

St. Petersburg Philharmonic Gidon Kremer John Williams  
University Musical Society of the University of Michigan / Fall 1998 Season  
Capitol Steps Guarneri String Quartet Bill T. Jones  
Arnie Zane Dance Company Budapest Festival Orchestra  
András Schiff David Daniels La Capella Reial de Catalunya  
Michigan Chamber Players Kirov Orchestra Vienna Virtuosi  
Jazz Tap Summit American String Quartet Mitsuko Uchiyama  
Assad Brothers Sequentia A Huey P. Newton Story  
Emerson String Quartet The Harlem Nutcracker  
Handel's Messiah Trinity Irish Dance Company  
Gershwin: Sung and Unsung Renée Fleming The Gospel  
at Colonus Anne Sofie von Otter Chamber Music Society  
of Lincoln Center Merce Cunningham Dance Company  
Maxim Vengerov Orpheus Chamber Orchestra  
Meryl Tankard Australian Dance Theatre Kodály  
James Galway Abbe Lincoln Takács Quartet Alvin  
Ailey American Dance Theater The Tallis Scholars  
Gypsy Ensemble Sveinbjörn Sveinbjörnsson and the Rock Trio Forte  
Sveinbjörnsson Ensemble Mozarteum Orchestra of Salzburg  
Latin Ballet with Podlaski Anonymous Anonymous  
Monsters of Grace Wynton Marsalis Lincoln Center  
Jazz Orchestra National Symphony Orchestra of Tokyo  
Sarah Chang Ford Honors Program

# UMS / F98





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# University Musical Society

*of the University of Michigan*

## The 1998-99 Fall Season

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### On the Cover

Included in the montage by local photographer David Smith are images taken from the University Musical Society's 1997-98 season: Celia Cruz in her long-awaited UMS debut; Christoph Eschenbach leading the Chicago Symphony Orchestra.



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9 of 10 in all categories - Ann Arbor News

## ERIM International, Inc.



**A** leading high tech organization devoted to innovative discovery, development and application of scientific knowledge to meet global security, economic and environmental needs.

# A Letter from the President

**W**elcome to this University Musical Society performance. Thank you for supporting UMS and the performing arts in our community by attending this event.

The 1998-99 season is one of our most exciting ever. So diverse in its scope, it is impossible for me to zero in on just one event. Complementing our continued focus on music of all kinds, I would like to make special mention of our emphasis on dance and dance audience development this season. As our 1998-99 dance promotional campaign states, UMS is "simply committed to the best in dance for Michigan."

We're very pleased that you're at this event and hope you'll consider attending other UMS performances as well as some of the educational and social events surrounding our concerts.

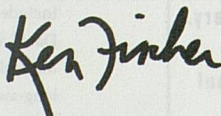
You'll find listings of all of these events in this program book on page 22 through 25.

I'm privileged to work with a dedicated and talented staff. One of them, box office representative Sally Cushing, is celebrating 30 years with UMS this season, representing the longest-serving employee among our current staff. The entire UMS family joins me in thanking Sally for her loyalty, friendliness, and commitment to providing outstanding service to all of our patrons. Say "hi" to Sally

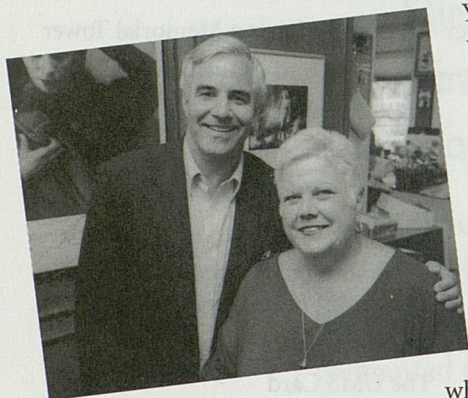
when you next call or stop by the box office.

I hope we have a chance to meet. I'd like to hear your thoughts about this performance. I'd also be pleased to answer any questions and to learn 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 we don't see each other in the lobby, please call my office at Burton Tower on the campus (734-647-1174) or send me an e-mail message at [kenfish@umich.edu](mailto:kenfish@umich.edu).

Sincerely,



Kenneth C. Fischer, *President*



**Sally Cushing  
with Ken Fischer**

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



**JEANNE MERLANTI**  
President, Arbor  
Temporaries/Personnel  
Systems, Inc.

"As a member of the Ann Arbor business community, I'm thrilled to know that by supporting UMS, I am helping perpetuate the tradition of bringing outstanding musical talent to the community and also providing education and enrichment for our young people."



Personnel Systems



Arbor Temporaries



**WILLIAM BROUCEK**  
President and CEO,  
Bank of Ann Arbor  
"As Ann Arbor's  
community bank, we  
are glad and honored  
to be a supporter of  
the cultural enrichment

that the University Musical Society brings to our community."



**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."

BEACON



INVESTMENT  
COMPANY



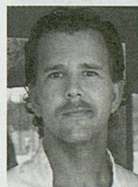
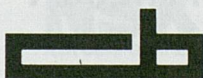
**HABTE DADI**  
Manager, Blue Nile  
Restaurant  
"At the Blue Nile,  
we believe in giving  
back to the commu-  
nity that sustains our  
business. We are

proud to support an organization that provides such an important service to Ann Arbor."



**CARL A. BRAUER, JR.**  
Owner, Brauer  
Investment Company  
"Music is a gift from  
God to enrich our  
lives. Therefore, I  
enthusiastically sup-  
port the University

Musical Society in bringing great music to our community."



**DAVID G. LOESEL**  
President, T.M.L.  
Ventures, Inc.  
"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."





**KATHLEEN G. CHARLA**  
*President, Charla  
 Breton Associates,  
 Publishers  
 Representatives*

"Music is a wondrous gift that nurtures the soul. Charla Breton Associates is pleased

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

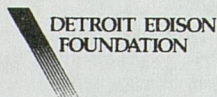
## CHARLA BRETON ASSOCIATES



**ANTHONY F. EARLEY, JR.**  
*Chairman, President  
 and Chief Executive  
 Officer, Detroit Edison*

"By bringing the joy of the performing arts into the lives of community residents, the

University Musical Society provides an important part of Ann Arbor's uplifting cultural identity, offers our young people tremendous educational opportunities and adds to Southeastern Michigan's reputation as a great place to live and work."



DETROIT EDISON  
 FOUNDATION



**PETER BANKS**  
*President, ERIM  
 International*

"At ERIM International, we are honored to support the University Musical Society's commitment to pro-

viding educational and enrichment opportunities for thousands of young people throughout southeastern Michigan. The impact of these experiences will last a lifetime."



ERIM  
 International, Inc.



**L. THOMAS CONLIN**  
*Chairman of the  
 Board and Chief  
 Executive Officer,  
 Conlin Travel*

"Conlin Travel is pleased to support the significant cultural

and educational projects of the University Musical Society."

## Conlin Travel



**JOSEPH J. YARABEK**  
*Office Managing  
 Partner, Deloitte &  
 Touche*

"Deloitte & Touche is pleased to support the University Musical Society.

Their continued commitment to promoting the arts in our community is outstanding. Thank you for enriching our lives!"

## Deloitte & Touche



**EDWARD SUROVELL**  
*President, Edward  
 Surovell Realtors*

"It is an honor for Edward Surovell Realtors 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."



EDWARD  
 SUROVELL  
 REALTORS



**LEO LEGATSKI**  
*President, Elastizell  
 Corporation of America*

"A significant characteristic of the University Musical Society is its ability to adapt its menu to

changing artistic requirements. UMS involves the community with new concepts of education, workshops, and performances."



**DOUGLAS D. FREETH**  
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 First of America  
 Bank-Ann Arbor*

"We are proud to be a part of this major cultural group in our community which

perpetuates wonderful events not only for Ann Arbor but for all of Michigan to enjoy."



FIRST OF  
 AMERICA



**ALEX TROTMAN**  
*Chairman, Chief  
 Executive Officer,  
 Ford Motor Company*

"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."



Ford  
 Ford Motor Company



**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**



**WILLIAM S. HANN**

*President, KeyBank.*  
"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."

  
**KeyBank**



**DENNIS SERRAS**

*President, Mainstreet Ventures, Inc.*  
"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities

for supporting the University Musical Society and its continuing success in bringing high level talent to the Ann Arbor community."

  
**ARRIBA**  
Authentic Mexican




**RONALD WEISER**

*Chairman and Chief  
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Inc.*

"McKinley Associates is proud to support the University

Musical Society and the cultural contribution it makes to the community."

 **mckinley associates. inc.**



**MICHAEL E. KORYBALSKI**

*President,  
Mechanical Dynamics.*  
"Beverly Sills, one of our truly great performers, once said that 'art is the signature of civilization.' We believe

that to be true, and Mechanical Dynamics is proud to assist the University Musical Society in making its mark—with a flourish."

  
**Mechanical  
Dynamics**



**ERIK H. SERR**

*Principal  
Miller, Canfield,  
Paddock and Stone,  
P.L.C.*  
"Miller, Canfield, Paddock and Stone is particularly

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

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



**JORGE A. SOLIS**

*First Vice President  
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FCNBD Bank*  
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proud tradition of musical excellence and artistic diversity."

  
**NB  
D**



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

Society. While we've only been in the Ann Arbor area for the past 84 years, and UMS has been here for 120, we can still appreciate the history they have with the city—and we are glad to be part of that history."

  
**NSK**  
NSK CORPORATION



**JOE E. O'NEAL**

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

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

  
**O'neal**  
construction inc



**RONALD M. CRESSWELL, PH.D.**  
*Chairman, Parke-Davis Pharmaceutical*  
 "Parke-Davis is very proud to be associated with the University Musical

Society and is grateful for the cultural enrichment it brings to our Parke-Davis Research Division employees in Ann Arbor."

**PARKE-DAVIS**  
**PHARMACEUTICAL**  
**RESEARCH**  
 People Who Care



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

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

**PEPPER, HAMILTON & SCHEETZ**  
 ATTORNEYS AT LAW



**JOSEPH SESI**  
*President, Sesi Lincoln Mercury*  
 "The University Musical Society is an important cultural asset for our community. The Sesi

Lincoln Mercury team is delighted to sponsor such a fine organization."



**THOMAS B. McMULLEN**  
*President, Thomas B. McMullen Co., Inc.*  
 "I used to feel that a UofM - Notre Dame football ticket was the best ticket in Ann

Arbor. Not anymore. The UMS provides the best in educational entertainment."

**McMULLEN**  
 THOMAS B. McMULLEN CO.



**BRIAN CAMPBELL**  
*President, TriMas Corporation*  
 "By continuing to support this outstanding organization, I can ensure that the southeastern

Michigan region will be drawn to Ann Arbor for its rich cultural experiences for many years to come."

**TriMas Corporation**



**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 & Government Agencies



**DAVID E. ENGELBERT**  
**HIRAM A. DORFMAN**  
*Co-chairmen*  
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 "The Benard L. Maas Foundation is proud to support the

**Benard L. Maas**

University Musical Society in honor of its beloved founder: Benard L. Maas February 4, 1896 - May 13, 1984."

We at UMS gratefully acknowledge the support of the following foundations and government agencies:

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The University Musical Society is an equal opportunity employer and services without regard to race, color, religion, national origin, age, gender or handicap. The University Musical Society is supported by the Michigan Council for the Arts and Cultural Affairs.



# General Information

---

## Coat Rooms

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

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

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

**Michigan Theater:** Coat check is available in the lobby.

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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. 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.

---

## 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 box 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.

---

## 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.

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## 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.

### Smoking Areas

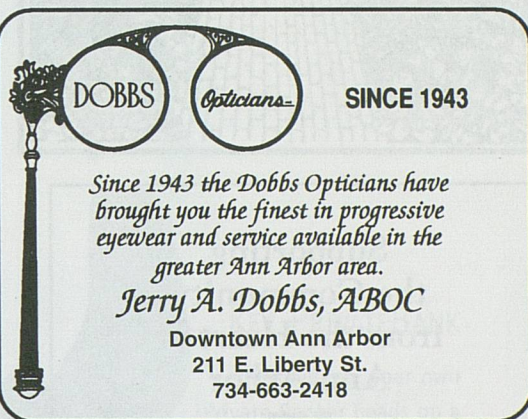
University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

### Tours

Guided tours of the auditoria are available to groups by advance appointment only. Call 734.763.3100 for details.

### UMS/Member Information Kiosk

A wealth of information about UMS events is available at the information kiosk in the lobby of each auditorium.



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# SKR

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 800.272.4506  
[www.skrclassical.com](http://www.skrclassical.com)

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SKR Classical will offer UMS ticket holders 10% off the retail price of any recording by the performers of tonight's concert. This offer is good for one week before and one week after tonight's event.

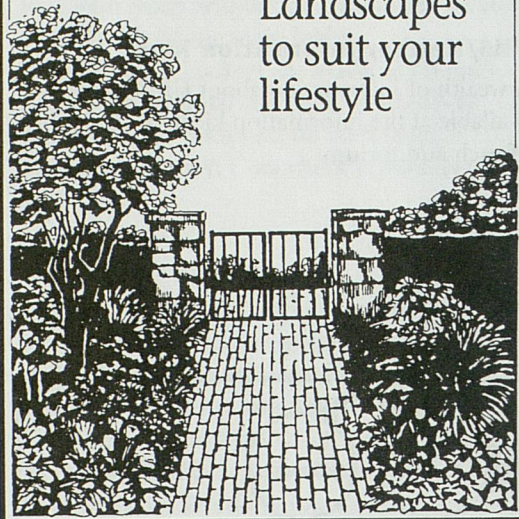
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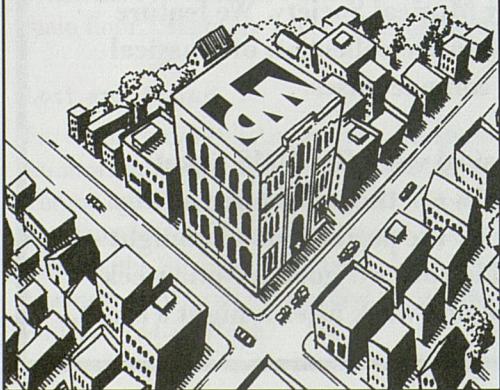


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## Ticket Services

### Phone orders and information

University Musical Society Box Office  
Burton Memorial Tower  
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Ann Arbor, MI 48109-1011  
on the University of Michigan campus

**734.764.2538**

From outside the 313 and 734 area codes,  
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### Order online at the UMS Website

**www.ums.org**

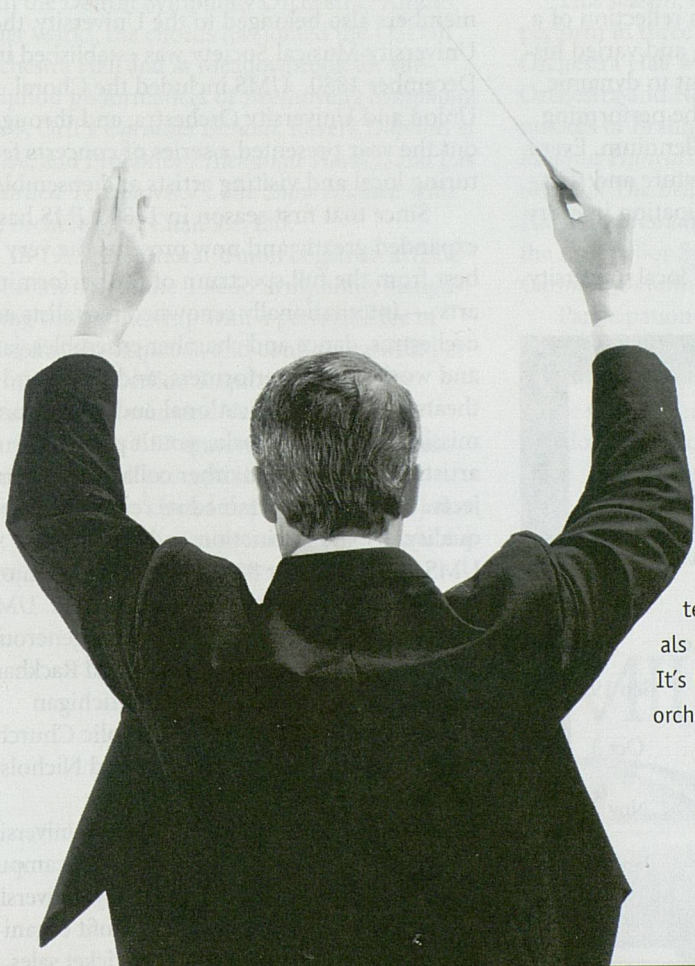
### Visit our Box Office in person

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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H E L P   A T   E V E R Y   T U R N



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

UMS grew from a group of local university

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

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

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts — internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and 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. UMS now hosts over 80 performances 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 Lydia Mendelssohn Theatre, and Nichols Arboretum.

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



## The best concerts you can shake a stick at.

### A<sup>2</sup>SO 1998-99 Season

Beethoven Festival, Part I featuring pianist Anton Nel	Sep 19
Beethoven Festival, Part II featuring <i>Symphony No. 7</i>	Oct 3
Dvořák and Friends featuring violinist Stephen Shipps	Nov 7
Unfinished Masterpieces Mozart <i>Requiem</i> with Choral Union	Jan 30
Heroes and Antiheroes <i>Eroica</i> and <i>Lt. Kijé</i>	Mar 27
Season Finale – Mahler 6	Apr 17

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# UMS Choral Union

Thomas Sheets, *conductor*

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the UMS Choral Union,  
please call 734.763.8997.

Throughout its 120-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

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

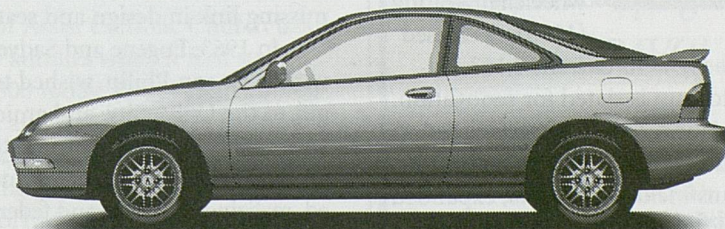
In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of Berlioz' *Requiem*, Elgar's *The Dream of Gerontius* and Verdi's *Requiem*. During the 1996-97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8* (Symphony of a Thousand).

Evidence of the Choral Union's artistic range can be found in the breadth of repertoire from the 1997-98 season: on one hand, the singers gave acclaimed performances of Mendelssohn's *Elijah* and Handel's *Messiah* in Hill Auditorium, and on the other, equally successful concert presentations of *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and musical theatre favorites with Erich Kunzel and the DSO at Meadow Brook.

This season, the UMS Choral Union will perform in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra and Neeme Järvi, including performances of Brahms' *A German Requiem*, Kodály's *Psalmus Hungaricus*, and Rachmaninoff's monumental *The Bells*. Other programs include Handel's *Messiah* and Mozart's *Requiem* with the Ann Arbor Symphony Orchestra, and *Carmina Burana* 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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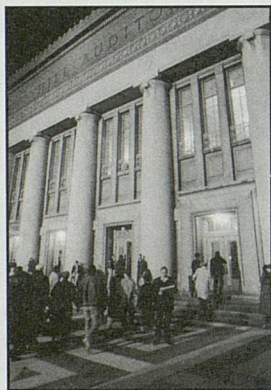
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# Auditoria

## 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 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



Hill Auditorium

Beethoven's *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 Auditorium), Hill Auditorium, and Newberry Hall, 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 grew out of 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



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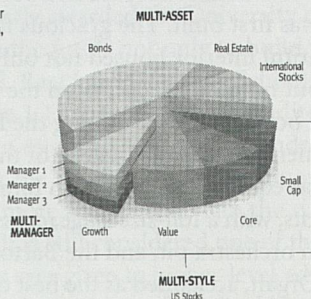
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acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

### 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.

### Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000 square foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the 2,800-seat facility has rapidly become one of the most viable and coveted theatres in the nation. In only two seasons, the Detroit Opera House became the foundation of a landmark programming collaboration with the Nederlander organization and Olympia Entertainment, formed a partnership with the Detroit Symphony Orchestra and played host to more than 500 performers and special events. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

### 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 7,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, Trinity Irish Dance Company, *The Gospel at Colonus*, Orpheus Chamber Orchestra with Pepe Romero, Kodo, and Alvin Ailey American Dance Theater. In addition to the Youth Performance Series, UMS inaugurates its new First Acts program, bringing school children to regularly scheduled evening and weekend performances and providing educational contexts. For more information on UMS youth education programs, please call 734.647.6712.

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. UMS is also recognized as a "Partner in Excellence" by the Ann Arbor Public Schools.

The Youth Performance Series is sponsored by



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

## MASTER OF ARTS INTERVIEW SERIES

Now entering its third year, this series is an opportunity to showcase and engage our artists in informal, yet in-depth, dialogues about their art form, their body of work and their upcoming performances. This year's series includes interviews with:

- Maestro Valery Gergiev of the Kirov Orchestra of St. Petersburg
- Jazz Tap Summit dancers and choreographers
- Pianist Mitsuko Uchida
- Choreographer Merce Cunningham
- Composer Steve Reich and Filmmaker Beryl Korot.



Kimberly Camp, Director of the Museum of African American History in Detroit, interviews choreographer Donald Byrd

## PREPS (PERFORMANCE-RELATED EDUCATIONAL PRESENTATIONS)

This series of pre-performance presentations features talks, demonstrations and workshops designed to provide context and insight into the performance. Led by local and national experts in their field, all PREPs are free and open to the public and begin one hour before curtain time. Some highlights from this year's series include:

- Greg Hamilton of the Academy of Early Music hosts a brief interview with Jordi Savall, violist and Music Director of Hespèrion XX.
- Professor Steven Whiting's lecture series on Beethoven with live demonstrations by U-M School of Music students precedes three of the four concerts by the American String Quartet.
- David Vaughan, company archivist for the Merce Cunningham Dance Company, leads talks on Cunningham's 50-year body of work.
- Professor Kenn Cox interviews members of the Lincoln Center Jazz Orchestra,
- And other highlighted PREPs featuring Naomi André, Richard LeSueur and other experts.



Dr. Alberto Nacif leads a demonstration before the performance by Los Muñequitos de Mantanzas

## RESIDENCY ACTIVITIES

UMS residencies cover a diverse spectrum of artistic interaction, providing more insight and greater contact with the artists. Residency activities include interviews, open rehearsals, lecture/demonstrations, in-class visits, master classes, workshops, seminars, symposia, and panel discussions. Most activities are free and open to the public and occur around the date of the artist's performances.

Major residencies for the 98/99 season are with:

- Jazz Tap Summit
- American String Quartet/Beethoven the Contemporary Series
- *A Huey P. Newton Story*
- *The Gospel at Colonus*
- ImMERCEsion: The Merce Cunningham Dance Company

For detailed Residency Information, call 734.647.6712.

## MEET THE ARTISTS: POST-PERFORMANCE DIALOGUES

The Meet the Artist Series provides a special opportunity for patrons who attend performances to gain additional understanding about the artists, performance and art form. Each Meet the Artist event occurs immediately after the performance, and the question-and-answer session takes place from the stage. This year, patrons will have the opportunity to meet, among others:

- Choreographers Bill T. Jones, Merce Cunningham and Meryl Tankard
- Members of the *a cappella* group Sweet Honey in the Rock
- Actor Roger Guenveur Smith
- The American String Quartet and composer Kenneth Fuchs
- The Emerson String Quartet with pianist Menahem Pressler

## 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. This year's workshops include three by Kennedy Center educators and three led by local experts tailored to UMS performances:

- **Bringing Literature to Life.** Workshop Leader: Leonore Blank Kelner, Kennedy Center Arts Educator, Monday, October 12, 4-7 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-5.
- **The Gospel at Colonus.** Tuesday, December 8, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Kodo.** Monday, January 25, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Alvin Ailey American Dance Theater.** Tuesday, February 2, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Storytelling: Involving Students in African Tales.** Workshop leader: Dylan Pritchett, Kennedy Center Arts Educator, Monday, March 8, 4-7 p.m., Balas II building, Ann Arbor, Grades 1-6
- **Special Education: Movement Strategies for Inclusion.** Workshop leader: Eric Johnson, Kennedy Center Arts Educator, Monday, March 22, 4-7 p.m. Washtenaw Intermediate School District, Ann Arbor, Grades K-8.

*The Teacher Workshop Series is made possible in part by the generous support of the Charles Reinhart Realty Company.*

Information on the above events can be found in the season listing in the following pages, the UMS Fall and Winter brochures, the Fall and Winter Education Listings or on the UMS Website at:

**www.ums.org**

# 1998-99 UMS Season

Look for related Educational Events listed in blue.

## SEPTEMBER

### EIKO & KOMA: RIVER

Friday, September 11, 8:15 P.M.

Saturday, September 12, 8:15 P.M.

Seating on the banks of the Huron River in the Nichols Arboretum.

**Master Classes** taught by Eiko. Ten places per class open to the public, no observers.

Thursday, September 10, 11 a.m. and 12:45 p.m., U-M Dance Department.

Call 734-763-5460 to register.

**Brown Bag Lunch** Video talk led by Eiko and Koma of their "Environmental Trilogy: *Land, Wind and River*." Friday, September 11, 12 noon, U-M Institute for the Humanities.

**Delicious Movement Class** for dancers, musicians, singers, actors and visual artists taught by Eiko and Koma. Saturday, September 12, 12 noon, Dance Gallery/Peter Sparling & Co. Call 734-747-8885 to register.

### SAN FRANCISCO SYMPHONY MICHAEL TILSON THOMAS, CONDUCTOR AND PIANO

Sunday, September 27, 4 P.M.

Hill Auditorium

Sponsored by McKinley Associates.

Media Partner WGTE.

## OCTOBER

### JUAN D'ARCOS' AFRO-CUBAN ALL STARS

Friday, October 9, 8 P.M.

Michigan Theater

Sponsored by Charles Hall with additional support from AAA Michigan. Media partner WEMU.

### ST. PETERSBURG PHILHARMONIC YURI TEMIRKANOV, CONDUCTOR GIDON KREMER, VIOLIN

Saturday, October 10, 8 P.M.

Hill Auditorium

Sponsored by Charla Breton Associates.

Media Partner WGTE.

### JOHN WILLIAMS, GUITAR

Wednesday, October 14, 8 P.M.

Rackham Auditorium

Sponsored by Red Hawk Bar & Grill and Zanzibar.

### CAPITOL STEPS

Friday, October 16, 8 P.M.

Michigan Theater

Presented in partnership with the U-M Institute for Social Research in Celebration of its 50th Anniversary. Media Partner WEMU.

## GUARNERI STRING QUARTET

Sunday, October 18 P.M.

Rackham Auditorium

Sponsored by Deloitte & Touche.

### BILL T. JONES/ARNIE ZANE DANCE COMPANY

*WE SET OUT EARLY...*

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Friday, October 23, 8 P.M.

Power Center

**Master Class** led by Janet Wong, Company Rehearsal Director. Wednesday, October 21, 7 p.m., Dance Gallery/Peter Sparling & Co. Call 734-747-8885 to register.

**Master Classes** led by Janet Wong, Company Rehearsal Director and dancer Alexandra Beller. Ten participant and ten free observer places per class open to the public. Thursday, October 22, 11 a.m. and 12:45 p.m., U-M Dance Department. Call 734-763-5460 to register.

**PREP** Video talk of Bill T. Jones' work.

Friday, October 23, 7 p.m., MI League

Koessler Library.

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

Media Partner WDET.

## BUDAPEST FESTIVAL ORCHESTRA

### IVÁN FISCHER, CONDUCTOR

### ANDRÁS SCHIFF, PIANO

Saturday, October 24, 8 P.M.

Hill Auditorium

**PREP** "Bartók and Stravinsky at the Crossroads" Glenn Watkins, Earl V. Moore Professor Emeritus of Musicology.

Saturday, October 24, 7 p.m., MI League Koessler Library.

Sponsored by Thomas B. McMullen Co.

Media Partner WGTE.

### DAVID DANIELS, COUNTERTENOR WITH THE ARCADIAN ACADEMY NICHOLAS MCGEGAN, DIRECTOR AND HARPSICHORD

Tuesday, October 27, 8 P.M.

Lydia Mendelssohn Theatre

Sponsored by KeyBank with additional support from Maurice and Linda Binkow. Media Partner WGTE.

### LA CAPELLA REIAL DE CATALUNYA AND HESPÈRION XX

### JORDI SAVALL, VIOLA DA GAMBA

### MONTserrat FIGUERAS, SOPRANO

Friday, October 30, 8 P.M.

St. Francis of Assisi Catholic Church

**PREP** Greg Hamilton of the Academy of Early Music interviews Jordi Savall.

Friday, October 30, 7 p.m., St. Francis School Music Room.

## NOVEMBER

### MICHIGAN CHAMBER PLAYERS

FACULTY ARTISTS OF THE UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC

Sunday, November 1, 4 P.M.

Rackham Auditorium

Complimentary Admission

### KIROV ORCHESTRA OF ST. PETERSBURG VALERY GERGIEV, CONDUCTOR

Monday, November 2, 8 P.M.

Hill Auditorium

**Master of Arts Interview and Open Rehearsal** Conductor Valery Gergiev interviewed by Ann Arbor Symphony Orchestra Conductor Sam Wong. Monday, November 2, 1 p.m., Hill Auditorium. Presented with the generous support of Dr. Herbert Sloan. Media Partner WGTE.

### VIENNA VIRTUOSI

PRINCIPAL MEMBERS OF THE

VIENNA PHILHARMONIC

ERNST OTTENSAMER, CLARINET

Thursday, November 5, 8 P.M.

Rackham Auditorium

Presented with support from Butzel Long, Attorneys and Counselors.

### JAZZ TAP SUMMIT

AN ALL-STAR CELEBRATION  
OF TAP DANCING

Saturday, November 7, 8 P.M.

Hill Auditorium

**Photo Exhibit** "Plenty of Good Women Dancers: African American Women Hoofers from Philadelphia." October 19-November 13, Ann Arbor District Library, Main Branch.

**Gifts of Art** Local and national tap artists perform. Thursday, November 5, 12 noon, U-M Hospital Main Lobby.

**Master of Arts Interview** with artists from Jazz Tap Summit. Friday, November 6, 7 p.m., MI League Hussey Room.

**Master Classes** with tap artists featured in Jazz Tap Summit. For information and registration, call Susan Filipiak of Swing City Dance Studio, 734-668-7782.

**Jazz Tap Lecture/Demonstration** by Dianne Walker. Saturday, November 7, 1 p.m., Ann Arbor District Library.

**Tap Jam** Saturday, November 7, 7 p.m., Hill Auditorium plaza.

Sponsored by Elastizell. Media Partner WEMU.

### AMERICAN STRING QUARTET

BEETHOVEN THE CONTEMPORARY

Sunday, November 8, 4 P.M.

Rackham Auditorium

**PREP** Steven Whiting, U-M Assistant Professor of Musicology, with U-M School

Look for valuable information about UMS, the 1998/99 season, our venues, educational activities, and ticket information.

<http://www.ums.org> ←

**CHECK OUT THE  
UMS WEBSITE!**

of Music student musicians. Sunday, November 8, 3 p.m., Rackham Assembly Hall. **Meet the Artists** Post-performance dialogue from the stage.

**Delicious Experience** The American String Quartet cooks for UMS patrons as a part of the UMS Delicious Experience series. Monday, November 10. For information and reservations call 734-936-6837. Brochure available in late September.

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

#### MITSUKO UCHIDA, PIANO

Wednesday, November 11, 8 P.M.  
Hill Auditorium

**Master of Arts Interview** with Mitsuko Uchida. Tuesday, November 10, 7 p.m., U-M School of Music Recital Hall.

Media Partner WGTE.

#### ASSAD BROTHERS WITH BADI ASSAD

Thursday, November 12, 8 P.M.  
Rackham Auditorium

Sponsored by NBD. Additional support provided by Crown House of Gifts.

#### SEQUENTIA

HILDEGARD VON BINGEN'S *ORDO VIRTUTUM* (PLAY OF THE VIRTUES)

A FULLY STAGED SACRED-MUSICAL DRAMA

Friday, November 13, 8 P.M.  
St. Francis of Assisi Catholic Church

**PREP** Benjamin Bagby, director of *Ordo Virtutum*. Friday, November 13, 7 p.m., St. Francis School Music Room.

Presented with support from the Consulate General of the Federal Republic of Germany. Media Partner WDET.

#### A HUEY P. NEWTON STORY

CREATED AND PERFORMED BY  
ROGER GUENVEUR SMITH  
LIVE SOUND DESIGN BY MARC  
ANTHONY THOMPSON

Wednesday, November 18 – Saturday,  
November 21, 8 P.M.

Trueblood Theatre

**Lecture** Ahmed Rahman, Ph.D. student in history. Thursday, November 19, 5 p.m., CAAS Lounge, 209 West Hall.

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

Media Partner WEMU.

#### EMERSON STRING QUARTET WITH MENAHEM PRESSLER, PIANO

Sunday, November 22, 4 p.m.

Rackham Auditorium

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

**PREP** "The Trials and Tribulations of Brahms' Piano Quintet" U-M Professor Ellwood Derr, Sunday, November 22, 3 P.M. MI League, Vandenberg Room.

Sponsored by Bank of Ann Arbor.

#### NOVEMBER/DECEMBER

##### THE HARLEM NUTCRACKER

DONALD BYRD/THE GROUP

MUSIC BY DUKE ELLINGTON  
AND DAVID BERGER

Friday, November 27 – Sunday, December 6  
12 performances, Detroit Opera House.

Co-presented with the Detroit Opera House and The Arts League of Michigan

**Youth Gospel Choirs** Pre-performance songs by area youth gospel choirs sung in the lobby of the Detroit Opera House.

**Lobby Exhibit** Photo exhibit of local African American family life in the 1920s. Detroit Opera House lobby.

Sponsored by the University of Michigan with additional support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network, the Heartland Arts Fund, the National Endowment for the Arts and the Michigan Council for Arts and Cultural Affairs. Media Partner WMXD.

##### HANDEL'S MESSIAH

UMS CHORAL UNION  
ANN ARBOR SYMPHONY ORCHESTRA

KATHLEEN BRETT, SOPRANO  
ELLEN RABINER, CONTRALTO  
GORDON GIETZ, TENOR  
DEAN PETERSON, BASS  
THOMAS SHEETS, CONDUCTOR

Saturday, December 5, 8 P.M.

Sunday, December 6, 2 P.M.

Hill Auditorium

Presented with the generous support of Jim and Millie Irwin.

#### JANUARY

##### TRINITY IRISH DANCE COMPANY

Friday, January 8, 8 P.M.

Power Center

**Meet the Artists** Meet the Trinity dancers in the lobby after the performance.

Sponsored by First of America Bank.

#### GEORGE GERSHWIN: SUNG AND UNSUNG

NEW YORK FESTIVAL OF SONG

STEVEN BLIER AND MICHAEL

BARRETT, ARTISTIC DIRECTORS

DANA HANCHARD, SOPRANO AND

TED KEEGAN, TENOR

STEVEN BLIER AND JOHN MUSTO,  
PIANO

Saturday, January 9, 8 P.M.

Sunday, January 10, 4 P.M.

Lydia Mendelssohn Theatre

Sponsored by KeyBank with additional support from Maurice and Linda Binkow. Media Partner WGTE.

#### RENÉE FLEMING, SOPRANO

Thursday, January 14, 8 P.M.

Hill Auditorium

**PREP** Naomi André, U-M Assistant

Professor of Music History and

Musicology. Thursday, January, 14,

7 p.m., MI League Hussey Room.

Sponsored by Pepper, Hamilton and

Scheetz, L.L.P. Media Partner WGTE.

#### THE GOSPEL AT COLONUS

FEATURING J.D. STEELE AND

SPECIAL GUEST JEVETTA STEELE

CLARENCE FOUNTAIN AND THE

BLIND BOYS OF ALABAMA

THE ORIGINAL SOUL STIRRERS

REVEREND EARL MILLER

THE DUKE ELLINGTON CENTENNIAL

CHOIR

Friday, January 15 – Saturday, January 16,  
8 P.M.

Sunday, January 17, 3 P.M.

Monday, January 18, 3 P.M.

**Choir Workshop** with the music director

of *The Gospel at Colonus*. Saturday,

November 14, Museum of African

American History in Detroit. Call 734-647-

6712 for information and registration.

**Community Gospel Sing Along** with the

cast of *The Gospel at Colonus*. Wednesday,

January 13, 7 p.m. Call 734-647-6712 for

information and registration.

**Family Performance** Special one-hour

performance for parents and their children.

Saturday, January 16, 2 p.m., Power Center.

Sponsored by NBD. Co-presented with the

Office of the Provost of the University of

Michigan and presented with support from

the Lila Wallace-Reader's Digest Audiences

for the Performing Arts Network, the

Heartland Arts Fund, the National

Endowment for the Arts, and the Michigan

Council for Art and Cultural Affairs.

Media Partner WEMU.

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

Thursday, January 28, 8 P.M.

Rackham Auditorium

*Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.*

**ANNE SOFIE VON OTTER,  
MEZZO-SOPRANO****CHAMBER MUSIC SOCIETY OF  
LINCOLN CENTER****DAVID SHIFRIN, ARTISTIC DIRECTOR  
BENGT FORSBERG, PIANO**

Friday, January 29, 8 P.M.

Lydia Mendelssohn Theatre

**PREP** Richard LeSueur, Vocal Arts Information Services, Friday, January 29, 7 p.m., MI League Hussey Room.

*Sponsored by KeyBank with additional support from Maurice and Linda Binkow and STM, Inc. Media Partner WGTE.*

**AMERICAN STRING QUARTET****BEETHOVEN THE CONTEMPORARY  
ONE-HOUR FAMILY PERFORMANCE**

Saturday, January 30, 2 P.M.

Rackham Auditorium

*Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.*

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

Sunday, February 7, 4 P.M.

Rackham Auditorium

**PREP** Steven Whiting, U-M Assistant Professor of Musicology with U-M School of Music student musicians. Sunday, February 7, 3 p.m., MI League Vandenberg Room.

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

**Lecture** by composer Kenneth Fuchs. Monday, February 8, 12 noon, U-M School of Music, Room 2033.

**Panel Discussion** "Interdisciplinary Creativity in the Arts" moderated by U-M English Professor Julie Ellison, in conjunction with the Beethoven the Contemporary and Merce Cunningham Residencies.

Tuesday, February 9, 7 p.m., Rackham Amphitheater.

*Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.*

**IMMERCESION:  
THE MERCE CUNNINGHAM  
DANCE COMPANY**

Friday, February 12 – Saturday,

February 13, 8 P.M.

Power Center

**Mini-Course** U-M students can earn 2 credit hours in a course drawn from the UMS residency. Information session held in January. Call 734-763-5460 for information. **Brown Bag Lunch** about Merce Cunningham. Tuesday, January 12, 12 noon, U-M Institute for the Humanities.

**Cunningham Company Family Event**

Parents and their children (ages 7 and up) explore visual art, dance and music in a workshop which culminates in a free performance and reception at the Power Center on Wednesday, February 10.

**Workshop** held Saturday, February 6, 4 p.m. at the Ann Arbor Art Center and Dance Gallery/Peter Sparling & Co. Call 734-994-8004 x101 for information and registration, or walk-in registration at the Ann Arbor Art Center.

**Youth and Adult Art Classes** with connections to the Cunningham Company held in the fall and winter. Call 734-994-8004 x101 for information and registration, or walk-in registration at the Ann Arbor Art Center.

**Lobby Exhibit** Art from the youth class at the Ann Arbor Art Center on display February 1-14, Power Center Lobby.

**Brown Bag Lunch** on John Cage's Cartridge Music, presented by Laura Kuhn, Director of the John Cage Trust, and U-M Professor Stephen Rush. Tuesday, February 9, 12 noon, U-M Institute for the Humanities.

**Music and Dance** for choreographers and composers, with Laura Kuhn, Director of the John Cage Trust and U-M Professor Stephen Rush. Tuesday, February 9, 2:45 p.m., U-M Dance Building Studio A.

**Master of Arts Interview** Choreographer Merce Cunningham is interviewed by Roger Copeland with video clips of his work. Thursday, February 11, 7 p.m., U-M Dance Building, Betty Pease Studio.

**Advanced Technique Master Classes** taught by Meg Harper. Ten participant and ten free observer places per class open

to the public, with eight classes available. Tuesday, February 9 - Friday, February 12, U-M Dance Dept. Call 734-763-5460 to register.

**Advanced Technique Master Class** taught by Meg Harper. Saturday, February 13, 10:30 a.m., Dance Gallery/Peter Sparling & Co. Call 734-747-8885 to register.

**Study Day** Cunningham Company Archivist David Vaughan leads class and discussions of Cunningham and his collaborators' works at an open class and company rehearsal. Saturday, February 13, 11 a.m., Power Center balcony. Call 734-647-6712 for information and registration.

**PREP** Company Archivist David Vaughan leads a video discussion of Cunningham works. Friday, February 12, 7 p.m., Modern Languages Building Lecture Room. **Meet the Artists** Post-performance dialogue from the stage, Friday, February 12. **PREP** Company Archivist David Vaughan leads a video discussion of Cunningham works. Saturday, February 13, 7 p.m., MI League Hussey Room. *Media Partner WDET.*

**MAXIM VENGEROV, VIOLIN  
IGOR URYASH, PIANO**

Sunday, February 14, 4 P.M.

Hill Auditorium

*Sponsored by Sesi Lincoln-Mercury. Media Partner WGTE.*

**ORPHEUS CHAMBER ORCHESTRA  
PEPE ROMERO, GUITAR**

Monday, February 15, 8 P.M.

Rackham Auditorium

**MERYL TANKARD AUSTRALIAN  
DANCE THEATRE****FURIOSO**

Friday, February 19 – Saturday,

February 20, 8 P.M.

Power Center

**PREP** Video talk of Meryl Tankard's work. Friday, February 19, 7 p.m., MI League Hussey Room.

**PREP** Video talk of Meryl Tankard's work. Saturday, February 20, 7 p.m., MI League Koessler Library.

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

*Media Partner WDET.*

**MICHIGAN CHAMBER PLAYERS  
FACULTY ARTISTS OF THE UNIVERSITY  
OF MICHIGAN SCHOOL OF MUSIC**

Sunday, February 21, 4 P.M.

Rackham Auditorium

*Complimentary Admission*



**KODO**

Tuesday, February 23 – Thursday,  
February 25, 8 P.M.

Power Center

*Sponsored by NSK Corporation with support  
from Beacon Investment Company and the  
Blue Nile Restaurant. Media Partner WDET.*

**MARCH**

**JAMES GALWAY, FLUTE**  
**PHILLIP MOLL, PIANO**

Thursday, March 11, 8 P.M.  
Hill Auditorium

*Sponsored by Parke-Davis Pharmaceutical  
Research. Media Partner WGTE.*

**ABBEY LINCOLN**

WITH MARC CORY, PIANO  
MICHAEL BOWIE, BASS  
ALVESTER GARNETT, DRUMS

Friday, March 12, 8 P.M.  
Michigan Theater

*Sponsored by Miller, Canfield, Paddock and  
Stone, L.L.P. Media Partner WEMU.*

**TAKÁCS QUARTET**

Thursday, March 18, 8 P.M.  
Rackham Auditorium

**ALVIN AILEY AMERICAN DANCE  
THEATER**

Friday, March 19 – Saturday, March 20,  
8 P.M.

Sunday, March 21, 4 P.M.  
Power Center

*PREP* Video talk of signature Ailey pieces.  
Friday, March 19, 7 p.m., MI League  
Vandenberg Room.

*PREP* Video talk of signature Ailey pieces.  
Saturday, March 20, 7 p.m., MI League  
Hussey Room.

*Sponsored by Forest Health Services and  
Mr. and Mrs. Randall Pittman. Media  
Partner WDET.*

**THE TALLIS SCHOLARS**

PETER PHILLIPS, DIRECTOR  
Wednesday, March 24, 8 P.M.

St. Francis of Assisi Catholic Church

**GYPSY CARAVAN**

GYPSY CULTURE FROM INDIA TO  
EASTERN EUROPE AND IBERIA

Thursday, March 25, 8 P.M.  
Michigan Theater

*Presented with support from Republic  
Bank. Media Partner WDET.*

**SWEET HONEY IN THE ROCK**

Friday, March 26, 8 P.M.  
Hill Auditorium

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

*Presented with support from Comerica*

*Bank and the Lila Wallace-Reader's Digest  
Audiences for the Performing Arts Network.  
Media Partner WEMU.*

**AMERICAN STRING QUARTET**

BEETHOVEN THE CONTEMPORARY  
Sunday, March 28, 4 P.M.

Rackham Auditorium

*Beethoven the Contemporary  
Symposium* Papers, panel discussion, and  
keynote speaker Michael Steinberg on  
Beethoven and contemporary composers.  
Saturday, March 27, 2 p.m., U-M School  
of Music Recital Hall.

*PREP* Steven Whiting, U-M Assistant  
Professor of Musicology, with U-M  
School of Music student musicians.  
Sunday, March 28, 3 p.m., Rackham  
Assembly Hall.

*Sponsored by Edward Surovell Realtors  
with support from the Lila Wallace-Reader's  
Digest Arts Partners Program, administered  
by the Association of Performing Arts  
Presenters. Additional support is provided  
by the National Endowment for the Arts.  
Media Partner Michigan Radio.*

**TRIO FONTENAY**

Tuesday, March 30, 8 P.M.  
Rackham Auditorium

**APRIL****STEVE REICH ENSEMBLE**

Saturday, April 10, 8 P.M.  
Michigan Theater

*Master of Arts Interview* Composer Steve  
Reich and Filmmaker Beryl Korot inter-  
viewed by Mark Stryker. Friday, April 9,  
time and location TBD.  
*Media Partner WDET.*

**MOZARTEUM ORCHESTRA  
OF SALZBURG**

HUBERT SOUDANT, CONDUCTOR  
TILL FELLNER, PIANO  
KATHARINE GOELDNER, MEZZO-  
SOPRANO

Thursday, April 15, 8 P.M.  
Hill Auditorium

*Sponsored by Edward Surovell Realtors.  
Media Partner WGTE.*

**LATIN BALL**

WITH ¡CUBANISMO!  
FEATURING JESÚS ALEMAÑY

Friday, April 16, 8 P.M.  
Michigan Theater

*Media Partner WEMU.*

EWA PODLEŚ, CONTRALTO  
JERZY MARCHWINSKI, PIANO

Saturday, April 17, 8 P.M.  
Lydia Mendelssohn Theatre

*PREP* by Richard LeSueur, Vocal Arts  
Information Services. Saturday, April 17,  
7 p.m., Modern Languages Building  
Lecture Room.

*Sponsored by KeyBank with additional  
support from Maurice and Linda Binkow.  
Media Partner WGTE.*

**ANONYMOUS 4 AND LIONHEART**

Sunday, April 18, 8 P.M.  
St. Francis of Assisi Catholic Church

**MONSTERS OF GRACE**

A DIGITAL OPERA IN 3-DIMENSIONS  
MUSIC BY PHILIP GLASS

DESIGN AND VISUAL CONCEPT BY  
ROBERT WILSON

PERFORMED BY THE PHILIP GLASS  
ENSEMBLE

Thursday, April 22, 8 P.M.  
Michigan Theater  
*Media Partner WDET.*

**LINCOLN CENTER JAZZ ORCHESTRA  
WITH WYNTON MARSALIS**

A CENTENNIAL CELEBRATION OF  
DUKE ELLINGTON

Friday, April 23, 8 P.M.  
Hill Auditorium

*PREP* Kenn Cox, Professor of Music at  
Michigan State and Wayne State Universities,  
interviews members of the Lincoln Center  
Jazz Orchestra. Friday, April 23, 7 p.m.,  
MI League Hussey Room.

*Co-sponsored by Arbor Temporaries/Personnel  
Systems, Inc. and Mechanical Dynamics  
with support from the Lila Wallace-Reader's  
Digest Audiences for the Performing Arts  
Network, the Heartland Fund, the National  
Endowment for the Arts and the Michigan  
Council for Arts and Cultural Affairs.  
Media Partner WDET.*

**NHK SYMPHONY ORCHESTRA  
OF TOKYO**

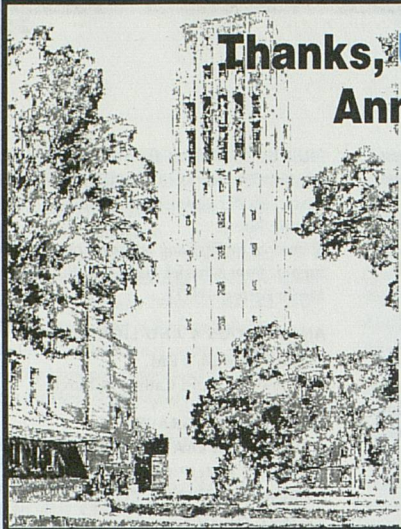
CHARLES DUTOIT, CONDUCTOR  
SARAH CHANG, VIOLIN  
KAZUE SAWAI, KOTO

Sunday, April 25, 4 P.M.  
Hill Auditorium

*Sponsored by Trimas Corporation with  
additional support from Weber's Inn.  
Media Partner WGTE.*

**MAY****FORD HONORS PROGRAM**

Featuring the presentation of the 1999  
UMS Distinguished Artist Award  
(Artist to be announced in January, 1999)  
Saturday, May 8, 6 P.M.  
Hill Auditorium and Michigan League.  
*Sponsored by the Ford Motor Company  
Fund.*



Thanks, **UMS**, for an unrivaled  
Ann Arbor tradition



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1200 Earhart Rd  
Ann Arbor 48105

# Performance Network

1998-99 Professional Premiere Series

## **Avenue X: an a capella musical**

book & lyrics by John Jiler, music by Ray Leslee

**Sept. 24-Oct. 18, 1998**

Two young men cross the divide of Avenue X in 1963.  
Directed by Darryl V. Jones

## **The Talking Cure**

by Rachel Urist

**Oct. 29- Nov. 15, 1998**

Sex, scandal and betrayal - just another day  
at the analyst. Directed by Susan Arnold

## **Innocent Thoughts**

by William Missouri Downs

**Nov. 19- Dec. 13, 1998**

A steamy courtroom drama, in which the search for truth  
collides with political correctness and power struggles.  
Directed by Johanna Broughton.

For Information Call  
**663-0681**



# University Musical Society

of the University of Michigan  
1998-1999 Fall Season

## Event Program Book

Thursday, November 12 through Sunday, November 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 734-763-1131.

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.

### Assad Brothers with Badi Assad Menagerie

3

Thursday, November 12, 8:00pm  
Rackham Auditorium

### Sequentia

11

Friday, November 13, 8:00pm  
St. Francis of Assisi Catholic Church

### A Huey P. Newton Story

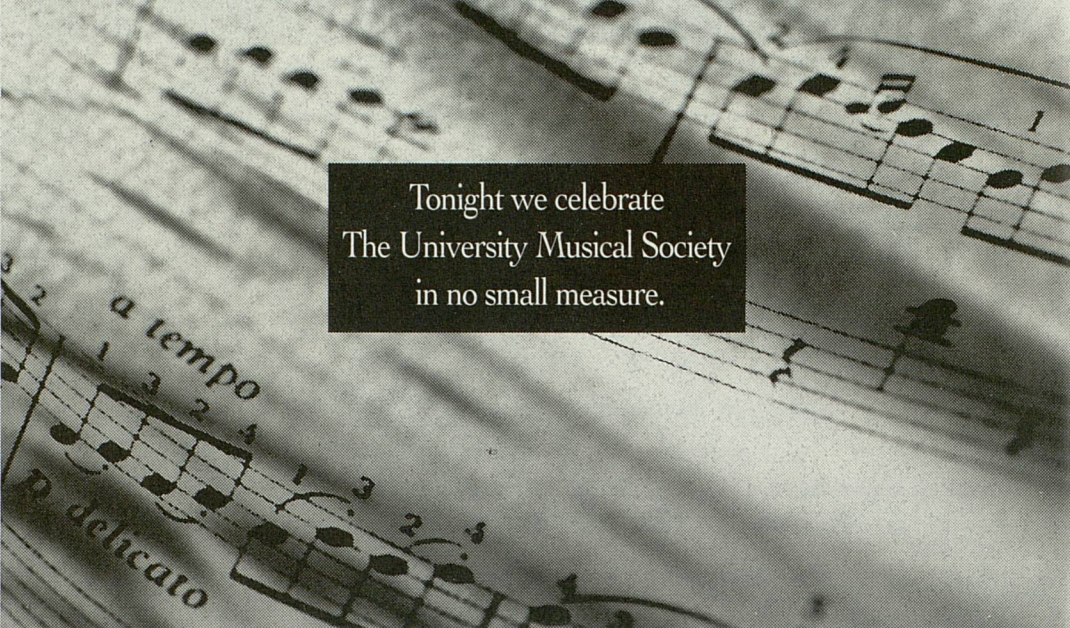
23

Wednesday, November 18, 8:00pm  
Thursday, November 19, 8:00pm  
Friday, November 20, 8:00pm  
Saturday, November 21, 8:00pm  
Trueblood Theatre

### Emerson String Quartet

31

Sunday, November 22, 4:00pm  
Rackham Auditorium



Tonight we celebrate  
The University Musical Society  
in no small measure.

We applaud all of you for your ongoing efforts to enrich our community. We're proud to support such a noteworthy organization.



©1998 NBD Bank, Member FDIC.



## University Musical Society of the University of Michigan • Ann Arbor

# Pepe Romero, *guitar* *with* Orpheus Chamber Orchestra



One of the country's most revered chamber ensembles, with an extensive discography and list of credentials, returns to Ann Arbor for a performance in Rackham Auditorium.

Joining the ensemble is guitarist Pepe Romero, who is celebrated worldwide for his thrilling interpretations and flawless technique. "To call Pepe Romero a superb guitarist is to understate the case." (*New York Times*)

**Mon, Feb 15** 8 P.M.  
Rackham Auditorium

### PROGRAM

Elgar	Serenade in e minor, Op. 20
Vivaldi	Concerto in D Major for Guitar and Strings, RV 93
Giuliani	Concerto in A Major for Guitar and Strings, Op. 30, No. 1
Turina	La oracion del torero, Op. 34
Shostakovich	String Symphony No. 8 (Quartet No. 8)

UMS BOX OFFICE  
**734.764.2538**

OUTSIDE THE 313 AND  
734 AREA CODES CALL  
**1.800.221.1229**

VISIT US AT OUR WEBSITE  
**<http://www.ums.org>**



## Please Note

Due to illness, Badi Assad will not be able to perform at this evening's concert. Sergio and Odair Assad will be performing a full recital.

---

*Federico Moreno Torroba*

**Estampas** (excerpt)

Bailando un fandango charro  
Remanso  
La siega  
Fiesta en el pueblo  
Amanecer  
La boda

*Domenico Scarlatti*

(arr. S. Assad)

**Sonata in f minor, L. 118**

**Sonata in D Major, L. 465**

*Darius Milhaud*

(arr. S. Assad)

**Scaramouche**

Vif  
Modéré  
Brazileira

INTERMISSION

*Egberto Gismonti*

(arr. S. Assad)

**Baião Malando**

**Água e Vinho**

**Infância**

*Astor Piazzolla*

**Tango Suite**

Deciso  
Andante  
Allegro

*Marc Mellits*

**Miniatures** (dedicated to the Assads)

*Alberto Ginastera*

**Sonata No. 1, Op. 22** (excerpt)

Adagio molto appassionato  
Ruvido ed ostinato

**University  
Musical  
Society**

*and*

**NBD Bank**

*present*

# Assad Brothers with Badi Assad Menagerie

SERGIO AND ODAIR ASSAD, *Duo-guitarists*

BADI ASSAD, *vocals, guitar, and percussion*

Jeff Scott Young, *guitar*; Simone Soul, *percussion*

---

## Program

Thursday Evening, November 12, 1998 at 8:00

Rackham Auditorium, Ann Arbor, Michigan

*Domenico Scarlatti*  
(arr. S. Assad)

**Sonata in f minor, L. 118**  
**Sonata in D Major, L. 465**

*Darius Milhaud*  
(arr. S. Assad)

### Scaramouche

Vif  
Modéré  
Brazileira

*Astor Piazzolla*

### Tango Suite

Deciso  
Andante  
Allegro

*Alberto Ginastera*

### Sonata No. 1, Op. 22 (excerpt)

Adagio molto appassionato  
Ruvido ed ostinato

SERGIO AND ODAIR ASSAD

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

### Badi Assad Menagerie

*Badi Assad will announce her program from the stage.*

*Closing selections to be performed by Sergio, Odair, and Badi Assad.*

---

Nineteenth Performance  
of the 120<sup>th</sup> Season

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

Special thanks to Jorge Solis for his generous support through NBD Bank.

Additional support for this performance is provided by Crown House of Gifts.

Management for Sergio and Odair Assad: Arts Management Group, Inc.  
Management for Badi Assad: Boomerang Management

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

**Sonata in f minor, L. 118****Sonata in D Major, L. 465**

Domenico Scarlatti

*Born October 26, 1685 in Naples**Died July 23, 1757 in Madrid, Spain*

Little in the early career of Domenico Scarlatti suggested that he would ever write music suited to the sound-world of guitar. Scarlatti grew up in the shadow of his famous father, the première opera composer of the day, and while the boy showed extraordinary talent for the keyboard, his creative gifts did not seem to be of the same order. In adulthood, he proved at first to be nothing more than a dependably skilled but thoroughly conventional church and theatre composer. In 1720 or 1721 however, Scarlatti became Royal Music Master at Lisbon, where his chief duty was to provide challenging keyboard music for the gifted Princess Maria Barbara. Eventually Scarlatti wrote over 500 sonatas for his patroness, and in this genre he found and continued to develop the free-wheeling, scintillating style for which he is now noted — a style marked by narrative paradox, dance-like energy, and exotic instrumental coloring. The Princess took Scarlatti with her to Madrid when, through a state marriage, she assumed the neighboring throne as Queen of Spain in 1729. Some of Scarlatti's subsequent music seems to be influenced by the Spanish guitar style, featuring distinctive strummed chords (with "extra" and dissonant notes that suggest a guitar's open strings), as well as sparkling repeated-note effects. The *Sonata in f minor* is a luxuriant lament, much of its poignancy stemming from the rhythmic conflict produced by a languorous triplet figure. The *Sonata in D Major* is a brilliant "hunting" piece marked by elfin horn-calls and coruscating repeated-note passages.

**Scaramouche**

Darius Milhaud

*Born September 4, 1892 in Aix-en-Provence**Died June 22, 1974 in Geneva*

In 1937 Milhaud scored a French theatre play named *Scaramouche*. In its version for two pianos, the piece became widely known and a favorite among piano duets. The first movement, "Vif," is based upon a very popular theme from the time ("Trois esquimaux autour d'un brasero"); the second one, "Modéré," is the most developed of the three, slightly recalling Satie's harmonies. The final movement, "Danza brasileira," is an echo from Rio de Janeiro during the 1930s where Milhaud lived and worked as *attaché culturel* at the French Embassy.

**Tango Suite**

Astor Piazzolla

*Born March 11, 1921 in Mar del Plata,**Argentina**Died July 5, 1992 in Buenos Aires*

Although he studied composition in Paris with Nadia Boulanger, Argentinian-born Astor Piazzolla made his career in his homeland as a composer of popular songs and dance pieces, and as a performer. His instruments were the piano and the bandoneon — a form of accordion that evolved in Argentina, and which is used by tango ensembles. In fact, tangos were Piazzolla's specialty, and he had a reputation in Argentina as the "king of the tango". Piazzolla was a relative newcomer to guitar composition when he wrote this work for the Assads, however the movements of the *Tango Suite* show a thorough understanding of the instrument's character and capabilities. Formally, the opening tango, "Deciso," is a three-part structure, with fast sections bracketing a more gentle lilting central part.

The second tango, an Andante, begins sweetly, with widely ranging melodic shapes punctuated by brusque chordal figures. These, in turn, lead back to the dreamy mood of the opening bars. The finale, an Allegro, is the most agitated of the three tangos; full of bright, rapid chording, speedy single lines, and even a touch of chromaticism. This time, even the gentler middle section retains a feeling of energy and zest.

### Sonata No. 1, Op. 22

Alberto Ginastera

Born April 11, 1916 in Buenos Aires

Died June 25, 1983 in Geneva

Alberto Ginastera forged an impressive career as an inventive folklore-based composer with an unusual flair for modernistic experiment. The *Sonata, Op. 22* (1952), transcribed from the first of Ginastera's three piano sonatas, was a key work in the composer's output, for here he summed up his early keyboard style — a style rich in sophisticated rhythms distilled from a lusty folk tradition. The Sonata was commissioned jointly by the Carnegie Institute and the Pennsylvania College for Women, and premiered in November of 1952 at the Pittsburgh Contemporary Music Festival. After this piece, Ginastera put aside piano music for almost a decade. Hearing the *Sonata, Op. 22* on two guitars serves to emphasize the kinship between this music and Ginastera's subsequent *Sonata for Solo Guitar* (1976) — particularly in its second movement scherzo, where ghostly *presto misterioso* effects anticipate the later score. According to the composer, Opus 22 "was inspired by the music of the Argentine pampas." Ginastera further observed:

The *Piano Sonata* is divided into four movements. The third movement, 'Adagio molto appassionato,' corresponds to the

form of a three-part Lied. The theme in the first and third parts appears as a lyric improvisation, the second [section] being of a passionate character. The fourth movement, 'Ruvido ed ostinato,' is built in the form of a rondo in five parts with the style and technique of a toccata. This movement is built on a rhythmic line which changes constantly within a fixed structure.

The composer, without using folkloric material, introduces in his thematic language rhythmic and melodic cells whose expressive tension has a marked Argentinian accent.

The twentieth century has produced a number of guitar duos formed by happenstance or recording-company intervention. But for Brazilian-born brothers Sergio and Odair Assad the roots obviously go much deeper. Today's foremost guitar duo, the Assads have been credited with reviving contemporary music for the instrument. Their virtuosity has inspired a number of composers to dedicate oeuvres to them: Astor Piazzolla, Terry Riley, Radamés Gnattali, Marlos Nobre, Nikita Koshkin, Roland Dyens, Dusan Bogdanovic, Jorge Morel, Edino Krieger and Francisco Mignone.

Their uncanny ability to play guitar together was evident at an early age and led them to seven years of study with classical guitarist and lutenist Monina Távora, a disciple and former pupil of Andres Segovia. Because of this identical musical education and unique experience, the Assad brothers achieve the unified sound and ensemble playing that they are known throughout the world for.

The Assads' international career began with a major prize at the "Rostrum of Young Interpreters" in Bratislava in 1979. Presently



*"I believe we were always meant to be a team right from the first time we picked up our guitars. We began playing guitar at exactly the same time, we always studied with the same teachers and learned the same music and techniques. Such interaction can only really happen with brothers, because we shared every aspect of our musical education together."—The Assads', St. Louis Post-Dispatch*

based in Europe, the Assads perform often in recital and with orchestras in France, Great Britain, Belgium, the Netherlands, Germany, Poland, the Czech Republic, Slovakia, Slovenia, Austria, Switzerland, Italy, Spain, Portugal and Greece, as well as Australia, Israel, the Far East, North and Latin America. Last season the Assads' North American tour included engagements in New York, Boston, Cleveland, San Francisco, St. Paul, Baltimore, Toronto, Miami and San Juan. Highlights of the 1998/1999 season include appearances in Ann Arbor, Austin TX, Irvine CA, Boulder CO, and at Spivey Hall in Morrow GA, among many other cities.

Sergio and Odair have recorded over ten CDs. Their Baroque CD (Nonesuch label, 1994) has received wide acclaim and their 1996 release, *Saga dos Migrantes* (Nonesuch 1996), was a *New York Times* Critics' Choice selection. Aside from their duo recitals and their appearances with orchestras, they have been collaborating with artists such as Dawn Upshaw, Gidon Kremer, Nadja Salerno-Sonnenberg and Yo-Yo Ma. In June 1996 the Assad Brothers were featured on *CBS Sunday Morning* with Eugenia Zukerman: the feature was named "Themselves an Orchestra."

*Tonight's performance marks the Assad Brothers' third appearance under UMS auspices.*



Sergio and Odair Assad

With the worldwide i.e. Music release of *Chameleon*, Badi Assad (pronounced bah-JEE ah-SAHJE) emerges as an important new voice. Badi transcends traditional styles of her native Brazilian music with an exotic mixture of ethnic sounds from around the world. As a result, the extraordinary singer, guitarist, and percussionist is successfully forging an exhilarating genre of music that quite literally defies categorization.

As a singer, Badi is vibrant and electric, responding to her inner passions with deft creativity. As a guitarist, she has inspired audiences and critics worldwide with a unique combination of technical mastery and innovation that has caused many to reexamine their notions about the instrument. Through it all, Badi's adventurous spirit and buoyant personality have become an integral part of her music.

Badi Assad was born in the small city of São João da Boa Vista, São Paulo. Her early years were spent in Rio de Janeiro, where the family moved to support and develop the budding talent of her brothers, Sergio and Odair, the famous classical guitarists "Duo Assad". She attributes the success of her brother's music careers to the strength of her family and the determination of her parents, Jorge and Angelina. "My father put his whole life aside to give my brothers a chance, and everybody in the little town where we lived said 'Are you crazy to give your life away for two little kids just to play the guitar?'"

Watching her brothers' musical development surely must have had its effect, and her introduction to music came at her mother's urging. "I began to learn piano when I was eight, but all we could afford was a little electronic Yamaha which was

made for kids, and I practiced on it until my hands outgrew the keyboards."

Her guitar studies began in earnest at age fourteen. When her older brothers left home to begin their international careers, Badi became the designated heir apparent as a foil for her father's own bandolin playing. She picked up on the guitar quickly and her father, who had seen this talent before, soon had her studying music at the University of Rio de Janeiro. In 1984 she won the *Concurso Jovens Instrumentistas* for Young Musicians and was well on her way to developing her own creative direction. In 1987, she was named "Best Brazilian Guitarist of the International Villa-Lobos Festival." A year later, Assad recorded her first solo album, entitled, *Dança dos Tons*, which was only released in Brasil. The following year she composed *Antagonismus*, a solo work that incorporated her talents as a singer, guitarist, and dancer. Badi was given the chance to focus on her blossoming vocal talents when she was selected out of two hundred women to perform as one of two vocalists in the play "Mulheres de Hollanda." The theatrical collage of songs by Brazilian composer Chico Buarque ran five days a week for

*menagerie (me naj' e re), n. 1. A collection of wild or strange animals, especially for exhibition.*

over a year garnering rave reviews for Badi's looming star potential in the process.

With a new found confidence, Badi began to experiment even further with her voice. Mouth percussion and rhythmic body percussion became part of this exploration. These elements were intuitively combined with her already impressive guitar approach thus creating excitingly fresh sounds that complemented her visions as musician and performer. Just as badi's innovative new direction began to emerge, opportunities began to present themselves; with 1994 came



Badi Assad

her association with the independent Chesky Records. Her first album, entitled *Solo*, introduced Badi as a potent force in the guitar world. Her international stature grew with the release of her second album *Rhythms* in 1995. In fact, *Rhythms* was lauded as one of the most important guitar recordings of that year. The album won *Guitar Player* magazine's Readers' Poll for "Best Classical Album of the Year" (The *Guitar Player* editors commented: "Not a classical album but played on classical guitar . . . close enough!"). In addition, she was voted "Best Acoustic Fingerstyle Player" by *Guitar Player* magazine editors.

Assad fulfilled her Chesky contract with 1996's beautiful anthology of Brazilian guitar composers appropriately entitled *Echoes of Brazil*. In 1997, Badi was quickly signed to her first major label contract with the brand new PolyGram subsidiary i.e. Music. The result is the ambitious and critically acclaimed ethno-pop soundscapes of *Chameleon*.

Within three months of its release, the energetic intent of *Chameleon* is connecting with a multitude of cultures. Badi is currently on tour sharing *Chameleon's* music and mystery with audiences around the world... her breathtaking appearance on the French night-time talk show *Canal* was seen by over two million viewers leaving the hosts speechless and the studio audience on their feet. In

July of 1998, Badi played Europe's most renowned summer festivals sharing the stage with such artists as Cassandra Wilson, Joe Cocker, Maria João and fellow Brazilians Chico Cesar, Marisa Monte, and Gilberto Gil.

Each review holds the air of discovery, of a new voice for the guitar, of admiration for Assad's innovation and unusual application. According to the *Los Angeles Times*, "Badi Assad redefines solo [guitar] performance! Revelatory, a brilliant display of innovation, imagination, and skill . . . almost hypnotically compelling!"

*Tonight's performance marks Badi Assad's debut under UMS auspices.*

The musical odyssey of guitarist/writer/producer Jeff Scott Young is a colorful one, to say the least. The Musician's Institute graduate launched his career in Hollywood, California as a guitar teacher but it wasn't long before word of his talents as an exceptionally gifted guitarist were recognized. Members of the popular group Megadeth hired Jeff as lead guitarist to record and tour in support of their now classic album *So Far, So Good... So What!* "Although it wasn't the style of music I envisioned myself playing for the long term, the whole experience proved a valuable education in how the music business works at a high level. I look back at that part of my life as boot camp... some people do it in the army — I did my time in Megadeth!"

Following this experience, Young took a more relaxed position as columnist for *Guitar Magazine* where his eclectic column "Fingerprints" became a reader favorite. Today, as co-producer, co-writer, arranger, and guitarist on Badi Assad's groundbreaking i.e. Music PolyGram CD *Chameleon*, Young continues to reveal his talents as a

versatile and creative artist.

Born in Ann Arbor, Michigan, and growing up in the mid-west United States, Jeff began his musical pursuits at a young age. A student of the viola at eight, he eventually switched to tenor saxophone which he studied along with music theory courses for seven years. It wasn't until he was fourteen years-old that he discovered the instrument that would change his life. "A friend of mine had this cheap \$20 guitar in his closet. I remember him telling me that he gave up guitar because it was 'too damn hard to play!' so, I traded him an old BB gun for it and the rest is history."

Young continued honing his guitar prowess practicing as much as eight to fourteen hours a day, studying classical guitar with mentor Jim McCutcheon, and touring

with various bands. Eventually, growing tired of the limited avenues for musical pursuit in the mid-west, he moved to Los Angeles, California and graduated in the top of his class from the famed Musician's Institute – Guitar Institute of Technology in Hollywood.

When fate cast a world-class opportunity his way in 1986, Young quit his job as a struggling guitar teacher and began a two and a half year whirlwind adventure in rock-stardom. The hours of practice seemed to be paying off as Jeff reaped the experience of arena world tours, achieved two gold records, and even appeared as guest host on MTV. His final Megadeth performance found him playing before 125,000 at Europe's epic Castle Donnington festival with such legendary bands as Iron Maiden, Kiss, David Lee Roth, and Guns & Roses. Jeff left the group shortly thereafter.

Disillusioned with the rock world, Jeff found refuge as a writer for the popular *Guitar Magazine*. His monthly Fingerprints column, profiled and transcribed the works of various artists and genres of music. It was during the "Fingerprints" era that Jeff rediscovered his acoustic roots, reconnected with his musical intent, and a fresh phase of his life began. Through another twist of fate, he would meet his future soul mate and musical partner, "I discovered this eccentric guitar luthier in New York named Thomas Humphrey. This guy makes the most miraculous nylon-string guitars imaginable! To make a long story short, I was researching Brazilian music and Thomas happened to be friends with the Assad family. He introduced me to Badi and we began working together less than a week after we met. From that point on, I've been swimming in the mystery of this Brazilian music and this Brazilian soul."



## Classical Recommended Recordings

Assad Brothers:  
Sata Das Migrantes  
(Nonesuch)

Music by Piazzolla Brouwer  
and Pascoal  
(Nonesuch)

539 East Liberty Street  
734.995.5051  
800.272.4506  
[www.skrclassical.com](http://www.skrclassical.com)

Simone Soul began her “drum affair” at the age of fifteen, in São Paulo, Brasil under the guidance of teacher Flávio Pimenta. Within two short years, she was already testing her chops in a popular Brazilian rock band. In 1990, Simone moved to Cambridge, England where an African friend introduced her to the world of percussion. Enticed by the exotic sounds of instruments like the “djembe”, she joined her friend’s Afro-Reggae band and began assisting him in percussion workshops.

Upon returning to Brazil, Simone continued to improve her chops in various bands, eventually sharing the stage with such important reggae artists as Andrew Tosh and Jimmy Cliff. Having established herself as one of the most powerful drummer/percussionists Brasil has ever seen, Simone drew performance and recording invitations from the likes of fellow players Naná Vasconcelos and Marcos Suzano. These experiences served to enrich her palette of styles with samba, MPB, funk, and exotic instruments such as the Egyptian “durbuka”.

In 1992, Simone was invited to play in an all female band called “Orquídeas do Brasil,” with underground singer, poet, and composer Itamar Assumpção. The fruits of this collaboration bore the CD’s *Bicho de Sete Cabeças* in 1993 and *Itamar Sings Ataulfo Alves* in 1995. Another important figure that was to enter Simone’s life in 1992 was renowned composer and performer Chico Cesar. This long standing relationship has also yielded two CDs thus far, *Cuscuz Clã* and *Beleza Mano*. With Chico, Simone has toured extensively in South America and Europe, including two 1998 shows that happened to feature Badi Assad. In fact, it was after Simone was invited to join Badi on stage in Kassel, Germany for impromptu renditions of *Chameleon’s* “Waves,” “Butterfly,” and “Ai que Saudade d’océ” that

the concept for Badi Assad Menagerie was born.

In addition to bringing her thunderous attack to Chico Cesar and now Badi Assad Menagerie, Simone collaborates with *Modern Drummer* and *Batera Cover* magazines. Somehow, she also finds time to give workshops for her two endorsers Mapex and Meinl. Watch and listen for Simone Soul to be a driving force in the drum world and on Badi Assad Menagerie’s tours and CDs.

*Badi Assad Menagerie begins an extensive US tour November 1998.*

**University  
Musical  
Society**

*presents*

# Sequentia

Barbara Thornton & Benjamin Bagby, *Music Directors*  
Frans-Josef Heumannskämper, *Stage Director*  
Thomas Venable, *Costumes*  
Joachim Kern, *Associate Costume Designer*  
Moritz von Rappard, *Lighting Design*  
Jon Aaron & Joachim Kühn, *Executive Producers*

Sequentia Instrumental Ensemble:

Elizabeth Gaver, *Director*;  
Rachel Evans, *Medieval Fiddle*; Robert Mealy, *Medieval Fiddle*;  
Norbert Rodenkirchen, *Medieval Flute*

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**Program**

Friday Evening, November 13, 1998 at 8:00  
St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

*Hildegard von Bingen*  
(1098-1179)

## **Ordo Virtutum**

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Twentieth Performance  
of the 120<sup>th</sup> Season

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

Support for this performance is provided in part by the Consulate General  
of the Federal Republic of Germany.

These performances of Sequentia are produced in association with Aaron  
Concert Artists Division, Trawick Artists Ltd., New York, NY

This production was prepared under the direction of Barbara Thornton and  
Benjamin Bagby in June. For the past eighteen months, Barbara Thornton has  
been battling with a brain tumor. As a result, she and Mr. Bagby are unable to  
be part of this current tour. Current musical coaching is being done by Pamela  
Dellal and Janet Youngdahl. All those in this production send our thoughts  
and prayers to Ben and Barbara.

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

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**Cast**

*Humilitas (Humility)*

Maria Jonas

*Felix Anima, Infelix Anima (The Happy Soul / The Unhappy Soul)*

Pamela Dellal

*Scientia Dei, Caritas, Amor celestis*

*(Knowledge of God / Charity / Heavenly love)*

Rebecca Bain

*Diabolus (Devil)*

Franz-Josef Heumannskämper

*Fides (Faith)*

Elizabeth Glen

*Victoria (Victory)*

Marianne Nielsen

*Innocentia (Innocence)*

Anna Levenstein

*Misericordia (Mercy)*

Elizabeth Glen

*Castitas (Chastity)*

Caitríona O'Leary

*Spes / Verecundia / Patientia (Hope / Shamefastness / Patience)*

Diane Severson

*Obedientia / Disciplina (Obedience / Discipline)*

Allegra Silbiger

*Timor Dei / Contemptus mundi / Discretio*

*(Fear of God / World-rejection / Discretion)*

Janet Youngdahl

**H**ildegard von Bingen, the legendary visionary, *prophetissa teutonica*, and “sibyl of the Rhine”, was one of the most important figures in the history of the Middle Ages, along with such women as Eleanor of Aquitaine, Catherine of Siena, and Heloise.

Born in 1098 to the noble family of Hildebert of Gut Bermersheim near Alzey in Rhinehessen, she exhibited exceptional gifts as a young girl. At the age of eight, her spiritual training began, and was continued, together with Jutta von Spanheim six years later at the nearby cloister of Disibodenberg. There, she was instructed in the rules of the Benedictine Order (*Regula Benedicti*), the liturgy, and in the various *artes liberales*. In 1136, upon the death of her mentor Jutta, she was elected by the nuns as *magistra* of the convent. Against the wishes of the abbot of Disibodenberg, Hildegard succeeded in founding an independent convent on the Rupertsberg, near Bingen, the construction of which she personally directed. In 1152, the Archbishop of Mainz dedicated the cloister church at Rupertsberg, during a solemn ceremony which probably included the first performance of *Ordo Virtutum*.

Throughout Hildegard’s life, she was continually plagued by illnesses. In 1141, she tells us, these afflictions receded and gave way to a series of religious visions. With the help of Volmar, her secretary, and the nun Richardis, Hildegard was able to record these visions in the book *Scivias* (“Know the Ways”). The most important manuscript of this work, the Rupertsberger Codex, was completed in ca. 1165 in the famous monastic scriptorium. It contains painted miniatures which depict the visions she described. In her lifetime, she was to complete two other books of visions (one with miniatures), and thirteen other works in the fields of theology, medicine, and the physical sciences. In addition, she wrote over 300 letters, the stories

of saints’ lives, nearly eighty vocal compositions, poetry, and the musical drama, *Ordo Virtutum*.

Upon hearing excerpts from *Scivias* at the Synod of 1147, Pope Eugenius III recognized Hildegard von Bingen as a true visionary and prophet. During her lifetime, her fame spread beyond the Rhineland. She corresponded with kings, popes, archbishops, and such celebrities as Friedrich Barbarossa and Bernard de Clairvaux, responding to theological questions, making prophecies, and functioning as spiritual guide to the powerful. Despite her delicate health, she made four ambitious preaching voyages to such diverse places as Mainz, Würzburg, Cologne, Trier and Metz.

One speaks of Hildegard von Bingen’s world view, or cosmos, as being constructed according to the neo-Platonic, feminist and patristic norms upon which accepted twelfth century ecclesiastical education was based. To Hildegard, the universe of her visions was not constructed, but rather revealed. She was not a scholastic; she was a true visionary and prophet.

Although highly educated and undoubtedly well-indoctrinated in the intellectual traditions of her day, she presented herself above all as a person operating not through her own knowledge, but as the *instrumentum* of God’s will.

“The words I speak come from no human mouth; I saw and heard them in visions sent to me God moves where He wills, and not to the glory of earthly man. I am ever filled with fear and trembling. I have no confidence in my own capacities — I reach out my hand to God that He may carry me along as a feather is borne weightlessly by the wind.”

She calls herself *simplex homo, humilis forma*, a childlike, delicate woman, yet her works are infused with extraordinary power and unity of conception. Her creations must be seen as resulting from her personal, mystical experiences of God’s revealed realm,



and any musical concept of *Ordo Virtutum* must acknowledge this astounding proposition.

© Barbara Thornton, 1997

### The Content of *Ordo Virtutum*

The *Ordo Virtutum* of Hildegard von Bingen is thematically bound to her major theological work *Scivias*. In this large vision cycle, Hildegard reveals a mystic universe in which the history and workings of cosmic forces often take the form of allegorical figures. The musical play which she wrote brings these allegorical figures to life — we see them operating on behalf of the human soul in its earthly struggle against the temptations of the devil.

The play opens with the Patriarchs and Prophets, symbols of the Old Testament, filled with wonder as they regard the Virtues, for they bear the loving message of the New Testament. The protagonist of the play is the human Soul, the earthly theater for the confrontation of heavenly forces, portrayed by Virtues, and the base world, symbolized by the Devil. We see her first clothed in the pure white robes of blessedness, beginning her ascent to the level of the Virtues. Yet, before she has been received by the heavenly dwellers, the Devil gains her attention, and suddenly her deeply dual nature becomes more than she can bear. In disgust she throws off her white robes and embraces the Devil, responding to his promises of renown in the world.

The Virtues suffer in the loss of every soul, and lament loudly over the Devil's victory. Though he hurls insults at them, he cannot harm them. The Virtues then move together, celebrating their blessedness. Each of them introduces herself through an appropriate type of music, and the collective Virtues answer, praising each in turn. The soul returns from her experiences in the world, downtrodden, wounded and embittered.

She calls out to the Virtues, for at present she is too weak to come to them unaided. They raise her up, and she now accepts the white robes of immortality from them. The Devil finds himself confounded in his plans for this soul, and makes one last appeal to join him, but the soul will have nothing to do with him. This constitutes a victory for the Virtues, and Victoria descends upon him and binds him up. The drama is resolved in the general singing of the hymn composed by Hildegard, "In principio" ("In the beginning").

© Barbara Thornton, 1997

### The Staging and Costumes of *Ordo Virtutum*

The sources for my staging of Hildegard von Bingen's *Ordo Virtutum* do not originate in the manuscript of the play, in which only a few indications of dramatic intent are given: roles, dialogue forms and various implied movements which result in dramatic effect. For example, the character of the Soul (Anima) is described as throwing off her white robe, or the Devil (Diabolus) is instructed to destroy with his "shouting" speeches the atmosphere of singing created by the Virtues. Although in later medieval plays the indications of dramatic movement are far more detailed and numerous, in Hildegard von Bingen's *Ordo Virtutum*, I am more challenged to sense the secrets hidden within the music itself. All these intuitive feelings are combined not only with rigorous research, but also attempts to involve my "other self" which is steeped in new music and music theater. In addition to this, subtle indications found in realism, naturalism and psychology, have provided input for this theater of spirituality. Representational forms from ancient, Far East Asian theatrical traditions can serve as a source of inspiration, but equally strong are the illustrations

and symbols from Hildegard's own epoch, as preserved in illuminated manuscripts of her works and others. Finally, there are my own childhood memories from a deeply Catholic part of Germany at a time when the Roman rites were being modernized; the priest at this time still read and sang the mass in Latin, and there was nothing out of the ordinary about that. The characters of *Ordo Virtutum* should not in any way identify with the allegories they represent, nor should they react obviously in "Reality". It is the body which receives the plane of the Idea, as does the face. The costume design wishes to present feminine splendor, as often written about by Hildegard and especially in terms of her Virtues, in sculptural forms, with color, structure and fabrication, "flashing and radiating in sublime beauty."

*Franz-Josef Heumannskaemper, 1998*

### Qui sunt hi? (Who are these?)

Who are these characters, and what have they got to do with the human soul?

The depiction of the Virtutes (positive Powers, or Virtues) in full combat against the Vices was a widespread literary and illustrative conceit in Hildegard's time. One could say that the human soul in this play confronts a series of female allegorical figures in a cycle of initiation, whereby, at the end, the soul finds itself in utter service to its Creator. [The images presented here are taken largely from Hildegard's own works, and the Virtues, or Powers, are also described here with their modal realizations in the musical structure of *Ordo Virtutum*.]

The Patriarchs and Prophets' lines represent the low, questioning voices of Old Testament men. Beginning in plagal d-mode, they are answered by the Virtues in the authentic d-mode of optimism in the spirit of the New Testament. The men express

their unending wonderment and awe, changing to e-mode when confronted with the presence of the feminine Powers.

The Embodied Souls are divine sparks which become lodged in human bodies and thereby begin the drama of becoming human beings. Through this process, man must pay homage to his earthly and to his heavenly nature, making his incarnate life one of longing and exile. This is heard in both the instruments and voices in e-mode.

*the first man became a living soul; and the last a life-giving spirit. (I Corinthians 15:45)*

Felix Anima is the contrast to the merely embodied soul: the happy soul burns in the fire of profound acknowledgment when given life. She is not of the body, she is the fundament of the body, like sap in a tree.

The Infelix Anima, on the other hand, has two natures, two wings. They are joined because they cannot be separated, for as long as human beings abide in the shadow of death, they are bereft of the heavenly garment they lost through Adam, and are available to the doings of the Devil. The Devil, the Virtues, and Anima's mode seem to move in a disorderly fashion between e- and d-modes.

Hildegard's Diabolus (Devil) is not a smooth Mephistopheles, but an arrogant tempter who has already suffered defeat by the archangel Gabriel, as described in the Biblical Apocalypse. In Gehenna he lives bound up in chains in eternal Nothingness, from which immobile point he is able to exude poisons to embodied souls on their journey. In Hildegard's world he is incorporated by a "shouting voice," not by singing.

Scientia Dei (Knowledge of God) is introduced beyond the *Ordo* cycle as a beautiful knowledge appearing in people: as a white cloud which passes through human minds as swiftly as air. She sings in a very continuous, insistent, and infinitely sweet e-mode to remind the Soul that she and

Scientia recognize Nature's true reality:  
 "What you see is divine!"

Now the actual *Ordo* begins, progressing through the modalities and tessiturae of its cycle, and rests in perfect calm at the end. Hildegard discusses these Powers, "God's strongest workers," in all of her works, and each time with a different spirit. The modes of these next seven Powers go between e- and d-modes.

*Whosoever, therefore, shall humble himself as this little child, the same is the greatest in the kingdom of Heaven. (Matthew 18:4)*

**Humilitas (Humility):** She who is the queen of the Virtues is the central paradox of the drama: Hildegard describes her clothing as "cheese-like", not reflecting; her luminosity is streaming out from within. And as hills are protected from excessive rains by valleys, so are humans protected from evil by humbleness. She reveals herself in the childlike quality of being human, who as yet knows no pride, hatred, or passion of sin. She wears a royal crown.

*Though I speak with the tongues of men and of angels, but have not charity, I am become as sounding brass or a clanging cymbal. (I Corinthians 13:1).*

**Caritas (Charity)** is the essential New Testament figure: she wears clothing of an air-like, intense color of a hyacinth. She is the sky who nourishes greenness and brings flowers to mature fruit, and has been taught to pour out the clearest of streams.

**Timor Dei (Fear of God)** expresses the fearsomeness of perceiving that there truly is a fearsome God. In Hildegard's illustrations she is shown to be supernaturally large in size, shrouded from head to foot in a shadowy garment, and covered with fiery-red eyes of wisdom.

**Obedientia (Obedience)** is a youthful-looking character bound in shackles representing an unquestioning willingness. At the time when God created all things she was an eye, watching how, in contrast to herself, the first angel came to life; but his works didn't live, since he wanted to be something he was not.

**Fides (Faith):** for those with Obedience, she shows belief in what one does through faithfully fulfilled deeds, in addition to what one learns by wisdom and admonition. She wears red to symbolize perseverance and the martyrdom of blood.

**Spes (Hope)** is a youthful woman whose life is not on earth, but who is hidden in heavenly places until the time of the eternal reward. Thus she is clad in a pallid-colored tunic, and wearily awaits the coming of her longed-for desire, because she has not yet been rewarded.

**Castitas (Chastity)** is formed with an inviolable, beautiful, and sure integrity: She is dressed more brilliantly and purely than crystal, shining resplendently as sunlight reflecting on water. And the overshadowing wings of the Spirit mean that she can fly through the Devil's snares, one after another.

Two Powers follow, still in e- and d-modes: the one the youngest, the other perhaps the oldest of the series:

**Innocentia (Innocence)** is quintessential-child-like: unknowing, untried, untempted.

*Thy sun shall no more go down, neither shall the moon withdraw itself, for the Lord will be thy everlasting light, and the days of thy mourning shall be ended. (Is. 60:20)*

**Contemptus Mundi (World-rejection)** stands within a wheel which revolves without ceasing, within which she remains motionless in rejection of worldly things. So we live in childish simplicity and a state of innocence.

The next five Powers express human senses, which work together with the person to bear fruit:

**Amor Caelestis (Heavenly Love)** must exist in people before anything else. In response to Worldly Love, she provides all the contrasting spiritual joys in life and is related to the force behind all growth, expressing celestial harmonies in human sentiments.

**Disciplina (Discipline)** stands youthfuly, but is very serious, as she fears reverently and does not try to wield her own power. Her lusts are disciplined by contrition.

**Verecundia (Shamefastedness)** appears to blush and drive away all confusions. She covers her face with her white sleeve, protecting her inner consciousness against filthiness.

*To give light to those who live in darkness and in the shadow dark as death, and to guide our feet into the way of peace. (Luke 1:79)*

**Misericordia (Mercy)** is like the sweetest plant, growing in the air with moisture and green. She is the power to help the truly needy. Her head is veiled in a womanly fashion, and to the pure protection of this veil she brings back lost souls from out of the exile of death.

*Death is swallowed up in Victory! O Death, where is thy sting? O grave, where is thy victory? (I Corinthians 15:55)*

**Victoria (Victory)** shows herself to the people like lightning which is partly seen and partly concealed; for the mysteries of the Creator are sometimes understood and sometimes unknown. Victoria defeated the ancient serpent who had exalted himself over his head and bound the human race by a thousand evil deeds like a chain.

The last two Powers are grouped perhaps to represent mystery and peace:

**Discretio (Discretion)** is the mother of Virtues. Upon her bosom she carries some tiny stones, jewels of all kinds, which she looks at very carefully and diligently as a merchant looks over his goods. She both divides and gathers; she separates every creature into its innate quality, but holds each of them together in Nature.

**Patientia (Patience)** conquers with long, hard endurance worldly misery, fierce and detaining in its secular pride; she is dressed in great sweetness, wrapping her head in the manner of a wife, in fearful and loving honor. She carries a crown upon a cushion.

© Barbara Thornton, 1997

Founded in 1977, **Sequentia** has grown to become the internationally-acclaimed leader in its field — an ensemble that combines vocal and instrumental virtuosity with innovative research and programming to reconstruct the living musical traditions of medieval Europe. Under the direction of its founders, Benjamin Bagby and Barbara Thornton, Sequentia celebrates its twenty-first year as a multi-faceted ensemble whose size and composition vary with the demands of the repertoire being performed. Sequentia is based in Cologne, Germany.

Through international tours and more than twenty recordings with Deutsche Harmonia Mundi (available worldwide through BMG Classics) and major European radio networks, as well as films for television and independent film-makers, Sequentia brings to life long-forgotten repertoires from the tenth to fourteenth centuries.

Sequentia performs extensively in Europe and North America, and since 1979

has undertaken numerous far-reaching tours under the auspices of the Goethe Institute, performing in South America, India and the Middle East, Japan, Korea and North Africa. During the past several years, the ensemble has become active in the Eastern European countries as well, with a long-awaited Australian debut in 1998.

Sequentia has received prizes for several recordings, including the International CD Prize Frankfurt, the Netherlands' Edison Prize, the Innsbruck Radio Prize, a Grammy nomination and both the French *Disque D'Or* and *Diapason D'Or*, and has been awarded research grants for performance projects from the Siemens Foundation and the Volkswagen Foundation. In addition to their performing and recording activities, the members of the ensemble also teach medieval performance practice at special intensive courses held each year in Europe and North America.

After receiving the 1993 Deutsche Schallplattenpreis for their three-CD series of medieval Spanish music, *Vox Iberica*, Sequentia entered into a long-term relationship with BMG Classics / Deutsche Harmonia Mundi. This has resulted in a project to record the complete works of the German mystic and abbess, Hildegard von Bingen (1098-1179); the third CD in this series, *Canticles of Ecstasy*, has already sold over 400,000 copies worldwide. Sequentia's most recent releases include recent additions to the Hildegard von Bingen complete works *O Jerusalem* (1997), the re-recording of *Ordo Virtutum* (1998), and the double-CD containing songs to St. Disibod, *Saints* (1998), as well as two CDs featuring Christmas music from twelfth-century Aquitanian cloisters, *Shining Light* (1996) and *Aquitania* (1997).

Recently, Sequentia has been immersed in a study of the Old Icelandic mythology and its performance tradition in the Middle

Ages. This project has led to a new theatrical production based on the Edda, staged by the German regisseur Franz-Josef Heumannskämper and performed in major European, North American and African festivals (and released as a CD in 1998).

*Tonight's performance marks the second appearance of Sequentia under UMS auspices.*

**Benjamin Bagby** (*Co-director*) received an advanced diploma in medieval music at Basel, where he and Barbara Thornton first formed Sequentia in 1977. Previous to this, he had received his vocal training in Chicago and at the Oberlin Conservatory (Ohio) where he was the first vocalist to graduate specializing in early music. He moved to Europe in 1974, after being awarded a Watson Foundation Fellowship for the study of medieval song. In addition to singing, he devotes his time to the medieval harp, the reconstruction of Anglo-Saxon oral poetry (a bardic performance of Beowulf is current project), and the Sequentia ensemble of men's voices, Sons of Thunder, a vocal ensemble for the performance of medieval liturgical polyphony and chant, which meets regularly in Cologne and Boston.

**Rebecca Bain** (*Caritas / Amor Celestis / Scientia Dei*) earned an advanced degree in Medieval Music from the Schola Cantorum Basiliensis (Basle, Switzerland), in 1996, under Dominique Vellard (voice), Randall Cooke (medieval fiddle), and others. Since moving from Canada to Europe in 1991, she has toured and recorded with several ensembles specializing in medieval music, as both a regular member and as guest soloist, including Mora Vocis (France), Sequentia (Germany), and the two ensembles which she co-founded, Zorgina (Austria/USA) and Belladonna (Sweden.)

**Pamela Dellal** (*Anima*) Mezzo-soprano Pamela Dellal has performed under William Christie, Christopher Hogwood and Roger Norrington, and has appeared as soloist with the Handel & Haydn Society, Boston Baroque, the Boston Early Music Festival, Aston Magna, the Dallas Bach Society, the National Chamber Orchestra, and the Jacksonville Symphony Orchestra. Her operatic credits include *Vanessa*, *Dido* and *Aeneas*, and *Die Zauberfloete*. A noted recitalist, she has performed throughout the Northeast. Ms. Dellal is a founding member of Favella Lyrica, and is alto soloist in the renowned Bach Cantata series presented by Emmanuel Music. She has recorded for Arabesque Records, BMG/Deutsche Harmonia Mundi, and KOCH International Classics.

**Rachel Evans** (*Instrumentalist / Medieval Fiddle*) has performed throughout the United States, Europe, and the Orient with a wide variety of ensembles including *Tragicomedia*, *Sequentia*, *La Stravaganza Köln*, *Concordia*, and the *Soldier String Quartet*. She has been principal violist in *Continuum* and the *Connecticut Orchestra*, and is a former member of the Colorado and Meridian string quartets. She has recorded more than a dozen chamber music CD's, including recent recordings with *Sequentia* and *Tragicomedia*, and the acclaimed *Hank Jones with the Meridian String Quartet* on the LRC label. Rachel Evans holds Bachelor's and Master's degrees from the Julliard School.

**Elizabeth Gaver** (*Director of Instrumental Ensemble*), who lives in Oslo, Norway, holds advanced music degrees from Stanford University (California) and the Juilliard School (New York). She continued her post-graduate musical work at the Early Music Institute of Indiana University, where she was active as a performer in both medieval and baroque repertoires. Ms. Gaver has per-

formed with many leading early music ensembles in North America and Europe, including the Waverly Consort, Concert Royal, Citimusick, Ensemble Seicento, the Santa Cruz Baroque Festival and the Mostly Mozart Festival. She has also played with ensembles specializing in the traditional music and is currently involved in an in-depth study of ancient Norwegian fiddle traditions. She has concertized and recorded extensively with *Sequentia* since 1992.

**Elizabeth Glen** (*Fides / Misericordia*) trained at the Guildhall School of Music and Drama, London, on the undergraduate singing course, and the post-diploma course in Early Music. With "Sequentia" she has recorded *Canticles of Ecstasy*, *Vox Iberica 3*, *El Sabio*, *Voice of the Blood*, and *O Jerusalem*. She directs her own early music group "The Art of Courtly Love" that performs concerts of Elizabethan music and theatre in the U.K. and abroad, and she also sings a wide range of music as an oratorio and recital soloist. Opera roles include *Miss Wordsworth* (*Albert Herring*), *Lucia* (*Rape of Lucretia*), *Minerva* (*Return of Ulysses*), and *Susanna* (*Marriage of Figaro*).

**Franz-Josef Heumannskämper** (*Devil / Stage Director*) came to European-wide prominence during the 1980s with his stagings in the field of new music and music theatre, including operas and special projects with Cathy Berberian, Luciano Berio, Nam June Paik and Bernd Alois Zimmermann. He has also adapted non-theatrical texts for the stage, and his staging of the first German version of Spalding Gray's *Swimming to Cambodia* was subsequently seen on network television. He also has a wealth of twentieth century experimental theater. In 1992, he began a long-standing collaboration with *Sequentia* in the staging of medieval theatrical works, beginning with the fifteenth century *Bordesholmer*

*Marienklage*, which was filmed for West German Public Television and performed in Holland, Italy and Germany. This led to the staging of another important medieval Easter Play, the *Braunschweiger Osterspiel* (1993) and finally to a large-scale project called *Edda I: Songs from the North*, in which Sequentia's musical reconstruction of the medieval Icelandic Eddic Myths were transformed into an evening of music theatre which toured most of Scandinavia, and was also performed in France, Luxembourg, West Africa, and the USA between 1995 and 1997. It seemed only natural that this fruitful collaboration should continue in the 900th celebration of Hildegard von Bingen's birth, and so in 1998 Franz-Josef Heumannskämper again joins forces with Sequentia, bringing his eye for contemporary music theater and his deep experience with medieval stagecraft to the recreation of Germany's oldest music drama, *Ordo Virtutum*.

**Maria Jonas** (*Humilitas*) began her musical career as an oboe student at the *Musikhochschule Köln* before beginning a new career as a singer studying with Montserrat Figueras and Rene Jacobs at the *Schola Cantorum* in Basel, and with Jessica Cash in London. She has worked and recorded with Sequentia, Jordi Savall, Alte Musik Dresden, La Sfera Armoniosa, the European Baroque Orchestra and the Hilliard Ensemble. In recent years Maria has concentrated her time in opera and contemporary music appearing in opera houses throughout Europe. Recently she toured in Mozart's *Magic Flute* with John Elliot Gardner (which she was later recorded for Deutsche Grammophone) and the Philip Glass/Robert Wilson production of the *White Raven* in Cuba, Lisbon. Her work with the German choreographer Reinhild Hoffman inspired her to form the group *Condanze* which includes the element of dance in projects challenging musicians to

rethink and recreate interpretations of early music.

**Anna Levenstein** (*Innocentia*) Soprano Anna Levenstein, raised in Israel, began her musical studies at the Rubin Academy of Music high school. She graduated from the Mannes College of Music where she studied voice with Atonia Lavanne and double bass with Homer Mensch. She received an MA in early music performance practice from Case Western Reserve University where she studied with Jullianne Baird and Janet Youngdahl. She is a soloist with Ciaramella, an ensemble specializing in late medieval music, and has sung with the ensemble *Accademia Testudine* under the direction of Pat O'Brien. She has performed the role of Eurilla in Händel's *Il Pastor Fido* and has appeared in a staged production of *Carmina Burana*.

**Robert Mealy** (*Instrumentalist / Medieval Fiddle*) enjoys a busy career performing on a wide variety of historical strings. He has played medieval fiddle and harp with Sequentia, Ensemble Project Ars Nova, the Boston Camerata, and Fortune's Wheel, a new ensemble he co-founded. He is also a member of the King's Noyse, a Renaissance violin ensemble which records regularly for *harmonia mundi usa*, and the concertmaster of the Boston Camerata, with whom he has recorded everything from the *Carmina Burana* to Kurt Weill. As a Baroque violinist, he has frequently performed with the Paris-based ensemble *Les Arts Florissants*, Canada's *Tafelmusik*, and the Handel & Haydn Society of Boston, among many others. Mr. Mealy is a non-resident tutor of music at Harvard College, where he directs the undergraduate baroque orchestra.

**Marianne G. Nielsen** (*Victoria*) began her singing career with various Danish chamber choirs and made her first professional appearances as a member of the Danish

early music ensemble Capella hafniensis. She graduated in voice from the Royal Danish Conservatory of Music in Copenhagen and has also studied Italian and French baroque inter-practation with Jill Feldman and Jessica Cash. Her solo repertoire includes early music masterworks such as Charpentier's *Leçons de Ténèbres*, Bach's *St. John Passion*, Handel's *Messiah*, and Pergolesi's *Stabat Mater*. Among her opera and oratorio roles are Aricie in Ramcau's *Hippolyte and Aricie*, Cleopatra in Handel's *Giulio Cesare*, Iole in Handel's *Hercules*, and Dorinda in Handel's *Orlando*. Marianne G. Nielsen has recorded the *Kronborg Motets* with Capella Hafniensis for the Danish Kontrapunkt label and music from the reign of King Christian III with Musica Ficta for dacapo/Marco Polo. She has toured as a soloist in Germany, Sweden, Italy, Belgium, France, England, and the United States, and has appeared in radio and television broadcasts in Denmark, Germany and France.

**Caitríona O'Leary** (*Castitas*) Irish singer Caitríona O'Leary has been making music since early childhood. Having studied at the College of Music, Dublin, Trinity College Dublin, and the Conservatory of Music, Brooklyn College, she now specializes in early, contemporary and Irish music. Caitríona has performed as soloist throughout Europe and North America and currently works with Sequentia and The Harp Consort. Her recording credits include *Shining Light*, *Aquitania*, and *Symphony of Saints* with Sequentia (BMG); *Carolan's Harp*, *The Play of Daniel*, and *La Púrpura de la Rosa* with The Harp Consort (BMG). Caitríona's solo album of Irish song, *I am stretched on your grave*, will be released soon.

**Moritz von Rappard** (*Lighting Designer*), who lives and works in Berlin, is a graduate

of the dramatic research program at the University of Cologne, where he participated in advance studies not only in light design, but also in dramturgy, stage direction and set design. He has participated in many European productions and numerous experimental theater pieces in international festivals from Scandinavia to West Africa. In addition to his work in theater, Mr. von Rappard has also been involved in the conceptualization and realization of installations and environments relating to theatrical spaces. His collaboration with the direction Franz-Joseph Heumannskämper dates to 1987 and this is the second Sequentia production for which he has designed the lighting.

**Norbert Rodenkirchen** (*Instrumentalist / Medieval Flute*) Norbert Rodenkirchen was born in Koeln, where he studied flute at the Hochschule fuer Musik with Hans Martin Mueller and later Baroque flute with Guenther Hoeller. Since completing his studies, he has been in demand as a versatile performer and composer in the realms of new music, early music, theater and film-music. He is especially interested in the shared characteristics of much contemporary experimental music with music from the Middle Ages, and organized a music festival in 1992 to address this very concept. It was here that he first came into active contact with Sequentia. Norbert Rodenkirchen has composed theater music for the Stadttheater Aachen, for the Staatstheater Darmstadt, and has composed works for the Jubilaeumsensemble Bonn and the WDR Television in Koeln. As a flautist he has appeared widely in various European festivals, and has participated in numerous recordings for CD, radio and television.

**Diane Severson** (*Spes / Verecundia / Patientia*) received her training at the University of Wisconsin-Madison, USA and further specialized training at the Academy



of Early Music - Bremen, Germany, graduating in 1996. She attended master-classes with Cornelius Reid, Emma Kirkby, Evelyn Tubb, Christoph Prégardien and Suzie LeBlanc. She performs regularly in Germany with the ensembles "Apollo's Banquet" and "Consort Franckfort" and as a concert soloist. A special interest of hers is baroque opera, in which she has already performed the roles under the direction of Jack Edwards (Opera Restor'd, London; Stephen Stubbs; Sharon Weller and others) of Belinda in Purcell's *Dido and Aeneas*, Euridice in Rossi's *L'Orfeo*, La Musica and Proserpina in Monteverdi's *Orfeo*, Amore in Monteverdi's *L'Incoronazione di Poppea*, and Mahelath in G.C. Schürmann's *Solomon*.

**Allegra Silbiger** (*Disciplina / Obedientia*)

Born in New York City, Allegra Silbiger earned her B.A. from Brown University. She studied early vocal ensemble music at Brabants Conservatorium in the Netherlands, and vocal technique with Jill Feldman and Jessica Cash. She studied medieval music performance with Barbara Thornton, and attended masterclasses with Pedro Memelsdorf, Marcel Peres, and others. She has performed in Europe, the US, and the Middle East, and directs a women's medieval music ensemble.

**Barbara Thornton** (*Director*) studied voice in New York City and Amsterdam, followed by operatic training in Zurich and Italy. Her special interests took her to Basel, where she received an advanced diploma in the performance practice of medieval music from the Schola Cantorum Basilienses in 1977. Since 1974, she has worked together with Benjamin Bagby. In addition to her performing and articles on the music of the German abbess and mystic Hildegard von Bingen (1098-1179), published as part of a long-term project which began in 1981 with the staging, recording and filming of

Hildegard's music-drama *Ordo Virtutum*. The culmination of this project will be a series of CDs containing Hildegard's complete works, scheduled for completion in time for the saint's 900th birthday in 1998.

**Thomas Venable** (*Costume Designer*) has worked over the years as an international designer of Prêt-A-Porter and couture, designing for various international fashion houses in Paris, New York, and Tokyo, such as Christian Dior, Givency, and Ann Klein New York. After many years of working and living abroad from Europe to Japan, he returned to live in Berlin in 1995, where he started a career designing costumes for theatre, musical productions, and prominent international entertainers. After many years of working on international fashion collections, he was introduced to Franz-Josef Heumannskaemper in 1997 and was asked to design costumes for Sequentia's recreation of Germany's oldest music drama, *Ordo Virtutum*.

**Janet Youngdahl** (*Contemptus mundi / Discretio / Timor Dei*), soprano, appears frequently in chamber music concerts, oratorio and opera. She has enjoyed singing and recording with Sequentia since 1992. Ms. Youngdahl holds degrees from The University of Michigan and the College of Wooster and is a doctoral candidate at Case Western Reserve University. She has performed with the *Newberry Consort*, with Paul Hillier, with Christopher Hogwood, and with Julianne Baird. She has been on the voice faculty of SUNY Fredonia and Case Western Reserve University. Her Baroque ensemble Cecilia's Circle recently completed a tour in the western U.S.A. Her opera credits include *Dido and Aeneas*, *Coronation of Poppea*, *Orfeo* and *Acis and Galatea*. Ms. Youngdahl resides in Calgary, Alberta Canada and recently gave birth to her first child *Daniel Shafa Mazidi*.

**University  
Musical  
Society**

*presents*

# A Huey P. Newton Story

Created and performed by: ROGER GUENVEUR SMITH\*

Live Sound Design: MARC ANTHONY THOMPSON

Scenic and Lighting Design: David Welle

A Steven Adams Production

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## Program

Wednesday Evening, November 18, 1998 at 8:00

Thursday Evening, November 19, 1998 at 8:00

Friday Evening, November 20, 1998 at 8:00

Saturday Evening, November 21, 1998 at 8:00

Trueblood Theatre, Ann Arbor, Michigan

## *A Huey P. Newton Story*

\*Writings of Huey P. Newton © The Dr. Huey P. Newton Foundation

*Following the performance, there will be a short question and answer session with the artist led from the stage.*

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Twenty-first,  
Twenty-second,  
Twenty-third and  
Twenty-fourth  
Performances of the  
120<sup>th</sup> Season

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recording of this concert or  
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Support for this performance is provided in part by media partner, WEMU.

Special thanks to Roger Guenveur Smith, Ahmed Rahman, OyamO, the Center for Afroamerican and African Studies, and the Charles H. Wright Museum of African American History in Detroit for their assistance with this residency.

Special thanks to the African American Cultural and Historical Museum of Ann Arbor for their continued support of UMS programming initiatives.

The world première of *A Huey P. Newton Story* was presented by the Magic and the Oakland Ensemble Theatres in association with Steven Adams. The New York première was presented by the Joseph Papp Public Theater / New York Shakespeare Festival.

Off-Broadway, *A Huey P. Newton Story* garnered Obie Awards for Mr. Smith and Mr. Thompson, as well as two Drama Desk nominations; The Helen Hayes Award for Mr. Smith, two Audelco Awards and three NAACP Awards, including "Production of the Year."

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

# Interview of Roger Guenveur Smith

conducted by **Coco Fusco** as published in *Bomb*: Summer 1997, No. 60.

**Coco Fusco:** Why did you want to create a play about Huey P. Newton?

**Roger Guenveur Smith:** Like most Americans, I only knew Huey as that man on the poster or as those news blurbs in the eighties: "Huey arrested in bar brawl." "Huey gets Ph.D." "Huey indicted for embezzling school funds." "Huey murdered in front of crack house." I wanted to know who he was.

**CF:** Did you have any childhood memories of him?

**RGS:** Sure, I had childhood memories of Huey. But, I didn't really know who Huey was. I don't think many people knew who Huey was. Very few people knew that he spoke in a high toned voice, in a Louisiana drawl. That he was shy. That he wasn't a great public speaker. That he was short, and unlike his peers, didn't have a very dynamic public personality.

**CF:** Was it his death that sparked your interest in doing the piece or did you want to explore this kind of a character? Did you want to assess a political moment?

**RGS:** When Huey died I was in the process of putting another piece together, *Frederick Douglass Now*. In an unconscious homage to Huey, I dressed Douglass in a black leather jacket. Frederick Douglass does this great speech, "Men of Color to Arms," which was a recruitment speech for black soldiers during the Civil War. I used a projected image of Huey as an illustration of men of color to arms. So, in a sense, Huey had been working on me for awhile.

**CF:** And why Huey and not any other Panther?

**RGS:** I had a historical, psychological curiosity about this man, and I had the additional compelling element that people had told me throughout the years that I bore a certain resemblance to him... I never did hear Huey speak in person. I never met

him. And I think that if I had I would certainly have been more intimidated about doing the piece than I have been.

**CF:** Your version of Huey spends a good deal of time berating his audience. Do you think his original audiences, or current ones, want that? This comes up often with co-called multi-cultural performance work. Sometimes we're told we shouldn't go too far or we risk alienating the audience. On the other hand, your version of Huey seems to be playing with a real desire for a certain barrier to be established, an attraction to a certain kind of aggression.

**RGS:** Traditionally, artists and audiences have looked at theater as a sanctuary, as a safe place, a comfortable place. But I believe that theater is the place where we do the undoable and where we say the unsayable. Theater is where we commit murder.

**CF:** So you don't see it as an ethnically specific issue, as a culturally specific issue? I do think that there are ways in which black performers, for example, are criticized more often than whites for supposedly being too confrontational.

**RGS:** There are points in the play when Huey's going to jump off the platform and go off on somebody and knock him up side the head. And then he says, "Oh no, I didn't come to berate you, I just... Look, let me share somethin' with you. When I was I kid I couldn't dance..." which throws them again, off-kilter. That was Huey's personality and that's what the piece is: there's a constant tension among the various aspects of Huey's character.

**CF:** So when you put together the script, did you think about how and where to shift from a more aggressive to a more seductive Huey?

**RGS:** Look, let me say this: There is no

**“Traditionally, artists and audiences have looked at theater as a sanctuary, as a safe place, a comfortable place. But I believe that theater is the place where we do the undoable and where we say the unsayable. Theater is where we commit murder.”** Roger Guenveur Smith

script. I never wrote this play. I absorbed it from a comprehensive study of Huey’s work and interviews with him. It took form through the encouragement of sound designer Marc Anthony Thompson who said, “Sit down. Tell me the story.” Two hours went by and we had a “play.”

**CF:** Did you record that interaction between the two of you?

**RGS:** No.

**CF:** You just talked.

**RGS:** I just talked to Marc Anthony, as Huey. The character emerged — Huey emerged. I did not sit down and write a play. I wanted my absorption of this material to be absolutely organic. Because once something has been committed to the page, we as performers start playing the page. And that’s not real.

**CF:** So every time you come out on stage, you do a different piece?

**RGS:** Yes. The piece is framed absolutely differently every time. It’s a song cycle. We play the same songs every night, but we play them differently. Dizzy Gillespie never played “Salt Peanuts” the same way. Charlie Parker never played “Cocomo” the same way. Lester Young never played “Lester Leaps In” the same way.

**CF:** How do you work it with Marc? Do you agree on a general structure that you’re going to fall into, or repeat?

**RGS:** We have a series of songs. There’s “The Geek Road.” There’s “The Revolution Song.” There’s “The Orfeo Negro Song.”

**CF:** How do you keep track of time?

**RGS:** It’s an internal clock, an internal metronome. Louis Armstrong never had somebody with a clock next to him.

**CF:** Yes, but there are jazz scores.

**RGS:** There are jazz scores, yes, of course there are jazz scores, but there was also a time in jazz where they had to hit tunes in a certain amount of time because there’s only so much you could fit on wax. Okay, so internal metronome, you know, Robert Farris Thompson talks about it.

**CF:** Can you tell me about performing for Huey’s family?

**RGS:** It was a great challenge, a great honor, and I felt very blessed to be with his widow and brother and sister. His sister ran into me in the elevator before the show and was shocked because of the resemblance. And she told me after the show that whenever anything came on the radio or T.V. about Huey, she would always turn it off. She just didn’t want to deal with his image, post-mortem. And my show was the first thing about Huey that she had come to. Extraordinary experience. I mean, I sit up there talking about her. In the play I say, “My sister Red, you call her Red, that get her upset, she start cryin’ through her freckles.” She told me, “You know, that was me. I was Red.” And I say in the play, “My brother Melvin, who taught me the Shakespeare.” Well Melvin was there. It’s church, you see. It’s church. And that’s what people don’t understand about a performer like Keith Antar Mason. Keith’s conducting a sacred service. Keith ain’t performing. He’s not entertaining. He is preaching. He’s invoking the *loas*. And you’re not going to understand that unless you grew up in that tradition, or you listen to the far end of the AM dial. *(laughter)* You know what I’m sayin’?

**CF:** I guess so.

**RGS:** Oh, the preacher’s gonna go off on

you. He's gonna go off. He's gonna take you to hell and back.

**CF:** Is that your model? Are you thinking about that sort of cadence when you're onstage?

**RGS:** I'm not thinkin' about nothin' but communicating in the moment. But that's the tradition that I'm working in. Huey's father was from the church. And sometimes Huey would say when he'd been talking for a long time, "Oh, you got me preachin' my old man's sermons."

**CF:** How do you direct yourself?

**RGS:** When I was a kid, just like Huey, I listened to records over and over and over again and memorized stuff. And I drove people crazy. When I was a kid I had a picture of all the US presidents on my wall and I had them all memorized. The vice presidents, as well. And I drove people crazy with that. *That's* the tradition of performance that I come out of. I used to deejay. I used to rap. That, to me, was just another performance opportunity. To get out there and grab the mike and sweat on any given night.

**CF:** But nobody's calling this a performance

**CF:** There is a discussion in theater about what it means to work off a set of script versus an unset script.

**RGS:** You're talking about theater from an American-Anglo tradition in which the script is written and perhaps a dramaturg is brought in, and then the director, and you have the company and a designer... Look, I could go out here on the corner right now and do a play. There's a brother around the corner right now, he does theater every night. He was out there last night with a lamp. He said, "Ronald Reagan said, 'All quiet on the set.'" That's theater. A man pulled out a violin on the subway this morning. That's theater.

**CF:** Much of what you're talking about is theorized as "the performative" and "the moment." How do you incorporate the moment and the presence of yourself, and this other person who you're inhabiting in that moment?

**RGS:** There's always the question of artifice, of creating a persona and then stripping that persona away. This is what we do

**"We come to the theater, we come to the church, to be consumed in tragedy. It's Holy Week. People are going to church to relieve a tragedy." Roger Guenveur Smith**

art piece, they calling it a theater piece. Does that make a difference to you?

**RGS:** Is there a difference? What is it?

**CF:** I know what I think. But what is it for you?

**RGS:** You could call it any number of things. You could call it entertainment. You could call it church. You could call it performance. You could call it theater. You can call it a political rally. It's all of those things. Why must we compartmentalize? Why must we put an experience into a box? See, this too is what the play is about, because, as Huey says, "People want to put me in the box. And I realize that I'll never get out of that box."

when we acknowledge the present moment. We don't try to pretend that we're in 1967 because everyone knows that we're in 1997. That's the tension.

**CF:** So how does a technician follow you if you're constantly improvising?

**RGS:** Wait a minute, the piece is a collaborative process between Marc Anthony and myself. Marc's not just a hired gun technician.

**CF:** I know that. He is working off the energy that he gets from you in performance. How can one know from watching, that you are, to a certain extent, improvising off of a set structure and that the person who's

interacting with you is also working off of your energy? It could very well been a track...

**RGS:** Could have been.

**CF:** ... with a guy who is reading off a script.

**RGS:** Might've been. You'll only know if you come back again. Sometimes people think that the audience responses are from plants I've placed in the audience.

**CF:** Let's go to the issue of black masculinity.

**RGS:** I don't know anything about it.

**CF:** But you're putting it up there. It's being dramatically stripped bare in a very emotionally revealing way.

**RGS:** Look, *Coco*, the play is about Huey, it's not about the black man. It's not about black masculinity.

**CF:** It is always going to be viewed in light of that larger issue because Huey Newton's not just anybody, Roger. And the pose, the physical and psychological demeanor of the Black Panthers constituted an image. And that image represents a critical moment for understanding how black men are viewed in this society, and for that matter what "Black Power" signifies thirty years after its heyday.

**RGS:** This is exactly why I choose to focus Huey on Huey. Huey in his own words.

Huey looking into his mirror, cracked as it might be, in order to give a view of a man who, yes, is a black man who is in struggle with society, but yes, is also in a struggle with himself. And whatever the audience can draw from that is going to, I'm sure be commensurate with what they bring, what they take away. I never, ever, would be so presumptuous or even ambitious enough to say that this play is somehow going to represent or speak to issues of "black masculinity."

**CF:** But what if I said that it does.

**RGS:** Then that's your perspective. That's what you bring and that's what you take away. And that's wonderful. But I have to keep my focus on Huey P. Newton 1942-1989.

**CF:** I understand that you need to keep that focus when you're performing, but right now you're not. So you can kick back and

you could think about it.

**RGS:** But see, I don't indulge in it. I don't engage in it. I don't, because not only am I trained in the theater, I'm also trained as a historian. I'm very cognizant of what needs to be footnoted and what doesn't. So when we talk about the play, or Huey representing something, I constantly go back to what Huey has to say. What does he have to say about black masculinity?

**CF:** Okay, what does he have to say?

**RGS:** I don't know. What did he say? Do you remember?

**CF:** There are moments when your Huey teases the audience about the presumed fear of him as a black male.

**RGS:** I can't see anybody in the audience, *Coco*.

**CF:** So are you talking to somebody you see, or to somebody you presume is there?

**RGS:** Well, that's the question. Do these people really exist, or are they just demons in Huey's head?

**CF:** If they are, then how he defines himself as a person, as a man, as a black man, has to do with who he thinks that other person is.

**RGS:** Sure, and who he thinks he is. Or, is not.

**CF:** So is it all psychological?

**RGS:** Of course it's not all psychological. It's fucking visceral. I have the bruise on my back to prove it.

**CF:** What Huey is or was goes beyond the physical and the psychological. He is somebody who was involved in politics. He is somebody who was involved in black politics. In a kind of identity politics, and what you're doing with the character is going back and forth between a very personal, internal/subjective side and a very public side. That's a way of approaching the representation of...

**RGS:** Anyone! Anyone!

**CF:** If this were twenty-five years ago, I doubt that putting the more abject elements of his persona on display as you do would have been accepted.

**RGS:** It's not twenty-five years ago. We're

not talking about William Styron and Nat Turner. We're talking about Roger Guenveur Smith, playing Huey P. Newton. There are obviously things Huey has to say about black male identity throughout the piece. And, the fact that I'm doing it is interesting. A brother came up to me in San Francisco, I had on a Frederick Douglass t-shirt. He stepped back and said, "Damn, you're the one, yeah. I saw the ad for your play on T.V. and said to myself, 'What are they doing having a white boy playing Frederick Douglass?'" So Coco, when we talk about images of black, masculinity, whatever, I get it from both sides.

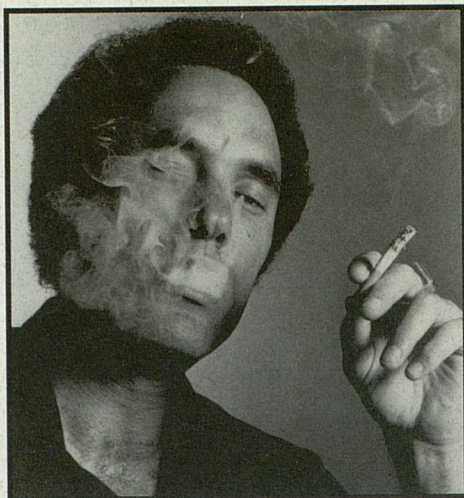
**CF:** Let me put it another way. It seems to me that your view of Huey as tragically flawed, so to speak, fits into the larger cultural debate going on among members of our generation about the construction of gender. You representation of Huey as vulnerable, complicated, even disturbed would simply not square with the cultural nationalist mandate of let's say twenty-five years ago. But you're putting it out there.

**RGS:** Of course, that's a given because that's what we live with everyday, and, of course, it flavors the performance. But, that's part of the natural milieu, that's what I bring into the theater. If I walk down the street and see the *Daily News*, do you think that's going to flavor what I do in the theater? Fuck yeah, it's going to flavor it! **THE MAD BOMBER OF HARLEM**, black man. Do you think that's going to flavor what I do? Of course, and it flavors the perspective of the audience who comes to see what I do. That's a given.

**CF:** Okay, so what do you think of the fact that this very comfortable audience is coming and consuming that human tragedy?

**RGS:** We come to the theater, we come to the church, to be consumed in tragedy. It's Holy Week. People are going to church to relieve a tragedy.

*Coco Fusco is a New York based writer and interdisciplinary artist. She is the author of English Is Broken Here: Notes on Cultural Fusion in the Americas (The New Press, 1995).*



Roger Guenveur Smith

For the national stage, Roger Guenveur Smith has created and performed *Frederick Douglass Now*, *Christopher Columbus 1992*, and, with Mark Broyard, the award-winning *Inside the Creole Mafia*. His work has been presented at The New York Shakespeare Festival, The Mark Taper Forum, and The Actors' Theatre of Louisville. He has also played seasons with the Guthrie Theatre and Mabou Mines. He recently directed the nationally-acclaimed *Radio Mambo: Culture Clash Invades Miami*.

Mr. Smith's many screen credits include Spike Lee's *He Got Game*, *Get on the Bus*, *Do the Right Thing*, *Malcolm X* and *School Daze*. He is recently completed shooting Mr. Lee's newest film currently titled *The Summer of Sam*. Mr. Smith has also been featured in *Deep Cover*, *Panther*, *Tales from the Hood*, *Poetic Justice*, *King of New York*, and *Eve's Bayou*. Television viewers know Roger from recent episodes of *Oz*, *New York Undercover*, and *All My Children*; he will star opposite Lynn Whitfield in the upcoming *The Color of Courage*.

*A Huey P. Newton Story marks the debut performances of Roger Guenveur Smith under UMS auspices.*

**Marc Anthony Thompson** (*composer, vocalist, multi-instrumentalist*) has recorded two albums for Warner Brothers records — an eponymous debut and a follow-up entitled *Watts and Paris*. Marc has recently released an album for V2 Records (Richard Branson's new record label) under the project name *Marc Anthony's Chocolate Genius*. The record features Marc's distinctive original songwriting and includes backing musicians John Medeski and Chris Wood (of the renowned jazz/rock trio Medeski, Martin & Wood).

Aside from his solo ventures, Marc has collaborated with a wide range of artists including legendary jazz drummer Tony Williams, avant-garde guitarist Marc Ribot, and West Coast chanteuse Ricki Lee Jones. Marc has scored home movies for Malcolm Forbes, written songs for Abel Ferrara and composed the title music for the PBS series, *The Independents*. He is also scoring an upcoming film entitled *Spark*.

*A Huey P. Newton Story* is Marc Anthony's second collaboration with Roger Guenveur Smith, their first collaboration being *Christopher Columbus 1992*. Both pieces were born and raised in Marc Anthony's Low Blood Sound Lab, a state-of-the-art recording facility located in the Lower East Side of Manhattan.

**David Welle** (*Scenic and Lighting Design*) began his career at the Magic Theatre, where he designed lighting for John Lion's production of *Moon for the Misbegotten*, Stan Gontarski's production of *Endgame*, and Murray Mednick's outdoor dusk-to-dawn epic, *Coyote Cycle*, amongst others. He subsequently designed for SOON 3, including the Russian production of *Double Play*, and the Sumerian opera, *Ace Taboo*. Mr. Welle has toured with, among others, the Margaret Jenkins Dance Company, ODC of San Francisco, A Traveling Jewish Theater, Kronos Quartet, Junebug Theater, Roadside

Theater and the National Ballet of Caracas. He has worked in Russia, Europe, Canada and Asia. His most recent designs include *Asylum*, for which he received an L.A. Dramalogue award, the world première of *Pieces of the Quilt* in San Francisco, directed by R.A. White, and the NY première of *A Huey P. Newton Story* at the Public Theater. Mr. Welle is a member of The Actors' Gang and currently resides in California.

In 1995 **Steve Adams** (*Producer*) presented the world première of *A Huey P. Newton Story* in association with Magic and the Oakland Ensemble Theatres. Adams served as Artistic Director of The Fountainhead Theatre Company. His directing credits include the world première of Toni Ann Johnson's, *Gramercy Park is Closed to the Public* topics of *Our Times-the American Dream* and Susan Miller's *It's Our Town Too*. His producing credits with The Fountainhead Theatre include *Cock and Bull Story*, which received two LA Drama Critics Circle Awards; Charlayne Woodard's *Pretty Fire*, also recognized by the LADCC and the NAACP; *Inside the Creole Mafia*, which won an LA Weekly Theatre Award and five NAACP Theatre Award nominations; and *Culture Clash-Unplugged*, the hit stage show which was syndicated by KTTV/Fox television. In 1996 he produced the Bessie Award Winning production, *Radio Mambo* with INTAR. Adams serves as associate producer on the feature *Ill Gotten Gains* and *The Confession* and is currently developing several film projects.

Worldwide Tour Management for *A Huey P. Newton Story*: International Production Associates, Inc. NYC  
Jedediah Wheeler, *President/Producer*

David Bradford, *Production Manager*  
Jill Dombrowski, *Associate Producer*  
Alisa E. Regas, *Associate Producer*  
Alyce Dissette, *Director, Top Shows Inc.*



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# Beethoven!

American  
String  
Quartet

*Beethoven the  
Contemporary  
Series*



Sun, Feb 7<sup>4</sup> P.M.

Rackham Auditorium

Postponed from last season, this concert features the exciting world première of Kenneth Fuchs' new string quartet. Fuchs draws inspiration from visual artists, including Robert Motherwell and Andrew Wyeth, in many of his works. Here, he looks to the literary world and the poetry of Walt Whitman.

#### PROGRAM

- |           |   |
|-----------|---|
| Beethoven | Quartet in F Major, Op. 18, No. 1                                     |
| Fuchs     | Quartet No. 3 ("Whispers of Heavenly Death")<br><b>World Première</b> |
| Beethoven | Quartet in e minor, Op. 59, No. 2                                     |

*Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media partner Michigan Radio. This concert is part of Chamber Music America's "A Musical Celebration of the Millennium."*

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# Emerson String Quartet

## with Menahem Pressler, Piano

Philip Setzer, *Violin* (1st in Mozart)  
Eugene Drucker, *Violin* (1st in Shostakovich and Brahms)  
Lawrence Dutton, *Viola*  
David Finckel, *Cello*

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### Program

Sunday Afternoon, November 22, 1998 at 4:00  
Rackham Auditorium, Ann Arbor, Michigan

*Wolfgang Amadeus Mozart*

#### **Quartet in D Major, K. 575**

Allegretto  
Andante  
Menuetto: Allegretto  
Allegretto

*Dmitri Shostakovich*

#### **Quartet No. 2 in A Major, Op. 68**

Overture: Moderato con moto  
Recitative and Romance: Adagio  
Waltz: Allegro  
Theme and Variations: Adagio-Moderato con moto

#### INTERMISSION

*Johannes Brahms*

#### **Quintet in f minor for Piano and Strings, Op. 34**

Allegro non troppo  
Andante un poco adagio  
Scherzo: Allegro  
Finale: Poco sostenuto

*Following the performance, there will be a short question and answer session with the artists led from the stage.*

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Twenty-fifth  
Performance of the  
120<sup>th</sup> Season

Special thanks to Bill Broucek for his generous support through Bank of Ann Arbor.  
Special thanks to Ellwood Derr for serving as this evening's Pre-performance Educational Presentation (PREP) speaker.

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Menahem Pressler appears by arrangement with Melvin Kaplan, Inc.  
The Emerson String Quartet appears by arrangement with IMG Artists and records exclusively for Deutsche Grammophon.

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

## String Quartet in D Major, K. 575

Wolfgang Amadeus Mozart

*Born January 27, 1756 in Salzburg*

*Died December 5, 1791 in Vienna*

Nowhere is it more clear that Mozart was able to separate his troubled physical and emotional condition from the spiritual and musical side of his life than in the melodic, optimistic D Major quartet. Even though Mozart was suffering from the greatest adversity at the time, the work achieves a rare buoyancy of spirit. In one regard, though, it was written at the urging of King Frederick of Prussia, who was an excellent cellist, the cello plays an important role throughout. Then, to balance the prominent cello, Mozart wrote parts of greater consequence for the two inner voices, the second violin and the viola.

The principal theme of the first movement is essentially a rising arpeggio and a descending scale. Stated by the first violin, it is repeated by the viola, and its extension features both the first violin and cello. The second theme, arising arpeggio followed by a long held note, is introduced by the cello, but with turns for all four players. Either by calculation, or because the rising arpeggio is so common a figure, both first movement themes – and the main theme of the finale, too – share the same intervals, although in completely different rhythms. The development and recapitulation are conventional, and continue the movement's buoyant good spirits through to the very end.

The second movement is in ternary form, A-B-A. The contrast between the two sections comes from the melodic contour of A, and earthbound line, and B, a soaring phrase that passes from instrument to instrument. It is also heard in the difference between the thick texture of A, with the violins doubled, and B, which is a single melodic line, well-distanced from the repeated-note accompaniment. In the very

short coda, the first violin has a rapid, rising run that the second violin answers with a long note and four-note turn; the cello and first violin echo this exchange to conclude the movement.

The sprightly “Menuetto” starts with the four-note turn that came at the finish of the “Andante”. Perking along in one-beat-to-a-bar pulse, the music glitters with sharp contrasts – soft and loud, staccato and legato. The trio is a showcase for the cello, which sings out the cantabile melodies (with that same four-note turn), very high in its range. The Menuetto is repeated after the trio.

The cello introduces the main theme of the serenely happy last movement: it starts with the same rising arpeggio as the themes of the first movement. The contrasting interludes of the movement's rondo form spring from the ascending arpeggios as well, but in different keys, settings, and scorings, so that they truly sound like new material. Tightly organized and highly contrapuntal, this movement is probably the most interesting one of the entire quartet.

The première of K. 575 was given at Mozart's lodgings in Vienna on May 22, 1790, very likely with the composer playing viola.

*Program note by Melvin Berger.*

## Quartet No. 2 in A Major, Op. 68

Dmitri Shostakovich

*Born September 25, 1906 in St. Petersburg*

*Died August 9, 1975 in Moscow*

By the time he returned to the medium six years after completion of his *String Quartet No. 1*, Shostakovich had penned three more symphonies, including the legendary *Symphony No. 7* (Leningrad, 1941) and the tragic *Symphony No. 8* (1943). In the interim he did not abandon chamber music; an

accomplished pianist, he wrote himself into his *Piano Quintet* (1940), a work that scored immediate and lasting success. He also produced another durable masterwork, the *Piano Trio No. 2* in e minor, dedicated to the memory of his cherished friend, Ivan Sollertinsky. Immediately on completion of the *Trio* in late summer 1944, the composer started to work on his *String Quartet No. 2*, which he dedicated to composer Vissarion Shebalin in commemoration of the twentieth anniversary of their friendship. The *Piano Trio* and the *String Quartet No. 2* were unveiled together in Leningrad on November 14, 1944.

Shostakovich's *String Quartet No. 2* is more ambitious and substantial than its predecessor in scale, in emotional range, and in texture. Each of its four movements carries a descriptive title. The designation of "Overture" may be a bit misleading for an opening movement in reasonably orthodox first-movement sonata form, complete with repeated exposition. The movement is based on two themes, the first a robust, modal tune over a rustic drone (transfigured at the beginning of the development section into a lilting waltz) and the second a reflowing, chromatic line with the weak-beat accentuation of a mazurka.

The first violin solo in the opening section of the second movement "Recitative and Romance" divulges – against sustained chordal harmonies – intense private anguish in an almost human voice. (It foreshadows the poignant bassoon recitative in Shostakovich's next symphony, *Symphony No. 9*, composed the following year.) The "Romance" suggests release through a wistful waltz, but it gradually yields to mounting anxiety and a return to the "Recitative."

The third movement "Waltz" is in the minor mode and is played in its entirety with mutes, aspects which contribute to the eerie atmosphere. A brief slow introduction, a pointed dialogue between the lower

strings and the first violin, anticipates the appearance of the main theme of the final movement.

"Theme and Variations", in a minor, expands an idea from the *Piano Trio*: a fourteen-measure melody of characteristic lyrical expansiveness. It is presented first by unaccompanied viola, then traded among the instruments in a series of progressive variations that arch through textures dense with dramatic tension back to Schubertian calm and lucidity. The tempo gradually broadens and the movement concludes with a reprise of the introductory material.

*Program note by Laurel E. Fay.*

## **Piano Quintet in f minor, Op. 34**

Johannes Brahms

*Born May 7, 1833 in Hamburg*

*Died April 3, 1897 in Vienna*

One evening Brahms was asked how he had spent the day. "I was working on my symphony," the composer replied. "In the morning I added an eighth note. In the afternoon I took it out."

Spurious as this anecdote may be, it does furnish some insight into the slow, careful way Brahms fashioned his music and the difficulty he had in bringing certain works up to his incredibly high standards. The *Piano Quintet* is a particularly good illustration of a composition that underwent several major revisions before publication.

The original version was a string quintet for two violins, viola, and two cellos, which Brahms composed in 1862. Joseph Joachim, the composer's close friend and trusted musical advisor, liked the piece at first, but after rehearsing it, told Brahms that he thought it lacked charm and that the composer should "mitigate the harshness of some passages." A slightly altered work was played at another rehearsal, but it too proved unsatisfactory.

The following year, Brahms entirely transformed the piece into a sonata for two pianos, which he performed with Karl Tausig in Vienna early in 1864. (Although Brahms burned the original cello quintet version, he preserved the two-piano realization, which is published as Op. 34b.) Critics gave it a generally poor reception saying it lacked the necessary warmth and beauty that only string instruments could provide.

Finally, during the summer of 1864, Brahms reworked the same musical material once more, this time shaping it into its final piano quintet form. Brahms, at long last, was satisfied. He allowed it to be published in 1865. It is now considered the composer's most epic piece of chamber music.

The massive and complex first movement is replete with a superabundance of melodic strains and rhythms. Yet, despite this rich diversity, Brahms achieves a musical synthesis through the use of various unifying techniques that are skillfully woven into the music. To take but one example, the movement opens with piano, first violin, and cello singing the noble, sonorous first theme. After a pause, the piano begins a passage of running notes that seems unrelated to the opening statement. Careful listening, though, reveals that the passage is nothing more than a free, speeded-up transposition of the melody we have just heard! Brahms' delight in counterpoising twos against threes is evident in the subdued second subject, with its *ostinato* triplets underpinning the equal pairs of notes in the melody. A closing theme that contrasts sustained, legato measures with staccato, rhythmic measures leads to a comparatively brief development, a recapitulation, and a coda that starts slowly and quietly but builds to a brilliant climax.

The slow movement is serene, tender, and simple – especially in comparison with the majestic sweep of what has come before.

The opening subject, a warm, gently swaying melody, is played by the piano to a restrained, rhythmical string accompaniment. The intensity increases as the second violin and viola, in unison, introduce the subsidiary subject. Clam returns as the main theme returns to close the movement.

The "Scherzo" has great rhythmic verve and a plenitude of melodic material. There are three basic musical ideas: an eerie, slightly off-beat melody over an insistent cello pizzicato; a crisply rhythmic figure in the strings; and an exultant, full-voiced exclamatory statement from all five players. After expanding and developing these themes, the music builds powerfully to a sudden cut-off, which is followed by the contrasting cantabile melody of the Trio. Brahms then directs the players to repeat the Scherzo section.

The "Finale" opens with a slow introduction that casts a mood of dark foreboding. In a while the shadows disperse as the cello saunters forth with a fast, jolly tune. After a dramatic outburst, a second melody appears, slightly faster in tempo, but drooping with feigned sorrow. A vigorous, syncopated theme brings the exposition to an end. The freely realized development and recapitulation lead to the coda, a summing up of the entire movement in an unrestrained whirlwind of orchestral sonority.

The first public performance of the quintet was given in Paris on March 24, 1868, by pianist Louise Langhans-Japha and four unidentified string players.

*Program note by Melvin Berger.*

**M**enahem Pressler was born in Magdeburg, Germany, and received most of his early musical training in Israel. His international concert career began when he won first prize in the Debussy Piano Competition in San Francisco in 1946, followed soon after by his North American concerto debut with the Philadelphia Orchestra under the baton of Eugene Ormandy.

Mr. Pressler subsequently appeared with many of the world's leading orchestras, among them the New York Philharmonic, the National Symphony, the Cleveland Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Royal Philharmonic, the Orchestre de Paris, and the Orchestre National de Belgique. He has recently performed and recorded the Beethoven *Choral Fantasy* with the Leipzig Gewandhaus Orchestra under the baton of Kurt Masur.



Menahem Pressler

In 1955, Mr. Pressler co-founded the Beaux Arts Trio, which has become one of the world's most enduring and widely acclaimed chamber music ensembles. The Beaux Arts recordings for Philips have won many coveted honors and awards, and

include almost all of the piano trio literature.

Mr. Pressler also appears frequently in recital, including recent concerts on Carnegie Hall's Great Performers series, at Jordan Hall in Boston, at the Ravinia Festival, and in Toronto, St. Louis and Los Angeles. He is a frequent guest artist with chamber ensembles, including the Juilliard, Emerson, Tokyo,

and Guarneri String Quartets. In 1994, Mr. Pressler was honored with *Chamber Music America's* Distinguished Service Award. Since 1955, he has been on the piano faculty of Indiana University, where he holds the position of Distinguished Professor of Music.

*This performance marks Menahem Pressler's ninth appearance under UMS auspices including eight previous appearances with the Beaux Arts Trio.*

**A**claimed for its artistry and dynamic performance style, the Emerson String Quartet has amassed an impressive list of achievements: an exclusive Deutsche Grammophon recording contract, four Grammy Awards — one for "Best Classical Album" and three for "Best Chamber Music Performance," Gramophone magazine's Record of the Year award, regular appearances with virtually every chamber music series and festival worldwide, and an international reputation as a quartet that approaches both the classics and contemporary music with equal mastery and enthusiasm.

The Emerson String Quartet has an extensive 1998-99 season. The Quartet continues its sold-out series at the Smithsonian Institution in Washington, DC and at the Hartt School of Music. In December, the group appears in New York's Carnegie Hall with a performance of Sibelius's *Intimate Voices*, the world première of Ellen Taaffe Zwilich's *Quartet No. 2*, and Schubert's *Cello Quintet* with Carter Brey. Additional North American concert venues include Chicago, Boston, Philadelphia, Pittsburgh, La Jolla, Aspen, Los Angeles, San Francisco, Toronto, Houston, Seattle, Denver and Vancouver. International highlights will be appearances in Berlin, Vienna, London, Amsterdam's Concertgebouw, the Louvre, and a tour of Japan.



Emerson String Quartet

In 1987, the Emerson signed an exclusive recording contract with Deutsche Grammophon, which led to its acclaimed recording of Bartók's complete string quartets. In 1990, the Emerson received the Grammy for "Best Classical Album" and Gramophone magazine's "Record of the Year" award for the Bartók cycle. This was the first time in the history of each award that a chamber music ensemble had ever received the top prize. In 1994, the Emerson added another Grammy to its discography when *American Originals*, a compact disc of Ives and Barber quartets, received the award for "Best Chamber Music Recording." In March 1997, the Emerson released the complete quartets of Beethoven to overwhelming critical acclaim, and, the following year, received its fourth Grammy award for "Best Chamber Music Recording." A disc of Edgar Meyer's *Bass Quintet* paired with Ned

Rem's *String Quartet* was released in March, 1998. A live performance recording of the complete quartets of Shostakovich is slated for release early in 2000.

Formed in the Bicentennial year of the United States, the Emerson String Quartet took its name from the great American poet and philosopher Ralph Waldo Emerson. Violinists Eugene Drucker and Philip Setzer alternate in the first chair position, and are joined by violist Lawrence Dutton and cellist David Finckel. All four members have performed numerous benefit concerts for causes ranging from nuclear disarmament to the fight against AIDS, world hunger and children's diseases. The Quartet has been the topic of two award-winning films and appears on a laser video disc released by Teldec. In 1994, the Quartet received the University Medal for Distinguished Service from the University of Hartford and in

1995, each member was awarded an honorary doctoral degree from Middlebury College in Vermont. The Emerson String Quartet has been featured in *The New York Times Magazine*, *USA Today*, *Elle*, *Bon Appetit*, *The Strad*, and *Strings* magazines and on PBS's "City Arts". The quartet will be seen in the fall of 1998 on A&E's *Biography of Beethoven*.

*This performance marks the Emerson String Quartet's sixth appearance under UMS auspices.*

A founding member of the Emerson String Quartet, **Eugene Drucker** has also established himself as a solo artist. He has performed as soloist with the orchestras of Antwerp, Liege, Brussels, Montreal, Omaha, Austin, Anchorage, Richmond and Hartford, and with the Aspen Chamber Symphony, Westchester Philharmonic and American Symphony Orchestra. While earning a BA in English Literature at Columbia University, Mr. Drucker studied with Oscar Shumsky at the Juilliard School for his Artist Diploma. A prizewinner in the 1975 International Violin Competition in Montreal, Drucker won a Bronze Medal at the Queen Elisabeth International Competition in Brussels in 1976. Later that year he gave his New York debut as a Concert Artist Guild Winner. Eugene Drucker is a Visiting Professor of Violin and Chamber Music at the Hartt School of Music at the University of Hartford. Mr. Drucker has recorded the complete unaccompanied violin works of J.S. Bach for Novello Records, soon to be re-issued by Parnassus Records, and the complete sonatas and duos of Bartók for Biddulph Records with pianist Diana Walsh and Emerson colleague Philip Setzer.

*Violin: Antonius Stradivarius (Cremona, 1686)*

Violinist **Philip Setzer** was born in Cleveland, Ohio and began studying violin at the age of five with his parents, both former members of the Cleveland Orchestra. He continued his studies with Josef Gingold and Raphael Druian, and later at the Juilliard School with Oscar Shumsky. In 1967, Mr. Setzer won second prize at the Meriwether Post Competition in Washington D.C., and in 1976 he received a Bronze Medal at the Queen Elisabeth International Competition in Brussels. He has appeared as a guest soloist with the National Symphony and, on several occasions, with the Cleveland Orchestra. Additionally, Mr. Setzer has participated in the Marlboro Music Festival and performed with the orchestras of Brussels, Omaha, Anchorage, Richmond, Hartford, and Westchester. A founding member of The Emerson String Quartet, he also teaches



## Classical Recommended Recordings

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**Edgar Meyer Quartet**  
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as Visiting Professor of Violin and Chamber Music at the Hartt School of Music at the University of Hartford. In May 1997 Mr. Setzer joined Isaac Stern and a distinguished international faculty at Carnegie Hall for the Isaac Stern Chamber Music workshop. In June 1998 he travels to Jerusalem for the Isaac Stern Chamber Music Encounter. In April of 1989, Mr. Setzer premièred Paul Epstein's *Matinee Concerto* with the Hartt Wind Symphony. This piece, dedicated to and written for Mr. Setzer, has since been performed in Hartford, New York, Cleveland, Boston and Aspen to favorable acclaim.  
*Violin*: Nicolas Lupot (Orleans, 1793)

Lawrence Dutton has earned distinction as a recitalist, soloist with orchestra, chamber musician, recording artist and teacher of viola and chamber music. This season Mr. Dutton will give recitals in New York, Boston, and Washington, DC, and collaborate with pianist Yefim Bronfman in Germany. With the Beaux Arts Trio, Mr. Dutton has recorded the Shostakovich *Piano Quintet, Op. 57* and the Faure *g minor Piano Quartet, Op. 45* for the Philips label. In 1992 a recording under the Bridge label with mezzo-soprano Jan De Gaetani was nominated for a Grammy Award. For the national arts cable network, BRAVO, he has made video recordings of Stravinsky and Hindemith. As a soloist, Mr. Dutton has appeared with the Aspen Festival Orchestra, the Antwerp Philharmonie in Belgium, and the Toledo, Hartford, Omaha, Richmond, and Anchorage orchestras, among others. He has performed as guest artist at the music festivals of Aspen, Caramoor, Santa Fe, Ravinia, and Chamber Music Northwest. Mr. Dutton is also a member of the recently formed Masters Quartet with pianist Misha Dichter, violinist Robert McDuffie, and cellist Carter Brey. He has collaborated as a teacher with Isaac Stern at the Third Jerusalem International

Chamber Music Encounters in Israel. Lawrence Dutton began violin and viola studies with Margaret Pardee and continued with Francis Tursi at the Eastman School, when he began playing viola exclusively. He earned his Bachelors and Masters degrees at the Juilliard School, where he studied with Lillian Fuchs. While at Juilliard, Mr. Dutton was awarded the Walter M. Naumberg Scholarship. Mr. Dutton is currently a Visiting Professor of viola and chamber music at the Hartt School of Music, University of Hartford, and resides in Bronxville, New York with his wife, violinist Elizabeth Lim-Dutton, and their sons Luke Thomas and Jesse Lee. Mr. Dutton plays exclusively on Helicore viola strings made by D'Addario.

*Viola*: P.G. Mantegazza (Milan, 1796)

Cellist David Finckel's 1998-99 season includes an extensive solo tour of the American West, with appearances in Oregon, New Mexico, Wyoming and Colorado, in addition to recitals in Los Angeles, San Francisco and Vancouver. He will make his debut at the Kennedy Center in Washington, and will return to New York's 92nd Street Y for a concert celebrating the music of André Previn. In the fall Finckel (with pianist Wu Han) tours England, playing his second recital at Wigmore Hall, and continues on to Germany where he will make his first European recital tour. Last season, Finckel and Wu Han also made their first tour of Japan, playing the complete cycle of Beethoven sonatas in Tokyo, Yokohama and Sapporo. David Finckel's wide-ranging musical activities also include the recent launch of ArtistLed, the first musician-directed and Internet-based recording company ([www.ArtistLed.com](http://www.ArtistLed.com)). ArtistLed's innovations have been the subject of numerous feature stories, from *The New*

*York Times* to *BBC Music Magazine*, and on television, CNN's *Turner Entertainment Report* and *European Business News*. In the summer of 1998 Finckel assumed artistic directorship of La Jolla's distinguished annual music chamber music festival, SummerFest.

*Cello*: J.B. Guadagnini (Milan, 1754)

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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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Students working for the University Musical Society as part of the College Work-Study

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**Saturday, October 10** St. Petersburg Philharmonic

**Saturday, October 24** Budapest Festival Orchestra

*Note: This dinner will be held in the Hussey Room at the Michigan League.*

**Monday, November 2** Kirov Symphony Orchestra

**Wednesday, November 11** Mitsuko Uchida

**Thursday, January 14** Renée Fleming

**Tuesday, February 23** Opening Night of Kodo

**Thursday, March 11** James Galway

**Friday, March 19** Opening Night of Alvin Ailey

*Note: This dinner will be held in the Power Center.*

**Thursday, April 15** Mozarteum Orchestra of Salzburg

**Friday, April 23** Lincoln Center Jazz with Wynton Marsalis

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### Paesano's Restaurant

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Thur. Jan. 14	Renée Fleming, soprano <i>Pre-performance dinner</i>
Sun. Jan. 17	The Gospel at Colonus <i>Post-performance dinner</i>
Sun. Feb. 7	American String Quartet <i>Post-performance dinner</i>
Mon. Feb. 15	Orpheus Chamber Orchestra with Pepe Romero <i>Pre-performance dinner</i>
Wed. Mar. 24	The Tallis Scholars <i>Pre-performance dinner</i>

Package price \$50.00 per person (tax & tip incorporated) includes guaranteed dinner reservations (select any item from the special package menu, which includes entree, soup or salad, soft beverage or coffee, and fruity Italian ice for dessert) and reserved "A" seats on the main floor at the performance for each guest.

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Fri. Jan. 29	Anne Sofie von Otter, mezzo soprano
Fri. Feb. 12	ImMERCESion: The Merce Cunningham Dance Company
Sat. Feb. 20	Meryl Tankard Australian Dance Theatre: <i>Furioso</i>
Fri. Mar. 12	Abbey Lincoln
Sat. Mar. 20	Alvin Ailey American Dance Theater
Fri. Mar. 26	Sweet Honey in the Rock

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Sun. Dec. 6	Handel's <i>Messiah</i> <i>Post-performance dinner</i>
Mon. Jan. 18	<i>The Gospel at Colonus</i> <i>Pre-performance dinner</i>
Tue. Feb. 23	Kodo <i>Pre-performance dinner</i>
Sun. Mar. 28	American String Quartet <i>Post-performance dinner</i>
Fri. Apr. 23	Lincoln Center Jazz Orchestra with Wynton Marsalis <i>Pre performance dinner</i>

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Thur. Mar. 11	James Galway, flute <i>Pre-performance dinner</i>
Fri. Mar. 19	Alvin Ailey American Dance Theater <i>Pre-performance dinner</i>
Sun. Apr. 25	NHK Symphony Orchestra of Tokyo <i>Post-performance dinner</i>

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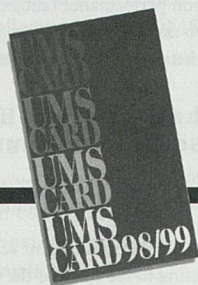
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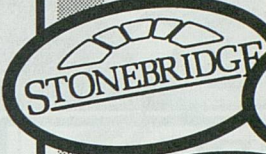
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Many thanks to all of you groups who have joined the University Musical Society for an event in past seasons, and a hearty welcome to all of our new friends who will be with us in the coming years. The group sales program has grown incredibly in recent years and our success is a direct result of the wonderful leaders who organize their friends, families, congregations, students, and co-workers and bring them to one of our events.


Last season over 8,300 people, from as far away as California, came to UMS events as part of a group, and they saved over \$40,000 on some of the most popular events around! Many groups who booked their tickets early found themselves in the enviable position of having the only available tickets to sold out events like Wynton Marsalis, Itzhak Perlman, David Daniels, Evgeny Kissin, and the Chicago Symphony Orchestra.

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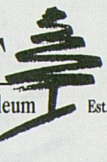
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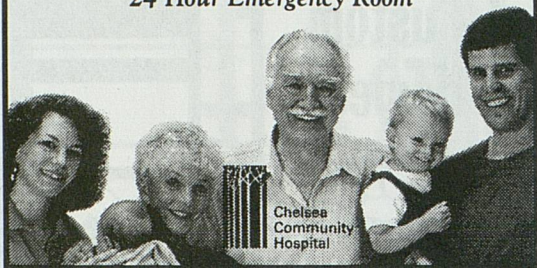
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## Ford Honors Program

The Ford Honors program is made possible by a generous grant from the Ford Motor Company Fund 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, with subsequent honorees being Jessye Norman and Garrick Ohlsson.

This season's Ford Honors Program will be held Saturday, May 8. The recipient of the 1999 UMS Distinguished Artist Award will be announced in January.



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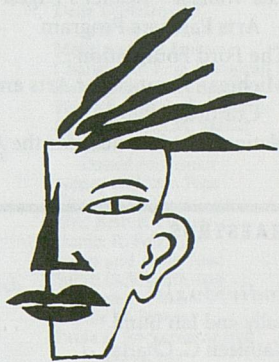
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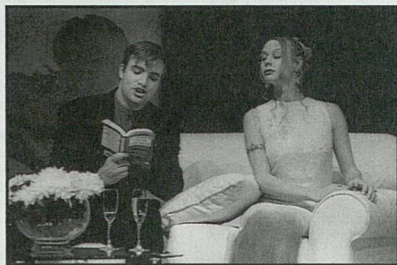
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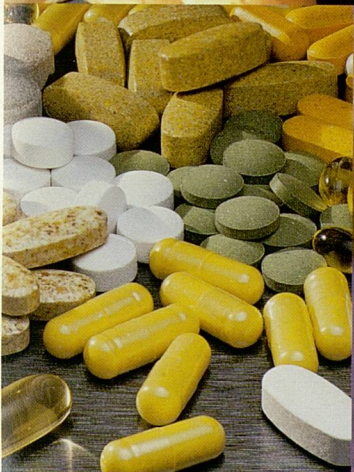
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