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UMS / W99

Rinée Leming The Great at Cornhus Clarence Fountain and the
Blind Boys of Alabama The Original Soul Stirrers Duke Ellington
Centennial the Anne Sofie von Otter Chamber Music Society of
Lincoln Center Meade Birmingham Dance Company Maxim Vengerov
Opheus Chamber Orchestra Meryl Tankard Australian Dance Theatre
Lodo David Daniels Martin Katz James Galway Abbey Lincoln
Takács Quartet Alvin Ailey American Dance Theater The
Tallis Scholars Gypsy Caravan Sweet Honey in the Rock
Trio Fontenay Steve Reich Ensemble Mozarteum Orchestra
of Salzburg ¡Cubanismo! Ewa Podleś Garrick Ohlsson

University Musical Society of the University of Michigan / Winter 1999 Season

Anonymous 4 Lionheart Monsters of Grace Wynton Marsalis
Lincoln Center Jazz Orchestra NHK Symphony
Orchestra of Tokyo Sarah Chang Ford Honors Program



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University Musical Society

of the University of Michigan

The 1998-99
Winter Season

On the Cover

Included in the montage by local photographer David Smith are images taken from the University Musical Society's 1997-98 season: a triumphant Evgeny Kissin in his long-awaited UMS debut recital at Hill Auditorium; Itzhak Perlman performing with the Klezmer Conservatory Band as part of December 1997's *In the Fiddler's House*; Burton Memorial Tower shimmering on a concert evening.

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From the President



Ken Fischer (r) with
Michael Kondziolka

Thanks very much for attending this UMS performance and for supporting the performing arts in our community. I'm excited about the performances we're able to bring you this season and hope that you'll join us for others. A complete listing of the winter season begins on page 22.

UMS has been presenting performances in Ann Arbor for 120 years. During this time UMS has achieved a reputation for distinction in presenting the performing arts. The process of engaging world-class artists to perform in our community requires special knowledge, intuition, and skills. UMS is fortunate to have as our Director of Programming one of the best in presenting field, Michael Kondziolka.

Michael joined the UMS staff ten years ago after interning for one year. It soon became apparent to all of us at UMS that Michael's combination of artistic knowledge and passion on the one hand and outstanding administrative and negotiating skills on the other would make him an ideal person to manage our efforts to expand, diversify, and strengthen our artistic offerings. Under Michael, UMS has added series featuring jazz, vocal recitals, world music, guitar, early music and vocal chamber music, dance, contemporary arts, and the artistic expressions of specific cultures. Michael's great

respect for both artists and audiences has led us to find many new performance venues particularly appropriate for the specific art form being pre-

sented. Artists like coming to Ann Arbor. They like our audiences, concert halls, and tradition. But they also like being on a roster with the leading artists of our time, and that's what Michael assures will happen year after year. Thank you, Michael, for your extraordinary contribution to UMS and to our community.

I'd like to know your thoughts about this performance. I'd also like to learn anything we can do at UMS to make your concertgoing experience the best possible. 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 kenfisch@umich.edu.

Sincerely,

Kenneth C. Fischer, *President*

From the UMS Chair

It is with great pride that we acknowledge and extend our gratitude to the major business contributors to our 1998-99 season listed on the following pages. We are proud to have been chosen by them, for their investment in the University Musical Society is clear evidence not only of their wish to accomplish good things for our community and region, but also to be associated with excellence. It is a measure of their belief in UMS that many of these companies have had a long history of association with us and have expanded and diversified their support in very meaningful ways.

Increasingly, our annual fundraising requirements are met by the private sector: very special individuals, organizations and companies that so

generously help bring the magic to UMS performances and educational programs throughout southeastern Michigan. We know that all of our supporters must make difficult choices from among the many worthwhile causes that deserve their support. We at the University Musical Society are grateful for the opportunities that these gifts make possible, enhancing the quality of life in our area.

Sincerely,

Beverley Geltner
Chair, UMS Board of Directors



Thank You, Corporate Leaders



RICHARD L. HUBER
*Chairman and CEO,
 Aetna, Inc.*
 On behalf of Aetna and Aetna Retirement Services, we are proud to support the arts in southeastern Michigan, especially through our affiliation with *The Harlem Nutcracker*. We are delighted to be involved with the University Musical Society and their programs which help bring the arts to so many families and young people.



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



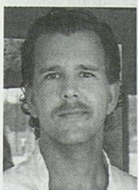
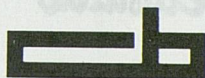
INVESTMENT
 COMPANY



HABTE DADI
*Manager, Blue Nile
 Restaurant*
 "At the Blue Nile, we believe in giving back to the community 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 support 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**



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



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



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."

Elastizell



PETER BANKS

President, ERIM International.

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

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



WILLIAM CLAY FORD, JR.

Chairman, Ford Motor Company

"At Ford, we believe the arts speak a universal language. We're proud of our long-standing association with the

University Musical Society, its concerts, and the educational programs that enrich our community."



Ford Motor Company



GREGG A. DEMAR

Vice President, Customer Segment Marketing, Personal Systems Group, IBM Corporation

"IBM salutes the University Musical Society for their

valuable service to our community in support of students, children and families, and for enhancing their exposure to the Arts."

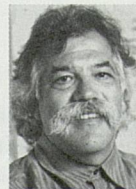
IBM



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."



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."





RICHARD A. MANOGIAN
*Chairman and CEO,
 Masco Corporation*
 "We at Masco
 applaud the
 University Musical
 Society's contribution


to diversity in arts programming and your efforts to enhance the quality of life in our community."

MASCO



RONALD WEISER
*Chairman and Chief
 Executive Officer,
 McKinley Associates,
 Inc.*
 "McKinley Associates
 is proud to support
 the University

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

 **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
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 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 AND STONE, P.L.C.



CHARLES HALL
Partner, Multilogue
 "Music is one way
 the heart sings.
 The University
 Musical Society helps
 our hearts enjoy and
 participate in song.
 Thank you."

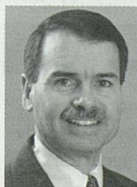


PHILLIP R. DURVEYA
*Community
 President, National
 City Bank*
 "National City Bank
 is pleased to continue
 our historical support
 of the University

Musical Society which plays such an important role in the richness of our community."

MULTILOGUE

National City



JORGE A. SOLIS
*First Vice President
 and Manager,
 FCNBD Bank*
 "FCNBD Bank is
 honored to share in
 the University
 Musical Society's

proud tradition of musical excellence and artistic diversity."



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

Society. While we've only been in the Ann Arbor area for the past 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



**JOHN PSAROUTHAKIS,
PH.D.**

Chairman and Chief Executive Officer, Paideia.

"Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."

Paideia



**RONALD M.
CRESSWELL, PH.D.**

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"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."

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"Pepper, Hamilton and Scheetz congratulates the University Musical

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PEPPER, HAMILTON & SCHEETZ
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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."



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President, Thomas B. McMullen Co., Inc.
"I used to feel that a U-M - Ohio State football ticket was the best ticket in Ann

Arbor. Not anymore. 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."



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Co-chairmen
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"The Benard L. Maas Foundation is proud to support the University Musical

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

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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 disability. 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.

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.

Barrier-Free Entrances

For mobility-impaired persons, 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.

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.

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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University Musical Society

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Robert Bracej, and Donald Hartmann

Heroes and Antiheroes Mar 27
Eroica and *Lt. Kijé*

Season Finale – Mahler 6 Apr 17

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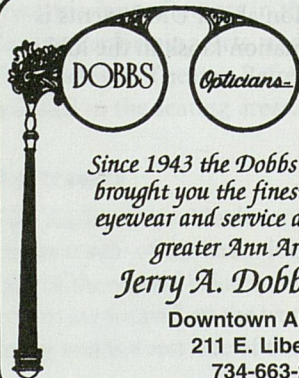
www.ums.org

Visit our Box Office in person

At the Burton Tower ticket office on the
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University Musical Society

of the University of Michigan

The goal of the University Musical Society (UMS) is clear: to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 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.

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.

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.

UMS Choral Union

Thomas Sheets, *conductor*

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.

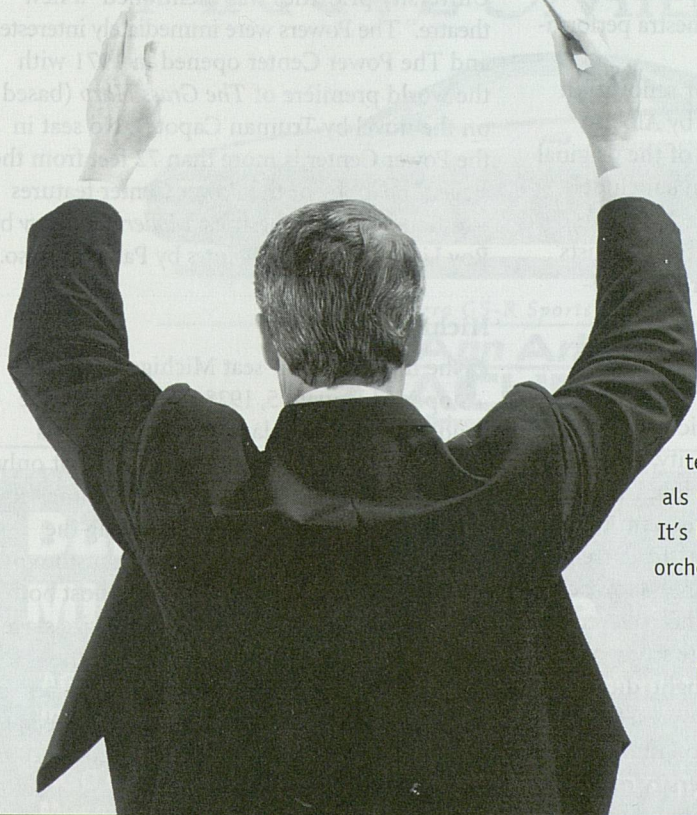
In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of Berlioz' *Requiem*, Elgar's *The Dream of Gerontius* and Verdi's *Requiem*. During the 1996-97 season, the 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*).

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.

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

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H E L P A T E V E R Y T U R N



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, the 4,163-seat Hill Auditorium has served as a showplace for a variety of important debuts and long relationships throughout the past 84 years.

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

Hill Auditorium is slated for renovation in the coming years. 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 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. 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 and The Power Center opened in 1971 with the world premiere 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 1,710-seat Michigan Theater opened January 5, 1928 at the peak of the vaudeville/ movie palace era. 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 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 in

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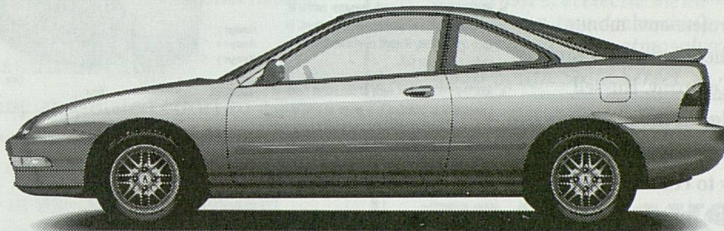
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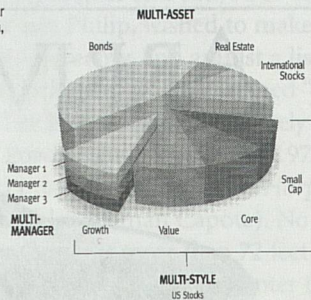
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Auditoria, continued

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 in 1950 to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with thirty-four stops and forty-five ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

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.

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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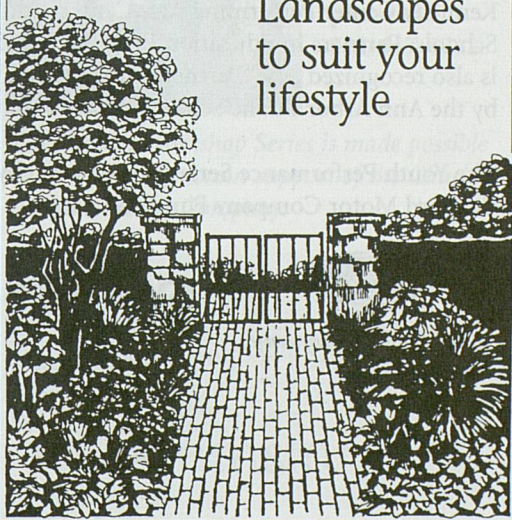
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Education and Audience Development

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 11,000 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 the Ford Motor Company Fund and Target.



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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 Winter's series includes interviews with:

- Choreographer **Merce Cunningham**
- Composer **Steve Reich** and filmmaker **Beryl Korot**
- Artistic Director and Choreographer **Judith Jamison**



MITSUKO UCHIDA (r),
INTERVIEWED BY
SUSAN ISAACS NISBETT
FOR THE MASTER OF
ARTS INTERVIEW
SERIES IN NOVEMBER
1998.

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:

- Professor Steven Whiting's lecture series on Beethoven with live demonstrations by U-M School of Music students precedes two 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.



DIRECTOR OF EDUCATION, BEN JOHNSON (r) HOSTS A MEET THE ARTIST WITH THE AMERICAN STRING QUARTET IN NOVEMBER.

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 Winter Season include:

- **American String Quartet/Beethoven the Contemporary Series**
- ***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 winter, patrons will have the opportunity to meet, among others:

- Choreographers **Merce Cunningham** and **Meryl Tankard**
- Members of the acapella group **Sweet Honey in the Rock**
- The **American String Quartet** and composer **Kenneth Fuchs**

TEACHER WORKSHOP SERIES

A series of workshops for all K-12 series, 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 Winter Season's workshops include three by Kennedy Center educators and three led by local experts tailored to UMS performances:

- **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.



To register for Teacher Workshops, please call 734-647-6712.

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 Winter brochures, or on the UMS Website:

www.ums.org

1998-99 UMS Winter Season

Look for related Educational Events listed in blue.

JANUARY

TRINITY IRISH DANCE COMPANY

Thursday, January 7, 8 P.M.

Friday, January 8, 8 P.M.

Power Center

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

Sponsored by National City Bank.

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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.

Meet the Artist post-performance dialogue from the stage.

Sponsored by Pepper Hamilton, 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

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CENTENNIAL CHOIR

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

Sunday, January 17, 3 P.M.

Monday, January 18, 3 P.M.

Community Gospel Sing-Along with the cast of The Gospel at Colonus. Wed, Jan 13, 7 p.m. Martin Luther King Jr. Senior High School, 3200 E. Layfayette, Detroit. 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 and Metro Times.

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 "An Introduction to Scandinavian Songs" by Richard LeSueur, Vocal Arts Information Services, Fri, Jan 29, 7 p.m. Michigan League, Hussey Room.

Sponsored by KeyBank with additional support from Maurice and Linda Binkow, STM, Inc., and the Swedish Round Table Organizations. 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 "From Romeo to Leonore: The Operatic Quartet" by Steven Whiting, U-M Assistant Professor of Musicology, with U-M School of Music student musicians. Sun, Feb 7, 3 p.m. Michigan League, Vandenberg Room.

Meet the Artists Post-performance dialogue from the stage with the American String Quartet and composer Kenneth Fuchs.

Lecture "Interdisciplinary Relationships in Music and the Fine Arts" by composer Kenneth Fuchs, Mon, Feb 8, 12 noon, School of Music, Room 2033.

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 MERCÉ CUNNINGHAM DANCE COMPANY

Friday, February 12 – Saturday,

February 13, 8 P.M.

Power Center

Brown-bag Lunch "Chance Patterns: Historic Moments in 50 years of Merce Cunningham's Choreography" by Kate Remen at the Institute for the Humanities on Merce Cunningham. Tue, Jan 12, 12 noon, U-M Institute for the Humanities.

Merce Cunningham Mini Course—U-M under-grad and grad students earn 2 credit hours of Independent Study with Gay Delanghe with materials drawn from the Merce Cunningham Residency. Mass meeting held on January 9, 12 noon, U-M Dance Building, Studio A, or email delanghe@umich.edu for details.

Family Workshop: Chance Encounters Parents and their children (ages 7 and up) explore visual art, dance and music in a workshop on Sat, Feb 6 which culminates in a free performance and reception at the Power Center on Wed, Feb 10; Workshop held at the Ann Arbor Art Center and Dance Gallery/Peter Sparling & Co. For more information and registration call the Ann Arbor Art Center, 994-8004 x 101 or walk-in registration at the Ann Arbor Art Center

Art Class: Random Patterns, taught at the Ann Arbor Art Center in conjunction with the Merce Cunningham Dance Company Residency. Sat, Feb 6, 9 a.m. For information and registration call the Ann Arbor Art Center, 994-8004 x 101, or walk-in registration at the Ann Arbor Art Center. Art Lecture: Costume and Image: Form? Function? Funky?, taught at the Ann Arbor Art Center in conjunction with the Merce Cunningham Dance Company Residency. Mon, Feb, 8, 7 p.m. For information and registration call the Ann Arbor Art Center, 994-8004 x 101, or walk-in registration at the Ann Arbor Art Center. Art Class: Drawn to Dance, taught by the Ann Arbor Art Center at the Power Center in conjunction with the Merce Cunningham Dance Company Residency. Sat, Feb 13,

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!**

23

11 a.m. For information and registration call the Ann Arbor Art Center, 994-8004 x 101, or walk-in registration at the Ann Arbor Art Center.

Lobby Exhibit Art from the Ann Arbor Public Schools, inspired by Merce Cunningham on display in the Power Center Lobby, Feb 1-14.

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

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

Master of Arts Interview of choreographer Merce Cunningham interviewed by Roger Copeland, Professor of Theater and Dance at Oberlin College. Thu, Feb 11, 7 p.m. U-M Dance Building, Betty Pease Studio.

Advanced Technique Master Classes taught by Meg Harper, Chair of the Cunningham Studio, at the U-M Dance Department, 10 places per class and 10 observers open to the public. Eight classes available: Tues and Thu, Feb 9 and 22, 11 a.m. and 12:45 p.m. Wed and Fri, Feb 10 and 12, 12:45 p.m. and 2:30 p.m. Call 734-763-5460 to register.

LifeForms—Computers and Choreography with U-M Professor Stephen Rush and Cunningham Company Archivist, David Vaughan. Fri, Feb 12, 9 a.m., Design Lab 1, Media Union.

PREP Cunningham Company Archivist, David Vaughan, leads a video discussion of Cunningham's choreography. Fri, Feb 12, 7 p.m., Modern Languages Building, Lecture Room.

Meet the Artist Post-performance dialogue from the stage, Fri, Feb 12.

Advanced Technique Master Class taught by Robert Swinston, Assistant to the Choreographer. Sat, Feb 13, 10:30 a.m., Dance Gallery/Peter Sparling & Co. To register, please call 734-747-8885.

Study Day and Open Rehearsal Company Archivist, David Vaughan, leads discussions of Cunningham and his collaborators works at an open rehearsal. Sat, Feb 13, 1 p.m., Power Center balcony. For more information and registration please call 734-647-6712.

PREP Cunningham Company Archivist, David Vaughan, leads a video discussion of Cunningham's choreography. Sat, Feb 13, 7 p.m., Michigan League, Hussey Room. *Media Partner WDET and Metro Times.*

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

Sunday, February 14, 4 P.M.
Hill Auditorium
Media Partner WGTE.

**ORPHEUS CHAMBER ORCHESTRA
PEPE ROMERO, GUITAR**

Monday, February 15, 8 P.M.
Rackham Auditorium
Sponsored by CFI Group.

**MERYL TANKARD AUSTRALIAN
DANCE THEATRE
FURIOSO**

Friday, February 19 – Saturday,
February 20, 8 P.M.
Power Center

Dance Theater Lecture Demonstration by Meryl Tankard, U-M Department of Dance, Studio A, Wed, Feb 17, 2:15 p.m.
Master Classes at the U-M Department of Dance, Thu, Feb 18, 11 a.m. and 12:45 p.m., 10 places per class and 10 observer spaces open to the public. Call 734-763-5460 to register

PREP Video talk of Meryl Tankard's choreography, Fri, Feb 19, 7 p.m. Michigan League, Hussey Room.

PREP Video talk of Meryl Tankard's choreography, Sat, Feb 20, 7 p.m., Michigan League, Koessler Library.

Meet the Artist post-performance dialogue from the stage.

Media Partner WDET and Metro Times.

**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

**RESCHEDULED PERFORMANCE!
DAVID DANIELS, COUNTERTENOR
MARTIN KATZ, PIANO**

Sunday, March 7, 4 P.M.
Lydia Mendelssohn Theatre

**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 choreography. Fri, March 19, 7 p.m. Michigan League, Vandenberg Room.

PREP Video talk of signature Ailey choreography. Sat, March 20, 7 p.m., Michigan League, Hussey Room.

Master of Arts Interview with artistic director and choreographer Judith Jamison, Sat, March 20, 2 p.m. location tbd.

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
Sponsored by AT&T Wireless with additional 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 and Metro Times.

continued...

AMERICAN STRING QUARTET
BEEHOVEN THE CONTEMPORARY

Sunday, March 28, 4 P.M.
 Rackham Auditorium

Beethoven the Contemporary

Symposium Papers, panel discussions and keynote speaker on Beethoven and contemporary composers. Sat, March 27, 2 p.m. Rackham Amphitheater and Assembly Hall.

PREP "A Rhetoric of Disintegration" by Steven Whiting, U-M Assistant Professor of Musicology, with School of Music student musicians. Sun, 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 of composer Steve Reich and filmmaker Beryl Korot. Fri, April 9, 12 p.m. Michigan League, Vandenberg Room.

Media Partner WDET and Metro Times.

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.
 EMU Convocation Center
 (799 Hewitt Road between Washtenaw Ave. and Huron River Drive)
 Sponsored by Sesi Lincoln-Mercury.
 Media Partner WEMU.

EWA PODLEŚ, CONTRALTO
GARRICK OHLSSON, PIANO

Saturday, April 17, 8 P.M.
 Lydia Mendelssohn Theatre
PREP "An Introduction to the Art of Ewa Podles" by Richard LeSueur, Vocal Arts Information Services, Sat, 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 and Metro Times.

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, Fri, April 23, 7 p.m., Michigan 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.
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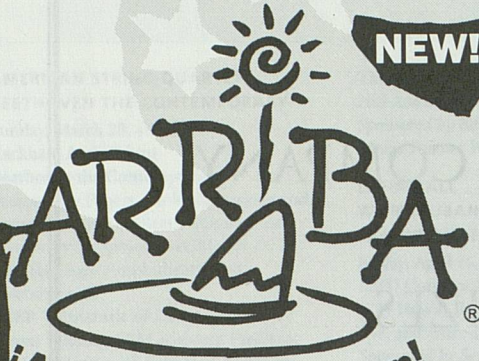


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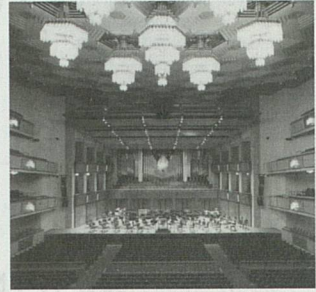
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University Musical Society

of the University of Michigan
1998-1999 Winter Season

Event Program Book

Sunday, March 7, 1999 through Sunday, March 21, 1999

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.

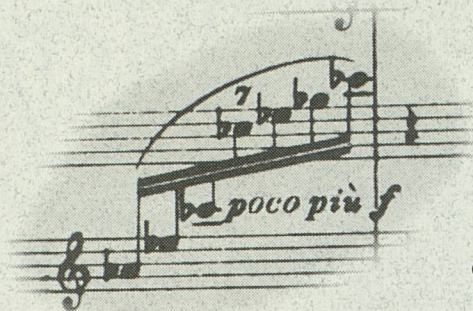
If you have a question, ask your usher. They are here to help.

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.

| | |
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| Sunday, March 7, 4:00 pm Lydia Mendelssohn Theatre | |
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University Musical Society of the University of Michigan • Ann Arbor



Ewa Podleś

contralto

Garrick Ohlsson, *piano*

Sat, Apr 17 8 P.M.

Lydia Mendelssohn Theatre

When Ewa Podleś (pronounced AY-vuh PODE-lesh) stepped in for an indisposed Cecilia Bartoli in March 1997, the atmosphere in Hill Auditorium was electric as thousands of people were on the verge of discovering a previously unknown artist. By the end of her second aria, the atmosphere turned to sheer astonishment. Quite simply, Ewa Podleś defies categorization; her low range resonates with the dark, lush sounds of the richest contralto while the staggering facility and fluidity of her coloratura spans a range of more than three and a half octaves. Don't miss this extraordinary singer!

PROGRAM

Schumann Frauenliebe und Leben, Op. 42
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Songs of Chopin and Tchaikovsky

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Society**

and

KeyBank

present

David Daniels *Countertenor*

MARTIN KATZ, *Piano*

I

Early Spanish Songs

Anonymous,

Arr. Arne Dørumsgaard

Que bien me lo veo

Que bien me lo veo y bien me lo sé

Qué a tus manos moriré.

La vida consiento que vos la mateis,

Y sienta que siento que lo mereceis;

Que en ella vereis quien tiene mi fé.

How well I see that I will die at your hands!

My love for you allows me to let you kill me.

De la vida de este mundo

De la vida de este mundo non vas tome
gran codicia;

Que quien piensa vivir un año, no vive tan
solo un día.

Great greed is not enough
in this life.

Whoever things to live a year will be lucky
to live a day.

Pampano verde

Pampano verde, racimo albar;

Quien vido dueñas a tal hora andar?

Encinuco entre ellas, entre las doncellas.

Green vine, white cluster of grapes,

Who has seen young girls pass by at such a time?

Between them a young oak stands.

Triste estaba el rey David

Triste estaba el rey David,

Triste y con gran pasión,

Cuando le vinieron nevas

De la muerte de Absalón.

David the King was sad and filled with
emotion,

When they brought him the news
of Absalom's death.

Con amores, la mi madre

Con amores, la mi madre, con amores
m'adormí.

Así dormida soñaba lo que el corazón velaba,
Qu'el amor me consolaba
Con mas bien que merecí.

I feel asleep with love, mother.
I dreamed about my heart's care and love
consoled me
far more than I deserved.

A la caza, sus, a caza

A las caza, sus, a caza,
Ea, nuevos, amadores, todos a caza de amores!

Con un vuelo de dulzor volareis altanería,
Y cazareis al amor con tristeza y alegría.
Ea, todos a porfia con halcones, con azores
Vamos a caza de amores!

Vamos todos a esta caza, a cazar siendo
cazados,
Pues que todos d'esta raza del amor somos
tocados.
Pues que en todos los estados tiene el amor
cazadores,
Vamos a caza de amores!

To the chase! Come, new lovers, come
one and all!

With sweetness chase away arrogance,
in order to hunt love with joy and pain.
Take falcons, hawks, and stubbornness
and let's hunt love!

What joy to be hunted while hunting,
For all of us are touched by love.
Let's go hunting.....to the chase!

II

Adelaide

(Friedrich von Matthisson)
Franz Schubert

Einsam wandelt dein Freund im
Frühlingsgarten,
Mild vom lieblichen Zauberlicht umflossen,
Das durch wankende Blütenzweige
zittert,
Adelaide!

In der spiegelnden Flut, im Schnee
der Alpen,
In des sinkenden Tages Goldgewölke,
Im Gefilde der Sterne strahlt dein Bildnis,
Adelaide!

Lonely wanders thy friend in spring's
green garden,
Mildly streameth the magic light around him,
As through trembling flow'r'y branches
it quivers,
Adelaide!

In the mirror-like stream, in Alpine
snowfields,
In the clouds' golden glow at day's declining,
In the starfields of heaven gleams thine image,
Adelaide!

Abendlüftchen im zarten Laube flüstern,
 Silberglöckchen des Mai's im Grase säuseln
 Wellen rauschen und
 Nachtigallen flöten,
 Adelaide!

Evening winds in the tender leaves are whisp'ring,
 Silver Maybells amid the cool grass rustling,
 Waves are murm'ring, and
 nightingales keep trilling,
 Adelaide!

Einst, O Wunder! entblüth auf meinem Grabe,
 Eine Blume der Asche meines Herzens,
 Deutlich schimmert, auf jedem
 Purpurblättchen,
 Adelaide!

Soon, O wonder! upon my grave behold it,
 Springs a blossom from out my heart's
 cold ashes;
 Clearly shining on ev'ry purple petal:
 Adelaide!

Nacht und Träume
 (Matthäus von Collin)
 Shubert

Night and Dreams

Heilige Nacht, du sinkest nieder;
 Nieder wallen auch die Träume,
 Wie dein Mondlicht durch die Räume,
 Durch der Menschen stille Brust.
 Die belauschen sie mit Lust;
 Rufen, wenn der Tag erwacht:
 Kehre wieder, heilige Nacht!
 Holde Träume, kehret wieder!

Holy night, down you sink;
 down too float dreams,
 as your moonlight through space,
 through the silent hearts of men.
 To these they hearken, joyful;
 crying out, when day awakes:
 come again, holy night!
 Sweet dreams, come again!

Auf dem Wasser zu singen
 (Friedrich Leopold)
 Shubert

To be sung upon the water

Mitten im Schimmer der spiegelnden Wellen
 Gleitet, wie Schwäne, der wankende Kahn;
 Ach, auf der Freude sanftschimmernden Wellen
 Gleitet die Seele dahin wie der Kahn;
 Denn von dem Himmel herab auf die Wellen
 Tanzet das Abendrot rund um den Kahn.

Amidst the shimmer of mirroring waves
 swan-like glides the wavering skiff;
 ah, on joy's gently shimmering waves
 the soul goes gliding on like the skiff;
 for from heaven onto the waves
 the evening glow dances around the skiff.

Über den Wipfeln des westlichen Haines
 Winket uns freundlich der rötliche Schein,
 Unter den Zweigen des östlichen Haines
 Säuselt der Kalmus im rötlichen Schein;
 Freude des Himmels und Ruhe des Haines
 Atmet die Seel im errötenden Schein.

Over the tops of the westerly wood,
 friendly beckons the reddish gleam,
 beneath the branches of the easterly wood
 the sweet-flag murmurs in the reddish gleam;
 the joy of heaven, the peace of the wood
 the soul inhales in the reddening gleam.

Ach, es entschwindet mit tauigem Flügel
 Mir auf den wiegenden Wellen die Zeit.
 Morgen entschwindet
 mit schimmerndem Flügel
 Wieder wie gestern und heute die Zeit,
 Bis ich auf höherem, strahlendem Flügel
 Selber entschwinde der wechselnden Zeit.

Der Tod und das Mädchen
 (Matthias Claudius)
 Schubert

Das Mädchen:

Vorüber, ach, vorüber!
 Geh, wilder Knochenmann!
 Ich bin noch jung, geh, Lieber!
 Und rühre mich nicht an.

Der Tod:

Gib deine Hand, du schön
 und zart Gebild!
 Bin Freund und komme nicht
 zu strafen.
 Sei guten Muts! Ich bin nicht wild,
 Sollst sanft in meinen Armen schlafen.

Seligkeit
 (Ludwig Hölty)
 Schubert

Freuden sonder Zahl!
 Blühh im Himmelssaal!
 Engeln und Verklärten,
 Wie die Väter lehrten.
 O, da möcht ich sein
 Und mich ewig freuen!

Jedem lächelt traut
 Eine Himmelsbraut;
 Harf und Psalter klingen,
 Und man tanzt und singet.
 O, da möcht ich sein
 Und mich ewig freuen!

Alas, away on dewy wings
 from me on the rocking waves flees time.
 Tomorrow away on
 shimmering wings
 as yesterday, as today, again will flee time,
 until I upon loftier, radiant wings
 myself shall flee the changing time.

Death and the Maiden

The Maiden:

Go by, oh, go by,
 harsh bony Death!
 I am still young. Go, my dear,
 and do not touch me.

Death:

Give me your hand, you fair
 and gentle thing.
 I am a friend and do not come
 to punish.
 Be of good cheer! I am not harsh,
 In my arms you shall sleep softly!

Bliss

Joys without number
 bloom in Heaven's hall
 for angels and transfigured,
 as our fathers taught.
 Oh, there would I be,
 and rejoice eternally!

Sweetly upon all smiles
 a heavenly bride;
 harp and psalter sound,
 and all dance and sing.
 Oh, there would I be,
 and rejoice eternally!

Lieber bleib ich hier,
Lächelt Laura mir
Einen Blick, der saget,
Daß ich ausgeklaget.
Selig dann mit ihr,
Bleib ich ewig hier!

Here I'll rather stay
if Laura look my way,
and give a look that says
I've to lament no more.
Blissful then with her,
I'll stay ever here!

III

Cinq mélodies populaires grecques

(Michel Dimitri Calvocoressi)
Maurice Ravel

Chanson de la mariée

Réveille toi, perdrix mignonne,
Ouvre au matin tes ailes,
Trois grains de beauté,
Mon coeur en est brulé.
Vois le ruban d'or que je t'apporte
Pour le nouer autour de tes cheveux.
Si tu veux, ma belle, viens nous marier!
Dans nos deux familles tous sont alliés.

Awake little partridge,
greet the morning with open wings.
The three beauty spots
put my heart on fire.
Look at the golden ribbon which I bring you
to tie 'round your hair.
Let us get married, my love, if you will!
In our two families all are related.

Là-bas, vers l'église

Là-bas, vers l'église,
Vers l'église, Aiyo Sidéro,
L'église, ô Vierge Sainte,
L'église, Aiyo Costandino
Se sont réunis,
Rassemblés en nombre infini
Du monde, ô Vierge Sainte,
Du monde tous les plus braves!

Yonder, at the church,
at the Church of Aiyo Sidéro,
the Church, O Blessed Virgin,
the Church of Aiyo Costandino
has come together,
have assembled in great numbers people,
O Blessed Virgin,
all of the bravest people!

Quel galant m'est comparable

Quel galant m'est comparable
Entre ceux qu'on voit passer?
Dis, dame Vassiliki?
Vois, pendus à ma ceinture,
Pistolets et sabre aigu...
Et c'est toi que j'aime!

What dandy can compare with me,
of all those passing by?
Won't you tell me, Vassiliki?
Look at the pistols
and the sharp sabre hanging at my belt...
and 'tis you I love!

Chanson des cueilleuses de lentisques

Ô joie de mon âme, joie de mon coeur,
Trésor qui m'est si cher;
Toi que j'aime ardemment,
Tu est plus beau qu'un ange.
Ô lorsque tu parais, ange si doux,
Devant nos yeux,
Comme un bel ange blond,
Sous le clair soleil,
Hélas, tous nos pauvres coeurs soupirent!

O joy of my soul, joy of my heart,
treasure so precious to me;
thou, whom I love ardently,
thou, more handsome than an angel.
When thou appearest, angel so sweet,
before our eyes,
like a beautiful blonde angel
in the bright sunlight,
alas, all our poor hearts sigh!

Tout gai!

Tout gai,
Ha, tout gai,
Belle jambe, tireli, qui danse,
Belle jambe, la vaisselle danse,
Tra la-la-la-la.

Very merrily,
ah, very merrily!
Beautiful legs, tireli, dancing,
beautiful legs, even the dishes dance,
Tra la-la-la-la.

IV

"Cara sposa,"
from *Rinaldo*

(G. Rossi)

George Frederic Handel

Cara sposa, amante cara, dove sei?
Deh! ritorna a pianti miei!
Del vostro Erebo sull'ara,
colla face del mio sdegno,
io vi sfido, o spirito rei!

Beloved, O dearest love, where are you now?
Ah, return to my tears!
On the altars of your Erebus,
with the torch of my disdain,
I defy ye, O evil spirits!

"Furibondo spira il vento,"
from *Partenope*

(adapted from Stampiglia)

Handel

Furibondo spira il vento
e sconvolge il cielo e il suolo.
Tal adesso l'alma io sento
agitata dal mio duolo.

The winds blow furiously,
and stir heaven and earth.
That is how my soul feels,
agitated by my sorrow.

V

Waterbird

(James Purdy)

Richard Hundley

Waterbird, waterbird, gently afloat,
Know you my yearning for places remote,
Waterbird, waterbird, under the sea
Keep you a kingdom for sleepers like me,
Keep you a kingdom for sleepers like me.

Sweet Suffolk Owl

(Anonymous)

Hundley

Sweet Suffolk Owl, so trimly dight
With feathers like a lady bright,
Thou singest alone, sitting by night,
Te whit, te whoo! Te whit, te whoo!

The note, that fort so freely rolls,
With shrill command the mouse controls;
And sings a dirge for dying souls,
Te whit, te whoo! Te whit, te whoo!

Come Ready and See Me

(Purdy)

Hundley

Come ready and see me
No matter how late
Come before the years run out.
I'm waiting with a candle
No wind will blow out,
But you must haste on foot or by sky
For no one waits forever
Under the bluest sky
I can't wait forever
For the years are running out.

Seashore Girls

(e.e. cummings)

Hundley

maggie and milly and molly and may
went down to the beach (to play one day)

and maggie discovered a shell that sang
so sweetly she couldn't remember
her troubles, and

millie befriended a stranded star
whose rays five languid fingers were:

and molly was chased by a horrible thing
which raced sideways while blowing
bubbles: and

may came home with a smooth round stone
as small as a world and as large as alone.

For whatever we lose (like a you or a me)
it's always ourselves we find in the sea

VI

Songs from *Friday Afternoons*, Op. 7

Benjamin Britten

A New Year's Carol

(Anonymous)

Here we bring new water from the well
so clear,
For to worship God with, this happy
New Year.

Refrain

Sing levy dew, sing levy dew, the water
and the wine;
The seven bright gold wires
and the bugles that do shine.
Sing reign of Fair Maid, with gold upon
her toe,
Open you the West Door, and turn
the Old Year go.

Sing reign of Fair Maid, with gold upon
her chin,
Open you the East Door, and let the
New Year in.

Man from Newington
(Anonymous)

There was a man of Newington,
And he was wondrous wise,
He jump'd into a quickset hedge,
And scratch'd out both his eyes.

But when he saw his eyes were out,
With all his might and main
He jump'd into another hedge,
And scratch'd them in again.

Fishing Song
(Izaak Walton)

Oh, the gallant fisher's life,
It is the best of any!
'Tis full of pleasure, void of strife,
And 'tis belov'd of many;
Other joys, are but toys;
Only this lawful is,
For our skill, breeds no ill,
But content and pleasure.

In a morning up we rise,
Ere Aurora's peeping,
Drink a cup to wash our eyes,
Leave the sluggard sleeping;
Then we go to and fro,
With our knacks at our backs,
To such streams, as the Thames,
If we have the leisure.

If the sun's excessive heat,
Makes our bodies swelter,
To an osier hedge we get
For friendly shelter;
Where in a dyke, perch or pike,
Roach or dace, we go chase
Bleak or gudgeon, without grudging;
We are still contented.

Folksongs from the British Isles

(Traditional)

Arr. Britten

There's none to soothe

There's none to soothe my soul to rest,
There's none my load of grief to share
Or wake to joy this lonely breast,
Or light the gloom of dark despair.

The voice of joy no more can cheer,
The look of love no more can warm
Since mute for aye's that voice so dear,
And closed that eye alone could charm.

Sweet Polly Oliver

As sweet Polly Oliver lay musing in bed,
A sudden strange fancy came in to her head.
"Nor father nor mother shall make me
false prove,
I'll 'list as a soldier, and follow my love."

So early next morning she softly arose,
And dressed herself up in her dead
brother's clothes.
She cut her hair close, and she stained
her face brown,
And went for a soldier to fair London Town.

Then up spoke the sergeant one day
at his drill.
"Now who's good for nursing? A captain,
he's ill."
"I'm ready," said Polly, to nurse him
she's gone,
and finds its her true love all wasted
and wan.

The first week the doctor kept shaking
his head,
"No nursing, young fellow, can save him,"
he said.

But when Polly Oliver had nursed him
back to life
He cried, "You have cherished him as if
you were his wife."

O then Polly Oliver, she burst into tears
And told the good doctor her hopes
and her fears
And very shortly after, for better or for worse,
The captain took joyfully his pretty
soldier nurse.

O Waly, Waly
(Cecil Sharp)

The water is wide I cannot get o'er,
and neither have I wings to fly.
Give me a boat that will carry two,
and both shall row, my love and I.

O, down in the meadows the other day,
A-gath'ring flowers both fine and gay,
A-gath'ring flowers both red and blue,
I little thought what love can do.

I leaned my back up against some oak
Thinking that he was a trusty tree;
But first he bended, and then he broke;
And so did my false love to me.

A ship there is, and she sails the sea,
She's loaded deep as deep can be,
But not so deep as the love I'm in:
I know not if I sink or swim.

O, love is handsome and love is fine,
And love's a jewel while it is new,
But when it is old, it groweth cold,
and fades like morning dew.

Oliver Cromwell

Oliver Cromwell lay buried and dead,
Hee-haw buried and dead.
There grew an old apple tree over his head,
Hee-haw over his head.
The apples were ripe and ready to fall,
Hee-haw ready to fall.
There came an old woman to gather them all,
Hee-haw gather them all.
Oliver rose and gave her a drop,
Hee-haw gave her a drop.
Which made the old woman go hippety-hop,
Hee-haw hippety-hop.
The saddle and bridle they lie on the shelf,
Hee-haw lie on the shelf.
If you want any more, you can sing it yourself,
Hee-haw sing it yourself.

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Society**
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David Daniels *Countertenor*

MARTIN KATZ, *Piano*

Program

Sunday Afternoon, March 7, 1999 at 4:00

Lydia Mendelssohn Theatre, Ann Arbor, Michigan

I

*Anon.,
Arr. Arne Dørumsgaard*

Early Spanish Songs

Que bien me lo veo
De la vida de este mundo
Pampano verde
Triste estaba el rey David
Con amores, la mi madre
A la caza, sus, a caza

II

Franz Schubert

Adelaide
Nacht und Träume
Auf dem Wasser zu singen
Der Tod und das Mädchen
Seligkeit

III

Maurice Ravel

Cinq mélodies populaires grecques

Chanson de la mariée
Là-bas, vers l'église
Quel galant m'est comparable
Chanson des cueilleuses de lentisques
Tout gai!

INTERMISSION

IV

George Frederic Handel **"Cara sposa,"**
from *Rinaldo*
"Furibondo spira il vento,"
from *Partenope*

V

Robert Hundley
Waterbird
Sweet Suffolk Owl
Come Ready and See Me
Seashore Girls

VI

Benjamin Britten **Songs From *Friday Afternoons*, Op. 7**
New Year's Carol
Man from Newington
Fishing Song

Traditional
Arr. Britten

Folksongs from the British Isles
There's none to soothe
Sweet Polly Oliver
O Waly, Waly
Oliver Cromwell

The audience is politely asked to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

Sixty-fourth
Performance of the
120th Season

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David Daniels appears courtesy of Columbia Artists Management, Inc., New York City.

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In an astoundingly short order, today's soloist, David Daniels, has virtually redefined the notion of The Countertenor. Much of this is due to the expressive and virtuosic nature of his singing — new standards of range, size, and agility have been recalculated for all in this vocal category. But another portion of this re-definition has to do with Mr. Daniels' resolute refusal to be limited in his choice of repertoire. Whereas in opera those who cast him in various roles must conform to the composer's original intentions as much as possible, in concerts such as this afternoon's recital he insists upon presenting himself in the full range of styles available to any singer. Of the six groups on the program today, only two are what might be called "early music." Mr. Daniels considers himself a singing artist first, a countertenor second, and his recital programs always boldly underline this idea.

This afternoon's opening group features Spanish music of the fifteenth and sixteenth centuries. Some are *villancicos* and have their origin in the songs of the people. Others are *romances*, adaptations of the ballads which Arab troubadours sang as they traveled throughout the country. In a few cases we know composers' names; in most, anonymity prevails. Presenting these gems in a twentieth-century recital format would not be possible without the assistance of arrangements and realizations designed for today's spaces and forces. Thus the arranger, Arne Dørumsgaard, deserves no less credit than does the composer. (This will be the case three times in today's concert — look for striking arrangements by Ravel and Britten later on.) Born in Norway, Dørumsgaard has made it his life's work to

collect, harmonize and arrange antique vocal music of all the European countries. Only three hundred of his two thousand titles have been published, but even this small percentage shows how well an inspired arrangement can evoke the old, filtered through the new. Most of these texts concern themselves with courtly, chivalrous love, the notable exception being the powerful lament of King David on the loss of his son. The singing seems to be free of measures, with melismas describing now pain, now joy. The piano imitates the *vihuela*, forerunner of the guitar and the lute. Both instruments seem to be improvising...when they are not dancing.

II

It is not an exaggeration to claim that Schubert invented the *lied* as we know it today. His more than six hundred songs form the backbone of the German vocal repertoire, and there is no composer in this genre that has not learned from him. From the singer's point of view, Schubert's inexhaustible supply of melody has never been surpassed. For the pianist, the whole notion of what an accompaniment could be was irrevocably and permanently changed. Not content to simply underline and double the voice part, Schubert created brooks, winds, spinning wheels, galloping horses, earthquakes and trombone choirs for the piano, each enhancing and illustrating facets of the poem only hinted at by the actual text. His frequent use of traditional forms clearly earns him a classicist's label, but his ability to manipulate harmony and mode opened the door to romanticism. Schubert is not to be labelled easily or pigeonholed — he seems to break new ground with each song. Today's group of five songs clearly illustrates this endless variety of inspiration. The first

and last song are exact strophic forms — not a note or rhythm is changed throughout the three verses in each. *Seligkeit* describes a lusty sort of heaven, but forswears it easily for the earthly heaven of Laura. *Auf dem Wasser zu singen* offers insightful philosophy and shows Schubert at his watery best; one could call this a vocal barcarolle. *Nacht und Träume* is a hushed rhapsodic plea on behalf of all dreamers and a test of the performers' control of breath and dynamics — it has earned its fame. *Death and the Maiden* offers a whole operatic scene for two characters in just one page. Finally, when song aficionados hear the title *Adelaide* it is certainly Beethoven's multi-sectional and very operatic setting which comes to mind. (Actually, Mr. Daniels opened his last recital for UMS with this Beethoven song.) Schubert's setting is vastly different: reverent, lyrical, intimate, economical.

III

Maurice Ravel was obsessed with folk songs from many lands; indeed his arrangements of Italian, Hebrew, Yiddish, Scottish, Danish, Spanish and Greek melodies comprise a third of his vocal compositions. As we listen to our second arranger of this afternoon, we soon realize we are far from the sophisticated world of *Shéhérazade* or *La Valse*. These texts do not speak of moonlit tombs or veiled Indian princesses. The characters and situations in all the folksongs are elemental and familiar. These five glimpses of Greek culture show us an enthusiastic bridegroom, noble patriotism in the face of defeat, a humorous moment of machismo, field workers chanting to pass the day, and finally the joy of dancing in a typical *taverna*. Ravel has retained the original tunes but has

clothed them with his characteristic impressionistic harmonies. The resulting hybrid is rather like viewing *Zorba, the Greek* through a watercolor scrim.

IV

As Mr. Daniels' first solo CD will attest, the music of George Frederic Handel is central to the countertenor repertoire. Given the absence of the brightest stars in Handel's operas — the *castrati* — audiences today are accustomed to hearing these heroic arias in either mezzo-soprano or countertenor voices. Although Handel was opera's most brilliant voice throughout his lifetime, his death in 1759 ushered in a period of two centuries during which none of his works saw staged productions anywhere. It is only in the last fifty years, with the advent of singers such as Joan Sutherland, Beverly Sills and Marilyn Horne, that these four dozen operas have begun to figure prominently again in seasonal rosters of important theatres. The level of expertise demanded by these arias clearly attests to the olympian prowess of singers in Handel's time. There is no other repertoire which requires both expression and virtuosity on this level. The aria from *Partenope* (1730) features a text which uses howling winds as a metaphor for the agitation of the character's emotions. Handel paints this with endless cascades of rapid passagework for the voice, exploiting speed range and agility to the maximum. (Each and every note is doubled in the orchestra, leaving no room for even the slightest imperfection.) By way of contrast is "Cara sposa," from *Rinaldo*, the only opera to be revived in Handel's lifetime (1715 and 1735). This aria is engendered by the sudden abduction of the hero's beloved. The virtuosity involved here is an expressive one; the voice is one of five contrapuntal lines

forever weaving, forever lamenting. Handel will continue to occupy Mr. Daniels in the near future: he makes his Metropolitan Opera debut as Sesto in *Giulio Cesare* next month.

V

Richard Hundley's name is well known to all lovers of American song. The New York-based composer has penned works in other genres, but it is on song that his reputation rests. Seldom grand, Hundley seems to prefer texts which call for heartfelt lyricism, introspection and directness of expression. Rich, flowing, very pianistic accompaniments support and underline very singable melodies in the voice part. Hundley generally selects texts from poets of our own century (Purdy, Cummings, Joyce, Millay), but will occasionally reach back to Elizabethan times as in today's amusing portrait of an English owl. Hundley has not tried to break new ground compositionally, but he has certainly decorated and enhanced familiar idioms with his own voice.

VI

The last group this afternoon features Benjamin Britten both as composer and our third arranger of the day. A craftsman par excellence, Britten composed in every conceivable genre, but it is in texted music that his genius seems most inspired. His operas have become repertory staples in theatres around the world (*Turn of the Screw* occupied this very stage in March 1998), and he is certainly the most important British vocal composer since Henry Purcell three centuries earlier. It is not an easy task to make a general statement about Britten's music, for

he used many idioms and forms throughout his life. At his most conservative, he still employs dissonance, polyrhythm and polytonality in highly effective ways which are instantly recognizable and give even customary gestures new excitement and interest. Those three devices are clearly evident in all seven of these songs. The first three songs are extracted from his *Friday Afternoons*, Op. 7, written in the mid-1930s. This set of twelve songs was Britten's first essay in music for children's voices, and it is dedicated to his brother, a schoolmaster, and his choir. Fresh and melodically inventive, this opus sets the stage for his lifelong fascination for the youthful treble sound, both in group and solo settings, for both church and the opera house. It is from Britten's five volumes of folksong arrangements that today's last four songs are taken. The complete collection includes songs from Ireland, Scotland, France, Wales as well as England. Again, as with the Ravel songs earlier, Britten's manipulation of rhythm, harmony and canonic imitation in the accompaniment creates new sounds and implications in tunes familiar to us all.

Program notes by Martin Katz.

In the four years since his professional debut, American countertenor David Daniels has become recognized as one of the outstanding artists of our day, winning equal praise in opera, recital and concert. His superlative artistry, magnetic stage presence and a voice of singular warmth and surpassing beauty have



David Daniels

served to redefine his voice category for the modern public. His unique achievement has earned him two of the music world's most significant awards: *Musical America's* "Vocalist of the Year" for 1999 and the 1997 Richard Tucker Award.

David Daniels' 1998-99 season features his Metropolitan Opera debut as Sesto in Handel's *Giulio Cesare*, the company's first revival of the work in over a decade. He sings his first recital at Avery Fisher Hall in April. Last January, he debuted with the Canadian Opera Company as Arsamenes in *Xerxes* in the acclaimed Stephen Wadsworth production. He makes his Italian debut with

the Rome Opera as Oberon in Britten's *A Midsummer Night's Dream* conducted by Jeffrey Tate before appearing in Paris in Handel's *L'Allegro, Il Penseroso ed il Moderato* conducted by John Nelson. The latter will also be recorded by EMI. His season includes recitals at the Salzburg Easter Festival, Munich's Prinzregententheater, the Ravinia Festival and the Edinburgh Festival and concludes with performances of Handel's *Saul* opposite Bryn Terfel and conducted by Sir Charles Mackerras also in Edinburgh.

The 1998-99 season marks the release of three important recordings. His exclusive solo repertoire agreement with Virgin/EMI is launched with a disc of Handel arias conducted by Sir Roger Norrington with the Orchestra of the Age of Enlightenment. Also released are Scarlatti cantatas conducted by McGegan and a complete recording of *L'Incoronazione di Poppea* on Farao Classics. This was recorded live at the Bavarian State Opera and is conducted by Ivor Bolton.

David Daniels has performed Nerone in *L'Incoronazione di Poppea* with San Francisco Opera, the Bavarian State Opera, the Glimmerglass Opera Festival, at the Brooklyn Academy of Music and with Florida Grand Opera. A renowned interpreter of Handel, he has performed Sesto in *Giulio Cesare* for his debut at the Royal Opera, Covent Garden; Didymus in *Theodora* at the Glyndebourne Festival; the title role of *Tamerlano* and Arsace in *Partenope* at Glimmerglass and Hamor in *Jeptha* at the Salzburg Festival. He has sung Arsamenes in *Xerxes* at New York City Opera and at Boston Lyric Opera. His debut at English National Opera was as Oberon in *A Midsummer Night's Dream*. He has given recitals at London's Wigmore Hall, Lincoln Center's Alice Tully Hall and in Washington, DC and Ann Arbor. He has been heard with the the San Francisco Symphony, St. Louis Symphony, the New World Symphony, with

Boston's Handel and Haydn Society and the Philharmonia Baroque, among others.

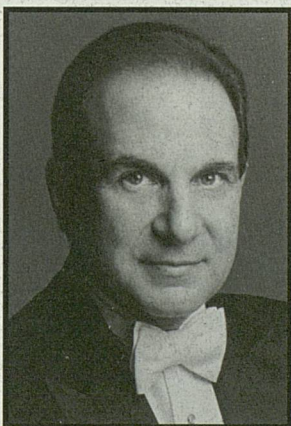
A native of Spartanburg, South Carolina, David Daniels is the son of two voice teachers. He began singing as a boy soprano, gradually emerging as a tenor. He attended Cincinnati's College Conservatory of Music and the University of Michigan where he studied with George Shirley. He began singing as a countertenor in 1992. He currently resides in Silver Spring, Maryland.

This appearance marks David Daniels' sixth appearance under UMS auspices including four appearances as countertenor soloist with the UMS Choral Union's presentation of Handel's Messiah.

and the Edinburgh Festival. His concerts are frequently broadcast both nationally and internationally. His work has been recorded on the RCA, CBS, Cetra, BMG, Phillips and Decca labels. The Metropolitan, Houston and Ottawa operas have performed his editions of Baroque and *bel canto* operas of Handel, Vivaldi and Rossini. At the University of Michigan, in addition to overseeing the various degrees in ensemble for pianists, Mr. Katz coaches singers and teaches courses in vocal repertoire. He is a frequent guest conductor of the School's opera productions.

This afternoon's recital marks Martin Katz's twenty-first appearance under UMS auspices.

Martin Katz, heretofore dubbed "dean of accompanists" by *The Los Angeles Times*, is the first recipient of *Musical America's* newly created in 1998 "Accompanist of the Year" award. He regularly collaborates in recitals and on records with artists including



Martin Katz

Marilyn Horne, Frederica von Stade, Kiri Te Kanawa, Kathleen Battle, Cecilia Bartoli and Jose Carreras. Highlights of Mr. Katz's more than thirty years of concertizing with the world's most celebrated vocal soloists include innumerable recitals at

Carnegie Hall, appearances at the Salzburg Festival, tours in Australia and Japan and performances at La Scala, the Paris Opera

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
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PHILLIP MOLL, *Piano*

Program

Thursday Evening, March 11, 1999 at 8:00
Hill Auditorium, Ann Arbor, Michigan

*Carl Reinecke,
arr. James Galway*

Sonata for Flute and Piano, Op. 167, "Undine"

Allegro
Intermezzo: Allegretto, vivace
Andante tranquillo, molto vivace
Finale: Allegro molto agitato ed appassionato,
quasi presto

Sergei Prokofiev

Sonata in D Major, Op. 94

Moderato
Scherzo: Presto
Andante
Allegro con brio

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

Jules Mouquet

La Flûte de Pan, Op. 15

Pan and the Shepherds
Pan and the Birds
Pan and the Nymphs

Paul Taffanel

Fantaisie on Themes from *Françoise de Rimini*

Albert Franz Doppler

Airs Valaques, Op. 10

Francesco Morlacchi

Il pastore svizzero

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Mr. Galway appears by arrangement with IMG Artists.

Mr. Galway records exclusively for BMG Classics/RCA Victor, RCA Victor Red Seal.

Large print programs are available upon request.

Sonata for Flute and Piano, Op. 167, "Undine"

Carl Reinecke

*Born June 23, 1824 in Altona, Denmark
(later Germany)*

Died March 10, 1910 in Leipzig

Carl Reinecke was one of the romantic composers who was musically active toward the end of the nineteenth century. Making his concert debut as a pianist at the age of twelve at the Danish court, Carl Reinecke would work as a pianist, conductor, composer, teacher and administrator primarily in Denmark and Germany. After securing additional study in Leipzig and holding musical posts in Copenhagen, Paris, Cologne, Barmen and Breslau, he succeeded Mendelssohn in 1860 as conductor of the famed Gewandhaus Orchestra in Leipzig, a post he would hold for thirty-five years before being succeeded by Nikisch. During this period, Reinecke taught piano and composition at the Leipzig Conservatory, eventually becoming the school's director until his retirement in 1902. He is said to have been excellent, both as a conductor and pianist, and is known to have championed Mozart's works in performance.

Reinecke was personal friends with composers such as Schumann, Mendelssohn, Liszt, and Brahms, and found himself being influenced by their musical styles. He is best known for his numerous piano compositions, but also wrote four operas, an oratorio, masses and other works for choir and orchestra, three symphonies, four piano concertos, and a large volume of chamber and vocal music.

The *Sonata for Flute and Piano*, Op. 167, composed in the mid-1880s, is subtitled "Undine." Reinecke carefully crafted an equal duo partnership for the flute and piano, taking as his inspiration the legend, recounted by the romantic writer Friedrich la Motte-Fouqué, of the water nymph

Undine, who falls in love with a mortal and is granted a human soul. When the mortal deceives her, Undine is snatched back into the waters and returns only to kill him with a kiss. Reinecke was familiar with the Undine legend, but in no way does the *Sonata* tell the story in a programmatic manner. Instead, Reinecke suggests the general mood of the work: the watery ripples in the piano part and the lyrical Undine-like interlude in the "Intermezzo" which reappears in the "Finale."

The strength of this four-movement work showcases Reinecke's best qualities as a composer: a romantic style where the harmony is chromatic without being excessive, melodic lines which display the potential of the solo instrument, and a well-crafted classical sonata in its overall formal structure. In the first edition, Reinecke indicated that the *Sonata* could be played by flute, clarinet or violin, but the solo writing is most idiomatically tailored to the flute.

While Brahms was writing his fine chamber compositions for strings, Reinecke was writing exceptional chamber music for orchestral winds. His wind sextet and wind octet represent some of the best writing for that genre. His predisposition to write for the flute is further evidenced in his flute concerto (a late composition) and a set of cadenzas composed for Mozart's flute and harp concerto.

Sonata in D Major, Op. 94

Sergei Prokofiev

*Born April 23, 1891 in Sontsovka, Ukraine
Died March 5, 1953 in Moscow*

Sergei Prokofiev, the Russian composer and pianist, established himself as a composer of ironic, often willful and unconventional music in the last years of tsarist Russia. After the Revolution he lived in the United States (1918-22) and then in Paris (1922-36). His

compositional style during these years gradually became smoother and more settled. The last seventeen years of his life were spent in the USSR, both inspired and restricted by Stalin's cultural policies. Prokofiev spent eight years during World War II partly in evacuation, leaving Moscow in the summer of 1941 to avoid the worst dangers of the German invasion. He spent time in the Caucasus, in Georgia, in Alma-Ata, Kazakhstan, and in the Ural mountains. During this time, he worked on various projects including his flute sonata.

His only work for flute, the *Sonata in D Major, Op. 94* premiered in Moscow in 1943. It was composed in a traditional neo-classical format, with movements in sonata, rondo, and ternary form, respectively. The first movement is built around two great alternating themes, with the eventual addition of a third theme. The second and third movements are similar in style to the Prokofiev found in the "Classical" Symphony and contain highly elaborate rhythms. The "Allegro con brio" is constructed around a theme that is reminiscent of a Russian folk dance, which the composer has transformed and adapted for instrumental use in the sonata form.

The instant success of the flute sonata led Prokofiev to transcribe it in 1944 for David Oistrach to play on the violin. It is a bright and playful composition that remains an important work in the flute repertoire.

La Flûte de Pan, Op. 15

Jules Mouquet

Born July 10, 1867 in Paris

Died October 25, 1946 in Paris

The French composer Jules Mouquet studied harmony and composition at the Paris Conservatory. He eventually became professor of harmony at the Conservatory starting in 1913.

During the nineteenth century there was an artistic preoccupation with nature. The flute's connections to a pastoral world appealed to composers of many nationalities. In Paris, ancient Greece was a favorite subject in the salons of the early 1900s, and along with many other French composers at the turn of the century, Mouquet turned to subjects from Greek mythology.

Mouquet was inspired by the mythological stories of the ancient Greek god Pan, who was part man and part goat — having the horns, ears, and legs of a goat and the upper torso of a man. Pan was god of the forest and shepherds, living in the hills and mountains in Arcadia in the center of southern Greece along with mortals and nymphs. He lived the life of a herdsman and shepherd, looking after his sheep and goats. At night, he often joined the nymphs of the woods and the hills in their revels.

Pan was known as one of the wilder Greek gods who wooed many nymphs. Among them was Syrinx, who fled from his pursuits in horror to the banks of the river *Ladon* and turned into a reed to escape him. Unable to single her out among the reeds, Pan cut a number of them and from these made the pipes of different lengths by which he is known for to this day, the panpipes. His great skill in playing these pipes is legendary.

Mouquet composed *La Flûte de Pan* originally for flute and orchestra, arranging a flute and piano version titled *Sonata for Flute and Piano, Op. 15*. Within the sonata's three movements, the goat-footed Pan shows his fondness for the sweet pastoral life, spending his days among the shepherds and the birds and his nights indulging in dance and other pleasures with the nymphs of the waters and woods.

Fantaisie on Themes from *Françoise de Rimini*

Paul Taffanel

Born September 16, 1844 in Bordeaux

Died November 22, 1908 in Paris

Paul Taffanel, French flutist and conductor, was arguably the most important flutist of the nineteenth century. He took the Paris Conservatory's first prize in flute (1860), theory (1862), and counterpoint (1865) and joined the wind faculty in 1893 after a distinguished twenty-five year performing career as an orchestral and solo flutist. He was principal flutist and later conductor at the *Opéra* and the *Société des Concerts du Conservatoire* (later *Orchestra de Paris*). His numerous European concert tours were influential in raising the standards for woodwind playing throughout Europe. As a flutist, Taffanel was without peer. His famous student Georges Barrere described him in this way:

Taffanel was not only the best flutist in Europe... quality as well as quantity of tone and fine technique were only a small part of his splendid characteristics as a flute player. He loathed cheap sentimentality, excessive expression, endless vibrato... the cheap tricks which are as undignified as they are unmusical.

When he took over as flute professor at the Paris Conservatory in 1893, he caused a near revolution in teaching. Retaining the traditional masterclass format, he individualized his instruction so that each student could work at his own level. He commissioned a series of new flute pieces by some of the finest French composers of the day for the annual performing examination known as the *concours*. Compositions by Fauré, Enesco, Chaminade, Gaubert, and other fine French composers set a new standard in the flute repertoire. His famous flute

method (with Philippe Gaubert) continues to be a valuable pedagogical work to this day.

As a conductor, Taffanel did much to champion the revival of works by Bach, Beethoven and Mozart. He also used his influence to establish interest in woodwind music by founding a woodwind chamber society, commissioning new woodwind chamber works, and composing an excellent woodwind quintet of his own.

Most of Taffanel's own compositions are typical salon or *concours* pieces of the time. The fantasias he composed for flute and piano based on opera themes on *Mignon*, *Der Freischutz*, *Jean de Nivelle*, and *Françoise de Rimini* were some of his earliest compositions.

His *Fantaisie on Themes from Françoise de Rimini*, composed in 1884, is based on Ambroise Thomas' grand opera of the same name. Taffanel based the *Fantaisie* on instrumental sections of the score — the Prologue and three dances from the Act III ballet music: *Adagio*, *Saltarelle* and *Sevillana* — recognizing that these sections contained some of the strongest lyrical material in the opera.

As a composer, Taffanel represented the last phase of the French romantic flute tradition. As a flutist and teacher, however, he initiated a new golden era. The flute shed its birdlike reputation and became an instrument worthy of serious attention.

Airs Valaques, Op. 10

Albert Franz Doppler

Born October 16, 1821 in Lemberg, Poland

Died July 27, 1883 in Baden near Vienna

The teenage brothers Franz and Karl Doppler were the most celebrated flute duo touring in mid-nineteenth-century Europe. They were from a family of Polish, Hungarian, and Austrian origins. As per-

formers, they were known for their expressive tone and perfect ensemble playing even in the most difficult passages. It has been written that Karl could play the flute held pointing to the left, something which aroused special attention when the brothers performed together. They often performed their own virtuosic compositions written for two flutes.

Both brothers went on to distinguished careers as composers and conductors. From 1847-58 Franz was first flute in the Pest Opera Orchestra (later Budapest), and in 1858 at the Vienna Opera, where he was also conductor of the ballet. From 1865 on he was professor of flute at the Vienna Conservatory.

Franz wrote six operas, fifteen ballets and many compositions for solo flute and for two flutes in collaboration with Karl. His compositions combine Italian, Russian, Polish and Hungarian stylistic features. National derivations are often specified in the titles of their works.

His composition *Airs Valaques*, Op. 10 for flute and piano is based on folk melodies from the Walachia region in what today is southern Romania. This area, which borders Moldavia and Transylvania, has a rich folk music and dance tradition.

Il pastore svizzero

Francesco Morlacchi

Born June 14, 1784 in Perugia, Italy

Died October 28, 1841 in Innsbruck

The Italian composer Francesco Morlacchi studied under his father in Perugia and later in Bologna. He composed a cantata for the coronation of Napoleon as King of Italy in Milan in 1805, and wrote seven operas by 1810. At that time he was engaged as permanent conductor of the Dresden Italian Opera in Germany, a post he held for over thirty years until his death.

Morlacchi composed a great number of operas, church music, songs, chants and instrumental works. He excelled at conducting and was a versatile performer on a variety of instruments: the violin, piano, clarinet, bassoon, horn, cello and flute.

Il pastore svizzero (The Swiss Shepherd) is a set of fantasy variations on several themes of Swiss character, alternating musical *cantabile* phrases with virtuoso technical acrobatics.

Program notes by Dr. Penelope Peterson Fischer.



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James Galway

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Flutist James Galway is internationally regarded as both a matchless interpreter of the classical repertoire and a consummate entertainer whose charismatic appeal crosses all musical boundaries. His unique sound, superb musicianship, and dazzling virtuosity have made him one of the most respected and sought-after performing artists of our time. Through his extensive tours, numerous best-selling RCA Victor Red Seal and RCA Victor recordings and videos, and frequent television appearances, he has reached vast and diverse audiences world-wide, creating enthusiastic new fans for classical music. Mr. Galway's varied repertoire ranges from Bach, Vivaldi and Mozart to contemporary music, jazz and Irish folk melodies. In addition, he continues to broaden the flute literature through his many commissions of works by contemporary composers, and by incorporating these new works into his regular concert programs in seasons following the première. In recognition of these accomplishments, James Galway was named the 1997 "Musician of the Year" by *Musical America*. Mr. Galway continues to circle the globe annually, keeping his artistry fresh with a mixture of recitals, concerto appearances, chamber music, and master classes. Most recently, Mr. Galway has taken up the baton, and in addition to numerous performing/conducting engagements around the world, he has been named Principal Guest Conductor of the London Mozart Players.

Mr. Galway began his 1998-99 US concert season with a twenty-city chamber music tour, highlighted by performances at New York City's Carnegie Hall, San Francisco's Davies Symphony Hall, Chicago's Orchestra Hall, Boston's Symphony Hall and the Kennedy Center for the Performing Arts in Washington, DC. Mr. Galway will be accompanied on this tour, which features music of Bach and other Baroque com-

posers, by acclaimed pianist/harpsichordist Phillip Moll, gambist Sarah Cunningham, Baroque violinist Monica Huggett, and fellow flutist (and wife) Jeanne Galway.

RCA launched two new recordings by James Galway in autumn 1998. The first disc is a much-anticipated second collaboration with award-winning Irish recording artist, Phil Coulter, entitled *Winter's Crossing*. This album features a special narration by Oscar-nominated actor, Liam Neeson. It has a unique blend of Celtic melodies with original compositions for flute and piano, inspired by the profound bravery of the Irish immigrants who first sailed to America. The release of *Winter's Crossing* follows the success of Mr. Galway and Mr. Coulter's 1997 debut effort, *Legends* (RCA Victor), which spent a total of twenty-nine weeks in the Top Five of *Billboard's* World Music Chart. The second release is a debut recording of three commissioned concertos, written especially for Mr. Galway by young American composer, Lowell Liebermann. The album, entitled *James Galway Plays Lowell Liebermann*, will include the first concert recording ever of both *The Concerto for Flute and Orchestra* and *The Concerto for Flute, Harp and Orchestra*.

Mr. Galway has the distinction of being one of the first classical artists to release an enhanced CD, which features a two-CD set of music from his classical and crossover repertoire, and a CD-Rom portion for personal computer that includes video segments of him at home, conversations about his professional and personal life, a brief interactive interview, and an extensive discography.

From the outset of his career, James Galway has dazzled viewers young and old with his virtuosity and his engaging personality through appearances on such television programs as the *Tonight Show*, the *Today Show*, *Good Morning America*, *CBS This Morning*, *Live with Regis and Kathie Lee*, *Sesame Street*, and PBS's *Live from Lincoln*



James Galway

Center, and as host of his own holiday specials.

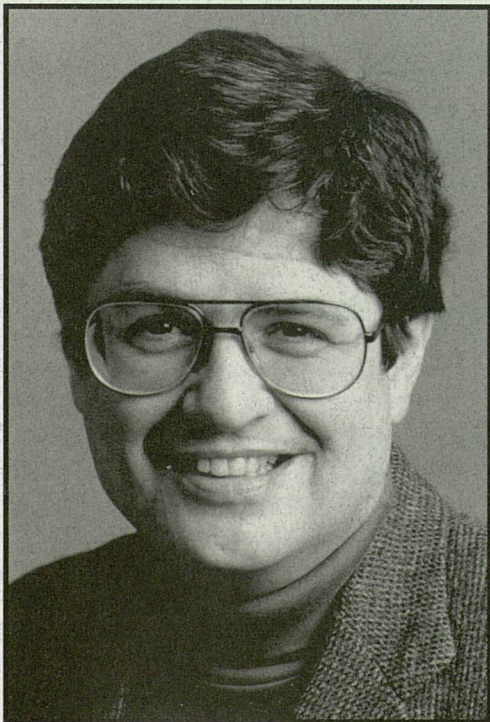
Equally important as Mr. Galway's extensive performing and recording activities is his continuing quest to enrich the repertoire of his instrument. Breaking new ground, he has transcribed numerous works originally composed for other instruments, and has commissioned works from distinguished contemporary composers such as Lorin Maazel, Lowell Liebermann, William Bolcom, John Corigliano, Marc Neikrug, Joaquin Rodrigo, Thea Musgrave and others.

James Galway was born in Belfast, Northern Ireland. After mastering the penny whistle, he began serious training on the flute, winning three top prizes at a local competition at age twelve. He continued his

studies at London's Royal College of Music and Guildhall School, the Paris Conservatoire and with famed flutist Marcel Moyse. A series of positions with leading British orchestras culminated in his appointment as Principal Flute of the Berlin Philharmonic under Herbert von Karajan in 1969. After six years, Mr. Galway decided to establish a solo career, and within a year, had recorded his first four RCA LPs, played more than 120 concerts, and appeared as a soloist with London's four major orchestras. In 1979, he was awarded the Order of the British Empire by Her Majesty Queen Elizabeth II for his musical contribution to society.

Tonight's recital marks James Galway's eleventh appearance under UMS auspices.

As a partner and accompanist for such celebrated artists as James Galway, Kyung Wha Chung, Anne Sophie Mutter, Jessye Norman and Margaret Price, Phillip Moll has performed in many of the world's most important concert and recital halls. He has also won critical praise as a soloist. Born in Chicago in 1943, Mr. Moll received his first instruction in piano and violin from his father, a violinist with the Chicago Symphony Orchestra. He was awarded his Bachelor of Arts degree in English literature from Harvard University, but continued his study of music throughout his university years. Among his teachers were Alexander Tcherepnin, Claude Frank and Leonard Shure. At the University of Texas, where he earned his Master of Music degree, Mr. Moll became a teaching assistant in the opera workshop. He spent one year in Munich on a grant from the German government.



Phillip Moll

Phillip Moll was a member of the coaching staff of the Deutsche Oper Berlin for eight years beginning in 1970 and became increasingly active during this time as a soloist and accompanist. His collaboration with James Galway began in 1975.

Mr. Moll records and performs frequently as ensemble pianist and harpsichordist with the Berlin Philharmonic Orchestra and plays in a trio and a fourteen-member ensemble with instrumentalists from the Philharmonic. As a soloist, he has played with the Berlin Philharmonic, the Philharmonic Chamber Music Collegium Berlin, the English Chamber Orchestra, the Orchestra of St. John's Smith Square, and with major Australian orchestras. He has toured extensively throughout Europe and North America, the Far East, Australia and Africa. Mr. Moll has also conducted opera in Japan.

Mr. Moll has recorded for BMG, Capriccio, Decca, Denon, Deutsche Grammophon, EMI, Koch International, Philips, Schwann, Summit and Tacet.

Tonight's recital marks Phillip Moll's fourth appearance under UMS auspices.

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Abbey Lincoln

with

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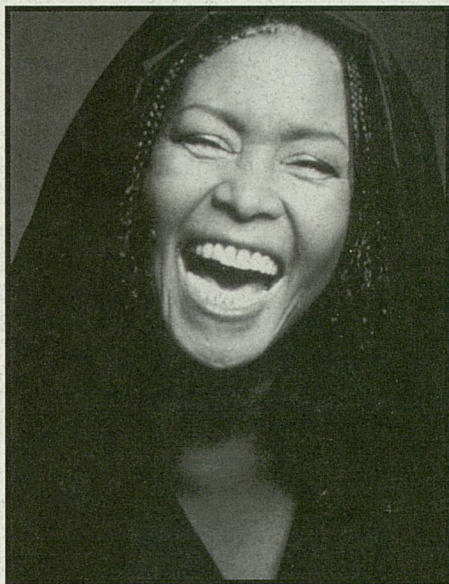
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Friday Evening, March 12, 1999 at 8:00

Michigan Theater, Ann Arbor, Michigan

Ms. Lincoln will announce tonight's program from the stage.



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Born Anna Marie Woolridge in Chicago, Illinois, the tenth of twelve children, Abbey Lincoln grew up on a farm in Calvin Center, Michigan. At the age of five she could pick out melodies on the piano and eventually learned to accompany herself and sing. Ms. Lincoln's first professional job took place in the basement of a church, which was staged as a cabaret setting.

As a singer in Los Angeles clubs in the 1950s, she allowed the producers at the famous Moulin Rouge to change her name to Gaby Woolridge. Her first mentor, the brilliant lyricist and songwriter Bob Russell, later named her Abbey Lincoln after the sixteenth president, saying, "Old Abe didn't really free the slaves, but maybe you can." Russell produced her first recording in 1955, *Affair – A Story of a Girl in Love*, with Benny Carter and Marty Paitch, and was instrumental in securing Ms. Lincoln a featured performance in the 1956 Jayne Mansfield film *The Girl Can't Help It* (wearing the same dress worn by Marilyn Monroe in *Gentlemen Prefer Blondes*).

In 1957, Ms. Lincoln began a musical collaboration with drummer Max Roach, to whom she was married from 1962-70. He brought her to Riverside Records, where she recorded *That's Him*, *Abbey's Blue*, and *It's Magic*. In 1961, she was featured on the famous Max Roach recording *Freedom Now Suite*.

In the 1960s, Abbey Lincoln became involved in the civil rights movement and she began writing some of her own material, often full of social and political comment. Lincoln was featured in two major motion pictures as the female lead: *Nothing But a Man*, a true-to-life drama of black family life; and *For Love of Ivy*, with Sidney Poitier, Carroll O'Connor and Beau Bridges.

In 1989, Jean-Phillippe Allard invited her to record for Polygram France. Her recording and performing career moved into a higher gear, producing what most observers agree is the finest work of her career. She has recorded seven albums with Verve, including her new release *Wholly Earth*.

In addition to singing, songwriting, and acting, Ms. Lincoln is a storyteller par excellence and lectures at schools and universities. She has taught theatre for one year at the California State University at Northridge. Because of her deep concern for the poor and disadvantaged, Ms. Lincoln has been awarded numerous civic and community awards.

Tonight's performance marks Abbey Lincoln's debut appearance under UMS auspices.

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András Fejér, *Cello*

Program

Thursday Evening, March 18, 1999 at 8:00

Rackham Auditorium, Ann Arbor, Michigan

Joseph Haydn

String Quartet in G Major, Op. 77, No. 1

Allegro moderato

Adagio

Menuet: Presto

Finale: Presto

Béla Bartók

String Quartet No. 3 (Sz 85)

Prima parte: Moderato

Seconda parte: Allegro

Ricapitulazione della prima parte: Moderato

Coda: Allegro molto

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

Antonín Dvořák

String Quartet in E-flat Major, Op. 51, No. 10

Allegro ma non troppo

Dumka (Elegia): Andante con moto – Vivace

Romanza: Andante con moto

Finale: Allegro assai

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120th Season

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Large print programs are available upon request.

String Quartet in G Major, Op. 77, No. 1

Joseph Haydn

Born March 31, 1732 in Rohrau,

Lower Austria

Died May 31, 1809 in Vienna

In 1799, two years after completing his celebrated series of six string quartets for Count Erdődy (Op. 76), Haydn started work on yet another set, this time for Prince Lobkowitz. He only completed two of the six, however. (One contemporary document, perhaps mistakenly, suggests that he had completed four; if so, two works must have been destroyed.)

Around the same time Haydn was working on string quartets for Lobkowitz, a younger composer by the name of Ludwig van Beethoven was doing the very same thing. Beethoven completed his set of six string quartets (later published as Op. 18) in the spring of 1800. It may well be that Haydn withdrew from his project at least in part because of the arrival on the scene of the unruly young genius. Haydn used to call Beethoven, his rebellious erstwhile student, the “Grand Mogul,” in a mocking reference to the younger man’s boundless ambition, though he was the first to recognize Beethoven’s exceptional talent. Yet it seems that around the time of Haydn’s Op. 77 and Beethoven’s Op. 18 the relationship between the two composers was far from ideal. The least one can say of the two quartets of Op. 77 — which are exactly 200-years old this year — is that the sixty-seven-year-old Haydn rose to his younger colleague’s challenge. Some moments in the two works have even been said to resemble echoes or reflections of what we now call “early” Beethoven.

The first of the two quartets, in G Major, opens with an “Allegro moderato” that fills out its regular sonata-form scheme with many subtle surprises and delicate

touches. The cheerful, march-like first theme, for instance, is almost immediately overshadowed by harmonies suggesting the minor mode. For a movement that began in such an unassuming way, the development section gets extremely agitated at times, though it also includes one of Haydn’s favorite audience-fooling devices, the “false recapitulation,” in which the main theme returns in the home key, only to disappear again after a few measures to make room for more development material.

The second movement is in E-flat Major, a tonality rather far removed from the original key of G Major. (In his later years, he became increasingly fond of such tonal juxtapositions, which create a quite audible jolt between movements.) It is one of Haydn’s greatest *Adagios*, with themes of a rich singing quality and a harmonic range that is sometimes reminiscent of Beethoven. The first violin part adds elaborate ornaments to the highly expressive melodies.

The third movement (“Minuet and Trio”) is even more “Beethovenian.” Many of the movement’s features are most unusual for Haydn and announce a new era. The tempo is extremely fast for a minuet (*Presto*). Off-beat accents abound in the theme. Almost all the repeats are written out (instead of being indicated by repeat signs), and important changes are introduced the second time. The first violin reaches high notes unheard of in the earlier quartet repertoire. No clear separation exists between minuet and trio; the trio arrives without warning by means of an unexpected jump into the key of E-flat Major, visiting that remote tonality for the second time in the quartet. The ending of this highly dramatic trio is left open, as the music gradually modulates back to G Major. Quite an astonishing movement!

The following “Presto” is Haydn’s last word on the contradanse finale, one of his favorite finale types for decades. The main

theme is presented twice at the beginning: the first time in unison and then with harmonies. This duality of simplicity and sophistication remains the principal driving force throughout the movement, right up to the ending, for which Haydn saved some delicious surprises.

String Quartet No. 3 (Sz 85)

Béla Bartók

Born March 25, 1881 in Nagyszentmiklós,
Hungary (now Sînnicolau Mare,
Romania)

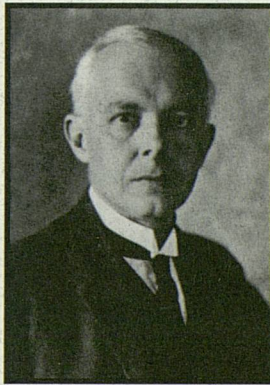
Died September 26, 1945 in New York

Whenever Béla Bartók was asked to comment on his own music, he preferred to address only one aspect of it: the relationship between his compositions and folk music. A leading expert in the then-new discipline of ethnomusicology, Bartók had collected, notated and analyzed thousands of melodies of Hungarian, Romanian, and Slovak origin, and quite a few from other ethnic groups. The influence of these melodies was easy to see in the arrangements and straightforward folksong imitations found in many of Bartók's works. Yet the composer maintained that all his works had folk music as their basis, even, he stressed, the string quartets, "except their setting is stricter."

This statement has puzzled quite a few commentators who saw in the six quartets (especially Nos. 3 and 4) the acme of Bartók's modernism. In fact, it may well be that at first hearing, the listener's attention is engaged by the highly advanced harmonic and rhythmic idiom. Yet the folk-music influence is never too far from the surface. For all its "modernity," the *String Quartet No. 3* is full of references (sometimes veiled, sometimes more overt) to Hungarian folk music. Bartók's strategy consists in using only one parameter of his folk sources at a

time: he will either quote a typical pentatonic cadence from Hungarian folk music (G-C-A) without the rest of the tune, or use a symmetrical melodic structure derived from folk music but filled out by markedly non-folkloric pitch material. In this way, the traditional and non-traditional elements of his style are fused in a seamless unity.

The *String Quartet No. 3* is in a single movement but is divided into four clearly demarcated segments. A slow *Prima parte* and a fast *Seconda parte* are followed by a varied recapitulation of Part I and a "Coda" based on Part II. The *Prima parte* is a masterful example of organic growth: a complex and variegated movement arises from two or three tiny motifs that are themselves interrelated. One of the most important moments comes at the end of the section, where these tiny motifs coalesce into a long, pentatonic musical phrase (played by the second violin and the viola). The *Seconda parte* brings together a string of themes in various dance meters, both symmetrical and asymmetrical. The dance becomes more and more excited; the themes are developed in contrapuntal imitation, almost



Béla Bartók

as if the dancers tripped over one another. The end of the section was best characterized by János Kárpáti in his book *Bartók's Chamber Music* (Pendragon Press: Stuyvesant, NY, 1994): "The composer's 'scalpel' continues to strip off the thematic and motivic layers — penetrating right down to the 'skeleton' of the themes." This is followed by the return of the slow tempo (*Ricapitulazione della prima parte*) in which

the short motifs of the work's opening are reconfigured to form a completely new musical entity. Finally, the "Coda" presents the main thematic material of the *Seconda Parte* in a condensed version, culminating in a climactic ending.

String Quartet in E-flat Major,

Op. 51

Antonín Dvořák

Born September 8, 1841 in Nelahozeves,

Bohemia (now Czech Republic)

Died May 1, 1904 in Prague

Antonín Dvořák was never one to wrestle with Fate like his much-admired fellow Slav, Piotr Tchaikovsky; nor did he feel he had to carry the entire history of music on his shoulders like his mentor Johannes Brahms. This fact has led to a one-sided evaluation of Dvořák as an easygoing "Bohemian musician" who lacked the depth of some of his contemporaries. The truth is more complex, however. In fact, if Dvořák had done no more than express the soul of his native country in works that combined the best classical tradition with beautiful melodies of a distinctive Czech flavor, his accomplishment would be considerable. Yet he did far more. The uniqueness of his approach lies certainly, to some extent at least, in introducing the voice of his nation to the international music world from Vienna to London and New York. But his own personal voice also rings loud and clear, proving that even after Beethoven and Wagner, it was possible to create great music that wasn't tragic and heaven-storming. In any event, who other than Brahms produced a body of chamber music in Central Europe in the second half of the nineteenth century that is comparable to Dvořák's both in quantity and quality?

The *String Quartet in E-flat Major* was written at the time when Dvořák was just beginning to be known beyond the boundaries of Bohemia. The composer obviously tried to make the most of the widespread interest in the Bohemian manner, an interest he had sparked with his wildly successful *Slavonic Dances* and *Rhapsodies*. The Florence Quartet, led by Jean Becker, had requested a specifically Slavonic work, and Dvořák was happy to oblige.

Still, we would do less than justice to this beautiful composition if all we saw were the "Bohemianisms," which were much less effective without Dvořák's virtuosic handling of the string-quartet texture. It is listed as No. 10 in the catalog, but the earlier quartets have all remained little known, which almost makes it appear as if the mastery of Op. 51 had no precedent in the composer's *oeuvre*. At any rate, the inventive, ever-changing harmonic and contrapuntal elaborations are every bit as important here as the "Slavonic" melodies.

Those elaborations are rather intricate in the opening "Allegro ma non troppo." There is a similarity between the rhythmic shapes of the two principal themes, which are close enough to preserve a unity of tone but diverse enough to avoid monotony. In the development section, both themes are memorably combined when the first melody is played "in slow motion" while a variant of the second is heard at the original speed. And that is only one of the myriad subtle tricks Dvořák plays in this remarkable movement.

The second movement, "Andante con moto," proclaims its Slavic origins in its title "Dumka" — one of many instances where Dvořák alluded to this melancholy song type whose various forms are at home in several Slavic countries. The subtitle "Elegy," expresses the same idea in terms that would be more familiar to non-Slavic audiences. The plaintive minor-key melody, played in

alternation by the first violin and the viola, gives way to a middle section in a fast tempo ("Vivace"), evoking the typical rhythm of the Czech furiant (mixing "one-two-three, one-two-three" with "one-two, one-two, one-two"). After this lively folk dance, the *dumka* returns. Its sad mood seems to rub off on the furiant as well, for the fast dance returns a second time in minor instead of major. Also, the tempo becomes gradually slower and slower until the final measures restore the "Vivace."

The third-movement "Romanza" is based on a single, peaceful melody in B-flat Major that visits other keys but for the most part projects a feeling of stasis, a respite after two movements that were constantly on the move.

The last movement is an undisguised folk dance (its model was the *skočná* or leaping dance). Its engaging main theme is taken up later as the starting point for a brilliant *fugato*. The second theme is distinguished by its slightly slower tempo, contrasting with the *Più allegro* (faster than Tempo I) of the quartet's final measures.

Program notes by Peter Laki.

The Takács Quartet is today recognized as one of the world's leading string quartets. Since its formation in 1975, the ensemble has appeared regularly in every major music capital and prestigious festival. Since 1983 the quartet has held a Residency at the University of Colorado at Boulder, and its members were given permanent faculty appointments there in 1986. Since the 1988-89 season, the Quartet has also been teaching and performing as Quartet-in-Residence at the Barbican Center and the Guildhall School of Music in London.



Takács Quartet

In early 1998, London/Decca Records released the Takács Quartet's recording of the Bartók cycle, which they performed in May, 1998 at the Freer Gallery in Washington DC, and will perform again at UC Berkeley in September, 1999; and in New York's Alice Tully Hall in January, 2000. The Bartók cycle recording has received unanimously stellar reviews worldwide; in October, 1998 it received the *Gramophone* "Chamber Music Recording of the Year" Award, and in January, 1999 it was nominated for a Grammy. During the summer of 1998 they opened the Mostly Mozart Festival's Haydn Quartet Cycle with five concerts in New York City, and will return to perform at the 1999 Festival, this time in Avery Fisher Hall. The Takács Quartet has been named a Quartet-in-Residence at the Aspen Festival, and every summer will return there for a week. Summer, 1999 also will include concerts at the Gstaad Festival and the Luberon Festival in France.

During the current season the Takács Quartet performs over fifty concerts in the US, tours extensively in Europe, and returns to Australia, New Zealand, Japan and South America. The Takács Quartet's latest recording release for London Records, with which they signed an exclusive recording contract

in 1988, includes the Schubert "Trout" Quintet with Andreas Haefliger, piano. Their next CD, to be released in 1999, includes Dvořák's *String Quartet Op. 51* and Dvořák's *Piano Quintet Op. 81*, also with Andreas Haefliger. In 2000, the first installment of a complete Beethoven cycle recording is to be released, of *String Quartet Op. 59, nos. 2 and 3*. The ensemble's discography includes Schubert's *String Quartet in G Major* (named "Top Classical CD of the Year 1997" by the *London Sunday Times*), Schubert's *Piano Trio in E-flat Major*, a disc of quartets by Smetana and Borodin; Haydn's Op. 76, 77 and 103 quartets; the three Brahms quartets and *Piano Quintet in f minor* with András Schiff; Chausson's *Concerto for Violin, Piano, and String Quartet* with Joshua Bell and Jean-Yves Thibaudet; Mozart's *String Quintets, K. 515 and 516* with Gyorgy Pauk; and Schubert's *Quartettsatz, Rosamunde, and Death and the Maiden*.

Recent Takács seasons have included Bartók cycles in London, Madrid and Seville; Schubert cycles in London, Lisbon, Utrecht and Spain; and a Brahms cycle in London. The Quartet has performed Beethoven cycles in Paris, London, Zurich, Sydney, New York (1990-91), is doing so currently at Middlebury College in Vermont, and performed numerous concerts surrounding the Mozart anniversary year in 1991. During the summer of 1993, the Quartet gave a cycle of three concerts at the Salzburg Festival featuring the quartets of Bartók and Brahms. Important American engagements have included the Quartet's 1989 Lincoln Center debut on the Great Performers Series; two concerts encompassing all of Bartók's string quartets in 1990 at the 92nd Street Y; and a six-concert Haydn Festival, with pianist András Schiff, at the Metropolitan Museum in New York and at Wigmore Hall in London in 1991. The Quartet made its Carnegie Hall debut in 1992.

The Takács Quartet was formed by Gabor Takács-Nagy, Karoly Schranz, Gabor Ormai and András Fejér in 1975, while all four were students at Budapest's Liszt Academy. It first received international attention in 1977, winning First Prize and the Critics' Prize at the International String Quartet Competition in Evian, France. Thereafter, the Takács won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions and First Prizes at the Budapest International String Quartet Competition (1978) and the Bratislava Competition (1981). The Takács Quartet made its North American debut tour in 1982.

Tonight's performance marks the Takács Quartet's second appearance under UMS auspices.



Classical
Recommended Recordings
Takács Quartet

Bartók String Quartets
(London)

Schubert Trout Quintet
(London)

539 East Liberty Street
734.995.5051
800.272.4506
www.skrclassical.com

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Artistic Director JUDITH JAMISON

Associate Artistic Director MASAZUMI CHAYA

Company Members

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Executive Director SHARON GERSTEN LUCKMAN

Program

Friday Evening, March 19, 1999 at 8:00

Power Center, Ann Arbor, Michigan

Ailey Classics

Memoria (1979) (*Excerpts*)

"Night Creature,"

from *Ailey Celebrates Ellington* (1974) (*Excerpts*)

INTERMISSION

Pas de Duke (1976) (*Excerpt*)

The Mooche (1975) (*Excerpt*)

Opus McShann (1988) *(Excerpts)***"A Song For You,"**from *Love Songs* (1972) *(Excerpt)***For "Bird"—With Love (1984)** *(Excerpts)***From all of us forever touched by his magic****Hidden Rites (1973)** *(Excerpt)***Cry (1971)** *(Excerpt)*

INTERMISSION

Revelations (1960)

Ailey Classics is a full program of works by Alvin Ailey, revealing the diversity of style and subject matter that has made Mr. Ailey a major contributor to the world of dance. The ballets span the length of Mr. Ailey's long and prolific career.

Sixty-eighth
Performance of the
120th Season

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Additional support is provided by media partner, WDET.

Special thanks to Judith Jamison, Alana Barter and the Charles H. Wright Museum of African American History for their support of this residency.

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The Board of Trustees of Dance Theater Foundation, Inc. gratefully acknowledges The Ford Foundation for its leadership support.

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

Large print programs are available upon request.

Memoria (1979) (Excerpts)**In Memory — In Celebration**

| | |
|---------------------|--|
| <i>Choreography</i> | Alvin Ailey |
| <i>Music</i> | Keith Jarrett, "Runes — Solara March"* |
| <i>Costumes</i> | A. Christina Giannini |
| <i>Lighting</i> | Chenault Spence |

MUCUY BOLLES, RICHARD WITTER,
 EDWARD FRANKLIN
 LINDA CÁCERES, MATTHEW RUSHING, DÉSIÉE VLAD,
 GUILLERMO ASCA, SOLANGE SANDY GROVES,
 URI SANDS

This work is dedicated to the joy ... the beauty ... the creativity ... and the wild spirit of my friend Joyce Trisler.

How pitiful is her sleep.
 Now her clear breath is still.
 There is nothing falling tonight,
 Bird or man,
 As dear as she.
 Nowhere that she should go
 Without me. None but my calling
 O nothing but the cold cry of the snow.

— Kenneth Patch
 (In Memory of Kathleen)

Acoustic pianist and composer **Keith Jarrett** is known internationally for his keyboard improvisation. Mr. Jarrett has toured with his own trio and quartet, and as a soloist extensively in Europe, Russia and the United States. He has recorded in a wide range of contexts, both live and in studio settings, and has received numerous awards.

Funds for this production were provided, in part, by The Ford Foundation.

The creation of this work was made possible, in part, with public funds from the New York State Council on the Arts, a State Agency.

*From the album *Arbour Zena*, courtesy of ECM Records.

"Night Creature,"

from *Ailey Celebrates Ellington* (1974) (*Excerpts*)

| | |
|--------------------------------------|---|
| <i>Choreography</i> | Alvin Ailey |
| <i>Music</i> | Duke Ellington, <i>Night Creature</i> * |
| <i>Costumes</i> | Jane Greenwood Costume Design |
| <i>Costume Production Management</i> | Elissa Tatigikis Iberte |
| <i>Costumes rebuilt by</i> | Parsons Meares |
| <i>Lighting</i> | Chenault Spence |

"Night creatures, unlike stars, do not come *out* at night — they come *on*, each thinking that before the night is out he or she will be the star."

— Duke Ellington

Movement 2 DWANA ADIAHA SMALLWOOD, BERNARD GADDIS, VENUS HALL, CHRISTINA ANGELA GONZALES, KRISHA MARCANO, MICHELLE CESENE BAKER, LYNN BARRE, BRIANA REED, GLENN A. SIMS, KEVIN E. BOSEMAN, VERNARD J. GILMORE, BENOIT-SWAN POUFFER, ASKIA SWIFT, KRISTOFER STOREY

Movement 3 DWANA ADIAHA SMALLWOOD, BERNARD GADDIS AND COMPANY

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

This production was made possible, in part, with funds from The Ford Foundation.

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Pas de Duke (1976) (*Excerpt*)

| | |
|---------------------|----------------------|
| <i>Choreography</i> | Alvin Ailey |
| <i>Music</i> | Duke Ellington* |
| <i>Costumes</i> | Rouben Ter-Arutunian |
| <i>Lighting</i> | Chenault Spence |

SOLANGE SANDY GROVES, URI SANDS

Pas de Duke was originally created for *Ailey Celebrates Ellington*, the Company's contribution to the nation's bicentennial, that was performed at the New York State Theater in August, 1976. A total of fifteen ballets were performed for this special celebration, which featured music played by The Duke Ellington Orchestra, conducted by Mercer Ellington.

"Such Sweet Thunder" (1957)

"Sonnet for Caesar" (1957)

"Sonnet to Hank Cinq" (1957)

"Clothed Woman" (1948)**

"Old Man's Blues" (1930)

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

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**Used with the permission of Mercer Ellington Publishing.

The Mooche (1975) (*Excerpt*)

*For Florence Mills, Marie Bryant, Mahalia Jackson,
and Bessie Smith*

| | |
|---------------------------------|------------------------------|
| <i>Choreography</i> | Alvin Ailey |
| <i>Music</i> | Duke Ellington* |
| <i>Costumes</i> | Randy Barcelo |
| <i>Décor</i> | Rouben Ter-Arutunian |
| <i>Lighting</i> | Chenault Spence |
| <i>Technical Director</i> | Daniel R. Bonitsky |
| <i>Scenery constructed by</i> | Adirondack Scenic |
| <i>Neon sign constructed by</i> | Universal Electric Sign Inc. |

DWANA ADIAHA SMALLWOOD

Throughout his long and productive musical life **Duke Ellington** was writing musical portraits of black artists. He wrote *Black Beauty* (1928) especially for Florence Mills; *Maha* (1971) especially for Mahalia Jackson; *The Shepherd* (1968) for another beloved friend, used here as a portrait of the dancer Marie Bryant; and *John Hardy's Wife* (1941)** and *Creole Love Call* (1929) as a portrait of Bessie Smith.

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

Originally commissioned by Herman Krawitz and Robert Weiner.

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**Written by Mercer Ellington

Opus McShann (1988) (Excerpts)

| | |
|---------------------------|------------------------------|
| <i>Choreography</i> | Alvin Ailey |
| <i>Music composed by</i> | Jay McShann and Walter Brown |
| <i>Music performed by</i> | Jay McShann |
| <i>Sets and Costumes</i> | Randy Barcelo |
| <i>Lighting</i> | Timothy Hunter |

Gee Baby Ain't I Good to You

DÉSIRÉE VLAD, BERNARD GADDIS

Doo Wah Doo

URI SANDS, MATTHEW RUSHING

Born in Muskogee, Oklahoma, in 1916, Jay “Hootie” McShann is recognized as a “great practitioner of the Kansas City jazz piano style.” His Kansas City big band (1937-41) was a youthful collection of jazz greats including Gus Johnson, Gene Ramey and Charlie Parker. McShann has recorded for Atlantic and Capitol Records and was featured in the 1980 film, *The Last of the Blue Devils*. His brilliant achievement as a jazz artist and his contribution to the development of jazz have had a profound impact on the art form.

The creation of this work was made possible by commissioning grants from the Kansas City Friends of Alvin Ailey and the Helena Rubinstein Foundation.

Additional support for *Opus McShann* was provided by public funds from the National Endowment for the Arts and the New York State Council on the Arts — a State Agency, and by a grant from The Ford Foundation.

"A Song For You,"from *Love Songs* (1972) (*Excerpt*)

| | |
|---------------------------|---------------------|
| <i>Choreography</i> | Alvin Ailey |
| <i>Music and Lyrics</i> | Leon Russell |
| <i>Music performed by</i> | Donny Hathaway |
| <i>Costume</i> | Ursula Reed |
| <i>Lighting</i> | Shirley Prendergast |

JEFFREY GERODIAS

"I love you in a place
Where there's no space or time ...
I love you for my life
You're a friend of mine ..."

The production of *Love Songs* was made possible, in part, by The Edward John Noble Foundation, The Ford Foundation, and with public funds from the National Endowment for the Arts and the New York State Council on the Arts, a State Agency.

For "Bird" — With Love (1984) (Excerpts)
From all of us forever touched by his magic

| | |
|--|--|
| <i>Choreography</i> | Alvin Ailey |
| <i>Music</i> | Charlie Parker, Dizzy Gillespie, Count Basie, Jerome Kern |
| <i>Original music composed, assembled and conducted by</i> | Coleridge-Taylor Perkinson |
| <i>Set and costume design</i> | Randy Barcelo |
| <i>Lighting</i> | Timothy Hunter |

Alto Sax "Bird" (A man, a musician)
Uri Sands

Trumpet Men Close to Him — musicians
Matthew Rushing
Piano Amos J. Machanic, Jr.
Bass Guillermo Asca
Drums Troy O'Neil Powell
Tenor Sax Richard Witter

Women Close to Him — Three singers and a pianist
Krisha Marcano, Désirée Vlad,
Dwana Adiaha Smallwood, Christina Angela Gonzales

Showgirls
Bahiyah Sayyed, Briana Reed

The Progenitor, The Man Who Came Before,
A Club Manager
Edward Franklin

Funds for this production were provided, in part, by The Ford Foundation, The Gladys Krieble Delmas Foundation, The Harkness Foundation for Dance, and with public funds from The National Endowment for the Arts.

The creation of the original score for this work was made possible, in part, with public funds from the New York State Council on the Arts, a State Agency.

Alvin Ailey Dance Theater Foundation, Inc. wishes to express its gratitude to all who made this work possible: The Kansas City Friends of Alvin Ailey, Inc., the Black Community Fund of Greater Kansas City, the Boatmen's Bank & Trust Company of Kansas City, the N.W. Dible Foundation, the Hoyt Companies, the Junior League of KCMO, Inc., the Mobil Foundation, Inc., J.C. Nichols Company, Mr. Allan Gray, Mr. Michael Fisher, Mr. Nicholas Ashford and Ms. Valerie Simpson, Mr. Eddie Baker of the Charlie Parker Memorial Foundation, Mr. Bob Dustman, The Gentlemen of Distinction and Mr. Max Roach.

Hidden Rites (1973) *(Excerpt)*

| | |
|---------------------|---|
| <i>Choreography</i> | Alvin Ailey |
| <i>Music</i> | Patrice Sciortino (<i>Les Cyclopes</i>) |
| <i>Costumes</i> | Bea Feitler |
| <i>Lighting</i> | Chenault Spence |
| <i>Restaging</i> | Mari Kajiwara |

LINDA CÁCERES, BENOIT-SWAN POUFFER

This production of *Hidden Rites* was made possible, in part, with public funds from the National Endowment for the Arts and the New York State Council on the Arts — a State Agency.

Cry (1971) *(Excerpt)*

For all Black women everywhere — especially our mothers.

| | |
|---------------------|-----------------|
| <i>Choreography</i> | Alvin Ailey |
| <i>Music</i> | Chuck Griffin |
| <i>Lighting</i> | Chenault Spence |

SOLANGE SANDY GROVES,
DWANA ADIAHA SMALLWOOD, DÉsirÉE VLAD

This work was made possible, in part, by a grant from The Ford Foundation.

Right On, Be Free performed by The Voices of East Harlem.

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Revelations (1960)

Please see page 50 for *Revelations* program notes and Alvin Ailey American Dance Theater biographies.

Due to injury, the program has been changed for this evening's performance. The order will be:

The Prodigal Prince (1968)

INTERMISSION

Bad Blood (1984)

INTERMISSION

Revelations (1960)

BAD BLOOD

Choreography

Restaged By

Music

Original Costume

& Set Design

Set Recreated by

Lighting Design

Ulysses Dove

Masazumi Chaya

Laurie Anderson- "Gravity's Angel"

& "Walking and Falling"

Peter Gabriel- "Excellent Birds"

Carol Vollet-Kingston

Andy Jackness

Beverly Emmons

URI SANDS,

BAHIYAH SAYYED, BERNARD GADDIS,

KRISHA MARCANO, BENOIT-SWAN POUFFER,

LYNN BARRE, JEFFREY GERODIAS

Funds for this production were provided in part by the Gladys Kriebel Delmas Foundation. Commissioning funds for the original Ailey production of *Bad Blood* were provided by the Readers Digest Dance & Theater Program and with public funds from the Nation Endowment for the Arts and the New York State Council of the Arts, a state agency.

Please see page 49 of your program for Mr. Dove's biography information.

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Executive Director SHARON GERSTEN LUCKMAN

Program

Saturday Evening, March 20, 1999 at 8:00
Power Center, Ann Arbor, Michigan

The Prodigal Prince (1968)

INTERMISSION

Lettres d'Amour (1998)

INTERMISSION

Revelations (1960)

Sixty-ninth
Performance of the
120th Season

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Special thanks to Mary and Randall Pittman for their continued and generous support of the University Musical Society both personally, and through Forest Health Services.

Additional support is provided by media partner, WDET.

Special thanks to Judith Jamison, Alana Barter and the Charles H. Wright Museum of African American History for their support of this residency.

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

Large print programs are available upon request.

The Prodigal Prince (1968)

“Great gods cannot ride little horses”
— Haitian proverb

| | |
|--|------------------|
| <i>Music, Costumes, Choreography</i> | Geoffrey Holder |
| <i>Lighting Designs, and Stage Effects</i> | Clifton Taylor |
| <i>Assistant to the Choreographer</i> | Christian Holder |
| <i>Vocals</i> | Jim Papoulis |

Mr. Holder divides the ballet into the following sections:

Conversation with the Gods

The Feather Brush

The Dream of Africa — A Divine Sleep

Homecoming and Inheritance

The Beginning

This ballet deals with the real and imaginative life of Hector Hyppolite, the most notable of primitive painters in Haiti's history. Hyppolite was for all his life a *houngan* — a high priest of the Haitian people's religion, *Voudoun*. In the years before he gained recognition, he decorated doors, chairs, postcards and even painted flowers on chamberpots. In 1943 the *Voudoun* Goddess Erzulie and St. John the Baptist came to him in a vision. This vision, and a real or imagined sojourn in Africa, inspired him to paint his vision of the *Voudoun* “loas” — the gods of Africa who ruled his life. Also, the gods in that vision told him that a man from overseas would buy his paintings and that his life would change for the better. André Breton was that man, and Hector Hyppolite, after nearly a half century of reverence, came to be celebrated for his genius.

| | |
|-------------------------------|------------------------|
| <i>Hector Hyppolite</i> | JEFFREY GERODIAS |
| <i>Erzulie Fréda Dahomey</i> | DWANA ADIAHA SMALLWOOD |
| <i>Saint John the Baptist</i> | BERNARD GADDIS |
| <i>The Mambo</i> | DÉSIRÉE VLAD |
| <i>Spirit</i> | URI SANDS |
| <i>and</i> | THE COMPANY |

Geoffrey Holder is currently at the peak of his career. He received two Tony Awards for Best Director and for Best Costume Designer for his work in *The Wiz*. Numerous awards for *Timbuktoo* which he directed, choreographed and costumed starring Eartha Kitt. As a painter, he won the Guggenheim Fellowship Award, and his many television commercials have resulted in his winning several Clio Awards for his work with 7-Up and British West Indian Airlines.

On Broadway, Mr. Holder performed as a principal dancer in Truman Capote's *House of Flowers* where he met his wife, the fabulous actress, dancer and choreographer, Carmen de Lavallade. As an actor he played the part of Lucky in *Waiting for Godot*. His films are 007's *Live and Let Die* for which he choreographed and performed the role of Baron Samedi; *Dr. Doolittle* with Rex Harrison; Punjab in *Annie* with Albert Finney; and had a role designed for him by Claude Lelouche in the upcoming french movie *Hazard Au Coincidence*.

He was premièr danseur at the Metropolitan Opera House; for the Dance Theatre of Harlem, he choreographed, designed the costumes and wrote the music for three of their ballets — *Douglá*, *Banda*, and *Bele*, and created the costumes and sets for their *Firebird*.

Mr. Holder's paintings have been acquired by the Corcoran Gallery; the Barbados Museum; The Museum of Art in Durham, North Carolina; the Museum of the City of New York; the National Gallery in Washington and the Leonard Hana collection, as well as various private collectors. He is currently exhibiting in Washington at the Mexican Cultural Center a retrospective of his paintings, costume designers and photography through January 1999.

Mr. Holder is also the author of *Black Gods*, *Green Islands* for Doubleday and *Geoffrey Holder's Carribean Cookbook* for Viking Press. A major book of his photography, *Adam* was recently published by Viking Press.

Funds for this production were provided, in part, by the New Jersey Performing Arts Center and The Harkness Foundation for Dance.

Spectrum Gobos provided by Rosco Laboratories.

Lettres d'Amour (1998)

| | |
|--------------------------|----------------------|
| <i>Choreography</i> | Redha |
| <i>Music*</i> | Various Artists |
| <i>Costume Design</i> | Redha |
| <i>Costumes Built by</i> | Eric Winterling Inc. |
| <i>Lighting Design</i> | Redha & Brenda Dolan |

RENEE ROBINSON, LISA JOHNSON,
 SOLANGE SANDY GROVES, BAHIIYAH SAYYED,
 LYNN BARRE, LINDA CACERES, RICHARD WITTER,
 TROY O'NEIL POWELL, JEFFREY GERODIAS,
 GLENN A. SIMS, EDWARD FRANKLIN,
 BENOIT-SWAN POUFFER

Redha was born in the South of France, grew up in North Africa, and began his dance training at the age of twenty-two in Cannes, France with Rosella Hightower. He continued his training in Los Angeles under the direction of Stanley Holden, Jaimie Rogers, Lester Wilson and Claude Thompson. In 1983, he returned to France to form his own company, Compagnie Redha and was awarded the Grand Prix at the First International Choreography Competition of Tokyo in 1991. In addition to choreographing for his company, he created *La Pavane Rouge* for the San Francisco Ballet and has worked extensively in the European film and television industries, recently completing an adaptation of *Tales of Hoffman* with director Roman Polanski.

The creation of this work was made possible, in part, with public funds from the New York State Council on the Arts, a State Agency.

**Nimalisme* performed by Fragile Dither

Cantus in Memory of Benjamin Britten written & performed by Arvo Pärt — published by ECM Productions

Nothing Else Matters performed by Apocalyptica, written by James Hetfield & Lars Ulrich — published by Creeping Death Music

Zone VI written and performed by Gabrielle Roth & the Mirrors — published by Raven Recordings

Incipit Vita Nova written and performed by Gavin Bryars — published by BMG Classics & ECM Records

Drippy written & performed by Banco de Gaia — published by Ultimate Records

Nuages written & performed by Ryuchi Sakamoto — published by EMI Virgin Music Inc.

Wuste performed by Einsturzende Neubauten — published by Freibank

Sacrifice written & performed by Lisa Gerrard and Pieter Bourke — published by Polygram Music Publishing

Revelations (1960)

Please see page 50 for *Revelations* program notes and Alvin Ailey American Dance Theater biographies.

University Musical Society of the University of Michigan • Ann Arbor

Sweet Honey in the Rock

Fri, Mar 26 8 P.M.
Hill Auditorium



Sweet Honey in the Rock nearly brought down the roof of Hill Auditorium during their thrilling performance in 1995. This season, the noted a cappella ensemble celebrates its 25th anniversary with its spirited, uplifting mix of blues, jazz, gospel and even rap, with lyrics that point the finger at justice and encourage activism and a spirit of goodwill. Sign language interpreted.

Presented with support from Comerica Bank and the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network. Media partners WEMU 89.1 FM and the MetroTimes

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Alvin Ailey® American Dance Theater

40TH ANNIVERSARY SEASON

Founder ALVIN AILEY

Artistic Director JUDITH JAMISON

Associate Artistic Director MASAZUMI CHAYA

Company Members

Guillermo Asca, Lynn Barre, Mucuy Bolles, Kevin E. Boseman, Linda Cáceres, Michelle Cesene Baker, Linda-Denise Evans, Edward Franklin, Bernard Gaddis, Jeffrey Gerodias, Vernard J. Gilmore, Christina Angela Gonzales, Venus Hall, Lisa Johnson, Amos J. Machanic, Jr., Krisha Marciano, Benoit-Swan Pouffer, Troy O'Neil Powell, Briana Reed, Renee Robinson, Matthew Rushing, Uri Sands, Solange Sandy Groves, Bahiyah Sayyed, Glenn A. Sims, Dwana Adiaha Smallwood, Kristofer Storey, Askia Swift, Désirée Vlad, Richard Witter, and Dudley Williams

Executive Director SHARON GERSTEN LUCKMAN

Program

Sunday Afternoon, March 21, 1999 at 4:00

Power Center, Ann Arbor, Michigan

Streams (1970)

P A U S E

Cry (1971)

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

Episodes (1989)

INTERMISSION

Revelations (1960)

Seventieth
Performance of the
120th 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 Mary and Randall Pittman for their continued and generous support of the University Musical Society both personally, and through Forest Health Services.

Additional support is provided by media partner, WDET.

Special thanks to Judith Jamison, Alana Barter and the Charles H. Wright Museum of African American History for their support of this residency.

The Alvin Ailey American Dance Theater is produced by Dance Theater Foundation, Inc.

The Board of Trustees of Dance Theater Foundation, Inc. gratefully acknowledges The Ford Foundation for its leadership support.

Major funding is also provided by the National Endowment for the Arts, the New York State Council on the Arts — a State Agency, the New York City Department of Cultural Affairs, Time Warner Inc., and Merrill Lynch & Co., Inc.

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HEALTHSOUTH is the official provider of dance medicine and physical rehabilitative services for the Alvin Ailey Dance Theater Foundation.

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

Large print programs are available upon request.

Streams (1970)

| | |
|---------------------|---|
| <i>Choreography</i> | Alvin Ailey |
| <i>Music</i> | Miloslav Kabelac, <i>Eight Inventions</i> , Op. 45* |
| <i>Lighting</i> | Chenault Spence |
| | |
| Corale | EDWARD FRANKLIN AND COMPANY |
| Giubiloso | KRISHA MARCANO, GLENN A. SIMS |
| Recitativo | CHRISTINA ANGELA GONZALES |
| Scherzo | GUILLERMO ASCA, AMOS J. MACHANIC, JR. |
| Lamentoso | BAHIYAH SAYYED |
| Danza | LYNN BARRE, MICHELLE CESENE BAKER, VENUS HALL, BRIANA REED, ASKIA SWIFT, VERNARD J. GILMORE, KRISTOFER STOREY |
| Aria | THE COMPANY |
| Diabolico | THE COMPANY |

Miloslav Kabelac was born in Prague in 1908. At twenty, he entered the Prague conservatory and studied composition, conducting and piano. Always an inquiring spirit whose interests included exotic musical forms, with *Eight Inventions* he achieved mastery of the complexities associated with orchestrating for a percussion ensemble. Written for the Strasbourg Percussion Ensemble, the *Eight Inventions* were performed in April 1965.

Funds for this revival were provided, in part, by The Gladys Krieble Delmas Foundation.

The Board of Trustees of Dance Theater Foundation would like to thank the New York State Council on the Arts — a State Agency, and The Eleanor Naylor Dana Charitable Trust for their generous support of *Streams*.

*By arrangement with Boosey & Hawkes, Inc., publishers and copyright owners.

Cry (1971)

*For all Black women everywhere — especially
our mothers.*

Choreography Alvin Ailey
*Music** Alice Coltrane, Laura Nyro and Chuck Griffin
Lighting Chenault Spence

DWANA ADIAHA SMALLWOOD

This work was made possible, in part, by a grant from The Ford Foundation.

* *Something About John Coltrane* performed by Alice Coltrane. Used with permission of the publisher, Jowcol Music, Inc.

Been on a Train performed by Laura Nyro. Used with permission of the publisher, Tunafish Music, Inc.

Right On, Be Free performed by The Voices of East Harlem. Used with permission of the publisher, Really Together Music.

Episodes (1989)

| | |
|------------------------|-----------------|
| <i>Choreography</i> | Ulysses Dove |
| <i>Restaged by</i> | Masazumi Chaya |
| <i>Original Music</i> | Robert Ruggieri |
| <i>Costumes</i> | Jorge Gallardo |
| <i>Lighting Design</i> | John B. Reade |

SOLANGE SANDY GROVES, LYNN BARRE
KRISHA MARCANO, MICHELLE CESENE BAKER
GLENN A. SIMS, BENOIT-SWAN POUFFER
KRISTOFER STOREY, JEFFREY GERODIAS, ASKIA SWIFT

The late beloved Ulysses Dove was a “choreographer with a bold new voice,” whose works can be seen in the repertoires of major dance companies such as the Alvin Ailey American Dance Theater, The Culberg Ballet, Bayerische Staatsoper and Ballet France de Nancy. A native of Columbia, South Carolina, Dove began studying modern dance and ballet with Carolyn Tate, Xenia Chilstowa, Jack Moore, Judith Dunn, Bertram Ross, Helen McGehee and Mary Hinkson. After receiving his bachelor’s degree from Bennington College, Dove moved to New York City, where he studied with Maggie Black and Alfredo Corvino and performed with Jose Limon, Mary Antony, Pearl Lang and Anna Sokolow. In 1970, he received a scholarship to the Merce Cunningham School, and later joined the Merce Cunningham Dance Company. Shortly thereafter, he made his choreographic debut in 1979 with the Alvin Ailey American Dance Theater. From 1980-83 Dove was the assistant director of Groupe Recherche Choreographique de l’Opera de Paris, where he taught company classes and choreographed. Ms. Jamison is committed to his works as a continuing legacy to the Ailey repertory.

Funds for this revival were provided, in part, by AT&T.

The original production of this work was made possible, in part, with public funds from the National Endowment for the Arts, the New York State Council on the Arts — a State Agency, and by a generous grant from The Harkness Foundation for Dance.

Revelations (1960)

| | |
|---|-------------------|
| <i>Choreography</i> | Alvin Ailey |
| <i>Music</i> | Traditional |
| <i>Decor and Costumes</i> | Ves Harper |
| <i>Costumes for</i> "Rocka My Soul" <i>redesigned by</i> | Barbara Forbes |
| <i>Lighting</i> | Nicola Cernovitch |

Pilgrim Of Sorrow**I Been 'Buked**

Arranged by Hall Johnson.

THE COMPANY

Didn't My Lord Deliver Daniel

*Arranged by James Miller

Friday Evening

GLENN A. SIMS, DÉsirÉE VLAD, LISA JOHNSON

Saturday Evening

VERNARD J. GILMORE, VENUS HALL,

CHRISTINA ANGELA GONZALES

Sunday Afternoon

BENOIT-SWAN POUFFER, DÉsirÉE VLAD,

CHRISTINA ANGELA GONZALES

Fix Me, Jesus

Arranged by Hall Johnson

Friday and Sunday

LINDA CÁCERES, EDWARD FRANKLIN

Saturday Evening

MUCUY BOLLES, AMOS J. MACHANIC, JR.

Take Me To The Water**Processional/Honor, Honor**

Adapted and arranged by Howard A. Roberts

*Friday Evening*ASKIA SWIFT, VENUS HALL, KRISTOFER STOREY,
GLENN A. SIMS*Saturday Evening*ASKIA SWIFT, MICHELLE CESENE BAKER,
KRISTOFER STOREY, VERNARD J. GILMORE*Sunday Afternoon*ASKIA SWIFT, MICHELLE CESENE BAKER,
KRISTOFER STOREY, BENOIT-SWAN POUFFER**Wade in the Water**

Adapted and arranged by Howard A. Roberts

Wade in the Water sequence by Ella Jenkins.*A Man Went Down to the River* is an original
composition by Ella Jenkins.*Friday and Sunday*DWANA ADIAHA SMALLWOOD, BERNARD GADDIS,
BRIANA REED*Saturday Evening*DWANA ADIAHA SMALLWOOD, MATTHEW RUSHING,
BRIANA REED**I Wanna Be Ready**

Arranged by James Miller

Friday Evening

AMOS J. MACHANIC, JR.

Saturday Evening

JEFFREY GERODIAS

Sunday Afternoon

GUILLERMO ASCA

Move, Members, Move**Sinner Man**

Adapted and arranged by Howard A. Roberts

Friday Evening

URI SANDS, MATTHEW RUSHING,
TROY O'NEIL POWELL

Saturday Evening

GLENN A. SIMS, KEVIN E. BOSEMAN,
TROY O'NEIL POWELL

Sunday Afternoon

AMOS J. MACHANIC, JR., VERNARD J. GILMORE,
KEVIN E. BOSEMAN

The Day is Past and Gone

Arranged by Howard A. Roberts and
Brother John Sellers

THE COMPANY

You May Run On

Arranged by Howard A. Roberts and
Brother John Sellers

THE COMPANY

Rocka My Soul in the Bosom of Abraham

Adapted and arranged by Howard A. Roberts

THE COMPANY

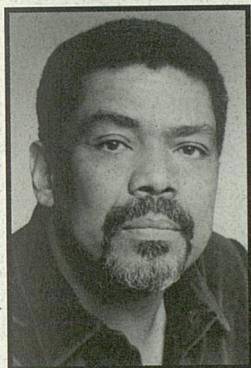
All performances of *Revelations* are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife Barbara and her deep commitment to the Alvin Ailey American Dance Theater.

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

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

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

Born in Rogers, Texas on January 5, 1931, Alvin Ailey was introduced to dance



Alvin Ailey

by performances of the Katherine Dunham Dance Company and the Ballet Russe de Monte Carlo. His formal dance training began with an introduction to Lester Horton's classes by his friend, Carmen de Lavallade.

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

Although he created seventy-nine ballets over his lifetime, Alvin Ailey maintained that his company was not exclusively a repository for his own work. Today, the company continues Mr. Ailey's legacy of

presenting important works of the past and commissioning new ones. In all, more than 180 works by over sixty choreographers have been performed by the Ailey company.

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

These performances mark Alvin Ailey American Dance Theater's twenty-second, twenty-third, and twenty-fourth appearances under UMS auspices.

Judith Jamison was appointed Artistic Director of the Alvin Ailey American Dance Theater in 1989, after the death of her mentor, Alvin Ailey. A native of Philadelphia, she studied with the late Marion Cuyjet, was discovered by Agnes de Mille and made her New York debut with American Ballet Theatre in 1964. She became a member of the Alvin Ailey American Dance Theater in 1965 and danced with the Company for fifteen years to great acclaim. Recognizing her extraordinary talent, Mr. Ailey created some of his most enduring roles for her, most notably the tour de force solo *Cry*.

After leaving the Company, Ms. Jamison appeared as a guest artist with ballet companies all over the world and starred in the hit Broadway musical *Sophisticated Ladies*. In 1988, she formed her own company, The Jamison Project, and a PBS special depicting her creative process, *Judith Jamison: The Dancemaker*, aired nationally the same year.

A highly regarded choreographer, Ms. Jamison has created works for many companies. *Sweet Release* premiered at Lincoln



© Photo by Barbara Bordnick

Judith Jamison

Center Festival 1996, to original music by Wynton Marsalis. *Rift* (1991), *Hymn* (1993), a collaboration with Anna Deavere Smith featured on the PBS television special *Great Performances, and Riverside* (1995)

are other major works she has choreographed for the Company.

Ms. Jamison is a master teacher, lecturer and author (her autobiography, *Dancing Spirit*, was published in 1993). She is a noted authority on modern dance and an advocate for education in the arts. She sits on the boards of several organizations including Jacob's Pillow and the Advisory Board of the Harkness Center for Dance Injuries. She is the recipient of many awards and honorary degrees (the latest from Yale University in 1997).

Today, Judith Jamison presides over a renewed Ailey organization, artistically and fiscally invigorated. Her presence has been a catalyst, propelling the organization in new directions — the development of the Women's Choreography Initiative, Company performances at the Olympic Arts Festival, national appearances by the Company in American Express television and print ads, and the Company's unprecedented return to South Africa. She has continued Mr. Ailey's practice of showcasing the talents of emerging choreographers from within the ranks of the Company. As Artistic Director of the Alvin Ailey American Dance Center, the official school of the Alvin Ailey American Dance Theater, she has helped to implement a multicultural curriculum including the dance of West Africa. She has also been a guiding force in establishing a B.F.A. pro-

gram with the Alvin Ailey American Dance Center and Fordham University which offers a unique combination of superb dance training and a superior liberal arts education. Her focus, as the Company ushers in the Fortieth Anniversary Season, remains on the importance of the constant rejuvenation of the Ailey legacy — dance as a medium for honoring the past, celebrating the present and fearlessly reaching into the future.

Masazumi Chaya was born in Fukuoka, Japan where he began his classical ballet training. Upon moving to New York on December 19, 1970, he studied modern dance and performed with the Richard Englund Repertory Company. Mr. Chaya joined Alvin Ailey American Dance Theater in 1972 and performed with the Company for fifteen years. In 1988, he became the Company's Rehearsal Director, after serving as Assistant Rehearsal Director for two years. A master teacher, both on tour with the Company and in his native Japan, he served as choreographic assistant to Alvin Ailey and John Butler. In 1991, Mr. Chaya was named Associate Artistic Director of the Company.

Since then, Mr. Chaya has staged numerous ballets including Alvin Ailey's *Flowers* for the State Ballet of Missouri (1990), *The River* for the Royal Swedish Ballet (1993), Ballet Florida (1995), National Ballet of Prague (1995) and Pennsylvania Ballet (1996). He has also restaged *Pas de Duke*, *The River*, *The Mooche*, *The Stack-Up*, *Episodes*, *Masekela Langage* and *Bad Blood* for the Company. At the beginning of his tenure as Associate Artistic Director, Chaya restaged Ailey's *For "Bird"* — *With Love* for a Dance in America program entitled *Alvin Ailey American Dance Theater: Steps Ahead*. This past year, Chaya restaged Ailey's *The*

River for the Colorado Ballet.

In the many years of his involvement with the Company, Mr. Chaya has continued to provide invaluable creative assistance in all facets of its operations. He assisted in the creative development of an American Express commercial featuring the Company and each year offers creative direction for the Company photo shoots. He has also appeared on Japanese television in both dramatic and musical productions.

Masazumi Chaya wishes to recognize the artistic contribution and spirit of his late friend and fellow artist, Michihiko Oka.

Ronni Favors began dancing as a child in her hometown of Iowa City, Iowa. After graduating from high school, she traveled to New York to continue her studies at the Alvin Ailey American Dance Center. Ms. Favors has been a member of the Alvin Ailey Repertory Ensemble, the Alvin Ailey American Dance Theater, and the Lar Lubovitch Dance Company, as well as appearing in several music videos and television commercials. She also served as Lubovitch's assistant in setting his works on several companies, including the Cleveland Ballet, and Ballet du Nord. Ms. Favors was the Ballet instructor in AileyCamp's 1989 inaugural session in Kansas City and served as the Artistic Director there in 1990. She was the founding Director of New York's CAS/AileyCamp, and provided guidance in the national implementation of the program. Ms. Favors assumed the position of Assistant Rehearsal Director in 1997. During the Company's return to South Africa in the fall of 1998, Ms. Favors engaged and rehearsed South African students who performed in Alvin Ailey's *Memoria* in Johannesburg.

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

Lynn Barre (Ft. Lauderdale, FL) began her dance training in Ft. Lauderdale, FL. She continued her studies at the New World School of the Arts and began performing with Freddick Bratcher and Company in Miami. She joined the Philadelphia Dance Company (Philadanco) in 1993 where she danced for four seasons. She has also performed with Wylliams Henry Danse Theatre and Elisa Monte Dance. Ms. Barre joined the Company in 1997.

Mucuy Bolles (Komchen, Mexico) graduated from the Walnut Hill School for the Arts in Massachusetts and received the first level award in modern dance by the National Foundation for the Arts. She danced with Feld Ballet/NY (now Ballet Tech), Elisa Monte Dance Company and also appeared in the 1993 Broadway musical, *The Red Shoes*. In 1994, Ms. Bolles joined the Company. In 1997, she became a cast member of the Broadway musical, *The King and I*, and rejoined the Company in 1998.

Kevin E. Boseman (Anderson, SC) began training with Andrew Kuharsky at the Greenville Ballet where he later made his performing debut. Mr. Boseman was a scholarship student at the Alvin Ailey American Dance Center and has danced with the Alvin Ailey Repertory Ensemble, the Martha Graham Dance Company and Donald Byrd/The Group. He was in the 1995 revival tour of *Your Arms Too Short to Box With God*. Mr. Boseman joined the Company in 1997.

Linda Cáceres (Bronx, NY) began her dance training at Ballet Hispanico School of Dance and is a graduate of La Guardia High School for the Performing Arts. During the summer of 1993, she was a scholarship student at the Pennsylvania Ballet, and in 1994 she was a finalist in the Arts Recognition and Talent Search in Miami, FL. She has danced with 'El Piccalo Teatro del' la Opera and Ballet Hispanico. Ms. Cáceres joined the Company in 1996.

Michelle Cesene Baker (Los Angeles, CA) trained with Rebecca Wright, Victoria Koenig, and Michelle Simmons. After graduating with a Bachelor of Arts degree in Dance from California State University Long Beach, she joined Dallas Black Dance Theatre where she danced for three years. Ms. Cesene Baker joined the Company in 1997.

Linda-Denise Evans (Baltimore, MD) began her dance training at the Baltimore School for the Arts and studied on scholarship at the Alvin Ailey American Dance Center. She received first place in the National ACT-SO Competition sponsored by the NAACP and was a finalist in the Arts Recognition and Talent Search in Miami, FL. Ms. Evans has performed with the Capitol Ballet and Hubbard Street Dance Company. She joined the Company in 1992.

Edward Franklin (Detroit, MI) studied at the Alvin Ailey American Dance Center, where he was a recipient of a Donna Wood Foundation Award. He is a graduate of the North Atlanta School of Performing Arts and performed with the Gary Harrison Dance Company in Atlanta. He danced with Philadanco from 1994 to 1996 and joined the Company in 1996.

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

Jeffrey Gerodias (San Diego, CA) studied at the San Diego School of Creative and Performing Arts and the Boston Conservatory of Music, Theater and Dance. He also studied at the Alvin Ailey American Dance Center where he was a recipient of a Donna Wood Foundation Award during the summer of 1994. He has danced with the Alvin Ailey Repertory Ensemble, and he joined the Company in 1996.



The logo features the word "STAR" in a stylized, cursive script font above a horizontal line, with the words "BLUES & JAZZ" in a bold, blocky, sans-serif font below it.

Recommended Recordings
Alvin Ailey American
Dance Theater

Revelations:
A Musical Retrospective
on 40 Years of Dance
(V2)

523 East Liberty Street
734.827.2340
877.277.DISC

Vernard J. Gilmore (Chicago, IL) began dancing at Curie Performing and Creative Arts High School in Chicago and later studied at the Joseph Holmes Chicago Dance Theater with Marquita Levy, Harriet Ross and Emily Stein. He received a dance scholarship to Barat College, won the all-city NAACP ACT-SO Competition in dance in 1993, and studied on scholarship at the Alvin Ailey American Dance Center. A former member of the Alvin Ailey Repertory Ensemble, he joined the Company in 1997.

Christina Angela Gonzales (San Francisco, CA) attended the San Francisco School of Arts and received her training as a scholarship student at the Alvin Ailey American Dance Center. She has performed with Earl Mosley Dance, Complexions — A Concept in Dance, Ballet Hispanico, and from 1992-1995, she was a member of the Alvin Ailey Repertory Ensemble. Ms. Gonzales joined the Company in 1997.

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

Venus Hall (Chicago, IL) trained at Joseph Holmes Chicago Dance Theatre under the instruction of Randy Duncan and Harriet Ross. She was a scholarship student at Barat College where she received her B.F.A. and was named in numerous honor societies. Ms. Hall is a former all-city winner of dance in the NAACP ACT-SO Competition. She studied on scholarship at the Alvin Ailey American Dance Center, was a member of the Alvin Ailey Repertory Ensemble, and joined the Company in 1997.

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

Amos J. Machanic, Jr. (Miami, FL) studied dance at the New World School of the Arts and continued his training at the Alvin Ailey American Dance Center, where he was a scholarship recipient. He was a member of the Alvin Ailey Repertory Ensemble and joined the Company in 1996.

Krishna Marcano (St. Joseph, Trinidad) has trained at the Caribbean School of Dance, State University of New York at Purchase, the Alvin Ailey American Dance Center and the Martha Graham Center of Contemporary Dance. Her performance experience includes the Martha Graham Dance Company, the Michael Mao Dance Company and the Royal Caribbean Cruise Line. Ms. Marcano joined the Company in 1997.

Benoit-Swan Pouffer (Paris, France) attended the Conservatoire National Supérieur de Danse de Paris and was a scholarship student at the Alvin Ailey American Dance Center. He was first prize winner at the European Benetton Competition in Italy, and has worked with Complexions — A Concept in Dance, Philadanco, and Donald Byrd/The Group. Mr. Pouffer joined the Company in 1997.

Troy O'Neil Powell (New York, NY) studied at the Alvin Ailey American Dance Center from the age of nine and graduated from New York City's High School for the Performing Arts. He was a finalist in the Arts Recognition and Talent Search in Miami, Florida. He has assisted choreographers Judith Jamison, Louis Johnson and Ralph Lemon, and has danced with the Alvin Ailey Repertory Ensemble. Mr. Powell joined the Company in 1991.

Briana Reed (St. Petersburg, FL) graduated from The Juilliard School with a B.F.A. degree in dance and studied at the Alvin Ailey American Dance Center as a scholarship student. She was then selected to join the Alvin Ailey Repertory Ensemble in 1997 and became a member of the Company in 1998.

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

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

Uri Sands (Miami, FL) studied at the New World School of the Arts in Miami under Daniel Lewis. He continued his training at the Miami Ballet and Contemporary Dance

Theatre. He received full scholarships to Miami Ballet, Milwaukee Ballet, Joffrey Ballet and the Alvin Ailey American Dance Center. Mr. Sands has danced with Freddick Bratcher and Company, Miami Ballet and Philadanco. Mr. Sands joined the Company in 1995.

Bahiyah Sayyed (Brooklyn, NY) received her B.F.A. degree in dance from The Juilliard School and studied at the AAADC as a scholarship student. She has danced with Complexions — A Concept in Dance and Donald Byrd/The Group. In 1996, she became a member of the Frankfurt Ballett under the artistic direction of William Forsythe and joined the Company in 1998.

Glenn A. Sims (Long Branch, NJ) began his training at the Academy of Dance Arts in Red Bank, NJ. He was a scholarship student at the Alvin Ailey American Dance Center and attended The Juilliard School. He has performed for the King of Morocco and danced in works by Glen Tetley, Paul Taylor, José Limón, and Lila York. Mr. Sims joined the Company in 1997.

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

Kristofer Storey (Pittsburgh, PA) began his training in Pittsburgh and went on to study at the AAADC as a scholarship student and to earn his B.F.A. from The Juilliard School

in 1998. He is also a choreographer and a member of Actor's Equity Association. He would like to extend thanks and love to friends and family especially his mother, who has made all things possible. Mr. Storey joined the Company in 1998.

Askia Swift (Baltimore, MD) received his training from the Baltimore School for the Arts, the School of American Ballet and the San Francisco Ballet School. He joined the San Francisco Ballet in 1992 where he performed in a variety of classical and contemporary works. In 1998, Mr. Swift became a member of the Company.

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

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

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

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Internships

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

College Work-Study

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

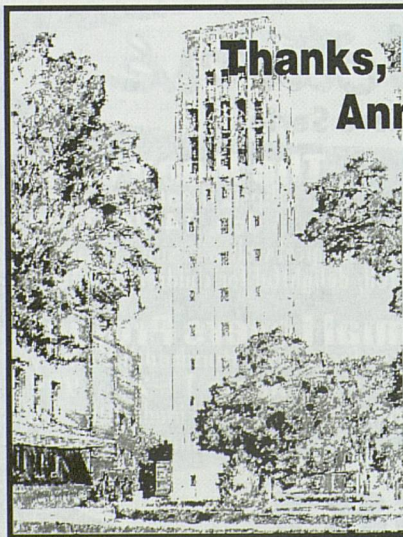
program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 734.764.2538.

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Without the dedicated service of UMS' Usher Corps, our concerts would be absolute chaos. Ushers serve the essential functions of assisting patrons with seating and distributing program books.

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

If you would like information about joining the UMS usher corps, leave a message for front of house coordinator Bruce Oshaben at 734.913.9696.



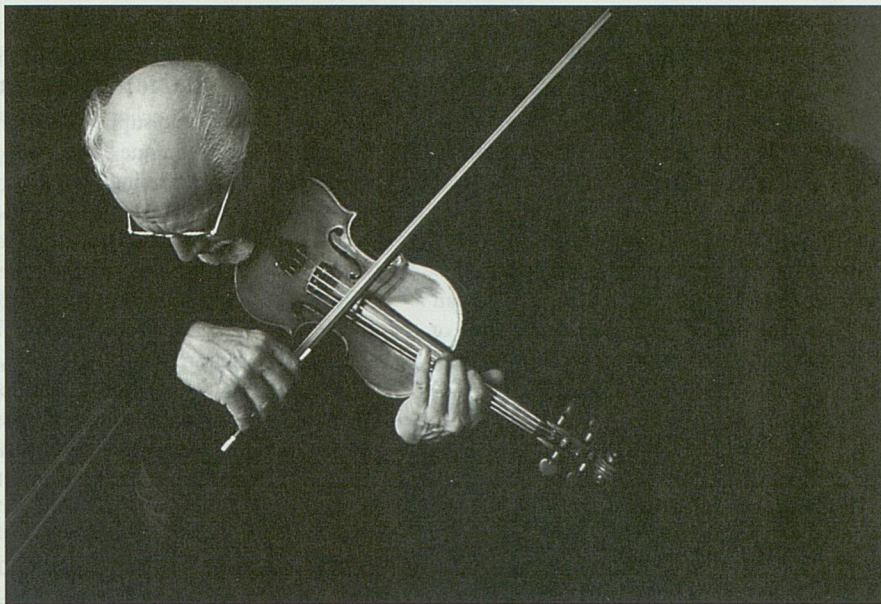
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Thursday, January 14 Renée Fleming

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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- | | |
|---------------|--|
| 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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The Bell Tower Hotel & Escoffier Restaurant

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| | |
|--------------|--|
| Sat. Jan. 16 | <i>The Gospel at Colonus</i> |
| 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 |

Package price \$209 per couple (not including tax & gratuity) includes valet parking at the hotel, overnight accommodations in a European-style guest room, a continental breakfast, pre-show dinner reservations at Escoffier restaurant in the Bell Tower Hotel, and two performance tickets with preferred seating reservations.

Gratzi Restaurant

326 South Main Street
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| Mon. Jan. 18 | <i>The Gospel at Colonus</i> Pre-performance dinner |
| Tue. Feb. 23 | Kodo Pre-performance dinner |
| Sun. Mar. 28 | American String Quartet Post-performance dinner |
| Fri. Apr. 23 | Lincoln Center Jazz Orchestra with Wynton Marsalis Pre performance dinner |

Package price \$60 per person includes guaranteed reservations for a pre- or post-performance dinner (any selection from the special package menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance.

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| Thur. Jan. 28 | American String Quartet Pre-performance dinner |
| Thur. Mar. 11 | James Galway, flute Pre-performance dinner |
| Fri. Mar. 19 | Alvin Ailey American Dance Theater Pre-performance dinner |
| Sun. Apr. 25 | NHK Symphony Orchestra of Tokyo Post-performance dinner |

Package price \$139 for a single and \$213 for a double, deluxe standard (king or queen) includes overnight stay, guaranteed reservations for a pre- or post-show dinner (select any entree from the special package menu, non-alcoholic beverage, and dessert, includes taxes & tip) and reserved "A" seats on the main floor at the performance.

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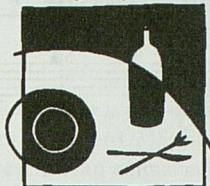
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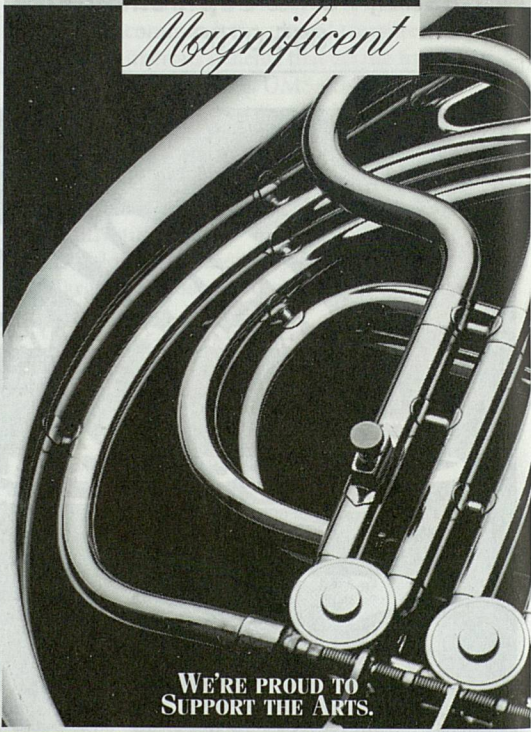
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The Advisory Committee is a 48-member organization which raises funds for UMS through a variety of projects and events: an annual auction, the creative "Delicious Experience" dinners, the UMS Cookbook project, the Season Opening Dinner, and the Ford Honors Program Gala. The Advisory Committee has pledged to donate \$175,000 this current season. In addition to fundraising, this hard-working group generously donates valuable and innumerable hours in assisting with the educational programs of UMS and the behind-the-scenes tasks associated with every event UMS presents. If you would like to become involved with this dynamic group, please give us a call at 734.936.6837 for information.

Group Tickets

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.

This season UMS is offering a wide variety of events to please even the most discriminating tastes, many at a fraction of the regular price. Imagine yourself surrounded by 10 or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling UMS Group Sales at 734.763.3100.

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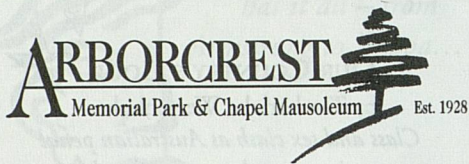
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Ford Honors Program

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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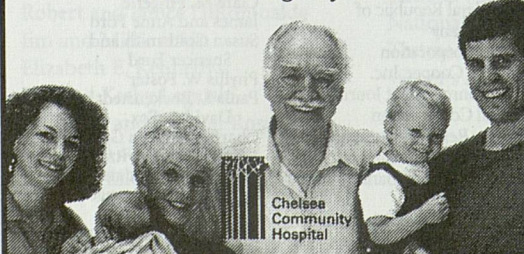
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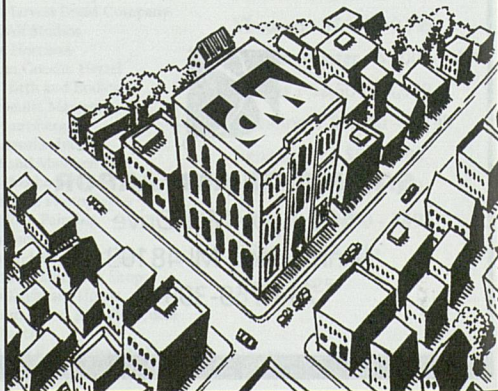


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- Opportunity to be a supporting sponsor for a selected Chamber Arts or Monogram series performance
- Opportunity to meet an artist backstage as guest of UMS President
- Plus benefits listed below

\$2,500 Leader

- Opportunity to be a supporting sponsor for a selected Monogram series performance
- Complimentary valet parking
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Reserved parking in Thayer Street parking lot
- Plus benefits listed below

Members

\$1,000 Principal

- Free parking for UMS concerts
- Invitation to two working rehearsals
- Invitation to an "Insiders' Sneak Preview" party announcing next season's concerts before press announcement
- Autographed artist memento
- Priority subscription handling
- Plus benefits listed below

\$500 Benefactor

- Priority seating for individual Choral Union and Chamber Arts advance ticket purchases
- Invitation to a pre- or post-performance reception

- Invitation to one working rehearsal
- Opportunity to attend selected events with artists
- Plus new benefits listed below

\$250 Associate

- Half-price tickets to selected performances
- Plus benefits listed below

\$100 Advocate

- UMS Card providing discounts at local restaurants and shops
- Listing in UMS Program
- Plus benefits listed below

\$50 Friend

- Comprehensive UMS calendar of events
- Invitation to Camerata dinners
- Advance notice of performances
- Advance ticket sales
- Subscription to *Notes*, the UMS Newsletter
- Priority invitations to selected events

\$25 Youth

- All benefits listed below:
- Autographed artist memento
- Priority seating at selected performances
- Invitation to special event with artist
- Invitation to one working rehearsal

Please check your desired giving level above and complete the form below.

Name(s) _____

Print names exactly as you wish them to appear in UMS listings. _____

Address _____

City _____

State _____

Zip _____

Day Phone _____

Eve. Phone _____

Comments or Questions _____

Please make checks payable to University Musical Society

Gifts may be charged to: VISA MasterCard (for gifts of \$50 or more)

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Expiration Date _____

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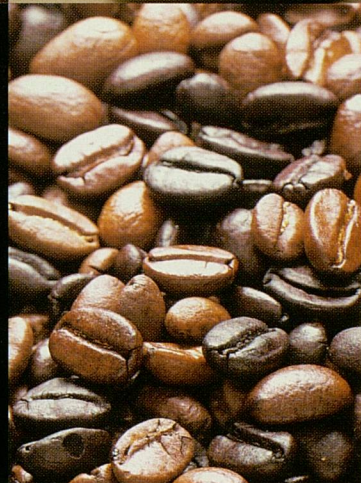
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