
UNIVERSITY MUSICAL SOCIETY

of the University of Michigan • Ann Arbor



The 1996 Winter Season



Jacobson's is pleased to showcase the

Auction Preview

March 21 through April 8

for the Sixth Annual

Spring to Life Brunch and Auction

to be held

Sunday, April 14, at Noon

to benefit the

University of Michigan

Comprehensive Cancer Center

Jacobson's

BRIARWOOD MALL • ANN ARBOR
PHONE: 769-7600 • FAX: 769-7215

Dear UMS Patrons

Thank you very much for attending this event and for supporting the work of the University Musical Society. By the time this 1995/96 season comes to a close this spring, the UMS will have brought to the community 65 performances featuring many of the world's finest artists and ensembles. In addition, the UMS will have sponsored more than 100 educational events aimed at enhancing the community's understanding and appreciation of the performing arts. Your support makes all of this possible, and we are grateful to you.

My colleagues throughout the country are continually amazed at how a Midwest community of 110,000 can support the number and quality of performances that the UMS brings to Ann Arbor. They want to know how we do it, and I'm proud to tell them. Here's what I say:

☉ First, and most important, the people in Ann Arbor and the surrounding region provide great support for what we do by attending events in large numbers and by providing generous financial support through gifts to the UMS. And, according to our artists, they are among the most informed, engaged and appreciative audiences in the country.

☉ It has been the tradition of the University Musical Society since its founding in 1879 to bring the greatest artists in the world to Ann Arbor, and that tradition continues today. Our patrons expect the best, and that's what we seek to offer them.

☉ Our special relationship with one of the country's leading educational institutions, the University of Michigan, has allowed us to maintain a level of independence which, in turn, affords us the ability to be creative, bold and entrepreneurial in bringing the best to Ann Arbor. While the UMS is proudly affiliated with the University of Michigan and is housed on the Ann Arbor campus, UMS is a separate not-for-profit organization which supports itself from ticket sales, other earned income, grants, and contributions.

☉ The quality of our concert halls means that artists love to perform here and are eager to accept return engagements. Where else in the U.S. can Cecilia Bartoli perform a recital before 4,300 people and know that her pianissimos can be heard unamplified by everyone?

☉ Our talented, diverse, and dedicated Board of Directors drawn from both the University and the regional community provides outstanding leadership for the UMS. The 200-voice UMS Choral Union, 55-member Advisory Committee, 275-member usher corps, and hundreds of other volunteers and interns contribute thousands of hours to the UMS each year and provide critical services that we could not afford otherwise.

☉ Finally, I've got a wonderful group of hard-working staff colleagues who love the Musical Society and love their work. Bringing the best to you brings out the best in them.

Thanks for coming, and let me hear from you if you have any suggestions, complaints, etc. Look for me in the lobby or give me a call at 313.747.1174.

Sincerely,



A handwritten signature in dark ink that reads "Ken Fischer".

Kenneth C. Fischer
Executive Director

*“The subtlest spirit
of a nation
is expressed through
its music,
and music acts
reciprocally upon
the nation’s
very soul.”*

Walt Whitman

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THANK YOU CORPORATE UNDERWRITERS

On behalf of the University Musical Society, I am privileged to recognize the companies whose support of UMS through their major corporate underwriting reflects their position as leaders in the Southeastern Michigan business community.

Their generous support provides a solid base from which we are better able to present outstanding performances for the varied audiences of this part of the state.

We are proud to be associated with these companies. Their significant participation in our underwriting program strengthens the increasingly important partnership between business and the arts. We thank these community leaders for this vote of confidence in the University Musical Society.

Kenneth C. Fischer
Executive Director
University Musical Society



James W. Anderson, Jr.
President,
The Anderson Associates Realtors
"The arts represent the bountiful fruits of our many rich

cultures, which should be shared with everyone in our community, especially our youth. The UMS is to be commended for the wealth of diverse talent they bring to us each year. We are pleased to support their significant efforts."



Howard S. Holmes
President,
Chelsea Milling Company

"The Ann Arbor area is very fortunate to have the most enjoyable and outstanding musical entertainment made available by the efforts of the University Musical Society. I am happy to do my part to keep this activity alive."

CHELSEA MILLING COMPANY



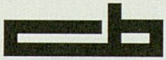
Douglas D. Freeth
President,
First of America Bank-Ann Arbor

"We are proud to be a part of this major cultural group in our community which perpetuates wonderful events not only for Ann Arbor but for all of Michigan to enjoy."



Carl A. Brauer, Jr.
Owner,
Brauer Investment Company

"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community."



Joseph Curtin and Greg Alf
Owners, Curtin & Alf

"Curtin & Alf's support of the University Musical Society is both a privilege and an honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor's cultural opportunities set new standards of excellence across the land."



L. Thomas Conlin
Chairman of the Board and Chief Executive Officer,
Conlin-Faber Travel

"The University Musical Society has always done an outstanding job of bringing a wide variety of cultural events to Ann Arbor. We are proud to support an organization that continually displays such a commitment to excellence."

Conlin — Faber-Travel



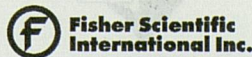
David G. Loesel
President,
T.M.L. Ventures, Inc.
"Cafe Marie's support of the University Musical Society Youth

Programs is an honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."



Paul M. Montrone
President and Chief Executive Officer,
Fisher Scientific International, Inc.

"We know the University of Michigan will enjoy the Boston Symphony as much as we New Englanders do. We salute the University Musical Society for making these performances possible."



Alex Trotman
Chairman, Chief Executive Officer,
Ford Motor Company

"Ford takes particular pride in our longstanding association with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan."





William E. Odom
*Chairman,
 Ford Motor Credit
 Company*
 "The people of
 Ford Credit are very
 proud of our con-
 tinuing association with the University
 Musical Society. The Society's long-
 established commitment to Artistic
 Excellence not only benefits all of
 Southeast Michigan, but more impor-
 tantly, the countless numbers of students
 who have been culturally enriched by
 the Society's impressive accomplishments."



**John Psarouthakis,
 Ph.D.**
*Chairman and Chief
 Executive Officer,
 JPEinc.*
 "Our community is
 enriched by the
 University Musical Society. We warmly
 support the cultural events it brings to
 our area."



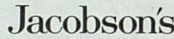
John E. Lobbia
*Chairman and Chief
 Executive Officer,
 Detroit Edison*
 "The University
 Musical Society is
 one of the organi-
 zations that make the Ann Arbor com-
 munity a world-renowned center for
 the arts. The entire community shares
 in the countless benefits of the excel-
 lence of these programs."



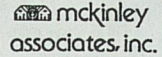
Robert J. Delonis
*Chairman and Chief
 Executive Officer,
 Great Lakes Bancorp*
 "As a long-standing
 member of the
 Ann Arbor commu-
 nity, Great Lakes Bancorp and the
 University Musical Society share tradition
 and pride in performance. We're
 pleased to continue with support of
 Ann Arbor's finest art showcase."



Mark K. Rosenfeld
*President,
 Jacobson Stores Inc.*
 "We are pleased to
 share a pleasant
 relationship with
 the University
 Musical Society. Business and the arts
 have a natural affinity for community
 commitment."



Ronald Weiser
*Chairman and Chief
 Executive Officer,
 McKinley Associates,
 Inc.*
 "McKinley
 Associates is proud
 to support the University Musical
 Society and the cultural contribution
 it makes to the community."



Frank A. Olson,
*Chairman and CEO
 The Hertz Corporation*
 "Hertz, as a global
 company, supports
 the University of
 Michigan Musical
 Society mission of providing program-
 ming that represents and involves
 diverse cultural groups thereby fostering
 greater understanding and appreciation
 of these cultures."



Dennis Serras
*President, 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 con-
 tinuing success in bringing high level
 talent to the Ann Arbor community."



**Thomas B.
 McMullen**
*President, Thomas B.
 McMullen Co., Inc.*
 "I used to feel that
 a U of M - Notre
 Dame football ticket
 was the best ticket in Ann Arbor. Not
 anymore. The UMS provides the best
 in educational entertainment."





Joe E. O'Neal

*President,
O'Neal Construction*
"A commitment to quality is the main reason we are a proud supporter of

the University Musical Society's efforts to bring the finest artists and special events to our community."



Iva M. Wilson

*President,
Philips Display
Components
Company*
"Philips Display Components

Company is proud to support the University Musical Society and the artistic value it adds to the community."



Sue S. Lee

*President,
Regency Travel
Agency, Inc.*
"It is our pleasure to work with such an outstanding

organization as the Musical Society at the University of Michigan."

REGENCY TRAVEL INC.



Larry McPherson

*President and COO,
NSK Corporation*
"NSK Corporation is grateful for the opportunity to contribute to the

University Musical Society. While we've only been in the Ann Arbor area for the past 82 years, and the UMS has been here for 116, we can still appreciate the history they have with the city — and we are glad to be part of that history."



George H. Cress

*Chairman, President,
and Chief Executive
Officer, Society Bank,
Michigan*
"The University Musical Society has

always done an outstanding job of bringing a wide variety of cultural events to Ann Arbor. We are proud to support an organization that continually displays such a commitment to excellence."

Society



Ronald M.

Cresswell, Ph.D.
*Vice President and
Chairman,
Pharmaceutical
Division, Warner
Lambert Company*

"Warner Lambert is very proud to be associated with the University Musical Society and is grateful for the cultural enrichment it brings to our Parke-Davis Research Division employees in Ann Arbor."



Michael Staebler

*Managing Partner,
Pepper, Hamilton &
Scheetz*
"Pepper, Hamilton and Scheetz congratulates the

University Musical Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."

PEPPER, HAMILTON & SCHEETZ
ATTORNEYS AT LAW



Edward Surovell

*President,
The Edward Surovell
Co./Realtors*
"Our support of the University Musical Society is

based on the belief that the quality of the arts in the community reflects the quality of life in that community."

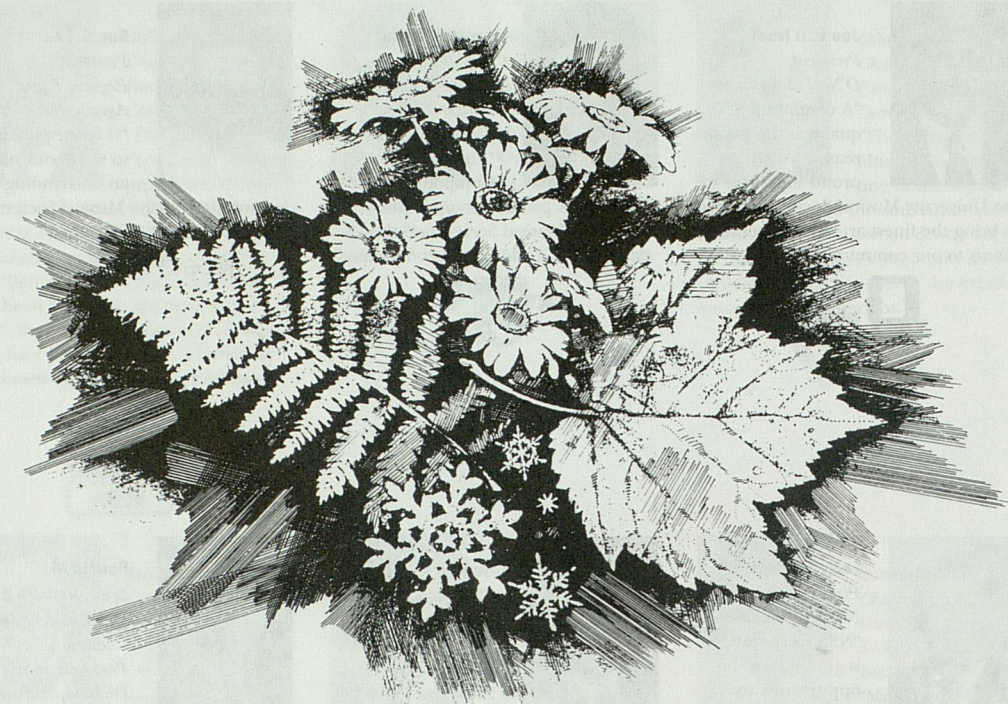


Dr. James R. Irwin

*Chairman and CEO,
The Irwin Group of
Companies
President, Wolverine
Temporaries, Inc.*
"Wolverine Staffing

began its support of the University Musical Society in 1984, believing that a commitment to such high quality is good for all concerned. We extend our best wishes to UMS as it continues to culturally enrich the people of our community."





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The University Musical Society is an equal opportunity/affirmative action institution. The University Musical Society is supported by the Michigan Council for Arts and Cultural Affairs, the National Endowment for the Arts, and Arts Midwest members and friends in partnership with the National Endowment for the Arts.



The University Musical Society is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex, sexual orientation, or handicap.

The University Musical Society is a member of the International Society for the Performing Arts, Association of Performing Arts Presenters, Chamber Music America, Arts Action Alliance, and Washtenaw Council for the Arts.

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- ◆ Cafe Marie is a proud sponsor of UMS youth programs
- ◆ Remember to use your UMS Card at Cafe Marie
- ◆ Cafe Marie is a smoke-free restaurant
- ◆ Ask about gift certificates or after hours events
- ◆ Reservations accepted for groups of 6 or more

Winter Hours (Through March 5th)

Monday - Thursday 7:00 am - 2:00 pm

Friday - Sunday 7:00 am - 3:00 pm

Breakfast served all day

Lunch items served after 11:00 am

1759 Plymouth Road

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GENERAL INFORMATION

University Musical Society
Auditoria Directory & Information

Coat Rooms

Hill Auditorium: Coat rooms are located on the east and west sides of the main lobby and are open only during the winter months.

Rackham Auditorium: Coat rooms are located on each side of the main lobby.

Power Center: Lockers are available on both levels for a minimal charge. Free self-serve coat racks may be found on both levels.

Michigan Theater: Coat check is available in the lobby.

Drinking Fountains

Hill Auditorium: Drinking fountains are located throughout the main floor lobby, as well as on the east and west sides of the first and second balcony lobbies.

Rackham Auditorium: Drinking fountains are located at the sides of the inner lobby.

Power Center: Drinking fountains are located on the north side of the main lobby and on the lower level, next to the restrooms.

Michigan Theater: Drinking fountains are located in the center of the main floor lobby.

Handicapped Facilities

All auditoria have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

Lost and Found

Call the Musical Society Box Office at 313.764.2538.

Parking

Parking is available in the Tally Hall, Church Street, Maynard 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. Free reserved parking is available to members at the Guarantor, Leader, Concertmaster, and Bravo Society levels.

Public Telephones

Hill Auditorium: A wheelchair-accessible public telephone is located at the west side of the outer lobby.

Rackham Auditorium: Pay telephones are located on each side of the main lobby. A campus phone is located on the east side of the main lobby.

Power Center: Pay phones are available in the ticket office lobby.

Michigan Theater: Pay phones are located in the lobby.

Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

Restrooms

Hill Auditorium: Men's rooms are located on the east side of the main lobby and the west side of the second balcony lobby. Women's rooms are located on the west side of the main lobby and the east side of the first balcony lobby.

Rackham Auditorium: Men's room is located on the east side of the main lobby. Women's room is located on the west side of the main lobby.

Power Center: Men's and women's rooms are located on the south side of the lower level. A wheelchair-accessible restroom is located on the north side of the main lobby and off the Green Room. A men's room is located on the south side of the balcony level. A women's room is located on the north side of the balcony level.

Michigan Theater: Men's and women's restrooms are located in the lobby on the mezzanine. Mobility-impaired accessible restrooms are located on the main floor off of aisle one.

Smoking Areas

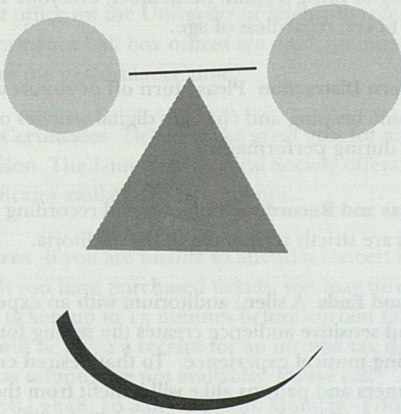
University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

Tours

Guided tours of the auditoria are available to groups by advance appointment only. Call 313.763.3100 for details.

UMS/Member Information Table

A wealth of information about events, the UMS, restaurants, etc. is available at the information table in the lobby of each auditorium. UMS volunteers can assist you with questions and requests. The information table is open thirty minutes before each concert and during intermission.



The Ann Arbor Art Center engages the community through art classes, an Exhibition Gallery & Gallery Shop, and a drop-in ArtVentures activity center. Won't you join us? Art classes for adults and young people register weekly. 117 W. Liberty Street in Ann Arbor. Call 313 994-8004.



Ann Arbor Art Center



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CONCERT GUIDELINES

To make concertgoing a more convenient and pleasurable experience for all patrons, the Musical Society has implemented the following policies and practices:

Starting Time for Concerts The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Ushers will seat latecomers at a predetermined time in the program so as not to disturb performers or other patrons.

Children We welcome children, but very young children can be disruptive to a performance. Children should be able to sit quietly in their own seats throughout a performance. Children unable to do so, along with the adult accompanying them, may 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.

A Modern Distraction Please turn off or suppress electronic beeping and chiming digital watches or pagers during performances.

Cameras and Recorders Cameras and recording devices are strictly prohibited in the auditoria.

Odds and Ends A silent auditorium with an expectant and sensitive audience creates the setting for an enriching musical experience. To that desired end, performers and patrons alike will benefit from the absence of talking, loud whispers, rustling of program pages, foot tapping, large hats (that obscure a view of the stage), and strong perfume or cologne (to which some are allergic).



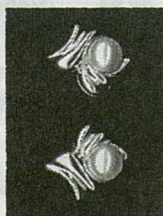
Our best wishes for a *HEALTHY* and *HARMONIOUS* season!



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TICKET SERVICES

Phone Orders and Information

University Musical Society Box Office
Burton Memorial Tower
Ann Arbor, MI 48109-1270
on the University of Michigan campus

313.764.2538

From outside the 313. area code, call toll-free

1.800.221.1229

Weekdays 10 a.m. to 6 p.m. Saturday 10 a.m. to 1 p.m.

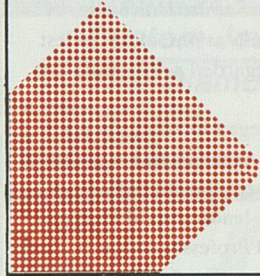
Fax Orders 313.747.1171

Visit Our Box Office in Person At Burton Tower ticket office on the University of Michigan campus. Performance hall box offices are open 90 minutes before the performance time.

Gift Certificates Tickets make great gifts for any occasion. The University Musical Society offers gift certificates available in any amount.

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. You will be given a receipt for an income tax deduction as refunds are not available. Please call 313.764.2538, 10 a.m. to 6 p.m. Monday - Friday and 10 a.m. to 1 p.m. Saturday.

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UNIVERSITY MUSICAL SOCIETY

of the University of Michigan

Now in its 117th season, the University Musical Society ranks as one of the oldest and most highly-regarded performing arts presenters in the country.

The Musical Society began in 1879 when a group of singers from Ann Arbor churches gathered together to study and perform the choruses from Handel's *Messiah* under the leadership of Professor Henry Simmons Frieze and Professor Calvin B. Cady. The group soon became known as the Choral Union and gave its first concert in December 1879. This tradition continues today. The UMS Choral Union performs this beloved oratorio each December.

The Choral Union led to the formation in 1880 of the University Musical Society whose name was derived from the fact that many members were affiliated with the University of Michigan. Professor Frieze, who at one time served as acting president of the University, became the first president of the Society. The Society comprised the Choral Union and a concert series that featured local and visiting artists and ensembles. Today, the Choral Union refers not only to the chorus but the Musical Society's acclaimed ten-concert series in Hill Auditorium. Through the Chamber Arts Series, Choral Union Series, Jazz Directions, World Tour, and Moving Truths Series, the Musical Society now hosts over 60 concerts and more than 100 educational events each season featuring the world's finest dance companies,

opera, theater, popular attractions, and presentations from diverse cultures. The University Musical Society has flourished these 117 years with the support of a generous music- and arts-loving community, which has gathered in Hill and Rackham Auditoria, Power Center, and The Michigan Theater to experience the artistry of such outstanding talents as Leonard Bernstein, the Berlin and Vienna Philharmonic Orchestras, Sweet Honey in the Rock, the Martha Graham Dance Company, Enrico Caruso, Jessye Norman, James Levine, the Philadelphia Orchestra, Urban Bush Women, Benny Goodman, Andres Segovia, The Stratford Festival, The Beaux Arts Trio, Cecilia Bartoli, and the Chicago Symphony Orchestra.

Under the leadership of only five directors in its history, the Musical Society has built a reputation of quality and tradition that is maintained and strengthened through educational endeavors, commissioning of new works, programs for young people, artists' residencies such as the Martha Graham Centenary Festival and the Society Bank Cleveland Orchestra Weekend, and through other collaborative projects.

While it is proudly affiliated with the University of Michigan, is housed on the Ann Arbor campus, and collaborates regularly with many University units, the Musical Society is a separate, not-for-profit organization, which supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

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UMS CHORAL UNION

Thomas Sheets, conductor

The University Musical Society Choral Union has performed throughout its 117-year history with many of the world's distinguished orchestras and conductors.

In recent years, the chorus has sung under the direction of Neeme Järvi, Kurt Masur, Eugene Ormandy, Robert Shaw, Igor Stravinsky, André Previn, Michael Tilson Thomas, Seiji Ozawa, Robert Spano and David Zinman in performances with the Detroit Symphony Orchestra, the Leipzig Gewandhaus Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Orchestra of St. Luke's and other noted ensembles.

Based in Ann Arbor under the aegis of the University Musical Society of the University of Michigan the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Two years ago, the Choral Union further enriched that tradition through its appointment as resident large chorus of the Detroit Symphony Orchestra. In January 1994 the Choral Union collaborated with Maestro Järvi and the DSO in the chorus' first major commercial recording, Tchaikovsky's *Snow Maiden*, released by Chandos Records in October of that year. Last season, the ensemble joined forces with the DSO for subscription performances of Ravel's *Daphnis et Chloé* and Mahler's Symphony No. 2 (Resurrection). In 1995, the Choral Union established an artistic association with the Toledo Symphony, inaugurating the new partnership with a performance of Britten's *War Requiem* under the baton of Andrew Massey. This season, the Choral Union will again join the Toledo Symphony for performances of Bach's Mass in b minor under conductor Thomas Sheets, and the Berlioz *Requiem* with Andrew Massey.

The long choral tradition of the University Musical Society reaches back to 1879, when a group of local church choir members and other interested singers came together to sing choruses from Handel's *Messiah*, an event that signaled the birth of the University Musical Society. Participation in the Choral Union remains open to all by audition. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion - a love of the choral art.

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HILL AUDITORIUM

Completed in 1913, this renowned concert hall was inaugurated at the 20th Annual Ann Arbor May Festival and has since been home to thousands of University Musical Society concerts, including the annual Choral Union Series, throughout its distinguished 82-year history.

Former U-M regent Arthur Hill saw the need at the University for a suitable auditorium for holding lectures, concerts, and other university gatherings. Hill bequested \$200,000 for construction of the hall, and Charles Sink, then UMS president, raised an additional \$150,000.

Upon entering the hall, concertgoers are greeted by the gilded organ pipes of the Frieze Memorial Organ above the stage. UMS obtained this organ in 1894 from the Chicago Colombian Exposition and installed it in old University Hall (which stood behind present Angell Hall). The organ was moved to Hill Auditorium for the 1913 May Festival. Over the decades, the organ pipes have undergone many changes in appearance, but were restored to their original stenciling, coloring, and layout in 1986.

Currently, Hill Auditorium is part of the U-M's capital campaign, the Campaign for Michigan. Renovation plans for Hill Auditorium have been developed by Albert Kahn and Associates to include elevators, green rooms, expanded bathroom facilities, air conditioning, artists' dressing rooms, and many other necessary improvements and patron conveniences.

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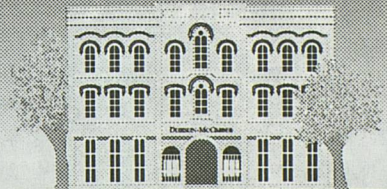
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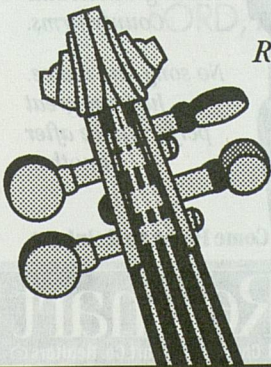
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RACKHAM AUDITORIUM

For over 50 years, this intimate and unique concert hall has been the setting for hundreds of world-acclaimed chamber music ensembles presented by the University Musical Society. Before 1941, chamber music concerts in Ann Arbor were few and irregular. That changed dramatically, however, when the Horace H. Rackham School of Graduate Studies came into being through the generosity of Horace H. and Mary A. Rackham.

The Rackham Building's semi-circular auditorium, with its intimacy, beauty, and fine acoustics, was quickly recognized as the ideal venue for chamber music. The Musical Society realized this potential and presented its first Chamber Music Festival in 1941, the first organized event of its kind in Ann Arbor. The present-day Chamber Arts Series was launched in 1963. The Rackhams' gift of \$14.2 million in 1933 is held as one of the most ambitious and liberal gifts ever given to higher education. The luxurious and comfortably appointed 1,129-seat auditorium was designed by architect William Kapp and architectural sculptor Corrado Parducci.

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The dramatic mirrored glass that fronts the Power Center seems to anticipate what awaits the concertgoer inside. The Power Center's dedication occurred with the world première of Truman Capote's *The Grass Harp* in 1971. Since then, the Center has been host to hundreds of prestigious names in theater, dance, and music, including the University Musical Society's first Power Center presentation—Marcel Marceau.

The fall of 1991 marked the twentieth anniversary of the Power Center. The Power Family—Eugene B. Power, a former regent of the University of Michigan, his wife Sadye, and their son Philip—contributed \$4 million toward the building of the theater and its subsequent improvements. The Center has seating for 1,380 in the auditorium, as well as rehearsal spaces, dressing rooms, costume and scenery shops, and an orchestra pit.

UMS hosted its annual week-long theater residency in the Power Center, welcoming the esteemed Shaw Festival of Canada, November 15-20, 1994.

In October 1994, UMS, the Martha Graham Dance Company, and ten institutional partners hosted

"In the American Grain: The Martha Graham Centenary Festival" commemorating the 100th anniversary of Martha Graham's birth. The Power Center was the site of open rehearsals, exhibits, workshops, and performances, including the 50th anniversary celebration of the première of the Martha Graham/Aaron Copland collaboration *Appalachian Spring* (Ballet for Martha).

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THE MICHIGAN THEATER

The historic Michigan Theater opened its doors January 5, 1928 at the peak of the vaudeville/movie palace era. The gracious facade and beautiful interior were then, as now, a marvel practically unrivaled in Michigan. 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, acclaimed as the best of its kind in the country.

Over the years, the Theater has undergone many changes. "Talkies" replaced silent films just one year after the Theater opened, and vaudeville soon disappeared from the stage. As Theater attendance dwindled in the '50s, both the interior and exterior of the building were remodeled in an architecturally inappropriate style.

Through the '60s and '70s the 1800-seat theater struggled against changes in the film industry and audiences until the non-profit Michigan Theater Foundation stepped in to operate the failing movie house in 1979.

After a partial renovation which returned much of its prior glory, the Theater has become Ann Arbor's home of quality cinema as well as a popular venue for the performing arts. The Michigan Theater is also the home of the Ann Arbor Symphony Orchestra.



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In June of 1950, Edward Cardinal Mooney appointed Father Leon Kennedy pastor of a new parish in Ann Arbor. Sunday Masses were first celebrated at Pittsfield School until the first building was ready on Easter Sunday, 1951. The parish numbered 248 families. Ground was broken in 1967 to build a permanent church building, and on March 19, 1969, John Cardinal Dearden dedicated the new St. Francis of Assisi Church. In June of 1987, Father Charles E. Irvin was appointed pastor.

Today, St. Francis of Assisi Catholic Church is composed of 2,800 families. The present church seats 800 people and has ample free parking. Since 1987 Janelle O'Malley has served as Music Director of St. Francis. Through dedication, a commitment to superb liturgical music and a vision into the future, the parish improved the acoustics of the church building. A splendid 3 manual "mechanical action" instrument of 34 stops and 45 ranks was built and installed by Orgues Letourneau from Saint-Hyacinthe, Quebec. The 1994 Letourneau Organ (Opus 38) was dedicated in December of 1994.

BURTON MEMORIAL TOWER

A favorite campus and Ann Arbor landmark, Burton Memorial Tower is the familiar mailing address and box office location for UMS concertgoers.

In a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles, be built in the center of campus to represent the idealism and loyalty of U-M alumni. Burton served as president of the University and as a Musical Society trustee from 1920 until his death in 1925.

In 1935 Charles M. Baird, the University's first athletic director, donated \$70,000 for a carillon and clock to be installed in a tower dedicated to the memory of President Burton. Several organizations, including the Musical Society, undertook the task of procuring funds, and nearly 1,500 individuals and organizations made contributions. The gift of the UMS totalled \$60,000.

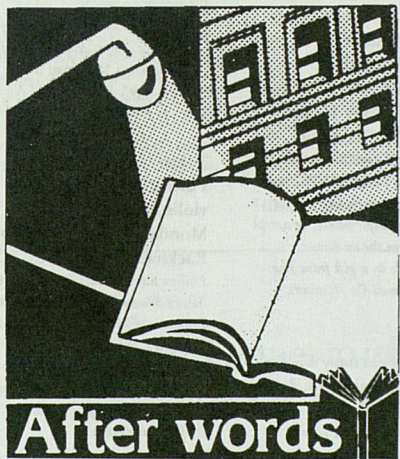
Designed by Albert Kahn, Burton Memorial Tower was completed in 1940, at which time the University Musical Society took residence of the first floor and basement.

A renovation project headed by local builder Joe O'Neal began in the summer of 1991. As a result, the UMS now has refurbished offices on three floors of the tower, complete with updated heating, air conditioning, storage, lighting, and wiring. Over 230 individuals and businesses donated labor, materials, and funds to this project.

The remaining floors of Burton Tower are arranged as classrooms and offices used by the School of Music, with the top reserved for the Charles Baird Carillon. During the academic year, visitors may observe the carillon chamber and enjoy a live performance from noon to 12:30 p.m. weekdays when classes are in session and most Saturdays from 10:15 to 10:45 a.m.

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St. Louis Symphony
Leonard Slatkin, conductor
Linda Hohenfeld, soprano
 Thursday, January 18, 8pm
 Hill Auditorium

Philips Educational Presentation:
 Steven Moore Whiting, Assistant
 Professor of Musicology, "Classics
 Reheard", first in a series in which
 Professor Whiting discusses the con-
 cert repertoire, Michigan League,
 7pm.

St. Petersburg Philharmonic
Yuri Temirkanov, conductor
Pamela Frank, violin
 Friday, January 26, 8pm
 Hill Auditorium

Philips Educational Presentation:
 Steven Moore Whiting, Assistant
 Professor of Musicology, "Classics
 Reheard", second in a series in which
 Professor Whiting discusses the con-
 cert repertoire, Michigan League,
 7pm.
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The Guthrie Theater of
Minneapolis
 January 27-28, 1996
k. (Impressions from Kafka's
The Trial)

Saturday, January 27, 8pm
 Sunday, January 28, 2pm
 Power Center

Harold Pinter's Old Times
 Sunday, January 28, 7pm
 Power Center

Philips Educational Presentations:
 Following each performance by the
 Guthrie Theater, members of the com-
 pany, along with Guthrie Education
 Coordinator Sheila Livingston and
 Guthrie Study Guide Editor Belinda
 Westmaas Jones, will join distinguished
 University of Michigan professors,
 indicated below, for panel discussions:
 Saturday, January 27

Joe Dowling, Artistic Director of the
 Guthrie Theater, "The Guthrie and
 Trends in Theater", 3rd Floor
 Michigan League, Koessler Library, 7pm.
 Saturday, January 27 (following the
 8pm performance of k.)

Post-Performance Panel Discussion
 on stage with Ingo Seidler, UM
 Professor of German, and Fred Peters,
 UM Residential College Chair of
 Comparative Literature.

Sunday, January 28 (following the
 2pm performanc of k.)

Post-Performance Panel Discussion,
 Power Center Green Room, with
 Professors Seidler and Peters (see above).
 Sunday, January 28 (following the

7pm performance of Old Times)
Post-Performance Panel Discussion
 on stage, with Martin Walsh, UM
 Residential College Lecturer in Drama
 and Head of Drama Constitution,
 and Enoch Brater, UM Professor of
 English Language and Literature
 and Professor of Theater.
 The Guthrie Theater tour is sponsored
 by AT&T. Special support and assis-
 tance are provided by the National
 Endowment for the Arts, Arts Midwest,
 and Mid-America Arts Alliance.

Wynton Marsalis/Lincoln
Center Jazz Orchestra Octet
Jazz at Lincoln Center
Presents, "Morton, Monk,
Marsalis"

Wednesday, January 31, 8pm
 Michigan Theater
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sented with support from WEMU,
89.1 FM, Public Radio from Eastern
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Feel the Spirit - An Evening
of Gospel Music
The Blind Boys of Alabama
featuring Clarence Fountain,
The Soul Stirrers, and Inez
Andrews
 Thursday, February 1, 8pm
 Hill Auditorium

The King's Singers
 Saturday, February 3, 8pm
 Hill Auditorium
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The Complete Solo Piano
Musical of Frédéric Chopin
Garrick Ohlsson, piano
(Recital V)

Sunday, February 4, 4pm
 Rackham Auditorium
Philips Educational Presentation:
 Garrick Ohlsson, "Chopin In Our
 Time", Saturday, February 3,
 Rackham 4th Floor Assembly Hall, 4pm.
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Boston Symphony Orchestra
Seiji Ozawa, conductor
 Wednesday, February 7, 8pm
 Hill Auditorium
Philips Educational Presentation:
 "The BSO: All the Questions You've
 Ever Wanted to Ask", an interview
 and audience Q & A with: Leone
 Buyse, UM Professor of Flute and
 Former Principal Flute, BSO; Daniel
 Gustin, Manager of Tanglewood;
 Lois Schaefer, Emeritus Piccolo
 Principal, BSO; and Owen Young,
 Cellist, BSO; Michigan League, 7pm.
 Made possible by a gift from Fisher
 Scientific International.

Latin Jazz Summit featuring
Tito Puente, Arturo
Sandoval, and Jerry
Gonzalez and The Fort
Apache Band
 Saturday, February 10, 8pm
 Hill Auditorium

Philips Educational Presentation:
 Dr. Alberto Nacif, Percussionist and
 WEMU Radio Host, "A Lecture/
 Demonstration of Afro-Cuban
 Rhythms", Michigan League, 7pm.
The UMS Jazz Directions Series is
presented with support from WEMU,
89.1 FM, Public Radio from Eastern
Michigan University.

Moscow Virtuosi
Vladimir Spivakov,
conductor/violinist
 Friday, February 16, 8pm
 Rackham Auditorium

Philips Educational Presentation:
 Violinist and Conductor Vladimir
 Spivakov will return to the stage
 following the performance, to accept
 questions from the audience.
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 Edward Surovell Co./Realtors.

SamulNori
 Saturday, February 17, 8pm
 Sunday, February 18, 4pm
 Power Center
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New York City Opera
National Company
Verdi's La Traviata
 Wednesday, February 21, 8pm
 Thursday, February 22, 8pm
 Friday, February 23, 8pm
 Saturday, February 24, 2pm
 (Family Show)

Saturday, February 24, 8pm
 Power Center
Philips Educational Presentations:
 February 21 - Helen Siedel, UMS
 Education Specialist, "Know Before
 You Go: An Audio/Visual
 Introduction to 'La Traviata'",
 Michigan League, 6:45pm; February
 23 - Martin Katz, Accompanist-
 Coach-Conductor, "The Specific
 Traviata", Michigan League, 7pm;
 February 24 - Helen Siedel, UMS
 Education Specialist, "Especially for
 Kids - The Story of La Traviata",
 explained with music and videos, Green
 Room, 1:15-1:45pm, Power Center;
 Made possible by a gift from
 TriMas Corporation.

Sequentia
The Music of Hildegard von
Bingen
 Sunday, February 25, 7pm
 St. Francis of Assisi Catholic
 Church

Philips Educational Presentation:
 James M. Borders, Associate Professor
 of Musicology, "Medieval Music for a
 Modern Age", St. Francis of Assisi
 Church, 6pm.

Tokyo String Quartet
Pinchas Zukerman,
violin/viola
 Monday, February 26, 8pm
 Rackham Auditorium

Philips Educational Presentation:
 Steven Moore Whiting, Assistant
 Professor of Musicology, "Classics
 Reheard", third in a series in which
 Professor Whiting discusses the concert
 repertoire, Michigan League, 7pm.
 Made possible by a gift from
 KMD Foundation.

John Williams, guitar
 Tuesday, February 27, 8pm
 Rackham Auditorium

San Francisco Symphony
Michael Tilson Thomas,
conductor

Friday, March 15, 8pm
Hill Auditorium

Philips Educational Presentation:
Jim Leonard, Manager, SKR
Classical, "Mahler in Love: the Fifth
Symphony", Michigan League, 7pm.
Made possible by a gift from
McKinley Associates, Inc.

The Complete Solo Piano
Music of Frédéric Chopin
Garrick Ohlsson, piano
(Grand Finale - Recital VI)

Saturday, March 16, 8pm
Hill Auditorium

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Alvin Ailey American
Dance Theatre

Tuesday, March 19, 7pm
(Family Show)

Wednesday, March 20, 8pm
Thursday, March 21, 8pm
Friday, March 22, 8pm

Power Center

Philips Educational Presentations:
Robin Wilson, Assistant Professor of
Dance, University of Michigan, "The
Essential Alvin Ailey: His Emergence
and Legacy as an African American
Artist", March 20, Michigan League,
Koessler Library, 7pm.

Dr. Lorna McDaniel, Associate
Professor of Music, University of
Michigan, "The Musical Influences
of Alvin Ailey", March 21, Michigan

League, Koessler Library, 7pm.
Christopher Zunner, Alvin Ailey
Company Manager, and Company
Member, "The Alvin Ailey American
Dance Theater", March 22, Michigan
League, Koessler Library, 7pm.
This project is supported by Arts
Midwest members and friends in
partnership with Dance on Tour.

Borodin String Quartet
Ludmilla Berlinskaya, piano

Friday, March 22, 8pm
Rackham Auditorium
Made possible by a gift from The
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Guitar Summit II

Kenny Burrell, jazz; Manuel
Barrueco, classical; Jorma
Kaukonen, acoustic blues;
Stanley Jordan, modern jazz

Saturday, March 23, 8pm
Rackham Auditorium

Faculty Artists Concert

Tuesday, March 26, 8pm
Rackham Auditorium

The Canadian Brass

Saturday, March 30, 8pm
Hill Auditorium

Made possible by a gift from
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Bach's b-minor Mass

The UMS Choral Union

The Toledo Symphony

Thomas Sheets, conductor

Sunday, March 31, 2pm
Hill Auditorium

Tallis Scholars

Thursday, April 11, 8pm
St. Francis of Assisi Catholic
Church

Philips Educational Presentation:
Louise Stein, Associate Professor of
Musicology, University of Michigan,
"To draw the hearer by chains of gold
by the ears...": English Sacred Music
in the Renaissance, St. Francis of
Assisi Catholic Church, 7pm.

Ravi Shankar, sitar

Saturday, April 13, 8pm
Rackham Auditorium

Philips Educational Presentation:
Rajan Sachdeva, Sitar Artist and
Director, Institute of Indian Music,
"A Lecture/Demonstration of Indian
Classical Music on Sitar", Michigan
League, 6:30pm.

Israel Philharmonic
Orchestra

Zubin Mehta, conductor
Thursday, April 18, 8pm

Hill Auditorium

Philips Educational Presentation:
Steven Moore Whiting, Assistant
Professor of Musicology, "Classics
Reheard", fourth in a series in which
Professor Whiting discusses the concert
repertoire, Michigan League, 7pm.
Made possible by a gift from
Dr. John Psarouthakis, the
Paideia Foundation, and JPEinc.

Purcell's Dido and Æneas
Mark Morris Dance Group
Boston Baroque Orchestra
and Chorus

Martin Pearlman, conductor
with Jennifer Lane, James
Maddalena, Christine

Brandes and Dana Hanchard

Friday-Saturday,
April 19-20, 8pm
Sunday, April 21, 4pm
Michigan Theater

Philips Educational Presentation:
Steven Moore Whiting, Assistant
Professor of Musicology, University of
Michigan, "Classics Reheard", fifth
in a series in which Professor Whiting
discusses the concert repertoire, SKR
Classical, 7pm.

This project is supported by Arts
Midwest members and friends in
partnership with Dance on Tour.

Ensemble Modern

John Adams, conductor
featuring the music of John
Adams and Frank Zappa

Tuesday, April 23, 8pm
Rackham Auditorium

Philips Educational Presentation:
James M. Borders, Associate Professor
of Musicology, "The Best
Instrumental Music You Never
Heard In Your Life", Michigan
League, 7pm.

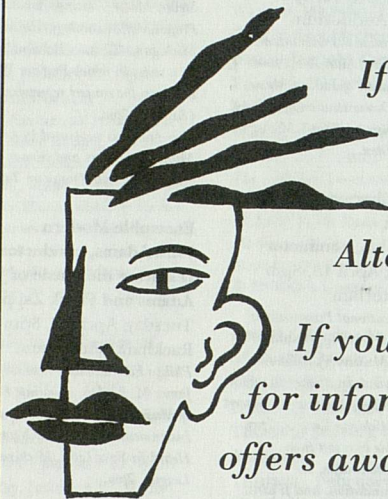
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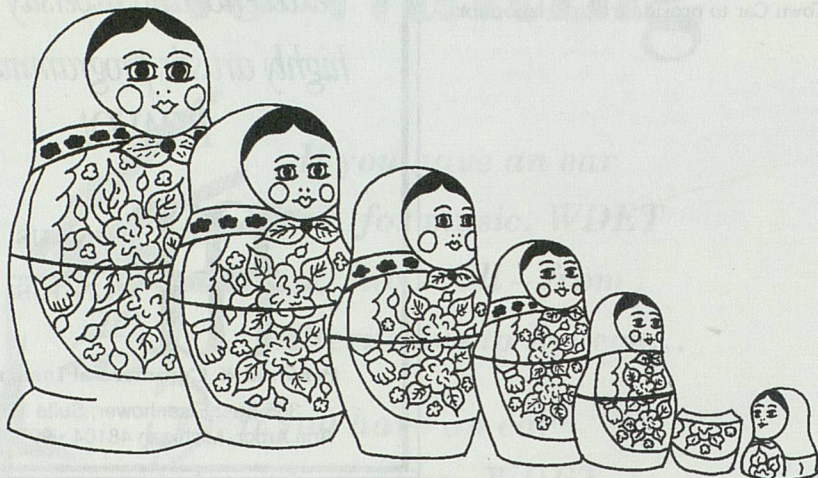
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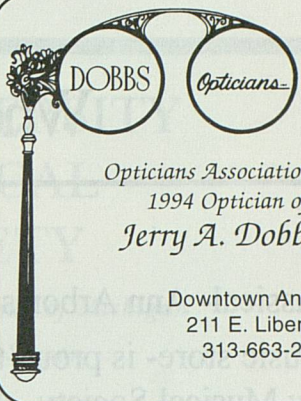
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ABOUT THE COVER

Included in the montage by local photographer David Smith are images taken from the University Musical Society 1994-95 Season: dancer Arthur Aviles of the Bill T. Jones/Arnie Zane Dance Company in *Still/Here*; pianist Garrick Ohlsson onstage at Rackham Auditorium for one installment of his six-recital cycle of the Complete Solo Piano Music of Frédéric Chopin; the clarinets of Giora Feidman, featured in Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind*, a work co-commissioned by the University Musical Society which won first prize at this year's Kennedy Center Friedheim Awards.



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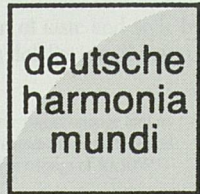


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UNIVERSITY MUSICAL SOCIETY

of the University of Michigan
1996 Winter Season

Event Program Book
Tuesday, March 19, 1996
through
Tuesday, March 26, 1996

117th Annual
Choral Union Series
Hill Auditorium

33rd Annual
Chamber Arts Series
Rackham Auditorium

25th Annual
Choice Events Series

ALVIN AILEY AMERICAN DANCE THEATER

Tuesday, March 19, 1996, 7:00pm (Family Show)	3
Wednesday, March 20, 1996, 8:00pm	9
Thursday March 21, 1996, 8:00pm	13
Friday, March 22, 1996, 8:00pm Power Center	17

BORODIN STRING QUARTET 27

Friday, March 22, 1996, 8:00pm
Rackham Auditorium

GUITAR SUMMIT II 35

Saturday, March 23, 1996, 8:00pm
Rackham Auditorium

FACULTY ARTISTS CONCERT 41

Tuesday, March 26, 1996, 8:00pm
Rackham Auditorium

General Information

We welcome children, but very young children can be disruptive to some performances. When required, children should be able to sit quietly in their own seats throughout a performance.

Children unable to do so, along with the adult accompanying them, may 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 not allowed in the auditorium.

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

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event:

Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 763-1131.

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

UNIVERSITY MUSICAL SOCIETY
presents

Borodin String Quartet



Ludmilla Berlinskaya,
piano

Friday, March 22, 8pm
Rackham Auditorium

After its heralded 1994 performances of the Shostakovich String Quartet Cycle, the Borodin returns to Ann Arbor to perform another Shostakovich masterpiece, his Piano Quintet, along with works by 20th-century pioneers Prokofiev and Schnittke.

Program

Prokofiev: Quartet No. 2, Op. 92

Schnittke: Piano Quintet

Shostakovich: Piano Quintet, Op. 57

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University Musical Society
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Burton Memorial Tower
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UNIVERSITY
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presents the

ALVIN AILEY AMERICAN DANCE THEATER

ALVIN AILEY, *Founder*

JUDITH JAMISON, *Artistic Director*

MASAZUMI CHAYA, *Associate Artistic Director*

SHARON GERSTEN LUCKMAN, *Executive Director*

3

PROGRAM

*Tuesday Evening,
March 19, 1996
at 7:00*

*Power Center
Ann Arbor, Michigan
Family Show*

THE RIVER (1970)

Spring
Meander
Giggling Rapids
Lake
Falls
Vortex
Riba (Mainstream)
Twin Cities

INTERMISSION

REVELATIONS (1960)

Pilgrim of Sorrow
Take Me to the Water
Move, Members, Move

*Forty-sixth performance
of the 117th season*

There will be a Dance Jam for Kids immediately following the performance. Thanks to Robin Wagner, University of Michigan Assistant Professor of Dance, and Community High School dance students for their assistance.

This project is supported by Arts Midwest members and friends in partnership with Dance on Tour, a National Endowment for the Arts Program.

Alvin Ailey American Dance Theater is sponsored by Philip Morris Companies, Inc.

*25th Annual
Choice Events*

Large print programs are available upon request from an usher.

THE RIVER

(1970)

“... of birth... of the well-spring of life...
of reaffirmation... of the heavenly anticipation of
rebirth...” — Duke Ellington

Tuesday and Thursday evening

Choreography by

Alvin Ailey

Restaged by

Masazumi Chaya

Original Score by

Duke Ellington (*The River*)

Original Music Coordination

Martha Johnson

Costumes by

A. Christina Giannini

Lighting by

Chenault Spence

Spring

Leonard Meek (*Tuesday*), Don Bellamy (*Thursday*)
Solange Sandy (*Tuesday and Thursday*), Lisa Johnson,
Mucuy Bolles, DeeAnna Hiatt, Dwana Smallwood,
Guillermo Asca, Richard Witter, Uri Sands,
Evan Williams, Bernard Gaddis

Meander

Solange Sandy (*Tuesday*), Vikkia Lambert (*Thursday*),
Michael Joy, Evan Williams (*Tuesday*),
Bernard Gaddis (*Thursday*)

Giggling Rapids

Karine Plantadit-Bageot, Jonathan Phelps (*Tuesday*)
Mucuy Bolles, Matthew Rushing (*Thursday*)

Lake

Linda-Denise Evans, Duane Cyrus and Company (*Tuesday*)
 Renee Robinson, Leonard Meek and Company (*Thursday*)

Falls

Evan Williams, Michael Thomas, Guillermo Asca,
 Troy Powell (*Tuesday*) Bernard Gaddis, Richard Witter,
 Guillermo Asca, Matthew Rushing (*Thursday*)

Vortex

Vikkia Lambert (*Tuesday*)
 Linda-Denise Evans (*Thursday*)

5

Riba (Mainstream)

Troy Powell and Company

Twin Cities

Toni Pierce, Leonard Meek and Company (*Tuesday*)
 Elizabeth Roxas, Don Bellamy and Company (*Thursday*)

The production of *The River* was made possible, in part, with public funds from the National Endowment for the Arts and the New York State Council on the Arts, and by a grant from The Ford Foundation.

Originally commissioned by American Ballet Theatre and performed in 1970, *The River* represented the major collaboration between Duke Ellington and Alvin Ailey. The music was to depict the rise and course of a river from source to sea, with attention given to events on either bank. Characteristically, Ellington improvised on this idea, translating it into an allegory on birth, life, and rebirth.

Born in Washington, DC in 1899, American composer, pianist and jazz-band leader, Duke Ellington is one of the most influential figures in the history of music. In the early 1930's his band became renowned at the legendary Cotton Club in Harlem. Later the band toured nationally and internationally. The "Duke" wrote over 900 compositions before his death in 1974; among his classics are *Mood Indigo*, *Solitude*, *Caravan*, *Sophisticated Lady*, and *Black, Brown, and Beige*.

REVELATIONS

(1960)

Tuesday, Wednesday and Friday evening

Choreography by

Alvin Ailey

Music

Traditional

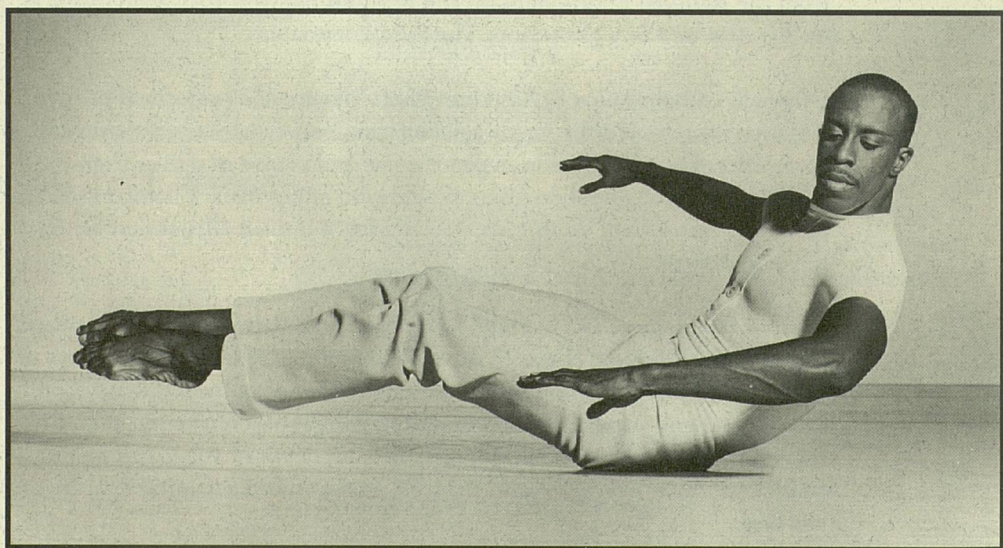
Decor and Costumes by

Ves Harper

Lighting by

Nicola Cernovitch

This year celebrates the 35th anniversary of *Revelations*, Alvin Ailey's acknowledged masterpiece and one of the most beloved and monumental works in the history of dance.



MICHAEL JOY IN *REVELATIONS*

PILGRIM OF SORROW

I Been 'Buked

The Company
Arranged by Hall Johnson

Didn't My Lord Deliver Daniel

Duane Cyrus, Danielle Gee, Dwana Smallwood (*Tuesday*)
Duane Cyrus, Désirée Vlad, Lydia Roberts (*Wednesday*)
Jonathan Phelps, Désirée Vlad, Karine Plantadit-Bageot
(*Friday*)

**Arranged by James Miller*

7

Fix Me, Jesus

Mucuy Bolles, Don Bellamy (*Tuesday*)
Elizabeth Roxas, Leonard Meek (*Wednesday*)
Toni Pierce, Duane Cyrus (*Friday*)
Arranged by Hall Johnson

TAKE ME TO THE WATER

Processional

Michael Thomas, DeeAnna Hiatt, Evan Williams,
Roger Bellamy (*Tuesday*)

Michael Thomas, Karine Plantadit-Bageot, Jonathan Phelps,
Matthew Rushing (*Wednesday*)

Guillermo Asca, DeeAnna Hiatt, Evan Williams, Uri Sands
(*Friday*)

Wade in the Water

Marilyn Banks, Bernard Gaddis, Vikkia Lambert (*Tuesday*)

Marilyn Banks, Michael Joy, Renee Robinson (*Wednesday*)

Nasha Thomas, Don Bellamy, Renee Robinson (*Friday*)

"Wade in the Water" sequence by Ella Jenkins.
"A Man Went Down to the River" is an original
composition by Ella Jenkins.

I Want to be Ready

Dudley Williams (*Tuesday/Wednesday*)

Michael Joy (*Friday*)

Arranged by James Miller

MOVE, MEMBERS, MOVE

Sinner Man

8

Roger Bellamy, Jonathan Phelps, Guillermo Asca (*Tuesday*)

Bernard Gaddis, Matthew Rushing, Troy Powell (*Wednesday*)

Uri Sands, Matthew Rushing, Michael Thomas (*Friday*)

The Day is Past and Gone

The Company

You May Run On

The Company

Arranged by Brother John Sellers and Howard Roberts

Sung by Brother John Sellers

Rocka My Soul in the Bosom of Abraham

The Company

*All arrangements by Howard Roberts unless
otherwise noted.*

* Used by special arrangement with Galaxy Music Corporation, New York City

All performances of *Revelations* are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife Barbara and her deep commitment to the Alvin Ailey American Dance Theater.

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ALVIN AILEY AMERICAN DANCE THEATER

ALVIN AILEY, *Founder*

JUDITH JAMISON, *Artistic Director*

MASAZUMI CHAYA, *Associate Artistic Director*

SHARON GERSTEN LUCKMAN, *Executive Director*

PROGRAM

*Wednesday Evening,
March 20, 1996
at 8:00*

*Power Center
Ann Arbor, Michigan*

RIVERSIDE (1995)

Mornin'
Homage
Gome
Trio
Six Guys
Tryst
Evenin'

INTERMISSION

FANDANGO (1990)

INTERMISSION

REVELATIONS (1960)

Pilgrim of Sorrow
Take Me to the Water
Move, Members, Move

*Forty-seventh performance
of the 117th season*

Thank you to Robin Wilson, Assistant Professor of Dance, University of Michigan, speaker for this evening's Philips Educational Presentation.

Thank you to John O. Perpener III for his lecture entitled "African Roots in African American Modern Dance," held today at the Residential College. Mr. Perpener's visit is sponsored by The Office of the Vice Provost for Academic and Multicultural Affairs.

This project is supported by Arts Midwest members and friends in partnership with Dance on Tour, a National Endowment for the Arts Program.

Alvin Ailey American Dance Theater is sponsored by Philip Morris Companies, Inc.

*25th Annual
Choice Events*

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RIVERSIDE

(1995)

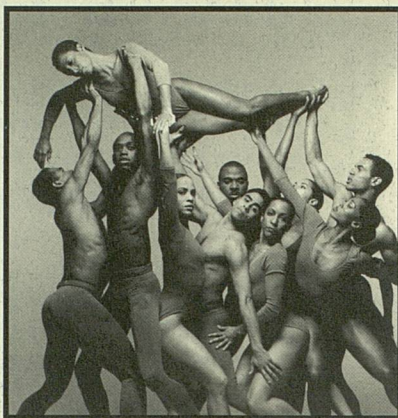


Photo by Gert Krautbauer

MEMBERS OF THE COMPANY IN *RIVERSIDE*

Wednesday and Friday evening

Choreography by

Judith Jamison

Music composed by

Kimati Dinizulu

Lighting by

Tim Hunter

Costumes by

Toni Leslie James

Sets by

Tim Hunter

Assistant to Ms. Jamison

Lee Priestly

Folklorists

Cheryl Johnson (Georgia), Infama Arson (Louisiana)

Research Assistant to Mr. Dinizulu

Odiya Oyo

Mornin'

Karine Plantadit-Bageot, Danielle Gee, Lydia Roberts,
Vikkia Lambert, Mucuy Bolles, DeeAnna Hielt,
Dwana Smallwood, Linda-Denise Evans, Leonard Meek,
Don Bellamy, Matthew Rushing, Uri Sands,
Guillermo Asca, Richard Witter, Bernard Gaddis

Homage

Danielle Gee, Linda-Denise Evans, Lydia Roberts,
Richard Witter, Uri Sands

Gome

The Company

11

Trio

DeeAnna Hielt, Karine Plantadit-Bageot, Lydia Roberts

Six Guys

Guillermo Asca, Matthew Rushing, Richard Witter,
Leonard Meek (*Wednesday*), Michael Joy (*Friday*),
Uri Sands, Bernard Gaddis

Tryst

Vikkia Lambert, Don Bellamy

Evenin'

The Company

The creation of *Riverside* is part of **The Alvin Ailey Women's Choreography Initiative**, which is sponsored by **AT&T**.

Additional support has been provided, in part, by the Live Music for Dance program of the Mary Flagler Cary Charitable Trust, The Rockefeller Foundation's Multi-Arts Production Fund, The Harkness Foundations for Dance, The Eleanor Naylor Dana Charitable Trust and with public funds from The National Endowment for the Arts.

Alvin Ailey Dance Theater Foundation extends its special thanks to William H. Cosby, Jr. and Camille O. Cosby, Joyce and Ronald Nelson and Sara Lee and Axel Schupf for their major support of this new work.

FANDANGO

(1990)

Wednesday and Friday evening

Choreography by

Lar Lubovitch

Music composed by

Maurice Ravel (*Bolero*)

Original Lighting Design by

Craig Miller

Lights Recreated by

Clifton Taylor

Linda-Denise Evans, Don Bellamy (*Wednesday*)

Elizabeth Roxas, Leonard Meek (*Friday*)

This production of *Fandango* was made possible, in part, with public funds from The National Endowment for the Arts.

Lar Lubovitch has choreographed over 50 dances for the Lar Lubovitch Dance Company, which has toured virtually all 50 states and more than 30 countries worldwide. The PBS telecast of the company's film version of *Fandango* was honored with an International Emmy Award in 1992. Currently, the company is focusing on creating new dances (rather than on touring.) Mr. Lubovitch's dances, renowned for their rhapsodic style and deeply humanistic voice, have been performed by many other major companies, including American Ballet Theater, the New York City Ballet and Paris Opera Ballet. One of the country's most versatile and popular choreographers, Mr. Lubovitch has also made notable contributions to choreography in the field of ice-dancing and on Broadway, where he made his debut with the musical staging for *Into the Woods*, for which he received a Tony nomination. In 1994 he received the Astaire Award for choreographing *The Red Shoes*.

Please see page 6 for program notes on Revelations.

UNIVERSITY
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ALVIN AILEY, *Founder*

JUDITH JAMISON, *Artistic Director*

MASAZUMI CHAYA, *Associate Artistic Director*

SHARON GERSTEN LUCKMAN, *Executive Director*

PROGRAM

THE RIVER (1970)

Spring
Meander
Giggling Rapids
Lake
Falls
Vortex
Riba (Mainstream)
Twin Cities

*Thursday Evening,
March 21, 1996
at 8:00*

*Power Center
Ann Arbor, Michigan*

INTERMISSION

SHELTER (1988)

INTERMISSION

THE WINTER IN LISBON (1992)

Opening Theme
San Sebastian
Lisbon
Manteca

*Forty-eighth performance
of the 117th season*

*Thank you to Dr. Lorna McDaniel, Assistant Professor of Music,
University of Michigan, speaker for this evening's Philips Educational
Presentation.*

*This project is supported by Arts Midwest members and friends in part-
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*Alvin Ailey American Dance Theater is sponsored by Philip Morris
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*25th Annual
Choice Events*

Large print programs are available upon request
from an usher.

Please see page 4 for program notes on The River.

SHELTER

(1988)

Thursday evening

Choreography by

Jawole Willa Jo Zollar

Music by

Junior "Gabu" Wedderburn

Texts

*Between a Rock and a Hard Place at the Intersection of
Reduced Resources and Reverberating Rage* by Hattie Gossett
Elmina Blues Opus 3 (Pigin Drum Song) by Carl Hancock Rux
Belongo by Laurie Carlos
Endangered Species drawn from various news sources

Text performed by

Carl Hancock Rux

Costumes by

Tracy Inman

Lighting by

Meg Fox

Michael Thomas, Troy Powell, Matthew Rushing,
Bernard Gaddis, Michael Joy, Uri Sands

This production was made possible, in part, by the generous support of the Kansas City Friends of Alvin Ailey and public funds from the National Endowment for the Arts and the New York State Council on the Arts.

Jawole Willa Jo Zollar, born in Kansas City, Missouri, began her dance training with Joseph Stevenson. She received a B.A. from the University of Missouri and an M.F.A. from Florida State University. In 1984, Ms. Zollar established Urban Bush Women. Through movement, live music and the drama and wit of the spoken word, Urban Bush Women brings to the stage its concerns with the struggles and strengths of African-Americans.

THE WINTER IN LISBON

(1992)

This work is dedicated to the memory of Gary DeLoatch

Thursday evening

Choreography by

Billy Wilson

Music by

Dizzy Gillespie*

15

Costumes by

Barbara Forbes

Lighting by

Chenault Spence

Opening Theme

Dwana Smallwood, Vikkia Lambert, Mucuy Bolles,
Lisa Johnson, Solange Sandy, Uri Sands, Roger Bellamy,
Duane Cyrus, Jonathan Phelps, Michael Joy, Guillermo Asca

San Sebastian

Troy Powell, Leonard Meek, Richard Witter, Lydia Roberts,
Karine Plantadit-Bageot

Lisbon

Linda-Denise Evans and Leonard Meek

Manteca

The Company

This work was made possible, in part, with commissioning funds from the New York State Council on the Arts and support from The Harkness Foundations for Dance and the National Endowment for the Arts.

* "Opening Theme" (*Magic Summer*) by Charles Fishman.

"Opening Theme," "Sebastian" and "Lisbon" arranged by Slide Hampton.

"Manteca" arranged by Mike Crotty.

Billy Wilson, internationally known choreographer and director, studied ballet with Antony Tudor and Karel Shook. He appeared on Broadway in *Bells Are Ringing* and *Jamaica*, and in the original London production of *West Side Story*. He was associated with the dance departments of Brandeis University, the National Center of Afro-American Artists and was an Associate Professor at Carnegie Mellon University's School of Drama. In addition to choreographing the award-winning children's television show, *Zoom*, Mr. Wilson choreographed Broadway's *Odyssey*, *Bubbling Brown Sugar* and directed and choreographed *Guys and Dolls*. He received numerous awards for his work, including two Emmy Awards and three Tony Award nominations. Billy Wilson died in August, 1994.

ALVIN AILEY AMERICAN DANCE THEATER

ALVIN AILEY, *Founder*

JUDITH JAMISON, *Artistic Director*

MASAZUMI CHAYA, *Associate Artistic Director*

SHARON GERSTEN LUCKMAN, *Executive Director*

PROGRAM

*Friday Evening,
March 22, 1996
at 8:00*

*Power Center
Ann Arbor, Michigan*

RIVERSIDE (1995)

Mornin'
Homage
Come
Trio
Six Guys
Tryst
Evenin'

(Program notes appear on page 10.)

INTERMISSION

FANDANGO (1990)

(Program notes appear on page 12.)

INTERMISSION

REVELATIONS (1960)

Pilgrim of Sorrow
Take Me to the Water
Move, Members, Move

(Program notes appear on page 6.)

*Fiftieth performance
of the 117th season*

*Thank you to Christopher Zunner, Alvin Ailey Company Manager
and Company Member, Alvin Ailey American Dance Theater, speaker
for this evening's Philips Educational Presentation.*

*This project is supported by Arts Midwest members and friends in
partnership with Dance on Tour, a National Endowment for the
Arts Program.*

*Alvin Ailey American Dance Theater is sponsored by Philip Morris
Companies, Inc.*

Large print programs are available upon request
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ALVIN AILEY AMERICAN DANCE THEATER

Founder - Alvin Ailey

Artistic Director - Judith Jamison

Associate Artistic Director - Masazumi Chaya

COMPANY MEMBERS

18 Guillermo Asca, Marilyn Banks, Don Bellamy, Roger Bellamy, Mucuy Bolles, Duane Cyrus, Linda-Denise Evans, Bernard Gaddis, Danielle Gee, DeeAnna Hiett, Lisa Johnson, Michael Joy, Vikkia Lambert*, Leonard Meek, Jonathan Phelps, Toni Pierce, Karine Plantadit-Bageot, Troy Powell, Lydia Roberts, Renee Robinson, Elizabeth Roxas, Matthew Rushing, Uri Sands, Solange Sandy, Dwana Smallwood, Michael Thomas, Nasha Thomas, Désirée Vlad, Evan Williams, Richard Witter and Dudley Williams

*Recipient of the 1995 Princess Grace Award

The Alvin Ailey American Dance Theater is produced by Dance Theater Foundation, Inc. Sharon Gersten Luckman, Executive Director

The Board of Trustees of Dance Theater Foundation, Inc. gratefully acknowledges the generous support provided by the National Endowment for the Arts, New York State Council on the Arts, the Department of Cultural Affairs of the City of New York, the American Express Company and The Andrew W. Mellon Foundation.

Dance Theater Foundation has been awarded a grant in the Lila Wallace-Reader's Digest Arts Stabilization Initiative, a joint venture of the Lila Wallace-Reader's Digest Fund, the Department of Cultural Affairs of the City of New York and the National Arts Stabilization Fund.

ALL ABOUT AILEY

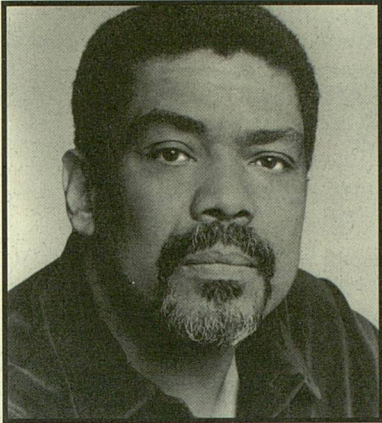
The Alvin Ailey American Dance Theater grew from a now fabled performance of March, 1958, at the 92nd Street Young Men's Hebrew Association in New York.

Led by Alvin Ailey and a group of young black modern dancers, that performance changed forever the perception of American dance. The Ailey Company has gone on to perform for an estimated eighteen million people in forty-eight states and in sixty-seven countries on six continents, earning a reputation as one of the most acclaimed international ambassadors of American culture, promoting the preservation and enrichment of the American modern dance heritage and the uniqueness of black cultural expression.

Born in Rogers, Texas on January 5, 1931, Alvin Ailey was introduced to dance by performances of the Katherine Dunham Company and the Ballet Russe. His formal dance training began with an introduction to Lester Horton's classes by his friend, Carmen de Lavallade.

When Mr. Ailey began creating dance, he drew upon his "blood memories" of Texas, the blues, spirituals and gospel as inspiration, resulting in the creation of two of his most popular and critically acclaimed works — *Blues Suite* and *Revelations*.

Although he created seventy-nine ballets over his lifetime, Alvin Ailey maintained that his Company was not exclusively a repository for his own work. Today, the Company continues Mr. Ailey's legacy of presenting important works of the past and commissioning new ones. In all, more than one-hundred seventy works by sixty-three choreographers have been performed by the Ailey Company.



ALVIN AILEY

In 1989, after the death of Alvin Ailey, Judith Jamison was appointed Artistic Director of the Alvin Ailey American Dance Theater. Ms. Jamison wrote in her recent autobiography, *Dancing Spirit*, "I hope I'm a continuation of Alvin's vision. He has left me a road map. It's very clear. It works."

These performances mark the Alvin Ailey American Dance Theater's eighth visit to Ann Arbor, totaling twenty-one performances under the auspices of the UMS.

You can also catch Ailey...

- At the 1996 Olympic Arts Festival, the arts & cultural component of the 1996 Olympic Games in Atlanta, Georgia, at the Atlanta Civic Center on July 17-18 at 8:00pm and July 19-20th at 3:00pm. For more information, call (404) 224-1835.
- On the Internet, debuting on the World Wide Web at <http://www.alvinaley.org>. The site will include general information, tour schedules for both companies and application information for the Alvin Ailey American Dance Center.
- Lincoln Center Festival 96, featuring the world première of a collaborative piece by Judith Jamison and Wynton Marsalis, August 7-11, 1996, New York State Theater.

Discovered by Agnes de Mille, **Judith Jamison** made her New York debut with the American Ballet Theatre. Her dance studies began with Marion Cuyjet and continued with Antony Tudor, John Hines, Delores Browne, John Jones and Joan Kerr. After attending Fisk University as a psychology major, Ms. Jamison transferred to the University of the Arts in Philadelphia. Ms. Jamison became a member of the Alvin Ailey American Dance Theater in 1965 and toured the world, thrilling audiences throughout her fifteen-year tenure.

From the Ailey Company, Ms. Jamison went on to appear with ballet companies worldwide as a guest artist and choreographer and to star in the hit Broadway musical *Sophisticated Ladies*. In 1988, Ms. Jamison debuted her own company, The Jamison Project, and embarked on a critically acclaimed U.S. tour one year later. Her PBS special, *Judith Jamison: The Dancemaker*, aired nationally in the same year.

In 1989, Ms. Jamison was named Artistic Director of the Alvin Ailey American Dance Theater and the Alvin Ailey American Dance Center.

In recognition of her achievements, Ms. Jamison has received numerous awards and



JUDITH JAMISON

honorary doctorates. Always in demand as a choreographer, lecturer and master teacher, her latest addition to a long list of accomplishments is the publication of her autobiography, *Dancing Spirit*, published by Doubleday.

WHO'S IN THE COMPANY

Guillermo Asca (Rego Park, NY), or "Moe" as he is affectionately known, was awarded a scholarship to the Alvin Ailey American Dance Center and has danced with the Alvin Ailey Repertory Ensemble, Ballet Metropolitan de Caracas, Ballet Hispanico, Dance Compass and Foot Prints Dance Project. Mr. Asca joined the Ailey in 1994.

Marilyn Banks (Brooklyn, NY), a graduate of The Juilliard School, began studying dance at the John F. Kennedy Community Center in Brooklyn and continued her studies at the Clark Center for the Performing Arts. Her performance credits include the Chuck Davis Company, Fred Benjamin Dance Company and the companies of Eleo Pomare, Morse Donaldson and Glen Brooks. She also appeared in the 1986 film *Angel Heart*. Ms. Banks joined the Ailey in 1977.

Don Bellamy (Washington, DC) studied dance at the Duke Ellington School of the Arts. He has danced with the Capitol Ballet Company under the direction of Doris W. Jones and Billy Wilson. He appeared in the 1993 Broadway musical, *The Red Shoes*, choreographed by Lar Lubovitch. Mr. Bellamy was a member of the Ailey from 1989 to 1992 and rejoined the Company in 1994.

Roger Bellamy (Washington, DC) studied dance at the Duke Ellington School of the Arts. He received a scholarship to the Alvin Ailey American Dance Center and later danced with the Alvin Ailey Repertory Ensemble. He has worked with such choreographers as Milton Myers, James Truitte and Louis Johnson. Mr. Bellamy joined the Ailey in 1992.

Mucuy Bolles (Komchen, Mexico) graduated from the Walnut Hill School for the Arts in Massachusetts and was awarded the first level award in modern dance by the National Foundation for the Arts. She danced with Feld Ballets/NY, Elisa Monte Dance Company and also appeared in the 1993 Broadway musical *The Red Shoes*. Ms. Bolles joined the Ailey in 1994.

Masazumi Chaya was born in Fukuoka, Japan, where he began his classical ballet training. Upon moving to New York, he studied modern dance and performed with the Richard Englund Repertory Company. Mr. Chaya joined the Alvin Ailey American Dance Theater in 1972 and performed with the Company for fifteen years. In 1986, he became the Assistant to the Rehearsal Director and two years later became the Company's Rehearsal Director. In 1991, Mr. Chaya was named Associate Artistic Director of the Company.

Mr. Chaya has staged numerous ballets including Alvin Ailey's *Flowers* for the Missouri Ballet Company (1990), *The River* for the Royal Swedish Ballet (1993), Ballet Florida (1995) and National Ballet of Prague (1995). He also restaged *Pas de Duke*, *The River* and *The Mooche* for the Ailey Company. In 1991, Mr. Chaya restaged Ailey's *For 'Bird' - With Love* for a Dance in America program entitled *Alvin Ailey American Dance Theater: Steps Ahead*. Mr. Chaya provides invaluable creative assistance in all facets of the Company. He recently assisted in the creative development of an American Express commercial featuring the Ailey Company and each year provides creative direction for Company photo shoots. Mr. Chaya has also appeared on Japanese television in both dramatic and musical productions.

A master teacher both on tour with the Company and in Japan, Mr. Chaya has also served as choreographic assistant to Alvin Ailey and John Butler. Mr. Chaya wishes to recognize the artistic contribution and spirit of his late friend and fellow artist, Michihiko Oka.

Duane Cyrus (Bronx, NY) began his dance training with Gallman's Newark Dance Theater School. He is a graduate of Bronx High School of Science and received a B.F.A. from The Juilliard School. Mr. Cyrus was a principal member of Gallman's Newark Dance Theater and the Martha Graham Dance Company. Mr. Cyrus choreographs and teaches throughout Asia, Europe and in the U.S. In 1992, he received the Princess Grace Foundation Award. He was a member of the Ailey in 1989 and rejoined the Company in 1993.

Linda-Denise Evans (Baltimore, MD) began her dance training at the Baltimore School for the Arts and studied at the Alvin Ailey American Dance Center. She received first place in the National ACT-SO Competition sponsored by the NAACP and a National Foundation for the Arts Award. Mrs. Evans has performed with the Capitol Ballet, Hubbard Street Dance Company and joined the Ailey in 1992.

Bernard Gaddis (Philadelphia, PA) is a graduate of the Creative and Performing Arts High School and received scholarships to Dance Theatre of Harlem, Pennsylvania Ballet and Alvin Ailey American Dance Center. He has performed with Leja Dance Theatre, Koresh Dance Company and Philadanco. He is also a former artistic director and founder of Philadanco's second company. Mr. Gaddis joined the Ailey in 1993.

Danielle Gee (Philadelphia, PA) is a graduate of the Performing Arts School of Philadelphia. At the age of fifteen, she joined the Philadelphia Dance Company and became one of its leading soloists. She has made guest appearances with the Philadelphia Civic Ballet and represented Philadanco in the 1990 and 1991 International Black Dance Conferences. Ms. Gee joined the Ailey in 1991.

Deeanna Hiatt (Whitehouse, TX) began her dance training at the Dance Factory in Whitehouse, TX. She studied at the Alvin

Ailey American Dance Center and has danced with the Alvin Ailey Repertory Ensemble and The Jamison Project. Ms. Hiatt was a member of the Ailey from 1990-1992 and rejoined the Company in 1995.

Lisa Johnson (Washington, DC) is a graduate of the Duke Ellington School of the Arts and the University of the Arts in Philadelphia. She has danced with the Capitol Ballet, Donald Byrd/The Group and Cleo Parker Robinson Dance Ensemble. She also appeared with the Washington Opera and in the PBS special *Judith Jamison: The Dancemaker*. Ms. Johnson joined the Ailey in 1994.

Michael Joy (Dover, NJ) began his dance training as a certificate and scholarship recipient to the Alvin Ailey American Dance Center. He has danced with the Alvin Ailey Repertory Ensemble, Elisa Monte Dance Company and Dennis Wayne's Dancers. He has appeared on television, in film and in numerous theater productions, and he has worked as an assistant to Talley Beatty. Mr. Joy joined the Ailey in 1989.

Vikkia Lambert (Philadelphia, PA) studied with Philadanco and the Pennsylvania School of Ballet. She trained at the North Carolina School for the Arts under Melissa Hayden and was a scholarship student at the Alvin Ailey American Dance Center. Ms. Lambert was a member of the Alvin Ailey Repertory Ensemble before joining the Ailey in 1993.

Leonard Meek (New York, NY) graduated with honors from the High School of the Performing Arts and is an alumnus of the Alvin Ailey American Dance Center. He began his professional dance career with the Lar Lubovitch Dance Company. He has also performed with Donald Byrd/The Group and Elisa Monte Dance Company. Mr. Meek was a member of the Ailey in 1986 and rejoined the Company in 1991.

Jonathan Phelps (Harrisburg, PA) began his professional dance career with The Jamison Project and Donald Byrd/The

Group. He studied on scholarship at the School of American Ballet, The Pennsylvania Ballet and the Alvin Ailey American Dance Center. He is a B.F.A. graduate of the University of the Arts and appeared in the PBS special *Judith Jamison: The Dancemaker*. Mr. Phelps has choreographed and received grants for numerous works on companies in The Northeast Regional Ballet Association and is an alumnus of The Carlisle Project choreographic conference. Mr. Phelps joined the Ailey in 1992.

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Toni Pierce (St. Paul, MN) began her training with Locye Houlten Minnesota Dance Theater. She performed with the Alvin Ailey Repertory Ensemble and later joined the Ailey. Ms. Pierce has also danced with Rick Odums Company in Paris and Tanz Form Company in Germany. She rejoined the Ailey 1991.

Karine Plantadit-Bageot (Aubusson, France) was raised in Cameroon, Africa, where she began her dance training. At the age of fifteen, she studied at the Rosella Hightower Center in Cannes, France. Ms. Plantadit-Bageot received a scholarship to the Alvin Ailey American Dance Center and later toured Europe with Les Ballets Jazz de Paris. She has also danced with The Jamison Project. Ms. Plantadit-Bageot joined the Ailey in 1990.

Troy O'Neil Powell (New York, NY) graduated from the High School of the Performing Arts. At the age of nine, he began his dance training with the Alvin Ailey American Dance Center. He was a recipient of the National Foundation of the Arts Award. He has assisted choreographers Judith Jamison, Louis Johnson and Ralph Lemon and has danced with the Alvin Ailey Repertory Ensemble. Mr. Powell joined the Ailey in 1991.

Lydia Roberts (Chesapeake, VA) began her training at the age of four under the direction of Thaddeus Hayes. She was an

Alvin Ailey American Dance Center scholarship student and danced with the Alvin Ailey Repertory Ensemble. Ms. Roberts was a member of The Jamison Project and joined the Ailey in 1990.

Renee Robinson (Washington, DC) began her training in classical ballet at the Jones-Haywood School of Ballet. She was the recipient of two Ford Foundation scholarships to the School of American Ballet and was awarded full scholarships to the Dance Theatre of Harlem and Alvin Ailey American Dance Center. Ms. Robinson was a member of the Repertory Ensemble and joined the Ailey in 1981.

Elizabeth Roxas (Manila, Philippines) began her dance training with Ballet Philippines. She received scholarships to the Joffrey Ballet School and the Alvin Ailey American Dance Center. She was a principal dancer with the Joyce Trisler Dance Company before joining the Ailey in 1984.

Matthew Rushing (Los Angeles, CA) attended the Los Angeles County High School for the Arts and trained at the Los Angeles Contemporary Dance Theater, Stanley Holden Dance Center and the Alvin Ailey American Dance Center. He has received the Spotlight Award and the Presidential Scholar of the Arts Award. Mr. Rushing danced with the Alvin Ailey Repertory Ensemble and joined the Ailey in 1992.

Uri Sands (Miami, FL) studied at the New World School of the Arts in Miami under Daniel Lewis. He continued his training at Miami Dance Theatre, Miami Ballet and Contemporary Dance Theatre. He received full scholarships to Miami Ballet, Milwaukee Ballet, Joffrey Ballet and Alvin Ailey American Dance Center. Mr. Sands has danced with Fredrick Bratcher Contemporary Dance Theatre, Miami Ballet and Philadanco. Mr. Sands joined the Ailey in 1995.

Solange Sandy (Port-of-Spain, Trinidad) began her dance training at the Caribbean School of Dancing. She is an alumna of the Alvin Ailey American Dance Center and danced with the Alvin Ailey Repertory Ensemble after receiving her B.F.A. from The Juilliard School. Ms. Sandy joined the Ailey in 1994.

Dwana Smallwood (Brooklyn, NY) has a degree in modern dance from the North Carolina School of the Arts and also trained at the Martha Graham School and LaGuardia High School of Performing Arts. She is a former member of the North Carolina Black Repertory Company and three-time first place winner of the Apollo Theater's Amateur Night. Ms. Smallwood was a member of the Alvin Ailey Repertory Ensemble and joined the Ailey in 1995.

Michael Thomas (Dillon, SC) began dancing with the Columbia Dance Theatre, but received his formal training at the North Carolina School of the Arts, where he received the Chancellor's Award for Excellence. He was a scholarship student at the Alvin Ailey American Dance Center and the Jacob's Pillow Dance Festival. After earning his B.F.A. degree, he danced with The Jamison Project and the Dayton Contemporary Dance Company. Mr. Thomas joined the Ailey in 1991.

Nasha Thomas (New York, NY) began her training with Bernice Johnson and studied at the Alvin Ailey American Dance Center. She is a graduate of The High School of the Performing Arts and Southern Methodist University, as well as a 1980 recipient of the Presidential Scholar of the Arts award. She has appeared in various music videos, soap operas and variety shows on television in the U.S. and abroad. Ms. Thomas is a teacher and choreographer and recently represented the Company as guest artist at the Budapest Opera House. She joined the Ailey in 1986.

Désirée Vlad (New York, NY) began her dance training at St. Thomas School of Dance in the U.S. Virgin Islands, the North Carolina School of the Arts and the Alvin Ailey American Dance Center. She has performed with the Alvin Ailey Repertory Ensemble, Ze'eva Cohen Dance Company and in a production of *Emperor Jones* starring Cleavon Little. She joined the Ailey in 1986.

Dudley Williams (New York, NY), a graduate of the High School of the Performing Arts, attended The Juilliard School and Metropolitan Opera Ballet School. He performed with the companies of Martha Graham, Donald McKayle and Talley Beatty and has made numerous solo appearances on television both at home and abroad. Mr. Williams joined the Ailey in 1964.

Evan Williams (London, England) began his dance studies at Weekend Arts College and attended the Royal Ballet School. After graduating, he danced with the Birmingham Royal Ballet for four years. Mr. Williams joined the Ailey in 1994.

Richard Witter (Kingston, Jamaica) enrolled in England's Air Training Corps to learn aviation at the age of fourteen. He flew solo for three years before moving on to study at the Northern School of Contemporary Dance. In 1987 he won the Cosmopolitan Dancer of the Year award. Mr. Witter has danced with Dance Theatre of Harlem and joined the Ailey in 1994.

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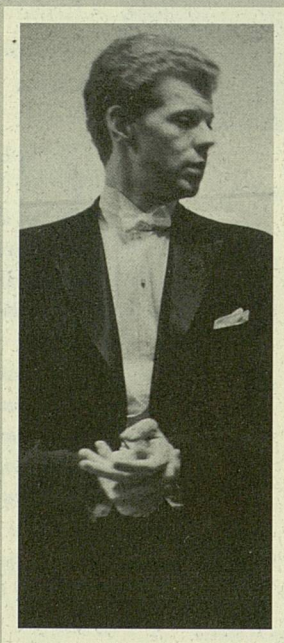
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PROGRAM

*Friday Evening,
March 22, 1996
at 8:00*

*Rackham Auditorium
Ann Arbor, Michigan*

Sergei Prokofiev

STRING QUARTET NO. 2 IN F MAJOR, OP. 92

Allegro sostenuto
Adagio — Poco piu animato — Tempo I
Allegro — Andante molto — Tempo I

Alfred Schnittke

PIANO QUINTET (1972-76)

Moderato
In tempo di valse
Andante
Lento
Moderato pastorale

INTERMISSION

Dmitri Shostakovich

PIANO QUINTET IN G MINOR, OP. 57

Prelude (Lento)
Fugue (Adagio)
Scherzo (Allegretto)
Intermezzo (Lento)
Finale (Allegretto)

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STRING QUARTET NO. 2 IN F MAJOR, OP. 92

Sergei Prokofiev

Born April 27, 1891 in Sontzovka, near

Ekaterinoslav, Russia

Died March 5, 1953 in Moscow

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IN THE LATE summer of 1941, Moscow was coming under increasingly heavy bombardment and was in danger of falling to the German army. By early August the Soviet Committee on Artistic Affairs had decided to evacuate a group of leading artists, writers and musicians, including Sergei Prokofiev, to a safer refuge in Nalchik, capital of the Kabardino-Balkaria Autonomous Republic in the foothills of the Caucasus mountains. In Nalchik, freed from the concerns of living in war-torn Moscow, Prokofiev was especially prolific: he completed an orchestral suite (titled *The Year 1941*), several songs, almost half of his epic opera *War and Peace* and the String Quartet No. 2 in F Major, Op. 92, "On Kabardian Themes."

The folk music of the Kabardi region was little known at the time (although Prokofiev's early mentor Sergei Taneyev had assembled an anthology of Kabardian melodies some years earlier) and Prokofiev appeared to relish the challenge of reconciling this folk style with a cultivated art-music form. He wrote: "It seems to me that bringing new and untouched Eastern folklore together with one of the most classical of all classical forms — the string quartet — could yield interesting and unexpected results." This curious amalgam of cultures was manifest in the composition of the Second String Quartet, yet the medium of chamber music was almost as alien to Prokofiev as was the folk music repertoire. Apart from a handful of sonatas for solo instruments and piano, the two string quartets are his only major ventures into the chamber genre. In his orchestral writing, however, Prokofiev had

already developed a distinctive string style, and his success in the string quartet form derives in part from this experience and confidence with idiomatic string technique. As David Avshalomov has noted, Prokofiev's string quartets, though few in number, have remained in the repertoire precisely because "they are in equal parts good string quartets and good Prokofiev."

The musical conventions of "Orientalism," including such stock devices as pentatonic scales and augmented seconds, had become almost standardized in the nineteenth- and early twentieth- centuries, particularly in Russia, but they did not appeal to Prokofiev's more ingenuous aesthetic. Instead, as David Fleming has written, his borrowings strove for an honest, even harsh directness, "taking care not to smooth down the rough edges of the folk material." The opening movement, cast in a sonata-allegro pattern, is based on an authentic dance tune, but Prokofiev absorbs and interprets the folk models via his own musical language, in order to avoid simple quotation. Later in the movement the lower strings imitate an accordion-like ostinato over which the violin introduces another folk melody, then a cheerful lyric theme rounds out the exposition. The raw textures in the development section may have contributed to the occasional criticisms from orthodox officials that Prokofiev had "violated" the folk sources with excessive "barbaric" harmonies. Even Nikolai Miaskovsky, Prokofiev's close friend, deemed the treatment of folk materials in this quartet "simply monstrously, even 'nightmarishly' interesting."

The central Adagio movement is based on the Kabardian love song "Synilyaklik Zhir," played by the cello in its high register. Prokofiev also imitates the sound of the *kamange*, a native Caucasian instrument, in his transformation of the "Islamei" folk dance. The melody itself is later modulated into a highly-ornamented accompaniment

to a shepherd's tune in the violin.

The vigorous agitations heard in the opening movement return in the finale, with the violin adding an uneasy lyrical melody. Prokofiev incorporates into the movement the flexible syncopated episodes, and allusions to previously-heard themes. He adroitly retains the sense of cultural distance connoted by the folk music in this quartet, while at the same time highlighting its emotional immediacy.

PIANO QUINTET (1972-76)

Alfred Schnittke

Born November 24, 1934 in the German Volga Republic, near Saratov

IN THE WORDS of Richard Steinitz, Alfred Schnittke's music "flows from a deep vein of humanity marked by intense anguish born of very real suffering." Schnittke has been called a "polystylist," in reference to the broad kaleidoscope of musical styles integrated into his works. He often juxtaposes wit, exuberance and theatrical energy in close proximity with sadness, simple beauty or melancholy. Audiences have come to expect surreal distortions of classical patterns in his compositions, as in *(K)Ein Sommernachtstraum* or the first *Concerto Grosso*, and the result, while humorous at times, can also be unnerving, even threatening.

For a composer saddled with a reputation for almost schizophrenic eclecticism, Schnittke's Piano Quintet is all the more remarkable for its relentless sobriety, drawing intensely as it does on the "very real suffering" to which Steinitz referred. Schnittke set about work on the Piano Quintet immediately after the death of his mother in September 1972. He writes: "My aim to compose a piece of simple yet at the same time earnest character in her memory set an almost insolvable problem before me. The

first movement of a Piano Quintet had come into being almost without complication. After that it went no further, for I had to transplant everything I wrote from imaginary sonic locations. . .into a psychologically real environment, where tormenting pain has an almost light-hearted effect and where the right to dissonance, consonance and assonance must first be fought for."

During the next four years his sketches and experiments yielded little for the project. He envisioned one movement as an instrumental summary of the Requiem Mass, but found the themes he had devised too palpably vocal; eventually they were turned into an independent composition, the *Requiem* for chorus and small ensemble. Only in 1976 did Schnittke succeed in completing the final four movements. He notes that in the intervening years spent trying to solve the quintet's problems, "I had changed so much that I now profoundly experienced it rather than composed it."

The opening piano motif in the first movement, a five-note chromatic turning figure, captures some of the personal anguish that afflicted the composer during the Quintet's composition — its recurrence throughout this and other movements functions as a constant reminder of the work's mournful genesis. The strings enter together with the same motif, but each in a slightly-altered rhythmic pattern which intensifies the sense of musical and emotional dislocation. In one of the more programmatic moments near the end of the movement is a high repeated note in the piano diminuendos until only the noise of the key is heard: life and substance depart, leaving only the mechanics of the body to eventually cease their function.

The chromatic relationships of the B-A-C-H motif in the "unearthly waltz" of the second movement seem integrally related to the turn figure of the first. It is transposed, inverted and augmented by the strings, pro-

viding both melodic and harmonic material for the entire movement, but this waltz is not at all light-hearted, nor even nostalgic. Schnittke remarks on its "sad meditation. . . and the continual recurring intrusion of real tragedy into this meditative tranquillity."

The third movement begins with the same disjunct statement of the chromatic motif heard in the opening, but it is gradually transformed by the introduction of quarter-tones. This intensification of pitch also affects the harmonies, which expand and contract as if breathing, usually tightening into quarter-tone clusters at the end of the phrase. As in the first movement, a pulsing piano note dies away into nothingness, marked at the end by an audible lifting of the sustain pedal as if to signal the demise of life signs. In the fourth movement the ensemble covers extremes of register and dynamic in a desperate outburst whose real relevance is known only to the composer. He writes: "The third and fourth movements are based upon situations of genuine grief about which I wish to say nothing more because they are of a highly personal nature and can only be devalued by words."

The passacaglia of the final movement recalls by technique the composer recalled by name in the second movement, by there is little that is expressly Bach-like or Baroque in it. An arpeggiated theme in D-flat Major, repeated fourteen times, speaks of peaceful resignation or comfort, while, in the words of the composer, "all other sonic events are mere shadows of an already disappeared tragic perception." The final statement of the theme in the piano fades again to key-noise, and this Quintet, infused with so much grief and memory, dies away quietly.

PIANO QUINTET IN G MINOR, OP. 57

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg

Died August 9, 1975 in Moscow

DMITRI SHOSTAKOVICH ONCE claimed to have written the g-minor Piano Quintet, Op. 57, just so he could play the piano part and thereby travel on concert tours with famous chamber ensembles. "Now the 'Glazunovs' and the 'Beethovens' won't be able to do without me," he once said only half-jokingly, "and I'll get a chance to see the world!" Certainly if he wanted to make himself indispensable to these groups, the Piano Quintet was a highly promising first step. After its première by the Beethoven String Quartet on November 23, 1940, with the composer at the piano, the response was unanimous and wildly enthusiastic. Two of the movements (the Scherzo and the Finale) were encored, establishing a practice that soon became so common one critic described the piece as "a work in five movements — of which there are seven." Soon after the première the Quintet was awarded the Stalin Prize (First Class) amounting to 100,000 rubles — perhaps the largest sum ever paid for a piece of chamber music.

But Shostakovich's real contribution as a chamber musician lay not in his performance of the Piano Quintet, but in the later composition of fifteen string quartets that set him among the masters of the genre. It was while the Beethoven String Quartet, one of Russia's leading ensembles at the time, was rehearsing Shostakovich's first composition in that medium that they suggested he write a quintet so they might all play together. He composed it during the summer of 1940, and after the auspicious première it continued to grow in popularity, becoming one of

his most performed and recorded chamber works (perhaps only surpassed by the String Quartet No. 8).

Like others before him, Shostakovich's turn to chamber music provided an outlet for his most personal utterances. After the stinging condemnation of his works in *Pravda*, which proclaimed that he wrote "chaos instead of music," Shostakovich assumed an inscrutable public mask, and his large-scale symphonic works avoided, at least superficially, anything that would raise the ire of officialdom. Only in the more intimate works does one catch a glimpse of Shostakovich's private face, his deepening melancholy but also the latent incisive wit.

The Piano Quintet's classicist bearing adheres to traditional formal patterns and demonstrates a clarity of expression, bordering occasionally on stark objectivity. It wavers between parody and homage, yet beneath the laconic surface there are undercurrents of powerful emotion. It is all too easy to speculate on the deeper meanings of Shostakovich's music — the hidden messages locked behind those notes — yet listeners need not know to whom the barbs are pointed, if they indeed exist in this work, to be impressed by its expressive caliber and musical value.

The opening movements form a Prelude and Fugue pairing that brings to mind the keyboard works of Bach. The solemn declamatory chords at the start of the Prelude, contrasted with a lighter two-part counterpoint in the middle section, return at the end, and lead directly into the slow string fugue on a related theme. The building of textural intensity as the theme enters on all instruments leads to an impassioned climax before arching back into a relaxed, almost inaudible conclusion.

The Scherzo is brief and high-spirited, yet Shostakovich scholar Ian MacDonald warns against ignoring the "caustic nuances"

that are a part of the whole Quintet's satirical continuity. "The Scherzo is a clumsy rustic dance with brutal undertones," aimed directly at "Stalin's generation of cultureless country bullies." At the high-point of the movement Shostakovich introduces an unusual timbral coloration in the piano, which plays percussively in the upper registers as if it were a xylophone, while the strings accompany with double-stopped chords.

The staid mood of the first two movements returns in the Intermezzo — a poetically lyrical dialogue that explores the range of warm tone colors in all five instruments. Only in the Finale are the emotional contradictions raised by the previous movements resolved. The austerity of the Fugue dissipates, and the Scherzo is reiterated with a less sarcastic demeanor. The rhythms hover between dance and march, but this is no sturdily triumphant finale: it expresses a reconciliation won in the midst of turmoil, a subdued and restrained optimism that, despite moments of joy, ends with a non-committal shrug.

Notes by Luke Howard, Ann Arbor, 1996.

Undoubtedly one of the major quartets of today, the **Borodin String Quartet** was founded in 1945. Emerging from the Moscow Conservatory immediately after the World War II, the quartet was known initially as the Moscow Philharmonic Quartet, changing its name to the Borodin Quartet in 1955. Their early close association with Shostakovich, one of the most important composers of string quartets, played a part in making the



THE BORODIN STRING QUARTET

Borodin Quartet's performances of his works so significantly in concert life today.

Throughout the 1950's and 1960's, the Borodin Quartet established themselves as one of the most respected ensembles in the Soviet Union, becoming known in the West mainly through recordings. In 1974, Valentin Berlinsky (an original Quartet member) and Dmitri Shebalin (a member since 1954) were joined by a new second violinist, Andrei Abramenkov. Since 1976, when the new leader Mikhail Kopelman joined the Quartet, it has remained unchanged.

The Borodin Quartet plays regularly to capacity houses throughout the world. In 1969, they gave an extremely successful series of performances consisting of the Shostakovich Quartets (at that time twelve quartets were composed) in Vancouver. In 1988, they performed the complete Shostakovich Quartet cycle, (fifteen quartets) in Pasadena, California. It has subsequently been repeated in Amsterdam (1991), Northern California (1992), Ann Arbor, Michigan (1994) — part of a scholarly conference entitled *Shostakovich: The Man and His Age*, New York (1995), London, and

Germany (1994). Celebrating their fiftieth anniversary in 1995, the Quartet performed a series of concerts around the world, including concerts with guest artists such as Natalia Gutman, Mstislav Rostropovich and Yuri Bashmet.

From 1990 to 1992, members of the Quartet were artists-in-residence at Aldeburgh. The Quartet played a prominent role in the Aldeburgh Foundation year-round concert series. They also held master classes regularly and coached individual students and ensembles from throughout the world attending the Britten-Pears School for Advanced Musical Studies. They maintain a close relationship with the Aldeburgh Foundation, appearing regularly in Festival programs.

The Quartet has an exclusive contract with Teldec Classics International. They have recorded the Tchaikovsky Quartets and *Souvenir de Florence* (which received the Gramophone Award in 1994), Schubert String Quintet, Haydn's *Seven Last Words*, and "Russian Miniatures" (selected works for string quartet written by Russian composers).

This evening's performance marks the Borodin String Quartet's ninth appearance under UMS auspices.

Born in Moscow in 1960, **Ludmilla Berlinskaya** received her Diploma from the Gnessin School as a pupil of Professor Kantor and from the Moscow Conservatory where she studied with Professor Vaskressenskiy. In 1989, with the Leningrad-Moscow Quintet she won the Grand Prix and the three special prizes (including the prize for the best pianist in the competition) at the Chamber Ensembles Competition in Florence. As a soloist with various ensembles, her performances have taken her to France, Portugal, Hungary, Japan, Germany and Italy, performing with numerous artists including Sviatoslav Richter, Yuri Bashmet, Alexander Rudin and the Borodin Quartet.

This evening's performance marks Ms. Berlinskaya's debut appearance under UMS auspices.

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GUITAR SUMMIT II

MANUEL BARRUECO
KENNY BURRELL
STANLEY JORDAN
JORMA KAUKONEN

PROGRAM

*Saturday Evening,
March 23, 1996
at 8:00*

*Rackham Auditorium
Ann Arbor, Michigan*

KENNY BURRELL

JORMA KAUKONEN

INTERMISSION

MANUEL BARRUECO

STANLEY JORDAN

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GUITAR SUMMIT II

from an usher.

Kenny Burrell may well be the most consistently lyrical guitarist in all jazz — one of the reasons he was Duke Ellington's favorite improviser on that instrument. Although his stage demeanor is cool and controlled, Kenny is a romantic, and that's why his textures, though subtle, are so sensuous. And always, there is the singing melodic line — alternately meditative, exultant, wry, and intimate. He is a master technician; whatever he hears, he can play. But Kenny does not equate performances with a display of his technique: he is concerned with the music. He knows how to make the silences speak for him.

Kenny Burrell was born in Detroit, Michigan on July 31, 1931 to a musical family. His mother was a pianist and his father played guitar and banjo; Kenny's three brothers also became musicians. As a kid, he was first attracted to the tenor saxophone after hearing Coleman Hawkins, but that instrument was out of his parents' economic reach. On the radio one day Kenny heard Charlie Christian, and he knew his true call-

ing; other early influences were Muddy Waters and T-Bone Walker. It wasn't long after he started playing guitar that Kenny became an integral part of the exceptionally productive Detroit jazz scene: he played with Hank, Elvin and Thad Jones; Pepper Adams; Tommy Flanagan; Barry Harris; Yusef Lateef; and Donald Byrd.

Burrell went to Wayne State University, where he received his only formal guitar training: one year of lessons on the classical guitar. After he received his B.A. in music, Kenny attracted the attention of Oscar Peterson who hired him to replace Herb Ellis in the spring of 1953. After six months with Peterson, Kenny settled in New York where he was almost immediately accepted as an associate of such formidable musicians as Kenny Clark, Coleman Hawkins and John Coltrane. He free-lanced for years with Benny Goodman as the first guitarist in Goodman's band since Charlie Christian's death in 1942. Kenny was (and still is) in constant demand as a sideman on record dates and as a leader of his own unit on Blue Note and other labels.

For many years, Kenny has continued touring as well as fulfilling one of his most natural talents and desires — teaching. He has taught courses on the music of Duke Ellington at UCLA in addition to conducting clinics and master classes.

Maggie Hawthorne, an astute jazz critic who used to write for the *Seattle Post-Intelligencer*, has pointed out that “Kenny Burrell plays music that resists labels.” Sure, it’s jazz, and it certainly has a lot of blues in it, but he does not limit himself to any one stylistic category. His playing encompasses everything from bebop and Latin to rhythm-and-blues and funk.

What has also made Kenny Burrell a survivor, capable of appealing to audiences to any age or background, is the direction of his music. It is uncluttered, as clear as country air. It never stops flowing, and it is never addressed solely to other musicians. Kenny wants to reach his listeners, wants to connect his feelings with theirs, and that’s exactly what he does every time he plays.

This evening’s performance marks Mr. Burrell’s UMS debut.

Manuel Barrueco’s rare artistry assures him a place among the handful of acknowledged masters of the guitar. His elegant musicianship and expressive sensitivity, as well as his brilliant technical command and new approach to his instrument, have won him international acclaim and established him as one of the most important guitarists of his time. Each season his recital and orchestral appearances take him to music centers on four continents. A prize-winning recording artist, Barrueco can be heard in music ranging from Bach to twentieth-century Spanish composers on albums for Vox/Turnabout and Angel/EMI, with whom he now has an exclusive recording agreement.

Barrueco has performed in all major North American cities, including appearances at New York’s Alice Tully Hall, Washington D.C.’s Kennedy Center, Los Angeles’ Ambassador Foundation and San Francisco’s Herbst Theater. He is heard regularly in recital in the music capitals of Europe, such as Vienna, Berlin, Munich, Hamburg, London, Rome, Milan, Paris, Madrid and Amsterdam. In the Far East he has appeared in Korea, Taiwan, and made his sixth concert tour of Japan in 1993. He has also appeared at the summer festivals of Tanglewood, Mostly Mozart, Schleswig-Holstein, Ludwigsburg, the Avignon Festivals and the Echternach Summer Festival in Luxembourg.

Barrueco has performed with the Boston Symphony Orchestra conducted by Seiji Ozawa, the Baltimore Symphony with David Zinman, Washington D.C.’s National Symphony, the New Jersey Symphony, and in Europe with the Bavarian Radio and Finnish Radio Symphony Orchestras. He has also played with ensembles such as the Prague and Scottish Chamber Orchestras, as well as the Tokyo String Quartet. In addition to his solo recitals and orchestral engagements, he has collaborated — in concert and on record — with many outstanding artists, including violinists Frank Peter Zimmermann and Dmitri Sitkovetsky, flutist Ransom Wilson, clarinetist Sabine Meyer and The King’s Singers.

In recent seasons, Barrueco’s North American engagements included solo recitals and concerts throughout the United States; he has also joined harpist Nancy Allen in a series of duo recitals. In Europe, Barrueco’s concert tours brought him to Milan, Berlin, Vienna, Bonn, Munich, Stuttgart and Granada. In the summer of 1993 Manuel Barrueco and Frank Peter Zimmermann performed the world première of a new concerto written for them by composer Roberto Sierra.

Born in Santiago de Cuba in 1952, Manuel Barrueco began playing popular Latin-American music by ear on the guitar at the age of eight. Encouraged to pursue more formal training, he attended the Esteban Salas Conservatory in Santiago, where at a young age he showed a facility to learn the most difficult repertoire. Barrueco emigrated to the United States with his family in 1967 and studied with Juan Mercadal in Miami and Ray De La Torre in New York. At the Peabody Conservatory he studied with Aaron Shearer and became the first guitarist ever to be awarded a full scholarship to the Peabody Conservatory and to win the Peabody Competition.

In 1974 Manuel Barrueco also became the first guitarist ever to win the prestigious Concert Artists Guild Award, which resulted in his New York debut. The following year he won a top prize in the important Guitar '75 competition in Toronto, and as a result of these triumphs was soon performing extensively in both the United States and Europe.

Barrueco's best-selling recordings have been critically acclaimed worldwide. In the spring of 1988, Angel/EMI released his first solo album of Spanish music by de Falla, Rodrigo and Ponce. Subsequently, Angel/EMI released four solo albums: *Manuel Barrueco plays Mozart and Sor*, a recording with Latin-American composers Brouwer, Villa-Lobos and Orbon, *Manuel Barrueco plays Bach and De Visée*, and a recording of solo guitar music featuring *Suite española* by Albéniz and the complete works for guitar by Turina; as well as an album of *Mozart Duets for Flute and Guitar* with Ransom Wilson, and a recording with music by Johann Strauss II, *On the Beautiful Blue Danube*, with The King's Singers and Sabine Meyer. His most recent release is a recording of British Folk Songs made in collaboration with The King's Singers. Upcoming releases on the Angel/EMI label include the

twelve *Spanish Dances* of Granados, coupled with de Falla's *Seven Popular Spanish Songs* with soprano Ann Monoyios.

Barrueco is on the faculty of the Peabody Conservatory of Music. He is the father of two young daughters, Anna and Emily.

Mr. Barrueco makes his UMS debut with this evening's performance.

Jorma Kaukonen was born in 1940 in Washington, D.C. His father was in the foreign service, and Jorma spent most of his childhood abroad with his family which gave him the opportunity to gain great cultural insights from all ends of the globe. When he returned to the States at age sixteen, Jorma began playing bluegrass, and during high school he put together a band with his long-time partner, Jack Casady. It wasn't until he attended Ohio's Antioch College that he began mastering the old-time fingerpicking that is his stylistic hallmark: "One of my friends, the late Ian Buchanan, really got me started. He took the time and patience to help me dissect things and teach me what fingerpicking was all about. He knew the Reverend Gary Davis, bluesman, quite well." Today, Kaukonen estimates that his acoustic guitar repertoire numbers over 700 songs, many of them old-time country blues numbers.

In the mid 60's, when Jorma transferred to the University of Santa Clara, California, he began frequenting a coffeehouse called the Folk Theater. There he met Janis Joplin, who had just migrated from Texas. Kaukonen accompanied her on the guitar at her gigs until one night she missed a show and he was forced to make a solo debut. Around the same time, he also met Paul Kantner through his friends at Santa Clara. Eventually he formed a group with Kantner and Marty Balin; the group was named after a dog

Kaukonen had christened "Blind Thomas Jefferson Airplane." Beginning as a folk group, the band later changed some personnel, adding Jack Casady on bass, drummer Spencer Dryden, and Grace Slick as vocalist; Jefferson Airplane was the first of the San Francisco bands to become famous in the 1967 acid-rock era. Kaukonen's instrumental composition "Embryonic Journey" on the album *Surrealistic Pillow* was one of the group's signature pieces. Their ten albums are emblematic milestones of the era.

When the Airplane broke up in 1974, Kaukonen and Casady went on to form the instrumental duo Hot Tuna. Since then, they have released more than twenty-seven albums with incarnations ranging from a four-piece electric sound to a duo acoustic format.

In the midst of all of Jorma Kaukonen's musical triumphs, he also found a great love for teaching. After conducting a masterclass at the New School in New York City, Jorma recorded his first instructional video. He has a successful array of tutorial videos available on Homespun Tapes from Woodstock, New York. This, in turn, led to his dream of opening a guitar school where kids and adults can learn to play and be in an aesthetically pleasing atmosphere. He is doing just that on one of his farms in the rolling Appalachian foothills of southeastern Ohio. "The process has been a long one, but the results will be from the heart," says Kaukonen.

Jorma Kaukonen is a masterful solo artist. Performing alone or with Hot Tuna, he continues to sell out shows across the country with his unique blues interpretations and folk originals.

This evening's performance marks Mr. Kaukonen's UMS debut.

The story of virtuoso guitarist **Stanley Jordan's** discovery and rise to international acclaim is almost as impressive as his revolutionary playing technique. Jordan exploded on the scene when he was named as a last-minute addition to the KOOL Jazz Festival in 1984 (his first professional appearance), opening for Wynton Marsalis and Maynard Ferguson. Two days before, he had been playing in the streets of New York City. His fifteen-minute solo prompted the *New York Post* to headline "Last-Minute Guitarist Steals Show." Before long, Jordan opened for Wynton Marsalis at Avery Fisher Hall, appeared at the Montreux Jazz Festival, and headlined for a week at the Village Vanguard.

By the time his major label debut *Magic Touch* was released in 1985, Stanley Jordan had been firmly established as one of music's brightest new stars. The album was enthusiastically accepted in jazz circles — it remained the number one hit on *Billboard's* jazz chart for fifty-one weeks. It was equally embraced by the general public, who viewed Stanley as a "guitarist's guitarist" able to play just about any kind of music to which he set his mind and fingers. Jordan received two Grammy nominations in 1986 for *Magic Touch*; one for Jazz Album of the Year and the other for Jazz Artist of the Year. Additionally, *Guitar Player* magazine's Reader's Poll voted him Best New Talent of the year.

Stanley Jordan was born on July 31, 1959, in Chicago. He began studying the classical piano as a child after moving with his family to Palo Alto, California. After switching to the guitar, he studied with Elroy Jones, whom Stanley describes as a "master of the old standards;" Jordan continues his relationship with his teacher to this day. Along with Jones, Jordan names Jimi

Hendrix and Kenny Burrell as his early influences on guitar. Attending Princeton University, Jordan studied music theory and composition with Milton Babbitt and computer music with Paul Lansky. He graduated in 1981 with a B.A. in Music.

40 *Magic Touch* introduced Stanley's command of the revolutionary "touch" or "tapping" technique of guitar playing to the general public. This technique, in which Jordan places both hands on the neck of the instrument so that all his fingers independently hammer on the strings, allows him to sound like two or three guitarists simultaneously. After developing this technique entirely on his own, Jordan discovered that the idea had been in the air for some time, as guitarist Jimmy Webster used a similar technique in the 40s and 50s. Although a few guitarists employ a similar style (Emmet Chapman and Eddie Van Halen among them), Stanley Jordan has emerged as the technique's predominant exponent and its premier virtuoso.

In 1988, Jordan released *Flying Home*, an upbeat collection of dance grooves that revealed yet another side of Jordan's music. "That album was just another aspect of what I've always been about musically," Jordan says. "In fact, I was playing blues, rock, R&B and even classical before I played jazz. Jazz was like a culmination of everything I had been doing, so to embrace all these styles was quite natural." Jordan has steadfastly refused to be categorized, and his open-mindedness toward many diverse schools of music has led him to constantly broaden his stylistic range. Throughout his entire career, Jordan has always placed more value on real musical expression and passion than on "simple" virtuosity or mere academic curiosity. *Flying Home* also showed that Stanley's focus on the touch technique is by choice, not by limitation. Conventional guitar techniques — flat picking, strumming and plucking the strings — are integrated

with the tap technique which has enabled him to expand the capabilities of the instrument to ever great possibilities. His musical sensibility is intact no matter how he chooses to play the instrument.

On *Cornucopia*, his 1990 release, Jordan again steps out into several previously unrecorded contexts — a significant amount of live material, some fascinating and heartfelt excursions into electronic and computer music, as well as pure, spontaneous improvisation. For *Cornucopia*, Jordan received his third Grammy nomination — Best Pop Instrumental for "What's Going On." 1991 saw the release of *Stolen Moments*, recorded live in Japan. 1994's *Bolero* was truly a tour de force, offering music that ranged from the title piece, Jordan's arrangement of Ravel's symphonic master work, to arrangements of the music of Jimi Hendrix and Herbie Hancock.

In the words of the late Leonard Feather, writing a review for the *Los Angeles Times* of a Montreal Jazz Festival performance aired on the Bravo cable channel, "Genius is a word too often tossed around in musical circles, but it has been applied rightfully to Stanley Jordan. . . For those who have never caught Jordan in person, the program will serve as a startling eye and ear opener. . . . Switching between jazz and pop standards (from the Beatles and Marvin Gaye to John Coltrane), Jordan is most impressive when he plays two guitars — one, mounted on a stand, for tapping out his lightning single-note melodic lines, and the other slung around his shoulder, for chordal backup. The results are spectacular — and not as a mere gimmick but as a legitimately innovative approach."

Mr. Jordan makes his UMS debut with this evening's performance.

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Fred Ormand, *clarinet*
Christopher Neal, *violin*
Andrew Jennings, *violin*
Nicole Dival, *viola*
Anthony Elliot, *cello*
Katherine Collier, *piano*
Erling Blondal Bengtsson, *cello*

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PROGRAM

Tuesday Evening,
March 26, 1996
at 8:00

Rackham Auditorium
Ann Arbor, Michigan

Maurice Ravel

[Transcription of the piano Sonatine (1903-5) for flute, cello
and harp by Carlos Salzedo (1914)]

SONATINE FOR FLUTE, VIOLA AND HARP

Modéré
Mouvement de menuet
Animé

LEONE BUYSE, *flute*; YIZHAK SCHOTTEN, *viola*;
LYNNE ASPNES, *harp*

Aaron Copland

SEXTET FOR PIANO, CLARINET,
TWO VIOLINS, VIOLA AND CELLO

Allegro vivace
Lento
Finale: Precise, rhythmic

MARTIN KATZ, *piano*; FRED ORMAND, *clarinet*;
CHRISTOPHER NEAL, *violin*; ANDREW JENNINGS, *violin*;
NICOLE DIVALL, *viola*; ANTHONY ELLIOTT, *cello*

INTERMISSION

Franz Schubert

PIANO TRIO IN B-FLAT, OP. 99

Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

KATHERINE COLLIER, *piano*; ANDREW JENNINGS, *violin*;
ERLING BLONDAL BENGTSOON, *cello*

Fifty-second concert
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Thank you to Anton Nel, Professor of Piano and Chamber Music, University of Michigan, for his assistance in coordinating this concert.

The pre-concert carillon recital was performed by Ray McLellan, University of Michigan, 1995.

*Comprised of faculty members, and occasionally advanced students of the University of Michigan School of Music, the **Michigan Chamber Players** presents four to six concerts a year, two of which are sponsored by the University Musical Society — Thank you all!*

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SONATINE FOR FLUTE, VIOLA AND HARP

Maurice Ravel

*Born March 7, 1875 in Ciboure, Basses-Pyrénées
Died December 28, 1937 in Paris*

MAURICE RAVEL'S PIANO music, from the early *Menuet Antique* to the courtly dances of *Le Tombeau de Couperin*, never strayed far from the classical aesthetic of balance and restraint. His musical temperament was largely in sympathy with classical principles and ideals, so that when Neoclassicism came into vogue during the early decades of the century, Ravel's music continued to sound spontaneous and natural while other composers often sounded forced and affected.

Ravel's *Sonatine*, completed in 1905, was published immediately by Durand and earned widespread popularity. Even within its reduced proportions, the *Sonatine* shows Ravel's early confidence in combining traditional classical structures with a modern musical language. Critics have described the work as "slight" and "slender," but not necessarily with disparaging intent, for

much of the *Sonatine's* appeal lies in its lack of pretension, its concision and clarity. Ravel's biographer Norman Demuth writes that the work's "deft touch, its exquisite verve and grace, all serve to make it a model of its kind."

Ravel often orchestrated works he had originally conceived for solo piano. With that precedent in mind, the French-American harpist and part-time composer, Carlos Salzedo (1885-1961) arranged the *Sonatine* for flute, viola and harp (an instrumentation that recalls Debussy's sonata for those same instruments, completed in 1917). Salzedo had transcribed for solo harp a number of Ravel's piano works, including the famous *Jeux d'eau*, and his own original compositions show the unmistakable influence of Ravel's musical style. The two musicians were friends as well as colleagues, and Salzedo's arrangement of the *Sonatine* met with Ravel's approval.

The first movement ("*Modéré*") is cast in a classical sonata-allegro form of almost textbook clarity. Yet the ingenuity of language and the ingratiating discourse between themes override any sense of rule-bound rigidity. The flute and viola share the melodic material in this movement, while the harp provides the rustling internal filigree and harmonic accompaniment.

In the second movement, titled "*Mouvement de menuet*," Ravel captures the essence and feeling of that stately dance while omitting the trio section that customarily accompanied a minuet. The harmonies glide effortlessly through numerous tonal areas, and the movement as a whole demonstrates Ravel's aptitude for neatness, nuance and sensitivity. Salzedo assigns the melodic interest in this movement to the flute, around which the viola weaves counter-melodies, the harp contributing with gentle chordal support.

It is in the concluding "*Animé*" movement that the harp finally takes the lead in the ensemble. The virtuosic brilliance and

rapid figuration provide a showcase for the harpist, while the other instruments add snappy, rhythmic accents. Occasional snatches of melody in this whirl of effervescence hint at themes from the previous movements without actual quotation. This finale also adheres to the sonata-allegro principle but, as in the first movement, the energy and rhythmic activity discreetly mask the perception of classical structural patterns.

SEXTET FOR PIANO, CLARINET, TWO VIOLINS AND CELLO

Aaron Copland

*Born November 14, 1900 in Brooklyn, New York
Died December 2, 1990 in North Tarrytown,
New York*

AARON COPLAND OCCASIONALLY referred to the Sextet for clarinet, string quartet and piano as one of his “neglected children:” compositions for which he developed a particular fondness because they received less attention. Certainly he wrote other more famous works that have become classics in the repertoire, well-loved by audiences, but the neglect of the Sextet was not for any lack of interest of appeal. It was simply too difficult to perform.

Copland’s Sextet is a transcription of his *Short Symphony*: a work for expanded chamber orchestra, completed in 1933. Both Leopold Stokowski and Serge Koussevitzky abandoned plans to present the *Short Symphony* because the relentless meter changes and rhythmic complexities called for too many extra rehearsals. Copland once asked Koussevitzky if the piece was too difficult, to which the famous conductor replied, “No, it’s not too difficult. It’s impossible!”

The *Short Symphony* was eventually premièred in Mexico under the direction of Carlos Chavez in 1934, but was not per-

formed in the United States until 1944.

It would be a further ten years before it was heard a second time. This lack of performances prompted Copland to arrange the symphony for a smaller ensemble, where the difficulties of rhythmic coordination could be more easily negotiated. The resulting transcription, the Sextet, appeared in 1937 and was premièred by a graduate ensemble from The Juilliard School in 1939. In this reduced setting Copland altered some of the bar-lines and time signatures to simplify the notation, but apart from omitting the final repeated chords the Sextet is unchanged from the original *Short Symphony*.

Copland described the Sextet as one of his most serious compositions: “It is a bare fifteen minutes in length, but . . . those minutes are concentrated in meaning.” The nine notes at the start of the first movement constitute, according to Copland, “a kind of row” from which all other melodic figures are derived. Much of the movement is played in unison, and the implied harmonies are triadic, if not quite tonal. The wide leaps and arpeggiations are also a Copland thumbprint, but it is really the playful and frantic athleticism of the rhythmic writing that characterizes the first movement.

Originally Copland planned to call this work *The Bounding Line*, in reference to the “bounce” of rhythmic energy in the outer sections. The central “Lento” movement is, on the other hand, a study in musical immobility. A gently descending pattern that recurs in the clarinet suggests a lament, relieved only temporarily by a delicate dotted note-melody in the middle section. The clarinet figure soon returns with increased harmonic intensity, leading to a brief respite before the vigorous finale.

The closing movement, marked “precise and rhythmic,” combines jazz polyrhythms, Stravinskian metric changes, and (for the first time in Copland’s music) Mexican rhythms. He also quotes a melody

from the German film *Der Kongress Tanzt*, but not for any specific extra-musical reference; he was simply fascinated by the notes. In this work's finale, Copland draws on the character of both earlier movements, uniting the denser textures of the central "Lento" with the rhythmic vitality of the opening "Allegro vivace," and concluding with a forceful affirmation of the Sextet's rhythmic energy.

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PIANO TRIO IN B-FLAT MAJOR, OP. 99

Franz Schubert

*Born January 31, 1797 in Himmelfortgrund
(now a part of Vienna)*

Died November 19, 1828 in Vienna

IN SIR JACK WESTRUP'S analysis of Schubert's chamber works he states, "It was natural for Schubert to write chamber music. He had the good fortune to be brought up in a family where it was regularly practiced. . . For Schubert chamber music was not simply a form of self-expression. It was something to be played." This pragmatism by no means implies that Schubert's chamber works are artless or casual, but they generally do avoid the artistic gravity found in compositions like Beethoven's late quartets, with which they are contemporary. Much of Schubert's chamber music was composed for the private musical evenings or "Schubertiades" held at the home of Josef von Spaun in Vienna during the 1820's, where the emphasis was on convivial recreation and enjoyment. The Piano Trio in B-flat, which was played at the last of these Schubertiades in March 1828, certainly fits this description. Robert Schumann noted regarding this work, "One glance at it, and the troubles of our human existence disappear and the whole world is fresh and bright again."

Scholars have not been able to date exactly the composition of the B-flat Piano

Trio, but it was almost certainly composed in late 1827. Schubert had spent some time in the countryside around Graz during September of that year, and the invigorating respite from Viennese society life visibly brightened his health and disposition. This renewed vitality seems to have found musical utterance in the B-flat Piano Trio. If the vernacular cheeriness of this work recalls Schubert's earlier "Trout" Quintet, it may well be because it, too, was inspired by the provincial landscape around Graz.

Schumann described the Piano Trio's first movement as "a thing of grace, intimate and virginal." The two contrasting themes — one jaunty and swaggering, the other a lyrical cantabile melody in the cello — are equally confident in their expression. The leisurely development section leads into one of Schubert's most delightful experiments in tonality: there are three "false" recapitulations, beginning in G-flat, and only swinging around to the tonic key when the piano enters and takes charge.

The second movement opens with an exquisite *cantilena* theme that must be regarded as one of Schubert's loveliest. Stated first by the cello, it is then played by the violin and piano in turn, with counter-melodies in the other instruments. After a contrasting middle section, the opening theme returns transformed, but still giving a sense of overall A-B-A symmetry to the movement.

The Scherzo, true to its name, has been described as "impish," "puckish," and "playful." The quirky hesitations and quaint rhythmic games build through each phrase towards a scintillating climax. The Trio section is little more than a brief waltz-like interlude before the Scherzo returns in full vigor.

In the concluding Rondo, according to biographer John Reed, Schubert "plunders the music of the village band to enliven the sobriety of classical form." There is a rural joyfulness to this movement, complete with its "pipe and drum" episodes, that is heightened in the brisk "Presto" coda.



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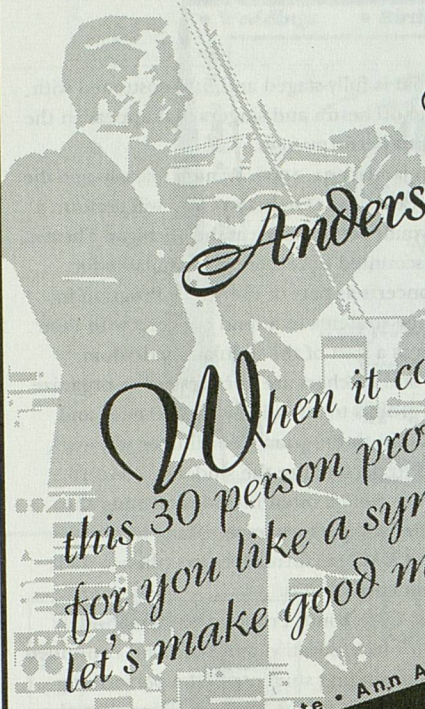
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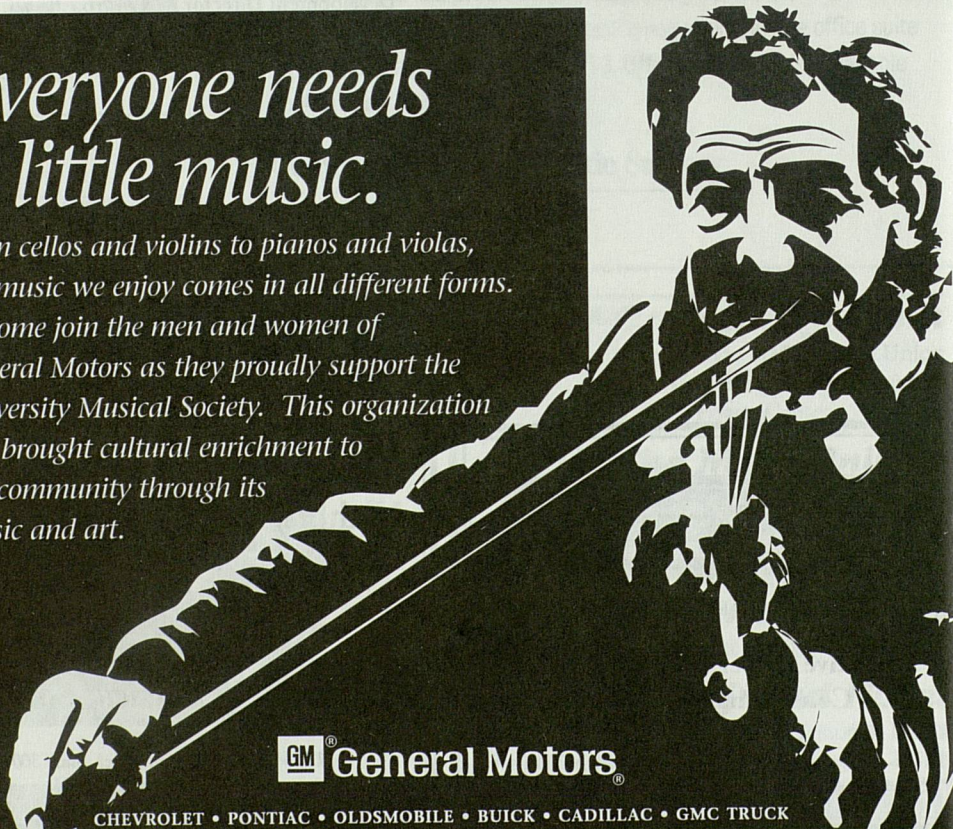
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If you would like to become part of the University Musical Society volunteer corps, please call (313) 936.6837 or pick up a volunteer application form from the Information Table in the lobby.

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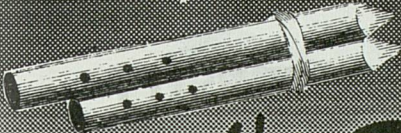
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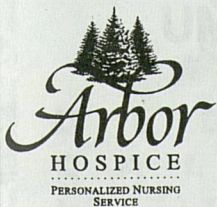
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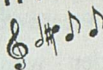
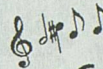
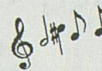


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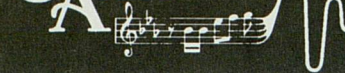
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