South America, and Asia. He has also appeared at several festivals including Lincoln Center Festival and Spoleto USA among others. Mr. Fedele tours nationally with his own trio, Trio Fedele, which recently premiered Lowell Liebermann's *Trio Number 2*, written for the group at The National Flute Association Convention. The world premiere recording of this work will be released on Artek Records in 2007. April 2006 marked the release of a CD on the Naxos label by The University of Kansas Wind Ensemble, which features Mr. Fedele as soloist in Michael Mower's *Concerto for Flute and Wind Band*. He performs and has recorded with numerous other ensembles including The



Chamber Music Society of Lincoln Center, The Steve Reich Ensemble, and Ensemble 21. He is a graduate of The Curtis Institute and The Juilliard School, where he studied with Julius Baker. Mr. Fedele currently serves as Professor of Flute at the University of Kansas.

Yihan Chen (*Goddess Weaver, pipa*) is a soloist of the pipa, a traditional Chinese instrument, and a member of the Chinese Musicians Association. Ms. Chen was a former pipa instructor of the China Conservatory of Music. She was the Prizewinner of the 1989 "ART Cup" and the 1995 International Chinese instrument Competition in Beijing, China. Ms. Chen received her B.M. in Pipa Performance in 1995 from China Conservatory of Music in Beijing, China, where she studied with the pipa masters and Professors Wu Junsheng, Wang Fandi and Liu Dehai. After graduation, she became a faculty member of the school as a pipa instructor. Meanwhile she was also the pipa soloist of Hua Xia Chamber Ensemble in Beijing. Since she arrived in the US, Ms. Chen has joined Music From China in New York. As a pipa soloist and a chamber musician, Ms. Chen has performed in China, Japan, France, Poland, Portugal, Italy, Canada, and the US.

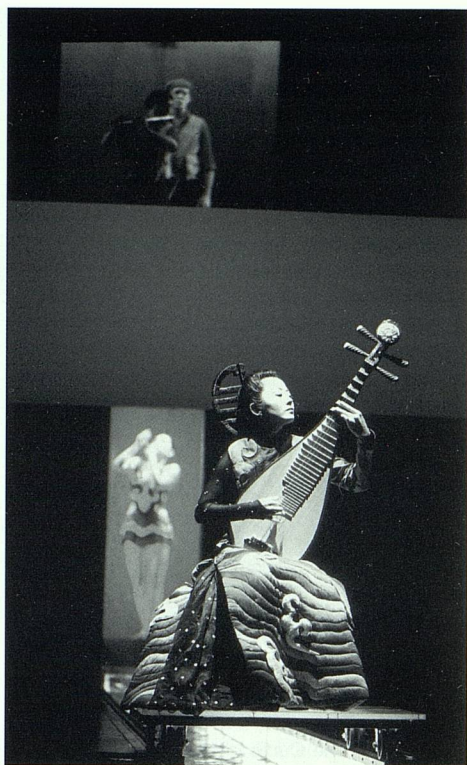
Hsin-Ping Chang (*Goddess Weaver, dancer*) was born in Taiwan and moved to the United States in 1988. She received her B.F.A. in Dance from The Juilliard School in New York. She recently finished performing as a soloist in *Madama Butterfly* with The Metropolitan Opera, directed by Oscar-winner Anthony Minghella. She also appeared as Principal dancer in *The King and I*, directed by Tony Award-winner Christopher Renshaw during its first national tour throughout the US, London's West End, and throughout the United Kingdom. Her dance company credits include the Battery Dance Company, Mary Seidman and Dancers, and Chen and Dancers.

Erin Svoboda (*Clarinet*) is an active orchestral and chamber musician. A native of Jacksonville, Florida, Ms. Svoboda graduated with distinction and honors from the New England Conservatory of Music. Ms. Svoboda has been heard as a soloist with the Melrose Symphony and Quincy Symphony Orchestras. She is a participant at the Marlboro Music Festival where she has worked with artists such as Gilbert Kalish and Charles Neidich. Ms. Svoboda has also spent three summers at the Tanglewood Music Center, two as a fellow; playing under Seiji Ozawa, Kurt Masur,

Christoph von Dohnanyi, and Rafael Frühbeck de Burgos; and one as a member of the New Fromm Players, the contemporary chamber music ensemble in residence, working with John Harbison and Yehudi Wyner. It was there that she played Bright Sheng's *Concertino for Clarinet and String Quartet*. Future projects include a recording of Bright Sheng's *Tibetan Dances* and a performance of his *Concertino* in New York. Ms. Svoboda is currently pursuing a master's degree from Temple University and studies with Ricardo Morales. Her previous teachers include Thomas Martin and Scott Andrews.

Michael Udow (*Percussion*) has been principal percussionist with the Santa Fe Opera since 1968 and teaches percussion at the University of Michigan. Dr. Udow is an active performing soloist, composer, inventor, and instrument designer. Recent engagements have included featured appearances with the Beijing Philharmonic, a Suntory Hall concert with the Japan Philharmonic, and appearances in Australia, Croatia, and Korea, where a suite from his opera, *The Shattered Mirror*, was performed. Dr. Udow has received commissioning grants from The Michigan Council for the Arts, The Arts Foundation of Michigan, Washtenaw Council for the Arts, and has won four University of Michigan Office of the Vice-President for Research Awards and an award from the U-M Division of Research Development and Administration. Dr. Udow has received the School of Music's Harold Haugh Award, a Horace H. Rackham Faculty Research Grant, and the University of Michigan's Faculty Recognition Award. His sound score to the 3-D Animated Video, *TokenCity*, by visual artist Muriel Magenta, has received numerous international festival awards. Dr. Udow is currently working on an opera commission for 2009 in Korea and is also writing a philosophical treatise about the art of percussion performance and pedagogy.

Aaron Berofsky (*Violin*) has appeared as soloist with orchestras around the world, including those in the US, Germany, Italy, Spain, and Canada. As a recitalist, Mr. Berofsky recently completed his fifth annual performance at the International Deia Festival in Spain, a series in which he is performing the complete sonatas of Mozart with pianist Alfredo Oyaguez, a project to be completed in 2009. He also recorded a CD of Mozart's Sonatas



that will be released in 2007. Mr. Berofsky performs frequently with the Camerata Adriatica as soloist and has performed and recorded with the acclaimed chamber orchestra, Tafelmusik, on period instruments. With a strong interest in new music, he has performed and recorded John Cage's *Atlas Eclipticalis*, and has commissioned, premiered, and recorded music by William Bolcom, Michael Daugherty, Aaron Jay Kernis, and Susan Botti. As first violinist of the Chester String Quartet, Mr. Berofsky has performed at Lincoln Center's Alice Tully Hall, the 92nd Street Y, Carnegie's Weill Recital Hall, the Kennedy Center, the Corcoran Gallery, and throughout North America and Europe. Recent tours have taken the Quartet to Holland, England, Switzerland, Costa Rica, and Mexico. Mr. Berofsky is the concertmaster of the Ann Arbor Symphony and is Professor of Violin at the University of Michigan and the Meadowmount School of Music. He can be heard on the Sony, New Albion, Audio Ideas, ECM, and Chesky labels.

James Wilson (*Cello*) has performed throughout the world over the past 15 years. He has appeared at Lincoln Center, Carnegie Hall, Kennedy Center, the Casal's Hall in Tokyo, and the Sydney Opera House. As recitalist and chamber musician, he has performed at music festivals around the world including the Hong Kong Arts Festival, the City of London Festival, the Deutsches Mozartfest in Bavaria, the Mostly Mozart Festival, and the Aspen Music Festival. Mr. Wilson has collaborated with artists such as Joshua Bell, Eugenia Zukerman, Christopher O'Riley, Eliot Fisk, actress Claire Bloom, and the Tokyo String Quartet. At home in New York, he has performed with many groups including the Music of the Spheres Society, Music from Copland House, the Brooklyn Chamber Music Society, Music Under Construction, and the Orpheus Chamber Orchestra, with which he has served as principal cellist. He has also been a member of the Shanghai and Chester String Quartets, touring extensively worldwide with both groups. Born and raised in Ann Arbor, Mr. Wilson is an alumnus of the University of Michigan, where he studied cello with Jeffrey Solow and Samuel Mayes. He graduated with the School of Music's highest honour, the Albert E. Stanley Medal.

Gordana Sviar (*Scenic Designer*) has designed for theatre, opera, TV, and corporate events. Ms. Sviar has been on the faculty of the theatre departments of Swarthmore College and Bard College. Her theatre work includes *Phèdra* at the Court Theater in Chicago, the world première of *Las Meninas* at San Jose Repertory, and the US première of *Perfect Pie* at the Wilma Theatre in Philadelphia. Her opera work includes *Tosca* at the Opera Festival of New Jersey, Opera Omaha, and Manitoba Opera; and *Flying Dutchman* at the Spoleto Festival. Ms. Sviar also works as a stylist for *Martha Stewart*. She has a graduate degree in Set Design and Art Direction from New York University and a Bachelor's degree in Architecture from University of Zagreb in Croatia.

Scott Zielinski (*Lighting Designer*) has designed the Broadway production of *Topdog/Underdog* as well as productions at Lincoln Center, The Joseph Papp Public Theater, Theater for a New Audience, Manhattan Theater Club, Playwrights Horizons, New York Theater Workshop, Signature Theater, and Classic Stage Company. He has also designed extensively at most regional theaters throughout the US, and internationally for productions in cities all over Europe and Asia. For dance his designs have been seen at The Joyce, Kennedy Center, American Dance Festival (all with Twyla Tharp), American Ballet Theatre, National Ballet of Canada, Centre National de la Danse, San Francisco Ballet, Boston Ballet, and Kansas City Ballet. His opera designs include work for New York City Opera, The English National Opera, Houston Grand Opera, Minnesota Opera, Toronto Opera, Pittsburgh Opera, Arizona Opera, Gotham Opera, Berkshire Opera, Opera Colorado, Spoleto USA, and BAM.

Anita Yavich (*Costume Designer*) has designed for several productions in New York, including *Peel* with David Parsons Dance, *Orfeo* for Ballet Hispanico, *Miracle Brothers* at the Vineyard, *Beast on the Moon* at Century Center Theatre, and *Orphan of Chao* at Lincoln Center Festival, all of which were directed by Chen Shi Zheng. Her opera credits include *Cyrano De Bergerac* at the Met and the Royal Opera Covent Garden, Osvaldo Golijov's *Ainadamar* at Tanglewood and Disney Hall, *Fidelio* and *Die Walküre* at the Washington Opera, and *The Silver River* at the Spoleto and Lincoln Center Festivals.

Cindy Knight (*Stage Manager*) was the stage manager for *Silver River* when it was performed at Spoleto Festival USA, TheatreWorks Singapore and the Lincoln Center Festival. She has been on the stage management staff at New York City Opera for 12 years. Her other credits include Opera Theatre of St. Louis, Boston Lyric Opera, The Skylight Opera, Florida Grand Opera, Ft. Worth Opera, Downtown Cabaret Theater, South Jersey Regional Theatre, New Mexico Repertory Theatre, and The American Jewish Theatre. A native of Roswell, New Mexico, Cindy now resides in New York.

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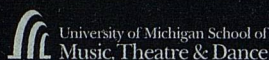


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RESERVED SEATS \$25, \$15, \$9 WITH STUDENT ID

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Production Credits for "The Silver River"

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Christopher Kendall, Dean, School of Music, Theatre & Dance (SOMTD)
Lester Monts, U-M Senior Vice Provost of Academic Affairs
R. Douglas Sheldon, Senior Vice President, Columbia Artists Management LLC

Producer: Jeffrey Kuras, SOMTD

Programming Director: Michael Kondziolka, UMS

Production Managers: Amanda Mengden, SOMTD;
Doug Witney, UMS

Company Manager: Karen Kloster, CAMI

Technical Supervisor: Mark Berg, SOMTD

Development: Bright Sheng, SOMTD, Christopher Kendall, SOMTD, Carrie Throm, SOMTD, Maureen Martin, U-M

Provost's Office Project Manager: Dilip Das

Assistant Stage Manager: Joe Schlenke

Assistant to the Costume Designer: Terese Wadden

Assistant to the Lighting Designer: Susanna Gellert

Audition Coordinator: Laura Aswad

Production Acknowledgements

Scenery constructed by the Scenic and Paint Departments of University Productions.

Costumes provided by the Spoleto Festival USA and fabricated by Martin Izquierdo Studio, New York City with Ann Arbor assistance from Heather Phillips.

Properties provided by the Spoleto Festival USA and the Properties Department of University Productions.

Stagehands provided by IATSE Local 395.

Lighting preparation provided by the Theatrical Lighting Department of University Productions

Additional equipment and staff for music, sound, stage management, video equipment, and rehearsal space are provided by the School of Music, Theatre & Dance.

The Education, Marketing, Production, Programming, and Ticket Services Departments of UMS have provided vital administrative expertise.

Special thanks to Bill DeYoung and Mary Cole for the use of the dance studios, Aimee Baker at U-M Procurement, Stan Bies at the U-M General Counsel's Office, Gary Custer at U-M Accounts Payable, Larry at Advantage Trucking, Dan at T & D Neon, and Tony at Ann Arbor Plastics for assistance on the pool.

the 51st (dream) state

Conceived and written by **Sekou Sundiata**

Directed by **Christopher McElroen**

Original Sound Score by **Graham Haynes**

Vocal Arrangements by **Richard Harper**

Choreography by **David Thomson**

Projections by **Sage Marie Carter**

Additional original music composed by **Bill Toles, Sekou Sundiata**

Sekou Sundiata, *Poet*

Ronnell Bey, La Tanya Hall, Samita Sinha, Bora Yoon, *Vocalists*

Eddie Allen, *Trumpet*

Chris Eddleton, *Drums*

Calvin Jones, *Bass*

Adam Klipple, *Keyboards and Laptop*

Bill White, *Guitar*

David Thomson, *Dancer*

Saturday Evening, January 20, 2007 at 8:00

Power Center • Ann Arbor

Tonight's performance is approximately one hour and 30 minutes and will be performed without intermission.

44th Performance of the
128th Annual Season

This performance is co-presented with the U-M Office of Academic and Multicultural Initiatives.

Media partnership provided by *Michigan Chronicle/Front Page* and WEMU 89.1 FM.

Special thanks to U-M Institute for the Humanities, Daniel Herwitz, Eliza Woodford, Imagining America, Julie Ellison, Josephine Tsai, U-M Center for Afroamerican and African Studies, Elizabeth James, U-M Arts of Citizenship, Christian Willauer, The Neutral Zone, and Jeff Kass.

Lead commissioning and development support for *the 51st (dream) state* has been provided by *WaterWorks*, an initiative of HARLEM STAGE / Aaron Davis Hall, Harlem Center for the Performing Arts, New York, NY. *WaterWorks* is sponsored by Time Warner, Inc.; with additional support from Altria Group, Inc. and the National Endowment for the Arts. Nathan Cummings Foundation provided the initial funding for *WaterWorks*.

For further information about Sekou Sundiata and this project, please visit www.multiartprojects.com

The photographing or sound and video recording of this production or possession of any device for such recording is prohibited

Large print programs are available upon request.

Production Credits

Set Design: Troy Hourie

Lighting Design: Roderick Murray

Costume Design: Liz Prince

Sound Design: Lucas Indelicato

Music Director: Eddie Allen

Vocal Director: La Tanya Hall

Production Supervisor: Vincent DeMarco, KelVin Productions, LLC

Sound Engineer: Christopher Ericson

Stage Manager: Kelly Varley

Company Manager: Katea Stitt

Executive Producer: dance & be still arts, Sekou Sundiata, Artistic Director

Producer: MultiArts Projects & Productions/MAPP

Commission support for *the 51st (dream) state* has been provided by Carolina Performing Arts at The University of North Carolina at Chapel Hill; Clarice Smith Performing Arts Center, University of Maryland, College Park, MD; Cuyahoga Community College, Cleveland, OH; Melbourne International Arts Festival, Australia; Miami Dade College, Center for Cultural Collaborations International; Stanford Lively Arts at Stanford University, CA; and Walker Art Center, Minneapolis, MN.

New World Theater, Amherst, MA; University of Michigan, Ann Arbor; the Arab American National Museum, Walker Art Center, Minneapolis, MN; Eugene Lang College/New School University; and Lafayette College provided essential developmental and production residencies. The work was also developed in association with Imagining America: Artists and Scholars in Public Life, a national consortium of college, universities and cultural institutions

the 51st (dream) state is made possible in part by a grant from the Association of Performing Arts Presenters Ensemble Theatre Collaborations Grant Program, a component of the Doris Duke Charitable Foundation Theatre Initiative. The development of this work is also made possible with generous support from the Ford Foundation, The Rockefeller Foundation Multi-Arts Production Fund, the New York State Council on the Arts and the National Endowment for the Arts.

Audio recordings by Cornel West excerpted from *Restoring Hope*, delivered at Pasadena Community College, December 2003. Used with permission.

Audio recording by Jacob Needleman excerpted from *Rediscovering the American Soul*, delivered January 29, 2003 in Washington, D.C. Used with permission.

Projected text by Michael Ignatieff excerpted from *The American Empire, The Burden* published by *The New York Times Magazine*, January 5, 2003. Used with permission.

Video interviews with Kiku Uno and Uday Sohshie; Anan Ameri and Ismael Ahmed.

Grey by Ani DiFranco. Used with permission.

The House I Live In by Allan Lewis and Earl Robinson. ©1942 by Music Sales Corporation (ASCAP) for US International Copyright Secured. All Rights Reserved. Used with permission.

Ute Sun Song by Valerie Naranjo and Traditional music, arranged by Valerie Naranjo. Used with permission.

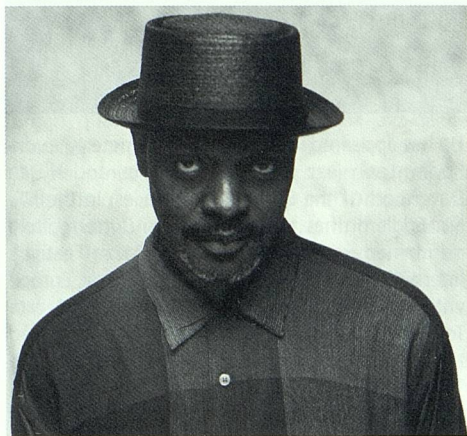
My Love Is You by Abbey Lincoln. Used with permission.

Pure Innocence, traditional music arranged by Samita Sinha. Used with permission.

Original music for *New American Theater* by Bora Yoon. Used with permission.

Sekou Sundiata is a poet who writes for print, performance, music, and theater. He has been a Sundance Institute Screenwriting Fellow, a Columbia University Revson Fellow, a Master Artist-in-Residence at the Atlantic Center for the Arts (Florida), the first Writer-in-Residence at the New School University, and he is currently a Lament Fellowship in the Arts Fellow. He was featured in the Bill Moyers' PBS series on poetry, *The Language of Life*, and as part of Russell Simmons' *Def Poetry Jam* on HBO. Mr. Sundiata is currently a professor at Eugene Lang College in New York City.

Mr. Sundiata has written and performed in highly acclaimed performance theater works including *The Circle Unbroken is a Hard Bop*, which toured nationally and received three



Sekou Sundiata

AUDELCO Awards and a BESSIE Award; *The Mystery of Love*, commissioned and produced by New Voices/New Visions at HARLEM STAGE / Aaron Davis Hall in New York City and the American Music Theater Festival in Philadelphia; and *Udu*, a music-theater work produced by 651 ARTS in Brooklyn and presented by the International Festival of Arts and Ideas in New Haven, the Walker Art Center and Penumbra Theater in Minneapolis, Flynn Center in Burlington, VT, the Hopkins Center at Dartmouth College in New Hampshire, and Miami-Dade College in Florida.

UMS ARCHIVES

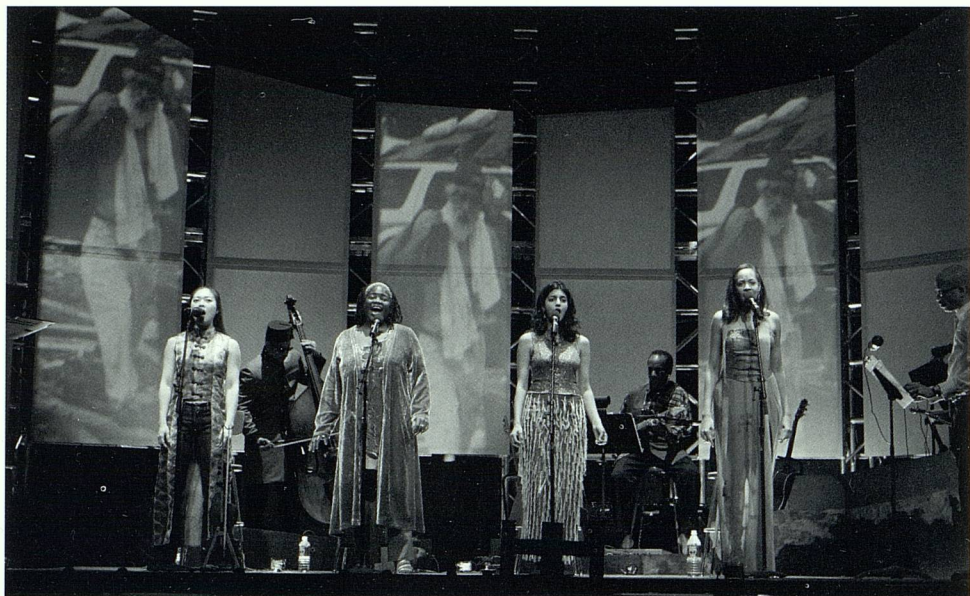
Tonight's performance marks Sekou Sundiata's fifth appearance under UMS auspices.

In January 2003, UMS presented Mr. Sundiata's first solo theater piece *blessing the boats* at the Trueblood Theatre. Immediately following the Ann Arbor theatrical run of *blessing the boats*, Mr. Sundiata appeared under UMS auspices performing his music in concert with his band at the Michigan Theater.

blessing the boats, Mr. Sundiata's first solo theater piece, opened in November 2002 at HARLEM STAGE / Aaron Davis Hall, NYC, and has since been presented in more than 30 cities in the US, Scotland, and Australia. In March 2005, Sundiata produced *The Gift of Life Concert*, an organ donation public awareness event at the Apollo Theater that kicked off a three-week run of *blessing the boats* at the Apollo Theater SoundStage.

Mr. Sundiata's first recording, the Grammy Award-nominated *The Blue Oneness of Dreams* (Mouth Almighty/ Mercury), and its successor, *longstoryshort* (Righteous Babe Records), are both rich with the sounds of blues, funk, jazz, and African and Afro-Caribbean percussion. He has toured internationally with his band; in 2001, they performed in 23 cities in the US and Canada as part of Ani DiFranco's "Rhythm and News Tour".

Eddie Allen (*Trumpet and Musical Director*) studied music at the Wisconsin Conservatory of Music in Milwaukee, the University of Wisconsin in Green Bay, and received his B.M. from William Paterson University of New Jersey. Mr. Allen has worked with such jazz greats as Art Blakey, Billy Harper, Randy Weston, Dizzy Gillespie, Henry Threadgill, Bobby Watson, Jon Faddis, Benny Carter, Panama Francis, Joe Henderson, and Steve Turre. He has recorded, performed with, and composed for Louis Hayes, Lester Bowie, Jack McDuff, Etta Jones, Houston Person, Mongo Santamaria,



Chico Freeman, Charli Persip, Vanessa Rubin, and Muhal Richard Abrams. Allen currently leads a quartet, a quintet, a Latin/Brazilian project bringing together acoustic and electronic instruments, and a big band.

Ronnell Bey's (*Vocals*) off-Broadway credits include: *Running Man*, (Music-Theatre Group) *Eli's Comin'* (Vineyard-OBIE Award). She has performed at Brooklyn Academy of Music, The Fez, The New School with Sekou Sundiata and Joe's Pub with La Chanze. Regional credits include: *Ain't Misbehavin'* (Madison Rep.), *Best of Both Worlds* (New York) *The Life and Life of Bumpy Johnson* by Amri Baraka (San Diego Rep.), and *All Night Strut* (Michigan/California). Ms. Bey's television appearances include: *Rosie O'Donnell X-Mas Special* and *The Tony Awards* (with Broadway Inspirational Voices).

Chris Eddleton (*Drums*) has performed at Central Park Summerstage with the Brazilian percussionist Cyro Baptista's band Beat the Donkey and Greg Tate's free jazz group Burnt Sugar. For 10 years he has been the house drummer for the jazz-hip hop open-mic show *All That*, which included an appearance on BET's *Planet Groove*. Mr. Eddleton also appeared on *The Chris Rock Show* with Def-Jam recording artist Saul Williams.

He has appeared with Brazilian trumpeter Claudio Roditi, Latin jazz pianist Hilton Ruiz, and N'Dea Davenport of the Brand New Heavies. In the US, Mr. Eddleton has toured in *Brown Butterfly*, and performed at the Monterey Jazz Festival. Internationally, he has played throughout Europe with World Village recording artist Marta Topferova and with Saul Williams. He has toured to Russia, Uzbekistan, and Kyrgistan and played in Turkey, Hong Kong, and Okinawa.

La Tanya Hall (*Vocals and Vocal Director*) has performed on tour and made special appearances with Diana Ross, Julio Iglesias, Bobby McFerrin, Harry Belafonte, Aretha Franklin, Gloria Gaynor, and Jon Secada. Her television performances include: *100 Center Street* (A&E), *Law & Order* (NBC), *The Sopranos* (HBO), *Now and Again* (CBS), *One Life to Live* (ABC), *The Chris Rock Show* (HBO), and *An Evening with Harry Belafonte & Friends* (PBS). Her work on film can be seen in *The Devil* and *Daniel Webster*. Ms. Hall's theatrical credits include: *A Christmas Carol*, *Stormy Weather*, *Dreamgirls*, *Storyville*, *What the World Needs Now*, and *Promises and Promises*. Ms. Hall is also an in-demand session and jingle singer, vocal arranger, and director.

Calvin Jones (*Bass*) a graduate of the University of Miami (FL), has performed, recorded, and toured with Ronny Jordan, James McBride, Steve Coleman, Craig Harris, Cassandra Wilson, Greg Osby, Eartha Kitt, Alex Bugnon, Carla Cook, Chico Freeman, Donald Byrd, Patti Austin, James 'Blood' Ulmer, Max Roach, Pharoah Sanders, Andrew Hill, Ray Anderson, and Jon Hendricks. He has also performed on Broadway and toured with *Bring N' Da Noise*, *Bring N' Da Funk*; *Ain't Nothin' But the Blues*; and *All Shook Up*. Mr. Jones has performed in 39 states and 25 countries.

Adam Klipple (*Keyboards*) leads two ensembles: AK4 and Drive-By Leslie. His piano quartet, the AK4, not only plays derangements of traditional standards, but also forays into Brazilian, Latin, West African, funk, and pop. The AK4 was recognized as a Jazz Ambassador in 2003, and was sponsored by the Kennedy Center and the US Department of State on a six-week tour of Russia and Central Asia. Drive-By Leslie, his Hammond organ quartet, delivers riotous funk-jazz-dance music. In addition to his personal endeavors, Mr. Klipple is involved in stage and recording projects with Craig Harris, Joe Bowie and Defunkt, Jay Rodriguez, and Michael Ray and the Cosmic Krewe. He has appeared at such renowned venues as the Blue Note, Iridium, Blues Alley, the Knitting Factory, and at international jazz festivals.

Samita Sinha's (*Vocals*) repertoire spans a range of styles in several different languages, though she is trained foremost in classical Hindustani music. Ms. Sinha experiments in synthesizing elements of Hindustani music with jazz, electronic music, and theater, creating new sonic intersections by bringing the precision and detail of the classical Indian vocal tradition to various contexts. Ms. Sinha began training in Indian classical music at age 10 in Flushing, the same time she started playing piano and singing in choral and jazz ensembles and musicals. In 2002 she was awarded the Fulbright Scholarship to study in the guru-student tradition in India with Dr. Alka Deo Marulkar. During this time Ms. Sinha developed a unique vocal and compositional style drawing from the various musical and linguistic idioms she knows (Hindi, Urdu, Braj, Mandarin, English, and vocal sound painting), and performed this music throughout India and the Middle East. Currently she leads KAASH, a music collective, and also works with the Sunny Jain Collective. For more information see www.samitasinha.com.

Bill White (*Guitar*) is a native New Yorker and received his bachelor's degree from SUNY-Old Westbury. He has performed, toured, and recorded with Cecil Bridgewater, Miriam Makeba, Chaka Khan, Hall & Oates, Me'shell Ndege'Ocello, Patti Austin, Taylor Dane, Miki Howard, Jean Carn, Bernie Worrell, Melba Moore, Craig Harris, and his own Bill White 350 Project, which has three CDs released. Mr. White scored the music for the off-Broadway play, *Sacrifice to Eros*. He performed on Broadway with *Bring N' Da Noise*, *Bring N' Da Funk*, and was featured on Bill Moyers' PBS special *The Language of Life* with Sekou Sundiata.

Bora Yoon (*Vocals, Violin, and Electronics*) is a musical architect and multi-instrumentalist with a twisted penchant for the iconoclastic. She has collaborated with site-specific choreographer Noemie Lafrance, media philosopher DJ Spooky (premièring *Subliminal Strings* in Paris at Festival Sons D'Hiver), members of Meredith Monk's vocal ensemble, multimedia artist Emile Bennett (DCA, STEIM), and NY Fringe. From the Guggenheim to the airwaves of MTV Networks, she has performed her original work nationally and internationally, garnering awards from the John Lennon Songwriting Contest, Billboard, and the Arion Music Award committee. Recent projects include the live acoustic sound design of AGORA II in the historic 55,000 square-foot empty McCarren Pool, and the sonic curation of the experimental music/film SummerScreen series.

Designers and Collaborators

Christopher McElroen (*Director*) is the Co-Founder of the Classical Theater of Harlem (CTH) where he has produced 27 productions in six seasons yielding 12 AUDELCO Awards, five OBIE Awards, a 2006 Lucille Lortel Award, a 2004 Drama Desk Award and CTH being named "one of eight theaters in America to Watch" by the Drama League. As a director, he has helmed numerous productions at CTH including *Waiting for Godot* with Wendell Pierce, *The Cherry Orchard* with Earle Hyman, and *The Blacks: A Clown Show* (four OBIE Awards and named one of the best Off-Broadway productions of the 2003 season by *The New York Times*).

Graham Haynes (*Composer*) was born in 1960 and raised in the New York suburb of Hollis, Queens. His father, Roy Haynes (who appeared with Alice Coltrane on the UMS Jazz Series in September 2006), revolutionized modern jazz drumming. He has recorded seven CDs of his own music as well as other recordings with Steve Coleman, Cassandra Wilson, Lonnie Plaxico, George Russell, Jaki Byard, Vernon Reid, Bill Laswell, Brandon Ross, and DJ Logic. Mr. Haynes has twice been nominated for the Alpert Award in the Arts and has been awarded grants by the National Endowment for the Arts, the New York State Council on the Arts, and Meet the Composer. He has been a lecturer at New York University on the subject of Music and Trance.

Richard Harper (*Vocal Arranger*), a multi-instrumentalist, has recorded on piano, trombone, baritone horn, and voice with artists such as Makanda Ken McIntyre, James Jabbo Ware, Assai String Quartet, Jack Walrath, Miles Griffith, Fred Ho, and Bill Laswell. He has served as the musical director for the Charles Moore Dance Theater, Pepsi Bethel Authentic Jazz Dance, and numerous original productions including *Udu*, *You Don't Miss Your Water*, and *A Winter's Tale*. His compositions and arrangements have been featured Off-Broadway (*Late Great Ladies of Blues and Jazz*) and on television (*Dance In America*, *City of Acapella*). Dr. Harper holds a PhD in Ethnomusicology and Composition from the Union Institute and University, and teaches at New School University.

David Thomson (*Choreographer and Dancer*) began dancing at Haverford/Bryn Mawr Colleges and later received a BA in Liberal Arts from SUNY Purchase. He has performed downtown, Off-Broadway, and in London's West End with the acclaimed a *cappella* performance group Hot Mouth, of which he is a founding member. Mr. Thomson has been on the faculties of Sarah Lawrence College, Movement Research, NYU (Experimental Theater Wing) as well as having taught both nationally and internationally. In 2001, he received a New York Dance and Performance (BESSIE) Award for Sustained Achievement in Performance. Most recently, he has worked with Ralph Lemon (*Geography Trilogy: Parts 2 & 3*), Dean Moss/Laylah Ali (*Figures on a Field*), and Bebe Miller (*Landing/Place*).

Sage Marie Carter's (*Projections Designer*) theater credits include: *Moonlight and Magnolias* (Manhattan Theater Club, Alliance Theater), *Never Sang for My Father* (Steppenwolf), *Dirty Tricks* (Public Theater), *blessing the boats* (US tour), *Miss Saigon* (current US tour), *Oo Bla Dee* (Oregon Shakespeare Festival), *One Flew Over the Cuckoo's Nest* (Broadway, RSC London, Steppenwolf), *Missing Footage* (Helen Hayes PAC), *Having Our Say* (Broadway, McCarter Theatre, and national tour), *Cakewalk* (A.R.T.), and *Techno Sacre* (Guggenheim Works & Process). She has created projections for television, chamber music, opera, dance, street art, fine art installations, sporting events, stand-up comedy, and rock concerts.

Troy Hourie's (*Set Designer*) off-Broadway work includes: *Temporary Help* (Revelation Theatre, 2003 Drama Desk Nomination); *Tartuffe* (Acting Company); Eduardo Machado's *Havana is Waiting* (Cherry Lane Theatre); *The Passion of Frida Kahlo* (Directors Company/ Arclight); and work with the Classical Theatre of Harlem (2005 Audelco Award, 2001 and 2004 Nominations). Other New York credits include: The Zipper Theatre, Theatreworks USA, The Culture Project, INTAR, and numerous shows at Juilliard Drama School. Mr. Hourie has also worked in a large number of US regional theaters, as well as in regional and New York opera.

Roderick Murray's (*Lighting Designer*) lighting designs have been seen nationally and internationally since he received a 2001 BESSIE Award for his work for Wally Cardona's *Trance Territory*. Murray recently was the lighting designer for Ralph Lemon's *Come home Charley Patton* and Wally Cardona's *Everywhere*, both performed at the BAM Harvey. Prior to dedicating himself full time to design, he performed for nine years with the award-winning Circus Amok.

Liz Prince (*Costume Designer*) has designed costumes for dance and theater projects for over 20 years. Productions include works by: Bill T. Jones, Doug Varone, Neil Greenberg, Trey McIntyre, Mark Dendy, Mikhail Baryshnikov's White Oak Dance Project, Arthur Aviles, Jane Comfort, Ralph Lemon, Lenora Champagne, Lawrence Goldhuber, Pilobolus, Bebe Miller and Sarah East Johnson. Ms. Prince's costumes have been exhib-

ited at The New York Public Library for the Performing Arts, Snug Harbor Cultural Center, and Cleveland Center for Contemporary Art. She received a 1990 BESSIE for costume design.

Lucas Indelicato's (*Sound Designer*) recent credits include: Associate for the 2005 Lincoln Center Festival and Designer for Ralph Lemon's *Tree* and *Come home Charley Patton*. As an engineer, Mr. Indelicato tours the world with Meredith Monk.

Production

Vincent J. DeMarco, KelVin Productions' (*Production Supervisor*) credits include: *Fantasy Traveller US Tour* (National Blacklight Theatre Prague) *Cookin'* (Richard Frankel Productions), *Millennium World Peace Summit for Religious Leaders* (United Nations), and *Seaside Summer/MLK Concert Series*. Mr. DeMarco was the Associate Production Manager at the NYSF/Public Theater 2000–2004. He is a Managing Partner of KelVin Productions, LLC, with John Finen and Kelly Cobb.

Christopher Thomas Ericson (*Sound Engineer*) born and raised in Dearborn, Michigan, received his B.A. in technical theatre from Western Michigan University. After recently completing his M.F.A. in Sound Design and Audio Technology from University of Illinois, Christopher has designed sound for Mikel Rouse's *End of Cinematics*, *Music for Minorities*, and *Failing Kansas*. Other recent design credits include *The Baseball Music Project*, featuring baseball hall of fame inductee Dave Winfield, and assistant sound designer to Lucas Indelicato on Ralph Lemon's *Come Home Charley Patton*. Christopher has also worked with many other artists such as Phillip Glass, Ravi Shankar, Emmylou Harris, Herbie Hancock, Slipknot, Slayer, Sevendust, Saliva, Andrea Zonn, and Allison Brown. Recently leaving Krannert Center for the Performing Arts as an Audio Assistant, Christopher and his wife have moved to the Chicago area.

Katea Stitt (*Company Manager*) began her career as a performing arts producer in 1987. In 1994 she launched her own company, Anyanwu Management, to offer production, tour, and artist management services to individuals, ensembles, and organizations. Currently, she is the Road Manager for renowned vocal ensemble Sweet Honey In The Rock. From 1999 until 2004, Ms. Stitt was the Coordinator of and an oral historian for the Smithsonian Institution's Jazz Oral History Program. She is a producer for Pacifica Radio and hosts an eclectic weekly Jazz and World music program on Washington, DC Pacifica radio affiliate WPFW. Ms. Stitt is a co-chair of Black Voices for Peace.

MultiArts Projects & Productions (MAPP) is a NY-based arts organization dedicated to producing and sustaining performing artists as they develop multidisciplinary projects that raise questions about the complexities of our time. MAPP works in close collaboration with artists, arts organizations, and other arts professionals to provide a holistic set of production and touring services tailored to the specific nature and needs of each project. MAPP was founded in 1994 by Executive Director Ann Rosenthal, and since 1998 has been co-directed by Rosenthal and Cathy Zimmerman. MAPP has managed, produced, and toured music, dance, and theater projects by more than 50 artists from 15 countries.



**A Special Performance
by The Chieftains**
Musical Ambassadors of Ireland

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KeyBank


128th UMS SEASON **2006 | 2007**

Trinity Irish Dance Company
Mark Howard artistic director
FRIDAY, APRIL 20, 8 PM
SATURDAY, APRIL 21, 1 PM [ONE-HOUR FAMILY PERFORMANCE]
SATURDAY, APRIL 22, 8 PM
Power Center

Trinity Irish Dance Company dazzles audiences of all ages with the hard-driving percussive power, lightening-fast agility, aerial grace, and awe-inspiring precision of its dancers.

06/07 Family Series Sponsor **Toyota Technical Center**. Sponsored by **Pfizer**.
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present

The Chieftains

Paddy Moloney, *Uilleann Pipes and Tin Whistle*
Kevin Conneff, *Bodhrán and Vocals*
Matt Molloy, *Flute*
Seán Keane, *Fiddle*

with special guests

Triona Marshall, *Harp*
Maureen Fahy, *Fiddle, Vocals, and Dancing*
Jon Pilatzke, *Fiddle and Step Dancing*
Nathan Pilatzke, *Step Dancing*
Cara Butler, *Traditional Irish Dancing/Step Dancing*
Ryan MacNeil, *Keyboards and Vocals*

and

Liadan

Síle Denvir
Elaine Cormican
Valerie Casey
Deirdre Chawke
Claire Dolan
Stephanie Geremia

Program

Sunday Afternoon, January 21, 2007 at 4:00
Hill Auditorium • Ann Arbor

This afternoon's program will be announced by the artists from the stage and contains an intermission.

45th Performance of the
128th Annual Season

*The photographing or
sound and video record-
ing of this concert or
possession of any device
for such recording is
prohibited.*

This performance is sponsored by KeyBank and Key Private Bank.

Additional support is provided by Borders Group.

Media partnership provided by WEMU 89.1 FM, WRCJ 90.9 FM,
WDET 101.9 FM, and *Metro Times*.

The Chieftains appear by arrangement with ICM Artists.

The Chieftains record exclusively for RCA Victor.

Large print programs are available upon request.



The Chieftains

With a career that spans 43 years and 43 albums, **The Chieftains** are not only Ireland's première musical ambassadors but also the most enduring and influential creative force in establishing the international appeal of Celtic music.

Paddy Moloney, the group's founder and front man, first brought together a group of local musicians in Dublin in 1962, fashioning an authentic instrumental sound that stood in sharp contrast to the slick commercial output of most Irish music at the time. The group's first four albums, recorded between 1963 and 1974, established their worldwide reputation even as the group continued to perform on a semi-professional basis.

In 1975, The Chieftains recorded the soundtrack to Stanley Kubrick's *Barry Lyndon*, featuring the hit single "Women of Ireland", for which they won an Academy Award. Continued extensive touring followed, further establishing them as a major concert attraction and a string of subsequent albums, including such standouts as *Bonaparte's Retreat*, *Boil The Breakfast Early*, and *Chieftains in China*, enhanced their status as Ireland's premier musical export.

In 1988, they joined forces with fellow countryman Van Morrison on *Irish Heartbeat*. This began an historic series of collaborations including recordings with James Galway, Jackson Browne, Elvis Costello, The Rolling Stones, Sting, Tom Jones, Sinead O'Connor, Linda Ronstadt, Los Lobos, and Ry Cooder. They also continued their acclaimed work in soundtracks, on such films as *Treasure Island*, *Tristan and Isolde*, *The Grey Fox*, and *Far and Away*.

In 1992, they recorded the double Grammy Award-winning *Another Country*, with performances by such country and bluegrass stars as Emmylou Harris, Ricky Skaggs, Willie Nelson, Chet Atkins, and Don Williams. They returned to Nashville in 2002 for *Down the Old Plank Road*, their Grammy-nominated 40th career album,

featuring such special guests as Vince Gill, Lyle Lovett, Earl Scruggs, Alison Krauss, and Martina McBride. *Further Down the Old Plank Road* continued the historic musical and cultural collaboration explored on *Down the Old Plank Road*, with 16 new tracks from an extraordinary array of artists, all backed by the Chieftains and produced by the group's founder Paddy Moloney, along with Jeff White and Steve Buckingham. The album also contains some of the final performances from multi-instrumentalist Derek Bell, a long-standing Chieftains member who passed away in 2002.

The Grammy-nominated *Live from Dublin: A Tribute to Derek Bell*, released early in 2005, celebrates the life and legacy of one of the Chieftains' finest musicians. Recorded live at Ireland's première performing venues, the Gaiety Theater and National Concert Hall, *Live from Dublin* includes a moving medley—"Derek's Tune"—composed by Moloney as a fitting send-off for their friend. The landmark recording is also filled with other brand-new selections that exemplify and enhance the group's traditional sound, rounded off through the distinctive artistry of harpist Triona Marshall and pipe virtuoso Carlo Nunez.

Their 2006 release, *The Essential Chieftains*, has arrived to critical acclaim and serves as a gathering of the group's greatest and most-loved melodies. With classics like "O'Sullivan's March," "Boil the Breakfast Early," and "Santiago de Cuba," it is a collection that rightly honors the band's longevity in the musical world.

Six-time Grammy winners and 19-time Grammy nominees, The Chieftains maintain an international touring schedule that has brought them before literally millions of fans on every continent. Their yearly tour schedule has included performances in North America, Europe, and Asia, and in March 2001 they played a tribute performance for rescue workers at Ground Zero of the World Trade Center.

UMS ARCHIVES

This afternoon's concert marks The Chieftains' fourth appearance under UMS auspices. The Chieftains made their Ann Arbor debut in March 1989 and last appeared under UMS auspices in January 2002 at Hill Auditorium.

UMS/Experience

THE 128TH UMS WINTER SEASON

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

January

12 Fri	Takács Quartet
12-13 Fri-Sat	Bright Sheng's <i>Silver River</i>
20 Sat	Sekou Sundiata: <i>the 51st (dream) state</i>
21 Sun	The Chieftains

February

1 Thu	Big 3 Palladium Orchestra
3 Sat	Joshua Bell
6 Tue	Hubbard Street Dance Chicago
11 Sun	Michigan Chamber Players
16-17 Fri-Sat	Stephen Petronio Company
18 Sun	Time for Three
22 Thu	Dave Holland Octet and Big Band

March

11 Sun	Midori
14 Wed	Tamango's Urban Tap: <i>Bay Mo Dilo</i> (Give Me Water)
15 Thu	Wynton Marsalis and Jazz at Lincoln Center Orchestra
16 Fri	Gilberto Gil
17 Sat	Murray Perahia
20 Tue	Orchestre Philharmonique de Radio France
23 Fri	Rahim AlHaj and Souhail Kaspar
24 Sat	Canadian Brass
30 Fri	Pablo Ziegler Quintet for New Tango with Claudia Acuña
31 Sat	David Krakauer's Klezmer Madness

April

12 Thu	Measha Brueggergosman and William Bolcom
13 Fri	John Williams and John Etheridge
15 Sun	Jerusalem String Quartet
19 Thu	Netherlands Bach Society: <i>Bach's Mass in b minor</i>
20-21 Fri-Sat	Trinity Irish Dance Company
21 Sat	Trinity Irish Dance Family Performance
22 Sun	Los Folkloristas

May

5 Sat	Breakin' Curfew
12 Sat	Ford Honors Program: Mstislav Rostropovich



PRELUDE DINNERS

Join us throughout the UMS season for camaraderie, fine cuisine, and musical insights at the Prelude Dinners before each UMS Choral Union performance. Park early, dine with friends, and learn about the evening's concert from guest speakers. All dinners held in the University of Michigan Alumni Center unless noted.

For reservations and information, please call 734.764.8489

Saturday, February 3, 5:30 pm

Joshua Bell

Speaker: **Yehonatan Berick**

Saturday, March 17, 5:30 pm

Murray Perahia

Speaker: **Louis Nagel**

Thursday, April 12, 5:30 pm

Measha Brueggergosman

Speaker: **George Shirley**

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• UMS EDUCATION PROGRAMS www.ums.org/education

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

Details about all educational events and residency activities are posted one month before the performance date. Join the UMS E-mail Club to have updated event information sent directly to you. For immediate event info, please e-mail umsed@umich.edu, or call the numbers listed below.

UMS Community Education Program
Please call 734.647.6712 or e-mail
umsed@umich.edu for more information.

Public Programs

UMS hosts a wide variety of educational opportunities to provide context and inform audiences about the artists, art forms, and cultures we present. Events include:

PREPs—Pre-performance lectures

Meet the Artists—Post-performance Q&A with the artists

Artist Interviews—Public dialogues with performing artists

Masterclasses—Interactive workshops

Panels/Round Tables—In-depth adult education related to a specific artist or art form

Artist-in-Residence—Artists teach, create, and meet with community groups, university units, and schools

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 06/07 season. These programs provide opportunities for students and members of the University community to further appreciate the artists on the UMS series.



UMS Partnership Program

UMS partners with over 100 university and community based organizations annually. If you would like your organization to be more involved with the many different programs offered by UMS, please contact us at 734.764.6179.

The NETWORK: African American Arts Advocacy Committee

The NETWORK was a major initiative launched by UMS in the 04/05 season to create an opportunity for African Americans and broader communities to celebrate the world-class artistry by today's leading African and African-American performers and creative artists. NETWORK members connect, socialize, and network with the African-American community through attendance at UMS events and free pre- or post-performance receptions. Members receive discounted tickets for all NETWORK events. For more information, please contact UMS Education at 734.615.0122.

This winter's NETWORK performances include:

- Sekou Sundiata: *the 51st (dream) state*
- Big 3 Palladium
- Hubbard Street Dance Chicago
- Dave Holland Octet and Big Band
- Tamango's Urban Tap: *Bay Mo Dilo* (Give Me Water)
- Jazz at Lincoln Center Orchestra with Wynton Marsalis
- Gilberto Gil
- Measha Brueggergosman and William Bolcom

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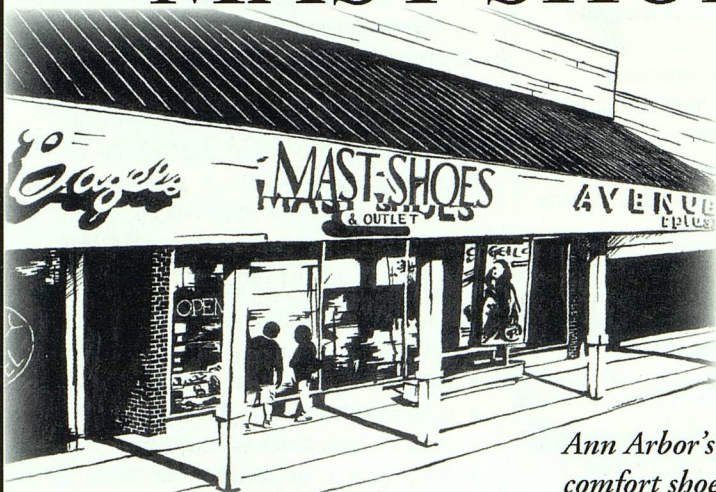
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UMS Youth Education Program

Please call 734.615.0122 or e-mail umsyouth@umich.edu for more information.

UMS has one of the largest K–12 education initiatives in the state of Michigan. Designated as a “Best Practice” program by ArtServe Michigan and the Dana Foundation, UMS is dedicated to making world-class performance opportunities and professional development activities available to K–12 students and educators.

06/07 Youth Performance Series

These world-class daytime performances serve pre-K through high school students. The Winter 07 season features special youth presentations of Hubbard Street Dance Chicago, Sphinx Competition Honors Concert, Dave Holland Big Band, Tamango's Urban Tap, Trinity Irish Dance Company, and Los Folkloristas. All tickets are \$6. Each school receives free curriculum materials.

Teacher Workshop Series

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

K–12 Arts Curriculum Materials

UMS Educational materials are available online at no charge to all educators. All materials are designed to connect the arts to the curriculum per the Michigan State Benchmarks and Standards.

Teacher Appreciation Month!

March 2007 has been designated UMS Teacher Appreciation Month. All teachers will be able to purchase tickets for 50% off at the venue on the night of the performance (subject to availability). Limit of two tickets per teacher, per event. Teachers must present their official school I.D. when purchasing tickets. Visit www.ums.org for March events!

School Fundraisers/Group Sales

Raise money for your school and support the arts. UMS offers a wide range of fundraising opportunities and discount programs for schools. It is one of the easiest and most rewarding ways to raise money for schools. For information contact UMS Group Sales at umsgroupsales@umich.edu or call 734.763.3100.

Teacher Advisory Committee

Participate in gatherings with area educators and administrators to discuss the programming, issues, and policies of the UMS Youth Education Program. Contact umsyouth@umich.edu for more information.

UMS Teen

Teen Ticket

Teens can attend UMS at significant discounts. Tickets are available for \$10 the day of the performance at the Michigan League Ticket Office, or for 50% off the published price at the venue 90 minutes before the performance begins. One ticket per valid student ID, based on night-of-show availability.

Breakin' Curfew

Saturday, May 5, 2007, 8 pm, Power Center
In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this yearly performance highlighting the area's best teen performers. Ticket Prices: \$10 students, \$15 adults.

UMS Family

Ann Arbor Family Days:

Saturday, April 21 and Sunday, April 22, 2007
Area community organizations, libraries, arts centers, museums, and performance groups collaborate on this annual festival designed for all families. Details of Ann Arbor Family Days will be announced on www.annarbor.org/familydays.

Family performances of the Trinity Irish Dance Company are featured in the Winter 07 season.

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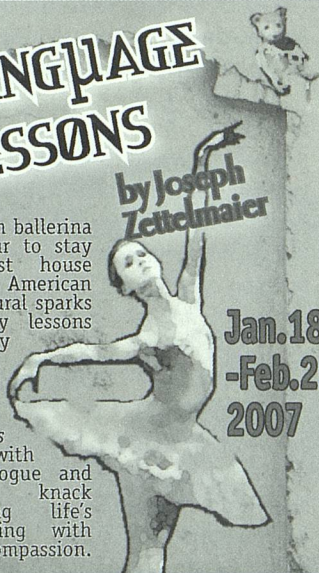
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Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. Designed to nurture and create the next generation of musicians and music lovers, the Classical Kids Club allows students in grades 1-12 to purchase tickets to all concerts on the UMS Choral Union Series and Chamber Arts Series at a significantly discounted rate. Ninety minutes prior to any Choral Union or Chamber Arts Series performance, parents can purchase up to two children's tickets for \$10 each with the purchase of a \$20 adult ticket. Seating is subject to availability. UMS reserves a limited number of Classical Kids Club tickets to each eligible performance. Please register your children for this program by calling the UMS Ticket Office at 734.764.2538.

UMS is in partnership 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 Schools "Partners in Excellence" program.

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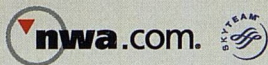
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• UMS DELICIOUS EXPERIENCES

Please join us for a Delicious Experience this season. For information about these events, please call 734-647.8009.

Inside Stories at Inglis House

January 26, 2007

A Big Easy Evening

January 27, 2007

An Amuse-Bouche Tasting

February 10, 2007

Wine and Cheese Tasting with Midori

March 11, 2007

Ahlan wa Sahlan and Welcome to the Levant

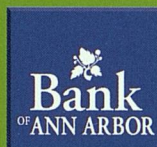
April 29, 2007

Sunset in the Boma

May 19, 2007

Elegant Prairie Feast

June 9, 2007



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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 734.647.8009 to request more information.

• UMS ADVISORY COMMITTEE

The UMS Advisory Committee is an organization of 59 volunteers who contribute approximately 4,000 hours of service to UMS each year. The purpose of the Advisory Committee is to raise funds for UMS's nationally-acclaimed arts education program through the projects and events listed below. Meetings are held every two months and membership tenure is three years. For information, please call 734.647.8009.

Delicious Experiences

These special events are held in the homes of friends of UMS. The hosts determine the theme for the evening, the menu, and the number of guests they would like to entertain. It's a wonderful way to meet new people!

Ford Honors Program and Gala May 12, 2007

This year's program will honor Russian cellist and conductor Mstislav Rostropovich as he

receives the UMS Distinguished Artist award. Following the program and award presentation, the UMS Advisory Committee will host a festive reception and dinner.

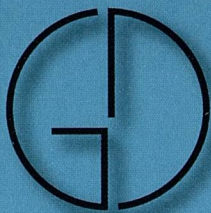
On the Road with UMS

Last September, over 300 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$80,000 to support UMS educational programs. *On the Road* will be held in September 2007.

• UMS 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 500 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



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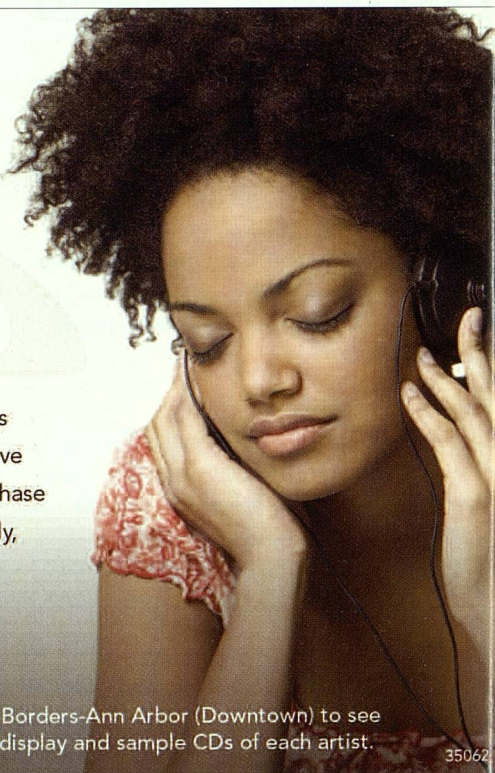
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anyone 18 years of age or older. Ushers may commit to work all UMS performances in a specific venue or sign up to substitute for various performances throughout the concert season.

If you would like information about becoming a UMS volunteer usher, contact our Front-of-House Coordinator, Suzanne Davidson, at 734.615.9398 or e-mail fohums@umich.edu.

• SPONSORSHIP AND ADVERTISING

Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to 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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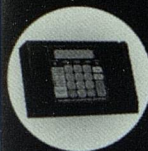
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For more information, please call the Development Office at 734.647.1175 or visit www.ums.org.

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July 1, 2005–November 1, 2006

Thank you to those who make UMS programs and presentations possible. The cost of presenting the very best in performance arts exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundation, and government agencies. We are grateful to those who have chosen to make a difference for UMS! This list includes donors who made an annual gift to UMS between July 1, 2005 and November 1, 2006. Every effort has been made to insure the accuracy of this list. Please call 734.647.1175 with any errors or omissions. Listing of donors to endowment funds begins on P/53.

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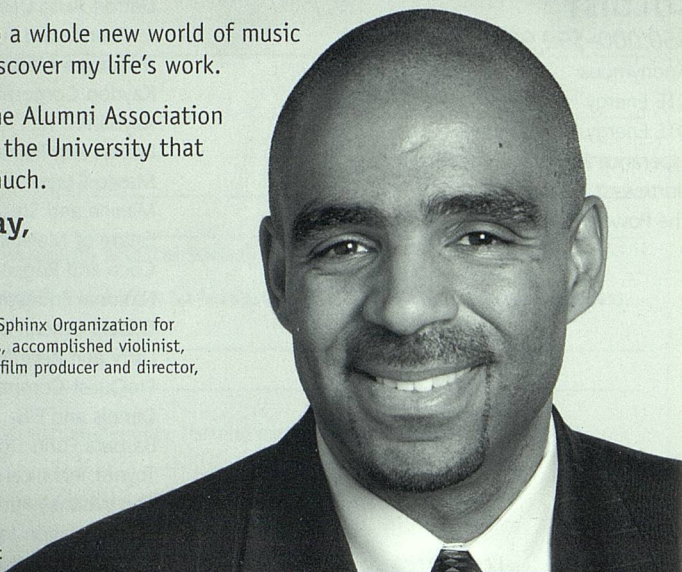
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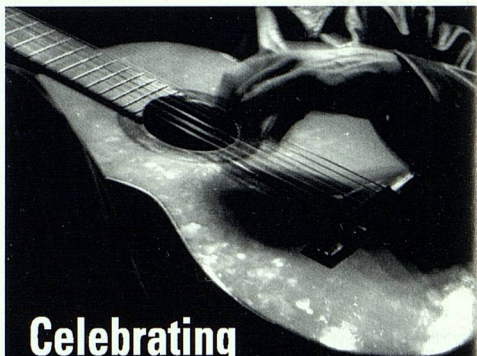


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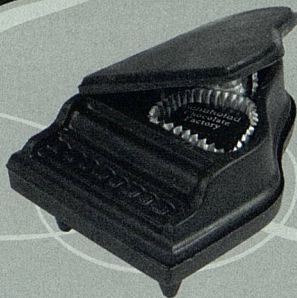
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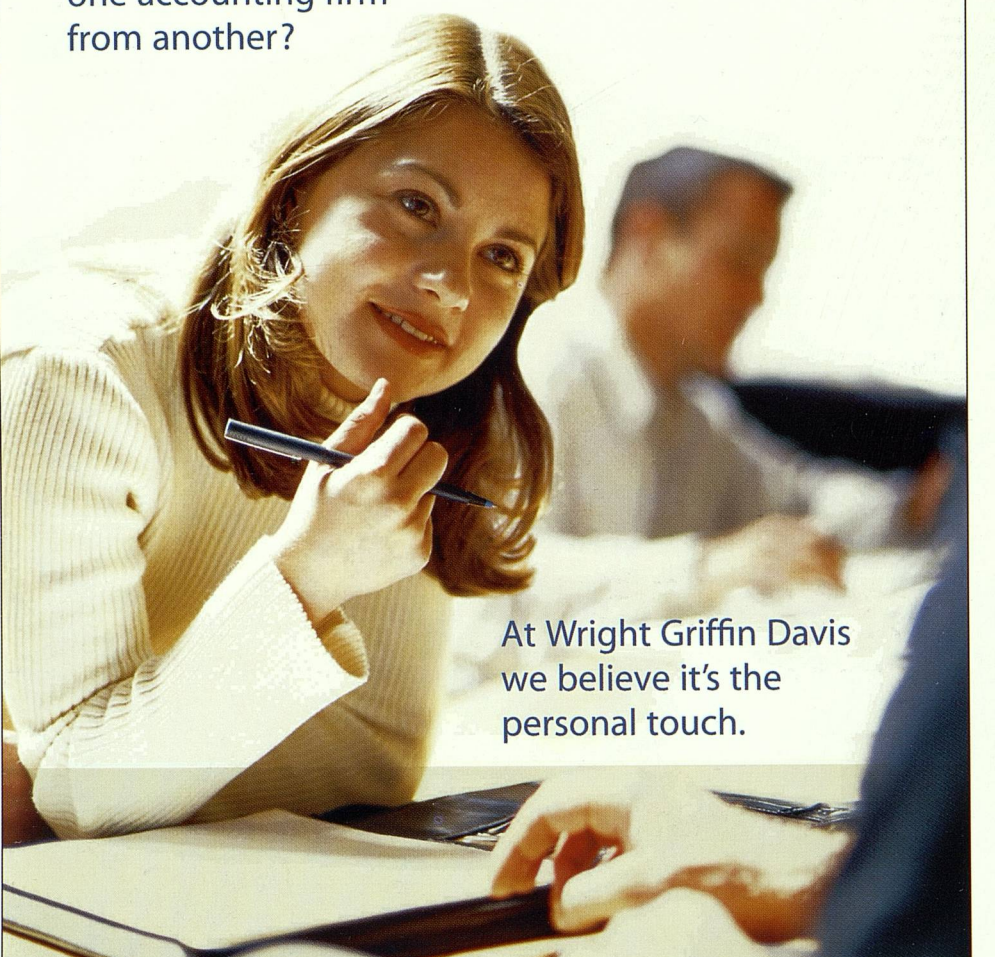
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