

# university musical society

Ann Arbor

University of Michigan



fall 2000 season





# FOR BETTY TO FINISH THIS RACE, IT TOOK A WHOLE TEAM.



For Betty, walking to the corner was once as exhausting as running a 5K race. To get her back on her feet it

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#### **Canton**

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#### **Tecumseh**

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#### **Howell**

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734-434-4200

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# university musical society

University of Michigan • Ann Arbor

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P<sub>3</sub>

E<sub>1</sub>

N<sub>1</sub>



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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.

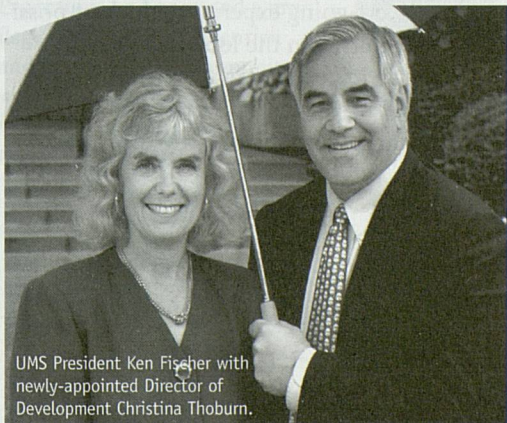
UMS, now in our 122nd year, was recently recognized by *Musical America* as one of the five most influential performing arts presenting organizations in the US. The others were Lincoln Center, Kennedy Center, Brooklyn Academy of Music, and Cal Performances at Berkeley. We were cited for our commitment 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.

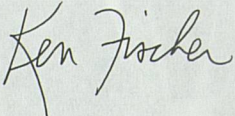


of Shakespeare's extraordinary history plays to Ann Arbor in an exclusive US presentation, we must raise more than half of our \$8-million budget from donations. I invite you to help us in this effort by becoming a UMS member this season. For more information about membership, turn to page 45. And if 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](mailto:kenfish@umich.edu).

Sincerely,



Kenneth C. Fischer, *President*

## LETTER FROM THE CHAIR

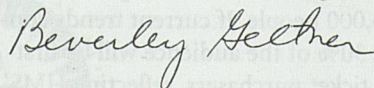
**O**n behalf of the UMS Board of Directors, I am delighted to welcome you to the 2000/2001 season. With world-renowned performers bringing their artistry to our stages, new community partnerships enhancing our programs, and our ever-expanding educational activities serving thousands of students and 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*



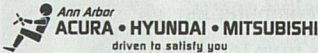
## CORPORATE LEADERS / FOUNDATIONS



**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.”

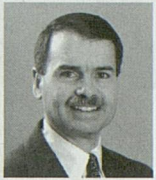
**AutoCom Associates**  
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**William Broucek**  
*President and CEO*  
*Bank of Ann Arbor*  
 “As Ann Arbor’s community bank, we are glad and honored to be a supporter of the cultural enrichment that the University Musical Society brings to our community.”



**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.”



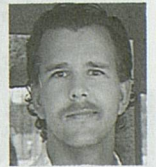
**Habte Dadi** *Manager*  
*Blue Nile Restaurant*  
 “At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor.”



**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.”



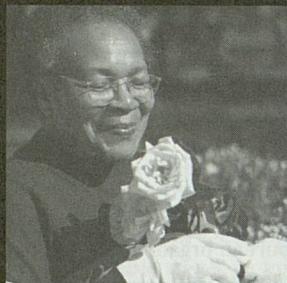




# Retirement Living by Choice

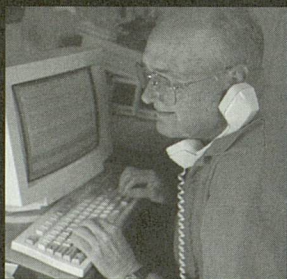
## A Choice Of Neighborhoods

On Glacier Hills' beautiful 34-acre campus, you'll find many neighborhoods. The Meadows, soon under construction, will feature elegant villas and spacious apartment homes for active, independent seniors. The Manor offers independent living with catered services. And for those who need assisted living, there are beautiful apartments with personal care services in a specially designed program.



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

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**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."

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**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."

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**S. Martin Taylor Sr.** *Vice President, Corporate & Public Affairs and President, Detroit Edison Foundation*

"The Detroit Edison Foundation is proud to sponsor the University Musical Society because we share a mission of enhancing 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."



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*Dow Automotive*

**Edward Surovell** *President*  
*Edward Surovell Realtors*

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



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**Leo Legatski** *President*  
*Elastizell Corporation of America*

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



**Elastizell**

**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."

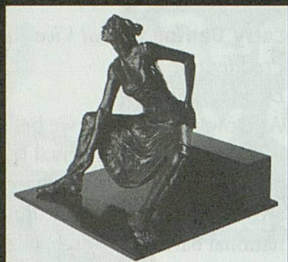


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**Scott Ferguson** *Regional Director Hudson's*

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

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

mckinley associates, inc.

**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  
Attorneys at Law




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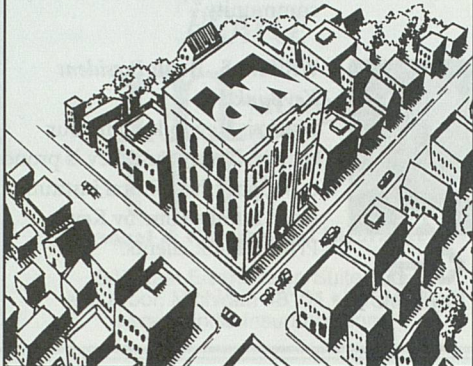


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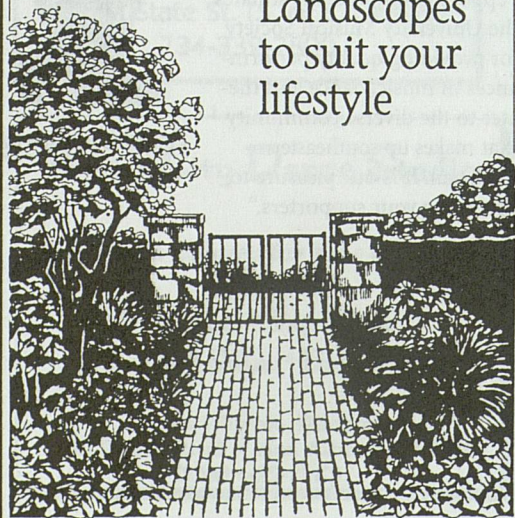
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**Peter B. Corr, Ph.D.** *Senior Vice President, Pfizer, Inc.; Executive Vice President, Pfizer Global Research & Development; President, Worldwide Development*

“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.”







# *In Tune With the Local Heartbeat*

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Southeastern Michigan  
Detroit Edison Foundation  
JazzNet/Doris Duke  
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Erb Foundation  
The J.F. Ervin Foundation  
The Ford Foundation  
Harold and Jean Grossman  
Family Foundation  
The Heartland Arts Fund  
Hudson's Community Giving  
KMD Foundation  
Knight Foundation

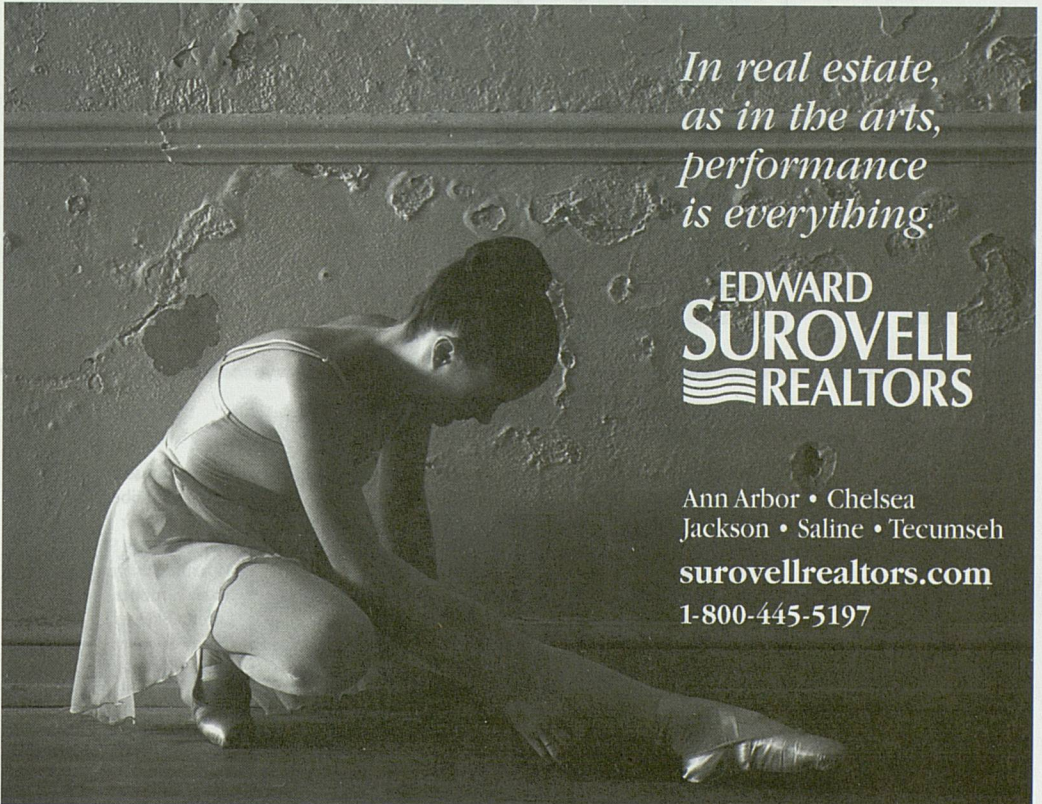
The Lebensfeld Foundation  
Benard L. Maas Foundation  
Michigan Council for Arts  
and Cultural Affairs  
Mid-America Arts Alliance  
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The Mosaic Foundation  
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UNIVERSITY MUSICAL SOCIETY  
of the University of Michigan

UMS BOARD OF DIRECTORS

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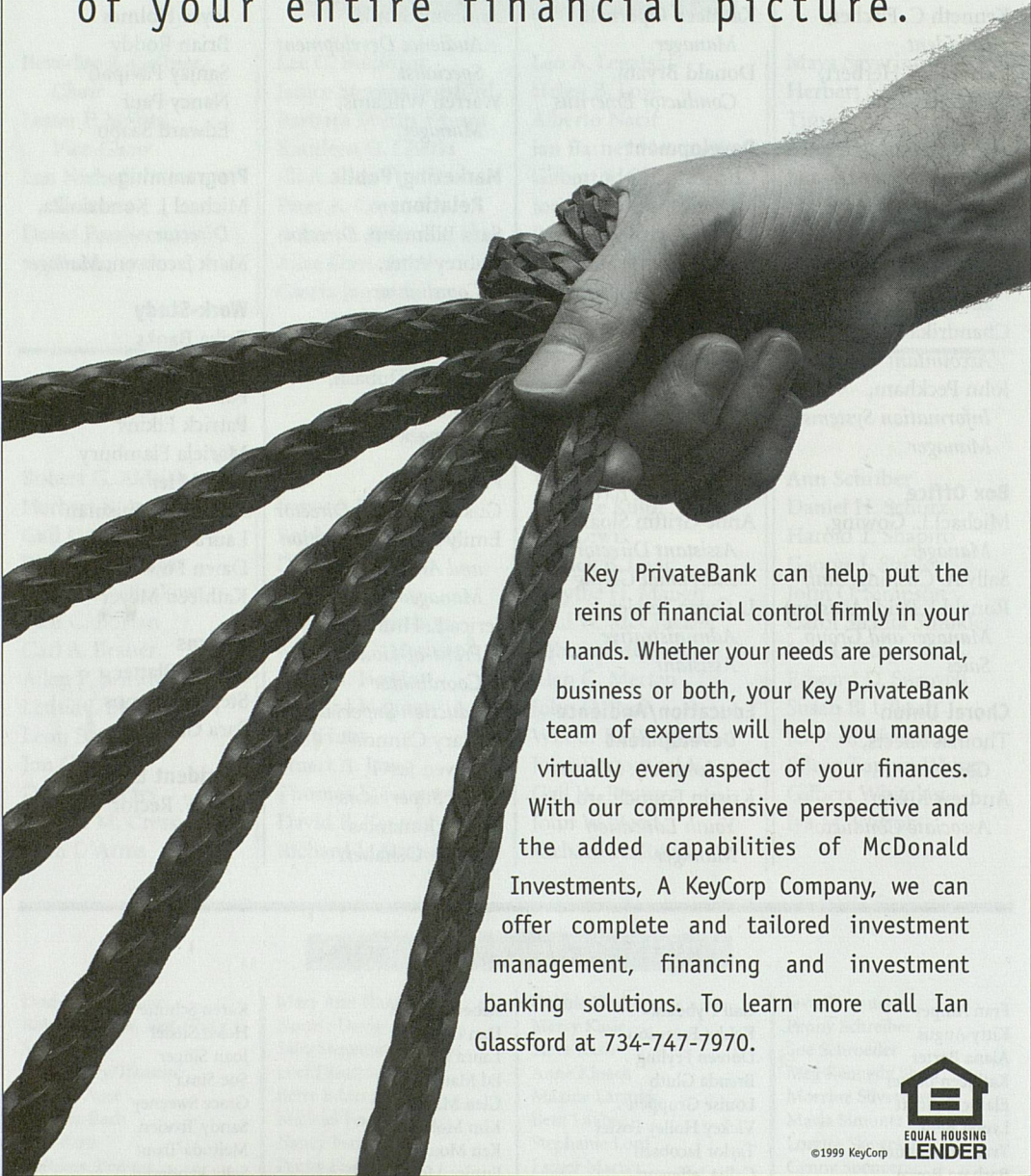
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# UMS services

## GENERAL INFORMATION

### Barrier-Free Entrances

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

### Listening Systems

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

### Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church and the Michigan Theater, please call the UMS 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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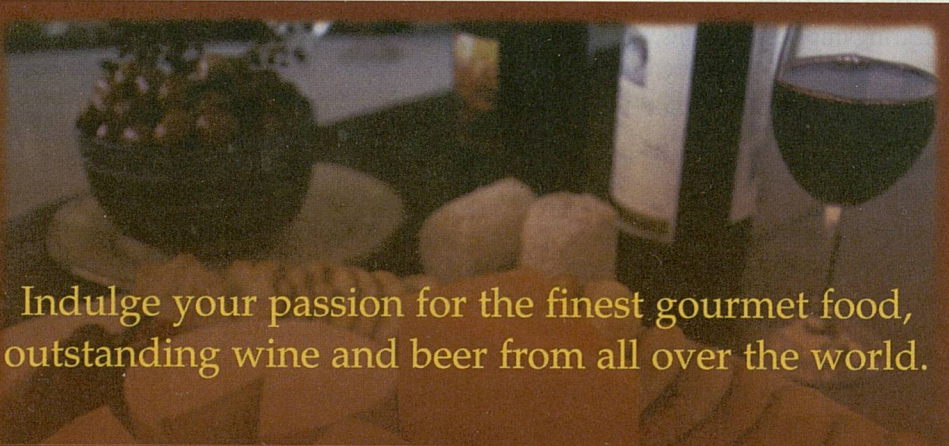
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**Ann Arbor, MI 48109-1011**  
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Order online at the UMS website:

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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.

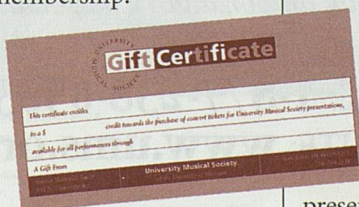
*Mon-Fri: 10 a.m. to 6 p.m.*

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

Performance hall box offices open  
 90 minutes before each performance.

## Returns

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



## GROUP TICKETS

Many thanks to all of the groups who have joined UMS for an event in past seasons, and welcome to all of our new friends who will be with us in the coming 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.

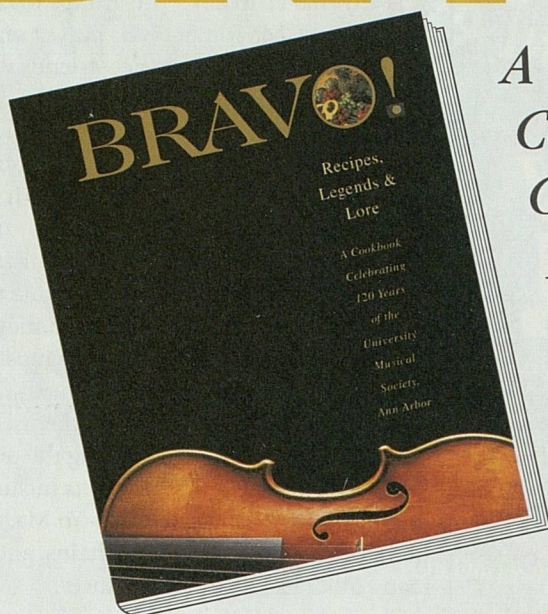
This season UMS is offering a wide variety of events to please even the most discriminating tastes, many at a fraction of the regular price. Imagine yourself surrounded by ten or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking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

## GIFT CERTIFICATES

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

- **Choral Union**  
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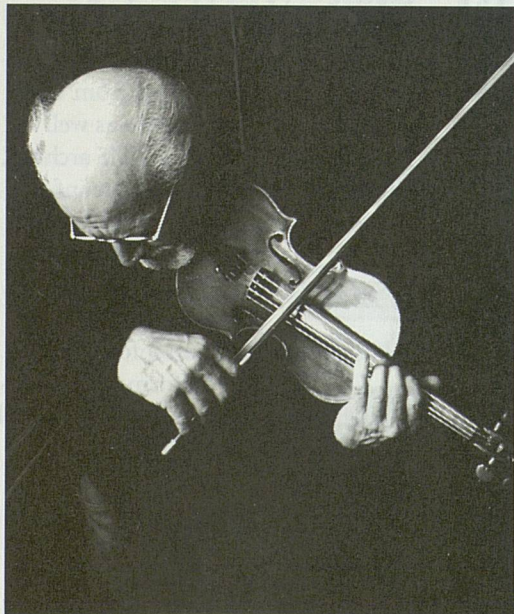
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# UMS **annals**

## UMS HISTORY

**T**he 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,

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

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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

**T**hroughout 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](mailto: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 premiere 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 pro-

ductions 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

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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 10 through Friday, November 17, 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.

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**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.

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### Camerata Academica Salzburg

3

Friday, November 10, 8:00pm  
Hill Auditorium

### Herbie Hancock and Wayne Shorter

17

Saturday, November 11, 8:00pm  
Michigan Theater

### Menahem Pressler with The Shanghai Quartet

21

Sunday, November 12, 4:00pm  
Rackham Auditorium

### Ravi and Anoushka Shankar

27

Friday, November 17, 8:00pm  
Hill Auditorium



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## Prague Chamber Orchestra with the Beaux Arts Trio

Wednesday, March 7, 8 pm

Hill Auditorium

"Each musician is a  
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an American critic  
during the first  
North American tour  
of the Prague  
Chamber Orchestra.

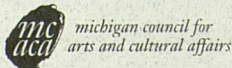
An ensemble of 36 musicians, the Prague Chamber Orchestra plays without a conductor, sustained instead by the superb musicianship of each player and renowned for exquisite precision, intonation and balance. The ensemble is joined by three additional "maestros," in the guise of the Beaux Arts Trio, for a rarely-heard performance of Beethoven's Triple Concerto for Violin, Cello and Piano.

#### PROGRAM

Rossini	Overture to <i>L'Italiana in Algeri</i>
Beethoven	Triple Concerto in C Major for Violin, Cello and Piano, Op. 56
Janáček	Suite for Strings
Mendelssohn	Symphony No. 4 in A Major, Op. 90 ("Italian")

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SIR ROGER NORRINGTON *Conductor*

JOSHUA BELL *Violin*

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## Program

Friday Evening, November 10, 2000 at 8:00  
Hill Auditorium, Ann Arbor, Michigan

*Ludwig van Beethoven*

**Coriolan Overture, Op. 62**  
Allegro con brio

*Beethoven*

**Symphony No. 8 in F Major, Op. 93**  
Allegro vivace e con brio  
Allegretto scherzando  
Tempo di Menuetto  
Allegro vivace

INTERMISSION

*Beethoven*

**Concerto for Violin and Orchestra in D Major, Op. 61**  
Allegro ma non troppo  
Larghetto  
Rondo: Allegro

MR. BELL

*Joshua Bell will be performing his own cadenzas.*

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## Coriolan Overture, Op. 62

Ludwig van Beethoven

Born December 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

Of all the heroes Beethoven ever wrote music about, Coriolanus is the most deeply flawed personality. Prometheus, Leonore and Egmont all represent the highest ideals of courage, selflessness and love of freedom. The hero of *Symphony No. 3* is either an idealized Bonaparte, the exalted leading spirit of the French Revolution, or an unnamed Great Man of perfect character. It seems that Beethoven was not interested in portraying heroism gone awry, or in dealing with the often-tragic dilemmas inherent in securing or maintaining power. The day Bonaparte had himself crowned Emperor, he could no longer be the protagonist of the "Eroica."

Coriolanus is an exception. This enigmatic Roman general, who lived, tradition has it, in the fifth century B.C., was at once a hero and a villain, a triumphant warlord and a vile traitor. His life is known from Plutarch's *Lives of the Noble Grecians and Romans*, the source used by Shakespeare for his tragedy *Coriolanus*. Beethoven's overture, however, was not written for Shakespeare's tragedy; instead, its immediate inspiration was a contemporary Viennese adaptation by Heinrich Joseph von Collin, a poet and secretary at the Imperial Court. It was, however, not performed with that play, except on one occasion, to which we shall return in a moment. It was more a reaction to Collin's work rather than an introduction to it.

Collin's tragedy was first performed at the court theatre in 1802, five years before Beethoven composed the overture. The music at that time had been arranged from Mozart's *Idomeneo* by Abbé Stadler, a colorful personality in Viennese musical life at the time. The title role was played with great success by Joseph Lange, who was a brother-in-law of Mozart.

The story of *Coriolanus* concerns the son of a prominent Roman family, Gaius Marcius, who led the Roman army in a victorious battle against the Volscians and captured their city of Corioli (hence his honorary name, Coriolanus). Upon his return to Rome, he became embroiled in domestic disputes and alienated both the population and the senate to such a degree that he was sent into exile. Angry and revengeful, he went to the Volscians, swore allegiance to them and led them against Rome. His implacable wrath was calmed only when his mother and his wife came to plead with him before the walls of Rome. He finally withdrew his forces. In Plutarch's and Shakespeare's versions, Coriolanus was slain by the disappointed Volscians; in Collin's drama, however, he committed suicide.

In his biography of Beethoven, first published in 1912 but still remarkably fresh and informative, Paul Bekker made an interesting comparison between Shakespeare's and Collin's versions of *Coriolanus*. "Collin's...drama is not an adaptation of Shakespeare's drama, but an independent rendering of Plutarch's story." And we learn from another source that the court secretary had never read Shakespeare's tragedy. Bekker continued his analysis:

Shakespeare presents the tragedy of a towering personality who "drank hatred of mankind out of the fullness of love"...Collin lacks the wide outlook, the penetrating imagery of Shakespeare. Painstaking, rhetorical pathos is his medium of expression, and his drama is no human or personal tragedy but a philosophical debate....Coriolanus himself is a passive, reflective personality. His greatness is not exemplified in the action; it is mutely postulated, and he always acts according to his convictions.



**L**udwig van Beethoven was born in the provincial court city of Bonn, Germany, on December 16, 1770. His grandfather, also Ludwig, and his father, Johann, were both musicians in the service of, successively, the prince electors Max Friedrich and Max Franz. Beethoven's own talent was such that at the age of twelve he was already an assistant to the organist Christian Gottlob Neefe, with whom he studied. However, attempts to establish him as a prodigy in the mold of Mozart had little success.

In 1787 Beethoven was sent to Vienna, but his mother fell ill, and he had to return to Bonn almost immediately. She died a few months later, and in 1789 Beethoven was left responsible for his younger brothers Caspar Carl and Nikolaus Johann. Beethoven left Bonn for Vienna a second time in November 1792, in order to study with Franz Joseph Haydn.

In 1794, French forces occupied the Rhineland; consequently, Beethoven's ties with and support from the Bonn court came to an end. His father had died a month after his departure from Bonn, and in 1794 and 1795 his two brothers joined him in Vienna. He remained there the rest of his life, leaving only for long summer holidays in the surrounding countryside and, in his early years, for occasional concerts in nearby cities.

The last thirty years of Beethoven's life were shaped by a series of personal crises, the first of which was the onset of deafness. The early symptoms, already noticeable to the composer before 1800, affected him socially more than musically. His reactions—despair, resignation, and defiance—were conveyed in letters to two friends in 1801 and in a document—half letter and half will—addressed to his brothers in late 1802, now known as the "Heiligenstadt testament." Resolving finally to "seize fate by the throat," he emerged from the crisis with a series of triumphant works that marked the beginning of a new period in his stylistic development.

A second crisis a decade later was the end of a relationship with an unnamed lady known

**1803**

Beginning of the Napoleonic Wars

**1806**

*Concerto for Violin and Orchestra* composed

**1807**

*Coriolan Overture* composed

**1809**

Franz Joseph Haydn dies in Vienna

**1812**

The United States declares war on Britain, beginning the War of 1812

**1812**

*Symphony No. 8* composed

**1815**

Napoleon Bonaparte is defeated at Waterloo

to us as the "Immortal Beloved," as Beethoven addressed her in a series of letters in July 1812. This was apparently the most serious of several such relationships with women who were in some way out of his reach, and its traumatic conclusion was followed by a lengthy period of resignation and reduced musical activity.

During this time Beethoven's deafness advanced to the stage that he could no longer perform publicly, and he required a slate or little notebooks (now known as "conversation books") to communicate with visitors. The death of his brother Caspar Carl in 1815 led to a five-year legal struggle for custody of Caspar's son Karl, then nine-years old, in whom Beethoven saw a last chance for the domestic life that had otherwise eluded him. Shortly thereafter, Beethoven's health began to fail, and he died on March 26, 1827 in Vienna.





Beethoven, for his part, did know both Plutarch and Shakespeare, and this knowledge certainly colored his approach to the figure of Coriolanus. His Coriolanus is certainly not a rhetorical figure but a highly dramatic one. This circumstance has led several commentators, including Richard Wagner, to believe that the music was directly related to Shakespeare; others asserted—and they may be right—that after all, the overture has more to do with Shakespeare than with Collin, regardless of the surface story of the work's genesis.

The key of the overture, c minor, is the one in which some of Beethoven's most dramatic works, such as the "Pathétique" piano sonata and *Symphony No. 5*, were written. The startling dissonance and sudden general rests that open the overture are unique even by Beethovenian standards. Strong *sforzatos* (offbeat accents), syncopations, and the frequent use of the dissonant diminished-seventh chord create a high level of dramatic tension from beginning to end, except for the two occurrences of a lyrical second subject that probably represented the women pleading with Coriolanus before the gates of Rome. The work follows the principles of sonata form (exposition, development, and recapitulation), with an extended coda, at the end of which the first notes of the opening theme are repeated a number of times, ever softer and in longer and longer note values. This gradual "dying away" of the music unmistakably represents the death of Coriolanus, and ensures that the ending of the overture is every bit as extraordinary as its opening.

Beethoven considered his *Coriolan Overture* an important piece. For one thing, he had long needed a new overture to replace the *Creatures of Prometheus* as a concert opener. In addition, he was fascinated by the special dramatic problems raised by the overture as a genre. He grappled with some of these problems in the three

"Leonore" overtures, of which the last (now known as No. 1) was written in 1807, the same year as *Coriolanus*. Most importantly, however, he hoped that *Coriolanus* would be helpful in securing for him Collin's collaboration on a new opera for the Imperial theatres. His *Fidelio*, given there in its early versions of 1805 and 1806 (under the title *Leonore*) without much success, left him with the desire to try his luck again as an opera composer. In 1807, negotiations, in fact, seem to have been under way for a new operatic contract for Beethoven. One of the composer's most generous patrons, Prince Lobkowitz, who was also a member of the court theatre's governing board, arranged a single performance of Collin's tragedy with Beethoven's overture in April 1807, perhaps with the intention of helping his cause. But there was no follow-up. Beethoven's further operatic plans came to nothing, and it was not until 1814 that his *Fidelio*, in a revised form, would see the stage again. His only stage project involving the Court Theatre during the intervening years was the incidental music to Goethe's *Egmont*, performed in June 1810.

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## Symphony No. 8 in F Major, Op. 93

Beethoven

*Symphony No. 8* is perhaps the most misunderstood of Beethoven's symphonies. Often overshadowed by its more monumental companion piece, *Symphony No. 7*, it has been regarded by most commentators as a lesser work. Many authors of the past, realizing that Beethoven tended to write his symphonies in groups of two coming in close succession (nos. 3-4, 5-6, 7-8), have theorized about the differences between Beethoven's "odd and even-numbered" symphonies, implying that nos. 3, 5, 7, and 9 grapple with "universal" issues and problems of the whole of humanity, while the



even-numbered works represent “temporary rests” during which the artist “enjoys his art ‘for its own sake.’” The quotes are from the 1927 book *Beethoven—His Spiritual Development* by J.W.N. Sullivan, who also maintained that the even-numbered symphonies “are not in the main line of Beethoven’s spiritual development.”

In reality, the even-numbered symphonies are every bit as important as the odd-numbered ones, and are just as representative of Beethoven’s personality. Lyrical rather than heroic, serene rather than tragic, they are nonetheless full of the same energy that animates the “revolutionary” works.

*Symphony No. 8* is usually known for its humorous touches as well as its style, closer to Haydn and Mozart than anything Beethoven had written since his youth. True, some of the surprise effects he uses are clearly intended as comical, and the allusions to the music of his predecessors are numerous. Still, the humorous aspect is only one of many in the work, and it is clear that the symphony could not have been written twenty years earlier.

Take the first movement, “Allegro vivace e con brio.” It starts with a jocular theme whose beginning is played *forte* by the full orchestra, the middle *piano* by the winds, and the end *forte* by everyone again. The melody itself could perhaps be characterized as light, but the vehemence it receives from the orchestration (note especially the brass and timpani!) makes it sound a lot more serious. In the course of the whole movement, we hear a great deal of rhythmic energy, sudden pauses, tonal shifts and mood changes. In the development section, the music becomes highly dramatic, even violent, for a few seconds before the recapitulation begins in a triple-*forte*, with the theme in the bass. These moments are anything but light and humorous; the same is true of most of the lengthy coda (a kind of musical epilogue), where the theme becomes myste-

rious and full of suspense, before bursting out in a new double-*forte* explosion. It may all be a joke, but it is certainly a giant joking.

Beethoven first wrote this coda much shorter than it is in the final version. He later brought back the humor to the ending of the movement by adding a new fanfare version of the theme that suddenly fades into *pianissimo* as the first notes of the melody appear again as a soft-spoken farewell.

According to the well-known story, the second-movement “Allegretto scherzando” was inspired by the ticking of the metronome, newly invented by Beethoven’s friend Johann Nepomuk Mälzel. Beethoven used the same melody in a canon written in 1812 on the words “*Ta ta ta ta... lieber, lieber Mälzel.*” The charming and witty little piece is not the first instance Beethoven replaced the slow movement with a quasi-scherzo; earlier examples include the *String Quartet in c-minor* (Op. 18, No. 4) and the *Piano Sonata in E-flat Major* (Op. 31, No. 3). Scherzos normally take the place of minuets of earlier times; yet in these cases, as in *Symphony No. 8*, both the scherzo and the minuet were retained. *Symphony No. 8* is the only Beethoven symphony to have this particularity.

The third movement, “Tempo di Minuetto,” looks back on the minuets of old from a certain distance and with noticeable nostalgia. Its greatest moments include the *pianissimo* recapitulation of the first theme on the solo bassoon, and the triumphant *fortissimo* closing figure on the horns and trumpets. The Trio, or middle section, is a dialog between the pair of horns and the first clarinet over the lively accompaniment of the cellos. It is interesting that the violins and violas are silent throughout the Trio except for one short phrase.

The finale, “Allegro vivace,” is the most grandiose of the symphony’s movements. It starts in a whisper on high-pitched instru-



ments only, but the whole orchestra soon enters in a thundering *fortissimo* on C-sharp, a note foreign to the key of F Major. The bustling orchestral activity continues until it is suddenly interrupted by a lyrical second theme that also starts with a “wrong” note in the “wrong” key (that is, one not consistent with the rules) of A-flat Major. The key soon changes, however, reaching the proper C Major. The development section takes us to many new keys and introduces the main melody in many new guises, including a famous spot called by musicologists the “false recapitulation.” We hear the main theme played by the entire orchestra *fortissimo*; what we don’t realize (unless we have perfect pitch) is that the theme is, once again, not in the key where it should be. We find out, though, when Beethoven interrupts the theme with soft, repeated octave leaps on the note ‘E.’ Then, he simply moves up a half-step to ‘F,’ a pitch intoned, in repeated octave leaps, by the first bassoon and the timpani. At this point we know that *this* is the home key, and now the real recapitulation begins.

The Symphony ends with one of Beethoven’s longest codas; it is even more extended than that of the first movement, and, indeed, takes up almost half of the entire finale. It includes a new subject, a return of the main theme, and repeated emphasis on the off-key C-sharp we heard at the beginning of the movement. In the last minute, when listeners might assume that the journey has reached its end (and the only thing remaining being to confirm the home key), this ‘C-sharp’ becomes the springboard for a whole passage in the very distant key of f-sharp minor, out of which Beethoven extricates himself with a real master’s stroke. After a return of the lyrical second theme, and yet another variant of the first one, there is a seemingly unending succession of F-Major chords, high and low, soft and loud. The ultimate joke of the symphony is that we can never be sure when it will be over.

## Concerto for Violin and Orchestra in D Major, Op. 61

Beethoven

Two years after moving from Bonn to Vienna, the twenty-four-year-old Beethoven met a violin prodigy ten years his junior named Franz Clement. The boy had already toured much of Europe, performed in London under Haydn, and earned the admiration of many important musicians on the continent. He carried with him an album that was signed by many of the aristocrats, musicians, and officials he had come in contact with during his travels. Beethoven, a former child prodigy himself, made this entry in Clement’s album:

Dear Clement,

Proceed along the path which you have hitherto trodden so splendidly and so gloriously. Nature and art vie in making you one of the greatest artists. Follow both, and you need not fear that you will fail to reach the great—the greatest goal on earth to which the artist can attain. Be happy, my dear young friend, and come back soon, so that I may hear again your delightful, splendid playing.

Wholly your friend,

L. v. Beethoven (in the service of  
His Excellency the Elector of Cologne)

Clement later went on to become the conductor of the Theater an der Wien in Vienna. His musical memory was legendary and gave rise to many fantastic stories. (According to one of them, he once prepared a piano score of Haydn’s *Creation* after hearing it performed several times, with only a libretto, no full score, to help him.) He was always a great champion of Beethoven’s music: he was involved in the production of the original *Fidelio* in the autumn of 1805 and was the concertmaster



at the first public performance of *Symphony No. 3* in the same year.

It seems, then, that Clement was not as unworthy of Beethoven's *Violin Concerto* as some have later thought. He may not have been above such stunts as playing pieces "reversed violin" (the instrument held upside down)—something he did the very same night he premièred the Beethoven. Yet by all accounts he was an excellent artist, widely praised for the gracefulness and tenderness of his playing as well as for his extraordinary technical skills. Although his fame was eventually to decline and he was to die in poverty in 1842, in 1806 he must have been at the height of his powers.

One wonders what this not insignificant artist thought when he first saw the manuscript of Beethoven's *Violin Concerto* with the punning inscription "*Concerto par Clemenza pour Clement primo Violino e direttore al teatro a Vienna.*" Was it really on the day of the first performance? As best as we can know 180 years later, the work was not finished until the last possible moment and Clement sight-read it at the concert (which, by the way, also included a performance of the "*Eroica*" *Symphony* led by Beethoven). We will never know how the concerto sounded under the circumstances, and that may even be a good thing. The critics, at any rate, gave mixed reviews. As one of them wrote:

The judgment of connoisseurs is unanimous; the many beauties of the piece must be conceded, but it must also be admitted that the continuity is often completely broken and that the endless repetitions of certain commonplace passages might easily become tedious to the listener....It is to be feared that if Beethoven continues upon this path he and the public will fare badly.

One thing that may have helped Clement find his way through the new work is that at least certain passages must have been somewhat familiar. Clement (himself a composer) had written his own violin concerto (also in D Major), which was premièred about a year-and-a-half before the Beethoven. In a new (1998) monograph on the Beethoven *Violin Concerto* (*Cambridge Music Handbook*), Robin Stowell has examined this entirely forgotten work and found that some of the passagework in the Beethoven *Concerto* is closely modeled on Clement's piece. This shows that Beethoven went to great lengths to accommodate his friend's playing style, using some of Clement's favorite playing techniques, and showing him in the process how much more could be gotten out of those techniques.

The new concerto went unappreciated for a long time, despite the fact that the composer and pianist Muzio Clementi persuaded Beethoven to arrange it as a piano concerto, which Beethoven did. Although the concerto is too violinistic to work well on the piano, Clementi would hardly have proposed such an arrangement if it had not made some business sense to him. But there were apparently no performances of the piano version during Beethoven's lifetime, and only a few not very successful ones of the original. The longest and probably the most difficult violin concerto written to date, it was awaiting the exceptional artist who could uncover all its beauties.

It was the thirteen-year-old Joseph Joachim who finally brought the work to triumph at a concert given in London under Mendelssohn (1844). Since then, the world has never tired of the composition, which soon became known as the "Queen of Violin Concertos."

Clement's violin concerto was by no means Beethoven's only model in his *Violin Concerto*. It has long been known that Beethoven was strongly influenced by the



composers of the French violin school. This school, founded by the Italian-born Giovanni Battista Viotti (1755-1824), was continued by virtuosos such as Rodolphe Kreutzer (1766-1831) and Pierre Rode (1774-1830). These violinist-composers were the first to establish the violin concerto as a major concert genre, on par with symphonies. Their brilliant and dignified works abound in attractive melodies and often contain march-like themes that sometimes give them a downright military character.

All of these features greatly impressed Beethoven, who was a great admirer of French music in general. His opera *Fidelio* was based on French models; he regarded Luigi Cherubini, Italian-born like Viotti but a master of French opera, as the greatest composer of his time. And he was personally acquainted with Kreutzer and Rode; he dedicated his *Violin Sonata, Op. 47* to the former, and wrote the *Sonata, Op. 96* for the latter.

What exactly is the relationship between Beethoven's *Violin Concerto* and the concertos of the French school? It has been suggested that even the five timpani strokes that open the work are a reflection of the French "military" concerto style. But the movement that follows is anything but march-like: it is one of Beethoven's most lyrical allegros.

The large scope and the melodic richness of the French works, however, did inspire Beethoven. In addition, as violinist-musicologist Boris Schwarz showed in a 1958 article, Beethoven closely followed the works of Viotti and Kreutzer in the elaboration of the solo violin part. Some passages that don't originate with Clement have close parallels in the French composers' works. The borrowings or near-borrowings occur mostly, if not exclusively, in sections with virtuosic passagework, an area where the pianist Beethoven evidently did not have the practical experience the violinist

composers had.

In the end, though, Beethoven's concerto is a masterpiece *sui generis*: the borrowed details were inserted into a completely new context. The unique Olympian serenity the work radiates is all Beethoven, as are the dramatic outbursts that temporarily cloud the happy atmosphere.

On the whole, the *Violin Concerto* is one of the happiest works Beethoven ever wrote. The first, dream-like entry of the solo violin, evolving into a mini-cadenza after the orchestral exposition, is a case in point. So is the beautiful second theme, presented both in the major and in the minor modes. This theme seems to be reserved entirely for the orchestra, and the solo violin never gets to play it in full until the very end, after the cadenza. Then, at last, the soloist makes the most of this delightful melody and takes it from the lowest register of the instrument to the highest. The simple and song-like style of performance is gradually altered by the addition of virtuosic scales and passages, and the volume rises to a powerful *fortissimo* to close the movement.

The second-movement, "Larghetto," is in G Major and never leaves its home tonality, a quite unusual circumstance that explains the exceptional restfulness that pervades the movement. It is a set of free variations on a quiet, meditative theme. At the end, there is a bridge leading into the third-movement, "Rondo," without a pause.

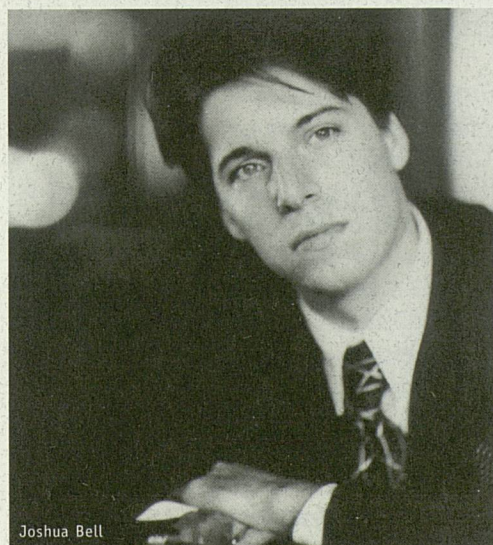
According to the early twentieth-century musicologist Arnold Schering, there was an old Viennese tradition that ascribed the first theme of the "Rondo" to Franz Clement. Whether or not that is true, the melody provides a splendid starting point for a light-hearted and vivacious movement, whose cheerful dance rhythms (in 6/8 time) continue a time-honored classical Rondo tradition while introducing many individual touches in the elaboration of the model. The central episode in g minor, in which



the solo violin engages in a dialogue with the solo bassoon, is especially haunting. The ending of the movement is a typical Beethovenian joke: a *pianissimo* recapitulation of the theme is interrupted by two *fortissimo* chords, and the work is suddenly over.

*Program notes by Peter Laki.*

**T**he poetic musicality of **Joshua Bell** has earned the American-born violinist a prominent position among the leading musicians of the world. He came to national attention at age fourteen as winner of the *Seventeen Magazine/General Motors* competition. His Philadelphia Orchestra debut that same year, followed by his Carnegie Hall debut, an Avery Fisher Career Grant and subsequent exclusive recording contract, created a sensation that rapidly spread throughout the music world. Today, at age thirty-two, Joshua Bell has earned a reputation as a dynamic performer, and a dedicated and thoughtful musician who has successfully bridged the gap from child prodigy to inspired and mature artist.



Joshua Bell

Born in Bloomington, Indiana, Joshua Bell received his first violin at age five. He became seriously committed to the instrument by age twelve, when he had the privilege to meet renowned violinist and pedagogue Josef Gingold, who became his beloved teacher and mentor. In 1981, Mr. Bell made his highly acclaimed orchestral debut with Riccardo Muti and the Philadelphia Orchestra. Since that time, he has performed with the world's leading symphony orchestras and conductors.

Joshua Bell's 1999-2000 season began in Australia with the Sydney and West Australian Symphony Orchestras. He appeared at the Mostly Mozart Festival in New York with the Camerata Academica Salzburg and performed at the Ravinia and Tanglewood Music Festivals, in addition to a "Proms" concert at London's Royal Albert Hall. He has recently renewed his collaboration with longtime friend, bassist and composer Edgar Meyer. The two organized a quartet with legendary bluegrass musicians Sam Bush and Mike Marshall for a collaboration which features a unique fusion of classical and bluegrass musical styles. Their first performances were at the Aspen Music Festival, Indiana University, and the Chamber Music Society of Lincoln Center. A subsequent recording for Sony Classical entitled *Short Trip Home* was released in September 1999 to coincide with a fifteen-city concert tour.

North American orchestral engagements included appearances with the Chicago, Atlanta, San Francisco, Indianapolis and New Jersey symphony orchestras. He also performed with Washington's National Symphony Orchestra at the Kennedy Center and in Carnegie Hall with the Orchestra of St. Luke's. International engagements were with the Cologne Chamber Orchestra at the Beethovenfest Bonn, Trieste Orchestra, London's Philharmonic and Philharmonia, Munich's Bavarian Radio Symphony, NDR



Symphony Orchestra Hamburg, Palermo Orchestra Simfonica Siciliana, Berlin Symphony, Strasbourg Philharmonic and Orchestra Sinfonica di Milano. He also played and conducted the Beethoven *Violin Concerto* with the Norwegian Chamber Orchestra.

To further explore his interest in a variety of musical genres, Joshua Bell inaugurated a series of chamber music concerts in January 1997 at London's Wigmore Hall. This series was lauded by critics and has become an annual event. *The Independent* declared: "Joshua Bell has managed to sell out all four recitals and, to judge by the splendid second and third programmes, no ticket holders will have been disappointed." Mr. Bell returned to London's Wigmore Hall in January 2000 to continue the series with three performances centering around the works of Brahms and Mendelssohn. He was joined by his most regular chamber music partner cellist Steven Isserlis, clarinetist Michael Collins, pianist Alexander Lonquich and the Vellinger String Quartet. He also collaborates regularly with close friends and colleagues such as Pamela Frank, Zoltan Kocsis, Olli Mustonen, Jon Kimura Parker, Jean-Yves Thibaudet, Tabea Zimmerman and the Orion String Quartet.

For the past three years, Joshua Bell has been involved in the production and promotion of *The Red Violin*, a feature film released in June 1999. The film features an Oscar-winning score by renowned composer John Corigliano and traces the fictional history of a rare violin through three centuries. Mr. Bell served as artistic advisor to director François Girard, body double and the performing artist responsible for all violin sound. He gave world première performances of Mr. Corigliano's *Red Violin Chaconne* with the San Francisco Symphony and Boston Symphony Orchestra and also premiered the *Suite from the Red Violin* with Jonathan Sheffer and the Eos Orchestra.

Joshua Bell is interested in the works of living composers and, in addition to the Corigliano *Red Violin Chaconne* and his work with Edgar Meyer, has recently performed and recorded the world premières of two works written for him: a violin concerto by eminent British composer Nicholas Maw, and *Air* for violin and piano by American composer Aaron Jay Kernis. He is unique among his peers in that he has composed his own cadenzas for most of the major violin concertos. His cadenzas for the Brahms, Beethoven, Haydn and Mozart violin concertos have received consistent praise from conductors and critics alike.

In October 1996, Joshua Bell signed an exclusive recording contract with Sony Classical. *The Red Violin* soundtrack, featuring the film's orchestral score and the *Red Violin Chaconne*, was released in May 1999 and received a Grammy nomination for "Best Instrumental Composition Written For A Motion Picture" and won an Academy Award for "Best Original Score." Additional releases, including the Sibelius and Goldmark violin concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic, and the Nicholas Maw *Violin Concerto* with Roger Norrington and the London Philharmonic Orchestra, were released in the spring of 2000.

Joshua Bell has been featured on *The Tonight Show* with Johnny Carson, A&E's *Biography* and *Breakfast with the Arts*, CNN, CBS and NBC News, CNBC, and PBS' *Evening at Pops* and *Live from Lincoln Center*. He was one of the first classical musicians to be the focus of a music video, which has been broadcast on the VH1, A&E and Bravo television networks. Mr. Bell was the subject of a March 1995 documentary film presented on BBC's *Omnibus*, recently broadcast on Bravo. He has been featured on National Public Radio's *All Things Considered* and *Morning Edition* and in *Esquire*, *Glamour*, *Newsweek*, *New York*,



*People*, and *Gramophone* magazines.

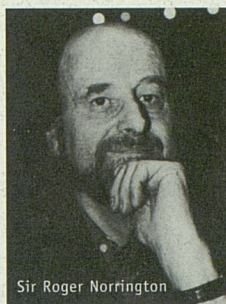
Joshua Bell holds an Artist Diploma from Indiana University. In 1998, he began teaching a series of master classes at London's Royal Academy of Music, a project he continues to develop this season. Mr. Bell resides in New York City and his interests include tennis, golf, chess and computers. He plays an Antonio Stradivari violin dated 1732, known as the "Tom Taylor."

*Tonight's performance marks Joshua Bell's third appearance under UMS auspices.*

**S**ir Roger Norrington is a native of Oxford, England, where he came from a university family with strong musical connections. He was a talented boy soprano, studying the violin from the age of ten, and singing from seventeen, but his higher education was in English Literature at Cambridge. After several years experience as a violinist, tenor and conductor, he returned to his studies at the Royal College of Music under Sir Adrian Boult.

In 1962, he founded the Schütz Choir and thus began a thirty-year exploration of historical performance practice. With the Choir, he gave many innovative concerts and made numerous recordings for Argo/Decca, mainly of seventeenth- and nineteenth-century repertoire. Such performances were at first accompanied by the London Baroque Players, but as the period of rediscovery moved forward, the London Classical Players (LCP) became the normal partner. When Norrington reached the era of the symphony in his researches, the LCP took on a life of its own and the Schütz Choir went into semi-retirement.

The LCP leapt to worldwide renown, with Norrington's dramatic performances of the Beethoven symphonies on period instruments. The recordings of these for EMI won



Sir Roger Norrington

prizes in the UK, Germany, Belgium and the United States, and are still among the most sought after readings of modern times. Many other groundbreaking recordings followed, not only of

Haydn, Mozart and Beethoven but of a stream of nineteenth-century masters: Berlioz, Weber, Schubert, Mendelssohn, Rossini, and Schumann, which carried the research forward into the Romantic Movement. Most recently remarkable recordings of Brahms' four Symphonies, of Wagner, Bruckner and Smetana have moved the boundaries even further.

Norrington's work on scores, on sound, on orchestra size, seating and playing style, has had a profound effect on the way nineteenth-century music is now perceived, and not surprisingly, he is in great demand by symphony orchestras worldwide. He works regularly with orchestras in Berlin, Vienna, Salzburg, Amsterdam, Paris, New York, San Francisco, Los Angeles, and, of course, London. He is Chief Conductor of the Radio Sinfonie Orchester in Stuttgart and of the Camerata Academica in Salzburg. He is closely associated with the London Philharmonic and the Orchestra of the Age of Enlightenment, which has, since January 1997, taken over the work of the London Classical Players.

For ten years, Sir Norrington was an exclusive EMI artist. Now, again, he has a major contract with Decca, but also records for Sony and BMG, as well as EMI and Virgin Classics. He is currently recording a complete cycle of Vaughan Williams Symphonies with the London Philharmonic for Decca.

Sir Norrington's opera experience is as wide as that with symphony orchestras,



choirs and chamber orchestras. For fifteen years, he was Music Director of the very successful Kent Opera, where he conducted over 400 performances of forty different works. He has worked as a guest in Britain at Covent Garden and the English National Opera and in Italy at La Scala, La Fenice and the Maggio Musicale. He has also received invitations to conduct operas in Vienna, Berlin, Paris and Amsterdam.

Sir Norrington was knighted in June 1997 and is a Commander of the Order of the British Empire, a Cavaliere of the Italian Republic, Prince Consort Professor of the Royal College of Music, an Honorary Member of the Royal Academy of Music, an Honorary Fellow of Clare College, Cambridge, a Doctor of Music at the University of Kent and a Doctor of the University of York. He lives in the Berkshire countryside with his choreographer wife and small son.

*Tonight's performance marks Sir Roger Norrington's sixth appearance under UMS auspices. Sir Roger Norrington first appeared under UMS auspices in residence during the Michigan MozartFest in November 1989. Since then, he has appeared in Ann Arbor with the London Classical Players in 1990 and with The Orchestra of St. Luke's in March 1993.*

**T**he **Camerata Academica Salzburg** does not comply with the conventional notion of a chamber orchestra. Those who play in the Camerata Academica and who shape, form and contribute to its success, must have an artistic disposition that draws its strength from the chamber music dialogue.

Instrumentalists must possess highly tuned, keen hearing, have an open-minded approach, self-confidence and a tolerant attitude. Such pre-requisites are some of the reasons why the Camerata has remained, since it was founded by Bernhard Paumgartner in 1951, a kinship with strong affinities in every phase of its artistic development; to such an extent that it adopted a family character during the long leadership of Sándor Végh (from 1978 to his death in January 1997). In September 1997, Sir Roger Norrington was appointed chief conductor of the orchestra.

The repertoire takes also the less well-known works of Mozart into consideration and is also dedicated to the masters of the baroque period, the entire Viennese classics through to the main protagonists of the twentieth century (ie. Schönberg, Berg, Bartók, Stravinsky).

Extensive sets of works (such as Mozart's serenades, divertimenti, cassations and various piano concertos) and numerous individual works of the repertoires mentioned were produced for the audio media (Capriccio, DECCA, Philips) under the supervision of Végh. More recently, Mozart's violin concertos (Augustin Dumay) have been recorded for Deutsche Grammophon, the works of HK Gruber (Franz Welser-Möst) for EMI, for ERATO (Mozart piano concertos with Till Fellner) and for DECCA (Bach-Cantatas with Matthias Goerne and Sir Roger Norrington).

The Camerata Academica Salzburg leads an active schedule with various concerts and tours amounting to eighty-five



performances per year at home and abroad, mainly sponsored by private initiative.

The Camerata gives a series of concerts in Salzburg in cooperation with the International Mozarteum Foundation and is a frequent guest every year in the Viennese Concert Hall. For many years, the Camerata Academica has been invited to the Salzburg Festival as well as to the Mozart Week

Salzburg as an opera and concert orchestra.

In the year 2000, the Camerata Academica Salzburg will work together with a large number of artists, such as Murray Perahia, Franz Welser-Möst, Pierre Boulez, Maxim Vengerov and Rudolf Buchbinder.

*Tonight's performance marks the Camerata Academica Salzburg's UMS debut.*

## Camerata Academica Salzburg

SIR ROGER NORRINGTON *Conductor*

### Violins

Winfried Rademacher, *Leader*  
Timea Ivan, *Principal Seconds*

#### I

Claire Dolby  
Annelie Gahl  
Dagny Mirjam Wenk-Wolff  
Yukiko Tezuka  
György Acs  
Alexander Hohenthal  
Gabor Papp

#### II

Anna Zimmerebner  
Norah Farkas  
Werner Neugebauer  
Hannah Perowne  
Kavus Davis  
Kirsten Ohst

### Violas

Benjamin Rivinius, *Principal*  
William Coleman  
Wolfram Tröndle  
Firmian Lermer  
Claudia Hofert  
Jörg Steinkrauß

### Cello

Heidi Litschauer, *Principal*  
Bernadette Valik  
Jeremy William Findlay  
Dana Micicoi  
Shane Woodborne

### Bass

Josef Radauer, *Principal*  
Notburga Pichler  
Martin Hinterholzer

### Flute

Andrea Wild  
Christoph Bachhuber

### Oboe

Louise Pellerin  
Laura Urbina de Malzer

### Carinet

Wolfgang Klinser  
Michael Domanig

### Basson

Frank Forst  
Christoph Hipper

### Horn

Josef Sterlinger  
Thomas Heissbauer

### Trumpet

Kurt Körner  
Wolfgang Gaisböck

### Timpani

Karl Fischer

Benedikt Fohr, *General*  
*Secretary*

Geza Rhomberg, *Orchestral*  
*Manager*



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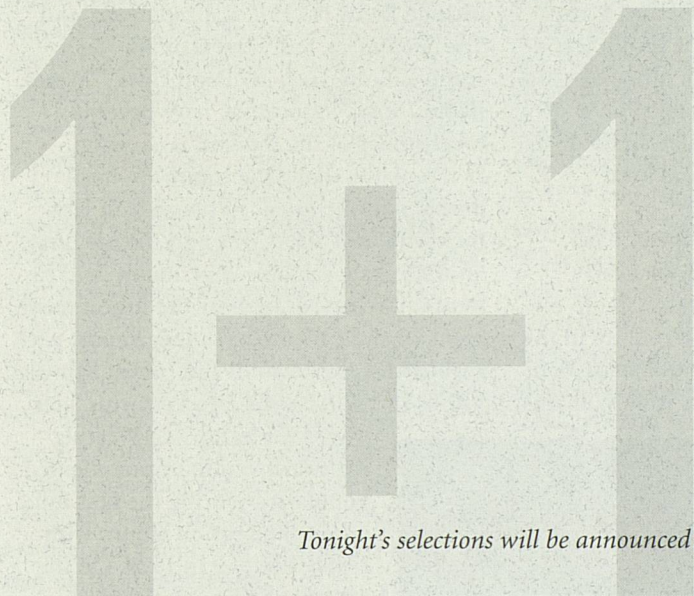
UMS  
and  
Comerica  
present

**Herbie Hancock** *Piano*  
and  
**Wayne Shorter** *Saxophone*

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**Program**

Saturday Evening, November 11, 2000 at 8:00  
Michigan Theater, Ann Arbor, Michigan



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

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Twenty-sixth  
Performance  
of the 122nd Season

Seventh Annual  
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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.

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

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



Jazz has long been the art form of constant innovation. **Herbie Hancock** and **Wayne Shorter**, two legendary masters of the art, rely heavily on the intuitive relationship they cultivated in the classic Miles Davis quintet from 1963 to 1968 in their spontaneous performances. "It's something that reverberates from the experience that we had together with Miles," Shorter says of the duo's palpable empathy, "something that was going on in that group, where improvisation and intuition took place at a moment's notice. Whatever made those recordings unique unto themselves had to do with being prepared to work on a one-on-one basis, even though the group was a quintet. We bounced off each other, one at a time, and that experience enabled us to be like an extract from the quintet, to do duets based on a lot of things we had lived through together like a family."

Mr. Hancock and Mr. Shorter have been exploring the unknown for nearly forty years. They left an indelible stamp on modern jazz during their joint tenure in the Miles Davis quintet, along with bassist Ron Carter and the late drummer Tony Williams.

But their individual histories encompass a variety of other significant landmarks in contemporary music. Wayne Shorter's tenor and soprano saxophone virtuosity, his improvisational acumen, and his experimental approach to structure, harmony, and rhythm became integral to the second great Miles Davis Quintet, inspiring the late trumpeter to call him "the intellectual catalyst for the band." But he had also been a member of Art Blakey's Jazz Messengers from 1958 to 1963, and throughout the sixties helped give the Blue Note label its legendary status as a haven of innovative post-bop. His timeless albums from that era include *Speak No Evil*, *Schizophrenia*, and *The Soothsayer*, and several of Shorter's compositions, such as "Footprints," "Water Babies," and "Pinocchio," have become touchstones of the modern jazz canon.

As Miles made the transition from purely acoustic music to plugged-in jazz-rock with *In a Silent Way* and *Bitches Brew*, Shorter was a valuable contributor, and he went on to further pioneer the fusion movement when he formed Weather Report with keyboardist Joe Zawinul and bassist Miroslav Vitous in 1970. Bassist Jaco Pastorius later joined the band, and Weather Report soared to unprecedented popularity, scoring the first million-selling fusion album with *Heavy Weather* in 1978. On the solo front, Shorter recorded *Native Dancer*, his breakthrough Brazilian-influenced album with vocalist Milton Nascimento, in 1974. His 1980's recordings included the Grammy-nominated *Atlantis* (1985), *Phantom Navigator* (1987), and *Joy Ryder* (1988). He also appeared in Bertrand Tavernier's acclaimed *Round Midnight* in 1986 and received a Grammy nomination for his contribution to that film's



Wayne Shorter and Herbie Hancock



soundtrack, *Call Sheet Blues*. Before returning to solo recording in 1995 with *High Life*, which featured keyboardist Rachel Z., bassist Marcus Miller, guitarist David Gilmore, percussionist Airtó Moreira, and drummer Will Calhoun, Shorter added his distinctive saxophone sounds to the soundtracks of the feature-films *Glengarry Glen Ross*, *The Fugitive*, and *Losing Isaiah*.

Herbie Hancock was classically trained as a youth, performing Mozart with symphony orchestras as a teen. His shift to jazz took full effect when he broke into the professional ranks playing with saxophone legend Coleman Hawkins and trumpeter Donald Byrd. Like Shorter, he was a mainstay of the Blue Note stable before, during and after his tenure with Miles in the 1960s, recording such timeless albums as *Maiden Voyage*, *Speak Like a Child*, and *Takin' Off*, and adding such classic compositions as "Dolphin Dance" and "Watermelon Man" to the lexicon. The rhythmic innovations he displayed during his five years with Miles exploded into the jazz and funk inventions of his Head Hunters band (with Bennie Maupin, Harvey Mason, Paul Jackson, and Bill Summers). The trailblazing *Head Hunters* album of 1973 not only became one of the best-selling jazz albums of all time, eventually achieving platinum status, but it has become a source of samples for the current hip-hop generation.

Although much of Hancock's notoriety and popularity since the 1970s has been based on his electronic, dance-beat experiments, such as the MTV hit "Rockit" in the 1980s and the hip-hop-timed *Dis Is Da Drum* in 1994, he was never far removed from his acoustic roots. In 1976, he and Shorter were reunited to record and tour in V.S.O.P., featuring members of the Miles Davis Quintet with Freddie Hubbard in the trumpet role. The 1983 edition of the same band featured an up-and-coming Wynton Marsalis. In 1986, Hancock won an Oscar

for his original score to *Round Midnight*, and the following year he launched his acoustic jazz trio with Buster Williams on bass and Al Foster on drums. His Grammy-winning 1996 recording, *The New Standard*, featuring Michael Brecker, John Scofield, Dave Holland, Jack DeJohnette, and Don Alias, was less a radical departure for the idiosyncratic pianist than a brilliant consolidation of strains that have been crucial to his music all along.

In the late 1980s and early '90s, the paths of Shorter and Hancock continued to intertwine. They joined bassist Stanley Clarke and drummer Omar Hakim for a series of all-star concerts and spearheaded the 1992 "Tribute to Miles" tour (which featured rising star Wallace Roney on trumpet). They also performed together at President Clinton's first and second term inaugurals in 1993 and 1997. Shortly thereafter, both Hancock and Shorter pursued new individual projects: Hancock continues to tour with a variety of band configurations and has started the Rhythm of Life Foundation, dedicated to putting technology to the service of humanity, aiming especially at older teenagers and young adults. Shorter is sketching out ideas for his next jazz album, with the notion of a subsequent classical recording brewing in his mind.

"We have to put on our Isaac Stern and Horowitz clothes in order to go out and weather that storm," Shorter says with a chuckle in response to the "1 + 1" tour. "A lot of the people who came before Wayne and me are gone," Hancock adds. "So now, in some sense he and I are the old guard even though the music is still new. The main thing is to really capture the moment and capture something honest in the music."

*Tonight's performance marks Herbie Hancock and Wayne Shorter's UMS debuts.*



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Rackham Auditorium

"In a world that has produced any number of impressive quartets, the Vermeer Quartet ranks as something better than impressive – an important quartet." (*Chicago Tribune*)

### PROGRAM

Haydn	Quartet in C Major, Op. 74, No. 1
Shostakovich	Aria from <i>Lady Macbeth of Mtsensk</i>
A. Tchaikovsky	Quartet No. 2
Mendelssohn	Quartet in E-flat Major, Op. 44, No. 3

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# Menahem Pressler with The Shanghai Quartet

Menahem Pressler, *Piano*

Weigang Li, *Violin*

Yiwen Jiang, *Violin*

Honggang Li, *Viola*

Nicholas Tzavaras, *Cello*

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## Program

Sunday Afternoon, November 12, 2000 at 4:00  
Rackham Auditorium, Ann Arbor, Michigan

*Franz Joseph Haydn*

### **String Quartet in D Major, Op. 20, No. 4**

Allegro di molto

Un poco adagio, affettuoso

Menuetto: Allegretto alla zingarese

Presto scherzando

SHANGHAI QUARTET

*Ludwig van Beethoven*

### **Piano Sonata No. 31 in A-flat Major, Op. 110**

Moderato cantabile, molto espressivo

Molto allegro

Adagio, ma non troppo—arioso dolente

Fuga: Allegro, ma non troppo

MR. PRESSLER

INTERMISSION

*Robert Schumann*

### **Piano Quintet in E-flat Major, Op. 44**

Allegro brillante

In modo d'una marcia

Scherzo (molto vivace)

Allegro ma non troppo

SHANGHAI QUARTET AND MR. PRESSLER

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Thirty-eighth Annual  
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This performance is presented in celebration of the life of David A. Eklund.

Special thanks to Susan Nisbett and the U-M School of Music for their involvement in this residency.

Menahem Pressler appears by arrangement with Double M Arts & Events, LLC.

The Shanghai Quartet appears by arrangement with ICM Artists, Ltd.

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



## String Quartet in D Major, Op. 20, No. 4

Franz Joseph Haydn

*Born March 31, 1732 in Rohrau, Lower Austria  
Died May 31, 1809 in Vienna*

The “Sun” quartets, as Haydn’s Op. 20 is known, are among the first in which the violin line is not merely a solo accompanied by three subordinate instruments. In these works, Haydn began the integration of the ensemble that resulted in the greatest development of the string quartet form up to and beyond that time. The cello solo that dominates the highly original “Menuetto” is recognition of Haydn’s integration of individual parts in this genre.

Elegance is the keynote of the first movement, “Allegro di molto.” This is *Abendmusik* for a princely salon, where it undoubtedly had its first hearing. The second movement, a theme and four variations, reminds one of its counterpart in the much later “Emperor” *Quartet*. Here again the cello is given an eminent spot, particularly in the second variation.

The short minuet is the most inventive movement of the quartet. On its few measures, Haydn has lavished his most polished craft, its attractive syncopation and subtle canonic treatment arresting the ear. Marked “*Allegretto alla zingarese*,” it is less gypsy-like than the last movement, which bears a relation to the “Gypsy Rondo” in the *Piano Trio in G Major* and its Hungarian folk base.

## Piano Sonata No. 31 in A-flat Major, Op. 110

Ludwig van Beethoven

*Born December 16, 1770 in Bonn, Germany  
Died March 26, 1827 in Vienna*

A London critic wrote in 1824, at just about the time Beethoven’s *Piano Sonata in A-flat Major* had reached England, “Beethoven’s

compositions more and more assume the character of studied eccentricity. He does not write much now, but most of what he produces is impenetrably obscure in design and so full of unaccountable and often repulsive harmonies, that he puzzles the critic as much as he perplexes the performer.” Yet, the melodic material made this sonata one of Beethoven’s relatively accessible late works, as it is strongly expressive, lyrical, dreamy, and even elegiac. It is also a bold expansion of the idea of a sonata, requiring it to admit such procedures as *recitative* and *fugue*, for example. Beethoven dated his manuscript of the *Sonata* December 25, 1821, but he may have revised the finale in 1822, shortly before its publication in Berlin and Paris. In 1823, he tried to arrange for its publication in London, too, but it was already known there in the Continental edition.

The first movement, “Moderato cantabile, molto espressivo,” is a perfect, seamless, sonata-form structure, brief and apparently of great simplicity, but actually stretching great harmonic distances, with a gracious—or amiable, as Beethoven says—opening phrase that seems perfectly laid out for a string quartet, rather than for the piano. Elsewhere, too, the music seems to be going in the direction of Beethoven’s last quartet, which was begun around 1822.

The second movement, “Molto allegro,” is a major-key scherzo, in duple meter but with a highly irregular rhythm that makes a strong contrast with the lyrical mood of the first movement. Its second theme resembles a German folk song, and in the contrasting central section the difficult passage-work for the right hand is made more difficult by the rhythmic displacement of the left hand’s single notes.

The reminder of the work is one of Beethoven’s new structures, a combination of slow movement and fast finale. The sequence of musical events is as follows:



a slow introduction, *Adagio ma non troppo*; a plaintive recitative, a beautiful *arioso* lament; then a complex fugue, *Allegro ma non troppo*; a “Chopinesque” ornamented version of the lament in a key that traditional harmony reckons to be as remote as one could get; a mysterious inversion of the fugue in the new key; and then a long closing section based on the fugue theme that, of course, arrives back in the original key of A-flat.

### Piano Quintet in E-flat Major, Op. 44

Robert Schumann

Born June 8, 1810 in Zwickau, Saxony

Died July 29, 1856 in Endenich, near Bonn

The year 1842 was Schumann’s “chamber music year,” just as 1841 had been his “symphony year” and 1840 his “song year.” At this crucial point in his career, the composer who until then had concentrated mostly on solo piano music, made a conscious effort to conquer the other musical genres of the time. This expansion in Schumann’s creative output certainly wouldn’t have happened without another fortunate “conquest:” on September 12, 1840, he married Clara Wieck after a courtship of many years during which the couple had to overcome numerous obstacles (not least the objections of Friedrich Wieck, Clara’s father and Schumann’s former piano teacher).

The long-awaited union with his beloved released enormous creative energies in Schumann; in 1842, his “chamber music year” alone, Schumann completed his three string quartets (Op. 41), his *Piano Quintet Op. 44* and *Piano Quartet Op. 47*, in addition to the *Phantasiestücke* for piano trio (Op. 88). It was an enormous amount of work, completed amidst the demands of a growing family and between bouts of the severe depression that had plagued him since his youth. (His condition would even-

tually worsen to the point where, in 1854, he attempted suicide and was committed to a mental hospital for the rest of his life. The nature of Schumann’s illness is still being debated among psychiatrists; bipolar—manic-depressive—disorder is perhaps the most likely diagnosis.)

The *Quintet in E-flat Major*, one of Schumann’s most popular works, plumbs those extreme mood swings that characterized the composer’s mental state at the time of composition. Few works in the entire history of music are more despondent than the *Quintet’s* second-movement funeral march, and few are more carefree than the third-movement, “Scherzo,” with its rapid scales scurrying up and down. Framing those two poles are an energetic “*Allegro brillante*” in sonata form that combines solemn, lyrical and playful moments, and a finale — “*Allegro ma non troppo*” — full of zest, jumping happily from key to key and culminating in a grandiose fugue.

Schumann dedicated the *Quintet* to his wife Clara, one of the greatest pianists of the nineteenth century. Throughout her long life (she outlived her husband by forty years), she participated in so many performances of this work that biographer Nancy Reich aptly called it her “signature piece.”

In chamber music written for piano and strings, the piano traditionally plays the leading role. This was the case in the piano trios and quartets of Mozart and Beethoven, and even more so in the works of the early-nineteenth-century virtuosos—people like Moscheles or Kalkbrenner, now forgotten but crucial to Schumann’s development—who wrote for piano and instrumental ensembles of varying sizes. Schumann, while not taking anything away from the piano, raised the strings to a near-equal status, entrusting them with important melodic material both individually and as a group. He was the first major composer to combine the piano with a string quartet, well estab-



lished by then as the most important type of chamber ensemble. (Schubert's "Trout" *Quintet*, an important predecessor, includes the double bass and has only one violin.) With this work, Schumann created a whole new genre, which inspired such later masterpieces as the piano quintets of Brahms, Dvořák, and Franck.

*Program note by Peter Laki.*

**M**enahem Pressler was born in Magdeburg, Germany, and received most of his early musical training in Israel. He began his international career when he won first prize in the Debussy Piano Competition in San Francisco in 1946, a distinction that led to solo appearances in recitals and with major US orchestras. He made his North American debut with the Philadelphia Orchestra under the baton of Eugene Ormandy, which was followed by extensive tours throughout the US and Europe and appearances with many leading orchestras, among them New York, Washington, Chicago, Cleveland, Pittsburgh, London, Paris and Brussels.

In 1955 he co-founded the Beaux Arts Trio with Daniel Guilet and Bernard Greenhouse. That same year the Beaux Arts Trio made its debut at Tanglewood. In the intervening years the Beaux Arts Trio has become one of the most enduring, and most widely acclaimed chamber-music ensembles, has been credited with giving rise to the enormous popularity of the piano-trio literature, and the proliferation of permanent piano trios. It has recorded and re-recorded almost the entire chamber-music-with-piano literature and has inspired numerous eminent contemporary composers to write works for it, among them Ned Rorem's *Spring Music* which was commissioned by Carnegie Hall, and which



Menahem Pressler

received its world première during Carnegie Hall's Centennial Celebration and was later performed in Ann Arbor.

In the year 1955, Mr. Pressler also started his long association with Indiana University, where he holds the rank of Distinguished Professor of Music, and where his teaching has gained him wide recognition, enhanced by his masterclasses in many countries. He is also a frequent guest of some of the foremost string quartets. Deutsche Grammophon has just released his recordings with the Emerson Quartet of Dvořák's and Schumann's piano quartets and quintets.

While expanding his field of activity, Mr. Pressler has always continued his solo performances, albeit on a reduced scale. He recently recorded, for Philips Records, Beethoven's *Choral Fantasy* with the Leipzig Gewandhaus and Kurt Masur. Richard Dyer, of the *Boston Globe*, wrote about it as follows: "It's always fun to hear the *Choral Fantasy*, which begins in one place and ends in another, as an early glimpse of the finale of the *Symphony No. 9*. Pressler plays the long introduction with enormous imagination and authority, scampers delightfully through the variations, and then splashes



ornamentation around the chorus at the end like a kid in a summer pool.”

In 1999, Mr. Pressler was awarded the *Gramophone* Lifetime Achievement Award. He also embarked on a groundbreaking video project with Isaac Stern and Yo-Yo Ma focused on the teaching of young children.

*This afternoon's performance marks Menahem Pressler's tenth appearance under UMS auspices. He last appeared under UMS auspices with the Emerson String Quartet at Rackham Auditorium on November 22, 1998.*

*Mr. Pressler will be appearing as a member of the Beaux Arts Trio in concert with the Prague Chamber Orchestra at Hill Auditorium on March 7, 2001 as part of UMS' 122nd Annual Choral Union Series.*

Hailed by *The Strad* as “a four-some of uncommon refinement and musical distinction,” the **Shanghai Quartet** has just completed the tenth year of its residency at the University of Richmond during the 1999/2000 season. In honor of this anniversary, the University of Richmond, along with the Freer Gallery in Washington, DC, commissioned a new work by Bright Sheng, which the Shanghai Quartet premiered in the spring of 2000.

Recognized by the press and public alike as one of the leading quartets of its generation, the Shanghai Quartet regularly tours the major music centers of North America, Europe and Asia. Recent engagements have taken the Quartet to Detroit, Los Angeles, Philadelphia, Portland, Princeton, St. Paul, Toronto and Washington, DC, where it appears frequently at the Freer Gallery. Its annual appearances in New York City have recently included a sold-out three-concert series with pianist Ruth Laredo at the

Metropolitan Museum and a return to Carnegie Hall's Weill Recital Hall, where the Quartet was joined by pianist Joseph Kalichstein. The Quartet's other distinguished collaborators include pianists Gerhard Oppitz and Lilian Kallir, guitarist Eliot Fisk, flutist Eugenia Zukerman, violist Arnold Steinhardt and cellists Carter Brey and Yo-Yo Ma. The ensemble has also made several tours of Europe, giving concerts in London, Hamburg, Milan, and Amsterdam. In early 1996 the Quartet made its first tour of the Far East, encompassing Hong Kong, Taiwan and Japan, where it gave sold-out concerts in Tokyo and Osaka. The Quartet was subsequently nominated for the Asahi Broadcasting Company's International Music Award.

During the 1997-98 season, the Quartet gave the première of Lowell Liebermann's *String Quartet*, in honor of the National Federation of Music Clubs' 100th anniversary. That season also saw the Quartet return to Japan and China, and make its first tours of Korea, Australia and New Zealand, all to great acclaim. A third tour of Japan took place in the spring of 2000.

Recording exclusively for Delos International, the Shanghai Quartet has built up an extensive discography. Its most recent releases include *The Flowering Stream*, Chinese folk songs and tone poems by Zhou Long, with pipa player Min Xiao-Fen; and a Brahms album, pairing the *String Quartet No. 3 in B-Flat Major*, Op. 67 and the *String Quintet No. 1 in F Major*, Op. 88, with Arnold Steinhardt. The ensemble has also recorded the final two Mozart *String Quartets*, K. 589 and 590; a disc featuring quartet works by Alan Hovhaness and the *Song of the Ch'in* by Chinese composer Zhou Long; and an album with flutist Eugenia Zukerman entitled *Music for a Sunday Morning*, featuring works of Bach, Mozart, Arthur Foote, Amy Beach and Alberto Ginastera; and the Quartet's debut





release of works by Grieg and Mendelssohn. Its members are also heard on a new two-disc set on the Arabesque label of the Brahms *Piano Quartets*, with pianist Ruth Laredo.

Formed at the Shanghai Conservatory in 1983, the Quartet took second place at the 1985 Portsmouth International String Quartet competition (now the London International competition). In 1987 the ensemble won the prestigious Chicago Discovery Competition and embarked on an extensive touring career. It has been Ensemble-in-Residence at the Tanglewood and Ravinia Festivals and has made several appearances at Lincoln Center's Mostly Mozart Festival and on its *Great Performers* series. After leaving China, the Shanghai Quartet was coached by the Tokyo String Quartet and the Vermeer Quartet. In addition, it was Graduate Ensemble-in-Residence at The Juilliard School, where it assisted the Juilliard String Quartet.

*This afternoon's performance marks The Shanghai Quartet's UMS debut.*



UMS  
*presents*

**Ravi Shankar** *Sitar*

and

**Anoushka Shankar** *Sitar*

BIKRAM GHOSH *Tabla*

TANMOY BOSE *Tabla*

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**Program**

Friday Evening, November 17, 2000 at 8:00  
Hill Auditorium, Ann Arbor, Michigan

## Full Circle

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

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Twenty-eighth  
Performance  
of the 122nd Season

Seventh Annual  
World Cultures Series

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Support for this performance provided by media sponsor, WDET.

Special thanks to Lynda Berg, Bob Galardi, and the teachers at Pattengill Elementary for their involvement in this residency.

Ravi and Anoushka Shankar appear by arrangement with IMG Artists.

Ravi and Anoushka Shankar record for Angel/EMI.

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



## Full Circle

Sitar master Ravi Shankar, India's most recognized and esteemed musical ambassador, celebrates his eightieth birth year with concerts around the world. This tour is a culmination of Mr. Shankar's extraordinary career in which he has shared his love of Indian music and culture with people of all nations. Beginning the day he joined his brother Uday's dance troupe in 1930, Ravi Shankar embarked on a pioneering path which forged the way for so many of us to understand and love this exceptional music. *Full Circle* marks this journey which Mr. Shankar celebrates with you.

**T**he sitar is the most popular stringed instrument of India. Though it has gone through many changes and improvements, it has existed in its present form for approximately seven-hundred years. It is fashioned from a seasoned gourd and teak-wood. It has a track of twenty metal frets, with six or seven main-playing strings placed below. The sympathetic strings are strummed upon occasion, with the little finger of the right hand inserted in the main strings, which are tuned to the *raga* being played, and the main strings are plucked by a plectrum worn on the index finger of the right hand.

The tabla is the two-piece drum of India. The right-hand drum (the tabla) is tuned to the tonic, dominant, and sub-dominant, and is tuned with a hammer. The left-hand drum (or bayan) acts as the bass drum and is capable of many tones that can be varied by degrees of pressure from the base of the left palm.

The pakhawaj is a one-piece ancient drum of India. The modern-day tabla evolved from this drum. In India, pakhawaj

has a dignity, and with its very deep sound, it is compared to "Elephants Walk, or distant thunder!" It was more popular along with the old form of *dhrupad* and *dhanianar* singing and accompanying the ancient instruments, veena and rahab. Only a few people play this drum today.

The tamboura is a four or five-stringed instrument that gives an essential drone background to all Indian music. It is tuned to the *raga* being performed and emphasizes the tonic, dominant, and sub-dominant, according to the *raga*.

The system of Indian classical music known as *Raga Sangeet* can be traced back nearly two-thousand years to its origin in the Vedic hymns. Unlike Western classical music, as much as ninety percent of Indian music may be improvised, depending on the artistic facility and creative imagination of the performer. Our musical tradition is an oral one, taught directly to the student by his guru, rather than by the system of written notation used in the West.

The very heart of Indian music is the *raga*; the melodic form upon which the artist improvises his performance. A *raga* is a scientific, precise, subtle, and aesthetic melodic form with its own specific ascending and descending movement consisting of either a full seven-note octave, or a series of six or five notes.

There are seventy-two basic *melas*, or parent scales on which all *ragas* are based. The subtle difference in the order of notes, an omission of a dissonant note, an emphasis on a particular note, and the use of micro-tones and other effects all distinguish one *raga* from the other.

Every *raga* is also characterized by its own particular *rasa*, or principal mood. The acknowledged order of these nine sentiments or emotions is as follows: romantic and erotic, humorous, pathetic, angry, heroic, fearful, disgustful, amazed, and peaceful. Each *raga*, in addition to being associated



with a particular mood, is also closely connected to a particular time of day or season of the year. Thus, via the rich melodies and rhythm of Indian music, every human emotion, every subtle feeling in man and nature, can be musically expressed and experienced.

In terms of aesthetics, a *raga* is a projection of the artist's inner spirit; a manifestation of his most profound feelings and sensibilities. The musician must breathe life into each *raga* as he unfolds and expands it until each note shimmers and pulsates with life and the *raga* is revealed, vibrant and incandescent with beauty.

Next to be considered are the *talas*, or rhythmic cycles of a *raga*. There is a unique intricacy and rhythmic sophistication in Indian music. There are *talas* ranging from a three-beat cycle to 108 beats within a cycle! The divisions in a *tala* and the stress on the first beat, called *sum*, are the most important features.

Different *talas* with the same number of beats may have stresses on different beats (for example: a bar of ten beats can be divided as 2-3-2-3, 3-3-4, 3-4-3, or 4-4-2). Within the framework of the fixed beats, the drummer can improvise to the same extent as the main artist. The most exciting moment for a seasoned listener is when both musicians, after their individual improvisations, come back together on the *sum*. The most popular *talas* are:

**Dadra:**

cycle of six beats, divided 3-3

**Rupak:**

cycle of seven beats, divided 3-2-2

**Jhaptal:**

cycle of ten beats, divided 2-3-2-3

**Ektal:**

cycle of twelve beats, divided 4-4-2-2

**Ada Chautal:**

cycle of fourteen beats, divided 2-4-4-4

**Teental:**

cycle of sixteen beats, divided 4-4-4-4

Although overtones are very much a part of Indian music, there are no deliberate modulations or harmonics, as in Western music. The existing harmony is in its simplest form and is more inherent than preconceived. Ideally, the new listener in the West is invited to forget counterpoint, harmony, and mixed color tones when he hears our music and instead relax into the rich melody and rhythm of our ancient art. With an open mind, he will be introduced to a whole world of sound, of tones and microtones and improvisation never heard before.

The improvisational nature of Indian music requires the artist to take into consideration the setting, time allowed for his concert, his mood, and the feeling he discerns in the audience before he begins to play. Since our music is spiritual in origin, the traditional recital begins with the *alap* sections, the stately and serene exploration of the chosen *raga*. After this slow, introspective, heartfelt, sometimes sad beginning, the musician moves on to the *jor*. In this part, rhythm enters and is developed, and innumerable variations on the *raga's* basic theme are elaborated. There is no drum accompaniment in either the *alap*, the *jor*, or the third section, *jhala*, where the side strings are played in rapid speed.

The *alap*, *jar*, and *jhala* evolve into the *gal*, the fixed composition of the *raga*. Here, the drums enter with the wonderful rhythmic structure of the *gal* and its time cycle, the *tala*. A *gal* can be in any *tala*, and in slow, medium or fast tempo. The musician improvises on a variety of *jaans* (musical phrases at four different speeds) and *lodos* (a combination of plucked passages). The *gal* (a fixed composition anywhere between four and sixteen bars long) is the vehicle to which the artist must return after his improvisation.

While the Indian musician has complete freedom to improvise as he wishes, he may do so only as long as he does not



depart from a format of the *raga* and *tala*. The step-by-step acceleration of the rhythm in the *gal* finally culminates in the return of the *jhala*: the final movement and climax of the *raga*. Here, the music becomes more and more playful and exciting. *Sawal jahab*, the dazzling interplay and rapid exchange between the sitar and tabla, has the power to enthrall and amaze the most uninitiated listener as it brings the *raga* to its conclusion.

Often, at the conclusion of a recital, the musician may choose to play a *thurmi* or *dhum*. This semi-classical style is much freer and is completely romantic, sensual, and erotic. Today, Indian classical music is a permanent part of Western culture. Many composers and musicians have been influenced by our music. The openness, willingness to learn, and sincere enthusiasm of Western audiences are a continuing source of inspiration and delight.

*Program note by Ravi Shankar.*

Legendary virtuoso sitarist, composer, teacher and writer, **Ravi Shankar** is renowned throughout the world for his pioneering work in bringing Indian music to the West. He has been a cultural influence in the West for more than three decades as India's most recognized and esteemed musical ambassador.

The youngest son of a Bengali family, he was born in 1920 in Varansi (Benares), the holiest of Indian cities. At the age of ten he accompanied his elder brother, Uday Shankar, with his company of dancers and musicians to Paris where he attended school. He spent several years in the West absorbing different kinds of music but



Ravi and Anoushka Shankar

returned to India in 1938 where he began his career in his native India. He combined his concert performances with his work for All India Radio (1949–56) where he established the National Chamber Orchestra. As word of his virtuosity spread throughout India, then Europe, Asia and the US, Shankar embarked on one of the most extraordinary careers in the history of contemporary music.

Ravi Shankar is a prolific composer and in addition to his numerous *ragas* and *talas*, he has written for musicians from the East and West including Yehudi Menuhin, Jean-Pierre Rampal and Japanese artists. Among his works are two concertos for sitar and orchestra, the first commissioned by the London Symphony Orchestra and premiered under André Previn. In 1980 he was commissioned by the New York Philharmonic, under the direction of Zubin Mehta, to compose *Raga-Mala* (A garland of *ragas*), which was his *Second Sitar Concerto*. Ravi Shankar also wrote, composed and choreographed the ballet *Ghanashyam*, a piece that made history on the British and Indian cultural scenes. Mr. Shankar has composed extensively for ballets and films including Satyajit Ray's *Apu* trilogy, which raised film music to a new standard of excellence, and



*Gandhi*, the Academy Award-winning classic by Sir Richard Attenborough which won him nominations for both an Oscar and a Grammy Award.

Ravi Shankar is the recipient of many awards and honors including the Presidential Padma Vibhushan Award (1980) and the Award of Deshikottam, given by Vishwa Bharati and presented in December 1982 by then Prime Minister, the late Mrs. Indira Gandhi. Mr. Shankar is an honorary member of the American Academy of the Arts and Letters and recipient of twelve doctorates. In 1986 he became a member of the Rajya Sabha, India's Upper House of Parliament. He is a Fellow of the Sangeet Natak Academy and Founder President of The Research Institute for Music and the Performing Arts. In 1999, the government of India honored Ravi Shankar by awarding him its highest civilian award, the "Bharat Ratna" or Jewel of India. In February 2000, Mr. Shankar received France's highest civilian award, the "Commandeur de la Légion d'Honneur".

Ravi Shankar's extensive discography of over sixty albums continues to grow, and in 1996 Angel records released *In Celebration*, a lavishly documented four-CD retrospective of his greatest recordings, in honor of his seventy-fifth birthday. Angel/EMI is continuing to release many of Mr. Shankar's albums previously unavailable on CD. Called the "Godfather of World Music" by George Harrison, Ravi Shankar has also been given the title "Global Ambassador" by the World Economic Forum.

He continues to tour each season all over the world dividing his time between India and the US with regular visits to Europe and the Far East. He is the author of three books—*My Music, My Life* (in English), *Rag Anurag* (in Bengali) and *Raga Mala* (English)—the latest of which is an autobiography that was released in Fall 1999.

Perhaps no other greater tribute can be paid to this remarkable musician than the

words of his colleague, Yehudi Menuhin:

Ravi Shankar has brought me a precious gift and through him I have added a new dimension to my experience of music. To me, his genius and his humanity can only be compared to that of Mozart's.

*Tonight's performance marks Ravi Shankar's second appearance under UMS auspices.*

At the young age of nineteen, **Anoushka Shankar** has shown herself to be a unique artist with tremendous talent and understanding of the great musical tradition of India. Anoushka is the only artist in the world to be trained completely by her father and legendary sitar virtuoso and composer, Ravi Shankar. She has been playing and studying with him since she was nine, working first on a "baby" sitar that was built especially for her. At age thirteen she made her performing debut in New Delhi, India. That same year, Anoushka entered the recording studio for the first time to play on her father's recording, *In Celebration*. Two years later she helped as conductor with her father and George Harrison, Mr. Shankar's friend and frequent colleague, on the 1997 Angel release, *Chants of India*. Shortly thereafter she signed an exclusive contract with Angel/EMI Classics. In the Fall of 1998 her first solo recording, *Anoushka*, was released to tremendous critical acclaim. Her second album *Anourag* is due to be released in August 2000.

As her solo career continues to blossom, she is poised to carry forward her father's legacy as one of the most creative and influential figures in the music world. In recognition of her artistry and musicianship, on July 17, 1998 the British Parliament presented Anoushka with a House of Commons Shield. She is the youngest as well as the sole female recipient of this honor.



**"If Ravi Shankar is the guardian of Indian classical music, Anoushka is certainly the successor to his throne, by virtue of ability alone."**

*Dubai, February 2000*

Born in London, Anoushka Shankar has grown up in California, where she recently graduated with honors from public school in Encinitas, and in India, where she spends part of every winter performing with her father and visiting her family. She is also a gifted classical pianist with a wide range of interests. But her devotion to the sitar and to her father's guidance is unmistakable, with a discipline that has led her into an already extraordinary performing career.

In addition to her own concerts, Anoushka continues touring the world with her father's ensemble with performances in India, Europe, Asia and the US. Anoushka is also championing her father's *Concerto No. 1 for Sitar and Orchestra*, which she first performed with Zubin Mehta conducting the London Philharmonic Orchestra in March 1997. In July 1999 Anoushka premièred a new work for sitar and cello, written by her father, Ravi Shankar, with cellist Mstislav Rostropovich at the Evian Festival. Most recently, Anoushka became the first woman to ever perform at The Ramakrishna Centre in Calcutta in February 2000.

*Tonight's performance marks Anoushka Shankar's UMS debut.*

Hailing from Calcutta, the much sought after tabla virtuoso **Bikram Ghosh** had his primary training of tabla from his illustrious father, Shankar Ghosh, and later from the great tabla guru, Jnan Prakash Ghosh. He also was trained in the South Indian Carnatic style of drumming by the mridangist, S. Sekhar. Throughout his career, Mr. Ghosh has accompanied all the stalwarts of vocal and instrumental music. He has a number of CDs to his credit as an accompanist as well as a soloist. Since 1995, Ravi Shankar has taken him as his accompanist in some of his major concerts in India, Europe, the US and in the Far East. Mr. Ghosh has recorded several CDs including a recording of solo tabla. He has lectured on tabla performance at the reputed Rabindra Bharati (Calcutta) and the Vishwa Bharati (Shantiniketan) Universities.

*Tonight's performance marks Bikram Ghosh's second appearance under UMS auspices.*

Born in to a family of music connoisseurs, **Tanmoy Bose** was exposed to the subtle nuances of music and rhythm since childhood. Though he received vocal training from Shri Maharaj Banarjee and learned harmonium from the late Montu Banarjee, the charm of rhythm attracted Tanmoy towards the tabla.

A disciple of the late Kanai Dutta and Pandit Shankar Ghosh, Tanmoy has developed a balanced technique which does not restrain itself to any one particular Gharana or school. Tanmoy has carved a niche for himself among the younger generation of top-ranking musicians of the country. A sought after tabla player both as a soloist and an accompanist, he has participated in numerous prestigious musical events in India and abroad winning accolades wherever he performs.

*Tonight's performance marks Tanmoy Bose's UMS debut.*



# 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](http://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 companymembers 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 Lemper

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

*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

#### Kaïn 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 Binkow.*

*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 the Doris Duke Charitable Foundation.*

*Additional funding provided by the Andrew W. Mellon Foundation and the 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.*



**T**he Ford Honors Program is made possible by a generous grant from the Ford Motor Company Fund and benefits the UMS Education Program. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. 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

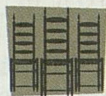
**The  
Canadian  
Brass**

2000

**Isaac  
Stern**







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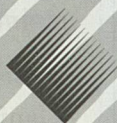
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## EDUCATION & AUDIENCE DEVELOPMENT

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](mailto:umsyouth@umich.edu).

The Youth Education Program is sponsored by

*Ford Motor Company  
Fund*

NATIONAL  
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

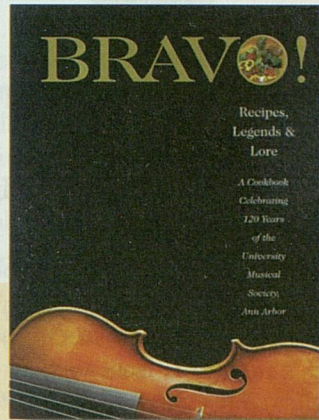
### UMS Camerata Dinners

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](http://www.ums.org)) or by calling toll-free 877.238.0503.





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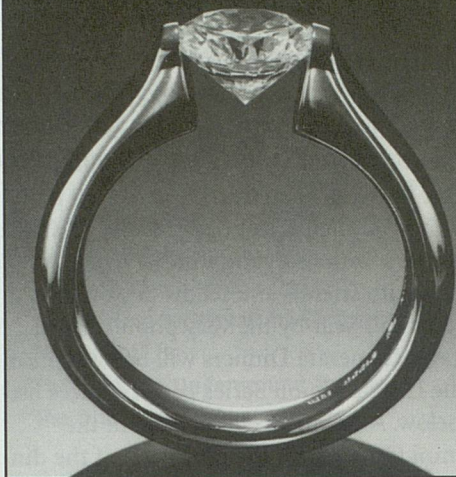
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- Sep 23: *Power of Music* [Mahler, Beethoven, Angela Cheng]  
 Oct 7: *Made in America* [New World Symphony, Amy Porter]  
 Nov 18: *Old Friends* [Vivaldi, Rachmaninoff, Jacques Israelievitch]  
 Jan 27: *Mozart Birthday Bash*  
 Mar 10: *Poets, Pianists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

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**C**elebrate in style with dinner and a show or stay overnight and relax in luxurious comfort! A delectable meal followed by priority, reserved seating at a performance by world-class artists sets the stage for a truly elegant evening—add luxury accommodations to the package and make it a perfect get-a-way. UMS is pleased to announce its cooperative ventures with the following local establishments:

### The Artful Lodger Bed & Breakfast

1547 Washtenaw Avenue

Call 734.769.0653 for reservations

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

### 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

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

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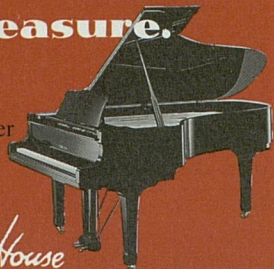




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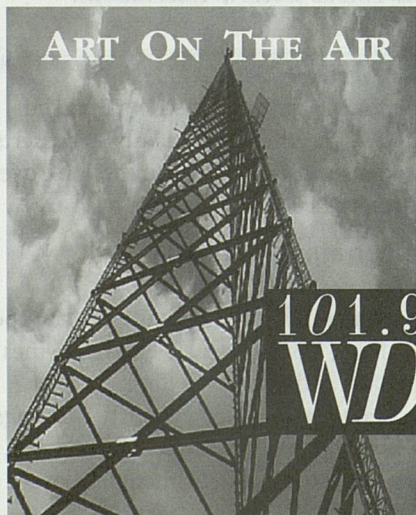
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**U**MS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, assisting in artist services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.936.6837 to request more information.

## ADVISORY COMMITTEE

**N**ow 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

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

### Advertising

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

### Sponsorship

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

- Opportunity to be a title or supporting sponsor for a selected performance in any series

**\$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

**\$2,500 Leader (\$100)\***

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

**\$500 Benefactor**

- Invitation to pre- or post-performance reception
- Priority seating for individual Choral Union and Chamber Arts advance ticket purchases
- Invitation to one working rehearsal
- Discounted price for Camerata Dinners
- Plus benefits listed below

**\$250 Associate**

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

**\$100 Advocate**

- UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
- Listing in UMS Program
- Plus benefits listed below

**\$50 Friend**

- Comprehensive UMS calendar of events
- Priority reservations for Camerata Dinners
- Advance notice of performances
- Advance ticket sales
- One-year subscription to the UMS Newsletter

### Members

**\$1,000 Principal (\$60)\***

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

\* Dollar amount in parentheses denotes non-tax-deductible portion of gift.

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

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

For more information, please call 734.647.1176.

## INTERNSHIPS

**I**nternships 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

**S**tudents 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

**W**ithout 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.



## MEMBERSHIP

Great performances—the best in music, theater and dance—are presented by the University Musical Society because of the much-needed and appreciated gifts of UMS supporters, members of the Society. 🎵 The list below represents names of current donors as of 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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