

T H E 1 9 9 8 W I N T E R S E A S O N



University  
Musical  
Society

*of the  
University  
of Michigan,  
Ann Arbor*



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# University Musical Society

## The 1998 Winter Season

### On the Cover

Included in the montage by local photographer David Smith are images taken from the University Musical Society's 1996-97 season. A member of Steve Turre's Shell Choir plays his conch shell as part of the Blues, Roots, Honks and Moans concert, mezzo-soprano Ewa Podlès performs in Hill Auditorium and dancers perform the snow scene from *The Harlem Nutcracker* at the Power Center.

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# Dear Friend,

Thanks very much for attending this performance and for supporting the University Musical Society (UMS) by being a member of the audience. I'd like to invite you to become even more involved with UMS. There are many ways you can do this, and the rewards are great.

**Educational Activities.** This season UMS is hosting more than 150 performance-related educational events, nearly all of them free and open to the public. Want to learn from a member of the New York City Opera National Company what it's like to be on the road for four months, or find out from Beethoven scholar Steven Whiting why the composer's music, beloved by today's audiences, was reviled by many in Beethoven's own time? Through our "Master of Arts" interview series, Performance-Related Educational Presentations (PREPs), post-performance chats with the artists, and a variety of other activities, I invite you to discover the answers to these and other questions and to deepen your understanding and appreciation of the performing arts.

**UMS Choral Union.** Does singing with an outstanding chorus appeal to you? UMS' own 180-voice chorus, which performs annually on the UMS series and as guest chorus with leading orchestras throughout the region, invites you to audition and to experience the joys of musicmaking with the wonderful people who make up the chorus.

**Volunteering.** We couldn't exist without the marvelous work of our volunteers. I invite you to consider volunteering — ushering at concerts, staffing the information kiosk in the lobby, serving on the UMS Advisory Committee, helping prepare our artists' welcome packets, offering your special talent to UMS, etc. — and joining the more than 500 people

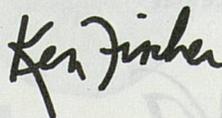
who make up this absolutely critical part of the UMS family.

**Group Activities.** If you are a member of a service club, youth group, religious organization, or any group that enjoys doing things together, I invite you to bring your group to a UMS event. There are terrific discounts and other benefits, not to mention the fun your group can have before, during, and after a UMS event.

**UMS Membership.** If you're not already a UMS member, I hope you'll consider becoming one. Not only do you receive the satisfaction of knowing that your financial support is helping us bring the world's best artists to our community, but there are numerous benefits to enjoy, including advance ticket purchase, invitations to special events, opportunities to meet artists, and more.

You can obtain further information about all of these opportunities throughout this program book and on our website ([www.ums.org](http://www.ums.org)). You can also stop by the information kiosk in the lobby or come and talk to me directly. I'd love to meet you, answer any questions you might have, and, most importantly, learn of anything we can do at UMS to make your concertgoing experience the best possible. Your feedback and ideas for ways we can improve are always welcome. If you don't happen to catch me in the lobby, please call me at my office in Burton Tower at 734.647.1174, or send an e-mail message to [kenfisch@umich.edu](mailto:kenfisch@umich.edu).

Sincerely,



Kenneth C. Fischer  
*President*



# Thank You, Corporate Underwriters

On behalf of the University Musical Society, I am privileged to recognize the following corporate leaders whose support of UMS reflects their recognition of the importance of localized exposure to excellence in the performing arts. Throughout its history, UMS has enjoyed close partnerships with many corporations who have the desire to enhance the quality of life in our community. These partnerships form the cornerstone of UMS' support and help the UMS tradition continue.

We are proud to be associated with these companies. Their significant participation in our 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.

*F. Bruce Kulp*

F. Bruce Kulp  
Chair, UMS Board of Directors



**SAM EDWARDS**  
President, Beacon  
Investment Company  
"All of us at Beacon know that the University Musical Society is one of this community's most

valuable assets. Its long history of presenting the world's outstanding performers has established Ann Arbor's reputation as a major international center of artistic achievement. And its inspiring programs make this a more interesting, more adventurous, more enjoyable city."

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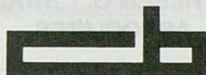


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**CARL A. BRAUER, JR.**  
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**DAVID G. LOESEL**  
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"Café Marie's support of the University Musical Society Youth Program is an honor

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."



**L. THOMAS CONLIN**  
Chairman of the  
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Conlin Travel  
"Conlin Travel is pleased to support the significant cultural

and educational projects of the University Musical Society."

**Conlin Travel**



**JOSEPH CURTIN AND  
GREGG 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."



**JOHN E. LOBBIA**  
Chairman and Chief  
Executive Officer,  
Detroit Edison  
"The University Musical Society is one of the organizations that make the

Ann Arbor community a world-renowned center for the arts. The entire community shares in the countless benefits of the excellence of these programs."

**Detroit Edison  
Foundation**





**EDWARD SUROVELL**  
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"It is an honor for Edward Surovell Company to be able to support an institution as distinguished as the University Musical Society. For over a century it has been a national leader in arts presentation, and we encourage others to contribute to UMS' future."

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**DOUGLAS D. FREETH**  
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"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."

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**ALEX TROTMAN**  
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"Ford takes particular pride in our long-standing association with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan."



**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."

**JPEinc**



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"Music is a wondrous gift that nurtures the soul. Kathleen G. Charla Associates is

pleased and honored to support the University Musical Society and its great offerings of gifts to the community."

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**WILLIAM S. HANN**  
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"Music is Key to keeping our society vibrant and Key is proud to support the cultural institution rated number one by Key Private Bank clients"



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"McKinley Associates is proud to support the University

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"I used to feel that a UofM - Notre Dame football ticket was the best ticket in Ann

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pleased to support the University Musical Society and the wonderful cultural events it brings to our community.

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**JORGE A. SOLIS**  
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"NBD Bank is  
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proud tradition of musical excellence and  
artistic diversity."



**LARRY MCPHERSON**  
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"NSK Corporation is  
grateful for the  
opportunity to con-  
tribute to the  
University Musical

Society. While we've only been in the Ann  
Arbor area for the past 83 years, and UMS  
has been here for 119, we can still appreci-  
ate the history they have with the city —  
and we are glad to be part of that history."



**JOE E. O'NEAL**  
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"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."



**RONALD M.  
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**MICHAEL STAEBLER**  
Managing Partner,  
Pepper, Hamilton  
& Scheetz  
"Pepper, Hamilton  
and Scheetz  
congratulates the  
University Musical

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



**SUE S. LEE**  
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Regency Travel  
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"It is our pleasure to  
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zation as the Musical

Society at the University of Michigan."



**DR. JAMES R. IRWIN**  
Chairman and CEO,  
The Irwin Group of  
Companies.  
President, Wolverine  
Temporaries, Inc.  
"Wolverine Temporaries  
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."



## Thank You, Foundation Underwriters and Government Agencies



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We also gratefully acknowledge  
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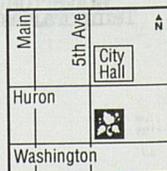
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michigan council for  
 arts and cultural affairs

# General Information

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## 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.

**Museum of Art:** A coat closet is located to the right of the lobby gallery, near the south staircase.

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## 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.

**Mendelssohn:** A drinking fountain is located at the north end of the hallway outside the main floor seating area.

**St. Francis:** A drinking fountain is located in the basement at the bottom of the front lobby stairs.

---

## Handicapped Facilities

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

---

## Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre call University Productions: 734.763.5213.

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For items lost at St. Francis of Assisi Catholic Church, the Michigan Theater and the U-M Museum of Art, call the Musical Society Box Office at 734.764.2538.

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## 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 parking is available to UMS members at the Principal level. Free and reserved parking is available for UMS members at the Leader, Concertmaster, Virtuosi, Maestro and Soloist levels.

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## 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.

**Mendelssohn:** Pay phones are located on the first floor of the Michigan League.

**St. Francis:** There are no public telephones in the church. Pay phones are available in the Parish Activities Center next door to the church.

**Museum of Art:** No public phones are available at the Museum of Art. The closest public phones are located across the street in the basement level of the Michigan Union.

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## 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 of 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 rooms are located in the mezzanine lobby. Wheelchair-accessible restrooms are located on the main floor off of aisle one.

**Mendelssohn:** Men's and women's rooms are located down the long hallway from the main

floor seating area.

**St. Francis:** Men's and women's rooms are located in the basement at the bottom of the front lobby stairs.

**Museum of Art:** Women's rooms are located on the first floor near the south staircase. Men's rooms are located on the basement level near the south staircase.

## 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 734.763.3100 for details.

## UMS/Member Information Booth

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

*I got a simple rule about everybody:  
If you don't treat me right, shame on you.*

LOUIS ARMSTRONG



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## Phone orders and information

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

# 734.764.2538

From outside the 313 and 734 area codes,  
call toll-free

# 1.800.221.1229

M-F 10 a.m. to 6 p.m. Sat. 10 a.m. to 1 p.m.

## Order online at the UMS Website

[www.ums.org](http://www.ums.org)

## Visit our Box Office in person

At the Burton Tower ticket office on the  
University of Michigan campus. Performance  
hall box offices open 90 minutes before the  
performance time.

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

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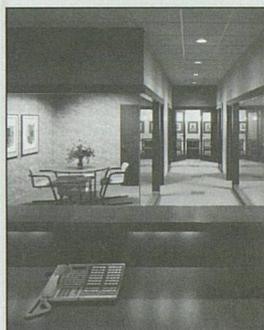
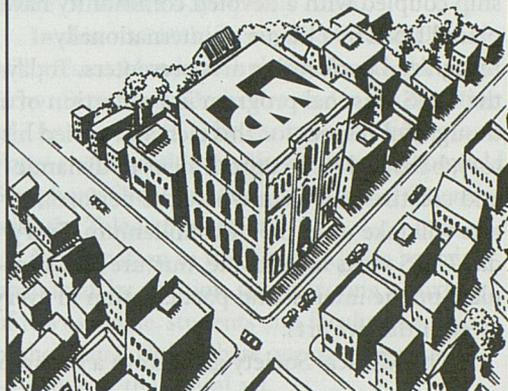


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# University Musical Society of the University of Michigan

The goal of the University Musical Society (UMS) is clear: to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 119 years, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the next millenium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

The Musical Society grew from a group of

local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. The Musical Society included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts — internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theatre. Through educational endeavors, commissioning of new works, youth programs, artists residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. The Musical Society now hosts over 70 concerts and more than 150 educational events each season. UMS has flourished with the support of a generous community which gathers in Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, the Museum of Art and the Lydia Mendelssohn Theatre.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator 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.

## Proud to Support the University Musical Society

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# UMS Choral Union

Thomas Sheets, conductor

For more information about  
the UMS Choral Union,  
please call 734.763.8997.

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Throughout its 119-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah*. Four years ago, the Choral Union further enriched that tradition when it began appearing in concert with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and Meadowbrook for subscription performances of Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé*, Prokofiev's *Aleksandr Nevsky*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

In 1995, the Choral Union entered into an artistic association with the Toledo Symphony,

inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of the Berlioz *Requiem*, Bach's *Mass in b minor* and Verdi's *Requiem*. Last season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8*.

In this, its 119th season, the Choral Union will present Mendelssohn's *Elijah* with the Ann Arbor Symphony Orchestra under the direction of Thomas Sheets. The chorus will also perform *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and *The Dream of Gerontius* with the Toledo Symphony.

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.

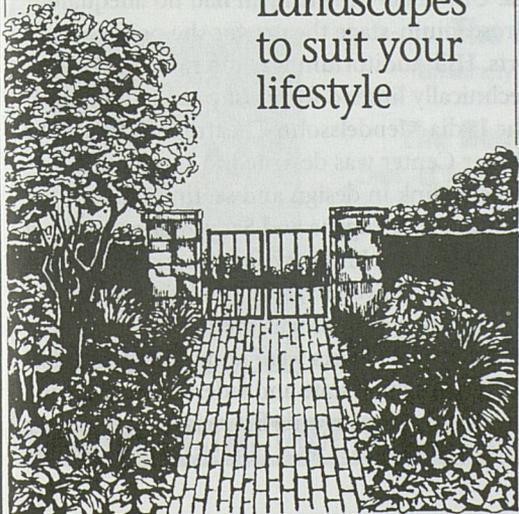
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# Auditoria

## Hill Auditorium

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is associated with the best performing artists the world has to offer. Inaugurated at the 20th Annual Ann Arbor May Festival in 1913, this impressive structure has served as a showplace for a variety of important debuts and long relationships throughout the past 84 years. With acoustics that highlight everything from the softest high notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.

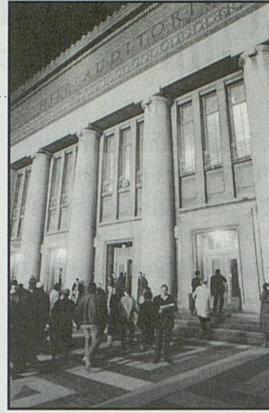
Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing Beethoven's ever-popular *Symphony No. 5*.

The auditorium seated 4,597 when it first opened; subsequent renovations, which increased the size of the stage to accommodate both an orchestra and a large chorus (1948) and improved wheelchair seating (1995), decreased the seating capacity to its current 4,163.

Hill Auditorium is slated for renovation. Developed by Albert Kahn and Associates (architects of the original concert hall), the renovation plans include elevators, expanded bathroom facilities, air conditioning, greater backstage space, artists' dressing rooms, and many other improvements and patron conveniences.

## Rackham Auditorium

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill



Hill Auditorium

Auditorium), Hill Auditorium, Newberry Hall and the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses the 1,129-seat Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

## Power Center for the Performing Arts

The Power Center for the Performing Arts was bred from a realization that the University of Michigan had no adequate proscenium-stage theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was designed to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for

the construction of a new theatre.

The Power Center opened in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote). No seat in the Power Center is more than 72 feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

### Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat Theater cost around \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the second floor and bowling alleys running the length of the basement. 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. Restoration of the balcony, outer lobby and facade is planned for 2003.

### St. Francis of Assisi Catholic Church

In June 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with thirty-four stops and forty-five ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

## Leap into Spring with the UM School of Music!



### The Choreography of Geography

University Dance Company • Power Center • Feb. 5 - 8

### The Best People

by Avery Hopwood and David Gray  
Dept. of Theatre and Drama • Mendelssohn Theatre • Feb. 12 - 15

### The Turn of the Screw

by Benjamin Britten  
Opera Theatre • Mendelssohn Theatre • March 26 - 29

### West Side Story

by Leonard Bernstein and Stephen Sondheim  
Musical Theatre Department • Power Center • April 16 - 19

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### **Lydia Mendelssohn Theatre**

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS most recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival's Cabaret Ball. Now, with a new programmatic initiative to present song in recital, the superlative Mendelssohn Theatre has become a recent venue addition to the Musical Society's roster and the home of the Song Recital series. This year's series celebrates the alto voice with recitals by Marilyn Horne, David Daniels, and Susanne Mentzer.

### **U-M Museum of Art**

The University of Michigan Museum of Art houses one of the finest university art collections in the country and the second largest art collection in the state of Michigan. A community museum in a university setting, the Museum of Art offers visitors a rich and diverse permanent collection, supplemented by a lively, provocative series of special exhibitions and a full complement of interpretive programs. UMS presents two special concerts in the Museum in the 1997-98 season.

### **Burton Memorial Tower**

Seen from miles away, this well-known University of Michigan and Ann Arbor landmark is the box office and administrative location for the University Musical Society.

Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet. During the academic year, visitors may climb up to the observation deck and watch the carillon being played from noon to 12:30 pm weekdays when classes are in session and most Saturdays from 10:15 to 10:45 am.

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# Education and Audience Development

During the past year, the University Musical Society's Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of live performing arts as well as the major impact the arts can have in the community, UMS now seeks out active and dynamic collaborations and partnerships to reach into the many diverse communities it serves.

Several programs have been established to meet the goals of UMS' Education and Audience Development program, including specially designed Family and Student (K-12) performances. This year, more than 6,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, Chick Corea and Gary Burton, the New York City Opera National Company, Los Muñequitos de Matanzas, and *STREB*.

The University Musical Society and the Ann Arbor Public Schools are members of the *Kennedy Center Performing Arts Centers and Schools: Partners in Education Program*.

Some highlighted activities that further the understanding of the artistic process and appreciation for the performing arts include:

## Master of Arts Interview Series

In collaboration with Michigan Radio WUOM/WFUM/WVGR, the Institute for the Humanities, and the Institute for Research on Women and Gender, UMS presents a series of informal and engaging dialogues with UMS Artists.

- **The American String Quartet** will be interviewed in conjunction with the Beethoven the Contemporary Series and will discuss their commitment to contemporary classical music and its future.

- MacArthur "Genius" grant winner **Elizabeth Streb** discusses her unique choreographic vision with UMS' Director of Education and Audience Development, Ben Johnson.

- Terri Sarris and Gaylyn Studlar, U-M Film

and Video Studies, will interview filmmaker **Ngozi Onwurah**, Artist in Residence for the Institute for the Humanities and the Paula and Edwin Sidman Fellow in the Arts.

## PREPs (Performance-Related Educational Presentations)

Attend lectures and demonstrations that surround UMS events. PREPs are given by local and national experts in their field, and some highlights include:

- Richard LeSueur, Vocal Arts Information Services, will conduct PREPs on vocal music before David Daniels, Susanne Mentzer, and the New York City Opera National Company.

- Alberto Nacif, Cuban music expert, will share his knowledge of Afro-Cuban Music and his personal experiences with the members of Los Muñequitos de Matanzas.

- Glenn Watkins and Travis Jackson of the U-M School of Music will talk about Wynton Marsalis' world première being paired with Stravinsky's *L'histoire du Soldat* in "Marsalis/Stravinsky," a joint project with the Chamber Music Society of Lincoln Center and Jazz at Lincoln Center.

- A special concertgoer's tour of the new U-M Museum of Art Monet exhibit "Monet at Vétheuil" prior to Jean-Yves Thibaudet's recital.

- And many other highlighted PREPs featuring Ellwood Derr, Andrew Lawrence-King, Ohad Naharin, and Helen Siedel.

## Teacher Workshop Series

A series of workshops for all K-12 teachers, these workshops are a part of UMS' efforts to provide school teachers with professional development opportunities and to encourage on-going efforts to incorporate the arts in the curriculum.

**Space, Time and the Body: STREB**

Workshop Leader: Hope Clark, Associate Artistic Director of *STREB* and Director of *KidACTION*.  
*Monday, January 12, 4:00 - 6:00 pm, Washtenaw Intermediate School District, Grades K-12.*

A Master Class with Marilyn Horne working with U-M Graduate Student, Sylvia Twine.



### Scientific Thought in Motion

Workshop Leader: Randy Barron, Kennedy Center Arts Educator. *Monday, January 26, 4:00 - 7:00 pm, Washtenaw Intermediate School District, Grade level: K-12*

### Infusing Opera into the Classroom: New York City Opera National Company's *Daughter of the Regiment*

Workshop Leader: Helen Siedel, Education Specialist, UMS. *Monday, February 9, 4:00 - 6:00 pm, Washtenaw Intermediate School District, Grade Level: 4-6*

### Rhythms and Culture of Cuba: Los Muñequitos de Matanzas

Workshop Leader: Alberto Nacif, Musicologist, educator and host of WEMU's "Cuban Fantasy" *Tuesday, February 17, 4:00 - 6:00 pm, Washtenaw Intermediate School District, Grade Level: K-12*

To Register or for more information, call 734.763.3100.

### Beethoven the Contemporary

We are in the first of three seasons in this historic residency comparing the formidable legacy of Beethoven with the visions of many contemporary composers. Some residency highlights include:

- Brown Bag lunches and lectures by three of the featured composers whose contemporary works are featured as part of this dynamic series: Kenneth Fuchs, Amnon Wolman, and George Tsontakis.

- Professor Steven Whiting's lecture series on Beethoven with live demonstrations by U-M School of Music students which precede all six concerts by Ursula Oppens and the American String Quartet.

- A variety of interactive lecture/demonstrations by Ursula Oppens and the American String Quartet on these and other important contemporary composers and Beethoven's canon of works.

### Other Educational Highlights

- World renowned choral conductor Dale Warland (Dale Warland Singers) will lead conducting seminars and chamber choir master classes.

- Many post-performance Meet the Artists have been planned for concerts including the Petersen Quartet, Hagen Quartet, Susanne Mentzer, *STREB*, the Australian Chamber Orchestra, Ursula Oppens and the American String Quartet, and Christopher Parkening.

- *STREB* will be in residency for one week for many interactive activities, discussions, and master classes.

### For detailed Residency Information, call 734.647.6712.

Information on the above events can be found in the season listing in the following pages of this program book, the UMS Brochure, or on the UMS Website: [www.ums.org](http://www.ums.org)

For Master of Arts Interviews, free tickets (limit two per person) are required. Call or stop by the UMS Box Office: 734.764.2538.

# The 1998 Winter Season

## JANUARY

**DAVID DANIELS, COUNTERTENOR**  
**MARTIN KATZ, PIANO**  
**JEANNE MALLOW, VIOLA**

Friday, January 9, 8pm  
Mendelssohn Theatre  
**PREP** "David Daniels and His Program"  
Richard LeSueur, Vocal Arts Information  
Services. Fri. Jan 9, 7pm, Rackham Assembly  
Hall, 4th floor.

*This performance is presented through the generous support of Maurice and Linda Binkow.*

**ISRAEL PHILHARMONIC**  
**ZUBIN MEHTA, CONDUCTOR**

Saturday, January 10, 8pm  
Hill Auditorium

**CHRISTOPHER PARKENING, GUITAR**  
**A CELEBRATION OF ANDRÉS SEGOVIA**

Sunday, January 11, 4pm  
Rackham Auditorium  
**Meet The Artist** Post-performance dialogue from the stage.  
*Sponsored by Thomas B. McMullen Co.*

## BOYS CHOIR OF HARLEM

Sunday, January 18, 7pm  
Hill Auditorium  
*Sponsored by the Detroit Edison Foundation. Additional support provided by Beacon Investment Company and media partner WDET. This concert is co-presented with the Office of the Vice Provost for Academic and Multicultural Affairs of the University of Michigan as part of the University's 1998 Rev. Dr. Martin Luther King, Jr. Day Symposium.*

## TOKYO STRING QUARTET

Thursday, January 22, 8pm  
Rackham Auditorium

**BEETHOVEN THE CONTEMPORARY**  
**AMERICAN STRING QUARTET**

Friday, January 30, 8pm  
Rackham Auditorium  
**Master of Arts** Members of the American String Quartet, interviewed by Mark Stryker, Arts & Entertainment Reporter, Detroit Free Press. Wed. Jan 28, 7pm, Rackham Amphitheatre.

**University Hospital's Gifts of Art** free concert by the American String Quartet in the University Hospital Lobby, Thu. Jan 29, 12:10 pm.

**Open Rehearsal** with the American String Quartet and composer George Tsontakis, Jan 29, 7pm, U-M School of Music Recital Hall  
**Brown Bag Lunch** with composer George Tsontakis, Fri. Jan 30, 12 noon, Michigan League Vandenberg Rm.

**PREP** "Compliments and Caricatures; or Beethoven Pays His Respects" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students. Fri. Jan 30, 6:30pm, Rackham Assembly Hall.

**Meet the Artists** Post-performance dialogue from the stage, with composer George Tsontakis. *Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/ WFUM/ WVGR. The University Musical Society is a grant recipient of Chamber Music America's Presenter-Community Residency Program funded by the Lila Wallace-Reader's Digest Fund.*

**BEETHOVEN THE CONTEMPORARY**  
**URSULA OPPENS, PIANO**

Saturday, January 31, 8pm  
Rackham Auditorium  
**PREP** "When Two Movements are Enough: Lyricism, Subversion, Synthesis" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students. Sat. Jan 31, 6:30pm, Michigan League Hussey Rm.

**Meet the Artist** Post-performance dialogue from the stage, with composer Amnon Wolman.  
**Lecture/Demonstration** "The Adventure of Contemporary Piano Music" Ursula Oppens, Sun. Feb 1, 3pm, Kerrytown Concert House. In collaboration with the Ann Arbor Piano Teacher's Guild.

**Lecture/Demonstration** with Ursula Oppens and composer Amnon Wolman, Mon. Feb 2, 12:30pm Room 2043, U-M School of Music.

**Piano Master Class** with Ursula Oppens and School of Music students, Mon. Feb 2, 4:30pm, U-M School of Music Recital Hall

**Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/ WFUM/WVGR.**

## FEBRUARY

**DALE WARLAND SINGERS**

Thursday, February 5, 8pm  
St. Francis of Assisi Catholic Church  
**Conducting Seminar** Conductor Dale Warland and U-M conductors, Feb 6, 11am, U-M School of Music Recital Hall.  
**Chamber Choir Master Class** Conductor Dale Warland works with the U-M Chamber Choir, Feb 6, 1:30pm, U-M School of Music Recital Hall.

**SAINT PAUL CHAMBER ORCHESTRA**  
**HUGH WOLFF, CONDUCTOR**  
**EMANUEL AX, PIANO**  
**DALE WARLAND SINGERS**

Friday, February 6, 8pm  
Hill Auditorium  
**Sponsored by NBD.**

**CANADIAN BRASS**

Sunday, February 8, 4pm  
Hill Auditorium  
**Co-sponsored by First of America and Miller, Canfield, Paddock, and Stone, PLC.**

**ROYAL CONCERTGEBOUW**  
**ORCHESTRA OF AMSTERDAM**  
**RICCARDO CHAILLY, CONDUCTOR**

Wednesday, February 11, 8pm  
Hill Auditorium

**JUAN-JOSÉ MOSALINI AND HIS**  
**GRAND TANGO ORCHESTRA**

Friday, February 13, 8pm  
Rackham Auditorium  
**Presented with support from media partner WEMU.**

**CHEN ZIMBALISTA, PERCUSSION**

Saturday, February 14, 8pm  
Rackham Auditorium  
**This program is part of the Mid East/West Fest International Community of Cultural Exchange sponsored by Amstore Corporation, W.K. Kellogg Foundation, Lufthansa, the Ministry for Foreign Affairs of Israel - Cultural Department and Ben Teitel Charitable Trust, Gerald Cook Trustee.**

**PETERSEN QUARTET**

Thursday, February 19, 8pm  
Rackham Auditorium  
**Meet the Artists** Post-performance dialogue from the stage.

**CHICK COREA, PIANO AND**  
**GARY BURTON, VIBES**

Friday, February 20, 8pm  
Michigan Theater  
**Presented with support from media partners WEMU and WDET.**

**UMS CHORAL UNION**  
**MENDELSSOHN'S ELIJAH**

Ann Arbor Symphony Orchestra  
Thomas Sheets, conductor  
Katherine Larson, soprano  
Jayne Sleder, mezzo-soprano  
Richard Fracker, tenor  
Gary Relyea, baritone  
Sunday, February 22, 4pm  
Hill Auditorium  
**PREP** "Felix Mendelssohn-Bartholdy: Felicitous Choral Conductor and Choral Composer," Ellwood Derr, U-M Professor of Music, Feb 22, 3pm, MI League Koessler Library.  
**This performance is presented through the generous support of Carl and Isabelle Brauer.**

## MARCH

**Master of Arts** Ngozi Onwurah, filmmaker and Institute for the Humanities artist-in-residence and the Paula and Edwin Sidman Fellow for the Arts, interviewed by Lecturer Terri Sarris and Director Gaylyn Studlar of the U-M Program in Film & Video Studies. Mar 9, 7pm, Rackham Amphitheatre

**JEAN-YVES THIBAUDET, PIANO**

Tuesday, March 10, 8pm

U-M Museum of Art

**PREP** A concert goer's tour of "Monet at Vétheuil: The Turning Point" Tue. Mar 10, 6:30pm, West Gallery, 2nd Floor, U-M Museum of Art. Concert ticket required for admission.

**Presented with the generous support of Dr. Herbert Sloan.**

**NEW YORK CITY OPERA NATIONAL COMPANY**

**DONIZETTI'S DAUGHTER OF THE REGIMENT**

Thursday, March 12, 8pm

Friday, March 13, 8pm

Saturday, March 14, 2pm (75-minute

Family Performance)

Saturday, March 14, 8pm

Power Center

**PREP** "The Comic Donizetti" Richard LeSueur, Vocal Arts Information Services, Thu. Mar 12, 7pm, Michigan League, Koessler Library.

**PREP** Member of the New York City Opera National Company, Fri. Mar 13, 7pm, Michigan League Vandenberg Rm.

**PREP for KIDS** "Know Before You Go: An Introduction to Daughter of the Regiment" Helen Siedel, UMS Education Specialist, Sat. Mar 14, 1:15 pm, Michigan League, Hussey Room.

**Sponsored by TriMas with support from the National Endowment for the Arts.**

**MICHIGAN CHAMBER PLAYERS**

Sunday, March 15, 4pm

Rackham Auditorium

Complimentary Admission

**LOS MUÑEQUITOS DE MATANZAS**

Wednesday, March 18, 8pm

Power Center

**PREP** "Los Muñequitos: Cuban Ambassadors of the Rumba," Alberto Nacif, Musicologist and Host of WEMU's "Cuban Fantasy," Wed. Mar 18, 7pm, Michigan League Hussey Rm.

**Presented with support from media partner WEMU.**

**BATSHEVA DANCE COMPANY OF ISRAEL**

Ohad Naharin, artistic director

Saturday, March 21, 8pm

Sunday, March 22, 4pm

Power Center

**Master class** Advanced Ballet with Alexander Alexandrov, company teacher, Sat. Mar 21, 12:30-2:00pm, Dance Gallery, Peter Sparling & Co. Studio. Call 734.747.8855 to register.

**PREP** "The BatSheva Dance Company" Ohad Naharin, Artistic Director, Sat. Mar 21, 7pm Michigan League Michigan Room.

**Sponsored by the University of Michigan with support from Herb and Carol Amster.**

**RUSSIAN NATIONAL ORCHESTRA**

**MIKHAIL PLETNEV, CONDUCTOR**

**GIL SHAHAM, VIOLIN**

Tuesday, March 24, 8pm

Hill Auditorium

**Sponsored by Kathleen G. Charla Associates with support from Conlin Travel and British Airways**

**AUSTRALIAN CHAMBER ORCHESTRA**

**RICHARD TOGNETTI, CONDUCTOR**

**STEVEN ISSERLIS, CELLO**

Wednesday, March 25, 8pm

Rackham Auditorium

**Meet the Artists** Post-performance dialogue from the stage.

**URSULA OPPENS, PIANO**

Friday, March 27, 8pm

Rackham Auditorium

**University Hospital's Gifts of Art free concert** performed by Ursula Oppens in the University Hospital Lobby, Thu. Mar 26, 12:10 pm.

**Lecture/Demonstration** "Piano Music: 1945 to the Present" Ursula Oppens, Thu. Mar 26, 3pm, U-M School of Music Recital Hall.

**PREP** "Motivic Comedies, Moonlit Fantasies and "Passionate Intensity" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Fri. Mar 27, 6:30pm, Michigan League Vandenberg Rm.

**Meet the Artist** Post-performance dialogue from the stage

**Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/ WFUM/WVGR.**

**PACO DE LUCÍA AND HIS**

**FLAMENCO SEXTET**

Saturday, March 28, 8pm

Hill Auditorium

**Presented with support from media partner WEMU.**

**BEETHOVEN THE CONTEMPORARY AMERICAN STRING QUARTET**

Sunday, March 29, 4pm

Rackham Auditorium

**PREP** "From Romeo to Lenore: The Operatic Quartet" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Sun. Mar 29, 2:30pm, Michigan League Hussey Rm.

**Meet the Artists** Post-performance dialogue from the stage, with composer Kenneth Fuchs.

**Brown Bag Lunch** with composer Kenneth Fuchs, Mon. Mar 30, 12:30pm, Room 2026, U-M School of Music.

**Lecture/Demonstration** with the American String Quartet and composer Kenneth Fuchs, Mon. Mar 30, 2:30pm Room 2026, U-M School of Music.

**Youth Quartets Master Class** with the Ann Arbor School for the Performing Arts, Mon. Mar 30, 6pm, Concordia College.

**Lecture/Demonstration** An evening with the

American String Quartet and the Michigan American String Teacher's Association (MASTA) and their students. Tue. Mar 31, 5-7pm, Kerrytown Concert House.

**Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/ WFUM/ WVGR. The University Musical Society is a grant recipient of Chamber Music America's Presenter-Community Residency Program funded by the Lila Wallace-Reader's Digest Fund.**

**APRIL**

**STREB**

Friday, April 3, 8pm

Saturday, April 4, 8pm

Power Center

**Master of Arts** Choreographer and 1997 MacArthur "Genius" Grant recipient Elizabeth Streb, interviewed by Ben Johnson, UMS Director of Education and Audience Development, Thu. Apr 2, 7pm, Rackham Amphitheatre.

**Meet the Artists** Post-performance dialogue from the stage, both evenings.

**Master Class** FamilyACTION: Movement Class for Families, Tue. Mar 31, 7pm, Dance Gallery/Peter Sparling & Co. Studio. For parents and children ages 4 and up, led by Hope Clark, Associate Artistic Director. Call 734.747.8855 to register.

**Master Class** PopACTION: Master Class, Wed. Apr 1, 7pm, Dance Gallery/Peter Sparling & Co. Studio. PopACTION technique class led by members of STREB. Call 734.747.8855 to register.

**Presented with support from media partner WDET, Arts Midwest, New England Foundation for the Arts and the National Endowment for the Arts.**

**SUSANNE MENTZER, MEZZO-SOPRANO CRAIG RUTENBERG, PIANO**

Tuesday, April 7, 8pm

Mendelssohn Theatre

**PREP** "Susanne Mentzer: The Recital" Richard LeSueur, Vocal Arts Information Services, Tue. Apr 5, 2pm, Ann Arbor District Library.

**Meet the Artist** Post-performance dialogue from the stage.

**EVGENY KISSIN, PIANO**

Monday, April 13, 8pm

Hill Auditorium

**Sponsored by Parke-Davis Pharmaceutical Research.**

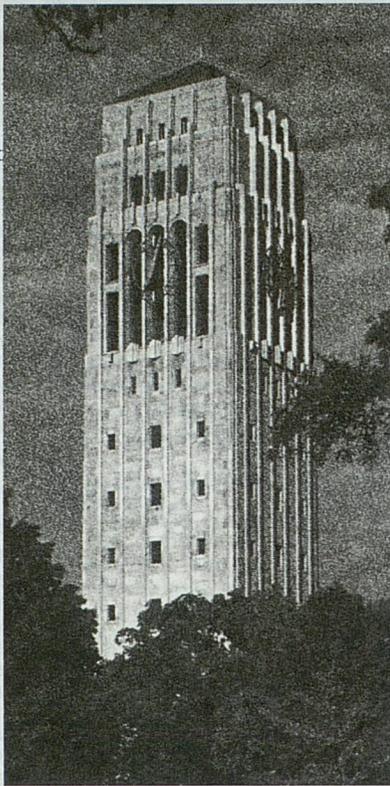
**LUZ Y NORTE THE HARP CONSORT**

Thursday, April 23, 8pm

Mendelssohn Theatre

**PREP** Andrew Lawrence-King, Artistic Director of The Harp Consort, Thu. Apr 23, 7pm, Michigan League Koessler Library.

**Presented with support from media partner WEMU.**



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**MARSALIS / STRAVINSKY**

A joint project of the Chamber Music Society of Lincoln Center, David Shifrin, Artistic Director and Jazz at Lincoln Center, Wynton Marsalis, artistic director  
Friday, April 24, 8pm  
Rackham Auditorium  
*PREP "Marsalis and Stravinsky: A Dialogue" Travis Jackson, U-M Professor of Musicology and Music History, and Glenn Watkins, Earl V. Moore Professor of Musicology, Fri. Apr 24, 7pm, MI League Henderson Rm. Co-Sponsored by Butzel-Long Attorneys and Ann Arbor Temporaries/Personnel Systems Inc. with additional support by media partner WDET.*

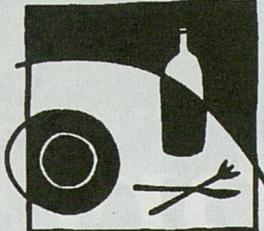
**HAGEN QUARTET**  
Wednesday, April 29, 8pm  
Rackham Auditorium  
*Meet the Artists Post-performance dialogue from the stage.*

**MAY**  
**THE MET ORCHESTRA**  
**SIR GEORG SOLTI, CONDUCTOR**  
Friday, May 1, 8:30pm  
Hill Auditorium

**FORD HONORS PROGRAM**  
featured artist will be announced in February, 1998  
Saturday, May 9, 6pm  
Hill Auditorium  
*Sponsored by Ford Motor Company.*

**Educational Programming**

**Performance Related Educational Presentations (PREPs)** All are invited, free of charge, to enjoy this series of pre-performance presentations, featuring talks, demonstrations and workshops.  
  
**Meet the Artists** All are welcome to remain in the auditorium while the artists return to the stage for these informal post-performance discussions.  
  
**Master of Arts** A free UMS series in collaboration with the Institute for the Humanities and Michigan Radio, engaging artists in dynamic discussions about their art form. Free tickets required (limit 2 per person), available from the UMS Box Office, 734.764.2538.

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# University Musical Society

of the University of Michigan  
1997-1998 Winter Season

## Event Program Book

Thursday, March 12, 1998 through Sunday, March 22, 1998

### General Information

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

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

### While in the Auditorium

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

**Cameras and recording equipment** are 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 313-763-1131.

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.

### **New York City Opera National Company** 3 **Donizetti's Daughter of the Regiment**

Thursday, March 12, 8:00pm  
Friday, March 13, 8:00pm  
Saturday, March 14, 2:00pm (Family show)  
Saturday, March 14, 8:00pm  
Power Center

### **Faculty Artists Concert** 17

Michigan Chamber Players  
Sunday, March 15, 4:00pm  
Rackham Auditorium

### **Los Muñequitos de Matanzas** 23

Wednesday, March 18, 8:00pm  
Power Center

### **Batsheva Dance Company**

Saturday, March 21, 8:00pm 29  
Sunday, March 22, 4:00pm 33  
Power Center

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*and*  
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*present*

# New York City Opera National Company

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## **Program**

Thursday Evening, March 12, 1998 at 8:00  
Friday Evening, March 13, 1998 at 8:00  
Saturday Afternoon, March 14, 1998 at 2:00 (Family Show)  
Saturday Evening, March 14, 1998 at 8:00  
Power Center, Ann Arbor, Michigan

## *Daughter of the Regiment* (*La Fille du Régiment*)

*Music by* GAETANO DONIZETTI  
*Libretto by* J.H. VERNOY DE SAINT-GEORGES and F. BAYARD  
*Recitative Version &  
Orchestral Reduction by* JOSEPH COLANERI  
  
*Conductor* Braden Toan  
*Director* Matthew Lata  
*Set and Costume Designer* Allen Moyer  
*Lighting Designer* Clifton Taylor  
*Supertitles* Cori Ellison

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Forty-seventh,  
Forty-eighth,  
Forty-ninth, and  
Fiftieth Performances  
of the 119th Season

Special thanks to Brian Campbell for his continued support of the University Musical Society through TriMas Corporation.

Special thanks to Richard LeSueur and Helen Siedel for their involvement in this residency.

The carillon recital preceding the Thursday evening performance was performed by sophomore music major, Steven Ball, a student of Margo Halsted.

**Large print programs are available upon request.**

## Cast

(in order of appearance)

<i>Hortensius</i>	Matthew Surapine	
<i>Marquise de Berkenfeld</i>	Melissa Parks ( <i>Thursday, Friday, Saturday evening</i> ) Nancy Shade ( <i>Saturday afternoon</i> )	
<i>A Peasant</i>	Jim Russell	
<i>Sulpice</i>	David Ward ( <i>Thursday, Saturday evening</i> ) William Fleck ( <i>Friday</i> ) Michael O'Hearn ( <i>Saturday afternoon</i> )	
<i>Marie</i>	Cathy Thorpe ( <i>Thursday, Saturday evening</i> ) Jane Cummins ( <i>Saturday afternoon</i> ) Robin Blitch Wiper ( <i>Friday</i> )	
<i>Tonio</i>	Matthew Chellis ( <i>Thursday, Saturday evening</i> ) Richard Kosowski ( <i>Saturday afternoon</i> ) Thomas Trotter ( <i>Friday</i> )	
<i>Corporal</i>	John Arthur Miller	
<i>Duchesse de Crackentorp</i>	Nancy Shade ( <i>Thursday, Friday, Saturday evening</i> ) Patti Jo Stevens ( <i>Saturday afternoon</i> )	
<i>Peasants, Soldiers &amp; Relatives of the Duchesse</i>	Juli Borst Cory Scott Colton Jane Cummins Gary Dimon Camille Kowash Richard Kosowski Kevin Murray Paul Marquis	John Arthur Miller Michael O'Hearn Jim Russell John Schumacher Patti Jo Stevens Shannah Timms Martin Vasquez Susan Yankee
	Casts subject to change.	
<i>Assistant Director</i>	David Grabarkewitz	
<i>Assistant Set Designer</i>	Dan Kuchar	
<i>Assistant Costume Designer</i>	Laurie Churba	
<i>Assistants to Mr. Moyer</i>	Angela Kahler, Warren Karp	

Somewhere in the Alps, in the not too distant past

**Act I: The central square of a small village**

*Intermission*

**Act II: The drawing room of the Chateau Berkenfeld**

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## Synopsis

### **Act I**

As villagers watch a distant battle between their troops and the French, the Marquise de Berkenfeld seeks refuge in the village to wait out the danger. Sergeant Sulpice, a rugged old army veteran, appears followed by the high-spirited young Marie. She is the French regiment's *vivandiere* (or canteen-girl) and communally adopted daughter. They reminisce about how Marie came to be the "Daughter of the Regiment." When Sulpice asks Marie about a young peasant with whom she has been seen, she explains that he saved her life. Suddenly, the peasant is dragged in by the other soldiers, who are ready to execute him, believing him to be a spy. After Marie tells them that this young man, Tonio, was the same one who saved her from falling off a cliff, he is welcomed by the soldiers. The drum sounds, and the soldiers are summoned to roll call. Left alone, Tonio and Marie declare their love for each other. The Marquise reappears to ask Sulpice for a safe passage to her home, the Chateau Berkenfeld, the mention of which triggers Sulpice's memory of Captain

Robert. Startled, the Marquise abruptly claims that Captain Robert married her late sister and had a daughter named Marie who was lost in the chaos of the war. Sulpice, recalling the letters he found with Marie when she was a baby, realizes that Marie is actually the Marquise's niece. By authority of the late Captain Robert's will, Marie is to become a Duchess, and the Marquise prepares to take her back to the family estate. Tonio appears, having enlisted in the army to be near Marie. He and the rest of the soldiers are heartbroken as Marie bids a bitter-sweet farewell to her regiment.

### **Act II**

In the drawing room of the Chateau Berkenfeld, the Marquise and the Duchess of Crackentorp are arranging a marriage between an unenthusiastic Marie and the Duchess' nephew. Marie takes a singing lesson to prepare for the evening's festivities, at which she will be presented as an aristocrat. Marie and Sulpice mock the high-flown sentiments of the song the Marquise is teaching her, preferring the songs of the regiment. Just as Marie has begun to think that all is lost, the regiment suddenly reappears. Tonio has become a lieutenant and is eager

to reclaim Marie, but the Marquise refuses. Alone with Sulpice, the Marquise confesses that Marie is actually her own daughter. After learning of her real parentage, Marie feels obliged to bow to her mother's wishes and sign the marriage contract. The Duchess and her relatives arrive. The ceremony is interrupted as the regiment piles into the Chateau to save Marie. The Marquise, recognizing Marie's true love for Tonio, is so moved that she forgets her pride and allows Marie to follow her heart and marry the man she loves.

New York City Opera  
© 1998

## Historical Note

Gaetano Donizetti (1797-1848), one of the most prolific composers ever to wield a pen, is known primarily for his contributions to Italian opera. Yet this pliable, driven craftsman also made a substantial contribution to the French operatic stage — starting with one of the most joyous and immediately appealing of all comic operas, *La Fille du régiment*.

The creative life for Donizetti — a man who thought little of knocking out as many as eight operas in a given year — was one of almost constant, compulsive activity. He cranked out roughly sixty-six operas, sometimes in spans of a few weeks, along with a plethora of religious, chamber, instrumental, piano, and vocal pieces. His thirty-first completed opera, *Anna Bolena*, was the one that finally made him famous, while *L'elisir d'amore* and *Lucia di Lammermoor* anointed him, with the retirement of Rossini and the death of Bellini, as the leading Italian composer of the time.

Yet fame could not counterbalance the personal tragedies that haunted Donizetti in his late thirties, for in a short period of

time, he lost his parents, his wife, two sons, a daughter, and several friends. In addition, he was frustrated by bureaucratic setbacks in Italy, such as the censorship of the text of his opera *Poliuto* and his failure to receive appointments to positions in Naples and Milan. In October of 1838, Donizetti made a move to Paris, where he hoped to make enough money so that he could retire and not have to bother with the absurd politics of opera houses. The workaholic composer immediately plunged himself into revivals of his operas *Roberto Devereux* and *L'elisir d'amore*, as well as a French version of *Lucia* and a revised *Poliuto* (retitled *Les Martyrs*) for the prestigious Paris Opera, and a new opera, *Le duc d'Albe*, destined to remain unfinished.

Amidst this flurry of activity, he had also, according to one of his letters, by early October of 1839, completed a "little opera" for Paris' Opera-Comique — undoubtedly *La Fille du régiment*. Following French comic opera practices, Donizetti composed *Fille* with stretches of spoken dialogue taking the place of the plot-advancing recitatives common to Italian opera, although he did not entirely do away with the latter. Although *Fille* does have a French flavor, Donizetti's musical idiom is by and large unchanged from his Italian works.

Surprisingly, *Fille* was not a critical success at its première at Paris' Opera Comique on February 11, 1840, though one can attribute this to jingoistic hostility to an Italian invading sacred French turf. The long knives were out, and one of the sharpest belonged to a critic named Hector Berlioz, who panned the opera and accused the composer of lifting large portions of the score from Adolphe Adam's *Le chalet*, a charge that Donizetti rebutted in a letter to the editor of the *Moniteur universel*. Berlioz went on to take a chauvinistic shot at Donizetti's prolific output, which can perhaps be understood in the light of Berlioz'

own problems in getting his music performed in Paris. "M. Donizetti seems to treat us like a conquered country; it is a veritable invasion," wrote the composer/critic. "One can no longer speak of the opera houses of Paris, but only of the opera houses of M. Donizetti. . ."

Yet *Fille* soon became a popular hit in Paris, racking up forty-four performances in 1840 and ultimately 1,040 performances at the Opera-Comique. Because of its flag-waving patriotism, this opera by an Italian even became a French national work of sorts, performed regularly on Bastille Day for decades.

Naturally Italy was eager to hear it, too, so Donizetti had the French text adapted by Callisto Bassi, replacing the spoken French dialogue with traditional Italian recitatives and deleting some material (including Tonio's exquisite aria, "Pour me rapprocher de Marie"), and staged it at La Scala in Milan on October 3, 1840. The Italian version, *La figlia del reggimento*, is different from the French version in that many of the vocal and choral lines are altered considerably, with newly exposed orchestral passages once hidden under some of the dialogue. (The New York City Opera National Company's version is essentially the original French one, with the Italian recitatives in a French translation taking the place of much of the spoken dialogue.)

While the opera's main role is that of Marie, the military-bred tomboy who is the "*Fille*" of the title, the tenor role of Tonio, who unhesitatingly throws all of his chips on the table for his ladylove, is also formidable. His famous Act I aria, "Ah! mes amis, quel jour de fête!" is a six-minute obstacle course crowned by no less than nine high Cs.

Going beyond its vocal pyrotechnics, *Fille* is also a crowd-pleaser for its send-ups of the military and of the foibles of class consciousness, as the Marquise de Berkenfeld tries to impose the rituals of her world upon

Marie. Marie's concealed birthright, a major driving engine of the plot, and her upbringing by the rough-housing regiment add comic spice.

Despite Donizetti's incredible facility and popularity, the best of his work was built to last — and *Fille* is especially well-endowed with melody, laughter, and even in spots, the lyrical pathos that we associate with the dramatic Donizetti. Indeed, in an unguarded moment among friends, even as "serious" a composer as Felix Mendelssohn confessed that yes, he himself would like to have written *La Fille du régiment*.

Note by Richard S. Ginell © 1998

Established in 1979, the New York City Opera National Company began modestly with a twenty-five performance, five week tour of *La Traviata* and a two-fold mandate: to take top-quality opera performances to communities throughout the country and to provide talented young artists with valuable performing experience. The company has lived up to its mandate admirably and has grown in step with America's increasing interest in opera. Acclaimed by presenters, audiences and critics alike, the National Company, now in its nineteenth year, is considered the premier touring opera company in the country.

The company travels in an old-fashioned "bus and truck" style, bringing vivid stagings of classic operas to both small rural communities and bustling urban centers. Productions such as *La Bohème*, *Rigoletto*, *Faust*, *Madama Butterfly*, *The Barber of Seville*, *La Traviata*, *The Marriage of Figaro*, and *Tosca* have played to capacity audiences from coast to coast. Each production is specially designed to show off the remarkable creativity and energy of America's best new

talent, instrumentalists, and designers, many of whom go on to enjoy successful careers with major opera houses around the world. A National Company tour is also the ideal environment for seasoned singers, as it allows them an unprecedented opportunity to perfect a characterization over numerous performances. Thus, audiences throughout the United States and Canada are given the opportunity to see both experienced performers and the brightest of the up-and-coming young stars.

Following the 1993 tour, the National Company was completely reorganized, and has been consolidated with New York City Opera itself. The touring division now utilizes the talents of producers, artists, and administrators who are members of the main company.

Spurred by the growing national interest in opera, this exciting young company continues to expand and flourish, capturing the hearts and imaginations of the American public.

Bookings are handled by Columbia Artists Management, Inc., the exclusive representative for the New York City Opera National Company.

*This residency marks the New York City Opera National Company's thirteenth Ann Arbor visit under UMS auspices.*

**Jane Cummins**, soprano, is making her NYCO National Company debut as Marie. A native of Livingston, New Jersey, Ms. Cummins is currently a fellow with Jerome Hines' Opera Music Theatre International, where she has sung Zerlina in *Don Giovanni*, Oscar in *Un ballo in maschera* and Musetta in *La Bohème*. A 1996 graduate of Princeton University, she gave two recitals including works by Handel, Schubert, Fauré, Bellini, Argento, Bach, Duparc, Villa-Lobos and Copland at Princeton's Taplin Auditorium; sang Anne in *A Little Night Music* with the Princeton

University Players; appeared with the Princeton University Glee Club as a soloist singing the "Pie Jesu" from the Fauré *Requiem* at the Richardson Auditorium; was a soloist with the Princeton University Chapel Choir and the Princeton Katzenjammers; and performed Shostakovich's *Blok Songs*, Schubert's *Die Hirt auf dem Felsen*, Roussel's *Deux poèmes de Ronsard* and Vaughan Williams' *Vocalises* and *Blake Songs* in concerts at Taplin Auditorium. Ms. Cummins has also sung the Gaelic solo in a production of *A Sacred Place* directed by Jacques d'Amboise in collaboration with Toni Morrison, and appeared as a soloist at Carnegie's Weill Recital Hall.

**Catherine Thorpe**, soprano, is making her NYCO National Company debut as Marie. She made her operatic debut at age twenty-four with Baltimore Opera under the baton of Leon Fleischer, and has gone on to perform at the Kennedy Center, Lincoln Center's Alice Tully Hall and Juilliard Opera Theater, and Boston's Jordan Hall. Her operatic work in Boston includes Dilla in the world premiere of Robert Ceely's *The Automobile Graveyard*, premières of new works, and numerous recitals. Ms. Thorpe has appeared as a guest performer and soloist with the Baltimore Consort for Early Music, Boston's Chorus Pro Musica and Coro Allegro. She was the featured soloist with the Boston Pops Esplanade Orchestra on their 1996 Christmas tour, under the baton of Keith Lockhart. A recipient of a Liberace Scholarship from the Peabody Institute, Ms. Thorpe was a Young Artist at the Juilliard Opera Center, where she sang Loretta in *Gianni Schicchi* and Merry in *The Mighty Casey*, recorded on Delos International. Ms. Thorpe, who joined NYCO this past fall for Verdi's *Macbeth*, just returned from a tour throughout Japan performing Handel's *Messiah*, Bach's *Christmas Oratorio* and Orff's *Carmina Burana* with the Tokyo Philharmonic, and

the Telemann Chamber Orchestra of Osaka. She is a member of Boston's Auros Group for New Music.

**Robin Blich Wiper**, soprano, is making her NYCO National Company debut as Marie. The Alabama native has performed with Opera Memphis, Indianapolis Opera, Eugene Opera and Cleveland Lyric Opera in such roles as Cunegonde in *Candide*, Lauretta in *Gianni Schicchi*, Blondchen in *The Abduction from the Seraglio*, Despina in *Così fan tutte* and Adele in *Die Fledermaus*. She is currently in her second year in the ensemble of the Lyric Opera Center for American Artists, where she recently portrayed Clorinda in *Cinderella* and created the role of Gittel in Shulamit Ran and Charles Kondek's *Between Two Worlds (The Dybbuk)*. She has sung the title role in *Lucia di Lammermoor* and Olympia in *The Tales of Hoffmann* at the Grant Park Music Festival. This season, Ms. Wiper returns to the Lyric Opera mainstage as the First Niece in *Peter Grimes* and Barbarina in *Le nozze di Figaro*. Other Lyric Opera mainstage appearances include Papagena in *The Magic Flute*, Sister Genovieffa in *Suor Angelica*, and *Don Carlo's* Tebaldo, her debut role. Ms. Wiper, a former Metropolitan Opera Auditions Regional Finalist, was a 1997 prizewinner in the MacAllister Awards and the recipient of the MacAllister Alumni Award.

**Melissa Parks**, mezzo-soprano, debuts with the NYCO National Company as La Marquise de Berkenfeld. The El Paso, Texas native has performed with the Metropolitan Opera in *La Fille du régiment* and *The Rise and Fall of the City of Mahagonny*. As a winner of the Fifth Luciano Pavarotti International Voice Competition, Ms. Parks sang Dame Quickly in *Falstaff* in a gala concert hosted by Mr. Pavarotti. She has sung Mother Goose in *The Rake's Progress* with the Opera Company of Philadelphia, Mamma McCourt in *The*

*Ballad of Baby Doe* with Chautauqua Opera, Mamma Lucia in *Cavalleria rusticana* with Opera Delaware, Madame Czeczniakowa for the American Polish debut of *Straszny Dwor* with Opera Buffalo, and Berta in *Il barbiere di Siviglia* for her home town debut with the El Paso Opera. As an artist in residence at Philadelphia's Academy of Vocal Arts, she appeared as Dryade in *Ariadne auf Naxos*, La Principessa in *Suor Angelica*, Zita in *Gianni Schicchi*, The Witch in *Hansel and Gretel*, Ulrica in *Un ballo in maschera*, and the title role in Menotti's *The Medium* with AVA at the Artpark Festival. Her upcoming schedule includes Mrs. Benson in *Lakmé* with New Orleans Opera, Azucena in *Il trovatore* with the AVA Opera Theatre, and La Marquise de Berkenfeld with the Opera Company of Philadelphia.

**Nancy Shade**, soprano, made her NYCO debut as Musetta in *La Bohème*. Since then, she has sung numerous roles with City Opera including the title roles in *Madama Butterfly* and Floyd's *Susannah*, Santuzza in *Cavalleria rusticana*, and Marietta/Marie in *Die tote Stadt*. The Illinois native has appeared at the Royal Opera House, Covent Garden, Brussels Opera, Hamburg State Opera, Munich Opera, the Holland Festival, Avignon Opera, and with the Paris Radio Orchestra, among others. She has sung the title role in *Manon Lescaut* at the Spoleto Festival in Italy, Prince Orlofsky in *Die Fledermaus* with Mobile and Indianapolis Operas, and, most recently, Princess Clarissa in *The Love For Three Oranges* with Portland Opera, and was soloist in Vaughn Williams' *Sea Symphony* with the West Virginia Symphony. Ms. Shade also appeared in the world premiere of *The Portrait of Dorian Grey* in Monte Carlo and will repeat her role with Florentine Opera in February 1999. A first-prize winner in the Metropolitan Opera National Auditions, she has also sung the title roles in *Salome* and *Tosca* with

Nevada Opera, the title role in *Carmen* with Las Vegas Opera, Tosca in Hawaii, Heloise in the world première of Ward's *Abelard and Heloise*, and the title role in Prokofiev's *Maddalena* in Graz, including the telecast. Ms. Shade debuts with the NYCO National Company as La Duchesse de Crackentorp, and also sings La Marquise de Berkenfeld.

**Patti Jo Stevens**, mezzo-soprano, has sung Amneris in *Aida* with Syracuse Opera, the Lake George Opera Festival and Tampa Bay Opera; Suzuki in *Madama Butterfly* with Opera North; Maddalena in *Rigoletto* with Regina Opera; the Mother/Witch in *Hansel und Gretel* with Opera New England, Opera North, and Orlando Opera; Mrs. Ott in *Susannah* with Dayton Opera; and Musetta in *La Bohème*, the Third Lady in *Die Zauberflöte*, Zulma in *L'Italiana in Algeri*, the Governess in *Pique Dame* and Giovanna in *Rigoletto* with Orlando Opera. She made her Cleveland Opera debut as Phoebe in *Yeomen of the Guard* followed by Florence Pike in *Albert Herring*, La Zia Principessa in *Suor Angelica*, and Zita in *Gianni Schicchi*. Her appearances with Memphis Opera include the world premieres of Michael Chings's *Buoso's Ghost* as Zita, and Mike Reid and Sarah Schlesinger's *Different Fields* as Doris. Most recently, Ms. Stevens sang Anna Maurant in *Street Scene* with the Israel Vocal Arts Institute in Tel Aviv. Next, she reprises the Mother/Witch with Opera New England and sings Lola in *Cavalleria rusticana* with Florentine Opera. She sings La Duchesse de Crackentorp for her NYCO National Company debut.

**Matthew Chellis**, tenor, sings Tonio. Mr. Chellis has also toured with the NYCO National Company as Count Almaviva in *The Barber of Seville*. His roles with New York City Opera include Don Ottavio in *Don Giovanni*, Father in *The Seven Deadly Sins*, and *The Mikado*'s Nanki-Poo, his 1995

debut role. This past fall, Mr. Chellis reprised Tamino in *The Magic Flute*. The Michigan native recently sang Ferrando in *Così fan tutte* and Tamino with Wildwood Park for the Performing Arts in Little Rock, Frederick in *The Pirates of Penzance* with Chautauqua Opera, and Rodrigo in *La donna del Lago* at the Caramoor Festival with the Orchestra of Saint Luke's. He has sung Ramiro in *La Cenerentola* with Opéra du Québec, Der Giessen Stadt Oper in Germany and at the Caramoor Festival, in *La Belle Hélène* with L'Opéra Français de New York, and appeared as soloist in *Messiah* with both the National Symphony Orchestra at the Kennedy Center and the Florida Philharmonic. Next, he sings Pong in *Turandot* with Dallas Opera; performs as soloist in Handel's *Messiah* with the Colorado Symphony, the Pacific Symphony Orchestra, and the Colorado Springs Symphony; and Mozart's *Mass in C Minor* with the Hudson Valley Philharmonic.

**Richard Kosowski**, tenor, sings Tonio for his NYCO National Company debut. Mr. Kosowski recently sang Luis in *The Gondoliers* with the Cobb Symphony Orchestra, Fenton in *Falstaff*, Don Octave in P.D.Q. Bach's *The Stoned Guest* and Des Grieux in *Manon* with the University of Miami Opera Theater, and Count Almaviva in *The Barber of Seville* with South Florida Opera. In past seasons, he has sung Turiddu in *Cavalleria rusticana* and Tamino in *The Magic Flute* with Grand Theater Opera, Ralph in *H.M.S. Pinafore*, Nanki-Poo in *The Mikado*, and Frederick in *Pirates of Penzance* with Young Audiences of America, Detlef in *The Student Prince*, Captain Dick in *Naughty Marietta*, Lord Tolloler in *Iolanthe*, Kaspar in *Amahl and the Night Visitors* and Sid in *Desert Song* with Savoyards Light Opera. In concert, he has performed Britten's *Saint Nicholas* with the University of Miami, *Requiem*, Handel's *Messiah*, Bach's *Mass in b minor* and *Saint John Passion* with

the Choral Guild of Atlanta, and Haydn's *Mass in G* with the Presbytery of Mexico in Mexico City and Oaxaca. Mr. Kosowski's recordings include *A Christmas Potpourri* with the Choral Guild of Atlanta on Newport Classics, and P.D.Q. Bach's *Oedipus Tex & Other Choral Calamities* on Telarc.

**Thomas Trotter**, tenor, sings Tonio for his NYCO National Company debut. A 1995 world finalist in the Luciano Pavarotti International Voice Competition, Mr. Trotter most recently sang Don Ottavio in *Don Giovanni* with Opera Birmingham; President Arthur and Sam in *The Ballad of Baby Doe* with Washington Opera, and Abdallo in *Nabucco* with Atlanta Opera. He has also sung Arturo in *Lucia di Lammermoor* with Palm Beach Opera; Andy Anderson in *Paul Bunyan* with Glimmerglass Opera; Monostatos in *Die Zauberflöte* with Cleveland Opera; Bevolio in *Roméo et Juliette*, Sesto Pompeo in *Guilio Cesare*, The Innkeeper and Marschallin's Major-domo in *Der Rosenkavalier*, Scaramuccio in *Ariadne auf Naxos*, and Schmidt in *Werther* with Florida Grand Opera; and El Remendado in *Carmen* with the Michigan Opera Theater under the direction of John DeMain, and with Pittsburgh Opera under the direction of Tito Capobianco. In concert, he has sung Handel's *Messiah*, Handel's *Judas Maccabaeus*, Haydn's *Creation* and Schubert's *Mass in C*. He was also soloist in Bach's *Magnificat* with the AIMS Festival Orchestra in Graz, Austria. Next, he sings Nemorino in *L'elisir d'amore* with the Pittsburgh Opera Summer Series.

**William Fleck**, bass, joins the NYCO National Company for the first time as Sulpice. Mr. Fleck made his NYCO debut in 1996 as Baron Ochs in *Der Rosenkavalier*. He joined the Metropolitan Opera in 1979, where his roles have ranged from Alaska Wolf Joe in *The Rise and Fall of the City of Mahagonny* to Sacristan in *Tosca*. He was

also featured on numerous radio broadcasts and telecasts of "Live from the Met." He has performed more than 100 operatic roles including Dr. Bartolo in *Il barbiere di Siviglia*, the title role in *Le nozze di Figaro*, Dr. Dulcamara in *L'elisir d'amore*, Don Pasquale, Leporello in *Don Giovanni*, Rocco in *Fidelio*, and Baron Ochs. He has also sung in such modern works as Menotti's *The Last Savage*, directed by the composer, Kurt Weill's *Street Scene*, Robert Ward's *The Crucible*, and Carlisle Floyd's *Susannah*, in which he portrayed Olin Blicht. Appearing worldwide throughout Canada, Mexico, and Australia, he has performed in the US with the opera companies of San Francisco, Dallas, Cleveland, Cincinnati, Hawaii, Pittsburgh, Baltimore, and Indianapolis, among others.

**Michael O'Hearn**, bass-baritone, debuts with the NYCO National Company as Sulpice. Mr. O'Hearn recently appeared in Opera Florham's cabaret series performing arias from works by Bizet, Leoncavallo, Offenbach and Tchaikovsky, and sang Amnhes in the American première of Massenet's *Cleopatre* with Opera Manhattan at Lincoln Center's Alice Tully Hall. This past December, he sang Bertran in *Iolanta* with the DiCapo Opera Theater. The Atlanta, Georgia native has sung the Commendatore in *Don Giovanni*, Count Heribert in Schubert's *The Conspirators* and Dr. Dulcamara in *L'elisir d'amore* with Bronx Opera; the title role in *Falstaff* with the University of Miami; Dr. Bartolo in *Il barbiere di Siviglia* with South Florida Opera; Pooh-Bah in *The Mikado* with Savoyard Light Opera; Astolfo in *Lucrezia Borgia* with Opera Manhattan; Count Ceprano in *Rigoletto* with Atlanta Opera; and Scarpia in *Tosca*, Alfio in *Cavalleria rusticana* and Dr. Grenvil in *La traviata* with Grand Theater Opera. In concert, Mr. O'Hearn has also performed as soloist in Atlanta, London, and Graz, Austria. Next, he returns to Opera at Florham for a concert of arias.

**David Ward**, bass-baritone, returns to the NYCO National Company as Sulpice. Mr. Ward made his NYCO debut last season as Dr. Bartolo in *Le nozze di Figaro* and also sang Kecal in *The Bartered Bride* for NYCO's Education Department. The New Jersey native has sung Rossini's Dr. Bartolo with Toledo Opera, Virginia Opera, the Aspen Music Festival, the Opera Company of El Paso, and on tour with the NYCO National Company. Mr. Ward recently appeared with Milwaukee's Skylight Opera and Virginia Opera as Dr. Dulcamara in *L'elisir d'amore*. In past seasons, he has sung the Judge in the world première of David Lang's *Modern Painters* with Santa Fe Opera; Judge Turpin in *Sweeney Todd* with Portland Opera; the title role in *Don Pasquale* with Opera Northeast and Oregon's Rogue Opera; the Sacristan in *Tosca* and Franke in *Die Fledermaus* with Opera Delaware; Zuniga in *Carmen* with Nevada Opera; Alcindoro and Benoit in *La Bohème* with New Orleans Opera; and numerous patter roles with the New York Gilbert & Sullivan Players. Next, Mr. Ward sings the Sacristan with Canada's Opera Hamilton and Opera Ontario.

**Matthew Surapine**, tenor, sings Hortensius. Mr. Surapine has also toured with the NYCO National Company as Ambrogio in Rossini's *The Barber of Seville*. Now in his third season as a member of the New York City Opera, Mr. Surapine has performed in *Les contes d'Hoffmann*, *Der Rosenkavalier*, *The Mikado* and *Brigadoon*. His most recent appearances include Herr Springer in *The Bartered Bride* with the NYCO Education Department, Sam Polk in Carlisle Floyd's *Susannah*, Dottore in *The Jewell Box* at the Circle in the Square Theater on Broadway, and Herr Schlick in Noel Coward's *Bittersweet* with Lillian Montevecchi.

**Braden Toan**, conductor, is making his NYCO National Company debut leading Donizetti's *The Daughter of the Regiment*. Maestro Toan is a native of New York where he is the assistant conductor for the Broadway production of *Miss Saigon*. Other ensembles have included The Measured Breaths Opera Company, The New Amsterdam Singers, and the Springfield Symphony Chorus in Massachusetts. Also a bassoonist and tenor, Maestro Toan has played with the New Jersey Symphony, the Cincinnati Chamber Orchestra, the Cincinnati Ballet, New York Grand Opera, and American Chamber Ensemble, and has been a soloist in numerous singing venues in New York.

**Matthew Lata**, director, has a wide repertoire ranging from *Otello* for Florida Grand Opera to *Carmen* in Baltimore, *Le nozze di Figaro* for Wolf Trap, *Turandot* for Opera Pacific and Opera de San Juan, *Tosca* in Tulsa, *Cavalleria rusticana* and *I pagliacci* in Cleveland and Miami, *Andrea Chénier* in Honolulu, *La Cenerentola* in Kansas City, and *Madama Butterfly* in Anchorage. A career highlight for the native of Iowa City, Iowa, was Hugo Weisgall's *Six Characters in Search of an Author* for the Chicago Lyric's Center for American Artists. He recently staged *Don Giovanni* and *Aida* for the Lyric Opera of Chicago, *Roméo et Juliette* and *Der Rosenkavalier* for Portland Opera, *Lucia di Lammermoor* for Florida Grand Opera, and *L'Italiana in Algeri* for Opera Columbus and the Hawaii Opera Theatre. This season, he debuts at the Kennedy Center with *Don Giovanni* for Washington Opera, and stages a new production of the same opera in Honolulu. His future schedule includes new productions of *L'Italiana in Algeri* for the Lyric Opera of Kansas City, *Gianni Schicchi* and *I pagliacci* for Anchorage Opera, *Un ballo in maschera* in Hawaii, and *La Bohème* in New Orleans. Mr. Lata, who is currently Director of Opera at the University of

Missouri/Kansas City's Conservatory of Music, is making his NYCO National Company debut with *The Daughter of the Regiment*.

**Allen Moyer**, set and costume designer, made his NYCO debut this past fall with *Don Pasquale*. His opera credits include sets and costumes for *Der Fliegende Holländer* for the Canadian Opera Company; *Hopper's Wife* at Long Beach Opera and the 92nd Street Y; *Lucia di Lammermoor* for Boston Lyric Opera, directed by Christopher Alden; and *Don Pasquale* at Glimmerglass Opera. He has designed sets for numerous productions at Minnesota Opera, Opera Company of Philadelphia, Washington Opera, Portland Opera, Teatro Verdi di Sassari (Sardinia), Politeamo Greco di Lecce (Italy), and nine seasons with Wolf Trap Opera. His New York stage credits include *As Bees In Honey Drown* for the Drama Department at the Lucille Lortel; *This Is Our Youth* for The New Group directed by Mark Brokaw; *Tartuffe: Born Again* at Circle in the Square; *Oblivion Postponed* at Second Stage; *Wake Up I'm Fat!* at the New York Shakespeare Festival/Public Theatre; and *On The Bum, Sophistry*, and five seasons of *The Young Playwrights Festival* at Playwrights Horizons. Mr. Moyer has also designed for such regional theaters as The Guthrie Theatre, Actor's Theatre of Louisville, Philadelphia Theatre Company, Old Globe, Pittsburgh Public Theatre, Philadelphia Drama Guild, Studio Arena, Huntington Theatre Company, and the Bay Street Theatre Festival. *The Daughter of the Regiment* marks Mr. Moyer's debut with the NYCO National Company.

**Clifton Taylor**, lighting designer, is making his NYCO National Company debut. He has designed for the Pennsylvania Opera Theater, Opera North, the Opera Ensemble of New York, the American Ballet Theater, Pacific Northwest Ballet in Seattle, the Atlanta Ballet, the Lar Lubovitch Dance Company, where he was the resident lighting designer, the Elisa Monte Dance Company, where he was also the resident lighting designer, and the American Repertory Ballet. Since 1993, Mr. Taylor has been the lighting designer for the Sardono Dance Theater, a contemporary dance/theater company in Indonesia. His designs have also been seen in many of the world's major festivals including the Vienna Dance Festival, the Hamburg Sommertheater Festival, Jacob's Pillow, Singapore's Festival of Asian Arts, Arts Summit/Jakarta, the Istanbul Festival, and BAM/Next Wave Festival. This season, Mr. Taylor is scheduled to design in New York, Florence, Houston and Rio de Janeiro. His designs for leading US theater companies include the American Conservatory Theater, Seattle's ACT Theatre, the Dallas Theater Center, and the Cleveland Playhouse, where he was the resident lighting designer. He has also lit programs for American television on PBS and for A&E.

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**New York City Opera National  
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Elizabeth Kaderabek, *Asst. Concertmaster*  
Nina Saito, *Principal second*  
Kristina Anderson  
Jason Bendler  
Jeffrey Ellenberger  
Jennifer Guttman  
Svetoslav Slavov

**Violas**

David Feltner, *Principal*  
Carol Benner  
David Lennon

**Cellos**

Patricia Edens, *Principal*  
Tara Chambers  
Carlo Pellettieri

**Bass**

Tom Vassalotti, *Principal*

**Flutes/Piccolos**

Peter Ader, *Principal*  
Linda Ganus

**Oboe**

Lisa Kozenko, *Principal*

**Clarinets**

Steve Williamson, *Principal*  
Karen Fisher

**Bassoon**

Michael Green, *Principal*

**Horns**

John Paul Aubrey, *Principal*  
Katie Dennis

**Trumpets**

Andrew Roe, *Principal*  
John Trujillo

**Bass Trombone**

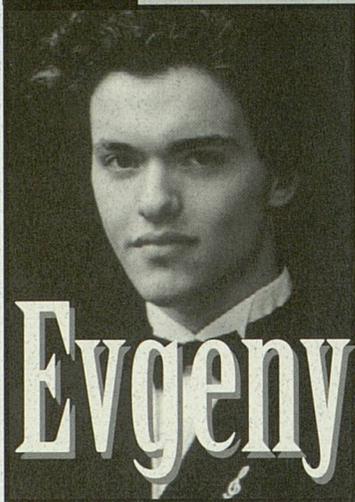
Steve Trapani, *Principal*

**Timpani**

James Thoma, *Principal*

**Percussion**

Steven Machamer, *Principal*

**UMS****University Musical Society** *presents*

# Evgeny Kissin

**E**vgeny Kissin's sold-out Carnegie Hall recital in October 1990 at the age of 18 was heralded as an historic event and elicited comparisons with the venerable Vladimir Horowitz and Arthur Rubinstein. His performances of the two Chopin piano concerti side-by-side at the Moscow Conservatory when he was 12 brought him instantaneous international recognition. "Horowitz and Rubinstein are dead, yet Horowitz and Rubinstein are back—united in this remarkable artist."

*(Chicago Sun-Times)*

**Monday, April 13,  
8 p.m.  
Hill Auditorium**

**Program**

Beethoven Sonata No. 28  
Brahms Four Pieces Op. 119  
Liszt Sonata in b-minor

Sponsored by Parke-Davis  
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# Hagen Quartet

**Wednesday, April 29,  
8 p.m.  
Rackham Auditorium**



**T**he Hagen Quartet began attracting attention while its members were still students at the Mozarteum in Salzburg. Today, it belongs to the elite of international string quartets, having developed a reputation for bold interpretation and challenging programming, and for its flawless technique and ensemble work.

**Program**

Schoenberg String Quartet No. 3, Op. 30  
Shostakovich String Quartet No. 3 in F Major, Op. 73

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# Michigan Chamber Players

*Faculty Artists of the University of Michigan  
School of Music*

Steven Shipps, *Violin*

Erling Blöndal Bengtsson, *Cello*

Bright Sheng, *Piano*

Paul Kantor, *Violin*

Rachael Snow, *Violin*

Yizhak Schotten, *Viola*

Anthony Elliott, *Cello*

Deborah Chodacki, *Clarinet*

Anton Nel, *Piano*

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## **Program**

Sunday Afternoon, March 15, 1998 at 4:00

Rackham Auditorium, Ann Arbor, Michigan

*Wolfgang Amadeus Mozart*

### **Quintet for Clarinet and Strings in A Major, K. 581**

Allegro

Larghetto

Menuetto: Trio I, Trio II

Allegretto con variazione: Adagio, Allegro

KANTOR, SNOW, SCHOTTEN, ELLIOTT, CHODACKI

*Bright Sheng*

### **Four Movements** (for piano trio)

Eighth note = 54

Quarter note = 66

Quarter note = 112

Eighth note = 60 (Nostalgia)

SHIPPS, BENGTSSON, SHENG

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

*Gabriel Fauré*

### **Quartet for Piano and Strings in c minor, Op. 15**

Allegro molto moderato

Scherzo: Allegro vivo

Adagio

Allegro molto

SHIPPS, SCHOTTEN, ELLIOTT, NEL

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Fifty-first Concert  
of the 119th Season

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## Quintet for Clarinet and Strings in A Major, K. 581

Wolfgang Amadeus Mozart

*Born on January 27, 1756 in Salzburg*

*Died on December 5, 1791 in Vienna*

In two of Mozart's chamber works, the *Horn Quintet* (K. 407) from 1782 and the *Clarinet Quintet in A Major* (K. 581) of 1789, the instrumentation was determined by simply adding a solo wind instrument to the standard string quartet. Both works were written for soloists who were friends of the composer, and in each case he took the opportunity to explore the unique musical qualities of the respective instruments. This grouping allowed Mozart not only to become familiar with the horn and clarinet as solo instruments, but permitted him to work them into a string-dominated (though still thoroughly chamberistic) texture, and grapple with the unique problems that posed. In both cases, he must have felt he achieved a measure of success, as his four horn concertos appeared very soon after the horn quintet was completed, and he completed the justly-famous clarinet concerto within a few months of this clarinet quintet's première.

The motivation to compose the clarinet quintet and subsequent concerto came from Mozart's friend and Masonic brother Anton Stadler, clarinetist in the Viennese court orchestra. In fact, Mozart often referred to this work as his "Stadler quintet." Stadler also played bassett horn (a clarinet family "cousin," now obsolete) and researchers have concluded that both the quintet and concerto were almost certainly composed with that instrument in mind. Still, these works have become standards in the clarinet repertoire because they suit the instrument so well and showcase its unique musical attributes. Mozart was one of the first composers to exploit the clarinet's warm middle register, its flexibility, and the ease with which it can negotiate rapid runs and wide

leaps. What makes this quintet more remarkable is that the clarinet never "sticks out" in the string ensemble, despite its superior agility and distinctive tone color.

The quintet opens with strings introducing the first theme, a sedate melody harmonized with hymn-like chords. The clarinet enters a little later with a more athletic rejoinder, and soon the strings begin to imitate its energized rhythms. The second theme, again ushered in by the violins, turns more lyrical, though the character of the music changes remarkably when the clarinet plays a minor-mode variant of the theme over a gently-syncopated accompaniment. A closing dialog between clarinet and first violin rounds out the exposition. Mozart begins the brief development section by stating the first theme in the harmonically-distant key of C Major, then extends it with contrapuntal elaboration. In the subtly altered recapitulation, the clarinet and first violin exchange roles (a procedure that had already been hinted at in the development) for the first theme, and the second theme returns complete with minor-mode episode.

In the second-movement *Larghetto*, the clarinet's lyricism rather than its agility is on display. This is a soft and soulful arioso, with muted strings supporting the clarinet's solo voice. A second, more ornate theme pairs the clarinet with the first violin as they converse in alternating phrases. The two themes are then repeated with an even more penetrating serenity. Mozart must have considered this movement particularly effective, as the slow movement of his clarinet concerto is clearly based on similar textures and melodic figures.

For the *Minuet and Trio*, Mozart uses rhythmic accents to highlight the differences between various triple-time dances. The opening *Minuet* is a little more intense and energetic than is usual for this courtly dance; each phrase begins with a vigorous up-beat that gives it an almost rustic vigor.

The first Trio is for strings alone, and shifts to the parallel minor for a pensive waltz laden with appoggiaturas and sighing descents. In this section, Mozart adds occasional accents on the second beat of the bar, emphasizing the rhythmic contrast with the Minuet, which repeats immediately after. A second Trio allows the clarinet to take the lead, and is in the style of a *ländler* (a folk-like relative of the waltz), with rhythmic accents falling on the first beat.

The quintet concludes with a theme and variations, another sectionalized movement based on folk-like materials. The strings outline the theme, a model of simplicity and balanced phrasing, while the clarinet joins in unobtrusively at cadence points. In the first variation, the clarinet weaves a flowing countermelody around the string theme, but the focus shifts to the first violin's jaunty rhythms and the lower strings' triplet figures in the next variation. The clarinet maintains its low profile during a viola lament in the parallel minor key, but springs to center-stage in the fourth variation, where it duels with the first violin in rapid sixteenth-note passage-work. A four-measure transition leads to an *adagio* section that recalls the tranquility of the second movement, and a varied restatement of the original theme brings the work to a cheerful and buoyant conclusion.

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#### **Four Movements** (for piano trio)

Bright Sheng

Bright Sheng began musical studies in his native China before moving to New York as a graduate student in 1982, where his composition teachers included Leonard Bernstein, Mario Davidovsky, and George Perle. In much of Sheng's music, there persists a substantial connection to China and its musical traditions. Sometimes this is overt, as in his recent *Spring Dreams* for traditional Chinese orchestra and solo cello (premiered with Yo-

Ma), or the Pulitzer-nominated *H'un* (Lacerations): In Memoriam 1966-76 from 1988, a powerful and searing orchestral portrait that vividly recalls the terrors of the Cultural Revolution. Many of his works carry titles that alert the audience to a Chinese element, such as the *Seven Tunes* heard in China for solo cello (1995), *Three Chinese Love Songs* (1988) for soprano, viola and piano, or the *Two Folk Songs from Qinghai* (1989) for chorus and orchestra. At other times the Asian influence is simply one among many, woven into a complex tapestry of styles and references and concealed beneath a generic title. But whether hidden or in plain view, it is almost always present. While Sheng occasionally uses pentatonic scales and percussive effects in his music, it never inclines toward the clichés of Asian exoticism. Neither does his mixture of Western and Eastern styles sound eclectic or incongruous.

*Four Movements* (for piano trio) was written in 1990 to a commission by the Walter M. Naumburg Foundation for the Peabody Trio, winner of the Naumburg Chamber Music Award in 1989. It gives some indication of the variety of styles and emotions Sheng is capable of expressing in his music. Reversing the traditional ordering, he places the slower movements on the outside, framing the quicker and more energetic sections. Despite the generic title, division into movements, and classical instrumentation (piano, violin, and cello), the Chinese influence in *Four Movements* is abundant. The first movement is prelude-like, written in a folkloric style with a typically Asian heterophonic texture, while the second is based on a humorous and joyful folksong from Se-Tsuan. In the third movement, a savage dance, the composer extends the melody through a series of what he has labeled "Chinese Sequences": a kind of melodic development that lengthens the motif and expands the tessitura with each

repetition. As the subtitle of the last movement suggests, it evokes a lonesome nostalgia.

### Quartet for Piano and Strings in c minor, Op. 15

Gabriel Fauré

*Born on May 12, 1845 in Pamiers, Ariège,  
France*

*Died on November 4, 1924 in Paris.*

French composer Gabriel Fauré lived during a period of incredible transition in musical styles, from Chopin's early romanticism to Schoenberg's atonal experiments. Through it all, he remained conservative to the core, even by mid nineteenth-century standards, and as a result he is often overshadowed by his more adventurous associates, including Saint-Saëns, Debussy, and Ravel. Fauré rarely composed in the large-scale orchestral genres that were popular during his lifetime; he published no symphonies or concertos, and his two operas are rather modest in proportion. His only works to have remained in the standard performing repertoire are the *Requiem* (noted for its emotional restraint and chamberistic accompaniment), a short Pavane for orchestra, and some songs. Yet his expressive reserve and his penchant for the smaller musical forms are characteristically French. It's significant that France produced no counterpart to Liszt's and Paganini's pyrotechnic virtuosity, Strauss's over-blown romanticism or Puccini's hyper-expressive verismo. Fauré's clearheaded classicism epitomizes the French ideal of "*le bon goût*" (good taste), and like Chopin, he refused even to give expressive titles to his works. His nearest counterpart in the nineteenth century might be Mendelssohn, whose melodic lyricism and gift for counterpoint parallel Fauré's musical strengths.

The *Piano Quartet in c minor*, Op. 15, was Fauré's first major chamber work, and

it has become his most popular. He began work on it in 1876 and completed the first three movements in 1879. On several occasions Fauré had doubts about how to complete a composition; in the case of this quartet, he sent the first three movements to the publisher in 1880, but destroyed the first version of the finale, and didn't complete a new version until three years later.

For all his classical reticence, Fauré's music is still remarkably expressive, and the key of c minor seemed to hold for him the same passion and sternness as it did for Beethoven (whose *Symphony No. 5*, for instance, is in that key). The first movement of the piano quartet bypasses an introduction and launches straight into a vigorous principle theme by the unison strings, while the piano adds a syncopated chordal accompaniment. Fauré never makes the piano attempt to produce cantabile phrases, recognizing that it can't sustain long note values the way a string instrument can. In this first movement (and throughout the rest of the quartet) the piano part is always in motion, whether in the foreground or as a background accompaniment, leaving the long-breathed phrases, such as the viola's undulating second theme, for the strings.

The development section begins like a barcarole as dotted rhythms are transformed into triplets, leading to a traditionally-conceived recapitulation of themes. The movement concludes pianissimo, as the piano's syncopations from the first theme are completely reconciled with the major-mode tranquility of the second. There is passion and emotion in this movement, certainly, but it is never allowed to spill over the bounds of propriety.

A graceful Scherzo (in 6/8, effectively doubling the tempo) begins with a twisting, playful melody in the piano over plucked chords in the strings. But when the strings take over the tune, the time signature switches from 6/8 to 2/4. The alternation,

and occasional combination, of these two patterns adds a sparkling piquancy to the Scherzo's rhythmic character. For the Trio, the strings play a richly harmonized melody with mutes, while the piano spins a continuous perpetuum mobile of suave and delicate humor. A repeat of the Scherzo follows without pause.

Returning to *c* minor for the Adagio brings the listener back to a world of earnest sentiment. The tripartite song delves into emotions more deep than mere melancholy. (Some have suggested that this movement was Fauré's melancholic response to the broken engagement with his fiancée, Marianne Viardot, but the prevalent emotion in this movement is quite different in nature. In any case, Fauré scrupulously attempted to keep his private and creative lives distinct.) The rising scale theme in the cello, followed by a prayer-like melody over rich piano chords, sounds funereal, though this is implied rather than explicit. The central section, with its constant triplet/duplet accompaniment, provides an untroubled respite from the grief.

The last movement is in sonata form, but it's passion pushes the boundaries of classical restraint. The opening theme uses a similar rhythmic pattern to that found in the first movement, combined with the rising scale pattern from the Adagio. Perhaps Fauré was attempting to make this movement function as a unifying summary of the earlier movements. (Given its lengthy and difficult gestation, this might have seemed a suitable solution to a recurring problem for the composer.) The movement is full of wild mood swings, from the energetic and restless first theme to the cantabile (though still agitated) second theme. A reappearance of the first theme in the development, played *sotto voce* by the strings, adds to the increasing tension, and the changes of temperament accelerate through the recapitulation, leading to an inevitably fiery conclusion.

*Program notes by Luke Howard*

**Stephen Shipps**, violinist, is a member of the Meadowmount Trio, a past member of the Fine Arts Quartet and the Amadeus Trio and has appeared as soloist with the symphony orchestras of Indianapolis, Dallas, Omaha, Seattle and Ann Arbor, as well as the Piedmont Chamber Orchestra and the Madiera Bach Festival. Prior to joining the U-M faculty in 1989 he served on the faculties of Indiana University, the North Carolina School of the Arts and the Banff Centre in Canada.

**Erling Blöndal Bengtsson**, cellist, came to Michigan following a distinguished teaching and performing career in Europe. Mr. Bengtsson has enjoyed a busy schedule as recitalist and soloist with ensembles including the Royal Philharmonic, the BBC, English Chamber Orchestra, Detroit Symphony Orchestra, Gulbenkian Orchestra (Lisbon) and Czech Philharmonic and the orchestras of Baden-Baden, Brussels, Cologne, Copenhagen, The Hague, Hamburg, Helsinki, Leningrad, Oslo and Stockholm.

**Bright Sheng's** music has been widely performed in the United States, Europe and China. He has received commissions for and performances of his works by the Houston Grand Opera, New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, Lincoln Center Chamber Music Society, the symphony orchestras of Chicago, San Francisco, Baltimore, Honolulu and Shanghai, the New York Chamber Orchestra, the St. Paul Chamber Orchestra, and the summer festivals at Tanglewood, Aspen, Santa Fe, La Jolla, Seattle and Grant Park in Chicago.

**Paul Kantor**, violinist and chair of the String Department, has appeared as concerto soloist with a dozen symphony orchestras; has served as concertmaster of several orchestral ensembles, including the New Haven

Symphony, Aspen Chamber Symphony, Lausanne Chamber Orchestra and Great Lakes Festival Orchestra; and has been guest concertmaster of the New Japan Philharmonic and the Toledo Symphony Orchestra. He has been especially active as a chamber musician with such groups as the New York String Quartet, the Berkshire Chamber Players, the Lenox Quartet and the National Musical Arts Chamber Ensemble.

**Rachael Snow**, violin, received her BM from Rice University, where she studied with Kathleen Winkler. She is currently earning her Masters at the University of Michigan as a Teaching Assistant and a student of Paul Kantor. She has been a full scholarship student at various summer programs, including the Music Academy of the West, Bowdoin, and Aspen.

**Yizhak Schotten**, violist, has concertized in Israel, Holland, England, Austria, Japan, Taiwan, Malaysia, Mexico and Canada. He was a member of the Boston Symphony, an exchange member of the Japan Philharmonic and principal violist of both the Cincinnati and Houston symphonies. Before joining the faculty in 1985, Mr. Schotten taught at the University of Washington in Seattle and the Shepherd School of Music at Rice University.

**Anthony Elliott**, cellist, has combined admirable careers in performance and teaching for more than two decades. A protégé of Janos Starker and Frank Miller, he won the Feuermann International Cello Solo Competition, which was followed by a highly successful New York recital. He is a frequent guest soloist with major orchestras, including those of Detroit, Minnesota, Vancouver, CBC Toronto and the New York Philharmonic. Mr. Elliott, who holds the performer's certificate and a bachelor of music degree with honors from Indiana University, joined the faculty in 1994.

**Deborah Chodacki**, clarinetist, joined the faculty in the fall of 1993. Ms. Chodacki has performed in chamber music festivals, as an orchestra performer and as soloist with orchestras in the United States and Western Europe. Prior to her appointment at Michigan she taught for four years at the Interlochen Arts Academy, where she was also a member of the Interlochen Chamber Players and, from 1979 to 1989, was on the faculty of the East Carolina University School of Music.

**Anton Nel** appears regularly as recitalist, chamber musician and concerto soloist with distinguished orchestras in both the United States and abroad. Most noteworthy is his giving the American première of the recently discovered *Piano Concerto No. 3* by Felix Mendelssohn in November 1997. Also a gifted and dedicated teacher, he served on the faculties of the University of Texas at Austin and the Eastman School of Music before coming to Michigan in 1992. The South African-born Mr. Nel is a graduate of the University of the Witwatersrand in Johannesburg and the University of Cincinnati.

**University  
Musical  
Society**

*presents*

# Los Muñequitos de Matanzas

Ivan Alfonso, *Tumbadora, Quinto, Cajón*

Ricardo Cané, *Singer*

Agustín Díaz, *Salidor (Conga)*

Israel Berriel Gonzalez, *Singer*

Israel Berriel Jimenez, *Singer*

Jesús Alfonso, *Tumbadora, Quinto*

Rafael Navarro, *Singer*

Facundo Pelladito, *Dancer, Percussionist*

Ana Pérez, *Singer, Dancer*

Luis Deyvis Ramos, *Dancer*

Bárbaro Ramos, *Dancer, Percussionist*

Vivian Ramos, *Dancer*

Diosdado Ramos, *Dancer*

Alberto Romero, *Singer, Clave*

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## **Program**

Wednesday Evening, March 18, 1998 at 8:00

Power Center, Ann Arbor, Michigan

## *Kalenda*

**Cuadro Yorubá:** Danza Ritual de Elegúa

**Arará,** Tambores, Cantos y Danza

**Gangá,** Palo Kongo

**Ritmo Iyesá con Orishas**

**Abakuá,** Danza Ñañiga

INTERMISSION

CICLO DE LAS RUMBAS

**Los Bandos,** Coros y Claves

**Yambú,** Rumbas Antiguas Urbanas

**Guaguancó,** Rumbas Contemporaneas Urbanas

**Columbia,** Rumba Antigua Rural

**Conga Popular Matancera,** Fin de Fiesta

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Fifty-second Concert of  
the 119th Season

Support for this performance is provided by media partner  
WEMU, 89.1 FM from Eastern Michigan University.

A very special thank you to Alberto Nacif for his involvement in  
this residency.

Los Muñequitos de Matanzas express heartfelt appreciation to  
Fat Congas for its donation of cajons and to LP Latin Percussion  
for its loan of instruments for the Spring 1998 US Tour.

World Culture Series

**Large print programs are available upon request.**

**Cuadro Yorubá:** Danza Ritual de Elegúa

Major Orisha, messenger of *Olofi* (Supreme God), is the Orisha that opens and closes pathways and roads. He is described as a child with an old man's face, a playful reveler, friend of making mischievous deeds and lover of children. He dresses in red and black. He is one of the three warrior brothers of the Yorubá Pantheon and uses as his attributes a sickle or a prong to remove the herbs of the mountain. He is the son of Obbatalá and Yemú and he is the first Orisha (Okana). He is represented in the dried coconut (Obi) placed behind front doors. He is syncretized\* with the Holy Child of Atocha, Saint Anthony of Padua and the *Anima Sola* (Lonely Soul).

**Arará,** Tambores, Cantos y Danza

The Arará slaves were the most recent of all African slaves to arrive in Cuba, some having arrived as late as 1887. They came from what was then known as Dahomey and today is Benin and Togo. They share a similar pantheon of deities as the Yorubá but have different names and characteristics. In this program, Los Muñequitos will dance to Babalú Ayé, known as Asoano.

These dances and rhythms are some of the most difficult to master and are regarded as more closely related to African counterparts and less Creolized than other Afro-Cuban forms. Of particular interest is the rhythmic placement of the songs in relationship to the rhythms of the drums. Extremely sophisticated in structure they are truly a testament to the creative prowess of these people. In Cuba we find three variants of Arará culture, Magino, Sabalu and

Dahomey. As with the Iyesá culture the only sacred houses or *cabildos* of Arará are found in Matanzas Province.

**Gangá,** Palo Kongo

Palo Kongo represents the oldest form of African religious music and ritual that exists in Cuba today. The Kongo or Bantu people came to Cuba as slaves from the areas now known as Zaire, Angola and Gabon. They began arriving in the early 1500's and were dispersed throughout the whole island. Within the Bantu cultural traditions they have maintained dances and rhythms known as Makuta, Yuka, Garabato and Palo.

The Palo dance and music performed here are from the Mayombe sect and are considered the most sacred of all Bantu forms. The Cauldron or *Nganga*, which appears on the stage, represents a physical manifestation of magic/religious force of the Palo deities. Through ceremonies and rituals a spiritual force is brought to life within the *Nganga* and its powers are used to ward off illness, misfortune or to defeat one's enemies.

The dances and rhythms are some of the most aggressive of all Afro-Cuban forms and were often used to psychologically prepare the Africans for battle when a slave uprising was planned. Sometimes just the sight and sounds of these dances and rhythms were enough to cause slave owners to flee for their lives. Palo music and dance is also used to celebrate the anniversary of the *Nganga* or during funeral rites of deceased Paleros.

**Ritmo Iyesá con Orishas**

The Iyesá people are often considered a subgroup of the Yorubá, coming from an area of Nigeria known as Illesha in Northern Nigeria. They share many of the same Orishas as the Yorubá, although the two

\**syncretization* refers to the process by which the African gods were fused with the images of the Catholic saints.

most prominent are Ochun and Oggun. The traditional drums are two headed and the shells are painted green with a distinctive yellow stripe, to represent Ochun and Oggun.

Typically the 6/8 rhythms are played for Oggun and the 4/4 versions for Ochun, which are considered some of the most sensual of all of Ochun's dances. In this program, Los Muñequitos will perform the 4/4 rhythms in dances to Ochun, Yemaya and Chango. With these rhythms and songs, the group invokes the *Orishas*, the ancestors, and requests the blessing of *Oloddumare* (Supreme God) to bring peace and good health to all people.

Although these dances and rhythms are not as complex as the Arará or Bata, they are some of the most funky and animated of all Afro-Cuban forms. The Iyesá slaves are said to have regrouped in 1868 in Matanzas, Cuba through a reunion of twenty-one Babalawos all originating from the Illesha region of Nigeria. There they formed the only sacred house or *cabildo* of Iyesá to be found in Cuba today.

### **Abakuá,** Danza Ñañiga

The Abakuá is a men's secret organization, originally from Calabar, Nigeria. It is an association of financial mutual help, even though it has a lot of religion. Its Supreme Being is Abasi. The men speak in a jargon made up of seven African dialects. The requisites to enroll in this association are to be a man, a good son and a good father, and to pledge loyalty to the institution and to keep its secrets. The Abakuá was founded in 1836 in the harbor town of Regla in the Havana Province, with the name Efik Butón. In Cuba, Abakuá's lands can be found in Havana's province; in Regla, Guanabacoa and Mariano; in Matanzas' province; in the Capital City and in Cárdenas. In their parties and ceremonies, there is always a room

called Fambá where they guard the secrets of the group, limiting the access to this room to only a few. The outdoors, where they celebrate their festivities, is open to everyone.

The main chiefs open the show making a Wembla ceremony to ask permission to the god Abasi to allow the celebration. The *Npegó* (master of ceremonies) makes an *Enkame* to give thanks and initiate the festivities. The music being played with the sacred drums begins and at its height the *Moruá* brings in the *íremes*, or little devils, to perform their dance in the styles of *Efi* or *Efó* (rapid and slow, respectively) according to the African land of their heritage. The major *Moruá*, who receives them on stage takes them and the musicians away.

## CICLO DE LAS RUMBAS

### **Los Bandos,** Coros y Claves

This is one of the oldest manifestations of popular Cuban music. It is native to the city of Matanzas where there were two factions distinguished from each other by their respective colors, red and blue, and located in the barrios of Simpson and La Marina.

These factions were always in competition and each time they visited one another they would sing songs full of innuendo and cutting remarks, emulating or competing in rhythms, songs and costumes. But every December 31<sup>st</sup> they join as brothers and celebrate birthdays of friends as well as the arrival of the new year, ending in a friendly party with the *Sarandó*. Their characteristic dress was white with a kerchief in the color of the "Bando" or faction.

### **Yambú,** Rumbas Antiguas Urbanas

This is the most ancient rumba of the Afro-Cuban Creoles. It is performed with wooden boxes and tumbas. In the past they used

candle crates and codfish crates, the sides of a wardrobe dresser and spoons on the small drawers of a night table. In this dance the woman shines more than the man. It is a slow and lilting music, called “*de viejos*” (of the old ones), originally from Matanzas in the mid-nineteenth century.

**Guaguancó,** Rumbas  
Contemporaneas Urbanas

This is a contemporary urban rumba originally from Havana and Matanzas. It is faster than Yambú and is played with *tumbadoras* (conga drums). The musicians introduce other Latin American rhythms through a variety of musical arrangements. The dance is characterized by the vacunao, an erotic sexual movement by the man who pursues the woman in order to possess her, moving his hands, his feet and his hat along with his pelvis. She tries to avoid him by covering her genitals or turning her back to her partner. In this sexual dance contest, the best dancer is the man if he can touch her, or the woman if she can avoid him.

In the Guaguancó, as in other varieties of rumba, the dance breaks loose after the narration of the story that serves as the basis of the musical development in the first part. The alternation between the improvising singer and the chorus intensifies the spirit of the dance, and the rhythmic action supports the steps of the dancers.

**Columbia,** Rumba Antigua Rural

Old rumba originally from rural Matanzas, very fast in its delivery and danced only by men, who develop a competition among themselves using movements from sports, dangerous movements with knives and machetes, gymnastic modern dance and the dangerous bottle dance. Its name comes from the Columbia bus stop close to Matanzas. While the beginning is a song of

lament with African phrases, the end becomes a danceable montuno.

**Conga Popular Matancera,**  
Fin de Fiesta

As a colophon to the show, a summary is made, which ends the show with the popular street conga from the Matanzas province and invites the audience to dance on the stage or wherever they would like, while the house lights are on.

In the first days of October 1952 a group of young rumberos found themselves enjoying their evening's rest in the bar “El Gallo” in the city of Matanzas. They heard the chords of a *son* by Arsenio Rodriguez on the bar's Victrola. Inspired by the rhythm and the contagious melody, they began to play percussion on the counter, on the glasses and on the bottles, accompanying Arsenio and his group. The other customers as well as passers-by stopped to listen and to the astonishment of the young men they received their first applause – applause that forty-six years later they continue to receive.

In the rush of enthusiasm they decided to form a musical group to entertain on Sundays and holidays at fiestas and barrio dances. They named their group *Guaguancó Matancero* and agreed that each member would find a way to get instruments made according to their respective means. They would interpret the “Guaguancó,” the contemporary rumba of urban origin that came from Matanzas and Havana. Once the group was together with the necessary instruments they began performing in barrios throughout Matanzas province and then in the city of Havana. They included in their repertoire the “Yambú,” an older urban style of rumba and later the

“Columbia,” a rural, field rumba danced only by men.

In 1953 they were invited to perform in fiestas in the barrios of Old Havana and Central Havana. They performed on radio and television and recorded for the Puchito label their first 78 rpm record, with “*Los Beodos*” on one side and “*Los Muñequitos*” on the other. The lyrics of the latter number told of the vicissitudes of characters in the comic strips that appeared in the weekend newspapers. “*Los Muñequitos*” was such a hit that the public of Havana and Matanzas re-named the group Los Muñequitos de Matanzas, the name by which they are now known throughout the world. The group became a dance group with the entry of dancer Diosdado Ramos (today the group’s director). In addition there are now two female dancers, Ana Pérez and Vivian Ramos and two male dancers, Bárbaro Ramos and Facundo Pelladito. The newest member of the group is the electrifying dancer, Luis Deyvis Ramos, the ten-year-old son of Vivian Ramos, nephew of Bárbaro Ramos and grandson of Diosdado Ramos.

Los Muñequitos de Matanzas first performed in the US in 1992 when Dance Theater Workshop’s Suitcase Fund organized a ten-week tour to fourteen cities. The overwhelming enthusiasm that greeted them in cities from DC to Detroit, from New York to San Francisco and the continuing impact of their music and dance prompted Colorado Dance Festival in Boulder, Dance Theater Workshop and MultiArts Projects & Productions in New York City to invite Los Muñequitos to return in the summer of 1994 for a six week tour to thirteen cities. In 1995, the group made its historic first visit to Puerto Rico where thousands turned out for their performances. Spring 1998 marks the group’s fourth US tour with engagements at universities, art centers and festivals throughout

the country over the course of eight weeks. The ensemble has released six CDs on Qbadisk and has toured extensively in Canada, Brazil and Great Britain.

The musicians and dancers of Los Muñequitos are recognized by Cubans and throughout the world as members of one of the most vital ensembles to sustain and popularize the African roots of Cuban culture. The rumba of the Muñequitos is a contemporary art; the religious traditions in their repertoire tie the past to the present and the future. This is no show. In Matanzas, the streets seem to breathe African religion and culture. Those who have not been there can get a glimpse of that spirit with this presentation.

From the Official Biography of Los Muñequitos de Matanzas (with special thanks to Yvonne Daniel, Ph.D., Associate Professor of Dance and Anthropology at Smith College and to Ned Sublette, Executive Producer, Qba Disk)

*This performance marks Los Muñequitos de Matanzas’ debut under UMS auspices.*

Caridad Diéz, *General Producer, Los Muñequitos de Matanzas*

Estrella Quiroga, *US Tour Manager*

Scott Wardinsky, *US Tour Technical Director*

Tour organization provided by Pentacle/

Intersections, Cathy Zimmerman, Director

The Spring 1998 U.S. Tour of Los Muñequitos de Matanzas is produced by:

MultiArts Projects & Productions (MAPP)

Ann Rosenthal, *Executive Director*

Jenny Tool, *Project Associate*



March 21, 1998

Welcome to what promises to be an inspiring performance by one of Israel's national treasures, the Batsheva Dance Company. With their artistry and grace, these talented dancers remind us of the centrality of the arts to the University's rich cultural life.

This performance also underscores the vital international alliances of the University and the University Musical Society. This performance has its roots in a visit to Israel by a group of faculty and administrators in 1995, under the auspices of Partnership 2000, a joint venture of the University and the Jewish Federation of Southeast Michigan, when Paul Boylan, vice provost for the arts, had the opportunity to see Batsheva perform.

This is only one of hundreds of connections being created between individuals and institutions in Israel and in the State of Michigan, City of Ann Arbor, and the University of Michigan through Partnership 2000. I hope you enjoy the performance.

Sincerely,

Lee C. Bollinger  
*President, University of Michigan*

**University  
Musical  
Society**

*and*

**The University  
of Michigan**

*present*

# Batsheva Dance Company

OHAD NAHARIN, *Artistic Director*

*Dancers:* Yosi Berg, Claire-Laure Berthier, Isabelle Chaffaud, Sonia D'Orleans Juste, Michael Getman, Yoshifumi Inao, Craig Jacobs, Keren Malkit, Jerome Meyer, Yaniv Nagar, Einat Niv, Ari Rosenzweig, Adi Salant, Yael Schnell, Shai Tamir, Liat Waysbort, Yossi Yungman

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**Program**

Saturday Evening, March 21, 1998 at 8:00

Power Center, Ann Arbor, Michigan

*Ohad Naharin*

**Kaamos**

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

*Naharin*

**Queens / Black Milk**

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

*Naharin*

**KYR** (excerpts)

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Fifty-third Concert  
of the 119th Season

This performance is sponsored by the University of Michigan. Additional support is provided by Herb and Carol Amster.

We are grateful to the many members of the regional Jewish community who have provided support for this series. They include Honorary Chairs, Herb and Carol Amster, Prudence and Amnon Rosenthal, Carol and Irving Smokler, and Ronald and Eileen Weiser.

Special thanks to Ohad Naharin, Peter Sparling/Dance Gallery and Alexander Alexandrov for their involvement in his residency.

Moving Truths Series

**Large print programs are available upon request.**

## Kaamos

<i>By</i>	Ohad Naharin
<i>Original Music</i>	Ivry Lider, Ohad Nharin
<i>Costume Design</i>	Rakefet Levy
<i>Lighting Design</i>	Bambi
<i>Stage Design</i>	Arik Levy
<i>Sound Design</i>	Frankie Lievaart

<i>Dancers</i>	Isabelle Chaffaud Sonia D'Orleans Juste Michael Getman Yoshifumi Inao Craig Jacobs Yaniv Nagar / Shai Tamir Einat Niv Ari Rosenzweig Adi Salant Yael Schnell / Keren Malkit, Yossi Yungman
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Originally commissioned by the Nederlands Dans Theatre, 1995 *Kaamos* is a part of *Z/na*, a full length work created for the Batsheva Dance Company, 1995.

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## Queens / Black Milk

### Queens of Golub (excerpts)

<i>By</i>	Ohad Naharin
<i>Music</i>	Arvo Pärt
<i>Costume Design</i>	Rakefet Levy
<i>Lighting Design</i>	Bambi
<i>Dancers</i>	Claire-Laure Berthier Sonia D'Orleans Juste Keren Malkit Einat Niv Yael Schnell Adi Salant Isabelle Chaffaud

*Queens of Golub* was originally commissioned by the Nederlands Dans Theater, 1989.

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### Black Milk

<i>By</i>	Ohad Naharin
<i>Music</i>	Paul Smadbeck
<i>Costume Design</i>	Rakefet Levy
<i>Lighting Design</i>	Bambi
<i>Dancers</i>	Craig Jacobs / Yosi Berg Jerome Meyer Yaniv Nagar / Michael Getman Ari Rosenzweig / Yoshifumi Inao Yossi Yungman / Shai Tamir

The first version of *Black Milk*, for women, was originally commissioned by the Kibbutz Dance Company, 1985.

**KYR** (excerpts)

*By* Ohad Naharin  
*Original Music* The Tractor's Revenge and Ohad Naharin  
*Lighting Design* Bambi  
*Sound Design* Frankie Lievaart

*Dancers* Yosi Berg Jerome Meyer  
Clair-Laure Berthier Yaniv Nagar  
Isabelle Chaffaud Einat Niv  
Sonia D'Orleans Juste Ari Rosenzweig  
Michael Getman Adi Salant  
Yoshifumi Inao Yael Schnell  
Craig Jacobs Shai Tamir  
Keren Malkit Yossi Yungman

KYR was originally commissioned by the Israel Festival, Jerusalem, 1990.

**University  
Musical  
Society**

*and*

**The University  
of Michigan**

*present*

# Batsheva Dance Company

OHAD NAHARIN, *Artistic Director*

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**Program**

Sunday Afternoon, March 22, 1998 at 2:00

Power Center, Ann Arbor, Michigan

*Ohad Naharin*

**KYR** (excerpts)

INTERMISSION

*Naharin*

**Queens / Black Milk**

INTERMISSION

*Naharin*

**Arbos**

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Fifty-fourth Concert of  
the 119th Season

This performance is sponsored by the University of Michigan.  
Additional support is provided by Herb and Carol Amster.

We are grateful to the many members of the regional Jewish  
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Special thanks to Ohad Naharin, Peter Sparling/Dance Gallery and  
Alexander Alexandrov for their involvement in his residency.

Moving Truths Series

**Large print programs are available upon request.**

**KYR** (excerpts)

<i>By</i>	Ohad Naharin	
<i>Original Music</i>	The Tractor's Revenge and Ohad Naharin	
<i>Lighting Design</i>	Bambi	
<i>Sound Design</i>	Frankie Lievaart	
<i>Dancers</i>	Yosi Berg	Jerome Meyer
	Clair-Laure Berthier	Yaniv Nagar
	Isabelle Chaffaud	Einat Niv
	Sonia D'Orleans Juste	Ari Rosenzweig
	Michael Getman	Adi Salant
	Yoshifumi Inao	Yael Schnell
	Craig Jacobs	Shai Tamir
	Keren Malkit	Yossi Yungman

KYR was originally commissioned by the Israel Festival, Jerusalem, 1990.

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**Queens / Black Milk****Queens of Golub** (excerpts)

<i>By</i>	Ohad Naharin
<i>Music</i>	Arvo Pärt
<i>Costume Design</i>	Rakefet Levy
<i>Lighting Design</i>	Bambi
<i>Dancers</i>	Claire-Laure Berthier Sonia D'Orleans Juste Keren Malkit Einat Niv Yael Schnell Adi Salant Isabelle Chaffaud

*Queens of Golub* was originally commissioned by the Nederlands Dans Theater, 1989.

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**Black Milk**

<i>By</i>	Ohad Naharin
<i>Music</i>	Paul Smadbeck
<i>Costume Design</i>	Rakefet Levy
<i>Lighting Design</i>	Bambi
<i>Dancers</i>	Craig Jacobs / Yosi Berg Jerome Meyer Yaniv Nagar / Michael Getman Ari Rosenzweig / Yoshifumi Inao Yossi Yungman / Shai Tamir

The first version of *Black Milk*, for women was originally commissioned by the Kibbutz Dance Company, 1985.

## Arbos

*By* Ohad Naharin

*Music* Arvo Pärt

*Costume Design* Rakefet Levy

*Lighting Design* Bambi

*Dancers* Sonia D'Orleans Juste / Isabelle Chaffaud  
Craig Jacobs / Jerome Meyer  
Adi Salant  
Yaniv Nagar  
Einat Niv  
Ari Rosenzweig  
Shai Tamir  
Yael Schnell  
Michael Getman / Yossi Yungman.

*Arbos* was originally commissioned by Sydney Dance Company, 1989.

In 1990 Ohad Naharin was appointed as Artistic Director of the Batsheva Dance Company. Born in a kibbutz in Israel, Naharin was raised in an artistic environment — his mother teaches dance and composition and his father, a doctor of psychology, is a psychodrama specialist.

Naharin began his training as a dancer with Batsheva and continued his studies at Juilliard. He danced for one season in the Martha Graham Company and with Maurice Béjart. Between 1980 and 1990, Naharin was dancing and creating in New York. Jiří Kylián of the Nederlands Dans Theater saw his work and their encounter was the basis of a long comradeship, both with Kylián and NDT, and the beginning of a series of commissions from the leading dance companies in the world, among them: The Cullberg Ballet, Lyon Opera Ballet, Frankfurt Ballet and many more.

Naharin, who trained musically before he started to dance, has often collaborated in the musical compositions for his works — with The Tractor's Revenge (*Kyr*), rock musicians Avi Belleli, Dan Makov (*Anaphase*), Ivry Lider (*Kaamos, Z/na*), and Peter Zegveld and Thijs van de Poll for *Sabotage Baby*. His works are renowned for their musicality in pieces which resound with imaginative and diverse sources, from Arvo Pärt and John Zorn to Johan Strauss. Many of Naharin's works include live music performed on stage.

Naharin has artistic associations with prominent Israeli designers: lighting designer Bambi, costume designer Rakefet Levi, and constantly encourages his dancers to explore their own creative resources.

Seeing movement as healing and strengthening, Naharin's main source of inspiration is the human body and its individual abilities.

"If you could hold one of Ohad Naharin's dances in your hand, it would feel smooth. Think of a polished stone, it looks

like a piece of secret sculpture but hurl it and it becomes a weapon." — Deborah Jowitt, *The Village Voice*

### Batsheva Dance Company 1998

The appointment of Ohad Naharin in 1990 as Artistic Director launched Batsheva Dance Company into a new era. Naharin assembled an intense and stimulating group of dancers and staff, leading his company to international stature.

*Kyr*, commissioned by the Israel Festival, Jerusalem, and created in 1990 with the Israeli rock group The Tractor's Revenge was the first landmark in the succession of pieces which give birth to the "new" Batsheva — bold, sweeping, physically sensual.

Batsheva is treasured by an enthusiastic and devoted audience. Its season is eagerly expected, and it has revolutionized the position of dance in Israel. The Company captured young audiences with works that became "cult" events, and, at the same time, reached beyond the traditional dance public. Abroad, Batsheva tours extensively to Europe, Japan, Australia and the Americas, enjoying repeated visits to the world's leading festivals and theaters.

Batsheva Ensemble, the junior company, formed in 1990, is by now a company with its own professional identity. The Ensemble's target is to train the next generation of dance performers, and to cultivate original talents — from choreographers to other creative partners in design and music.

Both companies are international in nature, made up of individually unique dancers from Israel and abroad. Dancers of both companies are encouraged to affirm their distinct creative gifts, either as performers in the Company's work, or as creators on their own.

Batsheva treads two parallel paths: its

repertoire focuses on works by Ohad Naharin, while it continues to host guest choreographers, ranging from the established leading names, such as Jiří Kylián and William Forsythe to young emerging talents at the beginning of their artistic careers.

Batsheva Dance Company today serves as a meeting point for artists of all disciplines — music, film, graphic art, photography, stage, costume and light design — partaking together in the exciting process of creating, and the thrilling encounter between performing arts audiences and creators.

**Batsheva Dance Company was founded in 1964 by Baroness Batsheva de Rothchild and Martha Graham.**

*These performances mark the Batsheva Dance Company's second and third appearances under UMS auspices. They first appeared in Ann Arbor in November 1972.*

## Batsheva Dance Company

Artistic Director: Ohad Naharin

General Manager: Ben-Ami Einav

Associate Artistic Director: Naomi Bloch Fortis

Rehearsal Director: Sandra Brown

(Assistant: Adi Salant)

Company Teacher: Alexander Alexandrov

Tour Manager: Tami Lotan, Irit Sturm, Hani Alon

Production Stage Manager: Iris Bovshover

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Technical Director: Yanka Suissa

Technician: Itzik Assulin

Sound: Frankie Lievaart

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Physiotherapist: Hani Alon

Photographer: Gadi Dagon

Batsheva Dance company was founded in 1964 by Baroness Batsheva de Rothchild and Martha Graham.

The Batsheva Dance Company is supported by the Ministry of Education and Culture and the Tel-Aviv Jaffa Municipality.

Batsheva Dance Company is the resident Company at the Suzanne Dellal Center for Dance and Theatre, Tel-Aviv.

David Eden Productions, Ltd

Tour Manager: Angel Gardner

Assistant to the Producer: Betsy Heer

Producer: David Eden

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Batsheva Dance Company Tour Coordinator:

Gal Canetti

Support for the 1998 United States tour of the Batsheva Dance Company has been provided in part by the Israel Ministry of Foreign Affairs, Cultural and Scientific Affairs as part of Israel's 50<sup>th</sup> Anniversary celebration. Special thanks to Yuri Bar Ner and The John F. Kennedy Center for the Performing Arts.

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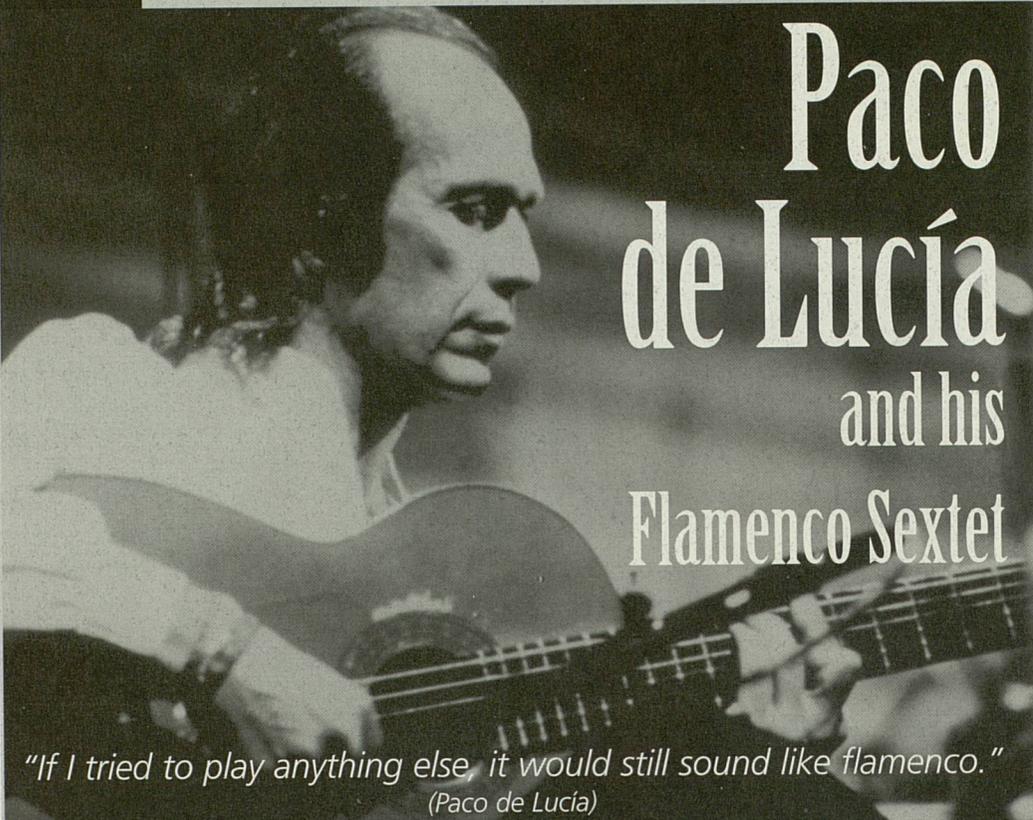
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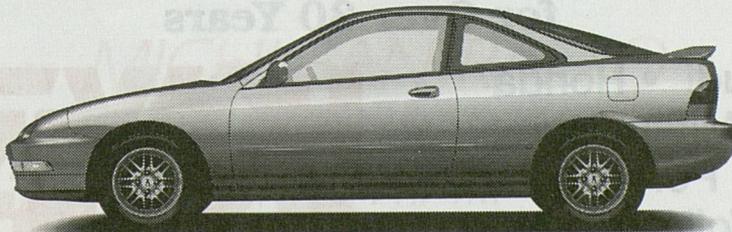
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## Internships

Internships with the University Musical Society provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester-and year-long internships are available in many of the University Musical Society's departments. For more information, please call 734.763.0611 (Marketing Internships), 734.647.1173 (Production Internships) or 734.764.6179 (Education Internships).

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The UMS Usher Corps comprises 275 individuals who volunteer their time to make your concertgoing experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power, or Rackham) for the entire concert season.

Our ushers must enjoy their work because 85% of them return to volunteer each year. In fact some ushers have served for 30 years or longer. If you would like information about joining the UMS usher corps, leave a message for head usher Kathi Reister at 734.913.9696.

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### **Saturday, January 10**

Israel Philharmonic Orchestra/Zubin Mehta, conductor

### **Friday, February 6**

St. Paul Chamber Orchestra/Emanuel Ax, piano

### **Wednesday, February 11**

Royal Concertgebouw/Riccardo Chailly, conductor

### **Tuesday, March 24**

Russian National Orchestra/Gil Shaham, violin

### **Monday, April 13**

Evgeny Kissin, piano

### **Friday, May 1**

MET Orchestra/Sir Georg Solti, conductor

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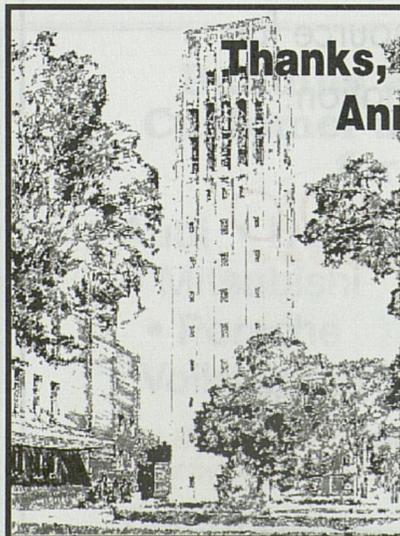
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Fri. Feb. 20 Chick Corea, piano and Gary Burton, vibes

Fri. Mar. 13 New York City Opera National Company

Donizetti's Daughter of the Regiment

Sat. Mar. 21 Batsheva Dance Company of Israel

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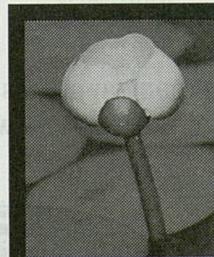
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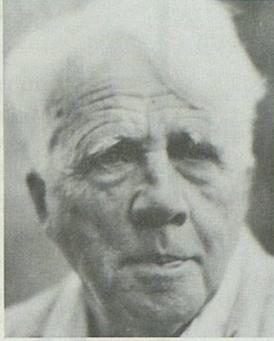
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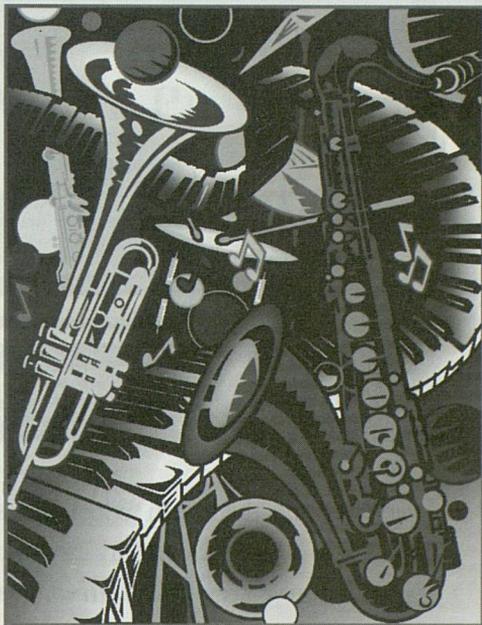
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The Ford Honors program is made possible by a generous grant from the Ford Motor Company and benefits the UMS Education Program. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS presents the artist in concert, pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Van Cliburn was the first artist so honored and in 1997 UMS honored Jessye Norman.

This year's Ford Honors Program will be held Saturday, May 9. The recipient of the 1998 UMS Distinguished Artist Award will be announced in early February.



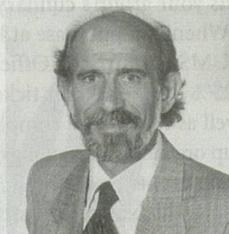
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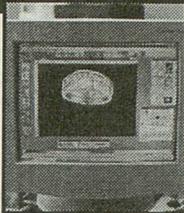
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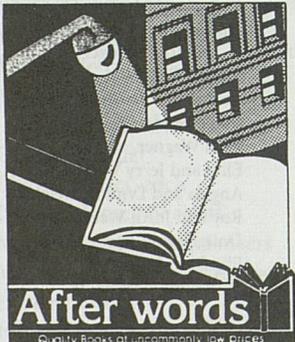
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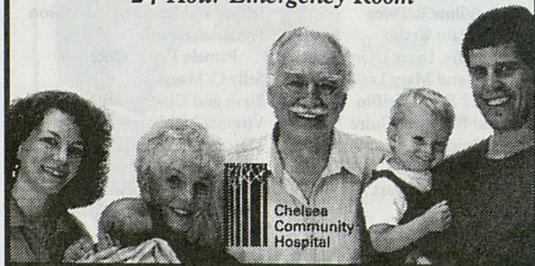
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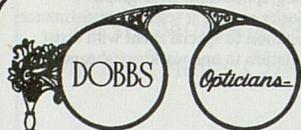
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