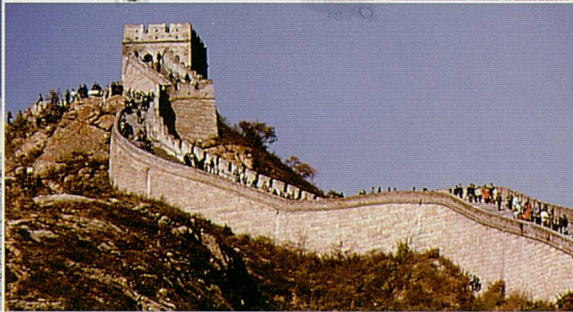
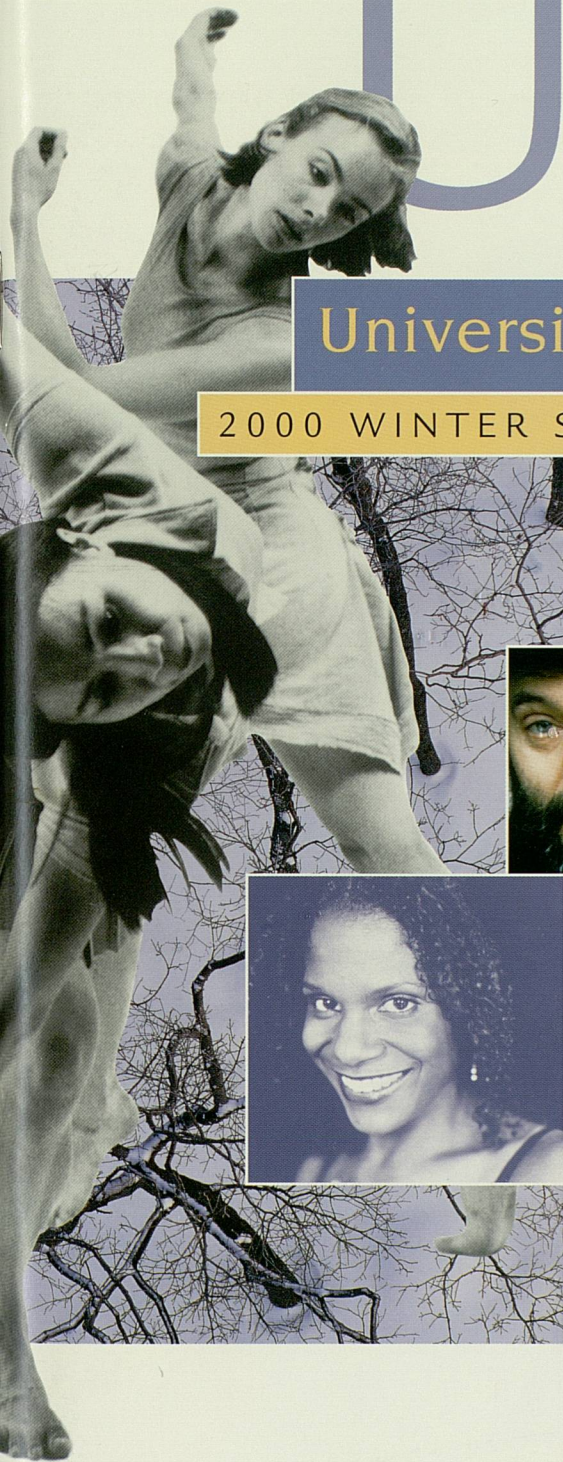


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# UMS

## University Musical Society

2000 WINTER SEASON

of the University of Michigan, Ann Arbor

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*Clockwise from upper left*  
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Anne-Sophie Mutter  
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Performer from *Forgiveness*  
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### UMS Support

We are pleased to continue our support of  
**The University Musical Society**

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# UMS Leadership

## LETTER FROM THE PRESIDENT

**T**hank you for attending this UMS performance and for supporting the performing arts in our community. I hope I'll see you at some of the remaining UMS events this season. You'll find a listing beginning on page 29.

I want to introduce you to UMS' Administrative Director John Kennard, who is celebrating his tenth anniversary with UMS this season and his twenty-fourth overall with the University of Michigan. John oversees UMS finances, human resources, and other administrative matters. He has played a major role in bringing UMS to its stable financial situation and is highly regarded by his financial colleagues both in and outside the University of Michigan for the quality of his work. A native of Ann Arbor, John is married and the father of five children. When he's not listening to recordings of his beloved Elvis, you'll find him hitting pars and birdies on the golf course.

Congratulations, John, for your outstanding contributions to UMS over the past decade.

We have had an exciting season thus far with memorable performances by Buena Vista Social Club, Les Arts Florissants, Sankai Juku, Paco de Lucía, Emerson String Quartet, and Laurie Anderson. Clearly one of the highlights of the fall was the performance of the Berlin Philharmonic Orchestra on October 20. Ann Arbor was the smallest city on the international tour – the others were

**Ken Fischer (l) and John Kennard**

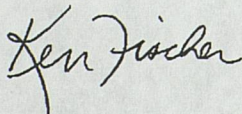


Moscow, Bonn, London, Paris, Washington, New York, Boston, and Chicago – but we produced the largest single-evening audience exceeding 4,000. Over 1000 were students. U-M President Lee Bollinger and Jean Magnano Bollinger hosted a wonderful post-concert reception for Claudio Abbado, members of the orchestra, and UMS members. Orchestra members were high in their praise for the community of Ann Arbor, for the acoustics of Hill Auditorium, and for the enthusiastic response of the audience. They made it clear that they want to return!

Another highlight of the fall was the launching of *Bravo!* This 224-page book of recipes, legends, and lore from 120 years of UMS is the result of nearly three years of work by more than 100 UMS volunteers. We are very proud of this book and of the great response it is receiving all over the country. For information on obtaining a copy, see the notice on page 37.

I'd like to know your thoughts about this performance. I'd also like to learn from you about anything we can do at UMS to make your concert-going experience the best possible. Look for me in the lobby. If we don't connect there, feel free to call my office at 734.647.1174, drop me a note, or send me an e-mail message at [kenfish@umich.edu](mailto:kenfish@umich.edu).

Sincerely,



Kenneth C. Fischer, *President*

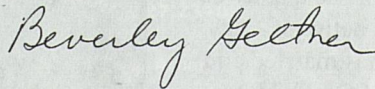
## LETTER FROM THE CHAIR

It is with great pride that we acknowledge and extend our gratitude to the major business contributors to our 1999/2000 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 UMS 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*

## CORPORATE LEADERS / FOUNDATIONS



**Aetna**

**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."






**Don MacMillan** *President, Alcan Global Automotive Products* "For 120 years, the University Musical Society has engaged and enriched our community with the very best in performing arts and educational programs. Alcan salutes your quality and creativity, and your devotion to our youth."



**Douglass R. Fox** *President, Ann Arbor Acura* "We at Ann Arbor Acura are pleased to support the artistic variety and program excellence given to us by the University Musical Society."



-  Personnel Systems, Inc.
-  Arbor Temporaries, Inc.
-  Arbor Technical Staffing

**Jeanne Merlanti** *President, Arbor Temporaries/Arbor Technical Staffing/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."

**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."



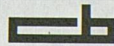
**Jorge A. Solis** *Senior Vice President, Bank One, Michigan* "BankOne, Michigan is honored to share in the University Musical Society's proud tradition of musical excellence and artistic diversity."



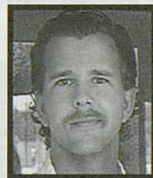
**Habte Dadi** *Manager, Blue Nile Restaurant* "At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



**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."





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"Can you imagine a more powerful demonstration of Ann Arbor's quality of life than the University Musical Society? We at CFI can't, and that's why we're so delighted to be a concert sponsor. We salute UMS for its accomplishments and for what it has contributed to the pride in our community."



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"Bravo to the University Musical Society! Their contributions are vital to the arts community. Comerica applauds their tradition of excellence, and their commitment to the presentation of arts and promotion of arts education."

**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!"



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**S. Martin Taylor Sr.** *Vice President-Corporate & Public Affairs and President-Detroit Edison Foundation*  
"The Detroit Edison Foundation is proud to sponsor the University Musical Society because we share a mission of enhancing Southeastern Michigan's reputation as a great place to live and work. To this end, UMS brings the joy of the performing arts into the lives of community residents, provides an important part of Ann Arbor's uplifting cultural identity and offers our young people tremendous educational opportunities."



**Detroit Edison Foundation**



**Larry Denton** *Global Vice President, Dow Automotive*  
"At Dow Automotive, we believe it is through the universal language of art and music that we are able to transcend cultural and national barriers to reach a deeper understanding of one another. We applaud the University Musical Society for its long-standing support of the arts that enriches all our lives."



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**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."



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**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."

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**Scott Ferguson** *Regional Director, Hudson's*

"Hudson's is committed to supporting arts and cultural organizations because we can't imagine a world without the arts. We are delighted to be partners with the University Musical Society for the 1999-2000 season as they present programs to enrich, educate and energize our diverse community."

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**Richard A. Manoogian**  
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"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."



**Erik H. Serr** *Principal, Miller, Canfield, Paddock and Stone, P.L.C.* "Miller, Canfield, Paddock and Stone is particularly pleased to support the University Musical Society and the wonderful cultural events it brings to our community."



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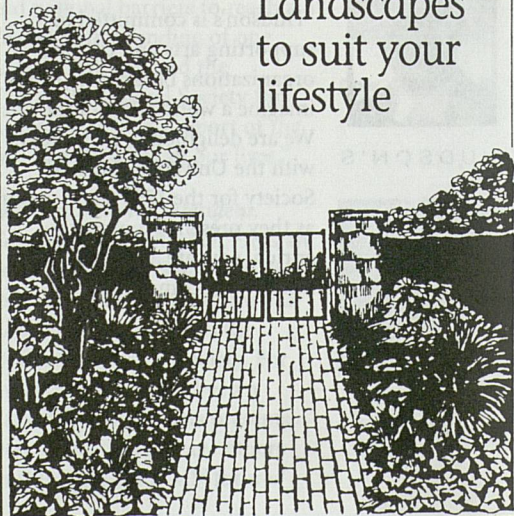
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**Phillip R. Duryea** *Community President, National City Bank*  
 "National City Bank is pleased to continue our historical support of the University Musical Society, which plays such an important role in the richness of our community."

## National City



**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."



**Peter B. Corr, Ph.D.** *President, Parke-Davis Pharmaceutical Research & Development; Corporate Vice President, Warner-Lambert Company*  
 "The University Musical Society is a cornerstone upon which the Ann Arbor community is based: Excellence, Diversity and Quality. Parke-Davis is proud to support the University Musical Society for our community and our Parke-Davis colleagues."



**Michael Staebler** *Managing Partner, Pepper, Hamilton & Scheetz*  
 "Pepper, Hamilton and Scheetz congratulates the University Musical Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."



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



**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."



*We also extend our gratitude to several other anonymous companies.*

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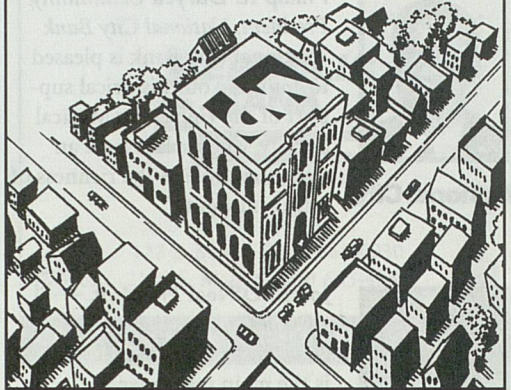


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Maas Foundation is proud to  
support the University Musical  
Society in honor of its beloved  
founder: Benard L. Maas  
February 4, 1896 - May 13,  
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# UMS Services

## GENERAL INFORMATION

### Barrier-Free Entrances

For persons with disabilities, all auditoria have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

### Listening Systems

For hearing impaired persons, the Power Center, Mendelssohn Theatre, and Rackham Auditorium are equipped with infrared listening systems. Headphones may be obtained upon arrival. Please ask an usher for assistance.

### Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church and the Michigan Theater, please call the UMS 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. Parking is complimentary for UMS members at the Principal level and above. Reserved parking is available for UMS members at the Leader level and above.

UMS offers valet parking service for all performances in the Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a fee for this service. UMS members at the Leader level and above are invited to use this service at no charge.

### 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.

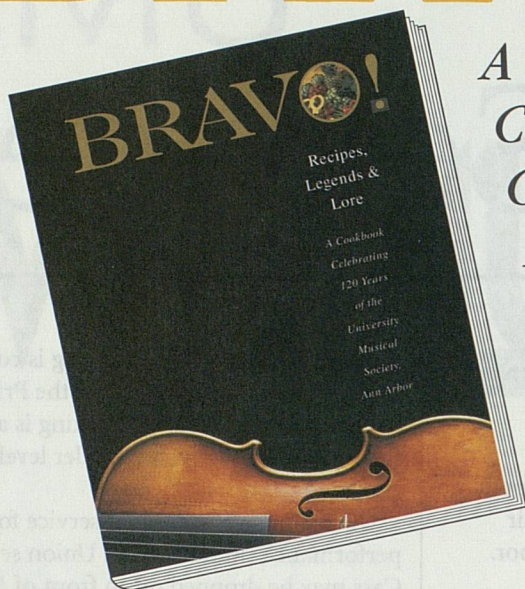
### Smoking Areas

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

### UMS/Member Information Kiosk

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

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**Visit our Box Office in person**

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

## Returns

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

## GROUP TICKETS

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

Last season over 10,000 people came to UMS events as part of a group, and they saved more than \$51,000 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 including the Afro-Cuban All Stars, The Capitol Steps, Trinity Irish Dance Company, Kodo, and Alvin Ailey American Dance Theater.

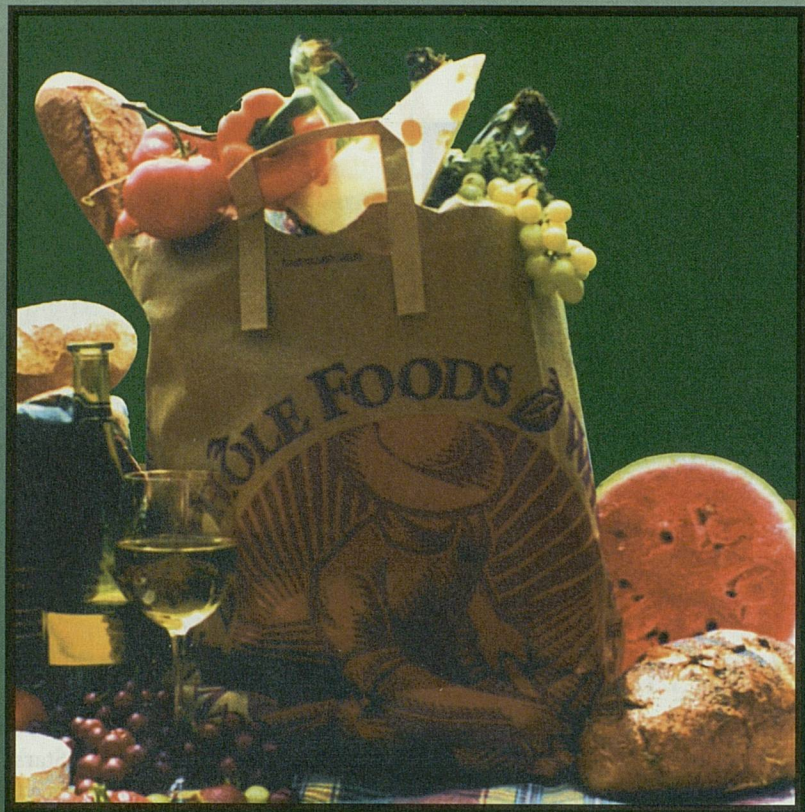
This season UMS is offering a wide variety of events to please every taste, many at a fraction of the regular price. Imagine yourself surrounded by ten or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling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

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The UMS card also entitles you to 10% off your ticket purchases at other Michigan Presenter venues. Individual event restrictions may apply. Call the UMS Box Office for more information at 734.764.2538.

## WWW.UMS.ORG

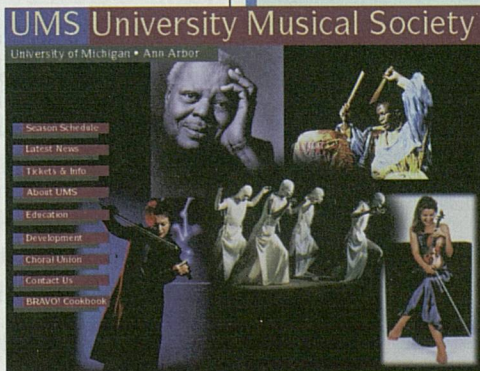
UMS enters a new interactive communication era with the launch of the new and improved [www.ums.org](http://www.ums.org)!

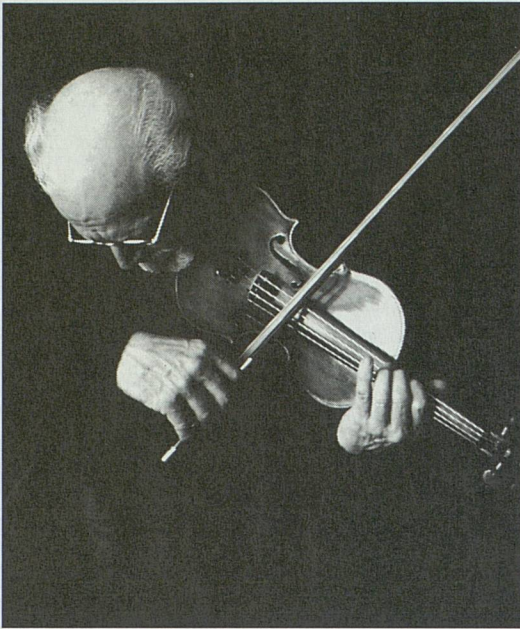
Why should *you* log onto [www.ums.org](http://www.ums.org)?

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- **Education Events** Up-to-date information detailing educational opportunities surrounding each

UMS performance.

- **Choral Union** Audition information and performance schedules for the UMS Choral Union.





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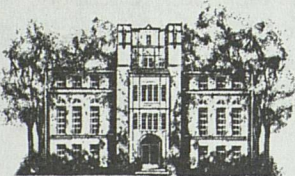
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# UMS Annals

## UMS HISTORY

**T**he goal of the University Musical Society (UMS) is 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, has placed UMS in a league of internationally-recognized performing arts presenters. Indeed, *Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999. Today, the UMS seasonal program is a reflection of a thoughtful respect for its rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the new millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

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

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

Since that first season in 1880, UMS has expanded greatly and now presents the very best traditional and contemporary work from the full spectrum of the performing arts — internationally renowned recitalists and

---

***Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999.**

---

orchestras, dance and chamber ensembles, jazz and world music performers, performance artists, opera and theatre. Through educational endeavors, commissioning of new works, youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts over ninety performances and more than 175 educational events each season. UMS has flourished with the support of a generous community that gathers to enjoy world-class events in Hill and Rackham Auditoria, the

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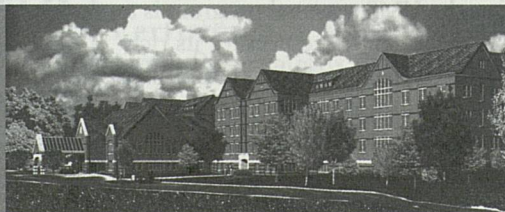
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While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization, which supports itself through ticket sales, corporate and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

### UMS CHORAL UNION

**T**hroughout 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 150-voice Choral Union is especially well known for its definitive performances of large-scale works for chorus and orchestra. Six 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 Meadow Brook for subscription performances of Beethoven's Symphony No. 9, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms' *Ein deutsches Requiem*, 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 the 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).

In the past two seasons, the Choral Union has given acclaimed concert presentations of Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and musical-theatre favorites with Erich Kunzel and the DSO at Meadow Brook. A 72-voice chorus drawn from the larger choir has performed Durufle's *Requiem*, the Langlais *Messe Solenne*, the Mozart *Requiem* and other works, and the Choral Union Chamber Chorale recently presented "Creativity in Later Life," a program of late works by nine composers of all historical periods, at the University of Michigan Museum of Art.

During the 1998-99 season, the Choral Union performed in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra, including performances of Brahms' *Ein deutsches Requiem* and Rachmaninoff's *The Bells*, both conducted by Neeme Järvi, and Kodaly's *Psalmus Hungaricus*, conducted by the legendary Gennady Rozhdestvensky. Other programs included Handel's *Messiah* with the Ann Arbor Symphony Orchestra, and *Carmina Burana* with the Toledo Symphony.

During the current season, the Choral Union again appears in three series with the Detroit Symphony Orchestra: the first two, conducted by Neeme Järvi, include performances of Shostakovich's *Symphony No. 13* (Babi Yar), followed by Beethoven's *Symphony No. 9* paired with Stravinsky's *Symphony of Psalms*. The last of these three series will feature performances of John Adams' *Harmonium*, conducted by the composer. The women of the chorus will also perform Mahler's *Symphony No. 3* with the Ann Arbor Symphony, and sixty singers joined the Gabrieli Consort & Players for an Advent program based on the music of Praetorius in December. A highlight of the season will be a performance on Palm Sunday afternoon, April 16, 2000, of J. S. Bach's

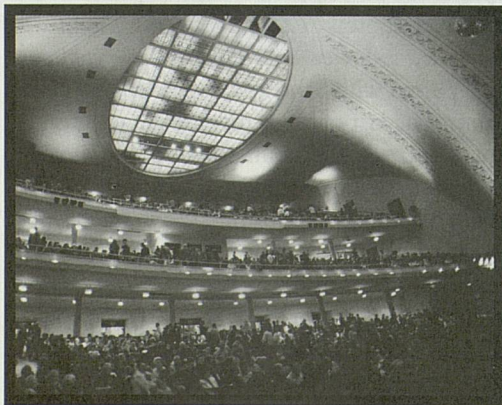
monumental *St. Matthew Passion* with the Ann Arbor Symphony in Hill Auditorium, conducted by Thomas Sheets.

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, call 734.763.8997 or e-mail [edeb@umich.edu](mailto:edeb@umich.edu).

## AUDITORIA & BURTON MEMORIAL TOWER

### 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 eighty-six years. With acoustics that highlight everything from the softest notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.



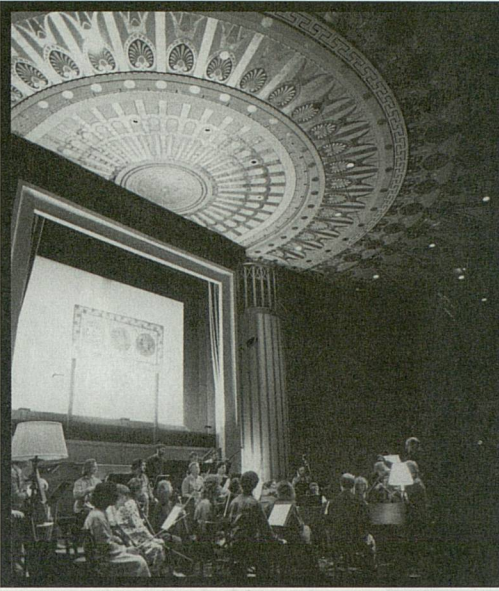
Hill Auditorium

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

Hill Auditorium is slated for renovation in the coming years. Developed by Albert Kahn and Associates (architects of the original concert hall) and leading theatre and acoustical consultants, the renovation plans include an elevator, expanded bathroom facilities, air conditioning, and other improvements.

### Rackham Auditorium

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



Rackham Auditorium

### Power Center for the Performing Arts

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

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

The Power Center opened in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote). No seat in the 1,390-seat Power Center is more than seventy-two feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

### Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost approximately \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the second floor and bowling alleys running the length of the basement. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ, acclaimed as the best of its kind in the country. Restoration of the balcony, outer lobby and facade will be completed by 2003.

In the fall of 1999, the Michigan Theater opened the doors of a new 200-seat screening room addition, as well as additional restroom facilities, which have been built onto the existing 1928 structure.

### 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 on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started 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

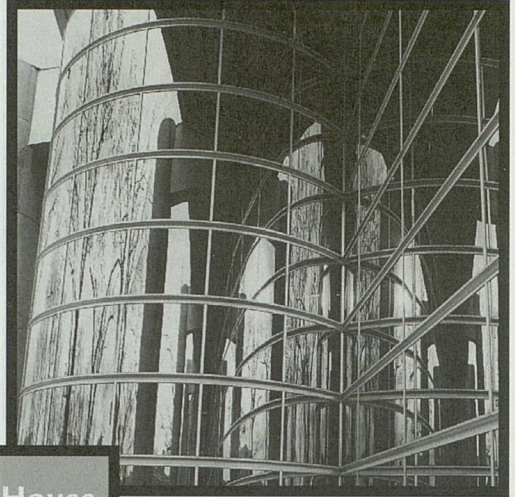
and contemplation of sacred *a cappella* choral music and early music ensembles.

### Lydia Mendelssohn Theatre

In 1926, construction was being discussed for the Women's League, the female counterpart to the all-male Michigan Union. Gordon Mendelssohn of Detroit seized the opportunity to support the inclusion of a theatre in the plans and building of the Woman's League, and donated \$50,000 in 1926 to establish the Lydia Mendelssohn Theatre, stipulating that the theatre would always bear his mother's name. UMS 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 programmatic initiative to present song in recital, the superlative Mendelssohn Theatre has become a recent venue addition to UMS' roster and the home of the Song Recital series.

### Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000 square foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the 2,735-seat facility has rapidly become one of the most viable and coveted theatres in the nation. In only three seasons, the Detroit Opera House became the foundation of a landmark programming collaboration with the Nederlander organization and Olympia



Power Center

### A Full House

Hill  
Auditorium  
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Rackham  
Auditorium  
1,129

Michigan  
Theater  
1,710

Power Center  
1,390

Mendelssohn  
Theatre  
658

Entertainment, formed a partnership with the Detroit Symphony Orchestra and played host to more than 500 performers and special events. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

### Burton Memorial Tower

Seen from miles away, this well-known University of Michigan and Ann Arbor landmark is the box office and administrative location for UMS. 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-12:30 p.m. weekdays when classes are in session and most Saturdays from 10:15-10:45 a.m.

# University Musical Society

of the University of Michigan  
1999/2000 Winter Season

## Event Program Book

Sunday, January 9, 2000 through Monday, January 17, 2000

### 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.

### The Romeros

3

Sunday, January 9, 4:00pm  
Rackham Auditorium

### Bebe Miller Company

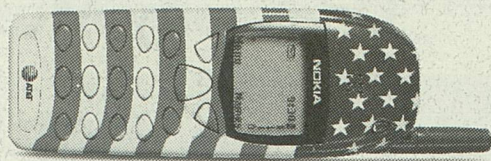
15

Saturday, January 15, 8:00pm  
Power Center

### Take 6

25

Monday, January 17, 8:00pm  
Hill Auditorium



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# UMS

of the University of Michigan • Ann Arbor



**Susanne Mentzer**, mezzo-soprano  
**Sharon Isbin**, guitar

Thursday, April 13, 8 P.M.  
Lydia Mendelssohn Theatre

Acclaimed guitarist Sharon Isbin and Metropolitan Opera mezzo-soprano Susanne Mentzer both appeared to rave reviews in Ann Arbor in separate concerts two seasons ago. This season, the two join forces for a romantic evening for vocal and classical guitar lovers alike.

Presented with the generous support of Ronald and Sheila Cresswell.

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# The Romeros

Celin Romero, *Guitar*

Pepe Romero, *Guitar*

Lito Romero, *Guitar*

Celino Romero, *Guitar*

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## Program

Sunday Afternoon, January 9, 2000 at 4:00  
Rackham Auditorium, Ann Arbor, Michigan

*Michael Praetorius*

### **Terpsichore** (excerpts)

Branle de la torche (XV)

Ballet (CCLXVII)

Volte (CCXLIII)

*J.S. Bach*

### **Brandenburg Concerto No. 3, BWV 1048** (excerpt)

Allegro

*Fernando Sor*

### **Variations on a Theme of Mozart, Op. 9**

*Francisco Tárrega*

### **Recuerdos de la Alhambra**

PEPE ROMERO

*Enrique Granados*

### **Doce danzas españolas** (excerpt)

Danza española, No. 5

*Isaac Albéniz*

### **Suite española, Op. 47** (excerpt)

Granada

CELIN AND PEPE ROMERO

*Celedonio Romero*

### **Los Maestros**

Copla

La rueda

Baile

LITO ROMERO

*Luigi Boccherini*

*Arr. Pepe Romero*

### **Quintet No. 4 for Guitar and Strings,**

**G. 448** (excerpts)

Introduction and Fandango

INTERMISSION

*Ruperto Chapí*

**La Revoltosa** (excerpt)

Preludio

*Federico Moreno Torroba*

**Burgalesa**

*Albéniz*

**Recuerdos de viaje, Op. 71** (excerpt)

Rumores de la caleta

CELIN ROMERO

*C. Romero*

**Zapateado**

CELINO AND LITO ROMERO

*C. Romero*

**Two Dances**

Danza española, No. 1

Fantasia

CELINO ROMERO

*Horacio Salgán*  
*arr. Jorge Morel*

**Two Tangos**

Don Agustín Bardi

A Fuego Lento

*Jerónimo Giménez*

**La boda de Luis Alonso** (excerpt)

Interludio

Thirty-ninth  
Performance  
of the 121st Season

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

## Terpsichore (excerpts)

Branle de la torche (XV)  
Ballet (CCLXVII)  
Volte (CCXLIII)

Michael Praetorius

Born February 15, 1571 in Kreuzberg  
an der Werra, Germany

Died February 15, 1621 Wolfenbüttel, Germany

Michael Praetorius was a German composer, theorist and organist considered to be the most versatile and wide-ranging German composer of his generation. Most of the works in his vast output are vocal. *Terpsichore*, his only extant instrumental work, is a collection of more than forty dances taking its name from the Greek muse of dance. He originally planned it in eight sections, some vocal and some instrumental, but it never materialized as such. Published in 1612, the historic collection contains harmonizations of a great number of popular tunes from the court of Henry IV, three of which are presented here.

## Brandenburg Concerto No. 3, BWV 1048 (excerpt)

Allegro

J.S. Bach

Born March 21, 1685, Eisenach, Germany  
Died July 28, 1750, Leipzig, Germany

In 1717, J.S. Bach began a six-year term as *Kapellmeister* to Prince Leopold of Anhalt-Cothen; this post was to provide him the most agreeable interlude in a life-long career that was mostly dedicated to the church. Prior to this, Bach had spent nine years as *Kammer Musicus* and Organist to Duke Wilhelm Ernst of Saxe-Weimar, who imprisoned him when the composer expressed a desire to leave; this period saw the creation of the great organ works. After his post in Anhalt-Cothen, Bach spent his remaining

twenty-seven years as Cantor at the St. Thomas and St. Nicholas churches in Leipzig, where he wrote his greatest choral works (including the *Passions*, the *Mass in b minor* and the long catalogue of church cantatas) which were considered mediocre by the church officials of the city.

Prince Leopold, on the other hand, was far more musically intelligent and appreciative of the composer's obvious talent, and he put a small orchestra of excellent musicians at the composer's complete disposal. Thanks to Prince Leopold, Bach was able to write some of his most important instrumental works such as the violin sonatas (which were likely intended for the Prince to play), the first volume of *The Well-tempered Clavier*, some of the orchestral suites and the six *Brandenburg Concerti*.

Among the friends of Prince Leopold was Christian Ludwig, Margrave of Brandenburg, who commissioned Bach to write a set of six *concerti* for court celebrations. As the *concerto* form at that time had not yet become clearly defined, the composer was free to write for any combination of instruments that seemed fitting. In March 1721, Bach forwarded the score of the six *Concerti* to the Margrave with a humble letter of dedication in French. It is not known what Christian Ludwig replied or even if he ever heard the music performed, but his name has been perpetuated because of these works.

The choice of instrumentation for the six *Concerti* offers the utmost variety, no two of them being for the same combination of instruments. The third *concerto* is the most individual, and therefore perhaps most interesting of the set. It is not a *concerto grosso* at all in the traditional sense of a group of solo instruments set against a *ripieni*, or accompaniment, of other instruments. Instead, it is written for three equal choirs of strings – three violins, three violas and three cellos – with double bass and continuo, hence, omitting any wind instruments.

In this transcription by Pepe Romero, the instrumental forces carry over beautifully to the guitar quartet. At times the instruments play in unison within each group, creating an ensemble of only three distinct voices; at other times, each instrument of the ensemble carries its own line providing an infinite variety and wealth of contrapuntal imitation. This work also varies from the preponderant *concerto grosso* style of the other *concerti* in the collection in that it has no slow movement interposed between its two *allegro* movements.

The opening "Allegro" is forceful in character. The figural motif of its opening theme is akin to that which one would expect to encounter in many a fugue subject by Bach. The second theme develops the brief rhythmic figures initially presented. The recapitulation, which follows an episode in a minor key functioning as a bridge from the development section, concludes the movement in a brilliant manner with all of the instruments playing together.

### Variations on a Theme of Mozart, Op. 9

Fernando Sor

*Born February 14, 1778 in Barcelona*

*Died July 10, 1839 in Paris*

Fernando Sor was a Spanish composer and guitarist who became known as "the Beethoven of the guitar." Born in Barcelona, Spain, this renowned guitar virtuoso of the nineteenth century performed throughout Europe and Russia. He composed numerous studies and virtuosic works known for their melodious thematic material and technical difficulty. Perhaps his most famous work is the *Variations on a Theme of Mozart*, whose light, graceful theme, taken from Mozart's *The Magic Flute*, evolves into a dazzling display of guitar pyrotechnics that challenges even the most accomplished virtuoso.

### Recuerdos de la Alhambra

Francisco Tárrega

*Born November 21, 1852 in Villareal,  
Castellón*

*Died December 15, 1910 in Barcelona*

The Spanish composer and guitarist Francisco Tárrega paved the way for the rebirth of prominence of the guitar in the modern concert hall. He earned his living by teaching music theory and giving recitals, and by 1877 was hailed as the "Sarasate of the guitar." His career began with a brilliant concert at the Teatro de la Alhambra, after which he was invited to play for the Queen of Spain, Doña Ysabel and Princess Matilde.

Tárrega was a prolific writer for the guitar, with an output of more than 200 original works and transcriptions for one or two guitars. Among his most popular solos is the beautiful *Recuerdos de la Alhambra*, a *tremolo* study, in which the composer masterfully captures the sound of the fountains in the beautiful Moorish gardens of the Alhambra.

*Program note by Elizabeth E. Torres.*

### Doce danzas españolas (excerpt)

Danza española, No. 5

Enrique Granados

*Born July 27, 1867 in Lérida, Spain*

*Died March 24, 1916 at sea, English Channel*

Enrique Granados received both piano and composition lessons at a young age. In 1887 he went to Paris to study piano with Charles de Bériot and upon his return to Barcelona two years later, gave his first recital. In 1892, three of his *Danzas españolas* were orchestrated by Lamote de Grignon and performed by the Perez Cabrero Orchestra. His first major success came in 1898 with the production of *Maria del Carmen*, his first

opera, in Madrid, winning him a decoration from the king.

The following years were spent composing, teaching, and performing, and in 1911, his masterpiece *Goyescas* received its première in Barcelona. The work, inspired by the paintings and etchings of the famous painter Francisco Goya, was later given operatic treatment with a libretto by Fernando Periquet based on scenes in Goya's works. It was premièred at the Metropolitan Opera House in 1916, a performance attended by Granados.

Two months later, at the request of President Wilson, Granados gave a recital at the White House causing him to miss his ship to Spain. He therefore took a ship to England, and in Liverpool boarded the *Sussex* for Dieppe. A German submarine torpedoed the *Sussex*, and in an attempt to save his drowning wife, Granados dove in from the safety of a lifeboat and they both drowned.

Granados has been variously designated the Schumann, Grieg or Liszt of the Iberian peninsula and like these other masters, the bulk of his output was in piano and vocal music. His *Doce danzas españolas* is a collection of twelve dances, written in four sets of three between 1892 and 1900, which fuse elements of Spanish nationalism and romantic piano technique. They all favor melodic invention versus contrapuntal development, rhythmic vitality, original modulations, and those alterations of scale steps and harmonic progressions, which give music a Spanish flavor. Most are in triple time, shift freely between major and minor modes, and have a three-part ABA structure. The quintessential Spanish instrument, the guitar, is evoked in *Danza española*, No. 5, the most famous of the set, through the piquant nature of its melody, and the picking and strumming effects in the bass.

## Suite española, Op. 47 (excerpt)

Granada

Isaac Albéniz

Born May 29, 1860 in Camprodón, Lérida

Died May 18, 1909 in Cambô-les-Bains

As a composer of primarily piano music, Albéniz was known for his nationalistic style and the creation of an indigenous school of piano in Spain. His early works were varied, showing not only the virtuosic influence of Liszt, but also the French impressionistic influence of Debussy, Fauré, and d'Indy. Although his two books of the *Suite Iberia* were his greatest success, his early nationalistic movements that comprised his *Suite española*, Op. 47 are wonderful examples of the native Spanish style that made him so famous. This piece, too, is originally written for solo piano, but is transcribed masterfully for guitar by Pepe Romero.

Each movement of the *Suite española* represents a city or province of Spain. *Granada*, the first movement, is in the form of a serenade. Its lazy melody, in the lower register, recalls the sound of the *bandola*, a small lute-like instrument, and carries with it the humidity and perfumes of the city of Grenada. One hears in the second idea the echo of an infinite nostalgia and the heat of the night, like a surreal monochromatic painting.

Program note by Elizabeth E. Torres.

## Los Maestros

Celedonio Romero

Born March 2, 1913 in Málaga, Spain

Died May 8, 1996 in San Diego, California

Celedonio Romero had a special love for the flamenco form of *peteneras*, one of the rhythms that comes from Málaga. This flamenco form was born out of the legend of

the great flamenco dancer “*La Petenera*,” who died while trying to separate two gypsy men who were fighting for her love. Each of the three movements of *Los Maestros* is based on *peteneras*, and each movement represents one of his sons: Celin, Pepe and Angel. However, *Los Maestros* carries the enigma: which movement represents which son?

*Program note by Pepe Romero.*

### **Quintet No. 4 for Guitar and Strings, G. 448** (excerpts)

Introduction and Fandango

Luigi Boccherini

*Born February 19, 1743, in Lucca, Italy*

*Died May 28, 1805, in Madrid*

Of all the Italian composers who devoted themselves to instrumental music, Boccherini was one of the greatest. His father was either a cellist or bass player, and as a child he studied the cello and composition. From an early age, the boy's prodigious talents were obvious; he made his public debut as a cellist at age thirteen. Boccherini's reputation grew with his progress as performer as well as composer, and he gained appointments at Vienna in 1757, and at Lucca in 1763. In 1766, he undertook an extensive concert tour that lasted for several years. In 1770 the composer was appointed to the service of the Infante Don Luis, brother of the King of Spain, as exclusive composer and as performer. He subsequently served appointments to the King of Prussia and at Potsdam before returning to Madrid, where he remained for the rest of his life.

Boccherini was a prolific composer; his known works include two operas, church music, over twenty symphonies and an abundance of chamber music, for an output of over 400 entries in his catalogue. Boccherini's music was quite original for its

time, and Italians and Germans alike contended for this musician; during the 1790s his music was much in demand in Paris, London and Madrid, and is said to have been highly regarded by Haydn himself. In the nineteenth century, however, his work was misrepresented as the result of considerable re-arranging, re-orchestrating and general reworking by publishers.

Boccherini's chamber music, especially his quartets and quintets, was immensely popular in its time. English composer and music historian Charles Burney wrote in 1776: “There is perhaps no instrumental music more ingenious, elegant, and pleasing, than his quintets: in which invention, grace, modulation, and good taste, conspire to render them, when well executed, a treat for the most refined hearers and critical judges of musical composition.” Like Mozart, Boccherini died in poverty, and like the Austrian master's music, his works became even more popular immediately following his death. Eventually, however, Boccherini's music fell out of favor with performers, and it was not until the middle of our own century, that the freshness and grace of his works came to be appreciated again.

It was in Madrid, in the 1770s, that Boccherini began composing his famous string quintets (for string quartet with an additional cello), among the first of their genre. Shortly thereafter, he started writing piano quintets – a medium which he introduced and pioneered, as these were the first works to ever integrate the texture of the string quartet with an idiomatic piano part. From these innovative piano quintets, Boccherini derived most of his guitar quintets; they were written (or adapted) in 1798 – “transcribed by me for the guitar for the sole use of the Marquis de Benavente.”

Like its other eleven sister works, the *Guitar Quintet* No. 4 in D Major exhibits a wealth of melodic invention along with a

tender sentimentality and a certain degree of melancholy. The first movement is an elegant and quietly reserved pastorella of Hispanic character. In all, this splendid transcription by Pepe Romero of the *Quintet* presents a charming picture of eighteenth-century Madrid, masterfully melding grace and impishness with a festive popular mood.

### **La Revoltosa** (excerpt)

#### Preludio

Ruperto Chapí

*Born March 27, 1851 in Villena, near  
Alicante*

*Died March 25, 1909 in Madrid*

Ruperto Chapí is probably most well known for his *zarzuelas*. The *zarzuela* is a form that can be found in early Spanish musical history. Originated in 1657, and named for the hunting lodge of King Philip IV of Spain, the *zarzuela* is a light opera that runs the gamut from comic theatre to high classical opera. The genre became so popular in Spain that even foreign composers like the Italian, Boccherini, were commissioned to write *zarzuelas*. During the first half of the nineteenth century, the artistic output of Spain was greatly reduced due to the financial and artistic plight of the country. The second half of the nineteenth century brought a renaissance to the *zarzuela*, and is often referred to as the “Golden Age of the *zarzuela*.” It is during this period that the *zarzuela* began to resemble the operettas of Gilbert and Sullivan. It is also from this period that one of its most popular productions was written.

*La Revoltosa* was premièred in Madrid at the Teatro Apolo on November 25, 1897. It is not a large-scale work, as it only lasts thirty-five minutes, and much of that is orchestral interludes and street music. However, its brilliant libretto by José Lopez

Silva and Carlos Fernández Shaw and its exuberant atmospheric music have maintained its constant popularity. Not only has it been the inspiration for numerous films, but it has formed the template of a whole genre of imitation. The story is a complicated plot of love, jealousy and trickery: two people who seem to be forever at one another’s throats are secretly in love with each other, the plotting of neighbors eventually gets them to admit their feelings for each other, and the *zarzuela* ends with the lovers in each other’s arms. The “Preludio” is a lively orchestral overture that is based on the main themes of the *zarzuela*.

*Program note by Elizabeth E. Torres.*

### **Burgalesa**

Frederico Moreno Torroba

*Born March 3, 1891 in Madrid*

*Died September 12, 1982 in Madrid*

Known equally as composer, conductor and impresario, Frederico Torroba was the latest embodiment of the *zarzuela* composers. He was a prolific ballet composer before turning his talents to the *zarzuela*. His influence is wide-spread in the music world, having employed the parents of Plácido Domingo in his touring *zarzuela* company. It is from the 1930s that his greatest successes date; the two *Zarzuela Grandes*, *La Chulapona* and *Luisa Fernanda*.

Torroba held academic posts in his later years and became the president of the *Sociedad de Autores Españoles* in 1975. He was elected a full member of the *Real Academia de Bellas Artes de San Fernando*, and chose the event of his acceptance to deliver a speech outlining his musical creed, *El casticismo en la musica* (Authenticity in Music). His idea of authenticity came from the proven effective idea of “popular nationalism” as found in folk music.

He worked closely with The Romeros and with Andrés Segovia in writing many fine works for the guitar. One of these works is *Burgalesa*, which was written for, dedicated to, and premiered by Andrés Segovia, and published in 1928.

*Program note by Elizabeth E. Torres.*

## Rumores de la caleta

Albéniz

Isaac Albéniz began the most important modern movement in Spanish music and is largely responsible for its extraordinary popularity. His music usually colorfully portrays the spirit of his native country. After an adventurous youth in which he ran away from home and toured as a pianist almost everywhere in the Americas, Albéniz settled down to serious study and became one of the great artists of his time.

*Rumores de la caleta* (Rustlings of the Brook), written as a *malagueña*, comes from Albéniz' *Recuerdos de viaje*, Op. 71 (Travel Souvenirs); this work was written in 1887 after the composer toured in Spain.

## Zapateado

C. Romero

A dance in time in which the dancer devotes full attention to the sound of the shoe against the floor is called a *zapateado*, or "by the shoe." In the 1940s, Maestro Romero wrote a beautiful *zapateado* as a movement to his famous *Suite Andaluza* for solo guitar. In 1994 he set an *obligato* to this work, transforming it into a duet in which the two guitars engage in a friendly duel.

*Program note by Pepe Romero.*

## Two Dances

C. Romero

A gifted and prolific composer, Celedonio Romero's compositions number in the hundreds, including ten concertos for guitar and orchestra. Celedonio Romero was the creator of the greatest guitar legacy of the twentieth century. His work is carried out by his sons Celin, Pepe, and Angel, and by his grandchildren Celino, Lito, and Pepe.

In the "*Danza española*, No. 1," written in Del Mar, California, Maestro Romero reminisces about Seville, the last city where he and his family lived in Spain. He weaves the flamenco form of *sevillanas* with the classical form of *bolero* creating a virtuoso showpiece. Its non-stop, forward movement creates a feeling of increasing intensity from beginning to end.

The final movement of his *Suite Andaluza*, "Fantasia" is reminiscent of the very first efforts of Celedonio Romero improvising on the guitar when he was only a small child. His father would come home from work and ask him to play *los compuesto*, which to them meant "improvisations." Its basic form is from the Cuban rhythm of *guajiras*.

*Program note by Pepe Romero.*



## Two Tangos

Horacio Salgán

*Born June 15, 1916 in Buenos Aires,  
Argentina*

At the age of eighty, Horacio Salgán was still performing weekly with his tango music group, Quinteto Real, in Buenos Aires. His first recording was in 1950 followed by many recordings of tangos that he composed especially for well-known singers in Argentina. Keeping with the present time in their feeling and in the words that he wrote, his tangos are considered "modern." His interest in the teaching of the tango as a musical form has resulted in his book *Curso de tango*, to be published under the auspices of the National Academy of Tango. Salgán's great love is the piano and with it he expresses that special musical phrasing so typical and necessary for the tango. His eightieth birthday was celebrated in a performance at the world-renowned Tetra Colon in Buenos Aires in June 1996.

Jorge Morel, who was born in 1931 in Argentina and is now living and working in New York City, artfully arranged these two tangos. He has performed for thousands of international audiences in the last three decades incorporating brilliant technique, a uniquely personal style and sophisticated artistic expression. Through his original compositions and arrangements he has substantially added to the existing repertoire for classical guitar. Morel's ability to blend his love of Latin American rhythmic textures with sophisticated jazz harmonies permeates his work with a musical imagination that is all his own, attested to by the many artists worldwide who perform and record his works.

## La boda de Luis Alonso (excerpt)

Interludio

Jerónimo Giménez

*Born October 10, 1854 in Seville  
Died February 19, 1923 in Madrid*

Jerónimo Giménez' musical talent was recognized and developed at an early age. His first lessons were with his father, and he began playing in the first violin section of the *Teatro Principal* by age twelve. He progressed quickly from there, conducting opera and *zarzuela* performances in the next five years, and eventually winning a scholarship to the Paris Conservatoire. He won the coveted *Prix de Rome* in Harmony and Counterpoint and after his time in Italy returned to Spain to take up several conducting positions. During his tenure at the *Teatro de la Zarzuela* and the *Teatro Lírico*, he produced a healthy output of *zarzuelas*. Additionally, he composed a number of symphonic and chamber works during that period that were premièred at the *Unión Musical Española* and the *Sociedad de Conciertos*, where he was also the conductor.

Today, Giménez' fame as a composer rests primarily on three stage works; his masterpiece *La Tempranica*, and the twin *sainete* (a one-act musical farce), *El baile de Luis Alonso* and *La boda de Luis Alonso*. The above mentioned works date to a relatively early period in his career and his output seems to have slowed down after the turn of the century. His failures may have been the result of poor libretti, since he showed both technical brilliance and musical sophistication in his compositions. He refused an academic position at the Madrid Conservatory until very late in his life, and lived his last days in a financial state of near poverty.

*Program note by Elizabeth E. Torres.*

*Program notes edited by Elizabeth E. Torres.*

## Celedonio Romero

founder and creator of The Romeros guitar quartet, died on May 8, 1996, in San Diego, California. As the family says, "the spirit of the quartet is him; all our concerts now will be to pay homage to him;" his sons and grandsons will continue Celedonio's legacy.

**T**o some fortunate musicians, it is given to rise to the peak of a musical art form; to some very few musicians, it is given to originate an art form. **The Romeros** have achieved both. In a lengthy feature article, *The New York Times* said: "Collectively, they are the only classical guitar quartet of real stature in the world today; in fact, they virtually invented the format."

The illustrious career of The Romeros is unmistakably a milestone of twentieth-century music. Celedonio Romero, with his sons Celin, Pepe and Angel, founded the internationally renowned ensemble known to millions as "The Royal Family of the Guitar." With the introduction of Celin's son, Celino, into the quartet in 1990, and Angel's son Lito joining his father in duo recital, the Romeros encompassed three generations of concert artists. To have so many virtuosi of the same instrument in one family is unique in the music world, and in the realm of the classical guitar it is absolutely without precedent. Since the Romero family came to the US in 1957, they have consistently dazzled audiences everywhere and have inspired enthusiastic

praise from critics coast to coast. Whether performing as a quartet, duo or as soloists in recital and with symphony orchestra, the Romeros prevail as champions in the realm of classical guitar.

Celedonio Romero was a soloist in Franco's Spain. As each of his sons reached the age of two or three, they began learning the guitar from their father. All his sons had made their debuts in Spain by the time they were seven years old. Finally in 1957, the family came to the US where they began performing as a quartet while the sons were still in their teens. Since then, The Romeros have given hundreds of concerts all over the world; today, they continue to produce music which is extraordinary.

The sterling reputation of The Romeros has further been earned by repeated appearances with virtually every major symphony orchestra in the US including those of Boston, Cleveland, Chicago, Philadelphia, Los Angeles, San Francisco, Pittsburgh, and



The Romeros

Detroit. The family has twice been invited to perform at the White House, in 1983 they appeared at the Vatican in a special concert for Pope John Paul II, and in 1986 they performed for His Royal Highness Prince Charles, Prince of Wales. Regular festival appearances include the Hollywood Bowl, Blossom, Wolf Trap, Saratoga, Flagstaff and Garden State.

The Romeros are extremely popular with college audiences and make regular appearances on university series throughout the country as well as on the fine arts series of major cities. In New York they have appeared several times at Carnegie Hall, at Alice Tully Hall in Lincoln Center, at the Metropolitan Museum of Art's Grace Rainey Rogers Auditorium, at the Cloisters in upper Manhattan's Fort Tryon Park and on the Distinguished Artists Series at Rockefeller University. In addition to their extensive concertizing throughout the US, they also regularly tour Europe and the Far East playing in every major city. Their most recent tours of Europe and the Orient included more than forty concerts; virtually all of the performances were sold out, and one concert in Taipei was attended by over 10,000 people.

A number of important additions to the guitar repertoire have been written for The Romeros by such distinguished composers as Joaquín Rodrigo, Federico Moreno Torroba, Morton Gould, Father Francisco de Madina and others. Television fans have seen and heard The Romeros many times on interview shows including the *Tonight* and *Today* shows as well as on PBS specials and PBS's telecast of *Evening at the Boston Pops* with The Romeros performing Vivaldi and Rodrigo.

Recordings have done much to spread the international fame of The Romeros. Their voluminous discography spans the repertoire of the classical guitar from the works of its earliest composers to those of

today's masters – Rodrigo and Moreno Torroba, as well as compositions by the Romeros themselves.

Those who are privileged to hear these world-renowned musicians perform have the delightful opportunity to experience a musical phenomenon: "One of the enduring mysteries of musical talent is how skills seem to flow genetically from musical parent to musical child. In the Romero family the flow has been swift and unimpeded. The virtuosity of the four Romeros was uniformly solid and finely considered, as if these techniques had derived from a single mold" (*The New York Times*).

*This afternoon's performance marks The Romeros' fourth appearance under UMS auspices and marks Pepe Romero's sixth appearance under UMS auspices.*

# UMS

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## Dance Series

### **Meredith Monk** *Magic Frequencies*

A Science Fiction Chamber Opera

Wednesday, February 9, 8 P.M.

Power Center

Shimmering with Monk's signature wit and whimsy, this full-evening work takes a look at the earth through the telescopic and microscopic vision of spirits from other realms, combining vocal and instrumental music, movement, images, light and specially designed objects.

Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation. Additional funding provided by the Andrew W. Mellon Foundation and the Philip Morris Companies Inc.

Media Sponsors WDET 101.9 FM and Metrotimes

### **Martha Clarke** *Vers la flamme*

Christopher O'Riley, piano

Friday, February 11, 8 P.M.

Power Center

Pairing the poetry and poignancy of Anton Chekhov's short stories with the fiery transcendence of Scriabin's solo piano repertoire, choreographer Martha Clarke presents her new full-length dance-theater work, *Vers la flamme* ("Toward the Fire").

### **Trisha Brown Company**

Wednesday, April 12, 8 P.M.

Power Center

This Ann Arbor debut features two works: *Canto/Pianto*, a suite from the opera *L'Orfeo*, which Brown directed last year in Brussels, and *M.O.*, part of her "music cycle" which embraces the complex polyrhythms of Bach's *Musical Offering* while developing an intricate structure of its own.

Meredith Monk, Martha Clarke, and Trisha Brown are supported in part by a grant from the National Endowment for the Arts.

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# Bebe Miller Company

BEBE MILLER, *Artistic Director*

*Dancers*

Frances Craig  
Steven Edwards  
Sarah Gamblin  
Ted Johnson  
Darrell Jones

Bebe Miller  
Anthony Phillips  
Melissa Wynn  
Cheng-Chieh Yu

---

## Program

Saturday Evening, January 15, 2000 at 8:00  
Power Center, Ann Arbor, Michigan

## Rhythm Studies

INTERMISSION

## Going to the Wall

*There will be a brief question and answer session with the artists held from the stage following tonight's performance.*

---

## Fortieth Performance of the 121st Season

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

Additional support provided by media sponsors, WDET and *Metro Times*.

Special thanks to the U-M Department of Dance and the Center for Education of Women, Institute for Research on Women and Gender, and the Center for Afroamerican and African Studies for their assistance with this residency.

Special thanks to Ben Johnson, UMS Director of Education and Audience Development, for serving as this evening's Pre-performance Educational Event (PREP) speaker.

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

**Rhythm Studies** (1999)*running time twenty minutes*

*Choreography and Performance* Bebe Miller

*Music* *Take Out* by Harriet Tubman (composed and performed by Brandon Ross, Melvin Gibbs and J.T. Lewis) from *I Am A Man*, ©1998 The Knitting Factory

Christian Marclay, commissioned by Bebe Miller Company for *Nothing Can Happen Only Once*

*Text* Bebe Miller

*Lighting Design* Michael Mazzola

*Special thanks to Jonathan Kane.*

*Our process includes individual and collective choreographic contributions from the dancers, whose creative insights and energies are an integral part of each work.*

---

*Rhythm Studies* premiered in May 1999 at The Joyce Theater, New York City.

## Going to the Wall (1998)

*running time fifty-five minutes*

*This performance of Going to the Wall is dedicated to Elizabeth Pape.*

<i>Choreography and Direction</i>	Bebe Miller
<i>Dramaturg</i>	Talvin Wilks
<i>Music</i>	The Fugees and Nonchalant, with an original score by Don Byron
<i>Lighting Design</i>	Michael Mazzola
<i>Set Design</i>	Scott Pask
<i>Costume Design</i>	Liz Prince
<i>Text</i>	Bebe Miller
<i>Performers</i>	The Company

*Special thanks to Laurie Carlos, Ishmael Houston-Jones and Ralph Lemon.*

If you're looking for self-definition somewhere else it's not going to happen. Those folks out there second-guessing who you might be will come to know you by your ability to declare who you are, and they've got to re-evaluate all your stuff. Like standing at the wall to witness with those you didn't expect to be there.

— *Bebe Miller*

*Going to the Wall* premiered in September 1998 at The Hopkins Center at Dartmouth College. This work is made possible in part with funding from The Rockefeller Multi-Arts Production Fund, Philip Morris Companies Inc. New Works Fund and the National Endowment for the Arts, a federal agency. This work was created, in part, during the Tisch Dance Residency Festival at New York University.

*Going to the Wall* is also made possible by the National Dance Project, a project of the New England Foundation for the Arts, funded by the National Endowment for the Arts and the Andrew W. Mellon Foundation with special touring support provided by Philip Morris Companies Inc. and additional support provided by the John S. and James L. Knight Foundation. The National Dance Project seeks to build audiences for dance by providing support for the creation and touring of contemporary dance productions.

The composer and choreographer commission fees for this collaboration were made possible by a grant from Meet The Composer's Composer/Choreographer Project, a national program funded by The Pew Charitable Trusts, Philip Morris Companies Inc. and The Irene Diamond Fund.

*Going to the Wall* is a co-commissioning project of the National Performance Network's Creation Fund in collaboration with the Wexner Center for the Arts at The Ohio State University, Dance Place and The Washington Performing Arts Society. The National Performance Network (NPN) is comprised of artists and arts organizations in forty cities in twenty-five states across the country, all of which play an important and ongoing role in nurturing innovative work. The NPN is made possible with major funding from the Doris Duke Charitable Foundation, The Pew Charitable Trusts, Lila Wallace-Reader's Digest Fund, Philip Morris Companies Inc., Charles E. Culpeper Foundation and the National Endowment for the Arts, a federal agency.

**B**ebe Miller Company began touring and performing in the US and throughout the world in 1985. Under Miller's directorship, the Company's aesthetic relies on the interplay of a work's idea, physicality and the contributions of company members to fashion its singular voice. Over the past fourteen years, the Bebe Miller Company has performed more than 250 engagements and has been commissioned by the Brooklyn Academy of Music's Next Wave Festival, City Center Theater, The Joyce Theater, Wexner

and culture of touch scheduled to première in Spring 2001. Other projects during the 1999-00 season include a multi-disciplinary Arts Intensive program at Camp Bearnstow in Maine; commissions for Sbrit, the national dance troupe of Eritrea, Liz Lerman Dance Exchange and Dance Works, Australia; and a new media project to be developed at the Institute for Studies in the Arts at Arizona State University, Tempe.

The Company has a history of successful community-based residencies that serve to enrich its artistic sensibility and expose its

work more deeply to people in a community. Bebe Miller Company invests significant time in structuring and leading activities such as forums and workshops that focus on expectations and assumptions about dance. The Company targets

these activities to students, educators, women's groups, multi-disciplinary arts communities, senior citizens and diverse cultural groups. The Company also offers professional development to the dance community nationwide through intensive dance and choreography workshops. Miller is a sought-after teacher, and the Company has frequently been in residence with educational institutions such as Ohio State University, Portland State University (OR), University of Minnesota and Bates College Dance Festival (ME). Beginning in 1999, the Company will self-produce an annual professional workshop series for the New York City dance community. Also in 2000, the Company is establishing a multi-year partnership with Ifetayo Cultural Arts Facility in Brooklyn which provides training, education and cross-cultural exchange to African-American youth and their families.

*Tonight's performance marks Bebe Miller Company's third appearance under UMS auspices. The Company debuted in March 1990 as part of UMS' American Contemporary Dance Festival.*

---

## **The Company's aesthetic relies on the interplay of a work's idea, physicality and the contributions of company members to fashion its singular voice.**

---

Center for the Arts, Walker Art Center, Jacob's Pillow Dance Festival, Bates Dance Festival, Dance Theater Workshop and Dancing in the Streets. Bebe Miller Company was the first American company to perform in South Africa after the newly elected government was formed in 1994 and maintains a dialogue with the South African dance community through an initiative originally funded by the National Endowment for the Arts.

The 1998-99 season opened with the world première of *Going to the Wall* at the Hopkins Center at Dartmouth College (NH) followed by touring engagements to six cities before its NYC première at the Joyce Theater which also included the world première of *Rhythm Studies*, Ms. Miller's first solo in ten years. Other projects included the completion of *Three*, an independent film collaboration created by Bebe Miller, choreographer Ralph Lemon and filmmaker/director Isaac Julien. The season concluded with performances in Portland, Oregon and creative residencies in Portland and New York City during which the company began work on *Map of the Body*, a full-evening work exploring the nature



**B**ebe Miller, a native New Yorker, has been making dances for twenty years. In order to further a process of group inquiry, she formed Bebe Miller Company in 1985. As Miller continues a line of exploration of the visceral, unruly edges of heart and psyche that inform our day to



Bebe Miller

day progress, her interest in finding a physical language for the human condition is a connecting thread throughout her work. In recent years, she has been investigating a mix of theatrical narrative, performance and movement to expand this language, most notably in *Going to the Wall* (1998), *Tiny Sisters in the Enormous Land* (1995) and *Nothing Can Happen Only Once* (1993).

Collaboration being fundamental to her working process, she has worked with such artists as composers Robin Holcomb, Fred Frith, Don Byron and Christian Marclay; visual artists Caroline Beasley-Baker, Eve André Larameé, Robert Flynt and Robert Kushner; theatrical directors and writers Holly Anderson, Ain Gordon and Talvin Wilks; lighting designers Michael Mazzola,

Stan Pressner and Ken Tabachnick; film maker Isaac Julien and video artist Kit Fitzgerald. She also acknowledges the collaborative contribution of the dancers she has worked with, past and present, who have informed her work. Miller has created original works for Oregon Ballet Theatre, Boston Ballet, Dayton Contemporary Dance Company, Phoenix Dance Company in England and Groupe Experimental de Danse Contemporaine in Martinique. Her work has also been staged on De Nieuwe Dansgroep in Amsterdam, Jazzart Dance Theatre in Cape Town and PACT Dance Company in Johannesburg, South Africa. Miller has taught workshops, master classes and conducted long-term residencies at universities, colleges and dance centers throughout the world. In Winter 1999, she began an annual one-term teaching position at Ohio State University.

Bebe Miller has been awarded fellowships from the National Endowment for the Arts, the New York Foundation for the Arts and has been honored with two "Bessie" New York Dance and Performance Awards, a John Simon Guggenheim Foundation Fellowship and an American Choreographer's Award.

She currently serves on the Board of Directors of Dance Theater Workshop (NY) and Camp Bearnstow (ME), on the Advisory Board for Celebrate Brooklyn (NY) and on the Artistic Advisory Board for Bates Dance Festival (ME).

*Tonight's performance marks Bebe Miller's third appearance under UMS auspices. She made her debut performances in March 1990 as part of UMS' American Contemporary Dance Festival.*

**Don Byron** has been deeply involved in the most adventurous circles of the New York music scene for the past decade and has garnered international recognition as an innovator on jazz clarinet. Named *Down Beat's* "Jazz Artist of the Year" in 1990, he topped the *Down Beat Critics' Poll* as top clarinetist for five consecutive years, and the *Down Beat Readers' Poll* since 1995, all the while striving relentlessly for what he calls "a sound above genre." His four recordings on Nonesuch – *Tuskegee Experiments*, *Don Byron Plays the Music of Mickey Katz*, *Music for Six Musicians* and *Bug Music* – have all received worldwide acclaim. In 1997 he was named Artistic Director of Jazz at the Brooklyn Academy of Music, and he continues to develop jazz at the Next Wave Festival, program weekends of Jazz in the Leperq Space Cafe and perform for BAM's educational programs.

**Frances Craig**, from Florence, Alabama, graduated with a BA in History from Randolph-Macon Women's College in Virginia. In 1989 she received her MFA in Dance from Ohio State University. Frances has served as visiting artist and faculty member at universities and companies nationally and abroad. From 1991-93 she was Visiting Faculty for OSU while directing a community-based theatre arts program for teenagers. In the fall of 1996 she appeared in an Off-Off-Broadway one-act at HERE in New York. In 1997-98 she was choreographic assistant to Doug Varone for the Broadway musical *Triumph of Love*, and assisted its re-staging at the Walnut Street Theatre in Philadelphia. Frances was a member of the Bebe Miller Company from 1993-99. Currently she studies acting, is a freelance performer, and choreographs. Her work was recently presented in the Dance Now Series in New York, and she traveled to Stockholm to perform with painter/choreo-

grapher Shen Wei. She is pleased to be returning for this production of *Going to the Wall*.

**Steven Edwards**, danced with the Bebe Miller Company from 1994-1999. Originally from New Hampshire, he came to New York after receiving a BA in Dance from the University of Washington at Seattle. In NYC he has had the privilege to work with Koosil-Ja Hwang, Creach/Koester, Joy Kellman, Amy Cox and Francisco DaSilva. He is currently teaching Pilates and taking pre-med courses in hopes of becoming an osteopath. He is pleased to be returning as a guest of the company.

**Sarah Gamblin** graduated from Ohio University with a BFA in Dance. She has been dancing with Bebe Miller since 1994 and Bill Young since 1996. Gamblin has been teaching in the Modern Guest Artist series at Dance Space since 1997. She would like to thank her teachers of ten years, Barbara Mahler and Susan Klein, and her loyal, flexible, "day job" employers Cindy Smith and Steve Kalt.

**Ted Johnson**, an Iowa native, has been a member of Bebe Miller Company since 1995. He has performed with numerous choreographers and companies, including Ralph Lemon Company, Laurie DeVito and Dancers, David Alan Harris, The Yard, Cheng-Chieh Yu, Amy Sue Rosen, Li Chiao-Ping, Eun Me Ahn, and most recently, Barbara Grubel. A graphic artist as well as an avid singer with a background in musical theatre, Ted bases his current movement exploration on the work of Barbara Mahler and Susan Klein, founder of Klein Technique. He also studies with the many wonderful instructors at Dance Space in

New York and has worked extensively with movement improvisation, including practicing and performing contact improvisation.

**Darrell Jones** completed his BS in Psychology at the University of Florida and received an MFA in Dance at Florida State University. In New York he has worked with Min Tanaka, Nia Love & Co., Sham Mosher/Hybridium and Bebe Miller Company.

Since 1986, **Michael Mazzola's** work has been seen in venues ranging from circus tents to opera houses across America and Europe. He has designed lighting for ballet, opera, modern dance, theatre and corporate events. The "Bessie" Award-winning designer's recent works include lighting for James Canfield's *Jungle*, *Go Ask Alice* and *Carmina Burana*; *File 0* – Mou Sen's apocalyptic Chinese post-modern theater work; Ammirati Puris Lintas' recent Task Force Event in NYC; *Earth Studies/3 Colonial Encounters*, a contemporary opera; *Excavations* at the Montpellier Danse Festival and *PART* at the VolksTheater, Vienna for Steve Paxton and Lisa Nelson. Mazzola serves as the Resident Lighting Designer for Bebe Miller Company, Oregon Ballet Theatre, National Foundation for Jewish Culture and the Improvisation Festival/NYC.

**Scott Pask's** designs for dance include productions for choreographers Chamecki/Lerner, Margarita Guergue, June Anderson, David Parker, Vivian Trimble and John Kelly. In theatre, he has designed Kia Corthron's *Splash Hatch on the E Going Down* (New York Stage and Film), Julie McKee's *The Adventures of Amy Bock* (Yale Rep), Roman Paska's *God Mother Radio*

[*Massacre at Paris*] (Theatre 71, Malakoff, Paris), and Da Camera of Houston's *Moondrunk* (Choreography/Stage Direction by John Kelly), included in Lincoln Center for the Performing Arts' New Visions Series for 1999. Pask's work in film includes Art Direction of *Living in Oblivion*, *Postcards From America* and *Illuminata* (title sequence) and assistant production design of Steve Buscemi's *Trees Lounge*. He has a degree in architecture from the University of Arizona and is a graduate of the Yale School of Drama.

**Anthony Phillips** has danced with Bebe Miller Company since 1994. He has had the pleasure of working with Bill Young and Dancers, Yoshiko Chuma and the School of Hard Knocks, Robin Becker and Company, The Jacob's Pillow Men Dancers Project, The Yard, Allyson Green, David Dorfman, Victoria Marks, David Alan Harris, Lynn Shapiro, Colin Connor, and Cherylynn Lavagnino. Phillips would like to thank Bebe and the Company for the dialogue that has become *Going to the Wall*.

**Liz Prince** has recently designed costumes for Ralph Lemon's *Geography*, Bill T. Jones/Arnie Zane Dance Company's *We Set Out Early... Visibility Was Poor* and Mark Dendy's *Augerics 1-2-3* for the Pacific Northwest Ballet and *Dream Analysis*. Her costumes have been exhibited at the Cleveland Center for Contemporary Art, Snug Harbor Cultural Center, The New York Public Library for the Performing Arts and The Whitney at Philip Morris. She received a 1990 New York Dance and Performance Award for costume design.

**Talvin Wilks** is a writer, director and dramaturg based in New York City. Directorial projects include the world première of *The Love Space Demands*, by Ntozake Shange, *The Return of Elijah* by Sekou Sundiata, and *You Say What I Mean But What You Mean Is Not What I Said*, A Hot Mouth Experience, by Grisha Coleman. Plays include *Tod, the Boy Tod*, *The Trial of Uncle S/M*, and *Bread Heaven*. He was co-writer/dramaturg for Ping Chong's *Undesirable Elements/Seattle* and for the world première of *Sarajevo: Behind God's Back* by Amir Beso and Srdjan Jevdevic. He first collaborated with Bebe Miller on *Drummin'* by Tania Leon. He is currently writing a series of Story Theaters for The National Underground Railroad Freedom Center.

**Melissa Wynn**, originally from California, received her BFA in Dance from The Juilliard School. She has worked with various artists and companies including Bobbie Wynn and Company, Bonnie McNeely, Ellen Webb, the Stanley Love Performance Group, Works/Laura Glenn Dance, Sham Mosher, Marlies Yearby, Reggie Wilson's Fist and Heel Performance Group and Sarah Skaggs Dance. Her choreography has been presented at Danspace Project at St. Mark's Church, Dixon Place and Long Island University. She has also taught at various schools in California. In addition to working with Bebe, Melissa also dances with Cynthia Oliver. Wynn thanks the Goddess for the abundance in her life.

**Cheng-Chieh Yu** holds an MFA in Dance from Tisch School of the Arts, New York University. Her choreography has been presented in NYC at PS122, La MaMa ETC, Lincoln Center Out-of-Doors, Dance Theater Workshop, Taipei Theater, Danspace at St. Mark's Church and

Movement Research at Judson Church. She has performed with Cloud Gate Dance Theater (Taiwan) and The Limón Dance Company. In addition to working with Bebe Miller Company, Yu also is working with Ralph Lemon on "Part 2" of his *Geography Trilogy*. Yu has been a recipient of residencies, grants and commissions from: UCLA Center for Intercultural Performance, The Atlantic Center for the Arts Residency at the Akiyoshidai Art Village (Japan), Bennington College, Movement Research, Taipei Theater & Mulberry Street Theater (NYC) and the Cultural Council of the Government of Taiwan. She has extensive teaching credits internationally and in the United States.

Bebe Miller Company gratefully acknowledges the support of The Harkness Foundations for Dance, Materials for the Arts, Meet the Composer, The Andrew W. Mellon Foundation, The National Dance Project (a project of the New England Foundation for the Arts), the National Endowment for the Arts, the New York State Council on the Arts, Philip Morris Companies Inc., The Rockefeller Foundation's Multi-Arts Production Fund, the Emma A. Sheaffer Charitable Trust, Lila Acheson Wallace Theater Fund, The Andy Warhol Foundation for the Visual Arts, and individual patrons.

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## Ballet d'Afrique Noire *The Mandinka Epic*

Jean Pierre Leurs, director

Thursday, March 9, 8 P.M.

Friday, March 10, 8 P.M.

Power Center

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Toni Blackman is presented in conjunction with the King-Chavéz-Park Visiting Professors Program and the Office of the Provost. Support is also provided by the Institute for Research on Women and Gender and the Center for Afroamerican and African Studies.

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Claude V. McKnight III, *First tenor*  
David Thomas, *Second tenor*

---

## Program

Monday Evening, January 17, 2000 at 8:00  
Hill Auditorium, Ann Arbor, Michigan

*Take 6 will announce tonight's program from the stage.*

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## Forty-first Performance of the 121st Season

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

**W**hen **Take 6** emerged with their self-titled 1988 debut album, some pundits wagered that the group's organic synthesis of doo-wop, gospel, jazz and R&B would fall on deaf ears. Five albums, one Christmas album, seven Grammy Awards and eight Dove Awards later, **Take 6** is one of the most successful and honored vocal groups in history.

**Take 6** has been served well by their experimental zeal and their insistence on musical excellence. The group has endured countless industry upheavals that have claimed the careers of trendier artists, while influencing such vocal-oriented pop acts as *Boyz II Men*, *Dru Hill* and the *Backstreet Boys*. And though **Take 6** is the quintessential "crossover" act, with listeners at AC, Gospel, Urban, Urban AC, Jazz and Contemporary Christian radio, their

integrity is unquestionable. As the *Rolling Stone Album Guide* noted:

...Accept that a group so spectacular would 'limit' itself to gospel. But that has never been a problem for the members of **Take 6**. 'Plenty of people do other kinds of music,' says Alvin Chea. 'Our calling, and the reason we're still together, is to worship and praise God. It's never been a debate for us.'

Recent **Take 6** albums include *Brothers* (1996), *Join the Band* (1994), *He is Christmas* (1992), and *So Much To Say* (1990). Over the years, **Take 6** has won seven Grammys out of fifteen nominations, eight Dove Awards, and has topped *Downbeat* magazine's readers' and critics' poll as Best Jazz Vocal Group for an amazing seven years straight.

The sextet has recorded and/or performed with an impressive array of talent, including Quincy Jones, Ella Fitzgerald, Stevie Wonder, Ray Charles, Al Jarreau, Don Henley, James Taylor, Patti Austin, Randy Travis, Branford Marsalis and BeBe & CeCe Winans. They have appeared on film soundtracks to Spike Lee's *Do the Right Thing*, John Singleton's *Boyz 'N The Hood*, Warren Beatty's *Dick Tracy*, and they are featured on both *The Prince of Egypt* Urban/Gospel companion album and on the official soundtrack album as part of the ensemble singing "Humanity." **Take 6** also made a recent on-screen appearance in *The Out Of Towners* (starring Goldie Hawn and Steve Martin).

Along the way, the individual members have also pursued other interests such as doing animated voice-overs (David, Claude and Alvin), producing other artists (Alvin, Claude, Mark, David and Joey), and even earning a PhD in Music Theory (Cedric).

Juggling family, faith, and career is never easy, but for **Take 6**, there is joy to be had in every aspect of life. "We're passionate about what we believe in," notes David Thomas. "We want people to love the music,

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Take 6

but at the same time, we want the lyrics and what we're singing about to sink in. We're simply introducing people to the love of God." Adds Alvin Chea, "It's our mission to make people happy."

Over the years, Take 6 has brought immeasurable joy to millions around the world, thanks to the sheer power of their talents.

*Tonight's performance marks Take 6's debut under UMS auspices.*

Don't miss the  
Michigan debut of  
this thrilling artist!

**Added Performance!**

## An Evening with Audra McDonald

Ted Sperling, piano and music director

Sunday, March 5, 8 P.M.  
Power Center

This season Audra McDonald embarks on her first solo tour to only a handful of U.S. cities, including Ann Arbor. Her remarkable range, color, power and beauty show off her classical vocal training at Juilliard, yet she makes singing seem as natural and spontaneous as speech. Don't miss the Michigan debut of this thrilling artist when she performs a cabaret-style evening of American song standards and original new songs.

This concert is presented in conjunction with the symposium, *The Fine and Performing Arts of African Americans: Enhancing Education*, and with the Finals Concert of the Sphinx Competition.

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# UMS Experience

## UMS WINTER 2000 SEASON

All educational activities are free and open to the public unless otherwise noted (\$). For more information on educational activities, call the UMS Education Office at 734.647.6712 or the UMS Box Office at 734.764.2538. Activities are also posted on the UMS Website at [www.ums.org](http://www.ums.org).

### The Romeros

Sunday, January 9, 4 p.m.

Rackham Auditorium

*Sponsored by AT&T Wireless Services.*

### Bebe Miller Company

Saturday, January 15, 8 p.m.

Power Center

**Master of Arts Interview** with Bebe Miller, choreographer, and a special showing of *Three*, a film by Isaac Julien featuring Bebe Miller and Ralph Lemon. Friday, January 14, 7 p.m., Betty Pease Studio, 2nd Floor, U-M Dance Building. In conjunction with the Institute for Research on Women and Gender, Center for Afroamerican and African Studies, Center for Education of Women, and U-M Department of Dance.

**Advanced Modern Dance Master Class** Saturday, January 15, 10:30 a.m., U-M Dance Department, Studio A. \$ **PREP** "Identity and Process in Bebe Miller's Choreography" by Ben Johnson, UMS Director of Education and Audience Development. Saturday, January 15, 7 p.m., Michigan League, Koessler Library, 3rd Floor.

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

**Dance Department Mini Course** "Four Women of the Dance: a mini-course based on the UMS sponsored performances of four major American women choreographers" taught by Gay Delanghe, U-M Professor of Dance. Winter Term, 2000. Mass Meeting, Saturday, January 8, 12 noon. For information, [delanghe@umich.edu](mailto:delanghe@umich.edu) or call U-M Department of Dance, 734.763.5460. *This project is supported in part by a grant from the National Endowment for the Arts. Media sponsors WDET and Metro Times.*

### Take 6

Monday, January 17, 8 p.m.

Hill Auditorium

*Sponsored by Butzel Long Attorneys with support from Republic Bank. Media sponsors WEMU and WDET. Co-presented with the U-M Office of Academic Multicultural Initiatives.*

### Yo-Yo Ma, cello

Kathryn Stott, piano

Thursday, January 20, 8 p.m.

Hill Auditorium

*Sponsored by Forest Health Services. Media sponsor WGTE.*

### American String Quartet

Beethoven the Contemporary  
Sunday, January 23, 4 p.m.

Rackham Auditorium

*Media sponsor Michigan Radio.*

### Russian National Orchestra

Mikhail Pletnev, conductor

Francesco Tristano Schlimé,

piano

UMS Choral Union

Monday, January 24, 8 p.m.

Hill Auditorium

**Center for Russian and Eastern European Studies Symposium**

"Apocalypse Now? Scriabin and Russian Culture at the End of the Century" Sunday, January 23, Media Union. Full schedule at <http://www.umich.edu/~iinet/crees> or call 734.764.0351.

**CREES Mini-Course on *fin de siècle*** Russian Culture with Arthur Greene, Professor of Music and Michael Makin, Professor of Slavic Languages and Literature. Winter Term, 2000. For information, <http://www.umich.edu/~iinet/crees> or call 734.764.0351.

**Pre-concert Performance** traditional Slavonic/Russian songs performed by St. Romano's Ensemble. Monday, January 24, 7-7:45 p.m., Hill Auditorium Lobby. Free with paid admission to Russian National Orchestra concert.

*Sponsored by Charla Breton Associates. Media sponsor WGTE.*

**Barbara Hendricks, soprano**

Staffan Scheja, piano  
 Saturday, January 29, 8 p.m.  
 Lydia Mendelssohn Theatre  
**PREP** with Naomi André, U-M  
 Professor of Music and Musicology.  
 Saturday, January 29, 7 p.m., Michigan  
 League, Koessler Library, 3rd Floor.  
*Presented with the generous support of  
 The Shiffman Foundation, Sigrid  
 Christiansen and Richard Levey.  
 Additional support provided by Randy  
 Parrish Fine Framing and Art.  
 Media sponsor WGTE.*

**Mozart and Friends –  
 A Birthday Celebration  
 Michigan Chamber Players**

Faculty Artists of the University  
 of Michigan School of Music  
 Sunday, January 30, 4 p.m.  
 Rackham Auditorium  
 Complimentary Admission

**Jazz at Lincoln Center  
 Sextet**

Friday, February 4, 8 p.m.  
 Saturday, February 5, 2 p.m.  
*(One-Hour Family Performance)*  
 Michigan Theater  
**UMS Performing Arts Teacher  
 Workshop** “Jazz in the Classroom”  
 Wednesday, February 2, 4 p.m.  
 To register call 734.615.0122. \$

**Jazz Combo Master Classes** with the  
 Jazz at Lincoln Center Sextet.  
 Thursday, February 3, 7 p.m., U-M  
 School of Music. Observation only.  
*Sponsored by Blue Nile Restaurant with  
 support from Hudson’s and the Lila  
 Wallace-Reader’s Digest Audiences for  
 the Performing Arts Network. These  
 concerts are part of Chamber Music  
 America’s “A Musical Celebration of the  
 Millennium.” Media sponsors WEMU  
 and WDET.*

**Gothenburg Symphony  
 Orchestra**

Neeme Järvi, conductor  
 Yuri Bashmet, viola  
 Saturday, February 5, 8 p.m.  
 Hill Auditorium  
*Made possible by a gift from David and  
 Martha Krehbiel, “to honor the memory  
 of Bertha and Marie Krehbiel for whom  
 music was life.” Additional support pro-  
 vided by SAS Scandinavian Airlines,  
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 Johansson, Bengt and Elaine Swenson  
 and The Swedish Round Table  
 Organizations. Media sponsor WGTE.*

**Meredith Monk  
 Magic Frequencies  
 A Science Fiction  
 Chamber Opera**

Wednesday, February 9, 8 p.m.  
 Power Center  
**Master of Arts Interview** with  
 Meredith Monk interviewed by Beth  
 Genné, U-M Professor of Art History/  
 Dance History/Dance. Tuesday,  
 February 8, 12 noon, U-M School of  
 Music Recital Hall. In conjunction  
 with the Institute for Research on  
 Women and Gender, U-M School of  
 Music, Center for Education of Women,  
 U-M Department of Composition and  
 the U-M Department of Dance.

**PREP** “Goddess Meredith: The Genius  
 of Meredith Monk” by Ben Johnson,  
 UMS Director of Education and  
 Audience Development. Wednesday,  
 February 9, 7 p.m., Michigan League  
 Koessler Library, 3rd Floor.

**Meet the Artist** Post-performance  
 dialogue from the stage.  
*Funded in part by the National Dance  
 Project of the New England Foundation  
 for the Arts, with lead funding from the  
 National Endowment for the Arts and  
 the Doris Duke Charitable Foundation.  
 This project is supported in part by a  
 grant from the National Endowment for  
 the Arts. Media sponsors WDET and  
 Metro Times.*

**Doudou N’Diaye Rose,  
 master drummer  
 Drummers of West Africa**

Thursday, February 10, 8 p.m.  
 Hill Auditorium  
**Master of Arts Interview** with  
 Doudou N’Diaye Rose. Interviewed by  
 Dr. Lester Monts, Associate Provost for  
 Academic Affairs. Thursday, February  
 10, 3 p.m., U-M School of Music  
 Recital Hall. In conjunction with the  
 Center for Afroamerican and African  
 Studies and the U-M Office of the  
 Provost; and the North American  
 Secretariat for the International Center  
 for African Music and Dance.  
*Sponsored by Comerica, Inc. Media  
 sponsors WEMU and Metro Times. This  
 is a Hearland Arts Fund Program with  
 the National Endowment for the Arts  
 and the Michigan Council for Arts and  
 Cultural Affairs.*

**Martha Clarke  
 Vers la flamme**  
 Christopher O’Riley, piano  
 Friday, February 11, 8 p.m.  
 Power Center

**Master of Arts Interview** with Martha  
 Clarke, interviewed by Susan Isaacs  
 Nisbett, Music and Dance writer for  
 the Ann Arbor News. Friday, February  
 11, 12 noon, Betty Pease Studio, U-M  
 Dance Building, 2nd Floor. In conjunc-  
 tion with the Institute for Research on  
 Women and Gender, and the U-M  
 Department of Dance.

**Meet the Artist** Post-performance  
 dialogue from the stage.  
**Advanced Modern Dance Master  
 Class** Saturday, February 12, 10:30 a.m.,  
 U-M Dance Building, Studio A. \$  
*This project is supported in part by a  
 grant from the National Endowment for  
 the Arts.*

**Anne-Sophie Mutter, violin**  
 Lambert Orkis, piano  
 Saturday, February 12, 8 p.m.  
 Hill Auditorium  
*Sponsored by KeyBank. Media sponsor  
 WGTE.*

**Estonian Philharmonic  
 Chamber Choir**  
 Tõnu Kaljuste, director  
 Sunday, February 13, 8 p.m.  
 St. Francis of Assisi Catholic Church

**Murray Perahia, piano**  
 Wednesday, February 16, 8 p.m.  
 Hill Auditorium  
**Master of Arts Interview** of Murray  
 Perahia, interviewed by Susan Isaacs  
 Nisbett, Music and Dance writer  
 for the Ann Arbor News. Tuesday,  
 February 15, 7 p.m., U-M School of  
 Music Recital Hall.  
*Sponsored by CFI Group.  
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**New York City Opera  
 National Company  
 Rossini’s The Barber of Seville**  
 Thursday, February 17, 8 p.m.  
 Friday, February 18, 8 p.m.  
 Saturday, February 19, 2 p.m.  
*(One-Hour Family Performance)*  
 Saturday, February 19, 8 p.m.  
 Power Center

**PREP** “Opera 101” with Helen Siedel,  
 UMS Education Specialist. Friday,  
 February 18, 7 p.m., Michigan League,  
 Hussey Room, 2nd Floor.  
**PREP for Kids** with Helen Siedel,  
 UMS Education Specialist. Saturday,  
 February 19, 1 p.m., Michigan League,  
 Koessler Library, 3rd Floor.  
*Sponsored by Parke-Davis Pharmaceutical  
 Research.*

**Christian Tetzlaff, violin**

Sunday, February 20, 8 p.m.  
St. Francis of Assisi Catholic  
Church

*Added Performance***An Evening with  
Audra McDonald**

Ted Sperling, piano and  
music director  
Sunday, March 5, 8 p.m.  
Power Center

*This concert is presented in conjunction with the symposium, The Fine and Performing Arts of African Americans: Enhancing Education, held March 2-8 and with the Finals Concert of the Sphinx Competition, Sunday, March 5 at 4 p.m. in Hill Auditorium.*

**The Chieftains**

Wednesday, March 8, 8 p.m.  
Hill Auditorium  
*Sponsored by Bank of Ann Arbor.  
Media sponsor WDET.*

**Ballet d'Afrique Noire  
The Mandinka Epic**

Jean Pierre Leurs, director  
Thursday, March 9, 8 p.m.  
Friday, March 10, 8 p.m.  
Power Center

**Mandinka Epic Symposium**

"Rethinking the African Epic."  
Thursday, March 9, 4 p.m., Rackham  
Assembly Hall. In conjunction with the  
Center for Afroamerican and African  
Studies, U-M Office of the Provost,  
and the North American Secretariat for  
the International Center for African  
Music and Dance. With reception.

**Drumming Master Class** Saturday,  
March 11, 10 a.m., Washtenaw  
Community College. Call 734.647.6712  
for more information.

**African Dance Master Class** Saturday,  
March 11, 2 p.m., Betty Pease Studio,  
U-M Dance Building, 2nd Floor. Call  
734.647.6712 for more information.

*Sponsored by Detroit Edison Foundation.  
Media sponsors WEMU and Metro  
Times. This is a Hearland Arts Fund  
Program with the National Endowment  
for the Arts and the Michigan Council  
for Arts and Cultural Affairs.*

**The English Concert  
Trevor Pinnock, conductor  
and harpsichord**

Saturday, March 11, 8 p.m.  
Hill Auditorium

**PREP** with Steven Whiting, U-M  
Professor of Musicology. Saturday,  
March 11, 7 p.m., Michigan League,  
Hussey Room, 2nd Floor.  
*Sponsored by Miller, Canfield, Paddock  
and Stone. Media sponsor WGTE.*

**Maestro Ali Akbar Khan  
accompanied by  
Zakir Hussain**

Friday, March 17, 8 p.m.  
Hill Auditorium

*Sponsored by Megasys Software Services,  
Inc. Media sponsor WDET.*

**American String Quartet**

Beethoven the Contemporary  
Sunday, March 19, 4 p.m.

Rackham Auditorium  
**Meet the Artist** Post-performance  
dialogue from the stage.  
*Media sponsor Michigan Radio.*

**Thomas Quasthoff, baritone**

Justus Zeyen, piano  
Monday, March 20, 8 p.m.

Lydia Mendelssohn Theatre  
**PREP** "The Art is Song" with Richard  
LeSueur, Vocal Arts Information Services.  
Monday, March 20, 7 p.m., Michigan  
League, Koessler Room, 3rd Floor.  
**Meet the Artist** Post-performance  
dialogue from the stage.  
*Media sponsor WGTE.*

**J.S. Bach Birthday Celebration  
Michigan Chamber Players**

Faculty Artists of the University  
of Michigan School of Music  
Wednesday, March 22, 8 p.m.  
Rackham Auditorium  
Complimentary Admission

**Forgiveness**

Chen Shi-Zheng, director  
Friday, March 24, 8 p.m.  
Michigan Theater  
**Mini-Course** "Japan, China, Korea and  
the United States: Theater Across the  
Borders." For more information,  
contact Brett Johnson at 734.764.6307.  
**Korean Dance Master Class** taught  
by Song Hee Lee, Wednesday, March  
22, 11 a.m., U-M Dance Building.  
**Noh Theater Master Class** taught by  
Akira Matsui, Wednesday, March 22,

3 p.m., Arena Theater, Frieze Building.  
**Master of Arts Interview** with Chen  
Shi-Zheng, Artistic Director of  
*Forgiveness*. Wednesday, March 22,  
6 p.m., Room 1636, International  
Institute, School of Social Work Building.

**Chinese Opera Lecture Demonstration**  
by Zhou Long and **Museum Tour** of  
the U-M Museum of Art Chinese Art  
Exhibit, Thursday, March 23, 6:30 p.m.

**Meet the Artist** Post-performance  
dialogue from the stage.  
*Presented with the generous support  
of Dr. Herbert Sloan.  
Additional support provided by Ideation.*

**Beaux Arts Trio**

Sunday, March 26, 4 p.m.  
Rackham Auditorium  
*Sponsored by Dow Automotive.*

**Moscow Virtuosi**

Vladimir Spivakov, conductor  
Inva Mula, soprano  
Friday, March 31, 8 p.m.  
Rackham Auditorium  
*Sponsored by Edward Surovell Realtors.*

**Czech Philharmonic  
Orchestra**

Vladimir Ashkenazy, conductor  
Saturday, April 1, 8 p.m.  
Hill Auditorium  
**Open Rehearsal and Master of Arts  
Interview** with Vladimir Ashkenazy,  
Saturday, April 1, time TBA, Hill  
Auditorium.  
*Sponsored by Pepper Hamilton LLP.  
Media sponsor WGTE.*

**The Watts Prophets**

with special guest Toni Blackman  
Saturday, April 8, 8 p.m.  
Michigan Theater  
For full residency details, please call  
734.647.6712.

*Toni Blackman is presented in conjunction with the King-Chavéz-Park Visiting Professors Program and the Office of the Provost. Support is also provided by the Institute for Research on Women and Gender and the Center for Afroamerican and African Studies. Media sponsors WEMU and Metro Times.*

*Season Listing continued  
on page 33*

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**Trisha Brown Company**

Wednesday, April 12, 8 p.m.  
Power Center

**Institute of the Humanities Brown Bag Lunch** "Form and Structure: The Cycles in Trisha Brown's Choreographic Career" by Ben Johnson, UMS Director of Education and Audience Development. Tuesday, February 1, 12 noon, U-M Institute for the Humanities.

**Master of Arts Interview** with Trisha Brown, choreographer. Interviewed by Ben Johnson, UMS Director of Education and Audience Development. Wednesday, April 12, 12 noon, U-M Dance Building, Betty Pease Studio, 2nd Floor. In conjunction with the Institute for Research on Women and Gender and the U-M Department of Dance.

**PREP** "Trisha Brown's Music Cycle: A Choreographer's Journey" by Ben Johnson, UMS Director of Education and Audience Development. Wednesday, April 12, 7 p.m., Michigan League, Koessler Library, 3rd Floor.

**Meet the Artist** Post-performance dialogue from the stage.  
*This project is supported in part by a grant from the National Endowment for the Arts.*

**Susanne Mentzer, mezzo-soprano****Sharon Isbin, guitar**

Thursday, April 13, 8 p.m.  
Lydia Mendelssohn Theatre  
**Vocal Master Class** with Susanne Mentzer. Friday, April 14, 2:30 p.m., U-M School of Music Recital Hall.  
*Presented with the generous support of Ronald and Sheila Cresswell. Media sponsor WGTE.*

**Australian Chamber Orchestra**

Richard Tognetti, conductor  
Anne-Marie McDermott, piano  
Friday, April 14, 8 p.m.  
Rackham Auditorium  
*Made possible by a gift from the estate of William R. Kinney.*

**J.S. Bach's St. Matthew Passion**  
**UMS Choral Union**  
**Ann Arbor Symphony Orchestra**

**Ann Arbor Youth Chorale**  
Thomas Sheets, conductor  
Sunday, April 16, 4 p.m.  
Hill Auditorium  
*Presented with the generous support of Carl and Isabelle Brauer.*

**Lincoln Center Jazz Orchestra Dance Tour**

with Wynton Marsalis  
Saturday, April 22, 8 p.m.  
EMU Convocation Center  
**Swing Dance Lesson** with the Lincoln Center Jazz Orchestra Dancers. Saturday, April 22, 6:30 p.m., Eastern Michigan University Convocation Hall.  
Tickets to the performance required for entry.  
*Sponsored by Hudson's Project Imagine. Presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network. Media sponsor WEMU.*

**Oscar Peterson Quartet**

Wednesday, April 26, 8 p.m.  
Hill Auditorium  
*Media sponsor WEMU.*

**Ford Honors Program**

Friday, May 5, 7 p.m.  
Hill Auditorium and Michigan League  
*Sponsored by Ford Motor Company Fund.*



The Canadian Brass

**T**he 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 pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. This season's Ford Honors Program will be held on Friday, May 5, 2000. The recipient of the 2000 UMS Distinguished Artist Award will be announced in January.

**Ford Honors Program Honorees**

1996  
**Van Cliburn**

1997  
**Jessye Norman**

1998  
**Garrick Ohlsson**

1999  
**The Canadian Brass**

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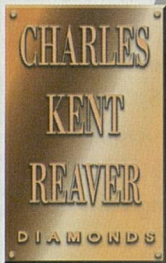
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## EDUCATION & AUDIENCE DEVELOPMENT

In the past several seasons, UMS' Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of the live performing arts and 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.

### Family Performances

For many years, UMS has been committed to providing the opportunity for families to enjoy the arts together.

This season's special, one-hour Family Performances include:

- **Amalia Hernández' Ballet Folklórico de México**
- **Boys Choir of Harlem**
- **Jazz at Lincoln Center Sextet**
- **New York City Opera National Company: *The Barber of Seville***

Specially designed for family participation that creates an environment where both children and adults can learn together, the UMS Family Performances are a great way to spend quality time with your children.

### Master of Arts Interview Series

Now in its fourth year, this series is an opportunity to showcase and engage our artists in academic, yet informal, dialogues about their art form, their body of work and their upcoming performances.

This year's series includes interviews with:

- **Laurie Anderson**
- **Ushio Amagatsu**
- **Bebe Miller**
- **Meredith Monk**
- **Doudou D'Diaye Rose**
- **Martha Clarke**

- **Murray Perahia**
- **Chen Shi-Zheng**
- **Vladimir Ashkenazy**
- **Trisha Brown**

### 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. All PREPs are open to the public and usually begin one hour before curtain time.

### 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 artist, 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.

### 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, participatory workshops, clinics, visiting scholars, seminars, community projects, symposia, panel discussions, art installations and exhibits. Most activities are free and open to the public and occur around the date of the artist's performance.

Major residencies for the 1999/2000 season are with:

- **Lyon Opera Ballet**
- **American String Quartet**
- **Russian National Orchestra**
- **Jazz at Lincoln Center Sextet**
- **Ballet d'Afrique Noire: *The Mandinka Epic***
- **Chen Shi-Zheng's *Forgiveness***
- **The Watts Prophets**
- **Trisha Brown Company**

## ATTENTION TEACHERS AND EDUCATORS!

### Youth Performances

These performances are hour-long or full length, specially designed, teacher- and student-friendly live matinee performances.

The 1999/2000 Youth Performance Series includes:

- **Amalia Hernández' Ballet Folklórico de México**
- ***The Harlem Nutcracker***
- **Boys Choir of Harlem**
- **New York City Opera National Company: *The Barber of Seville***
- **Ballet d'Afrique Noire: *The Mandinka Epic***
- **Trisha Brown Company**

Teachers who wish to be added to the youth performance mailing list should call 734.615.0122.

The Youth Education Program is sponsored by



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### Teacher Workshop Series

This series of workshops for all K-12 teachers is a part of UMS' efforts to provide school-teachers with professional development opportunities and to encourage ongoing efforts to incorporate the arts in the curriculum.

This year's Kennedy Center Workshops are:

- **"Developing Literacy Skills Through Music"**
- **"Bringing Literature to Life"**
- **"Making History Come Alive"**
- **"Reaching the Kinesthetic Learner Through Movement"**

Workshops focusing on the UMS youth performances are:

- **"Opera in the Classroom"**
- **"African Drumming in the Classroom"**
- **"Jazz in the Classroom" with the Jazz at Lincoln Center Sextet**
- **"Modern Dance in the Classroom"**

For information and registration, please call 734.615.0122.

### The Kennedy Center Partnership

The University Musical Society and Ann Arbor Public Schools are members of the **Performing Arts Centers and Schools: Partners in Education Program** of the John F. Kennedy Center for the Performing Arts. Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates a multitude of professional development opportunities for teachers and educators.

### Special Discounts for Teachers and Students to Public Performances

UMS offers special discounts to school groups attending our world-class evening and weekend performances. Please call the Group Sales Office at 734.763.3100 for more information about discounts for student and youth groups.

## DINING EXPERIENCES

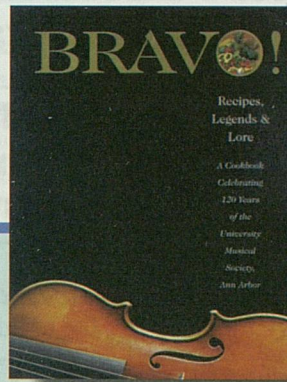
### UMS Camerata Dinners

Hosted by members of the UMS Board of Directors, Camerata dinners are a delicious and convenient beginning to your concert evening and are welcome to all. Our dinner buffet is open from 6:00 to 7:30 p.m. offering you the perfect opportunity to arrive early, park with ease, and dine in a relaxed setting with friends and fellow patrons. All dinners are held in the Alumni Center unless otherwise noted below. Dinner is \$25 per person.

Reservations can be made by calling 734.647.8009. UMS members receive reservation priority.

*We are grateful to A1 Rental, Inc. for their support of these special dinners.*

- **Thursday, January 20**  
Yo-Yo Ma
- **Monday, January 24**  
Russian National Orchestra
- **Saturday, February 5**  
Gothenburg Symphony Orchestra
- **Saturday, February 12**  
Anne-Sophie Mutter
- **Wednesday, February 16**  
Murray Perahia
- **Saturday, March 11**  
The English Concert
- **Saturday, April 1**  
Czech Philharmonic Orchestra



## BRAVO!

UMS has recently published **BRAVO!**, a cookbook with recipes, legends, and lore honoring 120 years of the University Musical Society. Proceeds from the sale of the book benefit UMS' nationally-acclaimed performance presentations and its innovative education and outreach programs. Copies are available for sale in the lobby (after most performances), or may be ordered through our website ([www.ums.org](http://www.ums.org)) or by calling toll-free 877.238.0503.

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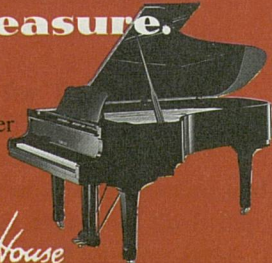
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## RESTAURANT & LODGING PACKAGES

**C**elebrate in style with dinner and a show, or stay overnight and relax in comfort! A delicious meal followed by priority, reserved seating at a performance by world-class artists makes an elegant evening — add luxury accommodations to the package and make it a complete get-away. The University Musical Society is pleased to announce its cooperative ventures with the following local establishments:

### The Artful Lodger Bed & Breakfast

1547 Washtenaw Avenue

734.769.0653 for reservations

Join Ann Arbor's most theatrical host and hostess, Fred & Edith Leavis Bookstein, for a weekend in their massive stone house built in the mid-1800s for U-M President Henry Simmons Frieze. This historic house, located just minutes from the performance halls, has been comfortably restored and furnished with contemporary art and performance memorabilia. The Bed & Breakfast for Music and Theater Lovers!

Package price ranges from \$200 to \$225 per couple depending upon performance (subject to availability) and includes two nights stay, breakfast, high tea and two priority reserved tickets to the performance.

### The Bell Tower Hotel & Escoffier Restaurant

300 South Thayer

734.769.3010 for reservations and prices

Fine dining and elegant accommodations, along with priority seating to see some of the world's most distinguished performing artists, add up to a perfect overnight holiday. Reserve space now for a European-style guest room within walking distance of the performance halls and downtown shopping,

a special performance dinner menu at the Escoffier restaurant located within the Bell Tower Hotel, and priority reserved "A" seats to the show. All events are at 8 p.m. with dinner prior to the performance.

Sat. Jan. 15	<i>Bebe Miller Company</i>
Sat. Jan. 29	<i>Barbara Hendricks, soprano</i>
Fri. Feb. 4	<i>Jazz at Lincoln Center Sextet</i>
Sat. Feb. 5	<i>Gothenburg Symphony Orchestra</i>
Sat. Feb. 12	<i>Anne Sophie Mutter, violin</i>
Sat. Feb. 19	<i>New York City Opera National Company: The Barber of Seville</i>
Fri. Mar. 10	<i>Ballet d'Afrique Noire: The Mandinka Epic</i>
Fri. Mar. 17	<i>Ali Akbar Khan and Zakir Hussain</i>
Fri. Apr. 14	<i>Australian Chamber Orchestra</i>

Package 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.

Package price is \$228.00 per couple.

### Gratz Restaurant

326 South Main Street

734.663.5555 for reservations and prices

Mon. Jan. 17	<i>Take 6</i>
Fri. Feb. 18	<i>New York City Opera National Company: The Barber of Seville</i>
Sat. Apr. 1	<i>Czech Philharmonic Orchestra</i>
Wed. Apr. 26	<i>Oscar Peterson Quartet</i>

#### Pre-performance dinner

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

Package price is \$63.25 per person.

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## UMS PREFERRED RESTAURANT PROGRAM

**V**isit and enjoy these fine restaurants. Join us in thanking them for their generous support of UMS this season.

### **Azure**

625 Briarwood Circle – 734.747.9500  
Experience the culture of fourteen Mediterranean countries with our authentic cuisine and cerulean bar. Reservations accepted for pre- and post-UMS performances. Visit us at [www.azureusa.com](http://www.azureusa.com).

### **Bella Ciao Trattoria**

118 West Liberty – 734.995.2107  
Known for discreet dining with an air of casual elegance, providing simple and elaborate regional Italian dishes for you and your guests' pleasure. Reservations accepted.

### **Blue Nile**

221 East Washington – 734.998.4746  
Join us for an authentic dining adventure to be shared and long remembered. Specializing in poultry, beef, lamb and vegetarian specialties. Outstanding wine and beer list.

### **Café Marie**

1759 Plymouth Road – 734.662.2272  
Distinct and delicious breakfast and lunch dishes, creative weekly specials. Fresh-squeezed juice and captivating cappuccinos! A sunny, casual, smoke-free atmosphere. Take out available.

### **The Chop House**

322 South Main Street – 734.669.9977  
Ann Arbor's newest taste temptation. An elite American Chop House featuring U.S.D.A. prime beef, the finest in Midwestern grain-fed meat, and exceptional premium wines in a refined, elegant setting. Open nightly, call for reservations.

### **The Original Cottage Inn**

512 East William – 734.663.3379  
An Ann Arbor tradition for more than 50 years. Featuring Ann Arbor's favorite pizza, a full Italian menu, banquet facilities and catering services.

### **D'Amato's Neighborhood Restaurant**

102 South First Street – 734.623.7400  
Casual dining, serving wonderful home style Italian cuisine; many entrees changed daily. Featuring 35 wines by the glass, banquet seating, and moderate prices. Rated '4 Stars' by the *Detroit Free Press*! Reservations welcome.

### **The Earle**

121 West Washington – 734.994.0211  
Provincial French and Italian dishes served in a casually elegant cellar setting. Wine list of over 1,000 selections. Live music nightly. Private rooms seat 8-30.

### **Gandy Dancer**

401 Depot Street – 734.769.0592  
Located in the historic 1886 railroad depot. Specializing in fresh seafood. Lunches Monday-Friday 11:30-3:30. Dinners Monday-Saturday 4:30-10, Sunday 3:30-9. Award winning Sunday brunch 10:00-2:00. Reservations recommended.

### **Gratzi**

326 South Main Street – 734.663.5555  
Celebrated, award-winning Italian cuisine served with flair and excitement. Sidewalk and balcony seating. Open for lunch and dinner. Reservations accepted.

### **The Kerrytown Bistro**

At the corner of Fourth Ave and Kingsley in Kerrytown – 734.994.6424  
The Kerrytown Bistro specializes in fine French Provincial inspired cuisine, excellent wines and gracious service in a relaxed, intimate atmosphere. Hours vary, reservations accepted.

For UMS tickets  
and information,  
click on  
[www.ums.org](http://www.ums.org)

## Performance Network

1999-2000 Professional Season

### **Picasso at the Lapin Agile**

by Steve Martin

February 4 - March 5, 2000

### **The Ride Down Mt. Morgan**

by Arthur Miller

March 17 - April 16, 2000

### **A Leveling Wind**

by Ben Cohen

April 28 - May 21, 2000

for information and reservations call (734) **663-0696**



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**La Dolce Vita**

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**Miki**

106 South First Street – 734.665.8226

Award-winning classic Japanese food based on the freshest ingredients. Dinner reservations suggested. Open for weekday lunch and dinner every day until 10 p.m. and 11 p.m. on Friday and Saturday.

**The Moveable Feast**

326 West Liberty – 734.663.3278

Located just west of Main Street in the restored Brehm estate. Fine American cuisine with global fare. Full service catering, bakery, wedding cakes.

**Palio**

347 South Main Street – 734.930.6100

Zestful country Italian cooking, fresh flavors inspired daily. Featuring the best rooftop seating in town. Open for dinner nightly. Reservations accepted, large group space available.

**Real Seafood Company**

341 South Main Street – 734.769.5960

As close to the world's oceans as your taste can travel. Serving delightfully fresh seafood and much more. Open for lunch and dinner. Reservations accepted.

**Red Hawk Bar & Grill**

316 South State Street – 734.994.4004

Neighborhood bar & grill in campus historic district, specializing in creative treatments of traditional favorites. Full bar, with a dozen beers on tap. Lunch and dinner daily. Weekly specials. Smoke-free. No reservations.

**Sweet Lorraine's Café & Bar**

303 Detroit Street – 734.665.0700

Modern American cooking in a casual, fun & sophisticated setting. Daily vegetarian specials, seafood, pasta & steaks. 30 wines by the glass, cool cocktails, and courtyard dining. Brunch served Saturday and Sunday.

**Weber's Restaurant**


3050 Jackson Road – 734.665.3636

Great American restaurant since 1937. Featuring prime rib, live lobster, Cruvinet wine tasting flights, homemade pastries and desserts. Breakfast, Sunday brunch, lunch, dinner. Reservations accepted.

**Zanzibar**

216 South State Street – 734.994.7777

Contemporary American food with Mediterranean & Asian influences. Full bar featuring classic and neo-classic cocktails, thoughtfully chosen wines and an excellent selection of draft beer. Spectacular desserts. Space for private and semi-private gatherings up to 120. Smoke-free. Reservations encouraged.



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### A<sup>2</sup>SO Spring 2000 Season

**Midwinter's Breath of Spring, Jan 22**  
with Music Director Candidate Victoria Bond:  
Schumann *Symphony No. 2*, Mozart *Violin*  
*Concerto #4*, Debussy *L'Après midi d'un faune*

**Continental Harmony, March 11**  
Sam Wong conducts the U-M Gamelan Ensemble  
and A<sup>2</sup>SO in a world premiere by Ann Arbor  
composer Gabriel Ian Gould; also Dvorak  
*Symphony #6* and Copland *Appalachian Spring*

**Season Finale, April 29 with Sam Wong**  
Mahler *Symphony #3* with women from UMS  
Choral Union and Boychoir of Ann Arbor

Call (734) 994-4801 for tickets or info

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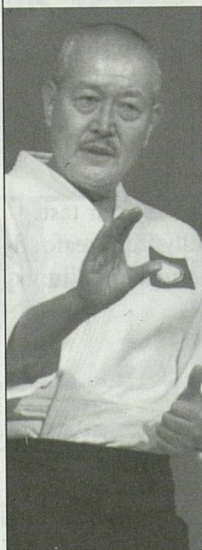
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# UMS Support

**U**MS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, assisting in artist services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.763.0611 to request more information.

## ADVISORY COMMITTEE

**N**ow fifty-four members strong, the UMS Advisory Committee serves an integral function within the organization, supporting UMS with a volunteer corps and assisting in fundraising. Through an annual auction, season opening events, and the Ford Honors Program gala, the Advisory Committee has pledged to donate \$200,000 to UMS this season. Additionally, the Committee's hard work is now in evidence with the publication of *BRAVO!*, a cookbook that traces the history of UMS through the past 120 years, with recipes submitted by artists who have performed under our auspices. If you would like

to become involved in this dynamic group, call 734.936.6837 for more information.

The Advisory Committee also seeks people to help with activities such as escorting students at our popular youth performances, assisting with mailings, and setting up for special events. Please call 734.936.6837 if you would like to volunteer for a project.

## SPONSORSHIP & ADVERTISING

**A**dvertising in the UMS program book or sponsoring UMS performances will enable you to reach 130,000 of southeastern Michigan's most loyal concertgoers.

### Advertising

When you advertise in the UMS program book you gain season-long visibility, while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experiences. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

### Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural

# Join Us

## Because Music Matters

UMS members have helped to make possible this 121st season of distinctive concerts. Ticket revenue covers only 61% of our costs. The generous gifts from our contributors continue to make the difference. Cast yourself in a starring role—become a UMS member. In return, you'll receive a variety of special benefits and the knowledge that you are helping to assure that our community will continue to enjoy the extraordinary artistry that UMS offers.

### Patrons

- \$25,000 Soloist**
  - For information about this special group, call the Development Office at 734.647.1175.
- \$10,000 Maestro**
  - Opportunity to be a title or supporting sponsor for a selected performance in any series
  - Plus benefits listed below
- \$7,500 Virtuoso**
  - Guest of UMS Board at a special thank-you event
  - Plus benefits listed below
- \$5,000 Concertmaster**
  - 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. \_\_\_\_\_

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- **Making highly visible links with arts and education programs**
- **Recognizing employees**
- **Showing appreciation for loyal customers**

For more information, please call 734.647.1176.

## INTERNSHIPS

Internships with UMS 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.

## COLLEGE WORK-STUDY

Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, event planning and production. If you are a college student who receives work-study financial aid and who is interested in working UMS, please call 734.763.0611.

## USHERS

Without the dedicated service of UMS' Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books and providing that personal touch which sets UMS events above others.

The UMS Usher Corps comprises 400 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. To become an usher, each volunteer attends one of several orientation and training sessions offered year-round. Full-time ushers are responsible for working at every UMS performance in a specific venue (i.e. Hill, Power Center, or Rackham) for the entire concert season; substitute ushers fill in for specific shows that the full-time ushers cannot attend.

If you would like information about joining the UMS Usher Corps, leave a message for our front of house coordinator at 734.913.9696.

## MEMBERSHIP

Great performances—the best in music, theater and dance—are presented by the University Musical Society because of the much-needed and appreciated gifts of UMS supporters, members of the Society. 🎵 The list below represents names of current donors as of November 3, 1999. If there has been an error or omission, we apologize and would appreciate a call at 734.647.1178 so that we can correct it right away. 🎵 UMS would also like to thank those generous donors who wish to remain anonymous.

### SOLOISTS

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 Natalie Matovinovic  
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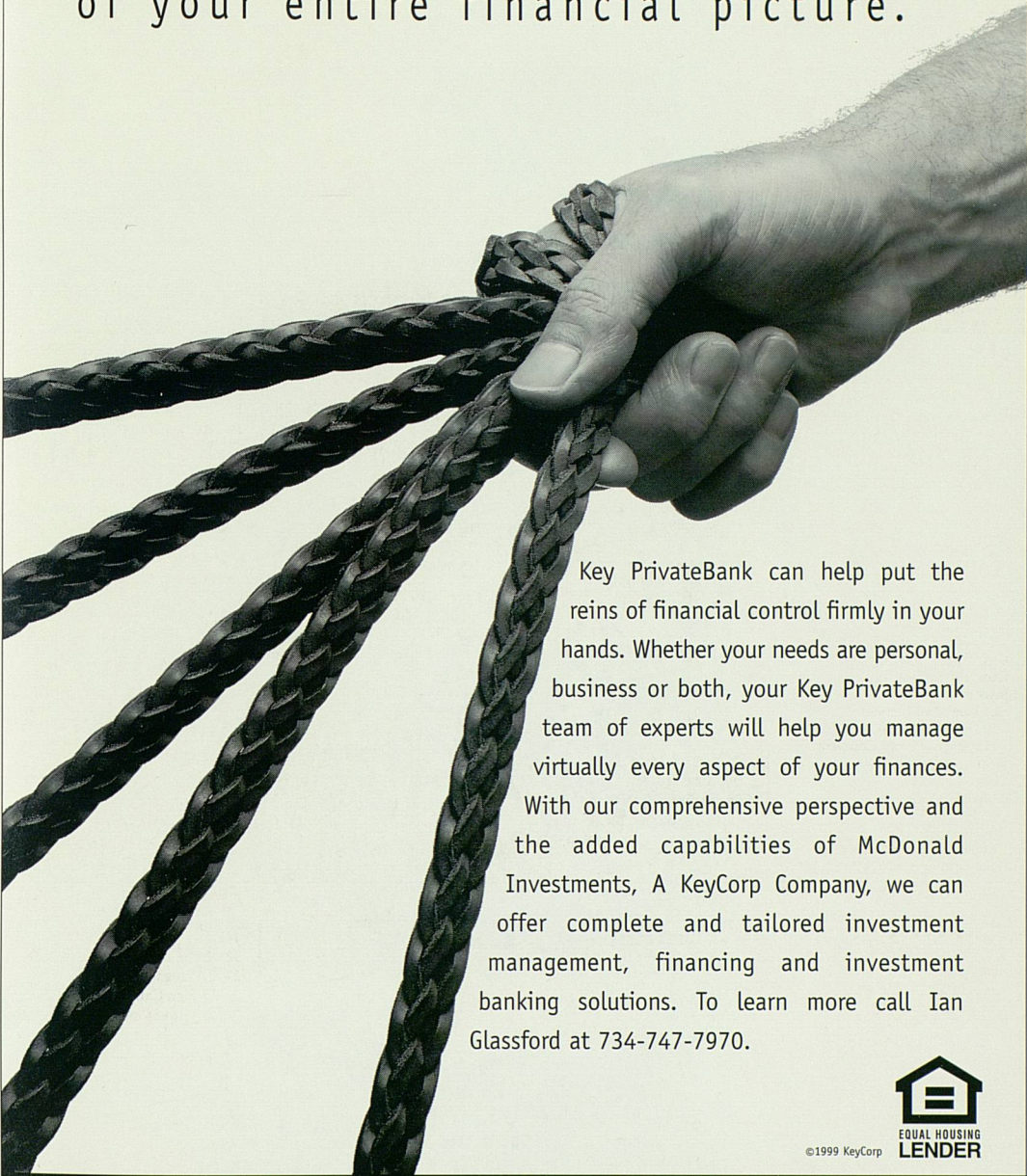
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