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Ann Arbor

University of Michigan



fall 2000 season



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took a whole team from the Michigan Heart & Vascular Institute of Saint Joseph Mercy Health System. A team hand picked from 40 top heart and vascular specialists. Her care was comprehensive and coordinated from initial diagnosis and treatment to rehabilitation and prevention. If you or a loved one is facing a serious cardiovascular problem, you want a great team on your side. Talk to your primary care physician first. And ask about Michigan Heart & Vascular Institute. Or call the Saint Joseph Mercy Healthline at 1-800-231-2211.

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Jackson
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Adrian
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Tecumseh
517-423-5560

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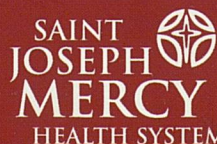
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university musical society

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UMS leadership

LETTER FROM THE PRESIDENT

I'm delighted to welcome you to this performance presented by the University Musical Society (UMS) of the University of Michigan. Thank you for supporting the performing arts in our community by your attendance at this event. Please consider coming to some of our other performances this season. You'll find a complete listing beginning on page 29.

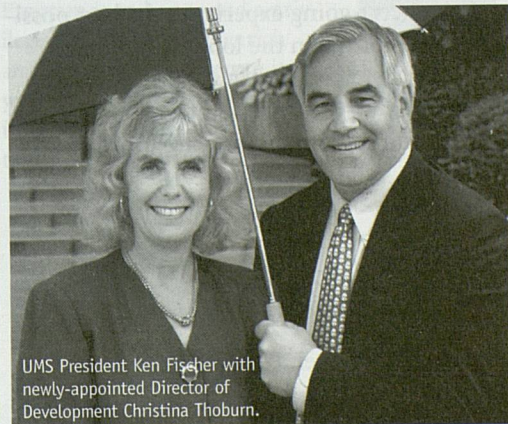
UMS, now in our 122nd year, was recently recognized by *Musical America* as one of the five most influential performing arts presenting organizations in the US. The others were Lincoln Center, Kennedy Center, Brooklyn Academy of Music, and Cal Performances at Berkeley. We were cited for our commitment to quality, diversity, education, community engagement, and commissioning new work from composers and choreographers. We are excited about this recognition and pleased that our 2000/2001 season continues our commitment to these important goals.

This season UMS will present ninety performances for a total audience expected to exceed 125,000 people. If current trends continue, over 30% of the audience will be first-time UMS ticket purchasers, reflecting UMS' efforts to embrace all of the people in our community and to welcome them to the nine performance venues that we rent throughout southeastern Michigan. We expect to host more than 200 educational events, serving

more than 60,000 people.

More than half of our presentations this season feature artists and ensembles from outside the US, representing more than twenty nations. We will close our regular season with a UMS co-commission and world première featuring the Ping Chong Company and Ensemble Sequentia, bringing the number of new music and dance pieces UMS has commissioned over the past decade to twenty-five, most of them in partnership with other presenters from throughout the world.

We are able to maintain our distinctiveness thanks to you who make up our audience and to the corporations, foundations, government agencies, and thousands of individuals and families who support us through their contributions. During this extraordinary season, when, for example, UMS and the University of Michigan partner with the Royal Shakespeare Company to bring four



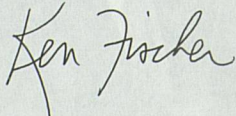
UMS President Ken Fisher with newly-appointed Director of Development Christina Thoburn.

of Shakespeare's extraordinary history plays to Ann Arbor in an exclusive US presentation, we must raise more than half of our \$8-million budget from donations. I invite you to help us in this effort by becoming a UMS member this season. For more information about membership, turn to page 45. And if you haven't done so already, consider purchasing a copy of *BRAVO!*, our award-winning 224-page table-top book containing recipes, legends, and lore from 120 years of UMS history. It makes a great gift, and all proceeds benefit UMS.

Overseeing our fundraising efforts with great skill is Christina Thoburn, our newly-appointed Director of Development whom I hope you'll be able to get to know. Christina came to us in April 2000 from The Cleveland Orchestra where she led foundation and government relations. Her career also includes being managing director of the Cleveland Chamber Symphony where she developed a passion for diverse programming and community engagement. An avid knitter and baseball fan, Christina is married and the mother of three grown children. She succeeds Catherine Arcure, who left UMS to work with violinist Itzhak Perlman in New York City as Executive Director of the Perlman Music Program.

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.

Sincerely,



Kenneth C. Fischer, *President*

LETTER FROM THE CHAIR

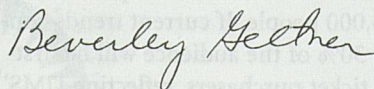
On behalf of the UMS Board of Directors, I am delighted to welcome you to the 2000/2001 season. With world-renowned performers bringing their artistry to our stages, new community partnerships enhancing our programs, and our ever-expanding educational activities serving thousands of students and teachers throughout southeastern Michigan, it is the most exciting and comprehensive season in our 122-year history.



As we enjoy tonight's performance, we want to recognize and thank the many individuals, companies, organizations and foundations whose support makes this extraordinary season possible. In contributing to UMS, these donors, including the corporate leaders listed on the following pages, have publicly recognized the importance of the arts in our community. They have demonstrated their commitment to the quality of life in our area, and helped create new educational opportunities for students and audiences of all ages and backgrounds.

So, as we applaud tonight's performers, please join all of us at UMS in applauding our many generous contributors. They are playing an important role in the artistic life of our community, and we are truly grateful for their support.

Sincerely,



Beverley Geltner
Chair, UMS Board of Directors

CORPORATE LEADERS / FOUNDATIONS



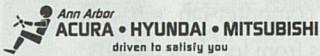
Don MacMillan *President*
Alcan Global Automotive Products

“For 121 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, Hyundai, Mitsubishi

“We at Ann Arbor Acura are pleased to support the artistic variety and program excellence given to us by the University Musical Society.”



Larry Weis *President*
AutoCom Associates

“AutoCom Associates is a strong supporter of the University Musical Society – one of North America’s leading presenters of the performing arts. Along with our corporate public-relations clients, we’re proud to partner with UMS in bringing the arts to appreciative audiences in southeastern Michigan.”

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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

“Bank One, Michigan is honored to share in the University Musical Society’s proud tradition of musical excellence and artistic diversity.”



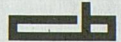
Habte Dadi *Manager*
Blue Nile Restaurant

“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.”



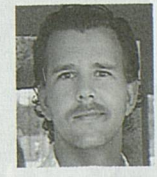
Carl A. Brauer, Jr. *Owner*
Brauer Investment Company

“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.”

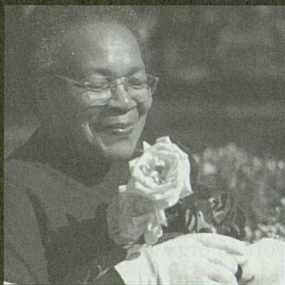




Retirement Living by Choice

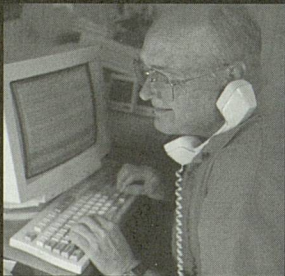
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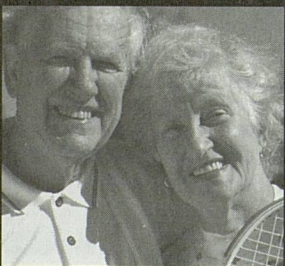
A Choice Of Amenities And Programs

Several dining rooms, library, computer lab, gift shop, scenic walking trails, deliveries from local merchants, around-the-town shuttle service... nothing is overlooked in the way of amenities. There are also activities in everything from fitness and bridge to creative writing and the Internet. Plus a year-round schedule of day trips, music, movies, lectures, and other social and cultural events.



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Clayton Wilhite *Managing Partner*

CFI Group, Inc.

"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."

CFI
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Charles Hall

C. N. Hall Consulting

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

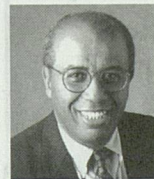
C. N. HALL CONSULTING



Eugene Miller *Chairman and CEO, Comerica Incorporated*

"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."

Comerica
We listen. We understand. We make it work.™



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 south-eastern 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 enrich all our lives."



Dow
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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."



EDWARD SUROVELL REALTORS

Leo Legatski *President*

Elastizell Corporation of America

"A significant characteristic of the University Musical Society is its ability to adapt its menu to changing artistic requirements. UMS involves the community with new concepts of education, workshops, and performances."



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John M. Rintamaki *Group Vice President, Chief of Staff*
Ford Motor Company

"We believe, at Ford Motor Company, that the arts speak a universal language that can educate, inspire, and bring people, cultures and ideas together. We invest in the long-term development of our arts and educational initiatives. We continue to support the University Musical Society and the enriching programs that enhance the lives of today's youth."



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Scott Ferguson *Regional Director Hudson's*

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William S. Hann *President KeyBank*

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



Richard A. Manoogian *Chairman and CEO Masco Corporation*

"We at Masco applaud the University Musical Society's contributions to diversity in arts programming and its efforts to enhance the quality of life in our community."

MASCO



Ronald Weiser *Chairman and CEO McKinley Associates, Inc.*

"The arts make our community a vibrant place to live and work. No one contributes more to that than UMS, with its innovative cultural offerings and education for all ages."

mckinley associates inc.

McKinley is proud to play a 'supporting role' in these time-honored efforts."

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."



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 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."



Michael Staebler *Partner Pepper Hamilton LLP*

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




Pepper Hamilton LLP
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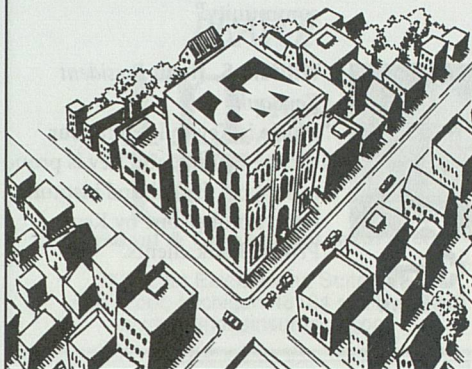


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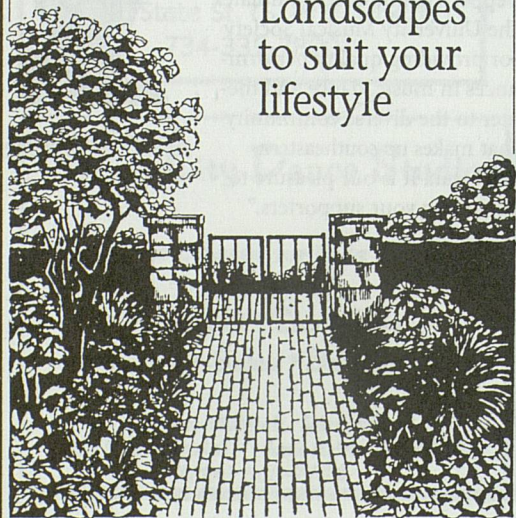
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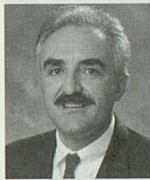
“The University Musical Society is a cornerstone upon which the Ann Arbor community is based: excellence, diversity and quality. Pfizer is proud to support the University Musical Society for our community and our Pfizer colleagues.”



Kathleen G. Charla *Consultant Russian Matters*

“Russian Matters is pleased and honored to support UMS and its great cultural offerings to the community.”

Russian Matters



Joseph Sesi *President Sesi Lincoln Mercury*

“The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury team is delighted to sponsor such a fine organization.”



Thomas B. McMullen *President Thomas B. McMullen Co., Inc.*

“I used to feel that a U of 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*

Wolverine Technical Staffing, Inc.
“For more than sixteen years our support of the University Musical Society has been in grateful appreciation of these UMS concepts: world-class programs, extremely dedicated volunteer involvement, and thoroughly committed professional staff. Congratulations to UMS as it continues to enrich our wonderful Ann Arbor community.”





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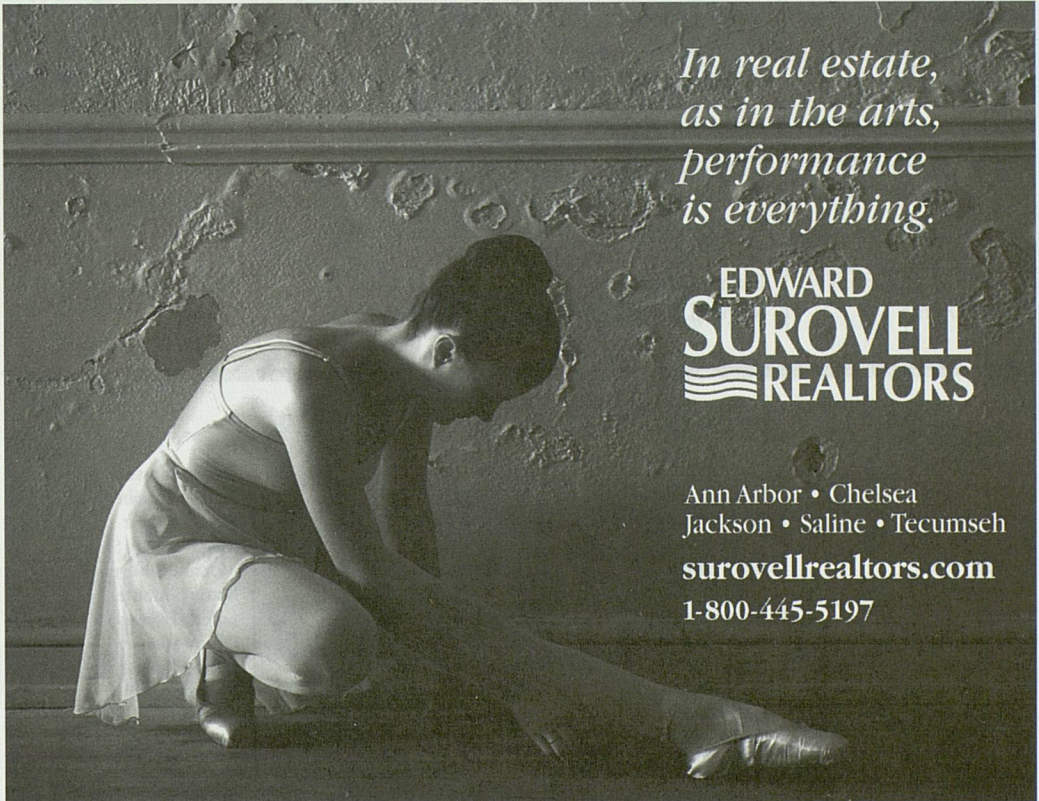
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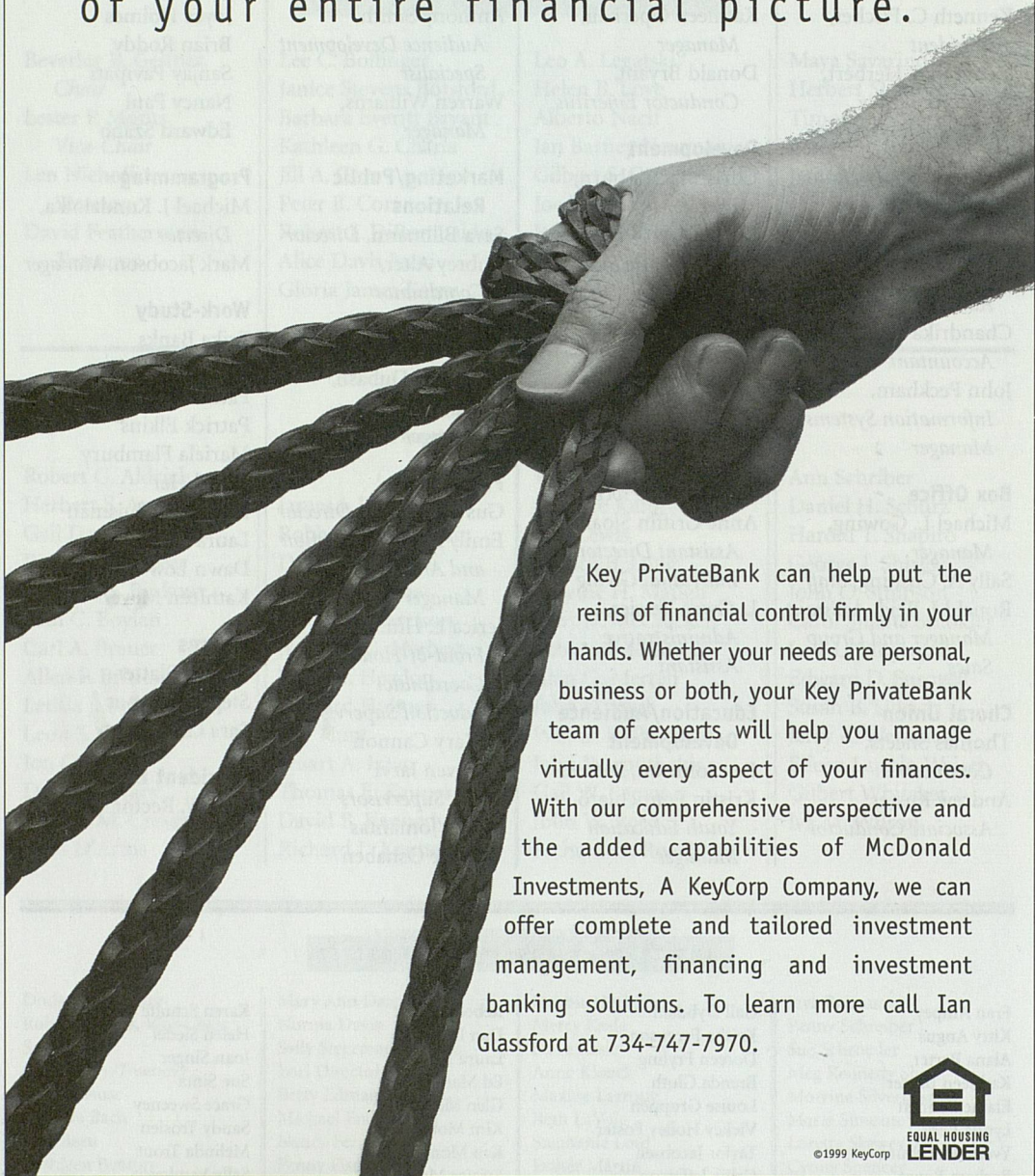
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GENERAL INFORMATION

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 Production Office at 734.764.8348.

Parking

Parking is available in the Tally Hall, Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue 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 \$10 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.

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Order online at the UMS website:

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Visit our Power Center Box Office in person

Due to the renovation of Burton Tower, our Box Office has been relocated to the Power Center.

Mon-Fri: 10 a.m. to 6 p.m.

Sat: 10 a.m. to 1 p.m.

Performance hall box offices open 90 minutes before each performance.

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 years. The group sales program has grown incredibly in recent years, and our success is a direct result of the wonderful leaders who organize their friends, families, congregations, students, and co-workers and bring them to one of our events.

Last season over 10,000 people came to UMS events as part of a group, and they saved over \$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 Buena Vista Social Club, Yo-Yo Ma, the Berlin Philharmonic, the Chieftains, and many other exciting performances.

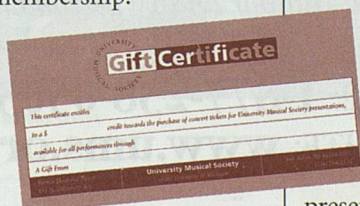
This season UMS is offering a wide variety of events to please even the most discriminating tastes, many at a fraction of the regular price. Imagine yourself surrounded by ten or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking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

GIFT CERTIFICATES

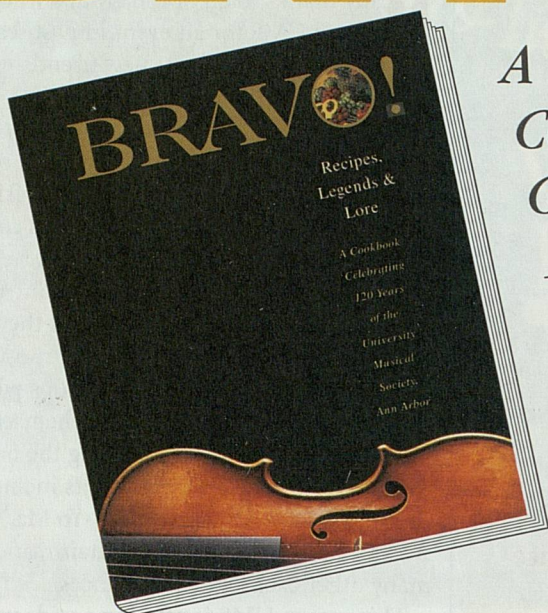
Returns

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.

Looking for that perfect meaningful gift that speaks volumes about your taste? Tired of giving flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for any of more than eighty events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.



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- **CyberSavers** Special weekly discounts appearing every Tuesday only available by ordering over the Web.
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- **Program Notes and Artist Bios** Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the hall!
- **Sound Clips** Listen to recordings from UMS performers online before the concert.
- **BRAVO! Cookbook** Order your UMS hardcover coffee-table cookbook featuring more than 250 recipes from UMS artists, alumni and friends, as well as historic photos from the UMS archives.
- **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.

UMS 2000/2001 Season Tickets & Info About UMS Education Development Choral Union BRAVO! Cookbook II Contact Us

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2000/2001 UMS SEASON



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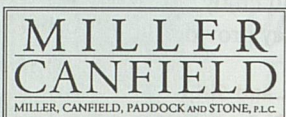
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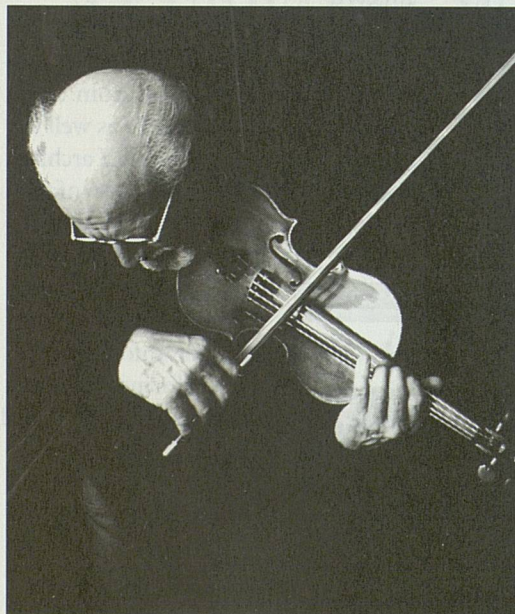


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UMS **annals**

UMS HISTORY

The goal of the University Musical Society (UMS) is clear: to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 121 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 this 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 from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theatre. Through educational endeavors, commissioning of new works,

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

youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts over eighty performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that gathers in Hill and Rackham Auditoria, Power Center for the Performing Arts, Lydia Mendelssohn Theatre, Michigan Theater, St. Francis of Assisi Catholic Church, the Detroit Opera House, Music Hall and the Residential College Auditorium.

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 that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

UMS CHORAL UNION

Throughout its 121-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Seven years ago, the Choral Union further enriched that tradition when 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 accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem* and other masterworks to its repertoire. 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).

The Choral Union is a talent pool capable of performing choral music of every genre. In addition to choral masterworks, the Choral

Union has recently 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 Duruflé's *Requiem*, the Langlais *Messe Solenne*, the Mozart *Requiem* and other works. The Choral Union's 36-voice Chamber Chorale 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 1999-2000 season, the Choral Union performed in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra, including performances of Shostakovich's *Symphony No. 13* (Babi Yar), and Igor Stravinsky's *Symphony of Psalms*, all conducted by Neeme Järvi, as well as John Adams' *Harmonium*, conducted by the composer. Other programs included Mahler's *Symphony No. 3* with the Ann Arbor Symphony Orchestra and Scriabin's *Symphony No. 5* with the Russian National Orchestra.

During the current season, the UMS Choral Union will again appear in two series with the Detroit Symphony Orchestra, both conducted by Neeme Järvi. The chorus will join in the DSO's opening night performance of Mahler's *Symphony No. 2* (Resurrection), followed later in the season by Carl Orff's *Carmina Burana*. The Choral Union's 122nd-annual performances of *Messiah* follow, as the choir is joined by world-class soloists and the Ann Arbor Symphony Orchestra. The chorus will make its debut with the Kalamazoo Symphony in March 2001, performing Mendelssohn's rarely-heard *Symphony No. 2*. The Choral Union's season will close on April 22, 2001, in a performance of Hector Berlioz' *Requiem* with the Greater Lansing Symphony Orchestra and members of the U-M School of Music Symphony Band in Hill Auditorium, conducted by Thomas Sheets.

Participation in the Choral Union remains

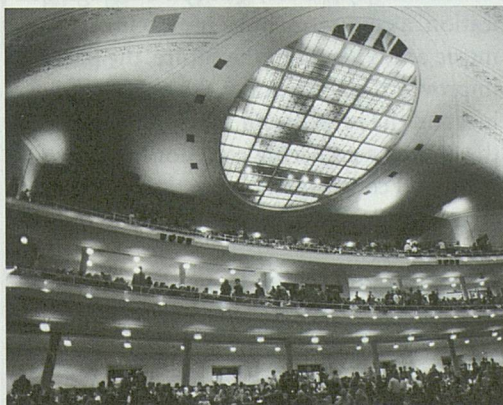
open to all by audition. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion—a love of the choral art. For more information about the UMS Choral Union, e-mail kio@umich.edu or call 734.763.8997.

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

Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing



Hill Auditorium

Beethoven's Symphony No. 5. The auditorium seated 4,597 when it first opened; subsequent renovations, which increased the size of the stage to accommodate both an orchestra and a large chorus (1948) and improved wheelchair seating (1995), decreased the seating capacity to its current 4,163.

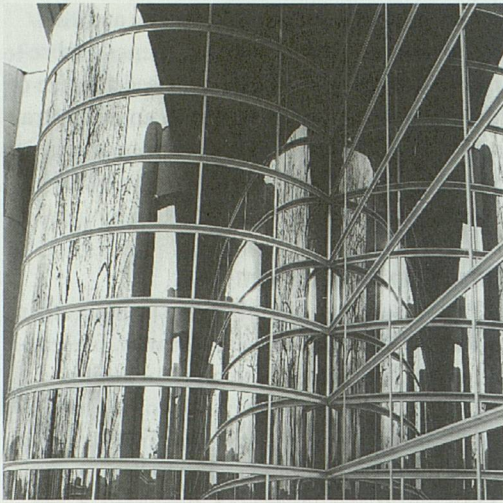
Rackham Auditorium

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

Power Center for the Performing Arts

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

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of



Power Center

University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theatre.

The Power Center opened in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote).

No seat in the Power Center is more than 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.

Due to renovations to Burton Memorial Tower, the Power Center will be home to the UMS Box Office for the duration of the current season.

Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. 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. At its opening the theater was acclaimed as the best

of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation. With broad community support, the Foundation has raised over \$8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000 and the balcony and backstage will be restored during 2001.

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

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, 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 UMS' 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 as well as the venue of choice for the world première of *Curse of the Gold: Myths from the Icelandic Edda*, part of UMS' new International Theater Festival.

Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000 square foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the 2,800-seat facility has

rapidly become one of the most viable and coveted theatres in the nation. In only two seasons, the Detroit Opera House became the foundation of a landmark programming collaboration with the Nederlander organization and Olympia Entertainment, formed a partnership with the Detroit Symphony Orchestra and played host to more than 500 performers and special events. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

Music Hall

Originally called the Wilson Theatre, Music Hall was completed in 1928 with funds provided by Matilda Wilson (Mrs. Alfred G.). William E. Kapp of Smith, Hinchman & Grylls, an architectural firm whose works dominated



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Detroit's skyline of the 1920s, designed the Art Deco-style edifice. Terra-cotta Greek masks adorn the exterior, and elaborate molded plaster and stenciling complement the interior.

The theatre's purpose of offering legitimate productions was initially fulfilled, but during the Depression its lights dimmed except on sporadic occasions. From 1946 through 1949, the Detroit Symphony Orchestra occupied the structure which was renamed Music Hall. During the 1950s and 1960s, area residents came to the theatre to enjoy cinema. Now the home of the Music Hall Center, Music Hall is restored to its original use and appearance.

The Residential College Auditorium

The Residential College (RC) is an academic unit within the College of Literature, Science and the Arts (LSA), with roughly sixty faculty and 900 students, offering a four-year liberal arts education and a unique living-learning experience in the East Quadrangle — one of the University's student residence complexes. A few years after the opening of the RC in 1967, the RC Auditorium was constructed in an alcove between exterior brick walls of the northern and southern parts of East Quad (these walls are still visible). In line with the founding philosophy of the RC Drama Program, the Auditorium incorporates a thrust stage; more than 200 people can be seated around the stage on the main floor and in an overhanging balcony.

The Auditorium has been used as a classroom, lecture hall, movie theater and concert hall, as well as the site for hundreds of pro-

ductions by the RC Drama Program, the RC's "Brecht Company" (staging more than a dozen of Brecht's works), the RC's "Deutsches Theater" (performing plays in German), and the student-run "RC Players." Dramatic productions at the Auditorium have ranged from Euripides to Sam Shepard and have included numerous student-written plays—some of them awarded Hopwood Prizes. Other events include Professor Peter Arnott's marionette realizations of Greek tragedies, Asian theater demonstrations, Native American dancing, a complete production of Mozart's *Così fan tutti*, and a monodrama by lesbian activist Holly Hughes. The RC Auditorium has also been the site of readings by many prominent writers, including poets Allen Ginsberg, Jerome Rothenberg and John Sinclair as well as authors Christopher Curtis and John Hawkes.

Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet.

The familiar home of UMS Administrative offices undergoes

significant renovations this season, moving the UMS Box Office to a new, temporary location in the Power Center.

UMS Administrative offices have also been relocated—to 109 E. Madison—but please continue to use our Burton Memorial Tower mailing address.

A Full House

Hill
Auditorium
4,163

Rackham
Auditorium
1,129

Michigan
Theater
1,710

Power Center
1,390

Mendelssohn
Theatre
658

St. Francis
950

Residential College
Auditorium
225

Music Hall
1,700

Detroit Opera
House
2,735

University Musical Society

of the University of Michigan
2000/2001 Fall Season

Event Program Book

Friday, November 3 through Thursday, November 9, 2000

General Information

Children of all ages are welcome at 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 prohibited 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.

Nina Simone

Friday, November 3, 8:00pm
Hill Auditorium

3

Oumou Sangare with Habib Koité and Bamada

Saturday, November 4, 8:00pm
Michigan Theater

5

Michigan Chamber Players

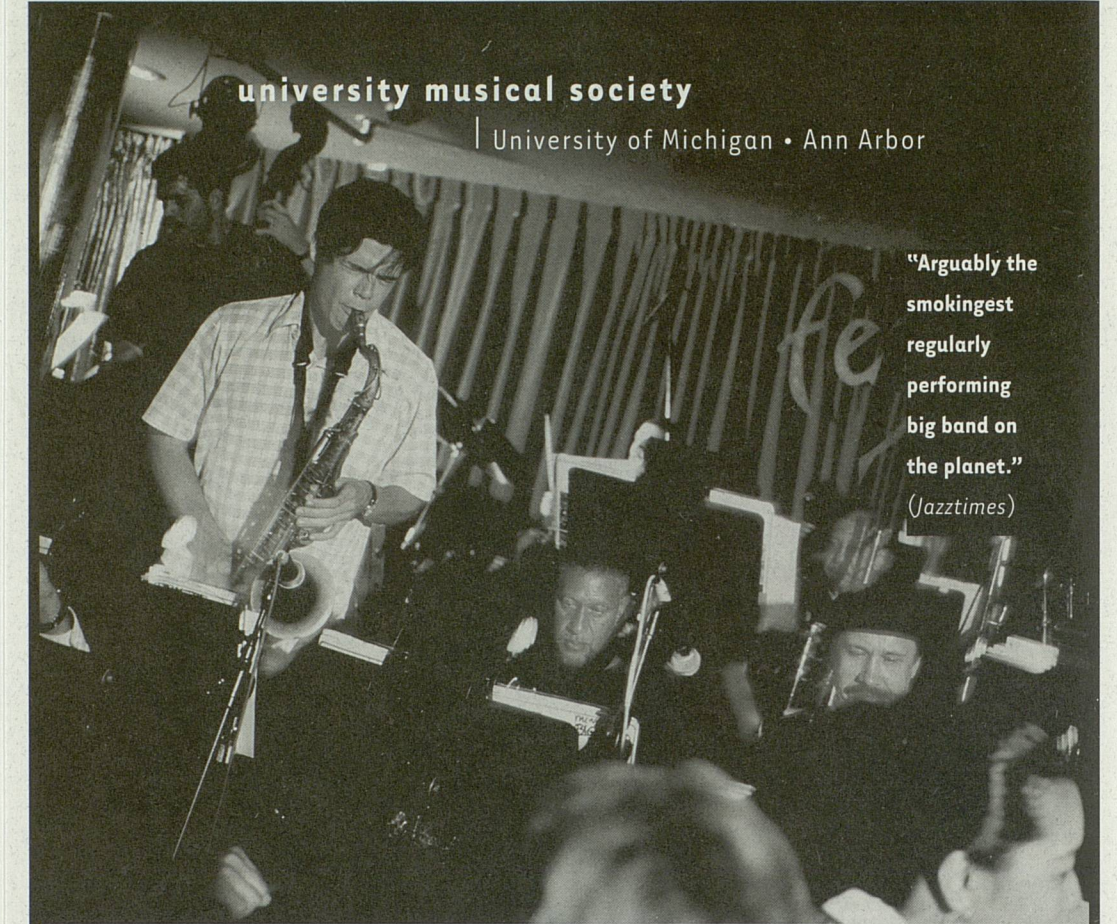
Sunday, November 5, 4:00pm
Rackham Auditorium

9

Accentus

Thursday, November 9, 8:00pm
St. Francis of Assisi Catholic Church

17



university musical society

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"Arguably the
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the planet."
(Jazztimes)

Mingus Big Band: *Blues and Politics*

with Kevin Mahogany vocals

Monday, January 15, 8 pm

Hill Auditorium

At the beginning of the 21st century, the voice of Charles Mingus is still speaking out! In this concert, the Mingus Big Band focuses on some of Charles Mingus' more political pieces, as well as the blues at the heart of his music. The group is joined by Kevin Mahogany, a jazz singer who belts the blues, croons sentimental ballads and pours his soul into gospel.

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UMS
presents

Nina Simone

Al Schackman, *Guitar, Vibraphone, Musical Director*
Javier Collados, *Keyboards*
Tony Jones, *Bass*
Leopoldo Fleming, *Percussion*
Paul Robinson, *Drums*

Program

Friday Evening, November 3, 2000 at 8:00
Hill Auditorium, Ann Arbor, Michigan



Twenty-first
Performance
of the 122nd Season

Seventh Annual
Jazz Series

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Support for this performance provided by media sponsors, WEMU and WDET.

Special thanks to the King • Chavéz • Parks Visiting Professors Program and to the Office of the Associate Provost for Academic Affairs for their support and recognition of this residency.

This performance is presented with support from JazzNet, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation and the National Endowment for the Arts.

Special thanks to Linda Yohn for leading tonight's Performance Related Educational Presentation.

The piano used in this evening's performance is made possible by Mary and William Palmer and Hammell Music, Inc., Livonia, Michigan.

Nina Simone appears by arrangement with International Stage Productions, Inc. and Steppin' In Artist Development.

Large print programs are available upon request.

Nina Simone is one of the great singers and musicians of her generation. Her career has spanned nearly forty years and brought her fame worldwide. She embodies and defines the term "artist," and, like all truly great artists, she defies the categorization. Any attempt at pigeonholing her rich body of work is futile. She is volatile, outspoken, very much her own woman. Other vocalists, from Patti LaBelle to Sade, from Bob Dylan to Lauryn Hill, acknowledge the influence she's had on their respective musical styles. Among music lovers, her fellow musicians and music industry pundits, she's justifiably considered legendary.

Almost by accident, Nina Simone became a nightclub entertainer. When an Atlantic City club owner hired her and expected her to sing as well as play the piano, Eunice Waymon, from Tryon, North Carolina changed her name, afraid that her family would discover that rather than playing the classics, she'd ventured into popular music. Without realizing what was happening, Eunice Waymon, the classically trained pianist, became Nina Simone, the jazz singer and musician.

Building a following in clubs and halls throughout Philadelphia and New York, Nina came to the attention of Bethlehem Records which prompted the recording of her first Top 20 pop single, "I Loves You Porgy," from Gershwin's *Porgy and Bess*. Her debut album for Bethlehem, *Jazz as Played in an Exclusive Side Street Club*, ultimately led to a hugely successful recording career spanning over forty years and fifty albums with repertoire ranging from gospel to African music, from blues to Ellington to Beatles songs, from classical music to folk songs of diverse origin.

There are other characteristics of the Simone art: her original timing, the way she uses silence as a musical element, and her often understated live act. She sits at the piano and advances the mood and the climate of

her song by a few chords. Sometimes her voice changes from dark and raw to soft and sweet. She pauses, shouts, repeats, whispers and moans. Sometimes piano, voice and gestures seem to be separate elements. Then, at once, they meet. Add to this her genius and the way she weaves her spell and you have some of the elements that make Nina Simone one of the most unique, recognizable artists in the world of music today.

Nina is also well remembered for her heroic presence in the fight for civil rights. Indeed, songs like "Young, Gifted and Black" and "Mississippi Goddam" became anthems for the movement. Dubbed the "High Priestess of Soul" by her fans, Nina remains a very vocal champion of equality and continues to be one of the African-American community's most enduring figures.

After a period away from the major concert halls in the early seventies and only sporadic recording and touring in the eighties, Nina's career was re-launched in 1987 with the re-release and subsequent success of the European hit "My Baby Just Cares for Me."

In 1991, Nina wrote her autobiography, *I Put A Spell On You*, returned to the US from Europe to perform at selected venues, and was featured on the Pete Townsend produced *Iron Man* soundtrack. Elektra Records A&R Executive Michael Alago followed Nina Simone to London in 1992, convincing her to sign with Elektra Records. The recording that followed, *A Single Woman*, remains an enduring testament to the majesty of a truly timeless artist.

The recently-issued retrospective *The Very Best of Nina Simone: Sugar in my Bowl, 1967-72* (RCA/BMG), Banana Republic's national television advertising campaign featuring "Feeling Good," and an upcoming profile on Nina for *60 Minutes II* (CBS) help to present the beauty of her music to even more generations of fans.

Tonight's performance marks Nina Simone's UMS debut.

UMS
presents

Oumou Sangare with Habib Koité and Bamada

Oumou Sangare's Ensemble

Oumou Sangare, *Singer*
Alima Toure, *Singer*
Badiola Coulibaly, *Singer*
Abdoulaye Fofona, *Flute*
Bassidi Keita, *Djembe, Percussion*
Brehima Diakite, *Kamelen n'goni*
Salah Baba, *Guitar*
Hamidou Ba, *Bass guitar*

Habib Koité and Bamada

Habib Koité, *Lead vocal, Acoustic guitar, Bara*
Kélétigui Diabaté, *Balafon, Violin*
Souleymane Ann, *Drum, Back vocals, Calebasse*
Abdoul wahab Berthe, *Bass, Kamale n'goni, Back vocals*
Boubacar Sidibe, *Acoustic guitar, Harmonic, Back vocals*
Mahammadou Kone, *Tamani (talking drum), Percussion*

Program

Saturday Evening, November 4, 2000 at 8:00
Michigan Theater, Ann Arbor, Michigan

Tonight's selections will be announced by the artists from the stage.

Twenty-second
Performance
of the 122nd Season

Seventh Annual
World Culture Series

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Support for this performance provided by media sponsor, WEMU.

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Moussolou (Women) is a classic form of modern African pop. In its own way it represents something of a revolution in the way African music is recorded and produced. Oumou's approach to her music also echoes the deeper struggle of her peer group for a cultural identity in which tradition is not thrown in the bin, but modernized with its essential character and strength intact. Oumou herself stresses the fact that although she speaks out against the abuses of traditional social customs such as polygamy, she herself is not anti-tradition.

Ms. Sangare is definitely the thinking-persons female star. When it's time to speak plain truths, she never shirks from her task. Throughout her recorded work the same themes recur: the struggles of women in a male-dominated Muslim society, the conflict between tradition and modernity, and the puzzling sorrows and joys of life and death. With her imposing stature, defiant beauty, courageous intelligence and extraordinary voice, she manages to impress and amaze almost everywhere she goes, in the streets of Bamako, the boutiques of Paris, and on the stages of the great international concert halls. When she sings with the ease and soulful power of an Aretha Franklin or Patsy Cline and then looks you right in the eye and says, "I will fight until my dying day for the rights of African women and of women throughout the world," you know you're dealing with someone very special.

Songwriter, social commentator, champion of women's rights, spokesperson for her generation and her sex, **Oumou Sangare** is more than just a mere "singer." She is something closer to a phenomenon because she is an African, and above all, an African woman, who speaks her mind without a trace of fear, embodying values and struggles many people care deeply about.

Oumou Sangare was born in Bamako in 1968, to parents who had emigrated to Mali's burgeoning capital city from the region south of the Niger River known as Wassoulou. Her mother, Aminata Diakhite, was also a singer who, like most women of her generation, had to share her husband with two other wives. This formative experi-



ence of polygamy and its potential for causing pain and suffering made a deep impression on the young girl. Oumou's mother encouraged her to develop her precocious talents as a singer, whispering to her terrified daughter just before she took the stage of Bamako's Stade des Omnisports for her first public appearance at the tender age of six, "Sing like you're at home in the kitchen." After a period as a member of The National Ensemble of Mali, the training ground for many of the country's top musicians, Oumou was asked by Super Diata Band veteran Bamba Dambé to accompany his traditional percussion troupe Djoliba on a 1986 tour of Europe. Shortly after her return from Europe, Oumou started working with the highly revered arranger Amadou Ba Guindo. Together with a fine group of musicians including Boubacar Diallo on guitar and Aliou Traore on violin, Oumou and Amadou Ba set about constructing a tight and highly individual sound, aiming for something rooted in tradition yet unique and modern at the same time.

After two years of hard work and experimentation, the group was offered a recording deal. Oumou and the ensemble traveled to Abidjan in The Ivory Coast, and in seven days at the legendary JBZ studios they recorded *Moussolou*, a collection of six original Oumou compositions. On its release in 1989, the record sold over 200,000 copies. The public went crazy—at twenty-one years old, Oumou was a star.

Tonight's performance marks Oumou Sangare's UMS debut.

Born in 1958, Habib Koité comes from a noble lineage of Malian, Khassonké *griots*. He developed his unique guitar style by accompanying his *griot* mother and inherited his unique guitar style from his paternal grandfather who was a virtuoso of the traditional *n'goni*, a traditional four-stringed instrument associated with Wassolou hunters. "Nobody really taught me to sing or play the guitar," explains Habib, "I watched my parents and it washed off on me."

Habib was headed for a career as an engineer, but at the insistence of his uncle, who recognized Habib's talent, he enrolled in the National Institute of Arts (NIA) in Bamako where he studied music for four years, graduating at the top of his class in 1982. Upon graduation, the NIA asked Koité to stay on and teach guitar. At this time he also had the opportunity to work and play with notable Malian musicians including Kélétigui Diabaté (kora) and Toumani Diabaté (balafon), for whom he recorded vocals and guitar on the *Shake the World* album.

In 1988, Habib Koité formed his own band Bamada (a nickname for residents of Bamako that roughly translates to "in the mouth of the crocodile") with a line-up of young Malian musicians who had been friends since childhood. The group honed their skills by touring extensively in Mali. The great feeling of camaraderie amongst them is self-evident during their live performance today.

In 1995, Habib released his first album *Muso Ko*. The album quickly reached No. 3 on the European World Music charts. From that point forward, Habib became a fixture on the European festival circuit and began to spread his infectious music and high-energy shows around the world. In 1999, Habib released his second album *MaYa* that



shot to and stayed No. 1 on the European World Music Charts for an unprecedented three months.

Habib takes some unique approaches to playing the guitar. He tunes his instrument to the pentatonic scale and plays on open strings as one would on a *kamale n'goni*, a six-string *kora*-like instrument. At other times, Habib plays music that sounds closer to blues or flamenco, two styles he studied under Khalilou Traore, a veteran of the legendary Afro-Cuban band *Maravillas du Mali*. Unlike *Griots*, his singing style is restrained and intimate, with varying cadenced rhythms and melodies. He can distance himself from pure *Malinke* music by introducing Bubu, Songhai, and Peul rhythms. The basic overall style is considered *danssa*, an exuberant rhythm from the Khaso region, which Habib Koité helped popularize by incorporating modern musical expressions.

Tonight's performance marks Habib Koité's UMS debut.

UMS
presents

Michigan Chamber Players

Faculty Artists of the University of Michigan School of Music

Richard Beene, *Bassoon*
William Campbell, *Trumpet*
Deborah Chodacki, *Clarinet*
Katherine Collier, *Piano*
John Ellis, *Piano*
Katri Ervamaa, *Cello*
Larry Ferguson, *Drums*

Andrew Jennings, *Violin*
Paul Kantor, *Violin*
Paul Keller, *Bass*
Thomas Landschoot, *Cello*
Bill Lucas, *Trumpet*
Joan Morris, *Narrator*
Ellen Rowe, *Piano*

Program

Sunday Afternoon, November 5, 2000 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

Bohuslav Martinů

La Revue de Cuisine

Prologue: Allegretto (Marche)
Tango: Lento
Charleston: Poco a poco allegro
Finale: Tempo di marcia

BEENE, CAMPBELL, CHODACKI, COLLIER,
ERVAMAA, KANTOR

Aaron Jay Kernis

Le Quattro Stagioni Dalla Cucina Futurismo (The Four Seasons of Futurist Cuisine) for Narrator, Violin, Cello and Piano

Texts from the *Futurist Cookbook* by F. T. Marinetti

Manifesto
Heroic Winter Dinner
Springtime Meal of the Word in Liberty
Nocturnal Love Feast
Autumn Musical Dinner

ELLIS, JENNINGS, LANDSCHOOT, MORRIS

INTERMISSION

George Gershwin
arr. *Bill Lucas*

Rhapsody In Paris

FERGUSON, KELLER, LUCAS, ROWE

Twenty-third
Performance
of the 122nd Season

Thanks to all of the U-M School of Music Faculty Artists for their ongoing commitment of time and energy to this special UMS performance.

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Large print programs are available upon request.

La Revue de Cuisine

Bohuslav Martinů

Born December 8, 1890 in Polička,

Czechoslovakia

Died August 28, 1959 in Liestal, near Basel,
Switzerland

Alexander Tcherepnin once remarked that his Czech contemporary Bohuslav Martinů's music was "completely free from sauerkraut," meaning it avoided German-style formalism in favor of French neo-classicism. Nowhere is Tcherepnin's gastronomic image more apt than for the music of Martinů's experimental ballet, *La Revue de Cuisine*, a whimsical portrayal of love and jealousy between kitchen utensils.

Despite coming to composition relatively late in his musical career, Martinů was an incredibly prolific composer. His early works date from the First World War, but he spent five years as a second violinist with the Czech Philharmonic before settling in Paris in 1923. During the 1920s, Martinů befriended some of the leading Parisian cultural figures of the day, including Roussel, Stravinsky, and the composers of Les Six. He also began to compose more regularly, using the popular neo-classical works of his colleagues as models.

Many composers of that era looked to American jazz as the antidote to what Christopher Hogwood terms the "Teutonic oversaturation of the Twenties." Although Martinů drew on several of the same popular-music inspirations as Les Six and Stravinsky, he wasn't as convinced of jazz's relevance to European composers. He wrote in 1925, "I often think of the amazingly pregnant rhythm of our Slavonic folk songs ... of their characteristic rhythmic instrumental accompaniments, and it seems to me that it is unnecessary to have recourse to the jazz band." Still, he toyed with jazz several times during his Paris years. *La Revue de Cuisine*, the third of his "jazz" ballets (completed in 1927), overtly embraces American jazz in its forms, melodies, harmonies,

rhythms, and especially its instrumentation: an odd combination of violin, cello, clarinet, bassoon, trumpet, and piano.

With its element of fantasy and the animation of everyday objects, Jarmila Kröschlová's scenario for *La Revue de Cuisine* recalls Ravel's *L'Enfant et les sortilèges* (1925), as dancers play the parts of the various kitchen utensils. In this eccentric scenario, the marriage of Pot and Lid is threatened by the suave Stirring Stick, while Broom challenges Dishcloth to a duel. Pot and Lid are eventually reconciled, and Dishcloth elopes with Stirring Stick.

An admirer of Stravinsky's *Histoire du Soldat*, Martinů worked with similar economy on this score, perhaps also responding to criticisms that his earlier ballets were too ambitious. Without completely absorbing the jazz idiom as Milhaud did in *La Création du monde*, Martinů uses jazz as a vehicle for satire, in the same vein as Poulenc's *Les Biches* or Satie's *Parade*, and *La Revue de Cuisine* went on to become his first popular success.

Both the "Prologue" and "Finale" in *La Revue de Cuisine* use a fanfare motive that could be a parody of Mahler's second *Wayfarer* song, "Ging heut' morgen übers Feld." Martinů emphasizes the motive's jaunty, carefree qualities, spicing them with facile modulations and "wrong-note" harmony. The dark and sultry "Tango" that follows leans more toward a *habañera* in style. The gruffly repeated opening cell creates a tension that rises with the addition of a muted trumpet that, though it may sound "cartoonish" to today's listeners, is testament to the immediacy of effect in Martinů's music. The same dark timbres and key of the "Tango" continue in the next movement, but soon give way to a rollicking dance that is as close an imitation of the Charleston as any European composer ever achieved. The "Finale" quotes this Charleston tune, along with other popular melodies of the day, in a medley that cleverly mimics the rhythms and improvisatory qualities of Dixieland jazz.

**Le Quattro Stagioni Dalla Cucina
Futurismo** (The Four Seasons of
Futurist Cuisine) for Narrator,
Violin, Cello and Piano

Aaron Jay Kernis

Born January 15, 1960 in Philadelphia

Like many of his contemporaries, Aaron Jay Kernis started out composing in a Minimalist-based style, only to mature during the 1980s into a personal language less rigorously based on repetition and process. As the Minimalist influence gradually faded, Kernis sought inspiration in other forms of expression, especially literature, the visual arts, and personal experience. He notes that many of his works from this period were concept- or image-based, an aesthetic that allowed him to explore more freely his natural inclination towards lyricism and eclecticism. It wasn't long before Kernis had established himself as one of the leading American composers of his generation, winning the Pulitzer Prize for music in 1998 for his *String Quartet No. 2*.

One of Kernis' most overtly post-modern works is *The Four Seasons of Futurist Cuisine* (1991), a theatrical piece for piano trio and narrator based on excerpts from Filippo Marinetti's *The Futurist Cookbook* (1932). Kernis was given a copy of the *Cookbook* in the late 1980s, and was drawn not only to its humor and audacity, but also to the parallels between Fascism's rise in the early decades of the twentieth century (the socio-political climate from which Italian Futurism emerged) and the current international political scene. The Futurists believed in the power of technology to unite and humanize mankind, once society was liberated from the conventions of tradition. Though the very idea of an artistic manifesto disguised as an easy-to-read cookbook may seem ridiculous, the Futurist's cultural criticism, expressed through absurd satire,

made it one of the most powerful influences on post-World War II modernism.

Like the *Futurist Cookbook* itself, *The Four Seasons of Futurist Cuisine* surreally mingles history and modernity, politics and art, the trivial and the sublime, often switching between these frames of reference with mercurial volatility. The text for the first movement uses an excerpt from Marinetti's 1909 *Futurist Manifesto*; the other texts are drawn from the *Futurist Cookbook* itself. In them, Marinetti satirizes the language of gastronomy and equates it with the rhetoric of politics and war, investing power not in the food itself, but in the very descriptions of it. Though humorous, the contexts are often explicitly military, as in the "Heroic Winter Dinner" where Marinetti suggests that a soldier's last indulgence before entering battle should be a poached mullet stuffed with dates, bananas and pineapples, rather than the kiss of a mother or wife. With hindsight, the knowledge that Futurism is inextricably woven into the politics of the two World Wars gives a dark edge to the humor.

Kernis' music is consciously "historical," a bold mish-mash of references to early twentieth-century bitonality, and parodies of Chopin, Wagner, Bruckner, Debussy, and nostalgic popular songs, sometimes functioning as a mirror to the texts, other times as a foil. It betrays the lingering influence of Minimalism, with its *moto perpetuo* energy and accessible harmonic language. But the post-modern traits dominate. In addition to the parodies and quotations, Kernis at times requires the performers to bark like dogs and sing. As with Futurism itself, the distinction between absurd humor and serious satire is often difficult to deduce.

Program notes by Luke Howard.

Richard Beene is active as an orchestral player, soloist, chamber musician, and educator. He performs as principal bassoonist with the Toledo Symphony Orchestra, where he has also appeared numerous times as a soloist. He toured Europe in 1991 as solo bassoonist with the American Sinfonietta and toured Japan the following year as a featured soloist with the Colorado Music Festival. In 1994, he performed as a soloist at the Festival de Musique de St. Barthelemy in the French West Indies. Chamber music and recital engagements have taken him to New York's Merkin Concert Hall and the Library of Congress in Washington, DC, as well as Germany, Switzerland, Italy, and Austria.

He holds degrees from the University of Wisconsin and Baylor University and has served previously on the faculties of Michigan State University and Wichita State University.

This afternoon's concert marks Richard Beene's ninth appearance under UMS auspices.

William Campbell is a graduate of the Eastman School of Music. Following his studies he became principal trumpet in the Orchestra del Maggio Musicale Fiorentino in Florence, Italy, for seven years, concurrently performing principal trumpet with the contemporary chamber orchestra Musicus Concentus, conducted by Luciano Berio. From 1992-96 Mr. Campbell was a faculty member at the University of Kansas, also performing with the Kansas City Symphony Orchestra. In the summer of 1995, he played with the Chicago Symphony Orchestra at the Ravinia Festival. Mr. Campbell became a faculty member at Ohio State University in 1996, where he received the Outstanding Professor award from the Sphinx/Mortar Board. During his tenure in

Ohio, Mr. Campbell also played with the Columbus Symphony Orchestra. Since 1991 he has participated during summers in the Grand Teton Music Festival in Wyoming. Mr. Campbell joined the University of Michigan faculty this year.

This afternoon's concert marks William Campbell's UMS debut.

Deborah Chodacki joined the faculty in 1993. She holds degrees from the Eastman School of Music and Northwestern University. Her clarinet studies were with Stanley Hasty and Robert Marcellus. Ms. Chodacki has performed in chamber music festivals, in orchestras, and as soloist with orchestras in the US and Western Europe, including the North Carolina and Grand Rapids symphony orchestras, the Colorado Philharmonic, the American Chamber Symphony, the Traverse Symphony Orchestra, the Skaneateles and Spoleto festivals, and Monterey Summer Music. Prior to her appointment at the University of Michigan she taught at the Interlochen Arts Academy, and from 1979 to 1989 she was on the faculty of the East Carolina University School of Music.

This afternoon's concert marks Deborah Chodacki's seventh appearance under UMS auspices.

Katherine Collier has had a distinguished and versatile career as a soloist, chamber music artist, and accompanist. After her early training in Texas, she received her Bachelor's and Master's degrees from the Eastman School of Music where she studied piano with Cecile Genhart and accompanying with Brooks Smith. Her graduating year at Eastman, she was unanimously awarded

the Performer's Certificate and was chosen to be the soloist of the opening Gala concert of the Fiftieth Anniversary Celebration of the Eastman School. Ms. Collier was the first-prize winner of the National Young Artist's Competition and the Cliburn Scholarship Competition, and was the recipient of a Rockefeller Award. She won a Kemper Educational Grant to study at the Royal College of Music in London, England, where she completed postgraduate work. Ms. Collier is an active collaborator with many renowned musicians in this country and abroad and has worked with such artists as Joshua Bell, Ani Kavafian, Cho-Liang Lin, Andres Cardenes, Leslie Parnas, Erling Bengtsson, Steven Kates, Steven Doane, Donald McInnes, Edgar Meyer, David Shifrin, Eddie Daniels, Julius Baker, Hermann Baumann, and members of the Tokyo, Emerson, Cleveland, Orion, Ying, and Vermeer Quartets. Katherine Collier tours extensively with her husband, violist Yizhak Schotten, and they are founders and music directors of the Maui Chamber Music Festival in Hawaii, where they perform each summer. They are also music directors of Strings in the Mountains Festival in Steamboat Springs, Colorado. Their duo recording on CRI Records was selected as "Critics' Choice" by *High Fidelity Magazine*.

This afternoon's concert marks Katherine Collier's sixth appearance under UMS auspices.

John Ellis, DMA, Director of Graduate Studies in Piano Pedagogy, also administers the preparatory department and required piano curriculum. As a pianist, he has performed as soloist, lecture-recitalist, and collaborative artist in New York City (Weill Recital Hall, Steinway Hall), Rutgers University, SUNY Purchase, Notre Dame University, St. Paul's Festival of the Arts

(South Nyack, NY), Montclair Museum of Art, the University of Helsinki (Finland), Freiburg in Breisgau (Germany), and the Université de Provence (Aix-en-Provence, France). Mr. Ellis combines music theory, musicology, and the humanities with the more traditional pedagogical methods in his approach to teaching. He has worked with the Musical Signification Project of the International Congress on Musical Signification (ICMS) since 1996, presenting papers at the University of Bologna, the Université de Provence, the University of Helsinki, and the New England Conference of Music Theorists at Wellesley College. Mr. Ellis joined the University of Michigan faculty in 2000 and holds degrees from the Crane School of Music at SUNY Potsdam, the Indiana University School of Music and the Manhattan School of Music where he received a Doctor of Musical Arts degree with a dissertation on the music of Arthur Cunningham.

This afternoon's performance marks John Ellis' UMS debut.

Cellist **Katri Ervamaa**, who recently received the DMA degree from the University of Michigan, has performed widely in the US, as well as in her native Finland and throughout Europe. As a member of the Owla String Quartet, Ms. Ervamaa has appeared at the Bowdoin, Soundfest, Orlando, Norrtälje, Lyckå, Haute Limousine and Kuhmo Festivals, as well as in recitals in Finland, the Netherlands, Germany, France, England, Sweden, Taiwan and the US. She is also a member of Brave New Works, a group dedicated to the performance and promotion of new music, and Timescape, a nine-member free improvising group. In addition to her DMA, Ms. Ervamaa holds BM and MM degrees from Northern Illinois

University. Her primary teachers include Erling Blondal-Bengtsson, Marc Johnson, Kazimierz Michalik and Lauri Laitinen, as well as the Vermeer, Borodin and Colorado Quartets. She is on the faculty of the Flint Institute and the School for the Performing Arts Ann Arbor.

This afternoon's concert marks Katri Ervamaa's third appearance under UMS auspices.

Paul Kantor is the Chair of the U-M School of Music String Department, and has appeared as a concerto soloist with a dozen symphony orchestras; has served as concertmaster of several orchestral ensembles including the New Haven Symphony, Aspen Chamber Symphony, Lausanne Chamber Orchestra, and Great Lakes Festival Orchestra; and has been guest concertmaster of the New Japan Philharmonic and of the Toledo Symphony Orchestra. He has been especially active as a chamber musician with such groups as the New York String Quartet, the Berkshire Chamber Players, the Lenox Quartet and the National Musical Arts Chamber Ensemble. His performances of the music of Bartók, Pearle, and Zwilich may be heard on the CRI, Delos, and Mark Records labels. Mr. Kantor held concurrent appointments at Yale University (1981-88), the New England Conservatory (1984-88) and Juilliard (1985-88). Since 1980 he has spent summers as a member of the artist-faculty at Aspen, where he was concertmaster of both the Chamber Symphony and the Festival Orchestra. Mr. Kantor attended The Juilliard School, where he earned both bachelor and master of music degrees and studied during the summers at both Aspen and Meadowmount. His principal teachers are Margaret Graves, Dorothy DeLay and Robert Mann.

This afternoon's concert marks Paul Kantor's eleventh appearance under UMS auspices.

Andrew Jennings graduated from The Juilliard School. His principal teachers were Ivan Galamian, Alexander Schneider, and Raphael Druian. He was a founding member of the Concord String Quartet, a new ensemble that quickly gained international recognition by winning the Naumberg Chamber Music Award in 1972 and which performed more than 1,200 concerts throughout the US, Canada and Europe. Specializing in the performance of new works (with an emphasis on American composers), this Quartet gave more than fifty premières and commissions; it also performed the standard repertory and thirty-two cycles of the complete Beethoven quartets and made numerous recordings, three of which were nominated for Grammy Awards. Mr. Jennings maintained his association with this Quartet until it disbanded in 1987. The Concord Trio, which Mr. Jennings subsequently formed with Norman Fischer and Jeanne Kierman, debuted in 1993. Mr. Jennings' teaching career began at Dartmouth College, where members of the Concord Quartet were engaged as artists-in-residence from 1974 to 1987. Later he served on the faculties of the University of Akron and of Oberlin College. He currently devotes his summers to chamber music instruction at the Tanglewood Music Center in Massachusetts.

This afternoon's concert marks Andrew Jennings' twelfth appearance under UMS auspices.

Born in Belgium, **Thomas Landschoot** began studying the cello at the age of six with his father. In 1995, he won the fourth, and special prize in the International Cello Competition in Bucharest (RO). Mr. Landschoot was a prizewinner of the Pro Civitate Competition, a finalist of the Hustinx Competition and played recitals and concerts as a soloist and in chamber music ensembles in Europe, America and

Japan. He performs virtually the entire standard cello-repertoire as well as works by contemporary composers.

Graduating from a high school devoted to music and the arts, Mr. Landschoot went on to advanced studies in Ghent, earning a masters degree from the Conservatory in Antwerp. He also completed the Artist diploma *cum laude* and earned a degree in pedagogy from the Conservatory of Maastricht in the Netherlands. He has had lessons and master-classes with David Geringas, Gary Hoffman, Antonio Menesis and Janos Starker. He studied with Tsuyoshi Tsutsumi at Indiana University and with Erling Blondal-Bengtsson at the University of Michigan.

Mr. Landschoot is appointed as a visiting lecturer at the University of Michigan substituting for Erling Blondal-Bengtsson.

This afternoon's concert marks Thomas Landschoot's UMS debut.

Joan Morris, vocal coach and specialist in musical theatre, is one of the country's premiere performers of American popular song. With her accompanist husband, composition professor William Bolcom, she has recorded nineteen albums on the RCA, Columbia, Nonesuch, Omega and Arabesque labels. Their latest CD, released in April 1996, with tenor Robert White, features the songs of Vincent Youmans. Other recordings feature the music of Rodgers and Hart, Irving Berlin, Eubie Blake, George and Ira Gershwin and other popular composers. She is also soloist on the New World recording of Bolcom's *Symphony No. 4* with the St. Louis Symphony conducted by Leonard Slatkin. In 1990 she sang the role of the Nurse in the American Music Theater Festival's production of the Weinstein/Bolcom piece *Casino Paradise*; the cast recording is on Koch Classics. With Bolcom,

she has concertized throughout the US and in Florence, Lisbon, Istanbul, Cairo and Moscow. Together they made their London debut at Wigmore Hall in May 1993.

Nominated for a Grammy Award in 1975, Ms. Morris has made numerous television appearances, including a Boston Pops concert, *The Dick Cavett Show* and *CBS Sunday Morning*. Ms. Morris and Mr. Bolcom were in residence at the Tanglewood Music Festival during the summer of 1996.

This afternoon's concert marks Joan Morris' second appearance under UMS auspices.

Ellen Rowe, jazz pianist and composer, is a graduate of the Eastman School of Music, where she studied with Rayburn Wright and Bill Dobbins. Prior to her appointment at Michigan, she served a director of Jazz Studies at the University of Connecticut. Active as a clinician, Ms. Rowe has given workshops and master classes at the Melbourne Conservatory, the Hochschule für Music in Cologne, and the Royal Academy of Music in London in addition to many appearances as a guest artist at festivals and universities around the country. When not leading her own trio, Ms. Rowe is in demand as a collaborator, having performed with a wide variety of jazz artists including Kenny Wheeler, Gene Bertoncini, Tom Harrell, John Clayton, Harvie Swartz and Jiggs Whigham. Recently she was a guest on Marian McPartland's *Piano Jazz* on NPR.

This afternoon's concert marks Ellen Rowe's UMS debut.

university musical society

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Handel's *Messiah*

UMS Choral Union
Ann Arbor Symphony Orchestra
Thomas Sheets conductor
Danielle De Niese soprano
Jane Gilbert contralto
Stanford Olsen tenor
Dean Ely bass-baritone

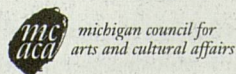
Saturday, December 2, 8 pm

Sunday, December 3, 2 pm

Hill Auditorium

Ring in the sounds of the Christmas season with the UMS Choral Union, performing Handel's beloved oratorio, *Messiah*. An annual tradition for many UMS patrons – the UMS Choral Union has sung this work every year since 1879, the year of UMS' founding – these performances mark the official start of the holiday season. Join us for a spirited "Hallelujah!"

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presents

Accentus Chamber Choir

LAURENCE EQUILBEY *Artistic Director*

Lacrimosa

Frédéric Chopin

Arr. Franck Krawczyk

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

Huie ergo parce, Deus:
Pie Jesu Domine,
Dona eis requiem, Amen.

Ah! That day of tears and mourning,
From the dust of earth returning
Man for judgment must prepare him.

Spare, O God, in mercy spare him:
Lord, all pitying, Jesus blest,
Grant them Thine eternal rest, Amen.

Lulajże

Chopin

Arr. Krawczyk

Lulajże Jezuniu
Lulajże lalaj!

Sleep, Jesus,
Sleep, little child, sleep!

Ich bin der Welt abhanden gekommen

Gustav Mahler

Arr. Clytus Gottwald

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel,
Und ruh' in einem stillen Gebiet
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied!

I have lost touch with the world,
Where I once wasted too much of my time,
Nothing has been heard of me for so long,
That it may well think me dead!

Indeed, I hardly care,
If the world thinks I am dead,
Neither can I deny it,
For I am truly dead to the world.

I am dead to the bustle of the world,
And repose in tranquil realms
I live alone in my heaven,
In my devotion, in my song!

Kein deutscher Himmel*Mahler**Arr. Gérard Pesson*

Ich steig ans Land, öd ist der Hafen.
 (Gondel! Gondel!)
 Kein deutscher Himmel,
 Marmorhäuser geputzte Puppen.
 Hier hat vor mir fühlend Herz geschlagen.
 Mit ehern Flügeln sehn wir ihn ragen.
 Kein Mittel gibts das mich dir näher brächte
 Von Zeit zu Zeit ein Ruf.

Ihr, Maler, führt mich in's ew'ge Leben
 und die Alpen, unbeschreiblich,
 daB das Wasser in Venedig nicht ungemischt
 getrunken werden kann.
 Abends sammelt sich's zu ganzen Chören,
 die engen Gassen, zerrissne Wäsche,
 die schöne Riva der Sklavonen
 (Rival! Rival!).

Hier ist nicht Tizians Kraft und
 Kolorit voll Glut
 (a tempera gemalt)
 den schlechten Geschmack bei
 glücklichster Beleuchtung.
 Gestalt und Gesicht
 durch Feuchtigkeit gelitten.

Geschweige, geschweige
 Musik verhält. Gelinde Tränenzoll
 Hier seht ihr freilich keine grünen Auen,
 noch den Schwindel des Schiffs im Kopf,
 hier scheint auf bunten
 Wolken die Kunst zu fliegen,
 und die Alpen (das letzte Mal).
 Der Gian Bellin war eben abgenommen
 welch eine Fülle von Gestalten
 da stört mich kaum im schweigenden
 Reviere
 von Zeit zu Zeit ein Ruf.

Ich steig ans Land öd ist der Hafen.
 (F Dur! F Dur!)
 Kein deutscher Himmel, Marmorhäuser,
 Oktobermorgen aber keine Künstler mehr.
 Fahnen flatterten, weil heute Sonntag ist
 (Sonntag! Sonntag!).

No German Sky

I climb ashore, the harbor is deserted.
 (Gondola! Gondola!)
 No German sky, marble houses,
 Polished dolls.
 My tender heart has beaten for this place.
 With bronze wings we see it arise.
 There is no way it could bring me closer to you
 From time to time a call.

You, artists, lead me to eternal life
 And the Alps, it is difficult to imagine,
 That the water of Venice cannot be drunk
 unadulterated.
 In the evening whole choirs assemble,
 Narrow alleys, torn washing,
 Beautiful shore of Slavery
 (Shore! Shore!).

Here there is neither Titian's skill nor
 his Glowing colors
 (Painted in tempera)
 Rather, garish bad taste
 Under a happy light.
 Form and face
 Have suffered from the humidity.

Silence, silence
 Music fades, in kind respect of tears
 Here indeed one sees no green fields,
 With your head still giddy from the boat,
 Here art seems to of fly
 on clouds of colors,
 And the Alps (for the last time).
 The painting by Gian Bellini was just taken
 Down, what a wealth of form
 In these silent places,
 A call from time to time
 Hardly disturbs me.

I climb ashore, the harbor is deserted
 (F Major! F Major!)
 No German sky, marble houses,
 October morning but no more of the artist.
 Flags flutter, because today is Sunday
 (Sunday! Sunday!).

Ihr, Maler, führt mich ins ew'ge Leben.
 (führt mich! führt mich!)
 (ein Ruf! ein Ruf!)
 Euch zu missen könnt ich nicht ertragen,
 noch dem Genuß auf ew'ge Zeit entsagen.

You, artists, lead me to eternal life.
 (Lead me! Lead me!)
 (A call! A call!)
 I could not bear to miss you,
 Nor to renounce pleasure for eternity.

Agnus Dei

Samuel Barber

Agnus Dei, qui tollis peccata mundi;
 miserere nobis. (Bis)
 Agnus Dei, qui tollis peccata mundi;
 dona nobis pacem.

Lamb of God, who takes away the
 sins of the world.
 Lamb of God, who takes away the
 sins of the world.

Un soir de neige

Francis Poulenc

De grandes cuillers de neige

De grandes cuillers de neige
 Ramassent nos pieds glacés
 Et d'une dure parole
 Nous heurtons l'hiver têtue
 Chaque arbre a sa place en l'air
 Chaque roc son pied sur terre
 Chaque ruisseau son eau vive
 Nous n'avons pas de feu.

As Great Drifts of Snow are Blowing

As great drifts of snow are blowing
 Our feet wander through the fields
 With harsh and bitter lamenting
 Winter holds us in its grasp
 Each tree has its special place
 Ev'ry rock knows why it stands there
 Each stream knows where it is flowing
 We have no fire.

La bonne neige

La bonne neige le ciel noir
 Les branches mortes la détresse
 Honte à la bête pourchassée
 La fuite en flèche dans le cœur
 Les traces d'une proie atroce
 Hardi au loup et c'est toujours
 Le plus beau loup et c'est toujours
 Le dernier vivant que menace
 La masse absolue de la mort
 La bonne neige le ciel noir
 Les branches mortes la détresse
 De la forêt pleine de pièges
 Honte à la bête pourchassée
 La fuite en flèche dans le cœur.

Lovely Snow

Lovely snow through skies of blackness
 The dying branches cry out in pain
 Shame to the beasts which are pursuing
 Their flight like arrows pierce the heart
 The tracks of all their helpless victims
 Excite the wolf
 The wolf is beautiful and bold
 The wolf is always the last alive which is
 threatened by total and absolute death
 The lovely snow through the skies of black
 The dying branches all are crying
 Here in the forest full of danger
 Shame to the beasts which are pursuing
 Their flight like arrows pierce the heart.

Bois meurtri

Bois meurtri bois perdu
 d'un voyage en hiver
 navire où la neige prend pied
 bois d'asile bois mort où
 sans espoir
 je rêve de la mer aux miroirs crevés
 un grand moment d'eau froide
 a saisi les noyés
 la foule de mon corps en souffre
 je m'affaiblis
 je me disperse
 j'avoue ma vie
 j'avoue ma mort
 j'avoue autrui
 Bois meurtri, bois perdu,
 bois d'asile bois mort.

La nuit le froid la solitude

La nuit le froid la solitude
 On m'enferma soigneusement
 Mais les branches cherchaient leur
 voie dans la prison
 Autour de moi l'herbe trouva le ciel
 On verrouilla le ciel
 Ma prison s'écroula
 Le froid vivant le froid brûlant
 m'eut bien en main.

Figure humaine*Poulenc***De tous les printemps du monde**

De tous les printemps du monde
 Celui-ci est le plus laid
 Entre toutes mes façons d'être
 La confiante est la meilleure

L'herbe soulève la neige
 Comme la pierre d'un tombeau
 Moi je dors dans la tempête
 Et je m'éveille les yeux clairs

Le lent le petit temps s'achève
 Où toute rue devait passer
 Par mes plus intimes retraites
 Pour que je rencontre quelqu'un

Wounded Woods

Wounded woods wasted woods
 On winter's voyage go
 A ship on which the snow takes hold
 Woods of shelter and death where
 without hope
 I'm dreaming of the sea with its broken glass
 One moment in the water so cold,
 drowning there
 My shaken body cries in suff'ring
 My heart grows weak
 My strength is shattered
 My life is revealed
 Death is revealed
 The world revealed
 Wounded woods wasted woods
 Woods of shelter and death.

Nighttime of Chill and Desolation

Nighttime of chill and desolation
 I must be carefully enclosed
 To my prison the branches are seeking
 their way
 See how the grass is searching
 for the sky
 Then my prison would fade
 Cold so alive cold so intense
 can never escape.

Of All Spring Times of the World

Of all spring times of the world
 Never was there one so vile
 I may have many ways of the being
 But the best is the most trusting

See how the grass lifts the snow
 As if it were a graveyard stone
 I myself sleep in the tempest
 And I awake with undimmed eyes

Slow moving time comes to an end
 Where all streets had to pass
 Traversing all my most secret places
 So that I could meet someone

Je n'entends pas parler les monstres
 Je les connais ils ont tout dit
 Je ne vois que les beaux visages
 Les bons visages sûrs d'eux-mêmes

Sûrs de ruiner bientôt leurs maîtres.

En chantant les servantes s'élancent

En chantant les servantes s'élancent
 Pour rafraîchir la place où l'on tuait
 Petites filles en poudre
 vite agenouillées
 Leurs mains aux soupiraux de la fraîcheur
 Sont bleues comme une expérience
 Un grand matin joyeux

Faites face à leurs mains les morts
 Faites face à leurs yeux liquides
 C'est la toilette des éphémères
 La dernière toilette de la vie
 Les pierres descendent disparaissent
 Dans l'eau vaste essentielle

La dernière toilette des heures
 A peine un souvenir ému
 Aux puits taris de la vertu
 Aux longues absences encombrantes
 Et l'on s'abandonne à la chair très tendre
 Aux prestiges de la faiblesse.

Aussi bas que le silence

Aussi bas que le silence
 D'un mort planté dans la terre
 Rien que ténèbres en tête

Aussi monotone et sourd
 Que l'automne dans la mare
 Couverte de honte mate

Le poison veuf de sa fleur
 Et de ses bêtes dorées
 Crache sa nuit sur les hommes

Toi ma patiente ma patiente ma parente

Toi ma patiente ma patiente
 ma parente
 Gorge haut suspendue orgue de
 la nuit lente
 Révérence cachant tous les ciels dans sa grâce
 Prépare à la vengeance un lit d'où je naîtrais.

I do not hear the monsters talking
 I know them well all that they say
 But I see only lovely faces
 Good faces beautiful

Sure soon to ruin their masters.

As They Sing See the Maids Rushing for Ward

As they sing see the maids rushing for ward
 To tidy up the place where blood has flowed
 And little girls in their powder
 quickly kneeling down there
 Their hands held out towards the fresher air
 Are blue like a new sensation
 On some great joyous day

Face their hands, O ye dead
 And their eyes that are liquefying
 This is the toilet the mayflies' toilet
 The final toilet of this mortal life
 Down go the stones sinking disappearing
 In the waters primal waters

For the ultimate toilet of time
 No poignant memory remains
 At those dry wells devoid of virtue
 At long absences which we find awkward
 Yet we surrender all
 To the spell of our human weakness.

Hushed and Still

Hushed and still in silence w rapt
 Like a corpse that lies in the earth
 Its head full of darkness and shadows

As deaf and monotonous
 As autumn in the pond
 Covered with dull shame

Poison bereft of its flowers
 And of its golden monsters
 Spits out its night over all men

Thou Patient One Thou O My Patience O My Parent

Thou patient one thou O my patience
 O my parent
 Throat held high, proudly carried slow night's
 resounding organ
 Curtsey hiding all heav'n in its grace
 Prepare for vengeance a bed where I'll be born.

Riant du ciel et des planètes

Riant du ciel et des planètes
 La bouche imbibée de confiance
 Les sages
 Veulent des fils
 Et des fils de leurs fils
 Jusqu'à périr d'usure

Le temps ne pèse que des fous
 L'abîme est seul à verdoyer
 Et les sages sont ridicules.

Le jour m'étonne et la nuit me fait peur

Le jour m'étonne et la nuit me fait peur
 L'été me hante et l'hiver me poursuit
 Un animal sur la neige a posé
 Ses pattes sur le sable ou dans la boue.
 Ses pattes nues plus loin que mes pas
 Sur une piste où la mort
 A les empreintes de la vie

La menace sous le ciel rouge

La menace sous le ciel rouge
 Venait d'en bas les mâchoires
 Des écailles des anneaux
 D'une chaîne glissante et lourde

La vie était distribuée
 Largement pour que la mort
 Prît au sérieux le tribut
 Qu'on lui payait sans compter

La mort était le Dieu d'amour
 Et les vainqueurs dans un baiser
 S'évanouissaient sur leurs victimes
 La pourriture avait du cœur

Et pourtant sous le ciel rouge
 Sous les appétits de sang
 Sous la famine lugubre
 La caverne se ferma

La terre utile effaçait
 Les tombes creusées d'avance
 Les enfants n'eurent plus peur
 Des profondeurs maternelles

Et la bêtise et la démence
 Et la bassesse firent place
 A des hommes frères des hommes
 Ne luttant plus contre la vie

A des hommes indestructibles.

With Laughter for the Sky and Planets

With laughter for the sky and planets
 With mouths soaked in confidence and courage
 Men

Wise men wish for sons
 And for sons for their sons
 Until they waste away and perish

The mad alone are weighed by time
 The only green is in the void
 And the wise men are only foolish.

Surprised by Day and by Night Made Afraid

Surprised by day and by night made afraid
 The summer haunts me and winter pursues me
 An animal on the snow has placed
 Its paws upon the sand or in the mire
 Paws that came further than my steps
 Upon a track where on death
 With life's own hallmark is imprinted

Came the Dark Threat Beneath the Red Sky

Came the dark threat beneath the red sky
 From underneath gaping jaws
 And scales and links the dark threat came
 Of a chain slippery and heavy

Life was distributed
 Widely and far just so that death
 Took seriously the tribute
 Paid to it without stint

But death was the god of love
 And in a kiss the conquerors
 Swooned heavily upon their victim
 And putrefaction grew bold

Yet beneath the reddened sky
 Beneath the appetites for blood
 Under the baleful famine
 The cavern closed its mouth

The useful earth covered up
 The graves dug in preparation
 And the children lost their fear
 Their fear of mysteries maternal

And madness and stupidity gave place
 Baseness too gave place
 To men brothers of men
 No longer striving against living

Men who will for ever be immortal.

Liberté

Sur mes cahiers d'écolier
 Sur mon pupitre et les arbres
 Sur le sable sur la neige
 J'écris ton nom

Sur toutes les pages lues
 Sur toutes les pages blanches
 Pierre sang papier ou cendre
 J'écris ton nom

Sur les images dorées
 Sur les armes des guerriers
 Sur la couronne des rois
 J'écris ton nom

Sur la jungle et le désert
 Sur les nids sur les genêts
 Sur l'écho de mon enfance
 J'écris ton nom

Sur les merveilles des nuits
 Sur le pain blanc des journées
 Sur les saisons fiancées
 J'écris ton nom

Sur tous mes chiffons d'azur
 Sur l'étang soleil moisi
 Sur le lac lune vivante
 J'écris ton nom

Sur les champs sur l'horizon
 Sur les ailes des oiseaux
 Et sur le moulin des ombres
 J'écris ton nom

Sur chaque bouffée d'aurore
 Sur la mer, sur les bateaux
 Sur la montagne démente
 J'écris ton nom

Sur la mousse des nuages
 Sur les sueurs de l'orage
 Sur la pluie épaisse et fade
 J'écris ton nom

Sur les formes scintillantes
 Sur les cloches des couleurs
 Sur la vérité physique
 J'écris ton nom

Sur les sentiers éveillés
 Sur les routes déployées
 Sur les places qui débordent
 J'écris ton nom

Liberty

Upon my exercise books
 Upon my desk on trees
 And on the sand and on the bright snow
 I write your name

On all pages that I've studied
 On all empty pages
 Stone or blood, or ash or paper
 I write your name

On images bright and shining
 On the arms of warriors
 And on the crown of the Kings
 I write your name

On the jungle and the plains
 On the nests upon the broom
 On the echo of my childhood
 I write your name

Upon the wonders of nights
 And on the bread white each morning
 Upon on the seasons united
 I write your name

On all my azure rags
 On the pond where suns decay
 On the lake where moonlight quivers
 I write your name

On the fields on distant skies
 On the wings of little birds
 And on ev'ry shadow pattern
 I write your name

On mists rising as the day breaks
 On the sea and on the ships
 On mountains wild and demented
 I write your name

On the clouds on trailing vapors
 On the sweat of storms and tempests
 On the raindrops thick and tasteless
 I write your name

On all scintillating figures
 On the bells of ev'ry hue
 On the truths nature's being
 I write your name

And on the paths keeping watch
 On the roads spread out unending
 On all thronged and busy places
 I write your name

Sur la lampe qui s'allume
 Sur la lampe qui s'éteint
 Sur mes maisons réunies
 J'écris ton nom

Sur le fruit coupé en deux
 Du miroir et de ma chambre
 Sur mon lit coquille vide
 J'écris ton nom

Sur mon chien gourmand et tendre
 Sur ses oreilles dressées
 Sur sa patte maladroite
 J'écris ton nom

Sur le tremplin de ma porte
 Sur les objets familiers
 Sur le flot du feu béni
 J'écris ton nom

Sur toute chair accordée
 Sur le front de mes amis
 Sur chaque main qui se tend
 J'écris ton nom

Sur la vitre des surprises
 Sur les lèvres attentives
 Bien au dessus du silence
 J'écris ton nom

Sur mes refuges détruits
 Sur mes phares écroulés
 Sur les murs de mon ennui
 J'écris ton nom

Sur l'absence sans désir
 Sur la solitude nue
 Sur les marches de la mort
 J'écris ton nom

Sur la santé revenue
 Sur le risque disparu
 Sur l'espoir sans souvenir
 J'écris ton nom

Et par le pouvoir d'un mot
 Je recommence ma vie
 Je suis né pour te connaître
 Pour te nommer:

Liberté

On the lamp whose flame is kindled
 On the lamp whose flame goes out
 On my reunited houses
 I write your name

On the fruit cut into two
 Of the mirror and my chamber
 On my bed empty seashell
 I write your name

On my dog greedy and gentle
 On his ears pricked and eager
 On his paw so big and clumsy
 I write your name

On the springboard of my door way
 On familiar things I love
 On the flood of blessed fire
 I write your name

On all harmonious bodies
 On the forehead of my friends
 On every proffered hand
 I write your name

On the window panes of wonder
 On the lips that seem attentive
 Passing the regions of silence
 I write your name

On ev'ry refuge destroyed
 On my crumbling lighthouses
 On the walls of my ennui
 I write your name

On absence with out desire
 On naked solitude
 On the steps that lead to death
 I write your name

On health regained strength recovered
 On the risk that disappears
 On hope from mem'ry free
 I write your name

And through power of a word
 I learn again how to live
 I am born to know you
 And call your name:

Liberty

UMS
presents

Accentus Chamber Choir

LAURENCE EQUILBEY *Artistic Director*

Program

Thursday Evening, November 9, 2000 at 8:00
St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

Frédéric Chopin
arr. Franck Krawczyk

Lacrimosa
Lulajže

Gustav Mahler
arr. Clytus Gottwald

Ich bin der Welt abhanden gekommen

Mahler
arr. Gérard Pesson

Kein deutscher Himmel

SOLANGE AÑORGA, *soprano*
ISABELLE DUPUIS-PAEDOËL, *mezzo-soprano*
MATTHIEU KOTLARSKI, *tenor*
BRUNO RENHOLD, *tenor*

Samuel Barber

Agnus Dei

SOLANGE AÑORGA, *soprano*

INTERMISSION

Francis Poulenc

Un soir de neige

De grandes cuillers de neige
La bonne neige
Bois meurtri
La nuit le froid la solitude

Poulenc

Figure humaine

De tous les printemps du monde
En chantant les servants s'élancent
Aussi bas que le silence
Toi ma patiente ma patience ma parente
Riant du ciel et des planets
Le jour m'étonne et la nuit me fait peur
La menace sous le ciel rouge
Liberté

Twenty-fourth
Performance
of the 122nd Season

Sixth Annual
Divine Expressions
Series

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

Special thanks to Jerry Blackstone, Theo Morrison and the U-M School of Music for their involvement in this residency.

Accentus appears by arrangement with IMG Artists, New York, NY.

Large print programs are available upon request.

Choral Voices and the Music of Transformation

BY LUKE HOWARD

Most of the works in tonight's program are vocal transcriptions of instrumental music, continuing a long-standing tradition of choral arrangements. But the program as a whole explores a musical relationship between voices and instruments that goes much deeper than that. The principle behind transcription extends back at least as far as the medieval period, when voices and instruments were used interchangeably in early polyphonic works of the thirteenth and fourteenth centuries. Many of the main instrumental genres that have emerged since that time were derived directly from vocal models. Behind every flute melody, every soaring violin line, every fugue and symphony, there is an echo, however distant, of the human voice.

This process of musical transformation involves more than merely a different performing ensemble or desired tone color. When music is sung rather than played, it is literally "embodied" and humanized. It comes from within the musician, both physically and emotionally, and with the addition of text speaks directly to the listener in ways that instrumental music can only approximate.

So it is that the latent pathos in Mahler's *Symphony No. 5*—a work so clearly indebted to song in the first place—is made explicit in Pesson's texted arrangement. The connection between this symphony and the last of Mahler's Rückert-Lieder, "Ich bin der Welt abhanden gekommen," becomes even clearer when both are sung. Samuel Barber acknowledged the intrinsic voice in his own *Adagio*—a work that draws freely from Renaissance vocal polyphony in its textures and procedures—when he arranged it for choral ensemble, reinforcing the original

work's suggestions of spirituality with a liturgical text.

As with Mahler, Chopin's music also owes a great debt to vocal models, whether it is *bel canto* opera or Polish folksong. Krawczyk's arrangements of Chopin testify to the quintessential voice that lies at the heart of his piano music. Chopin was able to make the piano "sing" like no other composer—here his melodies sing again, this time with the voice that was the essence of their inspiration.

Even the Poulenc works on this program, both of which were originally written for unaccompanied chorus, focus attention on the issue of vocal transformation and its humanizing effects. Like Barber, Poulenc transforms and adapts aspects of the Renaissance polyphonic style to his own time. There are passages in *Figure humaine* and *Un soir de neige*, as there are in Barber's *Agnus Dei*, that seem to belong to another age, and yet they could not have come from any period but their own. Poulenc also chose to write *Figure humaine* for a *capella* chorus precisely because the message of hope and humanity was best expressed by voices alone, without the assistance of external instruments. During a bleak and austere time of war, an instrumental accompaniment would not only have been inappropriately lavish, it would have detracted from the symbolic impact of that statement.

While musical instruments undeniably have their own unique powers of expression, the human voice is the *Ur*-instrument, a musical medium so innate and primal that it can transcend the fashions of style and culture. And if it's true that instrumental music is rooted in the voice, then this concert is a homecoming, a celebration of the song as a fundamental aspect of human creative experience.

Lacrimosa

Lulajže

Frédéric Chopin

Born March 1, 1810 in Zelazowa Wola,
near Warsaw, Poland

Died October 17, 1849 in Paris

Ich bin der Welt abhanden gekommen

Gustav Mahler

Born July 7, 1860 in Kalischt, Bohemia

Died May 18, 1911 in Vienna

The poetry of Friedrich Rückert (1788-1866) inspired some of Mahler's most poignant and lyrical music. Though it was Arnim and Brentano's *Wunderhorn* verses that inspired much of Mahler's public music—the middle symphonies in particular—Rückert's poems seem to have elicited a particularly intimate and private

expressivity, more directly autobiographical than perhaps even the composer was aware. He began setting Rückert's *Kindertotenlieder* texts in 1901, before he was married and had children of his own, yet they fore-

shadowed the tragic death of his only daughter. But even before this personal tragedy, Mahler had demonstrated (as he would continue to do throughout his career) an eerie fascination with the subject of death. Combined with his persistent yearning for solitude, and a desire to escape the pressures of Viennese society, it is perhaps not so surprising that in August 1901 Mahler should be attracted to the sentiments of Rückert's "Ich bin der Welt abhanden gekommen."



I am dead to the world's turmoil
I dwell in a realm of peace
I live alone in my own heaven
In my love, in my song.

Mahler's setting, thought by many to be quite possibly his most beautiful song, closely resembles in mood, melody, and cadence the "Adagietto" of the *Symphony No. 5*, composed the following year. Though a long-standing favorite of Mahler fans, the song reached a wider popular audience through its use on the soundtrack of Gérard Corbiau's 1988 period drama, *Le Maître de musique*.

Clytus Gottwald's sixteen-part choral arrangement of "Ich bin der Welt..." represents something of change in focus for the scholar/conductor. After studying musicology and choral conducting in Tübingen and Frankfurt, Gottwald founded the Stuttgart Schola Cantorum, a group that rapidly earned a reputation for its advocacy of avant-garde choral music, commissioning and performing works by Boulez, Ligeti, Penderecki, Fernyhough, and others.

Kein deutscher Himmel

Gustav Mahler

The "Adagietto" movement of the *Symphony No. 5* became a mythical work from the very moment it entered the collective imagination of Venice. Visconti's 1970 film *Death in Venice*, based on the short story by Thomas Mann, was instrumental in bringing this piece, as well as Mahler's *œuvre* in general, to a worldwide audience. Many signs and destinies cross paths and resolve themselves in Visconti's film, which opens with these lines from the German poet August von Platen: "He whose eyes have seen beauty/Is thus to death predestined." Visconti was well aware that Thomas Mann once wrote an essay on Platen; he also knew that Mann

learned of Gustav Mahler's death while visiting Venice and that Mann would from that moment on derive inspiration from the figure of Mahler, to the point of borrowing his first name for the main character of his story, Gustav von Aschenbach. In Mann's text, Aschenbach is a writer: Visconti would correct this slight displacement by making his character a composer.

August von Platen went to Venice in 1824. It was in Italy that this formal poet—though no less 'cursed,' because of his undisguised love of boys—sought to attain his own personal Orient, far from "German skies." In an exact archetype of Gustav von Aschenbach's fate, he died while fleeing cholera in 1835 in the coastal town of Syracuse at the age of thirty-nine.

"Kein deutscher Himmel" is hence the ninth transcription in this familiar Venitian saga. It is an homage to Mahler; a small, leaning stele on which Platen's Venitian fragments—excerpts from the *Venitian Sonnets* and his *Journal* from 1824—appear, carved and shaped by Martin Kaltenecker. The process of putting words to pre-existing music was known in the Middle Ages as *tropes logogène*, a kind of post-synchronization. The text needed to be cut to preserve a collage-like quality that stood apart from the linearity of the music, such that the gap between them made of the homage to Mahler something of a cut/pasted/colored work, and not at all a fresco. *Kein deutscher Himmel* should not be sung as slowly as some orchestras play it. One should think of what the "Adagietto" was, at least as legend has it: a declaration of love to Alma, so lucid and so determined (and perhaps not so painful) that pathos was unnecessary.

In addition to all of the good fortune of the transcription—after all, a choir is a wind instrument—the choir provides the opportunity for a "complete orchestration," in which control of the emission of sound is so total that any of the pleasant flaws of the

instruments are available, either by imitation (for the better) or compensation. Every possible nuance is given to the marble of the words, and it is no mere turn of phrase to suggest that these voices, and these words, are scattered, mysterious, whispering, and divided to the senses—so many bows that stir them. The harp's part, so watery, is associated with the word *Gondel* (gondola), circulating through the entire choir. These minor units are at times loaded with other messages, other cries that cross the lagoon, misty as it was, one will remember, when Dirk Bogarde's boat entered it.

Translated from French by Steven Spalding.

Agnus Dei

Samuel Barber

*Born March 9, 1910 in West Chester,
Pennsylvania*

Died January 23, 1981 in New York

Barber's *Adagio for Strings* is without a doubt one of the most popular and best-loved orchestral works to emerge from the twentieth century. Yet many who recognize its rich, poignant sonorities from cinema (*The Elephant Man* and *Platoon*) and television may not realize that this wasn't the first version of the piece that Barber composed, nor was it his last.

The famed *Adagio* began as the slow movement from Barber's *String Quartet in b minor*, Op. 11, written in 1936 while Barber was touring Europe after winning the American Prix de Rome. The great Italian maestro Arturo Toscanini persuaded the young composer to arrange the quartet's second movement "Adagio" for string orchestra, and Toscanini himself conducted the first performance in 1938. It was in this string orchestral version that the work found its largest audience. In subsequent years it has become something of an anthem

of mourning, performed at the funerals of Presidents Roosevelt and Kennedy, and Princess Grace of Monaco.

Given Barber's natural affinity for vocal writing, it was perhaps only a matter of time before he turned again to this, his signature piece. In 1967 he produced a third version of the *Adagio*, applying the traditional text of the liturgical *Agnus Dei* to the now-familiar and well-loved harmonies. This choral version has recently come into its own, as new recordings appear with increasing frequency. The *Agnus Dei* is also featured prominently in the recent film versions of *Lorenzo's Oil* and *The Scarlet Letter*. The *Adagio* itself also continues to foster popular appeal—a 1997 compact disc (on the RCA label) is devoted entirely to eight different versions of this work (including the choral *Agnus Dei*), and pop-icon William Orbit's synthesized version stormed to the top of the British pop charts in early 2000.

Un soir de neige

Francis Poulenc

Born January 7, 1899 in Paris

Died January 30, 1963 in Paris

Although Poulenc's *Un soir de neige*, composed during the war years (1944) to texts by Paul Eluard, is about a struggle, it's not a struggle against the enemy. This setting of four short texts for six-part chorus explores the theme of a winter's journey—a struggle against the elements—loosely modeled on Schubert's *Winterreise*.

This is austere music, due in part to the nature of the subject matter, but also a reminder that the winters during World War II were especially harsh. The rapid harmonic changes in the first chorus, "Des grandes cuillers de neige..." suggest the shivering bustle of a cold winter, perhaps too cold to remain still. In the second song, "La bonne neige," echoes of Renaissance polyphonic

style emerge at the outset, as melodies circle around a stable drone. "Bois meurtri" is suitably dark and chromatic, while the concluding "La nuit le froit la solitude" is the briefest of the set, returning to the brisk modulations of the first.

Figure humaine

Francis Poulenc

During the dark days of the German occupation of France in World War II, Francis Poulenc would periodically find copies of poems left anonymously and surreptitiously at his home. Though unsigned, Poulenc recognized the author as Paul Eluard, a friend he had first met in 1917, and he valued these documents as small but significant symbols of defiance against the Nazis. As Nicolas Robertson writes, Eluard's texts were poems of suffering and resistance, "full of images of hunted creatures, menacing cruelty, the slow burning patience of vengeance and yet, too, hope and love."

During the summer of 1943, Poulenc selected eight of these poems and set them as a cantata for double six-part chorus. The final poem in the set, "Liberté," had been published in 1942, and was already the best known resistance poem of the war. When Poulenc's cantata was secretly printed by Rouart, under the title *Figure humaine*, the work was immediately and secretly hailed as a boldly defiant political act. It was intended to be performed on the day of liberation, and undisclosed rehearsals—where no one was allowed to reveal the identity of the author or the composer—were already underway in Belgium. The day the American Army entered Paris, ending the German occupation, Poulenc placed the score of *Figure humaine* on a music stand in his apartment window, just underneath the French flag, as a public symbol of the French people's striving for freedom. In the end, the

first performance was a radio broadcast from London, not Paris, in March 1945.

Along with Luigi Nono's *Il Canto Sospeso* and Schoenberg's *A Survivor from Warsaw*, *Figure humaine* is one of the most profound and telling musical documents to emerge from the Second World War. Though intended initially as an occasional piece, it remains just as powerful and relevant today. Poulenc once claimed he could find "love in everything Eluard did." In *Figure humaine*, that love transcends all the anguish and despair of global war. The composer wrote: "This work, my best, comforts me in my days of doubt and sadness...I play it every day and it cures my worst of bad moods, and my most bitter critiques, with its integrity and its faith."

Program notes by Luke Howard.



Laurence Equilbey

Laurence Equilbey studied at the Paris and Vienna Conservatories, as well as at the Sorbonne, with Nikolaus Harnoncourt and the Arnold Schönberg Choir, and primarily studied choir conducting with the Swedish chormaster Eric Ericson.

In 1991, she founded the Accentus Chamber Choir, whose principal mission is to promote the rich *a cappella* repertoire, especially within the last two centuries. It is because of her leadership that this professional ensemble has rapidly won both public and critical acclaim.

Aside from her training activities, in 1995 Ms. Equilbey founded the Jeune Chœur de Paris with the support of the Paris City Council. In 1998, she was elected "Musical Personality of the Year" by the *Syndicat Professionnel de la Critique Dramatique et Musicale*. During the Festival of Saintes in 1998, she was invited to conduct the Chapelle Royale Orchestra, the

Collegium Vocale of Gand and Rias Kammerchor of Berlin. She was also appointed Conductor of the Leonard de Vinci Choir in the Opera of Rouen.

Ms. Equilbey approached the operatic repertoire as she conducted a new production of *Cenerentola* for the 2000 Aix en Provence International Lyric Festival, as well as *Medeamaterial* by Pascal Dusapin for T & M Nanterre.

Thanks to her European musical experience and her close ties with the repertoire of Northern European countries, she has made an invaluable contribution to the popularity and renewal of a *cappella* vocal repertoire in France.

Tonight's performance marks Laurence Equilbey's UMS debut.

Accentus, a professional choir of thirty-two singers, brought together in 1991 by Laurence Equilbey, is devoted to interpreting the rich repertoire of a *capella* songs in chamber choir formation. In reviving this tradition, Accentus mainly interprets masterpieces of the last two centuries according to their original formation and thus participates in contemporary creation.

Accentus also performs under the reputed Swedish choirmaster Eric Ericson (appearing with the Swedish Radio Choir and the Eric Ericson Chamber Choir as part of UMS' Divine Expressions Series on February 17, 2001), a special guest conductor of the ensemble. The group has also worked with the Ensemble Intercontemporain, the Orchestre de Paris and the Châtelet Theatre, working with Pierre Boulez, Christoph Eschenbach, David Robertson and Jonathan Nott. Accentus participates in festivals around the globe, and has appeared in Aix-en-Provence and La Roque d'Anthéron in France, and with the Schleswig-Holstein Festival and Bach Tage in Berlin.

Critics hailed Accentus when it made its first recording of the secular choir works of Poulenc and Ravel in 1994. The group was also nominated for the Victoires del Musique Awards in 1996 for its recording of Brahms' and Schumann's *a capella* songs and ballads. In 1995, it received the Liliane Bettencourt Award given by the Académie des Beaux Arts.

The ensemble's recording of sacred works by Francis Poulenc was classed as "ffff" by the critics of *Télérama* (a cultural magazine for radio, TV and arts), received a "10" by *Répertoire*, was awarded the *Diapason d'Or* and the *Choc* by *Le Monde de la Musique*, and the prize of the New Academy of Records. Its last CD of psalms and motets by Mendelssohn also received the *Choc* by *Le Monde de la Musique*. The Accentus Chamber Choir was selected as "Musical Personality of the Year" in 1997-

98 by *The Syndicat Professionel de la Critique Dramatique et Musicale*.

The choir's activities are sponsored by the France Telecom Foundation and subsidized by the Ministry of Culture, the City of Paris, Musique Nouvelle en Liberté and AFAA for its foreign activities.

Tonight's performance marks Accentus' UMS debut.

Accentus Chamber Choir

LAURENCE EQUILBEY *Artistic Director*

Sopranos

Solange Añorga
 Claire Henry-Desbois
 Kaoli Isshiki
 Sylvie Colas
 Yoko Takeuchi
 Violaine Lucas
 Geneviève Boulestreau
 Caroline Chassany

Tenors

Christophe Le Hazif
 Bruno Renhold
 Stéphane Bagiau
 Pascal Pidault
 Nicolas Maire
 Benoît Porcherot
 Samuel Husser
 Matthieu Kotlarski

Altos

Isabelle Dupuis-
 Paedoël
 Emmanuelle Biscara
 Charlotte Baillot
 Valérie Rio
 Anne Gotkovsky
 Catherine Hureau
 Hélène Moulin
 Catherine Ravenne

Basses

Pierre Corbel
 Paul-Alexandre
 Dubois
 Pierre Jeannot
 Guillaume Pérault
 Claude Massoz
 Eric Guillermin
 Jean-Loup Pagesy
 Bertrand Bontoux

President

Artistic Director

Manager

Assistant Manager

Artistic Assistant

Press Relations

Daniel Badaro

Laurence Equilbey

Olivier Mantei

Anne Billaut

Jean-Louis Gavatorra

Anne Gueudre

UMS experience

THE 2000/2001 UMS SEASON

All educational activities are free and open to the public unless otherwise noted (\$). Many events with artists are yet to be planned—please call the UMS Education Office at 734.647.6712 or the UMS Box Office at 734.764.2538 for more information. Activities are also posted on the UMS website at www.ums.org.

The second half of the educational season will be published in the winter program book.

Keith Jarrett, piano

Gary Peacock, bass

Jack DeJohnette, drums

Saturday, September 23, 8 p.m.
Hill Auditorium

PREP by Michael Jewett, Program Host, WEMU. Saturday, September 23, 7:00 p.m., Michigan League, 2nd Floor, Henderson Room.

Sponsored by National City.

Presented with additional support from JazzNet, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation and the National Endowment for the Arts. Media sponsors WEMU and WDET.

Itzhak Perlman, violin

Rohan De Silva, piano

Sunday, September 24, 4 p.m.
Hill Auditorium

PREP "Jascha Heifetz' Vilna: the 'Jerusalem of Lithuania' Yesterday and Today" by Zvi Gitelman, Director, Jean & Samuel Frankel Center for Judaic Studies. Sunday, September 24, 2:30-3:30 p.m., Michigan League, 2nd Floor, Hussey Room.

In collaboration with the Center for Russian and Eastern European Studies.

Sponsored by Pfizer.

Media sponsor WGTE.

Opening Night Cabaret:

Puttin' On The Ritz

Mary Cleere Haran, cabaret singer

with

Richard Rodney Bennett, piano

Linc Milliman, bass

Sunday, September 24, 6:30 p.m.

(following Perlman recital)

Michigan League Ballroom

Sponsored by Pfizer.

Bulgarian Women's Choir:

Angelite

Gregory Petkov, conductor

Thursday, October 5, 8 p.m.

St. Francis of Assisi Catholic Church

PREP by Inna Nardoditskaya, Lecturer, U-M Flint Music Department.

Thursday, October 5, 7 p.m., St. Francis of Assisi Parish Activity Center.

Presented with the generous support of Kathleen G. Charla.

Takács Quartet and

Andreas Haefliger, piano

Friday, October 6, 8 p.m.

Rackham Auditorium

Sponsored by Edward Surovell Realtors.

Iceland Symphony Orchestra

Rico Saccani, music director

Judith Ingolfsson, violin

Thursday, October 12, 8 p.m.

Hill Auditorium

Co-sponsored by O'Neal Construction and Elastizell Corporation of America.

Media sponsor WGTE.

Gate Theatre of Dublin

Michael Colgan, artistic director

Waiting for Godot

by Samuel Beckett

Directed by Walter Asmus

Friday, October 13, 8 p.m.

Saturday, October 14, 8 p.m.

Power Center

Meet the Artist Post-performance

dialogue from the stage. Friday, October 13.

Panel Discussion "Beckett and the Irish Theater" with members of the Gate Theatre of Dublin. Led by Enoch Brater, U-M Professor of Theater. Saturday, October 14, 11-12:30 p.m., Trueblood Theater, 2nd Floor, Freize Building.

Presented with support from Charles Hall and Pepper Hamilton LLP.

Media sponsor Michigan Radio.

Gate Theatre of Dublin**Krapp's Last Tape**

by Samuel Beckett

Directed by Pat Laffan

Saturday, October 14, 2 p.m.

Saturday, October 14, 5 p.m.

Residential College Auditorium
(East Quad)*Presented with support from Charles
Hall and Pepper Hamilton LLP.**Media sponsor Michigan Radio.***Buena Vista Social Club**

presents Omara Portuondo

*with special guest*Barbarito Torres, *laud*

Saturday, October 14, 8 p.m.

Hill Auditorium

*Sponsored by the Thomas B. McMullen
Co., Inc.**Presented with support from JazzNet, a
program of the Nonprofit Finance Fund,
funded by the Doris Duke Charitable
Foundation and the National
Endowment for the Arts.**Media sponsors WEMU and WDET.***José van Dam, bass-baritone**

Maciej Pikulski, piano

Friday, October 20, 8 p.m.

Lydia Mendelssohn Theatre

PREP "Lied vs. Melodie" by Richard
LeSueur, Music Specialist, Ann Arbor
District Library. Friday, October 20,
7:00-7:30 p.m., Michigan League,
Michigan Room (2nd Floor).*Media sponsor WGTE.***American Repertory Theater**

Robert Brustein, artistic director

The King Stag

A Tragicomic Tale for the Theater

Directed by Andrei Serban

Movement, Costumes, Masks

and Puppetry by Julie Taymor

Saturday, October 21, 2 p.m.

(Family Performance)

Saturday, October 21, 8 p.m.

Sunday, October 22, 2 p.m.

Sunday, October 22, 7 p.m.

Power Center

*This is a Heartland Arts Fund Program
with major support from the National
Endowment for the Arts and Michigan
Council for Arts and Cultural Affairs.**Media sponsor Michigan Radio.***Bryn Terfel, baritone**

Rakefet Hak, piano

Wednesday, October 25, 8 p.m.

Hill Auditorium

*Sponsored by Bank One.**Media sponsor WGTE.***Misia**

Thursday, October 26, 8 p.m.

Power Center

Balé Folclórico da Bahia

Friday, October 27, 8 p.m.

Saturday, October 28, 2 p.m.

(One-Hour Family Performance)

Saturday, October 28, 8 p.m.

Power Center

Capoeira Master Class by company

members of the Balé Folclórico da

Bahia. Saturday, October 27, 10:00

a.m.-noon, Peter Sparling Dance

Gallery, Main Studio, 111 Third Street,

Ann Arbor. Contact Susan Byrnes at

734.747.8885 to register.

Panel Discussion "Art, Culture and

Performance in Brazil" with members

of the company and artistic director

Jose Carlos Arandiba led Lucia Suarez,

Asst. Professor of Romance Languages

and Literature. In collaboration with

the U-M Center for Latin American

and Caribbean Studies. Friday, October

27, 4:00-5:00 p.m., Room 1636, 1st

Floor, International Institute.

*Sponsored by Dow Automotive.**Presented with support from AAA**Michigan.**This is a Heartland Arts Fund Program**with major support from the National**Endowment for the Arts and Michigan**Council for Arts and Cultural Affairs.**Media sponsors WEMU and WDET.***Nina Simone**

Friday, November 3, 8 p.m.

Hill Auditorium

PREP "Nina Simone: Pure Soul" by

Linda Yohn, Music Program Manager,

WEMU. Friday, November 3, 7:00

p.m., Michigan League, Michigan

Room (2nd Floor).

*Presented with support from JazzNet, a**program of the Nonprofit Finance Fund,**funded by the Doris Duke Charitable**Foundation and the National**Endowment for the Arts.**Media sponsors WEMU and WDET.***Oumou Sangare with****Habib Koité and Bamada**

Saturday, November 4, 8 p.m.

Michigan Theater

*Media sponsor WEMU.***Liz Lerman Dance Exchange**

Saturday, November 4, 8 p.m.

Music Hall • Detroit

Community Dance Master Class led

by Liz Lerman. Free and open to the

public. Monday, October 30, 7:00-9:00

p.m., Main Studio, Peter Sparling

Dance Gallery. Call 734.747.8885 to

RSVP. Presented in collaboration with

U-M Arts of Citizenship and Detroit's

Music Hall.

*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.***Michigan Chamber Players**

Sunday, November 5, 4 p.m.

Rackham Auditorium

*Complimentary Admission***Accentus**

Laurence Equilbey, artistic

director

Thursday, November 9, 8 p.m.

St. Francis of Assisi Catholic

Church

PREP by Steven Moore Whiting, U-M

Professor of Musicology. Thursday,

November 9, 7:00 p.m., St. Francis of

Assisi, Parish Activity Center.

Camerata Academica Salzburg

Roger Norrington, conductor

Joshua Bell, violin

Friday, November 10, 8 p.m.

Hill Auditorium

*This performance is made possible by**the Catherine S. Arcure/Herbert E.**Sloan Endowment Fund.**Media sponsor WGTE.*

Herbie Hancock and Wayne Shorter

Saturday, November 11, 8 p.m.
Michigan Theater

Sponsored by Comerica, Inc.

Presented with support from JazzNet, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation and the National Endowment for the Arts.

Media sponsors WEMU and WDET.

Young Uck Kim, violin Menahem Pressler, piano

Sunday, November 12, 4 p.m.
Rackham Auditorium

Ravi and Anoushka Shankar

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

Media sponsor WDET.

Handel's Messiah

UMS Choral Union

Ann Arbor Symphony Orchestra

Thomas Sheets, conductor

Saturday, December 2, 8 p.m.

Sunday, December 3, 2 p.m.

Hill Auditorium

Presented with the generous support of Carl and Isabelle Brauer.

Ute Lempert

Bruno Fontaine, piano

Saturday, December 9, 8 p.m.

Michigan Theater

Presented with the generous support of Ronnie and Sheila Cresswell.

Media sponsor WDET.

Rudy Hawkins Singers

A Gospel Christmas

Saturday, December 16, 8 p.m.

Music Hall • Detroit

Sponsored by Dow Automotive.

This performance is co-presented with The Arts League of Michigan.

Media sponsor WEMU.

Pilobolus with The Klezmatics

Saturday, January 6, 2 p.m.

(One-Hour Family Performance)

Saturday, January 6, 8 p.m.

Sunday, January 7, 4 p.m.

Power Center

Media sponsor WDET.

Moses Hogan Singers

Moses Hogan, conductor

Wednesday, January 10, 8 p.m.

St. Francis of Assisi Catholic Church

Hill Auditorium

Media sponsor WEMU.

Vermeer Quartet

Saturday, January 13, 8 p.m.

Rackham Auditorium

Mingus Big Band

Blues and Politics

with Kevin Mahogany, vocals

Monday, January 15, 8 p.m.

Hill Auditorium

Sponsored by the Detroit Edison Foundation.

Presented with support from JazzNet, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation and the National Endowment for the Arts.

This performance is co-presented with the U-M Office of Academic Multicultural Initiatives.

Media sponsors WEMU and WDET.

Michigan Chamber Players

Sunday, January 21, 4 p.m.

Rackham Auditorium

Complimentary Admission

Alvin Ailey American Dance Theater

Judith Jamison, artistic director

with the Rudy Hawkins Singers

Wednesday, January 31, 8 p.m.

Thursday, February 1, 8 p.m.

Friday, February 2, 8 p.m.

Saturday, February 3, 2 p.m.

(One-Hour Family Performance)

Saturday, February 3, 8 p.m.

Sunday, February 4, 3 p.m.

Detroit Opera House • Detroit

These performances are co-presented with the Detroit Opera House and The Arts League of Michigan, with additional support from the Venture Fund for Cultural Participation of the Community Foundation for Southeastern Michigan. Media sponsor WDET.

Dresden Staatskapelle

Giuseppe Sinopoli, conductor

Friday, February 2, 8 p.m.

Hill Auditorium

Media sponsor WGTE.

Brentano String Quartet

Sunday, February 4, 4 p.m.

Rackham Auditorium

Presented in partnership with the Chamber Music Society of Detroit.

Hubbard Street Dance Chicago

James F. Vincent, artistic director

Friday, February 9, 8 p.m.

Saturday, February 10, 8 p.m.

Power Center

Presented with the generous support of Susan B. Ullrich.

Media sponsor WDET.

Dubravka Tomsic, piano

Sunday, February 11, 4 p.m.

Hill Auditorium

This performance is made possible by the H. Gardner Ackley Endowment Fund, established by Bonnie Ackley in memory of her husband.

Media sponsor WGTE.

Dairakudakan

Kaain No Uma

(Sea-Dappled Horse)

Akaji Maro, artistic director

Wednesday, February 14, 8 p.m.

Power Center

Swedish Radio Symphony Orchestra and Choir

Manfred Honeck, conductor

Marina Mescheriakova, soprano

Nadja Michael, mezzo-soprano

Marco Berti, tenor

John Relyea, bass-baritone

Friday, February 16, 8 p.m.

Hill Auditorium

Sponsored by KeyBank.

Media sponsor WGTE.

Swedish Radio Choir and Eric Ericson Chamber Choir

Eric Ericson, conductor
Saturday, February 17, 8 p.m.
St. Francis of Assisi Catholic
Church

*Presented with the generous support of
Kathleen G. Charla.*

Manuel Barrueco, guitar

Sunday, February 18, 4 p.m.
Rackham Auditorium

Ballet Preljocaj

Paysage après la Bataille

Angelin Preljocaj, artistic director
Wednesday, February 21, 8 p.m.
Power Center

Texaco Sphinx Competition Concerts

Junior Division Honors Concert
Friday, February 23, 1 p.m.

Hill Auditorium

Complimentary Admission

Senior Division Finals Concert

Sunday, February 25, 3 p.m.

Orchestra Hall • Detroit

*The Sphinx Competition is generously
presented by the Texaco Foundation.*

Prague Chamber Orchestra with the Beaux Arts Trio

Wednesday, March 7, 8 p.m.

Hill Auditorium

Sponsored by CFI Group, Inc.

Media sponsor WGTE.

Royal Shakespeare Company Shakespeare's History Cycle *Henry VI, Parts I, II and III Richard III*

Directed by Michael Boyd

Cycle 1: Saturday, March 10 &

Sunday, March 11

Cycle 2: Saturday, March 17 &

Sunday, March 18

Added Cycle!

Cycle 3: Tuesday, March 13-

Thursday, March 15

Power Center

*The Royal Shakespeare Company is a
co-presentation of the University
Musical Society and the University of
Michigan.*

Media sponsor Michigan Radio.

Les Violons du Roy

Bernard Labadie, conductor

David Daniels, countertenor

Thursday, March 22, 8 p.m.

St. Francis of Assisi Catholic

Church

*Presented with the generous support of
Maurice and Linda Binkov.*

Media sponsor WGTE.

Academy of St. Martin-in- the-Fields

Murray Perahia, conductor
and piano

Saturday, March 24, 8 p.m.

Hill Auditorium

Sponsored by Pfizer.

Media sponsor WGTE.

Chamber Music Society of Lincoln Center

David Shifrin, artistic director

Heidi Grant Murphy, soprano

Ida Kavafian, violin

Heidi Lehwalder, harp

Paul Neubauer, viola

Fred Sherry, cello

Ransom Wilson, flute

with cellists from the U-M

School of Music

Wednesday, March 28, 8 p.m.

Lydia Mendelssohn Theatre

Media sponsor WGTE.

Brass Band of Battle Creek

Friday, March 30, 8 p.m.

Hill Auditorium

Sponsored by Ideation.

Ronald K. Brown/Evidence

Ronald K. Brown, artistic director

Saturday, March 31, 8 p.m.

Power Center

*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 sponsor WEMU.*

Orion String Quartet and Peter Serkin, piano

Sunday, April 1, 4 p.m.

Rackham Auditorium

*Presented with the generous support of
Ami and Prue Rosenthal.*

Royal Concertgebouw Orchestra of Amsterdam

Riccardo Chailly, conductor

Matthias Goerne, baritone

Wednesday, April 4, 8 p.m.

Hill Auditorium

Sponsored by Forest Health Services.

Media sponsor WGTE.

Emerson String Quartet

Friday, April 6, 8 p.m.

Rackham Auditorium

Sponsored by Bank of Ann Arbor.

John Relyea, bass-baritone

Warren Jones, piano

Saturday, April 14, 8 p.m.

Lydia Mendelssohn Theatre

*Sponsored by Miller, Canfield, Paddock
and Stone, P.L.C.*

Media sponsor WGTE.

Mark Morris Dance Group

Mark Morris, artistic director

Friday, April 20, 8 p.m.

Saturday, April 21, 8 p.m.

Power Center

*Sponsored by McKinley Associates, Inc.,
and The Shiffman Foundation, Sigrid
Christiansen and Richard Levey.*

*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
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Additional funding provided by the
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Philip Morris Companies Inc.*



Berlioz' Requiem

UMS Choral Union
Greater Lansing Symphony
Orchestra
U-M School of Music
Symphony Band
Thomas Sheets, conductor
Sunday, April 22, 4 p.m.
Hill Auditorium
Sponsored by Jim and Millie Irwin.

*UMS Co-Commission
& World Première*

Curse of the Gold: Myths from the Icelandic Edda

Conceived and directed by
Benjamin Bagby and Ping
Chong
Performed by Sequentia in
association with Ping Chong
and Company
Wednesday, April 25, 8 p.m.
Thursday, April 26, 8 p.m.
Lydia Mendelssohn Theatre
*Presented with the generous support of
Robert and Pearson Macek.
Presented in collaboration with the U-M
Institute for the Humanities.
Media sponsor Michigan Radio.*



The Ford Honors Program is made possible by a generous grant from the Ford Motor Company Fund and benefits

the UMS Education Program. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Van Cliburn was the first artist so honored, with subsequent honorees being Jessye

Norman, Garrick Ohlsson, The Canadian Brass, and Isaac Stern (left).

This season's Ford Honors Program will be held in early May. The recipient of the 2001 UMS Distinguished Artist Award will be announced in January 2001.

Ford Honors Program Honorees

1996

**Van
Cliburn**

1997

**Jessye
Norman**

1998

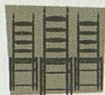
**Garrick
Ohlsson**

1999

**The
Canadian
Brass**

2000

**Isaac
Stern**



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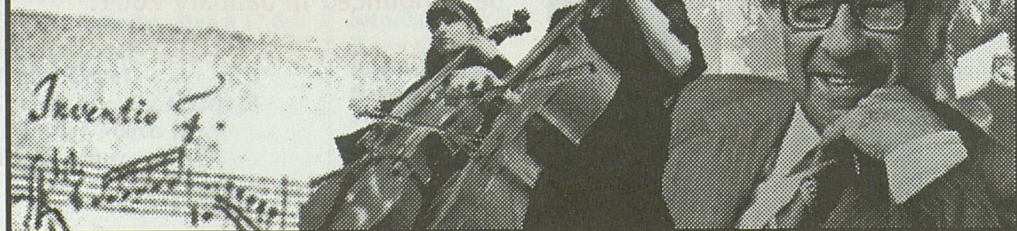
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EDUCATION & AUDIENCE DEVELOPMENT

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 Family Performances include:

- **American Repertory Theater:**
The King Stag
- **Balé Folclórico da Bahia**
- **Pilobolus**
- **Alvin Ailey American Dance Theater**

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 entering its fifth year, this series is an opportunity to showcase and engage the choreographers in academic, yet informal, dialogues about their art form, their body of work and their upcoming performances.

This year's series includes interviews with several UMS artists, including Menahem Pressler and others to be announced.

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 free and 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, the performance they've just seen and the artistic process. Each Meet the Artist event occurs immediately after the performance, and the question-and-answer session takes place from the stage.

Artist 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 2000/2001 season are with:

- **Gate Theater of Dublin**
- **Balé Folclórico da Bahia**
- **Liz Lerman Dance Exchange**
- **Alvin Ailey American Dance Theater**
- **Royal Shakespeare Company**
- **Ping Chong/Benjamin Bagby**

ATTENTION TEACHERS AND EDUCATORS!

Youth Performances

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

The 2000/2001 Youth Performance Series includes:

- American Repertory Theater: *The King Stag*
- Balé Folclórico da Bahia
- Anoushka Shankar & Ensemble
- Mingus Big Band: *Blues and Politics*
- Alvin Ailey American Dance Theater
- Hubbard Street Dance Chicago
- Royal Shakespeare Company: *Richard III*
- Ronald Brown/Evidence

Teachers who wish to be added to the youth performance mailing list should call 734.615.0122 or e-mail umsyouth@umich.edu.

The Youth Education Program is sponsored by

Ford Motor Company
Fund

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ENDOWMENT
FOR THE
ARTS



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:

- "Autobiography and Biography: Exploring Point of View through Dance"
- "Responding to Visual Art Through Movement"
- "Songs of the Underground Railroad"
- "The Drama of Shakespeare"

Workshops focusing on the UMS youth performances are:

- "Indian Music in the Classroom"
- "African American 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 hotline at 734.763.3100 for more information about discounts for student and youth groups.

DINING EXPERIENCES

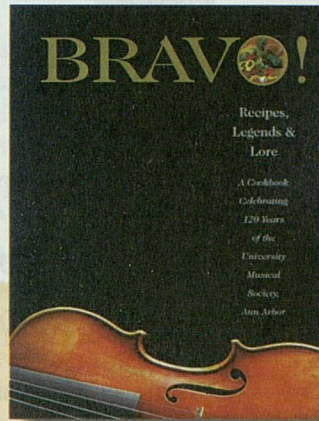
UMS Camerata Dinners

Now entering their fifth season, Camerata Dinners are a delicious and convenient beginning to your UMS concert evening. 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. Catered this year by the very popular *Food Art*, our Camerata Dinners will be held prior to the Choral Union Series performances listed below. All dinners will be held in the Alumni Center with the exception of the dinners on October 12 and November 10, which will be held in the Dow Laboratory Atrium. Dinner is \$35 per person. UMS members at the Benefactor level (\$500) and above are entitled to a discounted dinner price of \$30 per person. All members receive reservation priority. Please reserve in advance by calling 734.647.8009.

We are grateful to Sesi Lincoln Mercury for their support of these special dinners.

- **Thursday, October 12**
Iceland Symphony Orchestra*
- **Wednesday, October 25**
Bryn Terfel
- **Friday, November 10**
Camerata Academica Salzburg*
- **Friday, February 2**
Dresden Staatskapelle
- **Friday, February 16**
Swedish Radio Symphony Orchestra and Choir
- **Wednesday, March 7**
Prague Chamber Orchestra
- **Saturday, March 24**
Academy of St. Martin-in-the-Fields
- **Wednesday, April 4**
Royal Concertgebouw Orchestra of Amsterdam

(*Denotes dinners held in the Dow Laboratory Atrium)



BRAVO!

UMS is proud to present **BRAVO!**, a cookbook with recipes, legends, and lore honoring 120 years of the University Musical Society. Proceeds from sales 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 select performances), or may be ordered through the UMS website (www.ums.org) or by calling toll-free 877.238.0503.



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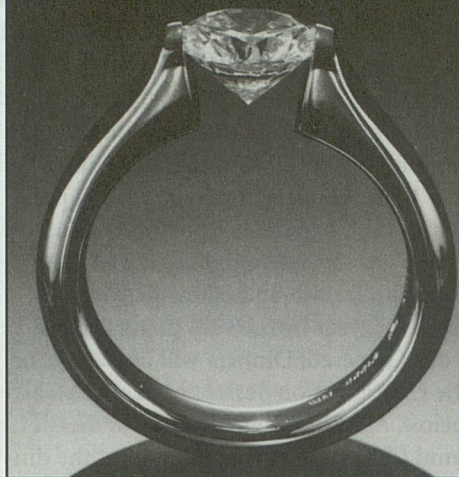
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- Sep 23: *Power of Music* [Mahler, Beethoven, Angela Cheng]
Oct 7: *Made in America* [New World Symphony, Amy Porter]
Nov 18: *Old Friends* [Vivaldi, Rachmaninoff, Jacques Israelievitch]
Jan 27: *Mozart Birthday Bash*
Mar 10: *Poets, Pianists (and Other Animals)* [J & M Gurt]
Apr 21: *Symphonic Metamorphosis* [Hindemith, Tchaikovsky]

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1547 Washtenaw Avenue

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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.

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.

Packages are available for select performances. Call 734.763.3010 for details.

Gratzi Restaurant

326 South Main Street

734.663.5555 for reservations and prices

Pre-performance Dinner

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

Packages are available for select performances. Call 734.763.5555 for details.

UMS PREFERRED RESTAURANT PROGRAM

Visit and enjoy these fine area restaurants. Join us in thanking them for their generous support of UMS.

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118 West Liberty – 734.995.2107

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1759 Plymouth Road – 734.662.2272

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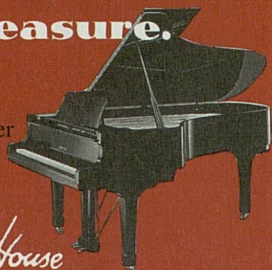
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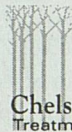
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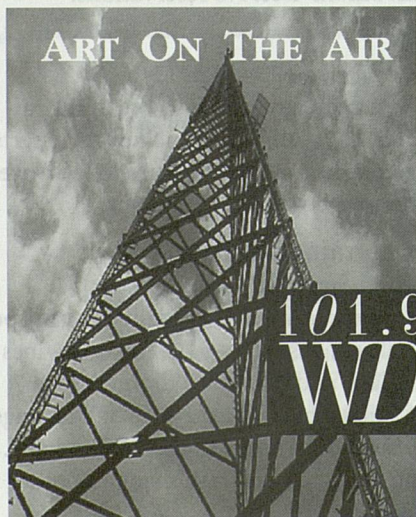
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UMS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and 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 734.936.6837 to request more information.

ADVISORY COMMITTEE

Now fifty-three members strong, the UMS Advisory Committee serves an integral function within the organization, supporting UMS with a volunteer corps and contributing to its fundraising efforts. Through the Delicious Experiences series, Season Opening Dinner, and the Ford Honors Program gala, the Advisory Committee has pledged to donate \$300,000 to UMS this season. Additionally, the Committee's hard work is in evidence at local bookstores with *BRAVO!*, a cookbook that traces the history of UMS through its first 120 years, with recipes submitted by artists who have performed under our auspices. If you would like to become involved

with 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

Advertising in the UMS program book or sponsoring UMS performances enables you to reach 130,000 of southeastern Michigan's most loyal concertgoers.

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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.

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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 treasures, and also receive numerous

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UMS members have helped to make possible this 122nd season of distinctive concerts. Ticket revenue covers only 57% 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 (\$100)*

- For information about this special group, call the Development Office at 734.647.1175.

\$10,000 Maestro (\$100)*

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\$7,500 Virtuoso (\$100)*

- Guest of UMS Board at a special thank-you event

\$5,000 Concertmaster (\$100)*

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

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- Invitation to pre- or post-performance reception
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- Half-price tickets to selected performances
- Plus benefits listed below

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- Listing in UMS Program
- Plus benefits listed below

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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 UMS' departments. For more information, please call 734.764.9187.

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 University of Michigan student who receives work-study financial aid and who is interested in working at UMS, please call 734.764.9187.

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 over 300 individuals who volunteer their time to make your concert going experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power Center, or Rackham) for the entire concert season.

If you would like information about becoming a UMS volunteer usher, call the UMS usher hotline at 734.913.9696.

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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 July 25, 2000. If there has been an error or omission, we apologize and would appreciate a call at 734.647.1178 so that we can correct this right away. 🎵 UMS would also like to thank those generous donors who wish to remain anonymous.

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