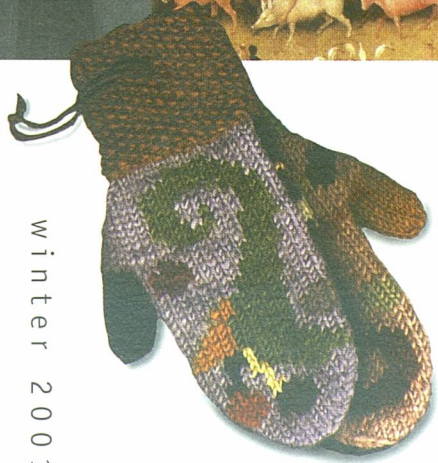


university musical society

Ann Arbor

University of Michigan



winter 2001 season



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university musical society

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UMS leadership

LETTER FROM THE PRESIDENT

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

I am particularly excited about the three-week residency of the **Royal Shakespeare Company** in March 2001. Three years in development, the RSC residency represents the largest international project ever undertaken by UMS in our 122-year history. UMS is especially grateful for the personal interest and involvement of University of Michigan President Lee C. Bollinger and for the leading financial support of the University of Michigan and the State of Michigan in this historic project. The presentation of William Shakespeare's History Plays, along with the extensive educational programs that surround the performances, takes place only in Ann Arbor and in Stratford-upon-Avon and London in England. We are pleased to welcome theater lovers from all over North America who are taking advantage of this exclusive US presentation in our community.

It takes a large group of dedicated and talented people to put bring you the Royal Shakespeare Company and the other world-

renowned artists and ensembles that have been part of UMS' tradition since 1879. I'm privileged to work with an outstanding Board of Directors, Senate, Advisory Committee, and staff, all of whom are listed on pages 14-15. In addition, UMS works with more than 500 volunteers who serve in our dedicated usher corps, sing in our outstanding Choral Union, and assist us with many of our programs, especially our Youth Education Program.

It is the UMS staff (see photo) who works day in and day out to assure that you are able to see and hear the world's best performing artists. The **programming staff**, led by **Michael Kondziolka**, works with artists and artists' managers to design a diverse, exciting, and high-quality season, which this year features over ninety performances. The **production staff**, led by **Gus Malmgren**, looks after the well-being of our artists and, working with an outstanding group of local stagehands, assures that each performance looks great and runs smoothly. The **education and audience development staff**, led by **Ben Johnson**, designs and manages more than 200 events, working with nearly 100 community partners to enhance the audiences' understanding and appreciation of our artists and their work. People learn about our programs through many different media, thanks to the efforts of our **marketing staff**, led by **Sara Billmann**, which last year oversaw an all-time record in ticket sales for UMS. Our **box office staff**, led by **Michael Gowing**, has a well-deserved rep-



utation of providing outstanding personalized service. Our finances, computer systems, human resources, and office management are under the purview of our **administrative staff**, led by John Kennard. Finally, there is the **development staff**, led by Christina Thoburn, which must raise nearly half of UMS' budget this year to supplement our income from ticket sales and which has never failed to exceed their ambitious goals in each of the last ten years.

I feel extremely fortunate to work with this outstanding team of colleagues, whom many leaders in our field consider to be the finest

staff of any performing arts presenting organization in the country. I hope you will have a chance to get to know members of this exceptional group of people, who delight in their opportunity to serve you and the other members of the UMS family.

If you would like to learn more about UMS, let me suggest that you purchase a copy of *Bravo!*, a popular, high-quality 224-page cookbook that includes recipes, legends, and lore from our long history. For more information and to place an order, see page 37.

I'd like to know your thoughts about this performance. I'd also like to learn from you



LETTER FROM THE CHAIR

On behalf of the UMS Board of Directors, I am delighted to welcome you to the Winter 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

about anything we can do at UMS to make your performance experience the best possible. If we don't see each other in the lobby, feel free to call my office at 734.647.1174, drop me a note, or send me an e-mail message at kenfisch@umich.edu.

Sincerely,

Kenneth C. Fischer
President

CORPORATE LEADERS / FOUNDATIONS



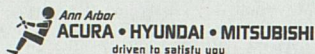
Don Macmillan *President*
Alcan Global Automotive Solutions

"For 122 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

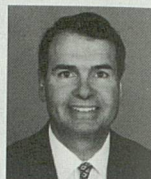
"As Ann Arbor's community bank, we are glad and honored to be a supporter of the cultural enrichment that the University Musical Society brings to our community."



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."



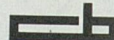
Habte Dadi *Manager*
Blue Nile Restaurant

"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."





Clayton Wilhite
Managing Partner
CFI Group, Inc.

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

CFI
CLAYTON FORNELL
INTERNATIONAL
Group



Charles Hall
C. N. Hall Consulting

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

C. N. HALL CONSULTING



Eugene Miller
Chairman and CEO
Comerica Incorporated

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

Comerica

We listen. We understand. We make it work.



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

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

Detroit Edison Foundation



Larry Denton
Global Vice President
Dow Automotive

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



Dow
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Edward Surovell *President*
Edward Surovell Realtors

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



EDWARD SUROVELL
REALTORS

Leo Legatski *President*
Elastizell Corporation of America

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



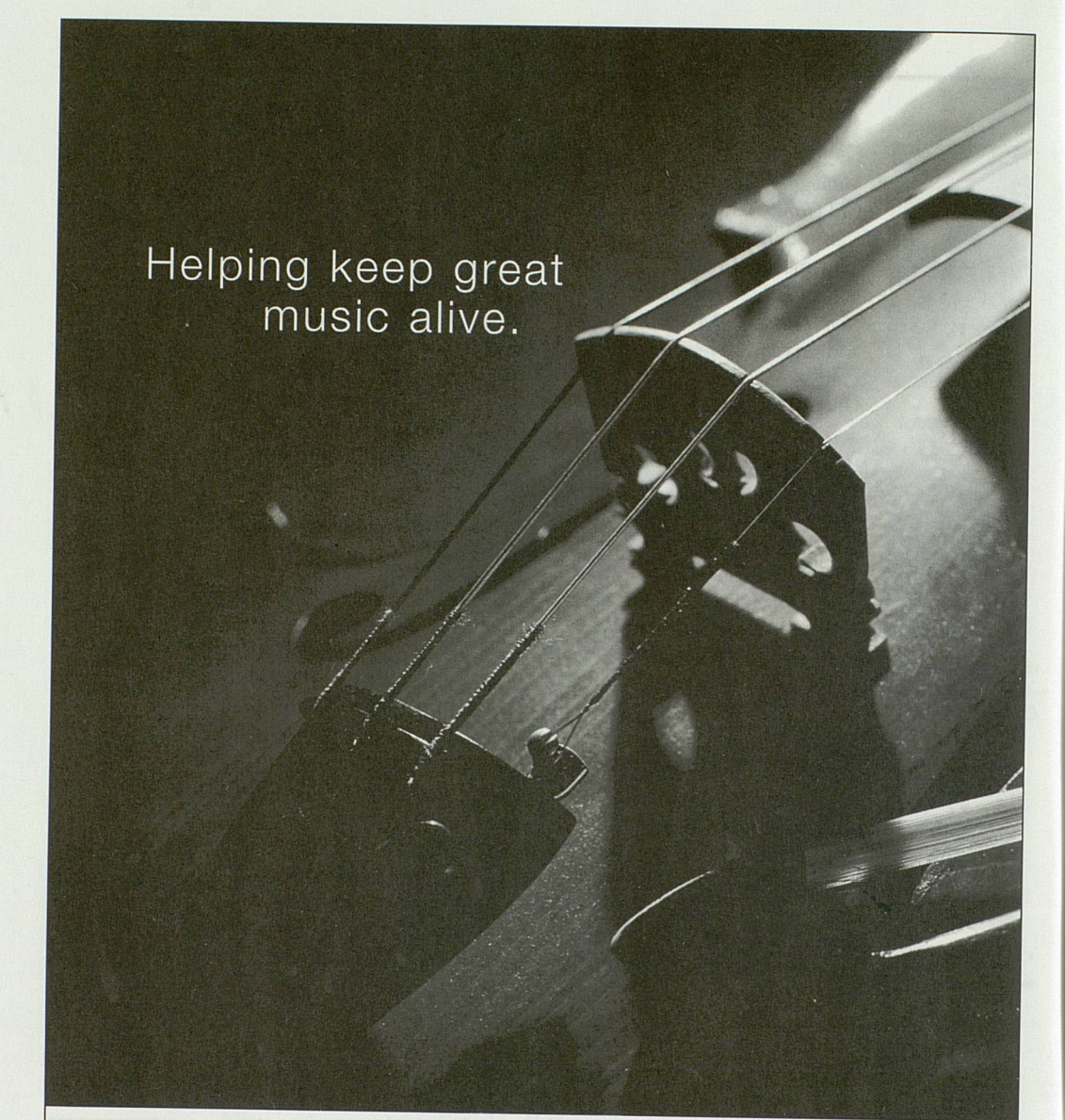
Elastizell

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."



Ford
Ford Motor Company



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Donald Spence *Senior Vice President, Sales & Marketing*
GKN Sinter Metals

"GKN Sinter Metals is pleased to support the University Musical Society's arts programs. The quality of the music, dance and theatrical offerings is superb, and greatly enhances the cultural life of our community."

GKN Sinter Metals
Commitment + Performance



Joseph Borruso *President and CEO*
Hella North America, Inc.

"Hella North America is delighted to support the University Musical Society. As our company's roots are in Germany, we especially appreciate that UMS brings so many great international artists to this area."



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."

HUDSON'S



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."



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

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*
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"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."



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


“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



Jeanne Merlanti *President*
Personnel Systems, Inc./
Arbor Technical Staffing/
Arbor Temporaries, Inc.

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

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



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.”



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James Davis *President*
TI Group Automotive Systems

“The University Musical Society and its diverse roster of terrific performances is one of the things that makes southeastern Michigan a great place to live and do business. TI Group Automotive Systems is proud to support it.”



TI Group
Automotive Systems

Dr. James R. Irwin
Chairman and CEO
Wolverine Technical Staffing, Inc.


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




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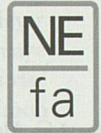
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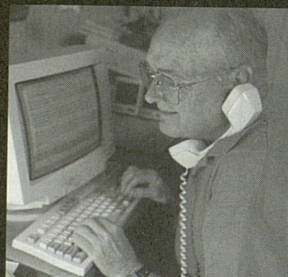
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For persons with disabilities, all auditoria have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

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.

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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.

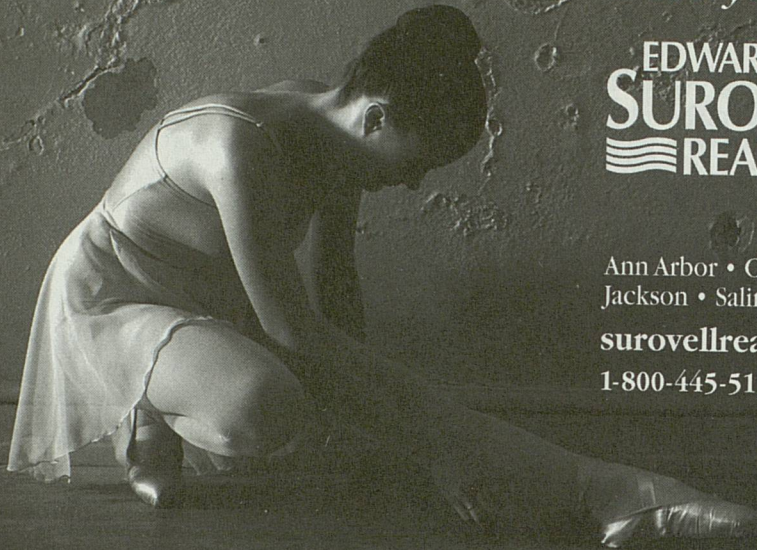
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- **Program Notes and Artist Bios** Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the hall!
- **Sound Clips** Listen to recordings from UMS performers online before the concert.
- **BRAVO! Cookbook** Order your UMS hardcover coffee-table cookbook featuring more than 250 recipes from UMS artists, alumni and friends, as well as historic photos from the UMS archives.
- **Education Events** Up-to-date information detailing educational opportunities surrounding each UMS performance.

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

	2000/2001 Season	tickets & info	About UMS	Education	Development	Choral Union	BRAVO! Cookbook II	Contact Us
<p>university musical society University of Michigan • Ann Arbor</p>  <p>2000/2001 UMS SEASON</p>								



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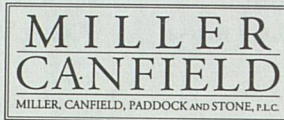
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UMSannals

UMS HISTORY

The goal of the University Musical Society (UMS) is to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 121 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally-recognized performing arts presenters. Indeed, *Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the new millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

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

As a great number of Choral Union members also belonged to the University, the University

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

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theatre. Through educational endeavors, commissioning of new works,

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

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

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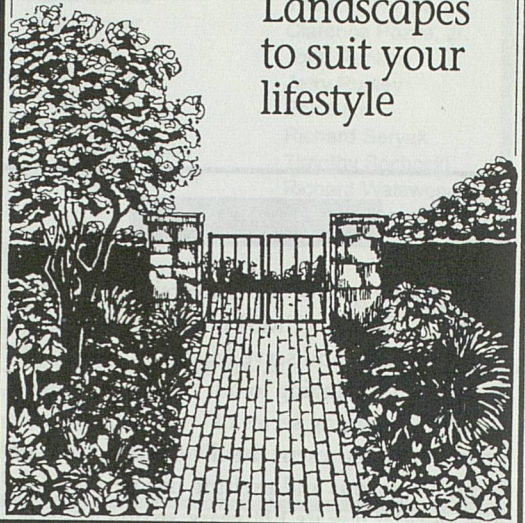
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While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization that supports itself from ticket sales, corporate and individual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

UMS CHORAL UNION

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

Based in Ann Arbor under the aegis of the University Musical Society, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Seven years ago, the Choral Union further enriched that tradition when began appearing regularly with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadow Brook for subscription performances of Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms' *Ein deutsches Requiem*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

In 1995, the Choral Union began accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem* and other masterworks to its repertoire. During the 1996-97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8* (*Symphony of a Thousand*).

The Choral Union is a talent pool capable of performing choral music of every genre. In

addition to choral masterworks, the Choral Union has recently given acclaimed concert presentations of Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and musical-theatre favorites with Erich Kunzel and the DSO at Meadow Brook. A 72-voice chorus drawn from the larger choir has performed Duruflé's *Requiem*, the Langlais *Messe Solenne*, the Mozart *Requiem* and other works. The Choral Union's 36-voice Chamber Chorale presented "Creativity in Later Life," a program of late works by nine composers of all historical periods, at the University of Michigan Museum of Art.

During the 1999-2000 season, the Choral Union performed in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra. Other programs included Mahler's *Symphony No. 3* with the Ann Arbor Symphony Orchestra.

During the current season, the UMS Choral Union again appeared in two series with the Detroit Symphony Orchestra, both conducted by Neeme Järvi. The chorus joined 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* followed, and the Choral Union's season will close on April 22, 2001, in a performance of Hector Berlioz' *Requiem* with the Greater Lansing Symphony Orchestra and members of the U-M School of Music Symphony Band in Hill Auditorium, conducted by Thomas Sheets.

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



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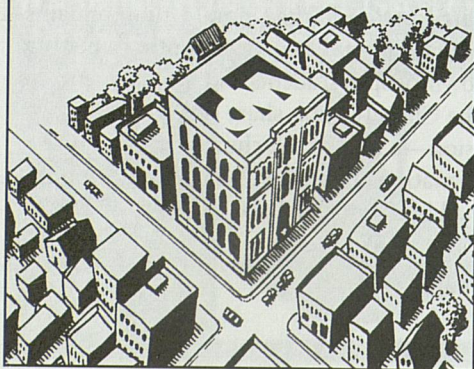


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Hill Auditorium

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 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 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 premiere 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.

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 for the world première of *Curse of the Gold: Myths from the Icelandic Edda*, part of UMS' new International Theater Festival.

Detroit Opera House

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

A Full House

Hill
Auditorium
4,163

Rackham
Auditorium
1,129

Power Center
1,390

Mendelssohn
Theatre
658

St. Francis
950

Detroit Opera
House
2,735

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.

University Musical Society

of the University of Michigan
2001 Winter Season

Event Program Book

Saturday, January 6, 2001 through Sunday, January 21, 2001

General Information

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of three to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

While in the Auditorium

Starting Time Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

Cameras and recording equipment are prohibited in the auditorium.

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Pilobolus with The Klezmatics

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St. Francis of Assisi Catholic Church

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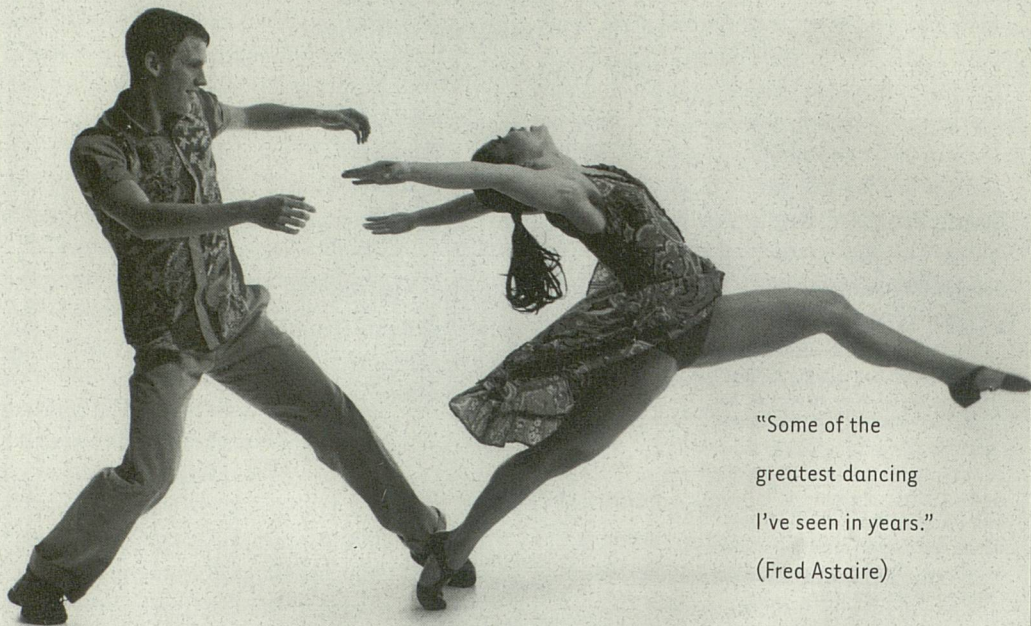
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James F. Vincent *artistic director*

Friday, February 9, 8 pm

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MEDIA SPONSORS **WDET 101.9 FM** & **MetroTimes**

PROGRAM (FRIDAY 2/9)

Rassemblement (Choreography by Nacho Duato, 1999)
Split (Trey McIntyre, 2000)
Read My Hips (Daniel Ezralow, 1990)

Friday evening performance sponsored by Personnel Systems, Inc./Arbor Technical Staffing/Arbor Temporaries, Inc.

PROGRAM (SATURDAY 2/10)

Sechs Tänze (Choreography by Jirí Kylián, 1998)
Let's Call the Whole Thing Off
(Harrison McEldowney, 1999)
Jardi Tancat (Nachó Duato, 1997)
Lady Lost Found (Daniel Ezralow, 1997)
Minus 16 (Ohad Naharin, 2000)

Saturday evening performance presented with the generous support of Susan B. Ullrich, with additional support from GKN Sinter Metals/GKN plc.



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Frank London, *Trumpet, Keyboards*
Paul Morrissett, *Bass, Santouri, Alto Horn, Hurdy Gurdy*
Lorin Sklamberg, *Vocals, Accordion, Piano*

Artistic Directors

Robby Barnett
Alison Chase
Michael Tracy
Jonathan Wolken

Dancers

Otis Cook
Josie Coyoc
Renee Jaworski
Matt Kent
Gaspard Louis
Benjamin Pring

Program

Saturday Afternoon, January 6, 2001 at 2:00 (*Family Performance*)
Power Center, Ann Arbor, Michigan

Walklyndon (1971)

The Particle Zoo (Excerpt) (1990)

Pseudopodia (1974)

Davenen (2000) World-première Season

THE KLEZMATICS

Thirty-third
Performance
of the 122nd Season

Sixth Annual
Michigan Favorites Series

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The creation of *Davenen* was made possible in part by University Musical Society. Please see page 7 for the full listing of funding partners.

Support for this performance is provided by media sponsor, WDET.

Special thanks to Christian Matjias and the National Foundation of Jewish Culture for their involvement in this residency.

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.

NATIONAL FOUNDATION
FOR JEWISH CULTURE

On the occasion of its 40th Anniversary, the National Foundation for Jewish Culture is proud to have commissioned Pilobolus Dance Theater to create a special piece based on the Jewish cultural experience as reflected through the prism of 21st Century America. This new work, with original music by Frank London and the Klezmatics, celebrates the current renaissance of Jewish life in America, especially in the creative arts.

The National Foundation for Jewish Culture gratefully acknowledges the following patrons:

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The National Foundation for Jewish Culture (NFJC) is the leading advocate for Jewish cultural preservation and renewal in America. Founded in 1960 by the Council of Jewish Federations (now the United Jewish Communities), the NFJC works with artists, scholars, cultural institutions and community agencies to enhance the quality of Jewish life in America through the arts and humanities.

For further information about the National Foundation for Jewish Culture, contact us at (212) 629-0500, e-mail us at nfjc@jewishculture.org.

Or visit our website at www.jewishculture.org.

Ford Motor Company

The commission of this new work is made possible by Ford Motor Company.

Walklyndon (1971)

<i>Choreography by</i>	Robby Barnett, Lee Harris, Moses Pendleton, and Jonathan Wolken
<i>Performed by</i>	Otis Cook, Josie Coyoc, Renee Jaworski, Matt Kent, Gaspard Louis, and Benjamin Pring
<i>Costumes</i>	Kitty Daly
<i>Lighting</i>	Neil Peter Jampolis

The Particle Zoo (Excerpt) (1990)

<i>Choreography by</i>	Robby Barnett, Michael Tracy, and Jonathan Wolken; in collaboration with Jack Arnold, Adam Battelstein, Kent Lindemer, and John-Mario Sevilla
<i>Performed by</i>	Otis Cook, Matt Kent, Gaspard Louis, and Benjamin Pring
<i>Music</i>	John Abercrombie, David Darling/Terje Rypdal, Brian Eno, Jan Garbarek/L. Shankar, Barbara Hyde, Jean-Luc Ponty, and Terje Rypdal Music edited by Barbara Hyde.
<i>Lighting/Special Effects</i>	David M. Chapman
<i>Prop</i>	Rob Faust, Eoin Sprott

This work was commissioned by the Pittsburgh Dance Council with support from the Pennsylvania Council on the Arts, the Pittsburgh Foundation, and the Pew Charitable Trusts, and created with funding from the National Endowment for the Arts.

Pseudopodia (1974)

<i>Choreography by</i>	Jonathan Wolken
<i>Performed by</i>	Renee Jaworski
<i>Music</i>	Moses Pendleton, Jonathan Wolken
<i>Costume</i>	Malcolm McCormick
<i>Lighting</i>	Neil Peter Jampolis

Davenen (2000) World-première Season

*“When a man stands in prayer and desires to join himself to eternity,
and the alien thoughts come and descend on him—
these are holy sparks that have sunken and wish to be raised
and redeemed by him;
and the sparks belong to him,
they are kindred to the roots of his soul;
it is his own powers he must redeem.”*

—The Baal Shem Tov

<i>Choreography by</i>	Robby Barnett and Jonathan Wolken; in collaboration with Otis Cook, Josie Coyoc, Renee Jaworski, Matt Kent, Gaspard Louis and Benjamin Pring
<i>Performed by</i>	Otis Cook, Josie Coyoc, Renee Jaworski, Matt Kent, Gaspard Louis and Benjamin Pring
<i>Music</i>	Original score by Frank London, performed by The Klezmatiks.
<i>Costumes</i>	Angelina Avallone
<i>Lighting</i>	Neil Peter Jampolis
<i>Dramaturge</i>	Michael Posnick

Prayer comes in limitless forms—from the prayer book, from the meditating heart, from the song and the dance. This piece might well be dedicated to those who pray, who choose to refine and define their lives in this way and in so doing meet the daily round of alien thoughts, urgings and temptations—the wide-mouthed demons striving to be tamed, “raised and redeemed.” Before beginning the choreography of *Davenen*, we studied a variety of texts and enjoyed long, thought-provoking discussions with rabbis and teachers. One strong influence was I.B. Singer’s uncharacteristic portrayal of *shtetl* life in his novel *Satan in Goray*. The book presents a hallucinatory vision of a world that has lost its spiritual compass, stimulating reflection on the fragility of will and the agility and often-freakish speed of retribution. It probes with mysterious force the genuine risks of faith itself. We were also drawn by the buoyant reverberations of ecstatic prayer described in the *Kabbalah*. How can we approach it? What does it look like? Must it be taught or can we discover it on our own? When people pray where do they go and what do they seek—quiet, nothingness, oneness, community? This questioning has been an essential part of our process which, like any act of discovery, can only spring from inquiry, free of assumptions and with a genuine willingness to be surprised, alarmed, or even redeemed by the answers.

Davenen was commissioned by the National Foundation for Jewish Culture in honor of its fortieth anniversary.

Davenen was co-commissioned by The John F. Kennedy Center for the Performing Arts, Washington, DC; The American Dance Festival, Durham, NC, with support from the John S. and James L. Knight Foundation; The University Musical Society of the University of Michigan, Ann Arbor, MI; UA Presents, University of Arizona, Tucson, AZ; Woodruff Arts Center of Atlanta, GA; Society for the Performing Arts, Houston, TX; The Kravis Center, West Palm Beach, FL; Northrop Auditorium of the University of Minnesota, Minneapolis, MN; and Meany Hall for the Performing Arts of the University of Washington, Seattle, WA. This work was also made possible in part by funds from the Connecticut Commission on the Arts.

We especially wish to thank David Eden who was the inspiration and true organizer of it all.

The commission of this new work is made possible by Ford Motor Company.

Please refer to page 13 for biographical information on Pilobolus.

On the occasion of Pilobolus' performance
at the Musical Society
the National Foundation for Jewish Culture
wishes to thank

Ford Motor Company

for its support and helpful collaboration in this commission

Maggie and Bob Allesee

for their support as national tour underwriters

Now celebrating its 40th anniversary, the NFJC is the leading advocate for Jewish cultural preservation and renewal in America. Established by the Council of Jewish Federations (now the United Jewish Communities), the NFJC works with artists, scholars, cultural institutions and community agencies to enhance the quality of Jewish life in America through the arts and humanities.



To learn more about the National Foundation for Jewish Culture,
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Program

Saturday Evening, January 6, 2001 at 8:00
Sunday Afternoon, January 7, 2001 at 4:00
Power Center, Ann Arbor, Michigan

Davenen (2000) World-première Season

THE KLEZMATICS

INTERMISSION

Tsu-Ku-Tsu (2000)

INTERMISSION

A Selection (1999)

Thirty-fourth and
Thirty-fifth
Performances
of the 122nd Season

Sixth Annual
Michigan Favorites Series

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The creation of *Davenen* was made possible in part by University Musical Society. Please see page 7 for the full listing of funding partners.

Support for this performance is provided by media sponsor, WDET.

Special thanks to Kate Remen-Wait for leading the Pre-performance Educational Presentation (PREP).

Special thanks to Christian Matjias and the National Foundation of Jewish Culture for their involvement in this residency.

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.

Davenen (2000) World-première Season

Please refer to page 6 for program notes on *Davenen*.

Tsu-Ku-Tsu (2000)

<i>Choreography by</i>	Alison Chase in collaboration with Rebecca Anderson, Otis Cook, Josie Coyoc, Matt Kent, Gaspard Louis and Benjamin Pring
<i>Performed by</i>	Otis Cook, Josie Coyoc, Renee Jaworski, Matt Kent, Gaspard Louis and Benjamin Pring
<i>Music</i>	Leonard Eto
<i>Costumes</i>	Angelina Avallone
<i>Lighting</i>	Steven Strawbridge

Tsu-Ku-Tsu was co-commissioned by Dance Umbrella, Boston, Inc., with funds from The Japan Foundation (through the Performing Arts Japan program) and The LEF Foundation, The Joyce Theater, The Quick Center for the Arts at Fairfield University, Hancher Auditorium at the University of Iowa with support from Gary and Ladonna Wickland, as well as with funds from the National Endowment for the Arts and the Connecticut Commission on the Arts. Mr. Eto's appearances have been made possible by support from ASANO TAIKO CO., LTD and The Asano Foundation for Taiko Culture Research. Mr. Eto's international transportation for *Tsu-Ku-Tsu* performances was provided by Continental Airlines, Inc.

A Selection (1999)*For Primo Levi (1919-1987)*

Created by Robby Barnett, Maurice Sendak, Michael Tracy, Jonathan Wolken and Arthur Yorinks; in collaboration with Rebecca Anderson, Otis Cook, Josie Coyoc, Matt Kent, Gaspard Louis and Benjamin Pring

Performed by Otis Cook, Josie Coyoc, Renee Jaworski, Matt Kent, Gaspard Louis, and Benjamin Pring

Music Composed by Hans Krasa
Performances by arrangement with Bote & Bock/Berlin and Hendon Music, Inc., a Boosey & Hawkes, Company.

String Quartet No. 2
Pavel Haas

Des Knaben Wunderhorn
Gustav Mahler
performed by Christa Ludwig, Walter Berry, and
The New York Philharmonic conducted by
Leonard Bernstein.
Used with permission of Sony Classical.

Sound Design Bob Bielecki

Set Design Maurice Sendak

Scenic Painting Michael Hagen

Costume Design Maurice Sendak

Costume Construction Gail Fresia

Lighting Mark Stanley

(continued on next page)

All stories need to begin somewhere, and *A Selection* has a beginning: A group of people who know each other—a small theatrical company, say—miss a train to safety. The work that follows is a pool of sorts into which individuals can look and see for themselves, with varying details, the story that they desire or deserve.

Mr. Sendak and Mr. Yorinks also brought with them an offering, the music of Hans Krasa, and this pointed in turn to that of Pavel Haas. Krasa and Haas were highly regarded young composers when, in 1938, their work was branded by the Nazis as *Entartete Musik* (Degenerate Music). They were interned during the winter of 1941-42 in Teresienstadt, a concentration camp at Terezin, Czechoslovakia, used as a deceptive front for the Nazi's international propaganda. There they continued, with varying difficulty, to write music until being deported to Auschwitz. They traveled to their deaths together on October 16, 1944. It would be accurate to say that the setting of this work has been inevitably shaped by a response to their music and their lives.

A Selection has been commissioned by the American Dance Festival with support from the Andrew W. Mellon Foundation and the National Endowment for the Arts. It was also made possible in part by The Rockefeller Foundation and the Connecticut Commission on the Arts. Special thanks to The Terezin Chamber Music Foundation, The Hawthorne String Quartet, Bob Jaffe and Mirra Bank.

Pilobolus (*crystallinus*) is a phototropic zygomycete—a sun-loving fungus that grows in barnyards and pastures. It's a feisty little thing—only 1/4-inch tall—that can throw its spores nearly eight feet. Right over a cow. It is also a highly unusual dance company, now celebrating its thirtieth year of evolution.

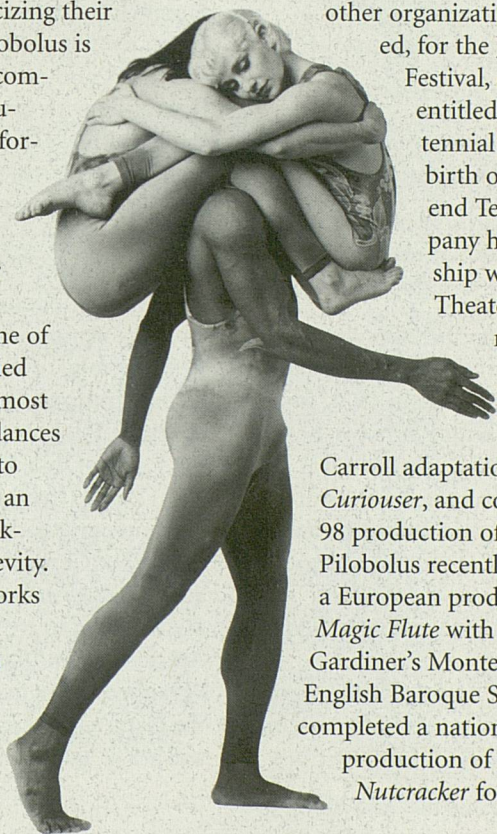
Pilobolus, the arts organism, germinated in the fertile soil of a Dartmouth College dance class in 1971. What emerged was a collaborative choreographic process and a unique weight-sharing approach to partnering that gave the young company a non-traditional but powerful new set of skills with which to make dances. The group was immediately acclaimed for its startling mix of humor and invention and Pilobolus soon became a completely self-sufficient organization, its members choreographing, dancing, managing, and publicizing their own programs. Today, Pilobolus is a major American dance company of international influence. It has not, however, forsaken its original impetus. Pilobolus remains a deeply committed collaborative effort with four artistic directors and six dancers contributing to one of the most popular and varied repertoires in the field. Almost three decades of making dances now stand as a testament to the company's position as an artistic collective of remarkable fruitfulness and longevity.

Pilobolus lives and works in Washington Depot, Connecticut, a small town in the state's rural northwest, and performs for stage and television audiences all over the

world. Pilobolus' works are also represented in the repertoires of other major dance companies including the Joffrey, Feld, Ohio, Hartford and Arizona Ballets in the US, the Ballet National de Nancy et de Lorraine and the Ballet du Rhin in France, and Italy's Verona Ballet. The company has received several prestigious honors, among them the Berlin Critic's Prize, the Brandeis Award, the Scotsman Award for performances at the Edinburgh Festival, the New England Theatre Conference Prize, the Connecticut Commission on the Arts Award for Excellence, and, in 1997, a Primetime Emmy Award for outstanding achievement in cultural programming. In June 2000, Pilobolus received the Samuel H. Scripps American Dance Festival Award for achievement in performance and choreography during the last thirty years.

Pilobolus often collaborates with other organizations and has directed, for the Jacob's Pillow Dance Festival, a traveling program entitled *Men Dancers*, a centennial celebration of the birth of modern dance legend Ted Shawn. The company has a long relationship with the National Theater of the Deaf and most recently joined forces to choreograph NTD's 1996-97 Lewis

Carroll adaptation, *Curiouser and Curiouser*, and co-direct their 1997-98 production of Ibsen's *Peer Gynt*. Pilobolus recently finished work on a European production of Mozart's *Magic Flute* with John Eliot Gardiner's Monteverdi Choir and the English Baroque Soloists, and has just completed a nationally recognized production of *An Urban Nutcracker* for The Cleveland



School of the Arts.

The physical vocabularies of Pilobolus works are not drawn from the long traditions of codified dance movement but are invented, emerging from intense periods of improvisation and creative play. This process has been the source of much interest, and, in 1991, the company inaugurated the Pilobolus Institute, an educational outreach program that uses the art of choreography as a model for creative thinking in any field. The Institute now maintains active programs in schools, colleges and universities, and both public and private arts organizations throughout the US.

In 1997 Pilobolus announced the founding of a new two-person performing company, Pilobolus TOO. Presenting a full-evening program of solos and duets, P. TOO was originally designed for performance in smaller or less well-equipped venues, allowing the company to bring its work to a number of more rural and underserved areas of the country.

This weekend's performances mark Pilobolus' fifth, sixth, and seventh appearances under UMS auspices.

Robby Barnett, *Artistic Director*, was born and raised in the Adirondacks and graduated from Dartmouth College in 1972. In addition to his work with Pilobolus, he has been variously employed as a technical metal worker, an instructor for Outward Bound, Inc., a garden and landscape designer, and has taught skiing and high school art. Mr. Barnett lives in northwestern Connecticut with his wife and two children.

Alison Becker Chase, *Artistic Director*, born and raised in St. Louis, received her BA in Intellectual History and Philosophy from

Washington University and her MA in Dance from UCLA. She was choreographer in residence and Assistant Professor of Dance at Dartmouth College for three years before joining Pilobolus in 1973. In 1980 she was a Guggenheim Fellow and she and Moses Pendleton premiered the company *Momix* at the Milan Festival. Ms. Chase taught at Yale from 1991-1997. In 1997 she was a recipient of the Connecticut Governor's Award. Ms. Chase has choreographed for the Ririe-Woodbury Company, La Scala Opera, the Geneva Opera, the Ballet du Rhin and for the Fete du L'Humanite. She is currently choreographing an "Urban Nutcracker" in collaboration with the Cleveland School for the Arts. Ms. Chase is Director of the Pilobolus Institute and lives with her husband and three children on the coast of Maine.

Michael Tracy, *Artistic Director*, was born in Florence and raised in New England. He began studying choreography in 1969 with Ray Cook and Alison Chase and began collaborating with the other directors of Pilobolus in 1970, graduating *magna cum laude* from Dartmouth College in 1973 with a BA in Psychology. He has been one of Pilobolus' artistic directors since 1974, and in 1980, became the sole artistic director touring with Pilobolus, training, directing and performing with the company through 1987—a total of fourteen years. Since then he has continued to choreograph for and co-direct Pilobolus and also to set works on the Joffrey, Ohio, Hartford, Nancy (France) and Verona (Italy) ballet companies. In 1995 he choreographed Mozart's *Magic Flute* with John Eliot Gardiner, the Monteverdi Choir and the English Baroque Soloists, in a production that toured Parma, Ferrara, Lisbon, Amsterdam and London. In 1996 he choreographed the national tour production for the National Theater of the Deaf. Mr. Tracy teaches at Yale University.

Jonathan Wolken, *Artistic Director*, co-founded Pilobolus in 1971. He is proud to have become acquainted with *pilobolus*, the fungus, while researching its photoreceptor mechanism in his father's biophysics lab. Mr. Wolken graduated from Dartmouth College with a degree in Philosophy. In addition to his work with Pilobolus, he has choreographed for the Glyndebourne Festival Opera's production of Maurice Sendak's *Where the Wild Things Are*. He created *Oneiric*, which was featured in a jointly produced Pilobolus/Danish Television show, for members of the Royal Danish Ballet. He was also Artist-in-Residence for the USIS-sponsored Arts America Program in Kuopio, Finland, and each summer he teaches Pilobolus' Summer Workshop in Maine. To find symmetry and mystery in his work, since 1991 Jonathan has built a secret second life as Pilobolus' Development Director. He lives with his wife, JoAnne, and their four daughters in Washington, CT.

Otis Cook, *Dancer*, one of Pilobolus' newest members, knows that dreams do come true. A professional breakdancer in high school, he left the stage to study architecture at Kent State University. Experiencing an epiphany at the Beijing Opera, he began to study theater and to chase his dreams. After two years of scholarship study in Japan, becoming an itinerant performer working at the Cleveland Public Theater, he performed with *The Legend of Daniel Boone* in Kentucky, *Blue Jacket* in Ohio, and *Double G Productions* in Chicago. After a chance viewing of Pilobolus in Lexington, KY, his direction was set and he joined forces with Los Angeles dynamic Diavolo Dance Theater which in 1997 opened the Getty Museum's Performance Series. With Diavolo he performed at UCLA, USC, and many other California venues. He is glad to be in the Eastern woods, harvesting herbs and living a dream.

Josie Coyoc, *Dancer*, was born in Belize, Central America. She attended Rutgers University and graduated with honors from the Boston Conservatory of Music. Ms. Coyoc has studied with Claudia Gittleman, Ann Marie Sarazin, Adrian Hawkins, Marcus Schulkind, Dr. Ingrid Brainard and Richard Colton. She has danced for Spencer/Colton Dance Ensemble and for five years with the Bill T. Jones/Arnie Zane Dance Company. In 1994 she appeared in the Guthrie Theatre's production of *Dream on Monkey Mountain*, and can be seen in the film version of *Still/Here*, as well as the Bill Moyer's special for PBS, *Healing and the Arts*. She joined Pilobolus in 1998. She sends her love to her family and friends. Special thanks to the Smith family.

Renee Jaworski, *Dancer*, was born and raised on Long Island, in the State of New York. She received her BFA in Modern Dance from the University of the Arts in Philadelphia where she studied with Ruth Andrien, Milton Myers, Pat Thomas, Joanne Tulli, Ronen Koresh, Beth Hirschaut-Iguchi, Wayne St. David and Andrew Pap. Upon graduating, she fell directly into the hands of Moses Pendelton, touring and teaching extensively throughout the US, Canada, South America, Europe, Australia and Japan with Momix. In 1997 she returned to Philadelphia and took a brief hiatus to give life to her daughter, Anastasia Winter. Upon returning to her career, she created her own work in the Philadelphia dance scene while also working for Group Motion, Eric Schoeffler, Brian Sanders, Nicole Cousineau and touring part-time with Momix. In 1998 she returned to the New York area, where she soon began working with the Carolyn Dorfman Dance Co. Renee is silly with excitement as she embarks on her first season with Pilobolus. She dedicates every performance to her family and to all of those in the pursuit of a full and passionate life.

Matt Kent, *Dance Captain*, was born and raised in Georgia. At the age of fourteen he began training in the martial art *ninjutsu* with Bud Malmstrom; later at the University of Georgia in Athens, while pursuing a degree in Music Therapy, Matt began creating dance with Bala Sarasvati in the CORE Concert Dance Company. In 1996 he joined Pilobolus and has since taught master classes and choreographed for high school and college students. In his spare time he continues his martial training, brews his own beer and practices the string bass. He continues to thank all his incredible inspiring teachers and friends, Mom, Dad, Christi and Scott, and especially his fiancée Emily.

Gaspard Louis, *Dancer*, was born in Haiti and received his BFA in Dance from Montclair State University. His dance training includes modern, jazz, tap, ballet, Haitian and African dance. He was a scholarship recipient with Gus Giordano in Chicago as well as with Nikolais/Louis Dance Lab in NY. He also studied with Alfred Galman, Smith & Shapiro, and Sara & Patrik. His professional experience has been with Herve Maxi Haitian Dance Company, Shirley Mordine and Company in Chicago and AllNations Dance Company in NYC. Gaspard has appeared as a dancer in the New York Renaissance Festival and has choreographed and danced in the music video *Compas Z*. He also trained in *kung-fu* and *tae kwon do*. He says, "I'm proud to have been chosen as a member of Pilobolus. Many thanks to everyone who has been a positive force in my dance career."

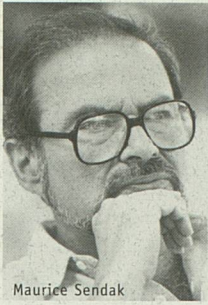
Benjamin Pring, *Dancer*, who joined Pilobolus in 1998, is a graduate of New York University, Galatin Division, where he earned his BA in Performance and Administration. A native of Boston, he has previously danced with Washington Square Repertory Ensemble, Doug Elkins Dance Co., and Megatron. In addition to dancing,

Ben is an accomplished violinist. He loves dancing and chocolate. Many thanks to his family and friends for their love.

Dan Feith, *Director of Production*, grew up in Cincinnati, Ohio, with a big ambition to become a high school music director. But after high school he spent eight years on the road as an actor/director with Covenant Players of L.A. Thereafter, he received a BS in Music from the University of Wisconsin/Platteville and an MA in Theatre from Montclair State College/Upper Montclair, NJ. He has worked as a freelance electrician/rigger and lighting designer and as Production Stage Manager/Lighting Designer/Company Manager with the American Repertory Ballet Company.

Sarah Borg, *Lighting Supervisor*, joined Pilobolus in the year 2000. Upon graduating with a liberal arts degree from Hanover College, she began her lighting career at Actors Theatre of Louisville where she survived two seasons of the Humana Festival of New American Plays. Sarah's next venture was as lighting designer for a cultural awareness program called Free at Three, which performed at the Joseph Papp Public Theatre. She also spent a summer at the Delacorte Theatre, part of New York's Shakespeare in the Park. Most recently, while working at Trinity Repertory Company in Providence, Rhode Island, Sarah had the opportunity to be assistant lighting designer on two shows, one at Trinity Repertory Company, the other at Wings Theatre in New York. Sarah is delighted to now be part of this collaborative company.

Maurice Sendak, *Creative and Choreographic Collaborator*, received the 1964 Caldecott Medal for *Where the Wild Things Are*. In 1970 he received the international Hans Christian



Andersen Medal for illustration and remains the only American ever awarded this honor. In 1983 Mr. Sendak received the Laura Ingalls Wilder Award from the American Library Association—given in recognition of his entire body of work. He also received a 1996 National Medal of Arts in recognition of his contribution to the arts in America.

Arthur Yorinks, *Creative and Choreographic Collaborator*, writer and director, has written for opera, theater, dance, and film, and is the author of many acclaimed books for children, including the Caldecott Medal winner, *Hey, Al*. His writing has been proclaimed as “one of the most distinctive prose styles in children’s literature.” Throughout his twenty-five years of picture-book making he has collaborated with such celebrated artists as William Steig, Maurice Sendak, Mort Drucker, David Small, and Richard Egelski. *The New York Times* once hailed Mr. Yorinks’ body of work as “some of the best humor to appear since Woody Allen was writing for *The New Yorker*.” In his thirty years of working in the theater, Mr. Yorinks has written and directed numerous plays including *Six*, *Pipkin*, and *So*, *Sue Me* which had its première at The Kennedy Center. He was Philip Glass’ librettist for the operas *The Juniper Tree* and *The Fall of the House of Usher*, both of which have been performed all over the world. Most recently, with Maurice Sendak, he co-founded The Night Kitchen, a new theater company. Mr. Yorinks lives in New York.

Michael Posnick, *Dramaturge*, is a Theater Consultant for the National Foundation for Jewish Culture and is the Director of the Department of Dance and Theatre at Manhattanville College, Purchase, NY.

Leonard Eto, *Composer*, is widely regarded as one of the world’s leading performers on the dynamic Taiko drums. As a lead performer and composer for the renowned Kodo troupe from 1984 to 1992, Mr. Eto’s virtuosity and kinetic performance riveted audiences in Asia, Europe, Africa and North America. In the US he has appeared at City Center Theater and Carnegie Hall in New York City. He has played a major role in the evolution of the ancient Taiko percussion form from an outdoor village tradition to concert-art. In 1993 he established the “Leo Project”—a Tokyo-based ensemble fusing a wide range of musical styles—and since 1994 has appeared in Japan under the name “Club Leo,” featuring musicians such as saxophonists Kazutoki Umezu and Wolfgang Puschnig and pianist Fumio Itabashi. Mr. Eto also took part in “The Great Musical Experience ’94,” which brought together major international artists including Bob Dylan, Jon Bon Jovi and The Chieftains. Mr. Eto is also a prolific composer, his compositions featured in films such as *JFK* and *The Hunted*. Leonard Eto was born in New York City, son of the founder of the Ikuta Eto style of *koto* playing. He is very excited about his return to the country he considers a second home. Mr. Eto is managed by Ms. Kumiko Yoshii of Gorgeous Entertainment, Inc., of New York City and represented for his work on *Tsu-Ku-Tsu* by Tony Micocci of Micocci Productions, LLC, also of New York City. Special thanks to Asano Taiko Co., Ltd., The Asano Foundation for Taiko Culture Research, and Continental Airlines, Inc.

Frank London, *Composer/Trumpet/Keyboards*, is a member of The Klezematics and Hasidic New Wave. He has performed with John Zorn, LL Cool J, Mel Torme, Lester Bowie’s Brass Fantasy, LaMonte Young, They Might Be Giants, David Byrne, Jane Siberry, Itzhak Perlman, Ben Folds Five, Mark Ribot, Gal Costa and more. His own recordings include

Nigunim (with Lorin Sklamberg and pianist Uri Caine); Frank London's *Klezmer Brass Allstars' Di shikere Kapelye* (winner of the *Deutsche Preis der Schallplattenkritik*); *Invocations* (settings of cantorial music); *The Debt*, a CD of his film and theater music; and the soundtrack/CD for the film *The Schvitz*, as well as four CDs with Hasidic New Wave and seven with The Klezematics. He composed music for the Czech-American Marionette Theater's production of *The Golem*, Great Small Work's *The Memoirs of Cluckel of Hameln* and the Public Theater's production of Tony Kushner's *A Dybbuk*. His latest project is an opera/song cycle, *A Night In The Old Marketplace*, based on I.L. Peretz's classic Yiddish drama, *Bay nakht oyfn altn mark*. Other compositions for film and dance include Min Tanaka's *Romance*, Yvonne Rainer's *Murder And Murder*, Bruno de Almeida's *The Debt* (prizewinner, 1993 Cannes Film Festival), John Sayles' *Hombres Armados* and *The Brother From Another Planet*, Tamar Rogoff's *Ivye Project* (Byelorussia, 1994) and the theatre piece *Chelm California* (with Flying Karamozov Brother Paul Magid). He music-directed David Byrne and Robert Wilson's *The Knee Plays* and composed, produced and arranged music for Itzhak Perlman, Jane Siberry, Simon Shaheen and Macedonian Gypsy star, Esmá Redžepova.

The Klezematics play soul-stirring Jewish roots music for the twenty-first century, concocting klezmer as only adventurous musicians in New York City would—in arrangements and compositions that combine Jewish identity and mysticism with a contemporary *zeitgeist* and a post-modern aesthetic. Since 1986 The Klezematics have celebrated the ecstatic nature of Yiddish music, creating music by turns wild, spiritual, reflective, and



danceable. The vitality and joy of their music has uplifted sold-out audiences around the world. The ensemble has reached millions of television viewers on *Great Performances*, *Late Night with David Letterman*, *CBS Nightwatch*, Fox TV's *After Breakfast*, the BBC's *Rhythms of the World*, and *MTV News*. Their sessions for the BBC's *John Peel Show* and National Public Radio's *New Sounds* earned them a place on those programs' "best of the year" lists. Additionally, throughout the years the band has taken part in a numerous collaborative works with groups such as North Carolina's newest rock export, Ben Folds Five, and on such albums as *Festival Of Light*, *Klezmer Music: A Marriage of Heaven and Earth*, and *Klezmania: Klezmer For the New Millenium*. Their creative collaborations have included projects with artists as varied as violin virtuoso Itzhak Perlman, Pulitzer Prize-winning playwright Tony Kushner (*Angels In America*), Moroccan folk ensemble The Master Musicians of Jajouka, Israeli singer Chava Alberstein, poets Allen Ginsberg and Jerome Rothenberg, New York City avant-rockers Elliot Sharp, Marc Ribot and John Zorn, and members of the Flying Karamazov Brothers. The Klezematics have provided music for new works by choreographer Twyla Tharp, filmmakers Judith

Helfand (*A Healthy Baby Girl*), Jonathan Berman (*The Shvitz*) and Gregg Bordowitz (*Fast Trip, Long Drop*), and for Mark Lamos' 1995 Hartford Stage production of Tony Kushner's adaptation of the classic Yiddish stageplay *A Dybbuk: Between Two Worlds*. The band's latest album, *The Well*, a collaboration with Israeli diva Chava Alberstein, was chosen as one of the ten best albums of 1998 by various newspapers, magazines, and radio stations throughout the world.

This weekend's performances mark The Klezmatics' second, third and fourth appearances under UMS auspices.

Matt Darriau, *Clarinet/Saxophone/Kaval*, plays reeds, flutes and ethnic woodwinds. His longstanding commitment to jazz, klezmer, Balkan and Celtic music informs all his work. In addition to working with The Klezmatics, he leads his own Balkan rhythm quartet Paradox Trio whose third CD, *Source*, explores the common ground between Balkan and klezmer music.

Lisa Gutkin, *Violin*, has used her unique synthesis of Irish and Scottish traditional music and a varied ethnic musical palette to form the acoustic Celtic/World/Jazz/Fusion Feast *Whirligig*. Co-founded with multi-instrumentalist and producer Greg Anderson, the group's debut CD *The Wheel* was released in 1996 and their second, *Spin* was released in March 2000.

David Licht, *Drums*, is one of the founding members of The Klezmatics. He comes from a background of rock, jazz, folk, African and Brazilian music. David has performed and recorded with Andy Statman, Michael Alpert, David Krakauer, Pete Sokolow, Henry Sapoznik, Sid Beckerman, and many others. He also performs on the Grammy-nominated CD *Partisans if Vilna*.

Paul Morrissett, *Bass/Santouri/Alto Horn/Hurdy Gurdy*, is a collector and accomplished player of traditional folk instruments. He has recorded and performed in venues from Lincoln Center to Zagreb on instruments such as kaval, bass, zurla, violin, trumpet, accordion and tamburitza.

Lorin Sklamberg, *Vocals/Accordion/Piano*, is The Klezmatics' founding singer whose work as a Yiddish vocalist/accompanist can be heard on over three dozen recordings including *Source* with Matt Darriau's Paradox Trio. Among his many accomplishments is the composing and performance of the score for Greg Boudowitz' film *The Suicide* and the contribution of special material for New York City's Circus Amok. Together with Klezmatics' trumpeter Frank London and pianist Uri Caine, he presents *Nigunim*—an evening of Hasidic "spirituals" which have been recorded by John Zorn's Tzadik label.

Angelina Avallone, *Costume Designer*, has designed costumes for, among others, *The America Play* at the Public Theatre and at Yale Repertory Theatre; *The Last Adam* at Syracuse Stage; and off-broadway *The Principality of Sorrows* with Robert Sean Leonard. While at Yale she designed *The Father*, *A Doll's House*, *When We Dead Awaken*, *In the Shadow of the Glenn*, *Amodeus*, *Pericles* and *Glengarry Glen Ross*. Recently she has designed for Pascal Senichou for *New Works on Point* as well as for the new opera *Marco Polo*, directed by Martha Clarke. She was associate costume designer for *Once Upon a Mattress* and *The Scarlet Pimpernel* on Broadway. Ms. Avallone received her MFA in Design from The Yale School of Drama and was the 1994 recipient of the Leo Lerman International Design Award at Conde Nast.

Kitty Daly, *Costume Designer*, has worked with Pilobolus since 1975. A graduate of Cornell University, she designed and built the costumes for *Molly's Not Dead*, *The Detail of Phoebe Strickland*, *Bonsai*, *The Empty Sutor*, *Moonblind*, *Lost in Fauna*, *Mirage*, *What Grows in Huygen's Window*, *Stabat Mater*, and *Elegy for the Moment*, and has collaborated on other Pilobolus designs. Other companies for which Ms. Daly has worked include the Ohio Ballet, the Pennsylvania Ballet, the Milwaukee Ballet, Merce Cunningham, Ririe-Woodbury, Crowsnest, and Parker/Pucci. Ms. Daly works in Ellicott City, Maryland.

Gail Fresia, *Costume Designer*, is a designer and technician based in Massachusetts. She has worked with theater, music, and dance groups both in New England and on the West Coast. While freelancing as Catalyst Design, her range of work broadened to include specialty garments for private clients and graphic art projects. Currently the costumer for Hartford Ballet, she continues to freelance.

David M. Chapman, *Lighting Designer*, was Director of Production for Pilobolus Dance Theatre from 1978 to 1997. A native of the Berkshires, his early credits include many summers with the Berkshire Theatre Festival and Jacob's Pillow Dance Festival and winters on the road with rock, mime, and dance tours. David has designed the lighting for numerous Pilobolus works including *Day Two*, *Bonsai*, *Particle Zoo*, and *Axons*. Other work includes positions as assistant lighting designer for the 1978 Spoleto Festival USA and Production Manager of the 1981 American Dance Festival. In his most recent New York project, he served as lighting coordinator for the Japanese singer Tokiko at Carnegie Hall. His lighting designs can also be seen in the repertory of Peter Pucci Plus Dancers. He is now Director of Production at Jacob's Pillow. In his free time

he tries to keep up with a Victorian house in northwest Connecticut which he shares with his wife, Kate.

Neil Peter Jampolis, *Lighting Designer*, has designed sets or costumes or lighting for more than 300 plays, musicals, operas and ballets internationally. Recent set designs have included the 1995 Opera Theatre of St. Louis production of *Armida*, Michael Langham's productions of *The Tempest* and *The Cherry Orchard* for the 1995 premiere season of Canada's Atlantic Theater Festival, Stratford Ontario's 1991 *Carousel*, the London Earls Court's *Tosca*, the national tour of *The Sound of Music* and the Matrix Theatre's production of *The Homecoming* (1995 L.A. Drama Critics' Circle Nomination for Set Design) and *The Tavern* (1994 Los Angeles Drama Critics' Circle Nomination for Set Design) and over forty productions of *Forever Plaid*, including those in Los Angeles, London, Toronto, New York, and Tokyo. His dozens of Broadway designs have earned him four Tony Nominations for Lighting, including his Tony-winning work for the Royal Shakespeare Company's *Sherlock Holmes*, the musical revue *Black and Blue* (co-designed with Jane Reisman, his wife and partner for over twenty-four years), Pinter's production of *The Innocents*, and Peter Hall's mounting of *Orpheus Descending*. His designs for Lily Tomlin and Jane Wagner's *The Search for Signs of Intelligent Life in the Universe* netted the Los Angeles Drama Critics' Circle Award. Designer for Pilobolus since 1974, he has designed works in the repertoires of the Canadian National Ballet, the Berlin Opera Ballet, Momix, the Ballet de France at Nancy, and three 1995 premieres for Eliot Feld's Company. After years of designing productions for opera companies from the Metropolitan and New York City Operas to the Vienna State Opera, he has recently extended his work to include the role of

director-designer, most notably with *Electra*, *Pelleas and Melisande* and *Hansel and Gretel* for the Seattle Opera, and with *Falstaff* for Opera Theatre of St. Louis.

Mark Stanley, *Lighting Designer*, previously collaborated with Maurice Sendak and Arthur Yorinks at the New York City Opera and the Night Kitchen Children's Theater. He is currently the Lighting Director for the New York City Ballet where he has designed over 100 world premières for their repertory including the new full-length *Swan Lake*. He has worked with numerous choreographers including Peter Martins, Christopher D'Amboise, Kevin O'Day, Susan Marshall, William Forsythe, Ulysses Dove, David Gordon, Lar Lubovitch, Laura Dean, and others. In addition, his designs are in the repertory of The Royal Danish Ballet, The Stuttgart Ballet, The Deutsche Staatsoper Ballett-Berlin, The Royal Flanders Ballet, The National Ballet of Holland, The Bayerisches Staatsballett, Alvin Ailey Dance Theater, The San Francisco Ballet, The Joffery Ballet, The National Ballet of Canada, The Pennsylvania Ballet, and other regional companies. He has served as Resident Lighting Designer for the New York City Opera, lighting over twenty new productions for the resident and touring companies. Internationally he has served as Lighting Director for the US tours of The Bolshoi Ballet, The Kirov Ballet, The Frankfurt Ballet, The Vienna Volks Oper, San Kai Juku, The Donestk Ballet, The Kodo Drummers, The National Puppet Theatre of Japan, and The Carleton International Dance Festival in Brazil. Mr. Stanley is on the Board of Directors of the Gilbert V. Hemsley Jr. Internship in Lighting and is the author of the *Color of Light Workbook*.

Stephen Strawbridge, *Lighting Designer*, has several pieces in the repertory of Pilobolus Dance Theatre. His work has been seen on Broadway, off-Broadway, at regional theaters

across the country, and internationally. Mr. Strawbridge has twice been nominated for the American Theatre Wing Award for Lighting Design and once for Washington DC's Helen Hayes Award. He was the 1991 recipient of the Bay Area Critics' Circle Award and the 1993 recipient of the Dallas Theater Critics Forum Award. In 1993 he joined the faculty of the Design Department at the Yale School of Drama.

Bob Bielecki, *Sound Designer*, has been working in the audio field for more than thirty years and is known for his engineering, recording and sound design contributions to the work of a long list of innovative artists in music, performance and theater. His work with Maurice Sendak and Arthur Yorinks includes productions of *Really Rosie*, *So, Sue Me*, and *It's Alive*. His work with Laurie Anderson dates from the mid-1970s and he has most recently served as electronic designer of her new opera *Songs and Stories from Moby Dick*, a co-commission with the University Musical Society. He's toured with productions including: Philip Glass's *1000 Airplanes on the Roof*, *Koyaanisqatsi*, *Powaqaatsi*, *Einstein on the Beach*; Julie Taymor's *Juan Darien* and *The Green Bird*; Pauline Oliveros' *Njinga* and *Deep Listening Band*. Other credits include the creation of many unique instruments and interfaces used in performance and installations by artists including Laurie Anderson, LaMonte Young and many others. He also teaches in the Music and Integrated Arts programs at Bard College.

Michael Hagen, *Scenic Backdrop Painter*, born in Germany, was trained as a scene painter at the Deutsche Opera Berlin. He came to Canada in 1965 and worked for the Opera de Montreal, television and film. He soon established his own studio in Montreal and quickly earned a reputation in his field. Michael Hagen, Inc. has painted scenery for over 200 stage and film productions through-

out Canada and the US. In 1980, he painted Maurice Sendak's *The Magic Flute* for the Houston Grand Opera, and has painted most of Mr. Sendak's shows ever since. In 1990, Mr. Hagen moved his studio to Glens Falls, New York.

<i>Manager</i>	Susan Mandler
<i>Tour Manager and Presenter Liaison</i>	Susan Ericson
<i>Director of Production</i>	Daniel Feith
<i>Lighting Supervisor</i>	Sarah Borg
<i>Dance Captain</i>	Matt Kent
<i>Lighting Design</i>	Neil Jampolis

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UMS
presents

Moses Hogan Singers

MOSES HOGAN *Artistic Director*

MARIETTA SIMPSON *Mezzo-soprano*

Brian Stratton, *Tenor*

Kent Jordan, *Flute*

Program

Wednesday Evening, January 10, 2001 at 8:00
St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

Moses Hogan

Hear My Prayer (*Dedicated to the memory of Jester Hairston*)

Arr. Hogan

Ev'ry Time I Feel The Spirit

MS. SIMPSON

Hogan

I'm Gonna Sing Till The Spirit Moves In My Heart

Arr. Hogan

Ride On, King Jesus

Arr. Hogan

Crucifixion

MS. SIMPSON

Arr. Hogan

Swing Low, Sweet Chariot

MR. JORDAN

Arr. Hogan

His Light Still Shines (*In Honor of Dr. Martin Luther King, Jr.*)

*Narration by Walter
Bonam*

STACEY SARTOR, *Narrator*

INTERMISSION

Arr. Hogan

Wade In The Water

MS. SIMPSON

Arr. Hogan

The Battle of Jericho

Arr. Hogan

I Stood On The River of Jordan

*Arr. Hogan***I Got A Robe**

MS. SIMPSON

*Arr. Hogan***I Can Tell The World***Arr. Hogan***Old Time Religion***Arr. Hogan***I Want Jesus To Walk With Me**

MR. STRATTON

*Arr. Hogan***Good News, the Chariot's Comin'***Arr. Hogan***My Soul's Been Anchored In The Lord**

Thirty-sixth
Performance
of the 122nd Season

Sixth Annual
Divine Expressions
Series

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recording of this concert or
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Support for this performance is provided by media sponsor, WEMU.

Special thanks to Faye Burton, the Our Own Thing Chorale, Bethel A.M.E Church, and the U-M Department of Choirs for their involvement in this residency.

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

Marietta Simpson appears by arrangement with Herbert Barrett Management.

Large print programs are available upon request.

The Moses Hogan Singers made their international debut in 1998 in New York to critical acclaim. The Moses Hogan Singers completed an international tour with Barbara Hendricks to Greece, Germany, Spain and Switzerland during the summer of 2000. Concert performances in the US during the 2000/2001 season include this recital as well as visits to Texas, Louisiana, Ohio and California.

A nationally auditioned ensemble, the Moses Hogan Singers are a collaboration of musicians dedicated to the preservation, integrity and excellence of multiple aspects of choral music. Special emphasis is given to the choral works of Mr. Hogan and African-American composers. Based in New Orleans, Louisiana, the Moses Hogan Singers maintain a local chapter in New Orleans, a recording ensemble, a collegiate choir and an international touring ensemble.

Moses Hogan, Artistic Director, began exploring the choral music idiom in 1980 with the New World Ensemble. In 1994, Hogan's acclaimed Moses Hogan Chorale came to the notice of the America Choral Directors Association, which extended invitations to perform at its conventions on both the regional and national levels. These appearances in turn led to invitations from around the world. The Moses Hogan Singers continue this performance legacy while preserving and celebrating the heritage of the African-American choral tradition.

Tonight's performance marks the Moses Hogan Singers' UMS debut.



York's Juilliard School of Music and Louisiana State University in Baton Rouge. Mr. Hogan's many accomplishments as a concert pianist include winning first place in the prestigious twenty-eighth annual Kosciuszko Foundation

Chopin Competition in New York. Mr. Hogan was recently appointed Artist-in-Residence at Loyola University in New Orleans. He began his exploration of choral music in 1980 with the organization of the New World Ensemble, which led to the formation of the internationally acclaimed Moses Hogan Chorale. The newly organized Moses Hogan Singers made their international debut in 1998 on the EMI record label with the acclaimed soprano Barbara Hendricks. Mr. Hogan's choral style, high musical standards and unique repertoire have consistently elicited praise from critics worldwide. Mr. Hogan is an exclusive arranger and composer for Hal Leonard Music Corporation and a member of the *Phi Mu Alpha* Fraternity and ASCAP.

Mr. Hogan has been increasingly in demand internationally as an arranger, conductor and clinician. He was commissioned to arrange and perform several compositions for the 1995 PBS Documentary *The American Promise*, whose soundtrack was released separately by Windham Hill records under the title *Voices*. His discography includes a recording of arrangements of spirituals for the acclaimed soprano Barbara Hendricks, sung by the Moses Hogan Singers, entitled *Give Me Jesus*, produced by EMI Virgin Records; *An American Heritage of Spirituals*, sung by the famed Mormon Tabernacle Choir, conducted by Moses Hogan and Albert McNeil; two recordings of spirituals with renowned countertenor Derek Lee Ragin on Afia Records and Channel Classic Records; *The Best of the*

Moses George Hogan, born in New Orleans, Louisiana on March 13, 1957, is a pianist, conductor and arranger of international renown. A graduate of the New Orleans Center for Creative Arts (NOCCA) and the Oberlin Conservatory of Music in Ohio, he also studied at New

Moses Hogan Chorale Souvenir Edition, celebrating the final touring season of the chorale, featuring over thirty of Hogan's arrangements for mixed chorus, produced by MGH Records; and *A Home in that Rock*, a collection of spirituals and songs of faith, sung by the Moses Hogan Singers, produced and arranged by Moses Hogan on MGH Records. Mr. Hogan's contemporary settings of spirituals, original compositions and other works have been revered by audiences and praised by critics including distinct mention in *Gramophone* magazine. They have become staples in the repertoires of high school, college, church, community and professional choirs worldwide. Moses Hogan's choral series is published by Hal Leonard Corporation and by Alliance Music Publishers. Please visit Mr. Hogan's web site at www.moseshogan.com.

Marietta Simpson, one of the most sought-after mezzo-sopranos on the music scene today, is greatly admired for the rich beauty of her deeply expressive voice. She has sung with all the major orchestras in the US and under many of the world's great conductors, including the late Robert Shaw, Kurt Masur, Lorin Maazel, Simon Rattle, Helmuth Rilling, Charles Dutoit, Wolfgang Sawallisch, Robert Page and Gunther Herbig.

Highlights of Ms. Simpson's 2000/2001 season include performances with the Berlin Philharmonic under Sir Simon Rattle; the Los Angeles Symphony under Esa-Pekka Salonen in Beethoven's *Symphony No. 9*; the Cleveland Orchestra under Jahja Ling in Beethoven's *Symphony No. 9*; and with the Atlanta Symphony under Roger Norrington in Beethoven's *Missa Solemnis*.

Ms. Simpson can also be heard on the EMI recording of *Porgy and Bess*, conducted by Sir Simon Rattle.

Brian Stratton, a native of New Orleans, has traveled broadly and has sung with the Billy Graham Crusade and with the Glen Draper Singers in the former Soviet Union. The winner of several national competitions, Mr. Stratton is featured in the new recording of *An American Heritage of Spirituals* with the Mormon Tabernacle Choir.

A native of New Orleans, **Kent Jordan** graduated from the New Orleans Center for Creative Arts and the Eastman School of Music. He was recently appointed Lecturer in Music at Dillard University and is an exceptional performer of jazz and classical literature.

Tonight's performance marks the debuts of Moses Hogan, Marietta Simpson, Brian Stratton, and Kent Jordan under UMS auspices.

Moses Hogan Singers

MOSES HOGAN, *Artistic Director*

Sopranos

Bridget Bazile
Pia Betts
Cheryl Clansy
Renay Joubert
Brendolyn McKenna
Holly Powe
Katja Tumer
Alia Waheed

Tenors

Michael Adams
Derrick Brookins
Anthony Decuir
Beauford Evangelister
Larry Hylton
Brian Stratton
Rodney Vaughn
Tristan Walker

Altos

Carolyn Baumann
Kiane Davis
Andrea Keene
Jalonda Robertson
Stacey Sartor
Loueka Wilkinson

Basses

Arthu Calton
David Clarke
Louis Davis
Angelo Johnson
LeSean Lewis
John Macklin
Joshua McGee
Twyon Morgan
Walter Swan

Dominic Fernandez, *Production Assistant*

UMS
presents

Vermeer Quartet

Shmuel Ashkenasi, *Violin*
Mathias Tacke, *Violin*
Richard Young, *Viola*
Marc Johnson, *Cello*

Program

Saturday Evening, January 13, 2001 at 8:00
Rackham Auditorium, Ann Arbor, Michigan

Franz Joseph Haydn

String Quartet in C Major, Op. 74, No. 1 (Hob. III:72)

Allegro
Andantino grazioso
Menuet: Allegro
Finale: Vivace

Dmitri Shostakovich

Aria (Elegy) from *Lady Macbeth of the Mtsensk District*, Op. 29

Alexander Tchaikovsky

String Quartet No. 2

(Performed attacca—without pause)

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

Felix Mendelssohn

String Quartet in E-flat Major, Op. 44, No. 3

Allegro vivace
Scherzo: Assai leggero e vivace
Adagio non troppo
Molto allegro con fuoco

Thirty-seventh
Performance
of the 122nd Season

Support for this performance is provided by media sponsor, WEMU.

Special thanks to Inna Naroditskaya for leading this evening's
Pre-performance Educational Presentation (PREP).

Thirty-eighth Annual
Chamber Arts Series

The Vermeer Quartet records for Teldec, Orfeo, Cedille, and Alden
Productions.

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The Vermeer Quartet appears by arrangement with Arts Management
Group, Inc.

Large print programs are available upon request.

String Quartet in C Major, Op. 74, No. 1

(Hob. III:72)

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

After Haydn gained some degree of independence from his court appointment at Esterháza, members of the Austro-Hungarian aristocracy realized the tremendous social cachet that might be gained by having their name attached to the work of this great master. So it was that after Haydn returned from his second visit to London in 1795, Hungary's Count Antal Apponyi paid the composer 100 ducats, not as commission for a set of string quartets, but merely to have some already-composed quartets dedicated to him, and to ensure sole performing rights for one year in Vienna (Apponyi was himself a talented violinist). As a result, Haydn's six string quartets, published in two volumes as Op. 71 and Op. 74, are often referred to as the "Apponyi" quartets.

But if Apponyi didn't actually commission the "Apponyi" quartets, who did? It seems that Haydn wrote them in Vienna during 1792-93 in preparation for his second visit to London. They were intended to be played during the orchestral subscription concerts that were the principal reason for his visits to that city. Most likely they were composed for Salomon, the impresario who invited Haydn to London, and who himself led a quartet that is known to have performed during these concerts. Consequently, they are sometimes also referred to as the "Salomon" quartets.

Just as Haydn customized his "London" symphonies to the tastes of English audiences and the strengths of London orchestras, so these quartets represent a distinct "London style" of quartet writing. In a small salon, with an attentive audience, Haydn could begin a quartet gently, perhaps with a soft murmur. But in a larger concert hall he

would need a "curtain-raiser," some kind of strong and unmistakable announcement that the work was beginning. Hence, each of the six "Apponyi" quartets opens forcefully. They also explore new levels of virtuosity in performance and composition, and more "modern" harmonic ventures than Haydn had ever before attempted in his quartets; Karl Geiringer identifies in them "the dawn of Romanticism."

The opening sonata-allegro movement of the *String Quartet in C Major*, Op. 74, No. 1, is marked *Allegro* in the manuscript and the original London edition, but *Allegro moderato* in the first Viennese edition, perhaps implying an attenuation of effect. But the two *forte* chords that open the movement, and the first theme that follows, are symphonic in weight and seriousness. In style and technical requirements, as well, the quartet is on a par with the first London Symphonies. Unusually for Haydn, and perhaps showing the influence of Mozart, he includes a contrasting theme in the second key area. This broadens the possibilities for the movement's dramatic interplay, which, as László Somfai writes, emerges from "explosive dynamics, the rich vocabulary of rhythm, the sparkling virtuosity of the first violin part, and the series of harmonic surprises."

The slow movement, in G Major, is a stylized minuet (though formally it follows the sonata principle), soothing and stately in the manner of classical ballet. The C-Major minuet that follows, however, is a genre piece in which the asymmetrical phrase extensions, rhythmic oddities, and unusual harmonic excursions show little connection to the traditional dance. The shift to A Major—the submediant key—for the trio, lends that section a decidedly Schubertian character. The sonata-form finale is rustic, with a dance-like main theme and a drone bass in the contrasting theme that booms like a "hurdy-gurdy." The movement is good-humored throughout, with a final

reprise of the “hurdy-gurdy” theme as a farewell gesture.

Aria (Elegy) from *Lady Macbeth of the Mtsensk District*, Op. 29

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg

Died August 9, 1975 in Moscow

Dmitri Shostakovich's *Lady Macbeth of Mtsensk* was the first Soviet opera to gain fame across Europe and the US, and was even performed at New York's Metropolitan Opera soon after its Russian debut in 1934. But this opera is most famous for arousing Stalin's ire in 1936, prompting an article in the Russian periodical *Pravda* that denounced Shostakovich's work as “chaos instead of music.” No one knows for sure what upset Stalin so much. Some have presumed it was the opera's subject matter—as one present-day reviewer describes it: “Rape, murder, torture, lechery, and hot steamy sex, lots of it.” But others suggest it may have been the actions of the central character, Katerina Izmailova, who, bored with her life and husband, resorts to murder and adultery to gain what society has denied her—fulfillment. Perhaps Stalin found such individualism more offensive than the on-stage sexual acts, or even the musical representation of it from the orchestra pit.

Shostakovich certainly intended to make the murderous Katarina the only sympathetic character in the opera. He gives her the most intensely lyrical music of the entire work, while the characters that surround her are portrayed much more acerbically. Katarina's aria in Scene 3 of Act I—the “Elegy”—is perhaps the most lyrical section of all. Here she bemoans the fact that while every other creature in the world seems to have found love and companionship, she has no one to satisfy her sensual needs: “No one will press his lips to mine, no one will stroke my white breast.”

Before Shostakovich completed the score for the opera, he excerpted this aria and arranged it for string quartet—his first venture into that medium, predating his *String Quartet No. 1* by seven years. Though originally arranged for the Jean Vuillaume Quartet in 1931, it was not performed until 1984. The musical substance of the aria is transferred almost literally to the quartet, with little re-composition, and only a small coda added at the end.

String Quartet No. 2

Alexander Tchaikovsky

Born 1946 in Moscow

Alexander Vladimirovich Tchaikovsky—apparently not related to his more famous namesake—is one of the most promising and exciting Russian composers to emerge in the 1980s. Along with colleagues and contemporaries such as Sofia Gubaidulina and Boris Tischenko, Tchaikovsky has helped further the cause of Russian music, giving a pluralistic face to a tradition that suffered for decades from the uniform blandness of Social Realism.

Born in Moscow, Tchaikovsky entered the Moscow Conservatory in 1967, where he studied piano under Heinrich Neuhaus and Lev Naumov, and composition with Tikhon Khrennikov, a composer known more for his politics than this music (Khrennikov had very publicly denounced both Shostakovich and Prokofiev in 1936). Tchaikovsky continued post-graduate studies with Khrennikov from 1972 to 1975. He presently teaches composition at the Moscow Conservatory, but has spent some time in the US and Canada as a guest lecturer.

Tchaikovsky's early works, most of them piano pieces, demonstrate the innately conservative style of neo-classicism. But beginning with his 1974 *Cello Concerto*, he has turned increasingly to a more melodically centered neo-romanticism. Although he has

more recently used new techniques in composition, the basis of his work remains traditional in process and instrumentation. His style is marked by lyricism, delicate humor and by a powerful gift for dramatic representation. Recent successes include some humorous chamberistic “mini-operas,” and he has also produced film scores and incidental music for the theatre.

Three of Tchaikovsky’s first four compositions—all of them student works—were string quartets. His studies at the Moscow Conservatory centered on mastering the traditional genres of composition, and the string quartet is a particularly difficult challenge for any student. But Tchaikovsky has continued with string-based composition throughout his career, revealing a lasting affinity for string writing. He has written for renowned Russian string virtuosi including violist Yuri Bashmet and cellist Vagram Saradjian. Successful collaborations with Bashmet include the *Bashmet Suite* (1989), and the deeply moving *Mournful Pavane for Five Violas* (1988). He has also arranged Shostakovich’s *String Quartet No. 13* as a *Sinfonia for Viola and Strings*, performed by Bashmet and the Moscow Virtuosi.

Tchaikovsky’s *String Quartet No. 2* dates from his early days as a student in Moscow, but the work was revised extensively in 1987.

String Quartet in E-flat Major, Op. 44, No. 3

Felix Mendelssohn

*Born February 3, 1809 in Hamburg, Germany
Died November 4, 1847 in Leipzig, Germany*

1838 was a happy year for Mendelssohn. He had married Cecile Jeanrenaud the previous year, and she had just given birth to their first child. But it was a period in which he began a lot of compositions, and discarded almost as many. Perhaps diverted from composition by his new interest in spouse and family,

Mendelssohn completed few works in 1838. The three string quartets of Op. 44 belong to this short list, though he had already been working on them for almost a year.

Mendelssohn’s earlier quartets—especially Op. 12 and Op. 13—seem to have followed the Beethoven model of intense originality and profundity. But in the Op. 44 quartets Mendelssohn displays the traits that were a feature more of his own style: busy textures, lyricism, and vitality. In fact, the Op. 44 quartets are often regarded as conservative or even reactionary when compared with his earlier ones. They certainly signal the start of a “classicizing” phase in Mendelssohn’s compositional style.

Although the first quartet in the set was reportedly Mendelssohn’s favorite, it is the *String Quartet in E-flat Major* that, as Eric Warner writes, “stands at the peak of Mendelssohn’s art.” It contains the strongest contrasts, is the most carefully worked out, and while reserved in expression it cajoles the listener’s ear. The opening movement, which begins with a thematically crucial anacrusis, relies on thematic contrast, although the second theme is really only a variant on an earlier motif. After a balanced development section where there is free and equal exchange of materials, the recapitulation sneaks in almost imperceptibly in the second violin. The brief coda is also developmental.

The “Scherzo” movement that follows begins with an evocation of horses galloping through a forest, but soon gives way to a series of contrapuntal passages—*fugato*, canon, *stretto*—that are far removed from such overtly Romantic notions. The coda, rich in deceptive cadences, concludes *pianissimo*.

An unusually somber atmosphere takes over at the start of the hymn-like slow movement. But while fervent, it avoids any pretense of profundity. George Marek claims that this “Adagio” is “as poignant as a Beethoven slow movement—or almost,” though the comparison with Beethoven is

perhaps an unfair one; it is not poignancy but serene composure that predominates.

The finale contrasts a motif from the third movement with a lightweight new theme in a typically bustling, virtuosic ending (this is the last instrumental work in which Mendelssohn made cyclic connections between movements). Despite the movement's humor and vivacity, Mendelssohn scholar Larry Todd claims the finale is "marred by predictable motor rhythms and excessive length." Yet it remains full of pleasantry and good humor, unifying the preceding movements into a carefully crafted and satisfying whole.

Program notes by Luke Howard.

With performances in practically every major city in North America, Europe, and Australia, the **Vermeer Quartet** has achieved an international stature as one of the world's finest music ensembles. Formed in 1969 at Marlboro, the Vermeer has since performed at virtually all the most prestigious festivals, including Tanglewood, Aldeburgh, Mostly Mozart, Aspen, Bath, Lucerne, South Bank, Flanders, Albuquerque, Stresa, Berlin, Schleswig-Holstein, Santa Fe, Edinburgh, Great Woods, Spoleto, Ravinia, and the Casals Festival.

In the 1998/1999 season, the quartet appeared in cities throughout the US including Detroit, Houston, Chicago, Urbana, New Orleans, Anchorage, and New Haven, and made three extensive tours of Europe.

Last season they again toured Europe on three separate occasions and in the US performed concerts in many cities including New York, Boston, Los Angeles, Philadelphia and Cleveland. Their New York appearance was for the Lincoln Center Chamber Music Society at Alice Tully Hall, where they collaborated with cellist Anne-Marie McDermott and oboist Stephen Taylor.



The members of the Vermeer Quartet have been on the Resident Artist Faculty of Northern Illinois University at DeKalb since 1970. Beginning in 1978 they have presented annual master classes at the Royal Northern College of Music in Manchester, England. For over two decades they have spent part of each summer on the coast of Maine as the featured ensemble for Bay Chamber Concerts. The Vermeer makes its permanent home in Chicago, where it has been the resident quartet for Performing Arts Chicago since 1984.

The Vermeer Quartet offers an impressive variety of repertoire, including not only the standard quartet repertoire but many less familiar compositions as well. In addition they regularly present new works for string quartet, many of which were written for them. Their numerous recordings include the entire Beethoven cycle, in addition to works by Schubert, Dvorak, Mendelssohn, Verdi, Brahms and Tchaikovsky. Their Grammy-nominated CD of Haydn's *The Seven Last Words of Christ* has been broadcast to over sixty million people throughout the world, thus reaching far beyond the traditional chamber music audience.

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

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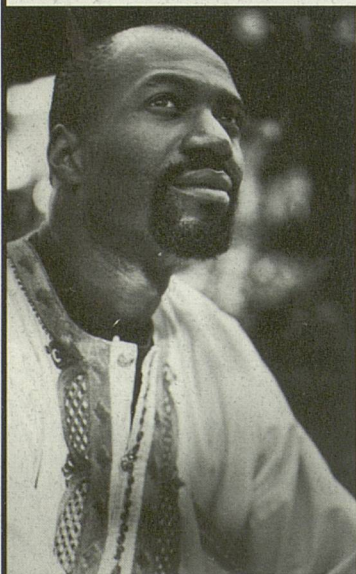
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Trombones

Ku-umba Frank Lacy
Conrad Herwig
Douglas Purviance

Saxophones

Alex Foster
John Stubblefield
Ronnie Cuber
Craig Handy
David Lee Jones
Mike Sim

Drums

Jonathan Blake

Bass

Boris Kozlov

Piano

Peter Madsen

Program

Monday Evening, January 15, 2001 at 8:00
Hill Auditorium, Ann Arbor, Michigan

Blues and Politics

Tonight's program will be announced from the stage by the artists and will contain selections from the following list of compositions:

Boogie Stop Shuffle
Don't Let It Happen Here
Ecclusiastics
Fables of Faubus
Freedom
Goodbye Porkpie Hat
Haitian Fight Song
Hog Callin' Blues
Little Royal Suite
Meditations For A Pair Of Wire Cutters
Oh, Lord, Don't Let Them Drop That Atomic Bomb On Me
Pussycat Dues
Wednesday Night Prayer Meeting
Story of Love
Love Is A Dangerous Necessity

All compositions written by Charles Mingus (1922-1979).



Thirty-eighth
Performance
of the 122nd Season

Seventh Annual
Jazz Series

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This performance is sponsored by the Detroit Edison Foundation.

Special thanks to S. Martin Taylor of the Detroit Edison Foundation for his generous support of the University Musical Society.

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

Additional support provided by media sponsors, WEMU, WDET, and *MetroTimes*.

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

Special thanks to Sue Mingus and Michael Jewett for this evening's pre-performance interview.

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

Mingus Big Band appears by arrangement with Herbert Barrett Management.

The Mingus Big Band records for Dreyfus Records.

All Mingus compositions are published by Jazz Workshop Inc.

Large print programs are available upon request.

Blues and Politics

Freedom

This mule ain't from Moscow,
 This mule ain't from the South,
 But this mule's had some learnin'
 mostly mouth to mouth.
 This mule could be called stubborn
 and lazy
 But in a clever sort of way.
 This mule could be workin', and waitin'
 And plannin' for a sacred kind of day,
 A day when burnin' sticks and crosses
 is not mere child's play
 But a madman in his most incandescent
 bloom
 Whose loveless soul is imperfection in
 its most lustrous groom.

So stand fast young old mule
 Soothe in contemplation thy burning
 hole and aching thigh.
 Your stubbornness is of the living
 And cruel anxiety is about to die.

Freedom for your mama,
 Freedom for your daddy,
 Freedom for your brothers and sisters,
 But no freedom for me.
 Freedom for your mama's mama,
 Freedom for your daddy's daddy,
 Freedom for your brothers and sisters,
 But no freedom for me.

Stand fast young old mule. Stand fast.

At the beginning of the twenty-first century, the voice of Charles Mingus is still speaking out; his music as urgent as his earliest shouts and sermons from the stage. An American genius who left behind one of the most diverse, individual and uncategorizable bodies of work in our time, Mingus' uncompromising concern with justice and freedom of expression as it relates to both politics and art is as timely and resonant as any voice today. In this program, the Mingus Big Band (MBB) focuses on some of his more political pieces, as well as the blues at the heart of his music. Sometimes the warning or the loss is literal, and includes narrations or lyrics as in "Don't Let It Happen Here" or "Freedom." More often it's transformed and transcendent, as in "Meditations" or "Goodbye Pork Pie Hat."

Although "Haitian Fight Song" was originally written in tribute to the Haitian revolutionary, Toussiant L'Ouverture, Mingus once said the piece could just as easily have been called "African-American Fight Song." He claimed he needed to feel angry to play it—he said that he would think about racism and injustice and the notes would follow.

"Goodbye Pork Pie Hat," perhaps Mingus' best-known piece, was written on March 15, 1959, the night the great tenor saxophonist Lester Young died. Mingus returned home from a gig at the Half Note Club in New York, where he and his musicians had heard the news, and wrote down what he felt they'd experienced musically on the bandstand. "Pork Pie" entered the MBB

repertory recently in a sumptuous new arrangement by Sy Johnson.

“Don’t Let It Happen Here” dates back to the mid-’60s and is Mingus’ re-working of a Protestant minister’s famous text written during the Holocaust. It contains the following narration:

One day they came and they took the
communists,
And I said nothing because I was not a
communist.
Then one day they burned the Catholic
churches,
And I said nothing because I was born a
Protestant.
One day they came and took the unionists,
And I said nothing because I was not a
unionist.
One day they came and took the people
of the Jewish faith,
And I said nothing because I had no
faith left.
Then one day they came and they took me,
And I could say nothing because I was as
guilty as they were,
For not speaking out and saying that all
men and women have a right to
freedom.
So...don't let it happen here.

The legacy of racism and human intolerance inspired “Meditations for a Pair of Wire Cutters,” as well. This is an extended work written in the mid-’60s when the Civil Rights movement was gathering steam. Mingus had heard from saxophonist and bass clarinetist Eric Dolphy (shortly before Dolphy left his band) about prison camps in the South where protesters were incarcerated behind electric barbed wire fences. Mingus gave this piece other titles as well, including “Meditations on Integration,” “Meditations on Inner Peace” or simply, “Meditations.” One of his most melodic compositions, “Meditations” is as hard to categorize as most Mingus music. It is classical, jazz and a minor blues, all at once.

This exquisite arrangement of “Meditations” is by Michael Mossman. “Mingus knew how to break all the rules,” Mossman says. “It shouldn’t work, but it does: notes rubbing against each other, ‘G’s against ‘A-flats,’ full of material that’s ‘outside.’ Charles had no need to stay within the boundaries. It’s very freeing. He gives you the right to be yourself.”

“Oh Lord, Don’t Let Them Drop That Atomic Bomb On Me” was written during the Cold War era while Mingus was playing at Birdland in New York City. It was first recorded for Atlantic Records in 1961.

One of Mingus’ most challenging works is “Little Royal Suite,” written in 1972 for trumpet player Roy Eldridge. Mingus had expected Eldridge to perform the piece at an upcoming Philharmonic Hall concert, but Eldridge fell ill and was replaced by a then-unknown player named Jon Faddis. This piece is in three parts and ends with a rousing blues.

Part of the uniqueness of the Mingus Big Band is, of course, its astonishing flexibility, its ability to absorb new players, its changing nature from night to night. The awareness that anything can happen is what defines the band. “Mingus’ music transcends style,” says MBB trombonist Conrad Herwig. “The amazing thing is that anyone can play his music and explore it—a swing player, a be-bopper, an avant-garde musician—and it still comes out Mingus.”

And so Mingus lives on, his music as current and challenging as ever. The demands of his compositions, coupled with the astonishing freedom he has created within them, attest to an unwavering faith in his fellow musicians. This faith and this freedom ensure that his music will remain modern for all time.

Program notes adapted by Myles Weinstein from Sue Mingus’ liner notes from Blues and Politics (Dreyfus Jazz).

One of the most important figures in twentieth century American music, **Charles Mingus** was a virtuoso bass player, accomplished pianist, bandleader and composer. Born on a military base in Nogales, Arizona in 1922 and raised in Watts, California, his earliest musical influences came from the church—choir and group singing—and from “hearing Duke Ellington over the radio when [he] was eight years old.” His early professional experience in the 1940s found him touring with bands like Louis Armstrong, Kid Ory and Lionel Hampton. Eventually he settled in New York where he played and recorded with the leading musicians of the 1950s: Charlie Parker, Miles Davis, Bud Powell, Art Tatum and Duke Ellington himself. One of the few bassists to do so, Mingus quickly developed as a leader of musicians. By the mid-’50s he had formed his own publishing and recording companies to protect and document his growing repertoire of original music. He also founded the Jazz Workshop, a group that enabled young composers to have their new works performed in concert and on recordings.

Mingus soon found himself at the forefront of the avant-garde. His recordings bear witness to the extraordinarily creative body of work that followed. They include *Pithecanthropus Erectus*, *The Clown*, *Tijuana Moods*, *Mingus Dynasty*, *Mingus Ah Um*, *The Black Saint and the Sinner Lady*, *Cumbia and Jazz Fusion*, and *Let My Children Hear Music*. He recorded over a hundred albums for many labels including Columbia, Atlantic, and Impulse! and wrote over three hundred scores.

Although he wrote his first concerto piece, “Half-Mast Inhibition,” when he was seventeen-years old, it was not recorded until twenty years later by a twenty-two-piece orchestra with Gunther Schuller conducting. It was the presentation of “Revelations,” which combined jazz and classical idioms, at the 1955 Brandeis Festival of



Charles Mingus

the Creative Arts that established him as one of the foremost jazz composers of his day.

In 1971 Mingus was awarded the Slee Chair of Music and spent a semester teaching composition at the State University of New York at Buffalo. In the same year his autobiography, *Beneath the Underdog* (published by Knopf and now available on Vintage) was published. Mingus received grants from the National Endowment for the Arts, The Smithsonian Institute and the Guggenheim Foundation (two grants). He also received an honorary degree from Brandeis and an award from Yale University. His music was performed frequently by ballet companies, and Alvin Ailey choreographed an hour program called “The Mingus Dances” during a 1972 collaboration with the Robert Joffrey Ballet Company.

He toured extensively throughout Europe, Japan, Canada, South America and the US until the end of 1977 when he was diagnosed as having a rare nerve disease, Amyotrophic Lateral Sclerosis (also known as Lou Gehrig’s Disease). He was confined to a wheelchair, and although he was no longer able to write music on paper or compose at the piano, his last works were sung into a tape recorder.

From the 1960s until his death in 1979 at age 56, Mingus remained in the forefront of American music. When asked to comment on his accomplishments, Mingus said that his abilities as a bassist were the result of hard work but that his talent for composition came from God. He died in Mexico on January 5, 1979, and his ashes were scattered in the Ganges River in India. Both New York City and Washington, DC honored him posthumously with "Charles Mingus Day."

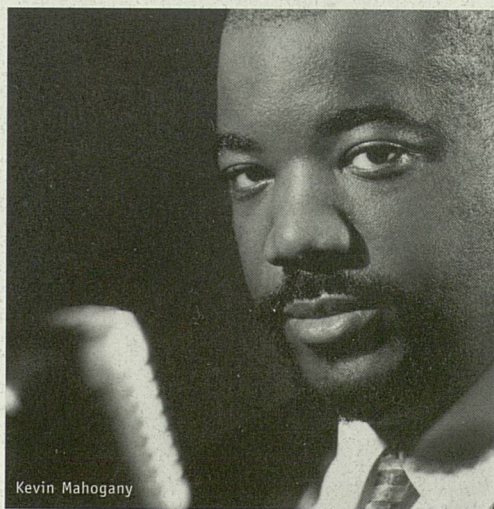
After his death, the National Endowment for the Arts provided grants for a Mingus foundation called "Let My Children Hear Music" which catalogued all of Mingus' works. The microfilms of these works were then given to the Music Division of the New York Public Library where they are currently available for study and scholarship. In 1993, the Library of Congress acquired his scores, recordings, photographs, correspondence and original manuscripts—a first, for jazz—and in September of 1995, the United States Postal Service issued a Charles Mingus stamp along with other great jazz artists including Charlie Parker and Thelonious Monk. During the 1997 Grammy ceremonies, NARAS posthumously awarded Charles Mingus with its Lifetime Achievement Award.

The Mingus repertory bands, which include the Mingus Big Band, The Mingus Dynasty, Epitaph Orchestra, and Five Guitars Play Mingus, continue to perform his music under the artistic direction of Sue Mingus. Recent biographies of Charles Mingus include *Mingus* by Brian Priestly and *Mingus/Mingus* by Janet Coleman and Al Young.

Mingus' masterwork, *Epitaph*, a composition which is more than 4,000-measures long and which requires two hours to perform, was discovered during the cataloguing process. With the help of a grant from the Ford Foundation, the score and instrumen-

tal parts were copied, a thirty-one-piece orchestra conducted by Gunther Schuller premièred the piece, and Sue Mingus produced the concert at Alice Tully Hall on June 3, 1989, ten years after Mingus' death. Convinced that it would never be performed in his lifetime, Mingus called his work *Epitaph*, declaring that he wrote it "for my tombstone."

Influenced by the sounds of Memphis, Motown, and the fresh sounds of rock 'n' roll, Kevin Mahogany is an accomplished singer, saxophonist and pianist. Able to move between musical genres with ease, Mr. Mahogany has received rave reviews both nationally and internationally, having established himself



Kevin Mahogany

as one of the first truly gifted jazz singers to emerge in years. His 1999 recording *Another Place, Another Time* was a *Jazziz* Critics' Pick for one of the best recordings of the year. Both *Jazziz* and *Down Beat* magazines awarded Mr. Mahogany "Best Male Vocalist" in their Readers' Polls for 1998.

Tonight's performance marks Kevin Mahogany's UMS debut.

The Mingus Big Band (MBB) remains devoted to the vast repertoire that the late, great bassist and composer Charles Mingus left behind when he died in 1979.

Organized and overseen by Sue Mingus (Mingus' widow) the Mingus Big Band consists of fourteen players from a pool of over

"Arguably the smokingest regularly performing big band on the planet."

—*JazzTimes*



100 of the best musicians on the jazz scene today. MBB plays special big band arrangements of Steve Slagle, Ronnie Cuber, Jack Walrath, as well as Mingus himself and his frequent collaborator Sy Johnson. The Band has performed every Thursday night since 1991 to sold-out houses at the Time Café in Manhattan's Greenwich Village.

The Mingus Big Band has played to great critical acclaim in many cities in the US, including New York City, Chicago, Boston, Washington DC, San Francisco, Los Angeles, Atlanta, and Minneapolis. They have appeared at virtually every major jazz festival in Europe and at many of the major concert halls, including the Barbican in London and the Concertgebouw in Amsterdam. The Mingus Big Band has been featured on television in Japan, Germany,

Brazil, Italy and in the US on National Public Radio, live from both the Chicago and Detroit Jazz Festivals. In 1993, they performed in Washington, DC at the Academy of Arts and Sciences to celebrate the acquisition of Mingus' music by the Library of Congress (the first African-American musician to achieve this). Both the *JazzTimes* and

Down Beat critics and readers polls have voted the Mingus Big Band "Best Big Band" for several years running and in June 1999, the *New York Jazz Awards* (sponsored by Bell Atlantic) awarded Mingus Big Band both the "Best Big Band" and "Best Touring

Band" Awards.

During the 2000/2001 season, the Mingus Big Band offers a special election year program of Mingus' politically-inspired compositions. In support of their latest Dreyfus release, *Blues and Politics*, the Mingus Big Band will perform throughout the US at some of the nations most prestigious venues. A few of these presenters are the Chicago Symphony, the Celebrity Series of Boston, the University Musical Society of the University of Michigan, the Flynn Theatre for the Performing Arts, as well as Ford Detroit International Jazz Festival.

The Mingus Big Band has currently released five recordings, all on the Dreyfus label. *Gunslinging Birds* was nominated for a 1996 Grammy for "Best Large Ensemble" Jazz Recording and won the 1996 NAIRD Indie Award for "Best Mainstream Jazz Recording." *Live in Time* was released in January 1997 and was also nominated for a Grammy.

Tonight's performance marks the Mingus Big Band's UMS debut.

Albert Sun, *Road Manager*
Sue Mingus, *Producer*

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David Shifrin *artistic director*

Heidi Grant Murphy *soprano*

Ida Kavafian *violin*

Heidi Lehwald *harp*

Paul Neubauer *viola*

Fred Sherry *cello*

Ransom Wilson *flute*

with cellists from the U-M School of Music

Wednesday, March 28, 8 pm

Lydia Mendelssohn Theatre

American soprano Heidi Grant Murphy—whose “silvery voice and porcelain refinement... radiates purity” (*New York Newsday*)—joins members of the Chamber Music Society of Lincoln Center for a stunning concert featuring chamber music and vocal solo.

PROGRAM

Villa-Lobos Suite for Soprano and Violin

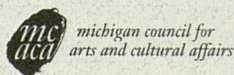
Villa-Lobos Bachianas Brasileiras No. 5
for Soprano and Violoncellos

Debussy Sonata for Flute, Violin and Harp

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Mary Ellen Morris, *Cello*

Louis Nagel, *Piano*
Amy Porter, *Flute*
Yizhak Schotten, *Viola*
Stephen Shipps, *Violin*

Program

Sunday Afternoon, January 21, 2001 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

Ludwig van Beethoven

Serenade in D Major for Flute, Violin, and Viola, Op. 25

Entrata: Allegro
Tempo ordinario d'un Menuetto
Allegro molto
Andante con Variazioni
Allegro scherzando e vivace
Adagio—Allegro vivace e disinvolta—Presto

JENNINGS, PORTER, SCHOTTEN

Jacques Ibert

Deux Stèles Orientées

Mon amante a les vertues de l'eau
On me dit

HERSETH, PORTER

Albert Roussel

Serenade for Flute, String Trio, and Harp, Op. 30

Allegro
Andante
Presto

ASPNES, JENNINGS, MORRIS, PORTER, SCHOTTEN

INTERMISSION

Piotr Ilyich Tchiakovsky

Piano Trio in a minor, Op. 50

Pezzo elegiaco: Moderato assai; Allegro giusto
Tema con variazioni: Andante con moto
Variazione finale e coda: Allegro risoluto e con fuoco

BLÖNDAHL-BENGTSSON, NAGEL, SHIPPS

Thirty-ninth
Performance
of the 122nd Season

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

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Large print programs are available upon request.

Serenade in D Major for Flute, Violin, and Viola, Op. 25

Ludwig van Beethoven

*Born December 15, 1770 in Bonn, Germany
Died March 26, 1827 in Vienna*

Beethoven's *Serenade in D Major for Flute, Violin, and Viola* was probably composed between 1795-96, and certainly before 1800. But the early composition date should not give the impression that it is an immature work. Along with the string trios of Op. 3 and Op. 9, the *Serenade* is one of the finest examples of pure trio writing (without piano) in the chamber repertoire. Although it was the quartet that emerged as a major genre of nineteenth-century composition, the leaner and more transparent textures of the trio are more likely to expose weaknesses in voicing and structure. That Beethoven was able to meet and surmount the challenge of trio composition early in his career is evidence of his rapid mastery of chamber styles.

The serenade as a compositional genre has its origins in outdoor performance, and may still have carried some of these connotations when Beethoven wrote his *Serenade, Op. 25*. The nineteenth-century critic Wilhelm von Lenz suggested that Beethoven may have been influenced in this work by the itinerant musicians he heard in the way-side inns outside of Vienna, and he perhaps even wrote the *Serenade* for them. He seems to have had specific players in mind, as he was careful to stipulate the flute at a time when it was still considered interchangeable with the violin. (A later arrangement of this work for piano and flute or violin, though not by Beethoven himself, was published as his Op. 41 after Beethoven corrected it.)

Serenades typically consist of numerous short, straightforward movements—dances, marches, symphonic sections—that are light and pleasing to the ear. In this serenade, the spirited, march-like “Entrata” is in an arch

form, with a contrasting middle section that exploits the strings' lower registers. In the succeeding minuet, the flute's limpid melody is sometimes interrupted by outbursts from the strings, but carries on unperturbed. There are two contrasting trios for this minuet: one that features the strings in rapid figuration, and a second trio that showcases the flute. The ensuing “Allegro molto” is characterized by syncopations, and a fanfare-like middle section.

In the fourth movement, a calm and dignified theme is subjected to a short set of variations that allows each of the three instruments to shine individually. The brief “Allegro scherzando” is almost over before it has begun, and a pensive “Adagio” leads into the *rondo* marked “Allegro vivace e disinvolto”—fast and lively, with easygoing assurance.

Deux Stèles Orientées

Jacques Ibert

*Born August 15, 1890 in Paris
Died February 5, 1962 in Paris*

Serenade for Flute, String Trio, and Harp, Op. 30

Albert Roussel

*Born April 5, 1869 in Tourcoing, Département du Nord, France
Died August 23, 1937 in Royan*

A late bloomer, Albert Roussel didn't take music seriously until he was twenty-five, after serving for some years in the Navy. Under the tutelage of D'Indy, he graduated from the Schola Cantorum at age thirty-nine. By the age of forty-eight he was in ill health, and had produced only seventeen compositions. And yet he is considered by many to be the leading French composer of the interwar era and the most important

French symphonist of all time. Some even rank him second after Debussy (but ahead of Ravel) among twentieth-century French composers.

Though Roussel was a staunch advocate of modernism, his own works are fresh and charming, with a conservative neoclassical bent. Despite his reputation as a Dionysian symphonist, it is the chamber works that perhaps show Roussel in his best light, as a master of delicate shading, sensitivity, and clarity.

The *Serenade*, from 1925, is one of Roussel's finest and most delicate chamber compositions. Roland-Manuel describes it as a "Symphony of light caprice and sometimes languorous ecstasy and dreaming sensuousness.... Music without bass which uses its feet less than its wings, fleeting harmony which defies analysis in its unrestrained course, obeying only the impulses of its familiar masters." The avoidance of bass instruments, and a predilection for intertwining upper voices—features of Roussel's music in general—are especially striking here.

Harry Halbreich writes of the "rhythmic bouncing" of the *Serenade's* outer movements, based on Greek poetic meters, as if the whole thing were "some celebration in honor of the god Pan." The opening Allegro, quaintly polytonal, is in classical form, but the movement's pastoral quality has an insistence that lifts it beyond the merely bucolic.

The three-part "Andante" embodies a sensuality that recalls Debussy's *Prelude to the Afternoon of a Faun*. The flute dominates the first section; the cello the second. The conversation between flute and cello (each playing their own theme) in the third part is, as one critic observed, like two old friends conversing on a summery afternoon. (A hint of Orientalism in the "Andante" may originate from Roussel's experiences in the Far East as a naval officer.)

The lively "Presto" gives way to a more

moderate tempo near the end, a passage of static calm. But the animated spirit of the opening theme returns at the conclusion: as Halbreich describes it, "The divine humor of Puck dancing in the moonlight through flowers and dreams."

Piano Trio in a minor, Op. 50

Piotr Ilyich Tchaikovsky

Born May 7, 1840 in Votkinsk, Viatka district, Russia

Died November 6, 1893 in St. Petersburg

Tchaikovsky came reluctantly to chamber music, preferring the richer orchestral genres of the symphony, concerto, opera, and ballet. Early in his career he even voiced a special aversion to the piano trio, refusing to compose one when prompted by his friend and confidante, Madame von Meck. But he was finally convinced to write the *Piano Trio in a minor*, Op. 50, to honor the memory of Nicolai Rubinstein, his former teacher and longtime friend. It was first performed on March 2, 1882, the first anniversary of Rubinstein's death.

Despite his aversion to chamber music, Tchaikovsky infused his *Piano Trio* with characteristic sobriety, melancholy, and sadness befitting a memorial work for a dear friend. The first movement is in a modified sonata form in which four richly melodious themes intertwine throughout. The melodies pass from one instrument to another, creating the kinds of instrumental dialogs and duets that are a common feature of Tchaikovsky's orchestral writing. The development section moves from agitation to reverie, and after the recapitulation, Tchaikovsky adds a second development section before the coda.

While the first movement features virtuosic piano writing, it is the second movement that showcases the piano's variety of effect and expansive technique. The simple,

folk-like theme—a reminder that Rubinstein was himself enamored with Russian folk music—is stated first in the piano, and then followed by eleven diverse and elaborate variations. Some early listeners claimed that the variations were meant to recall specific scenes from Rubinstein's life, a suggestion that the composer dismissed, though his inspiration may have come from a countryside picnic the two shared in 1873 when local peasants sang and danced for them. The diversity of style in the variations is remarkable, including a *scherzando* with *pizzicato* strings (No. 3), a “music box” variation (No. 5), and a grandiose ballet treatment (No. 7). The inclusion of an academic-style fugue (No. 8) is a reminder that the dedicatee and the composer were both professors at the Moscow Conservatory. After a lively *mazurka* (No. 10), the last variation leads into an extended conclusion in which the main theme from the first movement is recalled, the strings ebb away, and the piano concludes by intoning a funeral march.

Program notes by Luke Howard.

Lynne Aspnes, DMA, maintains an active schedule as performer. With the Plymouth Music Series of Minnesota, she has recorded on the CRI, ProArte, RCA Red Seal and Virgin Classics labels. With organist John Walker and the choir of Riverside Church in New York City, Ms. Aspnes has recorded for the Pro Organo label. She has also made recordings for NPR and PBS. Active in the American Harp Society, she was a director of its Concert Artist Program, has served on its Executive Committee and Board of Directors, was National Conference Chairman three times, and is a frequent contributor to *The American Harp Journal*. She studied at the University of Minnesota, the San Francisco Conservatory of Music, and the Manhattan School of Music, and

currently serves as Associate Dean (for academic affairs) at the University of Michigan School of Music.

This afternoon's concert marks Lynne Aspnes' third appearance under UMS auspices.

Erling Blöndal-Bengtsson came to Michigan following a distinguished teaching and performing career in Europe. He began cello studies at age three with his father in Copenhagen and subsequently became a student of Gregor Piatigorsky at the Curtis Institute of Music, where he joined the faculty immediately upon graduation. He later returned to his native Denmark as professor at the Royal Danish Conservatory of Music, serving for thirty-seven years. Mr. Bengtsson made his first concert appearance at age four and debuted as orchestral soloist at ten years of age. Since then he has enjoyed a busy schedule as recitalist and soloist with ensembles including the Royal Philharmonic, the BBC, English Chamber Orchestra, Detroit Symphony Orchestra, Gulbenkian Orchestra (Lisbon) and Czech Philharmonic, and the orchestras of Baden-Baden, Brussels, Cologne, and Copenhagen. He has made more than fifty recordings, including highly praised performances of the complete Bach *Cello Suites*, and the Beethoven and Brahms *Sonatas*. In 1998, his recording of the Kodály solo *Sonata* was chosen by the *Guinness Classical 1000* as among the top thousand recordings of all time. In 1993, in recognition of his universal contributions to the art and teaching of cello playing, he was awarded the title of *Chevalier du Violoncelle* by the Eva Janzer Memorial Cello Center of the School of Music of Indiana University.

This afternoon's concert marks Erling Blöndal-Bengtsson's tenth appearance under UMS auspices.

Mezzo-soprano **Freda Herseth** has sung critically acclaimed leading roles in opera throughout Germany. She has performed with orchestras and chamber ensembles throughout Europe, Russia and Israel, including the La Scala Opera Orchestra, conducted by Riccardo Muti, in the world première of Richard Wernick's ...*And a Time for Peace* with the Israel Sinfonietta; the Stuttgart State Theater Orchestra in the world première of William Bolcom's *Songs of Innocence and Experience* with the Frankfurt Radio Orchestra; New York New Music Ensemble; the Haifa Symphony Orchestra; and the Folger Consort of Washington, DC. Well known for her work in contemporary music, she has premiered many works written especially for her. Ms. Herseth has been the recipient of numerous awards, including a stipend from the Richard Wagner Society in Bayreuth. She graduated *cum laude* from the University of Puget Sound, and from the Eastman School of Music, where she studied with Jan DeGaetani. Ms. Herseth was recently honored at the Voice Foundation Annual International Symposium in Philadelphia with the award of the Van Lawrence Fellowship for research and excellence in the field of vocal pedagogy.

This afternoon's concert marks Freda Herseth's third appearance under UMS auspices.

Andrew Jennings graduated from The Juilliard School. His principal teachers were Ivan Galamian, Alexander Schneider, and Raphael Druian. He was a founding member of the Concord String Quartet, a new ensemble that quickly gained international recognition by winning the Naumberg Chamber Music Award in 1972 and which performed more than 1,200 concerts throughout the US, Canada and Europe.

Specializing in the performance of new works (with an emphasis on American composers), this Quartet gave more than fifty premières and commissions; it also performed the standard repertory and thirty-two cycles of the complete Beethoven quartets and made numerous recordings, three of which were nominated for Grammy Awards. Mr. Jennings maintained his association with this Quartet until it disbanded in 1987. The Concord Trio, which Mr. Jennings subsequently formed with Norman Fischer and Jeanne Kierman, debuted in 1993. Mr. Jennings' teaching career began at Dartmouth College, where members of the Concord Quartet were engaged as artists-in-residence from 1974 to 1987. Later he served on the faculties of the University of Akron and of Oberlin College. He currently devotes his summers to chamber music instruction at the Tanglewood Music Center in Massachusetts.

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

Louis Nagel, DMA, is a graduate of The Juilliard School, where his teachers were Rosina Lhévinne, Josef Raieff, and Joseph Bloch. He also worked with Vladimir Ashkenazy. He joined the Michigan faculty in 1969. He has served as an adjudicator in the National Federation of Music Clubs and the Canadian National Competitive Festival, and the Kingsville, Joanna Hodges, and the Texas Piano Teachers' Competitions. His performances have taken him to New York, Washington, DC, Dallas, and Detroit as well as solo and orchestral appearances in Berlin, Budapest, St. Petersburg, Tel Aviv, Jerusalem, Sydney and Taichung. Mr. Nagel presented a lecture recital on *The Well-Tempered Clavier* at the 1997 National Music Teachers Association Convention in Dallas. His

reviews and articles appear in *Piano and Keyboard Magazine*. As artistic director of the Lyric Chamber Ensemble of Michigan, he performs yearly in Detroit's Orchestra Hall and in chamber music programs throughout the metropolitan Detroit area. He has recorded J.S. Bach's *Partitas* for Educo, and a CD entitled *Four Centuries of J.S. Bach*. In the summer of 1998 he was artist-in-residence at the Adamant Music Center in Vermont and at the International Music Camp in Warsaw and Lublin, Poland.

This afternoon's concert marks Louis Nagel's seventh appearance under UMS auspices.

Amy Porter maintains a wide and varied career as concerto soloist, recitalist and chamber musician. She was appointed to the Michigan faculty in 1999 following eight years as associate principal flute in the Atlanta Symphony Orchestra. In 1993, Ms. Porter was the winner of the Kobe International Flute Competition in Japan, and was also awarded the special prize for the best performance of the commissioned work at the competition. Honors also include first prize at the 1990 National Flute Association Competition and at the Ima Hogg Competition, which led to an appearance as guest soloist with the Houston Symphony Orchestra. Ms. Porter has toured Japan and Southeast Asia as concerto soloist with the New York Symphonic Ensemble. She made her New York debut in 1987 in recital at Weill Hall at Carnegie Hall. She was highlighted on a PBS *Live from Lincoln Center* telecast entitled "Julliard at 80," at which school she studied with Samuel Baron and Jeanne Baxtresser. Ms. Porter can be heard on the CBS Masterworks recording *Bach on Wood* and the Atlanta Chamber Players' ACA Digital Recording *Conversations and Soiree Sweets*.

This afternoon's concert marks Amy Porter's third appearance under UMS auspices.

Violist Yizhak Schotten was brought to the US by the renowned violist William Primrose, with whom he studied at Indiana University and the University of Southern California. Other studies were with Lillian Fuchs at the Manhattan School of Music. His solo appearances with orchestras in this country and abroad have included performances with conductors Seiji Ozawa, Thomas Schippers, Sergiu Commissiona, Joseph Swensen, and Arthur Fiedle. He has concertized in Israel, Japan, Taiwan, Malaysia, Holland, Austria, Mexico, England, Canada and throughout the US. His solo recitals have included Town Hall, Carnegie Hall, and Merkin Hall in New York, Boston's Jordan Hall, the Phillips Collection in Washington, DC, the Dame Myra Hess Series in Chicago, and the Cleveland Museum of Art. Mr. Schotten has also had numerous broadcasts on National Public Radio. Formerly a member of the Boston Symphony Orchestra, he subsequently became Principal Violist of the Cincinnati and Houston symphony orchestras. In the summers he has also been on the faculties and performed at the Aspen Music Festival, Banff, Meadowmount, Interlochen, and appeared in the Tanglewood, Chamber Music Northwest, Montreal Skaneateles, and the Juneau Festivals. Abroad he has performed at the Taipei Philharmonic Festival in Taiwan, the Festival Internacional de Musica Clasica in Mexico, the Festival de Musique de Chambre de Montreal, and the Amsterdam Kamermuzik Festival in Holland. He is Music Director of the Maui Chamber Music Festival in Hawaii, Strings in the Mountains Festival in Steamboat Springs, Colorado, and SpringFest in Ann Arbor. His CRI recording of the Hindemith *Sonata No. 4, Op. 25* (world-première

recording) was chosen as "Critics' Choice" for three months in *High Fidelity Magazine*. Pearl Records recently included his playing on its anthology, *History of the Recording of the World's Finest Violists*. He joined the Michigan faculty in 1985 after having taught at Rice University and the University of Washington.

This afternoon's concert marks Yizhak Schotten's sixteenth appearance under UMS auspices.

1989, he served on the faculties of Indiana University, the North Carolina School of the Arts, and the Banff Centre in Canada.

This afternoon's concert marks Stephen Shipps' eleventh appearance under UMS auspices.

Stephen Shipps studied with Josef Gingold at Indiana University. He also studied with Ivan Galamian and Sally Thomas at the Meadowmount School and with Franco Gulli at the Academia Chigiana in Siena, Italy. He is a member of the Meadowmount Trio, a past member of the Fine Arts Quartet and the Amadeus Trio, and has appeared as soloist with the symphony orchestras of Indianapolis, Dallas, Omaha, Seattle and Ann Arbor, as well as with the Piedmont Chamber Orchestra and at the Madiera Bach Festival. He has been a member of the Cleveland Orchestra, Associate Concertmaster of the Dallas Symphony and Concertmaster of the Dallas Opera, concertmaster and associate conductor of the Omaha Symphony and the Nebraska Sinfonia, and guest concertmaster for the Seattle and Toledo symphony orchestras. Mr. Shipps has recorded for American Gramophone, Bay Cities, NPR, RIAS Berlin, Hessische Rundfunk of Frankfurt, Melodiya/Russian Disc and Moscow Radio. His work on the Mannheim Steamroller Christmas albums has yielded a dozen gold and two platinum records. He has adjudicated major national and international competitions for almost two decades and is director of the American String Teachers Association National Solo Competition. Prior to joining the Michigan faculty in

university musical society

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Alvin Ailey American Dance Theater

JUDITH JAMISON artistic director

Masazumi Chaya associate artistic director

with the Rudy Hawkins Singers

Wednesday, January 31, 8 pm

Thursday, February 1, 8 pm

Friday, February 2, 8 pm

Saturday, February 3, 2 pm

(One-Hour Family Performance)

Saturday, February 3, 8 pm

Sunday, February 4, 3 pm

Detroit Opera House

Don't miss Detroit's own gospel phenomenon, the Rudy Hawkins Singers, when they return in February with one of the country's most beloved dance companies, the Alvin Ailey American Dance Theater. Founded 40 years ago to preserve and enrich the American dance heritage, the Alvin Ailey American Dance Theater amazes and delights its audience with its energetic, vibrant and unmistakable style. You won't want to miss this amazing performance as the Rudy Hawkins Singers perform live gospel music for the company's masterpiece, *Revelations!*

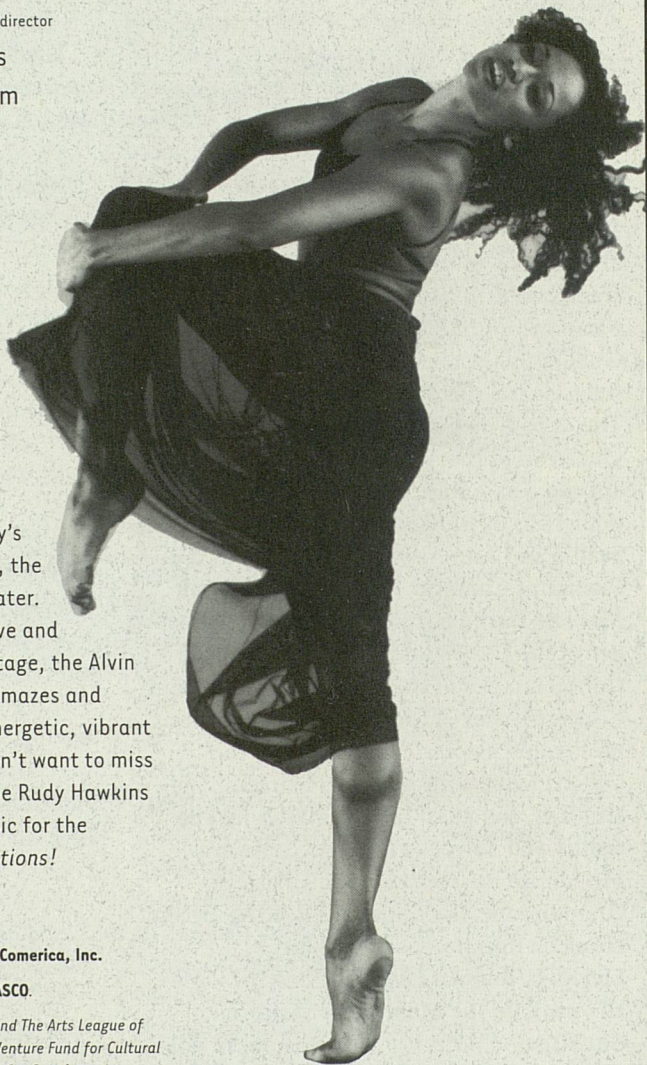
SPONSORED BY **DaimlerChrysler**

Thursday evening performance sponsored by **Comerica, Inc.**

Friday evening performance sponsored by **MASCO.**

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** and the **Wallace-Reader's Digest Funds.**

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UMS experience

THE WINTER 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.

Pilobolus with The Klezematics

Saturday, January 6, 2 p.m.
(*One-Hour Family Performance*)
Saturday, January 6, 8 p.m.
Sunday, January 7, 4 p.m.
Power Center

PREP "Galloping Sofas, the Appendectomy, and Hairballs: The Method and Movement Vocabulary of Pilobolus" by Kate Remen-Wait, UMS Dance Education Specialist. Saturday, January 6, 7:00 p.m., Michigan League, Koessler Library (3rd Floor).
Media sponsor WDET.

UMS Kennedy Center Workshop

"Responding to Visual Art Through Movement" by Kimberli Boyd.
Wednesday, January 10, 4:30 p.m., Washtenaw Intermediate School District, 1819 S. Wagner, Ann Arbor. Contact the UMS Youth Education

Department at 734.615.0122 or e-mail umsyouth@umich.edu for more information. In collaboration with Ann Arbor Public Schools.

Moses Hogan Singers

Moses Hogan, conductor
Wednesday, January 10, 8 p.m.
St. Francis of Assisi Catholic Church

Community Choir Workshop with Moses Hogan

Featuring Ann Arbor's Our Own Thing Chorale and U-M vocal choirs. Tuesday, January 9, 7:30 p.m., Bethel A.M.E. Church, 900 John A. Woods Drive, Ann Arbor. Call 734.647.6712 for more information.
Media sponsor WEMU.

Vermeer Quartet

Saturday, January 13, 8 p.m.
Rackham Auditorium

PREP by Inna Naroditskaya, Professor, Northwestern University. A discussion of the evening's repertoire. Saturday, January 13, 7:00 p.m., Rackham Auditorium, U-M Assembly Hall (4th Floor).

Mingus Big Band *Blues and Politics*

with Kevin Mahogany, vocals
Monday, January 15, 8 p.m.
Hill Auditorium

Pre-performance Interview with Sue Mingus "This Aint's No \$@#% Ghost Band!" by Michael Jewett, Host of "Afternoon Jazz," WEMU 89.1 FM. Monday, January 15, 6:00 p.m., Michigan League, Hussey Room (2nd Floor).

Sponsored by the Detroit Edison Foundation.

Presented with support from the Wallace-Reader's Digest Funds and 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, WDET and Metro Times.

Michigan Chamber Players

Sunday, January 21, 4 p.m.
Rackham Auditorium
Complimentary Admission

UMS Kennedy Center Workshop

"Songs of the Underground Railroad" by Kim and Reggie Harris. Monday, January 29, 4:30-7:30 p.m., Washtenaw Intermediate School, 1819 S. Wagner, Ann Arbor. Contact the UMS Youth Education Department at 734.615.0122 or e-mail umsyouth@umich.edu. In collaboration with Ann Arbor Public Schools.

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 Revelations Open Rehearsal with the Rudy Hawkins Singers Featuring music from Alvin Ailey's *Revelations* and a discussion on preserving spirituals as a classic art form. Wednesday, January 24, 7:00 p.m., Detroit Public Library, Friends Auditorium, 5201 Woodward, Detroit, MI. For more information contact the Detroit Public Library Marketing Department at 313.833.4042 or contact UMS at 734.647.6712.

Friday performance sponsored by MASCO Charitable Trust.

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 and the Wallace-Reader's Digest Funds. Media sponsors WDET and WB20.

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
Friday performance sponsored by Personnel Systems, Inc./Arbor Technical Staffing/Arbor Temporaries, Inc. Saturday performance presented with the generous support of Susan B. Ullich. Additional support provided by GKN Sinter Metals. Media sponsors WDET and Metro Times.

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

Kaiin No Uma (Sea-Dappled Horse)

Akaji Maro, artistic director
 Wednesday, February 14, 8 p.m.
 Power Center

PREP "Humor and the Grotesque: Inhabiting the Far Reaches of the *Butoh* Continuum" by Kate Remen-Wait, UMS Dance Education Specialist. Wednesday, February 14, 7:00 p.m., Michigan League, Hussey Room (2nd Floor).

Media Sponsor Metro Times.

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.

Additional support provided by Alcan Global Automotive Solutions. 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

PREP by Naomi Andre, Assistant Professor, U-M School of Music. Friday, February 16, 7:00 p.m., Michigan League, Henderson Room (3rd Floor).

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

PREP "Angelin Preljocaj and the Legacy of Dance-Theater" by Kate Remen-Wait, UMS Dance Education Specialist.

Wednesday, February 21, 7:00 p.m., Michigan League, Vandenberg Room (2nd Floor).
Media Sponsor Metro Times.

Texaco Sphinx Competition Concerts

Junior Division Honors Concert
 Friday, February 23, 12 noon
 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.

Additional support provided by Hella North America.

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

Best Availability!

Cycle 3: Tuesday, March 13-Thursday, March 15
 Power Center

UMS Performing Arts Workshop

"Drama for Literacy—Telling Tales from Shakespeare: A Practical Approach for Primary Teachers" by Mary Johnson, Education Department, Royal Shakespeare Company. Monday, January 22, 4:30-7:30 p.m. Focus on grades K-6. \$20. For location and registration, contact the UMS Youth Education Department at 734.615.0122 or e-mail umseyouth@umich.edu.

UMS Performing Arts Workshop

"Teaching *Richard III*: A Theater-based Approach" by Mary Johnson, Education Department, Royal Shakespeare Company. Tuesday,

January 23, 4:30-7:30 p.m., Washtenaw Intermediate School District, 1819 S. Wagner, Ann Arbor. Focus on grades 7-12. \$20. For location and registration, contact the UMS Youth Education Department at 734.615.0122 or e-mail umsyouth@umich.edu.

Family Workshop "Shakespeare is for Everyone" led by Clare Venables, Education Department, Royal Shakespeare Company. Wednesday, January 24, 7:00 p.m., Ann Arbor Hands on Museum, 220 East Huron, Ann Arbor. Children and parents welcome—all ages. Call 734.615.0122 or 734.995.5437 for more information.

RSC Ralph Williams Lecture Series:

All lectures begin at 7 p.m. in Rackham Auditorium, given by U-M Professor of English, Ralph Williams.

Lecture on Henry VI, Part I

Monday, January 29, 7:00-9:00 p.m.,

Lecture on Henry VI, Part II

Monday, February 5, 7:00-9:00 p.m.,

Lecture on Henry VI, Part III

Monday, February 12, 7:00-9:00 p.m.,

Lecture on Richard III

Monday, February 19, 7:00-9:00 p.m.,

Lecture "Dream of Kingship: Ghostly Terror in Shakespeare's *Richard III*" by Dr. Stephen Greenblatt, Professor of Shakespeare, Harvard University.

In collaboration with the U-M Early Modern Colloquium. Monday, February 19, 4:00-6:00 p.m., Rackham Auditorium.

Presented with the generous support of the State of Michigan, Michigan Council for Arts and Cultural Affairs, and the National Endowment for the Arts.

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 Lehwald, 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

Support provided by TI Group

Automotive Systems.

Media sponsor WGTE.

Brass Band of Battle Creek Paul W. Smith, emcee

Friday, March 30, 8 p.m.

Hill Auditorium

Sponsored by Ideation, Inc.

Ronald K. Brown/Evidence

Ronald K. Brown, artistic director

Saturday, March 31, 8 p.m.

Power Center

Meet the Artist post-performance dialogue from the stage.

Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation.

Additional funding provided by the Andrew W. Mellon Foundation and the Philip Morris Companies Inc.

Media sponsors WEMU and Metro Times.

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 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

PREP "John Relyea: An Introduction To His Art" by Richard LeSueur, Music Specialist, Ann Arbor District Library.

Saturday, April 14, 7:00 p.m., Michigan League, Koessler Library (3rd Floor).

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

Media sponsor WGTE.

Mark Morris Dance Group

Mark Morris, artistic director *with*

The Detroit Symphony Orchestra

Neeme Järvi, music director *and*

The Ann Arbor Cantata Singers

William Boggs, music director

Friday, April 20, 8 p.m.

Saturday, April 21, 8 p.m.

Power Center

Friday performance sponsored by

McKinley Associates, Inc.

Saturday performance sponsored by

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.

Media sponsors WDET and Metro Times.

Berlioz' Requiem

UMS Choral Union

Greater Lansing Symphony Orchestra

U-M Symphony Band

Thomas Sheets, conductor

Sunday, April 22, 4 p.m.

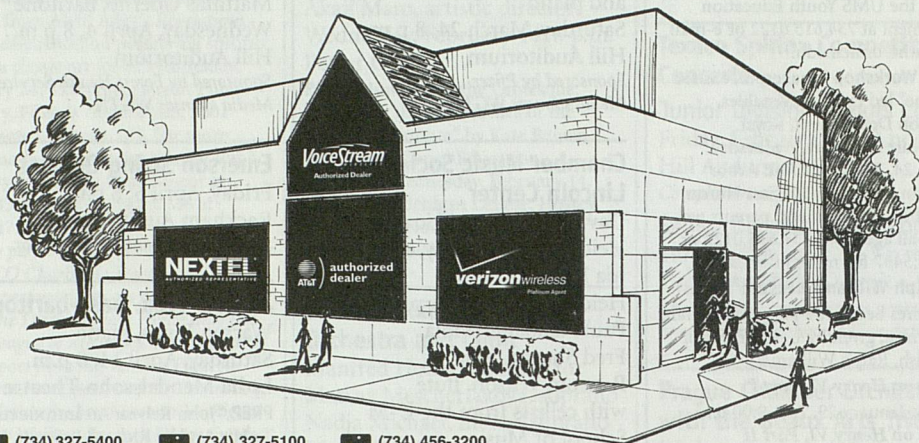
Hill Auditorium

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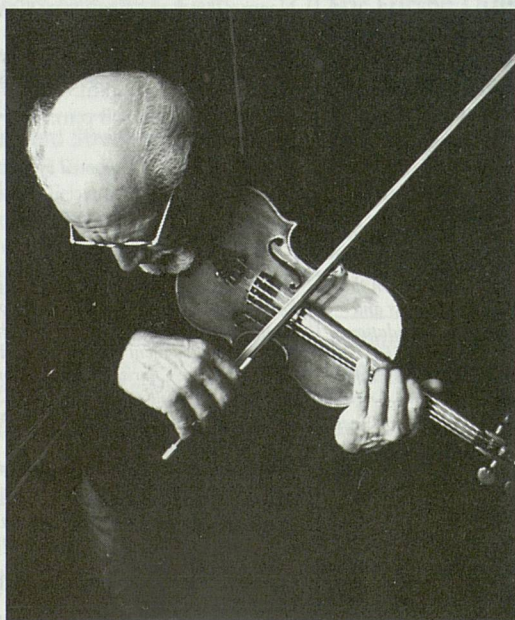
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UMS Co-Commission
& World Première

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, with additional
funding from the Wallace-Reader's Digest
Funds and the National Endowment for
the Arts. Presented in collaboration with
the U-M Institute for the Humanities.
Media sponsor Michigan Radio.

Peter Sparling Dance Company

Orfeo Open Rehearsal Saturday, April
28, 1:00-3:00 p.m., Peter Sparling/
Dance Gallery Studio, 111 Third Street,
Ann Arbor.

Work-in-Progress Preview of *Orfeo*

with the U-M School of Music.
Saturday, May 19, 8:00 p.m., Michigan
Theater, Ann Arbor. For more infor-
mation call Peter Sparling/Dance
Gallery Studio at 734.747.8885 or visit
Peter Sparling Dance Company at
www.comnet.org/dancegallery.

Liz Lerman Dance Exchange will be in
residency for several weeks this spring
in preparation for their *Hallelujah!*
project premiering Fall 2001.

If you would like more information
about upcoming residency activities,
please contact the UMS Education
Department at 734.615.6739.



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

Each year, UMS honors a world-renowned
artist or ensemble with whom we have
maintained a long-standing and signifi-
cant 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.

This season's Ford Honors Program will
be held on Saturday, May 12, 2001. The
recipient of the 2001 UMS Distinguished
Artist Award will be announced in
February 2001.

Ford Honors
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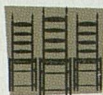


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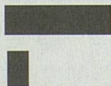
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EDUCATION & AUDIENCE DEVELOPMENT

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.

The 2001 Winter Season's Family Performances include:

- **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. Contact the UMS Box Office at 734.764.2538 for tickets and more information.

Master of Arts Interview Series

Now in 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.

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 2001 Winter Season are with:

- **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 2001 Youth Performance Series includes:

- **Mingus Big Band: *Blues and Politics***
- **Alvin Ailey American Dance Theater**
- **Hubbard Street Dance Chicago**
- **Royal Shakespeare Company: *Richard III***
- **Ronald K. Brown/Evidence**

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

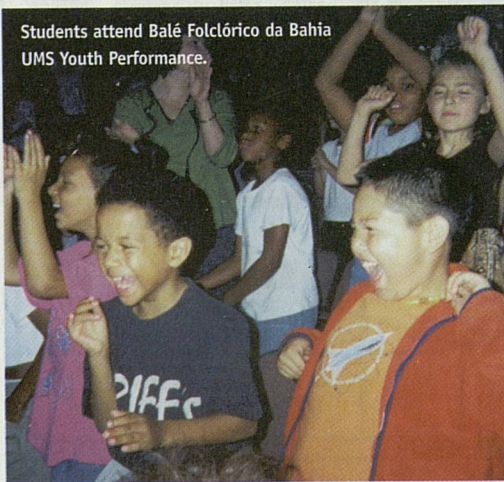
The Youth Education Program is sponsored by

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Students attend Balé Folclórico da Bahia
UMS Youth Performance.



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:

- **Responding to Visual Art Through Movement**
- **Songs of the Underground Railroad**

Workshops focusing on the UMS youth performances are:

- **Drama for Literacy—Telling Tales from Shakespeare: A Practical Approach for Primary Teachers**
- **Teaching *Richard III*: A Theater-based Approach**

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 in 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 upcoming dinners will be held in the Alumni Center. 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.

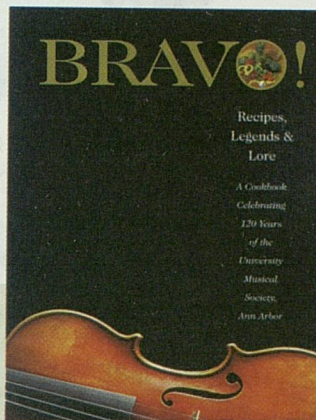
We are grateful to Sesi Lincoln Mercury for their support of these special dinners.

- **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

RESTAURANT & LODGING PACKAGES

Celebrate 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.

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**BRAVO!**

UMS is proud to present *BRAVO!*, a cookbook with recipes, legends, and lore honoring 120 years of the University Musical Society. Proceeds from sales of the book benefit UMS' nationally-acclaimed performance presentations and its innovative education and outreach programs. Copies are available for sale in the lobby (after select performances), or may be ordered through the UMS website (www.ums.org) or by calling toll-free 877.238.0503.



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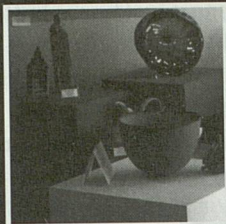
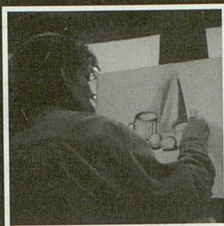
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- Sep 23: *Power of Music* [Mahler, Beethoven, Angela Cheng]
Oct 7: *Made in America* [New World Symphony, Amy Porter]
Nov 18: *Old Friends* [Vivaldi, Rachmaninoff, Jacques Israelievitch]
Jan 27: *Mozart Birthday Bash*
Mar 10: *Poets, Pianists (and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

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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.

Package price is \$228 per couple.

Gratzi Restaurant

326 South Main Street

888.456.DINE for reservations

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.

Vitosha Guest Haus

1917 Washtenaw Avenue

Call 734.741.4969 for reservations

Join proprietors Christian and Kei Constantinov for afternoon tea, feather duvets and owls in the rafters in their expansive stone chalet home. Catering to "scholars, artists and the world-weary," this historic complex features old English style décor, ten guest rooms, each with their own private bath and many with a gas fireplace, a neo-Gothic parsonage, coach house tearoom, and a Frank Lloyd Wright-inspired church. The Vitosha Guest Haus also offers group discount rates and can accommodate conferences, musical and performing arts events, weddings and family celebrations. Call 734.741.4969 for reservations or to inquire about special package prices.

UMS PREFERRED RESTAURANT PROGRAM

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

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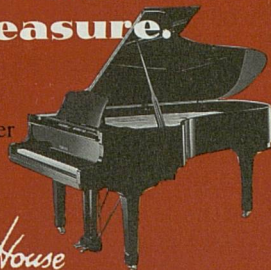
<http://annarbor.org/pages/bluenile.html>



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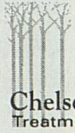
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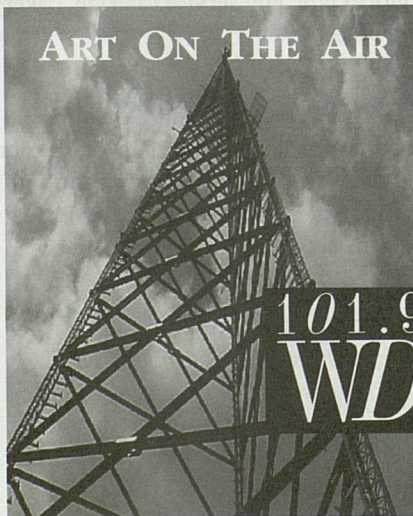
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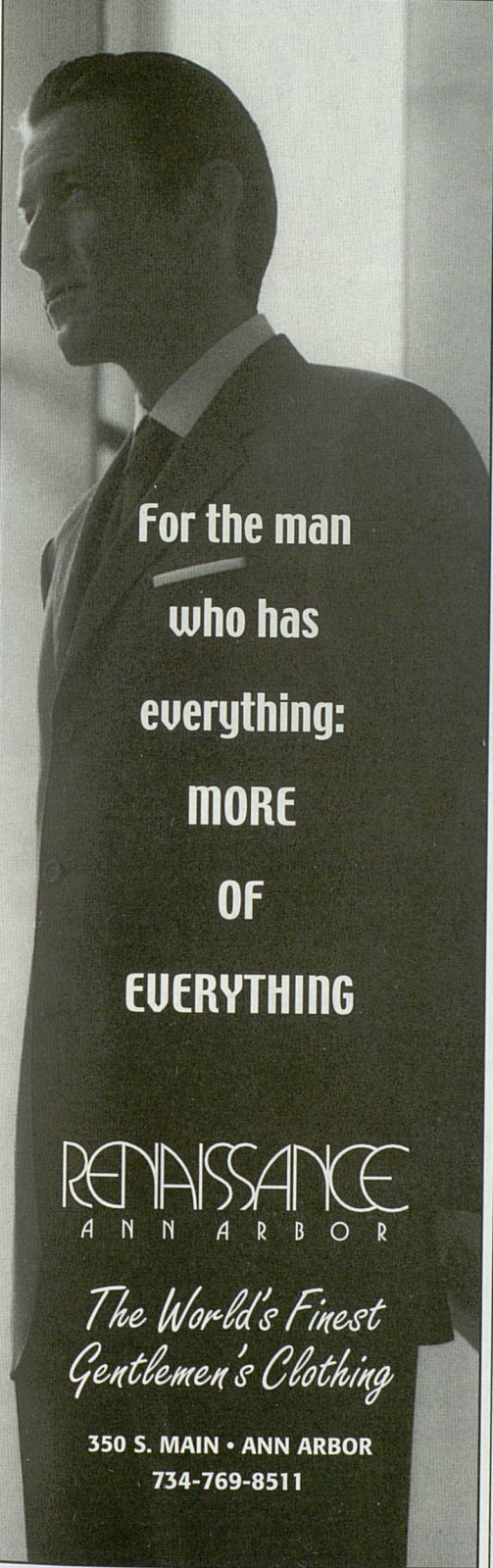
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UMS support

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

ADVISORY COMMITTEE

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

with this dynamic group, call 734.936.6837 for more information.

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

SPONSORSHIP & ADVERTISING

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

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

Join Us

Because Music Matters

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

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

\$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

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

\$500 Benefactor

- Invitation to pre- or post-performance reception
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- Invitation to one working rehearsal
- Discounted price for Camerata Dinners
- Plus benefits listed below

\$250 Associate

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

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For more information, please call 734.647.1176.

INTERNSHIPS

Internships with UMS provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester- and year-long internships are available in many of UMS' departments. For more information, please call 734.764.9187.

COLLEGE WORK-STUDY

Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, event planning and production. If you are a University of Michigan student who receives work-study financial aid and who is interested in working at UMS, please call 734.764.9187.

USHERS

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

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

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

MEMBERSHIP

Great performances—the best in music, theater and dance—are presented by the University Musical Society because of the much-needed and appreciated gifts of UMS supporters, members of the Society. 🎵 The list below represents names of current donors as of November 13, 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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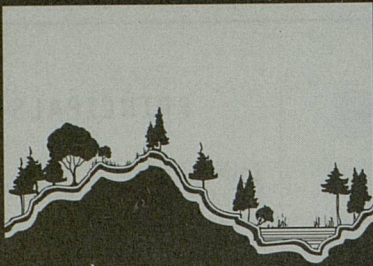
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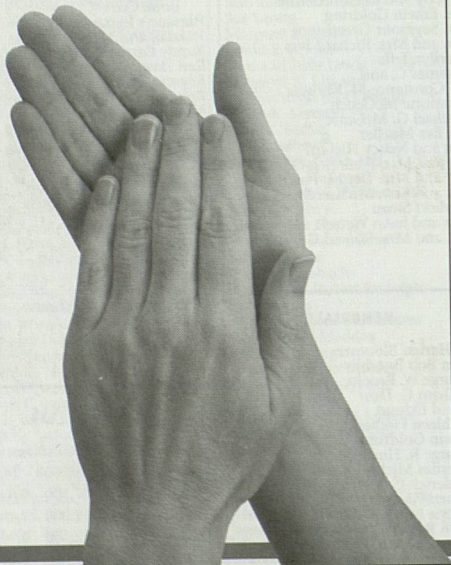
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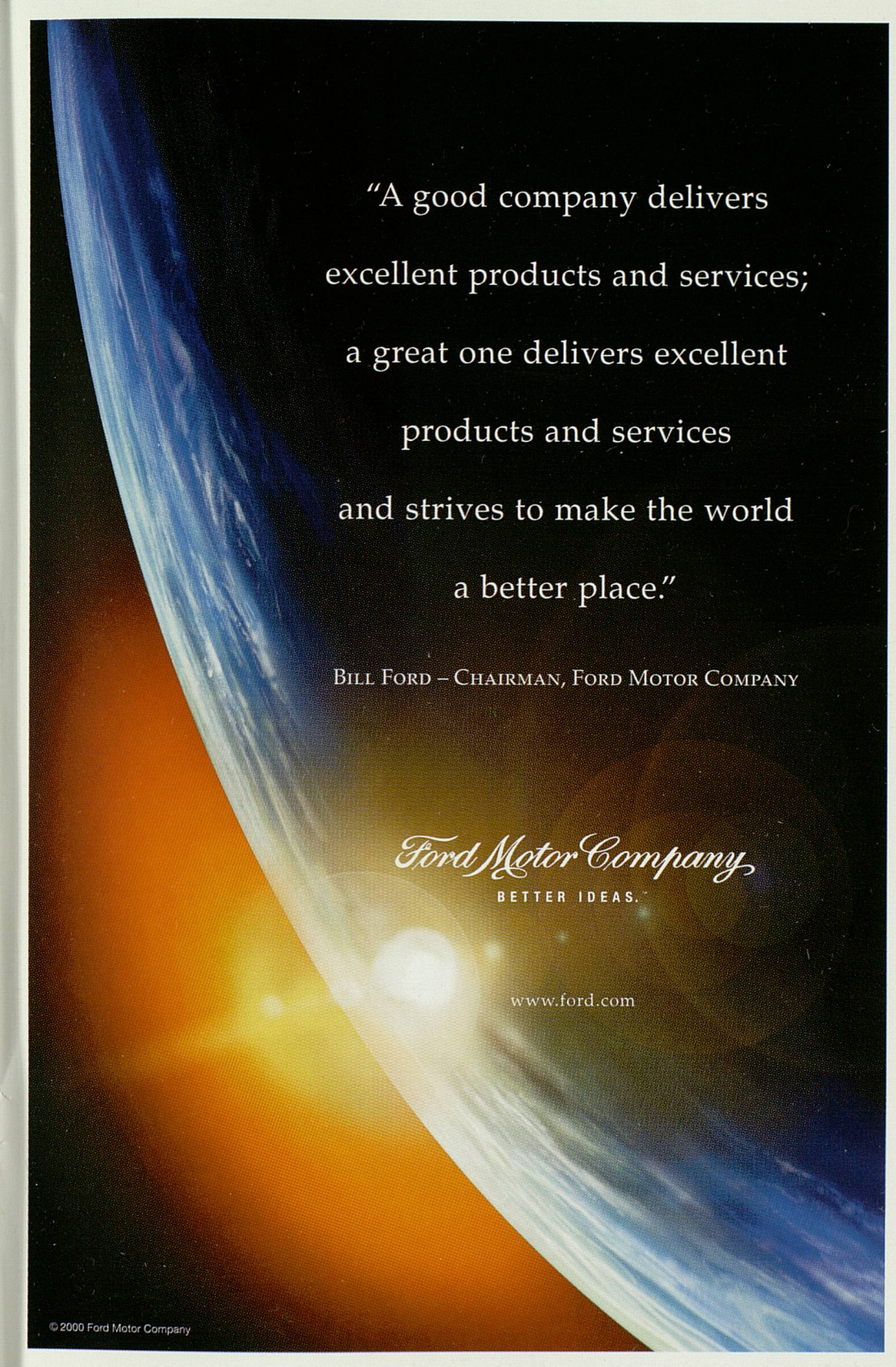
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