

university musical society

University of Michigan

Ann Arbor



winter 2001 season



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university musical society

University of Michigan • Ann Arbor

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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."



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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

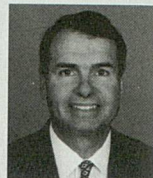
"As Ann Arbor's community bank, we are glad and honored to be a supporter of the cultural enrichment that the University Musical Society brings to our community."



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."



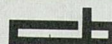
Habte Dadi *Manager*
Blue Nile Restaurant

"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."





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Clayton Wilhite

*Managing Partner
CFI Group, Inc.*

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



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Charles Hall

C. N. Hall Consulting

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



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*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."



Detroit Edison Foundation



S. Martin Taylor Sr.

*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."

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."



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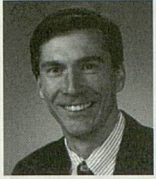
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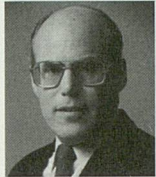
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Donald Spence *Senior Vice President, Sales & Marketing*
GKN Sinter Metals

"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."



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."



HUDSON'S

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."



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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MILLER, CANFIELD, PADDOCK AND STONE, P.L.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*
O'Neal Construction

"A commitment to quality is the main reason we are a proud supporter of the University Musical Society's efforts to bring the finest artists and special events to our community."



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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."

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 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**

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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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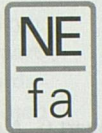
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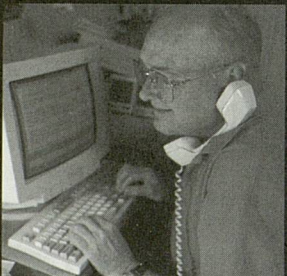
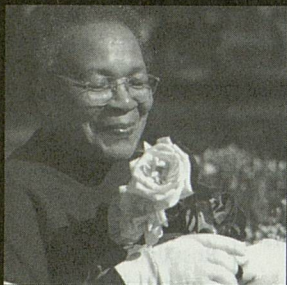
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Barrier-Free Entrances

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

Listening Systems

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

Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church and the Michigan Theater, please call the UMS Production Office at 734.764.8348.

Parking

Parking is available in the Tally Hall, Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Limited street parking is also available. Please allow enough time to park

before the performance begins. Parking is complimentary for UMS members at the Principal level and above. Reserved parking is available for UMS members at the Leader level and above.

UMS offers valet parking service for all performances in the Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a \$10 fee for this service. UMS members at the Leader level and above are invited to use this service at no charge.

Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

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**Visit our Power Center Box Office
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 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

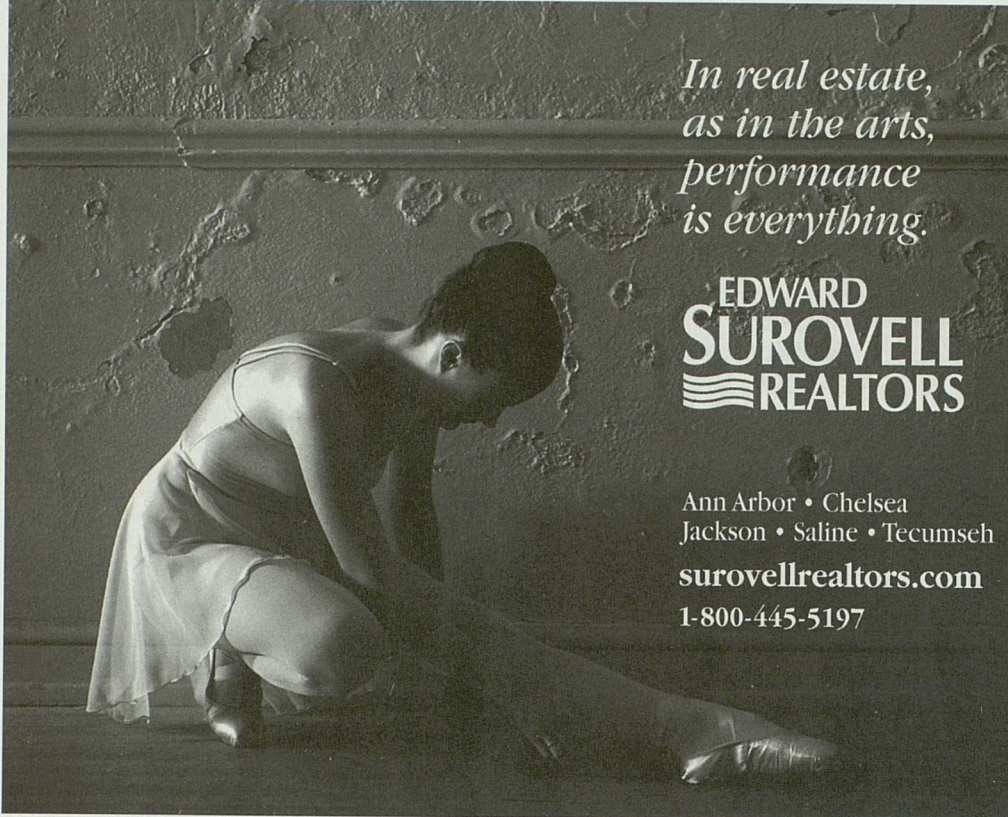
Many thanks to all of the groups who have joined UMS for an event in past seasons, and welcome to all of our new friends who will be with us in the coming years. The group sales program has grown incredibly in recent years, and our success is a direct result of the wonderful leaders who organize their 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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Looking for that perfect meaningful gift that speaks volumes about your taste? Tired of giving flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for any of more than eighty events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.



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- **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.





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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
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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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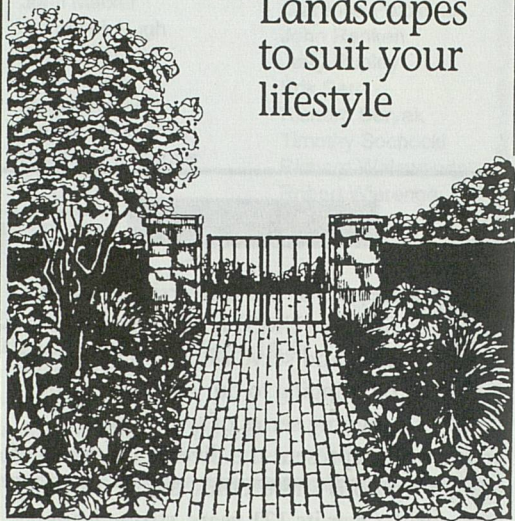
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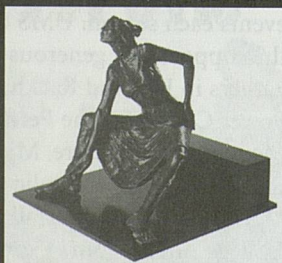
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While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization that supports itself from ticket sales, corporate and individual 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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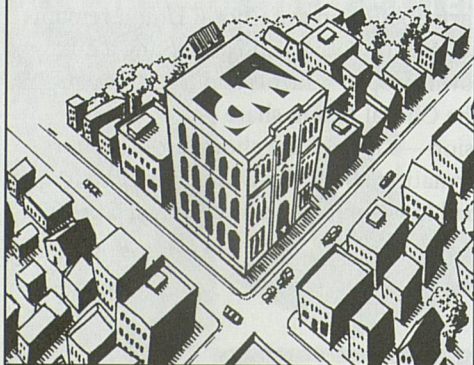


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Hill Auditorium

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 première of *The Grass Harp* (based on the novel by Truman Capote).

No seat in the Power Center is more than seventy-two feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

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

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

Friday, February 2 through Wednesday, February 14, 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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Dresden Staatskapelle

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Friday, February 2, 8:00pm
Hill Auditorium

Brentano String Quartet

13

Sunday, February 4, 4:00pm
Rackham Auditorium

Hubbard Street Dance Chicago

Friday, February 9, 8:00pm
Saturday, February 10, 8:00pm
Power Center

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Dubravka Tomsic

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Sunday, February 11, 4:00pm
Hill Auditorium

Dairakudakan

45

The Sea-Dappled Horse (Kaiin No Uma)

Wednesday, February 14, 8:00pm
Power Center

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Prague Chamber Orchestra with the Beaux Arts Trio

Wednesday, March 7, 8 pm

Hill Auditorium

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an American critic

during the first

North American tour

of the Prague

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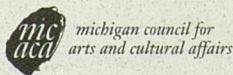
PROGRAM

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

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Dresden Staatskapelle

GIUSEPPE SINOPOLI *Music Director and Conductor*

Program

Friday Evening, February 2, 2001 at 8:00
Hill Auditorium, Ann Arbor, Michigan

Richard Strauss Tonepoems

Don Juan, Op. 20

Tod und Verklärung, Op. 24 (Death and Transfiguration)

INTERMISSION

Ein Heldenleben, Op. 40 (A Hero's Life)

Der Held (The Hero)—

Des Helden Widersacher (The Hero's Adversaries)—

Des Helden Gefährtin (The Hero's Companion)—

Des Helden Walstatt (The Hero's Deeds of War)—

Des Helden Friedenswerke (The Hero's Works
of Peace)—

Des Helden Weltflucht und Vollendung (The Hero's
Retirement from the World and the Fulfillment
of His Life)

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Three Symphonic Poems

PROGRAM NOTES BY PETER LAKI

Nothing could have been more “modern” in the music of the 1880s and ’90s than the symphonic poem, that bold attempt to create drama without words and to test music’s expressive powers to the fullest.

Pioneered by Franz Liszt from the 1850s on, the new genre found a practitioner of genius in the young Richard Strauss. In a series of orchestral works that established him as one of the leading avant-gardists of the day, Strauss did not hesitate to tackle the most complex literary and philosophical topics possible. Despite the arguments of those who have continued to maintain that music is incapable of expressing such topics, even the intent to do so has an indelible impact on the music; for how could a composer write music that sounds like *Don Juan*, *Death and Transfiguration* or *A Hero’s Life* without programmatic thinking? There may be traces of sonata form in each of these works, but “Symphonies in C Major” (or any other key) they are clearly not.

That being said, we can’t deny the influence of one great *Symphony in E-flat Major* on Strauss’s symphonic poems, especially *Ein Heldenleben*. Beethoven’s *Symphony*

No. 3, the *Eroica*, is the undisputed prototype of all portrayals of heroism in music, which is central to all three Strauss works heard tonight. Struggle, mourning and triumph—as found in the *Eroica*—are also the ingredients of all these heroic stories. The youthful, reckless, yet at the same time profoundly world-weary Don Juan of Lenau, the unnamed but certainly exceptional dying artist in *Death and Transfiguration*, and the equally unnamed and exceptional universal hero in *Ein Heldenleben* (or *Till Eulenspiegel*, who pays for his mischief-making with his life, or Don Quixote, who loses his battle against the windmills), all have one thing in common. Each time, a great individual genius takes on the entire world, but only in *Ein Heldenleben* is a happy ending achieved—not in the sense of a Beethovenian triumph, but rather by finding peace in the memories of a life well lived.

Don Juan, Op. 20

Richard Strauss

Born June 11, 1864 in Munich, Germany

Died September 8, 1949 in Garmisch-Partenkirchen, Bavaria

Many Romantic writers grappled with the figure of Don Juan Tenorio, the legendary skirt-chaser first immortalized by the Spanish playwright Tirso de Molina in the seventeenth century. The Don Juan legend has been called “the greatest erotic subject of all time,” but it is obviously much more than that. Don Juan is not your typical sex addict; for him, the possession of women becomes a cosmic matter, and he doesn’t hesitate to confront the powers of the underworld to defend his life philosophy.

In the Romantic version of Austrian poet Nikolaus Lenau (1802-1850), left incomplete at the time of his death, Don Juan doesn’t need a stone guest to send him to Hell. He willingly lets the brother of one of his lovers defeat him in a duel, for victory “is as boring as the whole of life.” Strauss placed three lengthy excerpts from the poem at the front of his score. These excerpts reveal nothing of the plot, but they summarize the life philosophy Lenau had given his hero:

Fain would I run the magic circle,
immeasurably wide, of beautiful women’s
manifold charms, in full tempest of
enjoyment, to die of a kiss at the mouth
of the last one. O my friend, would that I
could fly through every place where beauty
blossoms, fall on my knees before each
one, and, were it but for a moment, conquer...

I shun anxiety and the exhaustion of
pleasure; I keep myself fresh in the service
of beauty; and in offending the individual
I rave for my devotion to her kind. The
breath of a woman that is as the odor of
spring today, may perhaps tomorrow
oppress me like the air of a dungeon.
When, in my changes, I travel with my
love in the wide circle of beautiful women,

my love is a different thing for each one;
I build no temple out of ruins. Indeed,
passion is always and only the new passion;
it cannot be carried from this one to that;
it must die here and spring anew there;
and when it knows itself, then it knows
nothing of repentance. As each beauty
stands alone in the world, so stands the
love which it prefers. Forth and away,
then, to triumphs ever new, so long as
youth’s fiery pulses race!

It was a beautiful storm that urged me
on; it has spent its rage, and silence now
remains. A trance is upon every wish,
every hope. Perhaps a thunderbolt from
the heights which I despised, struck fatally
at my power of love, and suddenly my
world became a desert and darkened. And
perhaps not; the fuel is all consumed and
the hearth is cold and dark.¹

The quest for ideal love, which pushes
Don Juan from one woman to the next, is
really a quest for the meaning of life. In
Lenau’s treatment, the Don came close to
being a cousin of Dr. Faust (about whom
he also wrote a drama). The force that
moves Don Juan is, of course, not learning
but passion; yet they are similar in that fulfillment is denied to both.

Don Juan’s passion is evident from the
first bars of Strauss’ score, which is one of
the great symphonic openings of all time.
From hints dropped by his biographers we
may infer that the twenty-four-year-old
composer knew a thing or two about passion
himself, but the energy of the music, beginning
on an emotional high point, speaks
more clearly than a thousand words. With
admirable ingenuity, Strauss adapts classical
sonata form (with its contrasting themes
and dynamic key changes) to the expressive
needs of the symphonic poem. One of the
secondary themes, a sensual motif played by
a solo violin, becomes imbued with special
meaning as a representation of the “Eternal

¹ Translations from Norman Del Mar, *Richard Strauss: A Critical Commentary on his Life and Works*, New York, 1962.

Feminine” that so attracts the Don (and *not* coincidentally, the phrase in quotation marks comes from the *Faust* drama of Johann Wolfgang Goethe). As this theme is expanded, we can literally feel the power of an all-embracing love. The development section serves as an opportunity to revisit Don Juan’s heroic-passionate side, as well as to introduce a new theme. An insistent string theme alternating with some hesitant melodic fragments in the flute: the Don is seducing a timid young girl before our very ears. This extended romantic episode ends abruptly with the appearance of a brand-new theme on the horns: Don Juan, the hero, sallies forth in search of new adventures. The next section, possibly inspired by a masked-ball episode in Lenau’s poem and sometimes referred to as the “carnival scene,” reaches another emotional “high,” but then Don Juan suddenly falls into a deep depression. He does gather enough strength for another show of heroism (in musical terms, this is the recapitulation), but the tragic end cannot be avoided. The Don surrenders to his opponent; the work, so exuberant for most of its length, ends on a bleak note, in the minor mode and *pianissimo*, with a few short ‘E’s played by plucked strings, low winds and timpani.

Tod und Verklärung, Op. 24 (Death and Transfiguration)

R. Strauss

In his next symphonic poem after *Don Juan*, Strauss dispensed with any literary source; instead, he created an original conception that only received its literary formulation, from Strauss’ friend and erstwhile mentor, Alexander Ritter, after the music had already been written.

The original idea is explained in a letter written by Strauss in 1894:

It was six years ago that it occurred to me to present in the form of a tone poem the dying hours of a man who had striven towards the highest idealistic aims, maybe indeed those of an artist. The sick man lies in bed, asleep, with heavy irregular breathing; friendly dreams conjure a smile on the features of the deeply suffering man; he wakes up; he is once more racked with horrible agonies; his limbs shake with fever—as the attack passes and the pains leave off, his thoughts wander through his past life; his childhood passes before him, the time of his youth with its strivings and passions and then, as the pains already begin to return, there appears to him the fruit of his life’s path, the conception, the ideal which he has sought to realize, to present artistically, but which he has not been able to complete, since it is not for man to be able to accomplish such things. The hour of death approaches, the soul leaves the body in order to find gloriously achieved in ever-lasting space those things which could not be fulfilled here below.

An ambitious program, and it is certainly remarkable that a young man not quite twenty-five-years old should have had such a highly developed image of death and dying. What is even more astonishing is the unerring instinct with which Strauss realized his concept. Melodic material, orchestration and musical form are all uniquely suited to express that concept; for no matter what the “anti-expressivists” say, Strauss undoubtedly did full justice to his subject here.

The stages of the hero’s last hours, as Strauss described them in his letter, are somewhat analogous to the phases of anger, denial and acceptance found in Elisabeth Kübler-Ross’ famous (and, of course, much later) book on dying. After some introductory measures (“Largo”) in which the strings’ rhythmic figure seems to imitate an irregular heartbeat, the woodwinds, accompanied by the harp, intone a melody of

unspeakable sadness, followed by the main lyrical idea of the work, based on a descending scale and played by a solo violin. Violent suffering erupts in the ensuing “Allegro molto agitato,” as Norman Del Mar writes in his great Strauss monograph: “the ill man can be heard writhing in agony.” The lyrical scale melody returns, this time played by the flute, evoking peaceful memories. But the theme soon becomes agitated again, in evocation of both past and present turmoil; as in *Don Juan*, Strauss endows the traditional formal device of recapitulation with intense dramatic meaning. A sweeping new idea, the “transfiguration” theme, appears in this section, and—after all the other themes, those associated with turmoil, memories and irregular heartbeat, have been revisited and left behind—finally takes over completely, to give the piece its radiant and justly celebrated ending. According to the often-repeated story, when Richard Strauss lay dying in 1949 (exactly sixty years after writing this work), he told his daughter-in-law Alice who was with him: “Funny thing, Alice, dying is just the way I composed it in *Death and Transfiguration*.” Strauss had in fact set to music that “white light” that many people have mentioned when speaking of near-death experiences—if he had done nothing else in his life, this would in itself be enough to make him immortal.

Ein Heldenleben, Op. 40 (A Hero's Life)

R. Strauss

Richard Strauss used to insist that he himself was the hero in *Ein Heldenleben*—though commentators have found it hard to reconcile this belligerent self-portrait with Strauss' distinctly un-heroic personality, or with later, mellower self-representations in *Sinfonia domestica* and the opera *Intermezzo*. On the other hand, those who knew Strauss' wife, the former Pauline de Ahna, say the section

marked “The Hero's Companion” fits her like a glove. Strauss and de Ahna, a soprano, were married in 1894; their marriage lasted until Strauss' death fifty-five years later. The series of magnificent, supremely capricious, and concerto-sized violin solos of the “companion” episode is peppered with directions to the soloist such as “loving,” “angry,” “sentimental,” “nagging,” “flippant” or “hypocritically languishing”—adjectives more often used to describe a person than a musical performance. In a letter to French novelist and music critic Romain Rolland, Strauss admitted having portrayed his wife in *Ein Heldenleben*.

Yet the essence of art always lies in the way it *transcends* the subject matter that provided the initial impulse. The question we must ask is *how* Strauss used autobiographic material to create his tone poem.

Unlike the majority of Strauss' tone poems, *Ein Heldenleben* was not based on any particular literary work. Rather, it sought to express, in the composer's words, “a more general and free ideal of great and manly heroism.” This followed logically from Strauss' previous tone poem, *Don Quixote*, which, based on Cervantes, was a specific case of misguided heroism, “a crazy striving for false ideals.” As Strauss pointed out, “*Don Quixote* is only fully and completely comprehensible when put side by side with *Ein Heldenleben*.”

The subject of *Ein Heldenleben* is, then, heroism in general (and not just a portrait of Mr. and Mrs. Strauss). What exactly is meant by “heroism” here? In the world of Romantic ideals which Strauss inherited, a hero is someone who confronts the whole world all by himself. The prototype of the Romantic hero, on whom Strauss modeled his protagonist, is Goethe's Faust. Like Faust, the hero of *Ein Heldenleben* fights for his ideals; meets a woman; and works for the good of society. Unlike Faust, however, Strauss' hero ultimately withdraws from the world and finds fulfillment in an idyllic state

Formal Outline of *Ein Heldenleben*

(after Norman Del Mar, *Richard Strauss*,
London: Barrie & Rockliff, 1962)

I The Hero

1st subject

II The Hero's Adversaries (or Critics)

Transition

III The Hero's Companion

2nd subject

IV The Hero's Deeds of War

Development

V The Hero's Works of Peace

Recapitulation (with added episode)
(and struggles in the face of continued
criticism)

VI The Hero's Retirement from the World and the Fulfillment of his Life

Coda

that has more to do with Rousseau than with Goethe.

Besides the literary and philosophical motifs reflected in the tone poem, there are some clear musical echoes as well. The most obvious ancestor of *Ein Heldenleben* is Beethoven's *Eroica*, which shares with Strauss' work the key of E-flat Major. In addition, the portrayal of the adversaries (critics) owes a great deal to Wagner's *Die Meistersinger von Nürnberg*, in which the real-life music critic Hanslick was transformed into the villain Beckmesser. The parodistic episode in the *Meistersinger* Overture (the episode is in E-flat Major, the key of *Ein Heldenleben*), with the sarcastic *staccatos* (short, separated notes) in its woodwind parts, was probably not far from Strauss' mind when he wrote the section of the adversaries.

Strauss was only thirty-four-years old when he completed *Ein Heldenleben*. It was to remain the last work he called a "tone

poem:" the two large-scale symphonic works he was to write later, *Sinfonia domestica* and *Alpine Symphony*, have the word "symphony" in their titles. *Ein Heldenleben* closes the great cycle of tone poems that had occupied Strauss for a whole decade; in this work, he took stock of his achievements, looked back and summarized. Had Strauss died the following year (at thirty-five, like Mozart), we would see this work as the high point of his oeuvre, and the extensive self-quotations near the end (about which more later) would take on an even greater symbolic significance.

But Strauss lived on for another half-century, during which time he concentrated most of his energies on an impressive series of fourteen operas, including *Salomé*, *Elektra*, and *Der Rosenkavalier*. Therefore, *Ein Heldenleben* only closes one chapter in Strauss' life, though, no doubt, a very important one.

Throughout the work, straightforward E-flat Major tonality alternates with traditional tonality with a few unorthodox touches, and passages of rapidly changing, sometimes completely disappearing, key centers. The first theme, firmly in E-flat Major, has the irregularity of emphasizing minor and major sevenths in a way no classical composer would have done. The music of the adversaries, on the other hand, contains eleven of the twelve tones in a theme whose tonality is anybody's guess.¹ The violin solo, representing Pauline or the "eternal feminine," again drifts in and out of tonal stability. One of the most stable areas is the tender love scene that follows the great violin solo; another is the peaceful song of the hero retired from the world. In stark contrast to these, the battle scene—which Romain Rolland called the best battle music in the entire literature—is full of abrupt key

¹ Strauss had written a similarly pre-twelve-tone melody in the fugue of *Also sprach Zarathustra*.

changes. The violent orchestral sounds of this section show how the extent to which Strauss expanded the vocabulary of nineteenth-century orchestral music in his desire to offer the most complete panorama of human emotions and characters.

In a true compositional *tour de force*, Strauss managed to combine the program of his tone poem with traditional sonata form (see chart). According to this scheme, the section about the hero's peaceful deeds comes as the recapitulation after the battle scene, which represents the development. The recapitulation, however, is enlarged by an extensive new episode with a series of self-quotations, beginning with the great theme from *Don Juan*, followed by themes from *Also sprach Zarathustra*, *Death and Transfiguration*, *Don Quixote*, and *Macbeth*, as well as the opera *Guntram* and the songs *Befreit* (Liberated) and *Traum durch die Dämmerung* (Dreaming at Twilight). These references, sometimes simultaneous and sometimes successive, amount to a survey of the hero's (in this case, Strauss') past life, followed by a final outburst, after which the music settles into the peaceful pastoral mood of the coda.

It should come as no surprise that a work as innovative as *Ein Heldenleben* should sharply divide critical reaction. Strauss' music came in for more than its share of invectives ranging from "outrageously hideous noise" to *Hundeleben* (A Dog's Life). Some of the best musicians of the time, however, immediately recognized the importance of the work. After the Paris première, Claude Debussy wrote a review in which he referred to Strauss as "close to being a genius." And there was a twenty-year-old conservatory student in Budapest named Béla Bartók, whose life received new meaning from the revelations of *Also sprach Zarathustra* and *Ein Heldenleben*. Bartók made *Ein Heldenleben* into something of a signature piece, performing it in his own

piano arrangement (which he, to our great loss, never wrote down) to great acclaim in Budapest and Vienna. In 1904, he wrote his first major orchestral work, *Kossuth*, about a Hungarian hero. This piece brings in Kossuth's wife and contains a major battle scene, but has a tragic, rather than idyllic ending. Bartók's Straussian fever eventually cooled off, but he, and other composers of his generation, proceeded further—in their many different ways—along the path of musical innovation that Strauss himself eventually abandoned.

Giuseppe Sinopoli was born in Venice in 1946. After receiving a doctorate in medicine and archeology, he began his musical career as a composer. He studied with Hans Swarowsky in Vienna and premiered as a conductor in 1976 with the opera *Aida*, also in Vienna. His opera, *Lou Salomé*, premiered at the Bavarian State Opera in Munich, 1981.

Maestro Sinopoli is internationally recognized for his work in new productions and performances at opera houses in Vienna, London, New York, Milan, Florence, Dresden, Bayreuth, Berlin, Hamburg, and Munich, and concerts, recordings, and international tours with orchestras such as the Dresden Staatskapelle, Vienna, Berlin, and New York Philharmonics, Chicago and Boston Symphony Orchestras, the Israel Philharmonic Orchestra, and the Philharmonia Orchestra London.

Maestro Sinopoli acted as the Chief Conductor of the Orchestra dell'Accademia Nazionale di Santa Cecilia, Roma. In 1984, he began his work with the Philharmonia



Giuseppe Sinopoli

Orchestra London as the Principal Conductor, and became the orchestra's Music Director in 1987. In 1992 he was appointed Chief Conductor of the Dresden Staatskapelle. Since 1985, Giuseppe Sinopoli has been a frequent guest of the Bayreuth Festival where he returned to conduct the new "Ring" during the 2000 summer season. Recent projects include the new production of *Die Frau ohne Schatten* at the Vienna State Opera in December of 1999, *Ariadne auf Naxos* at La Scala in April 2000, and a tour through Japan with the Vienna State Opera in October 2000. Next season's projects will include new productions of *Turandot*, *Der Rosenkavalier* and *Tristan und Isolde* at La Scala, Milan.

Giuseppe Sinopoli has been recording for Deutsche Grammophon since 1981 and has received numerous awards, including the recent Cannes Classical Award for his *Elektra* (DGG) recording with the Vienna Philharmonic Orchestra. He was exclusively contracted to Deutsche Grammophon from 1983 to 1994 and is now sharing his recording activities between DGG and Teldec. His latest recordings with the Dresden Staatskapelle include a complete Bruckner cycle for DGG and a series of works from the New Viennese School (Berg, Schoenberg, Webern) as well as Strauss' *Die Frau ohne Schatten* for Teldec, and Strauss' *Friedenstag* for DGG in 1999. Apart from numerous symphonic works, his next opera recordings include *Ariadne auf Naxos* for DGG during the 2000/2001 season and *Der Rosenkavalier* in September of 2001 for Teldec.

Tonight's performance marks Maestro Sinopoli's third appearance under UMS auspices.

One of the oldest and most highly regarded orchestras in the world, the Dresden Staatskapelle, under the leadership of Music Director Giuseppe Sinopoli, carries a tradition as proud as that of Dresden itself, one of the great cultural centers of Europe. In 1998, the orchestra celebrated its 450th anniversary with tours in Europe and Japan as well as North and South America. This distinguished ensemble is currently in the midst of a coast-to-coast tour of the US including performances in San Francisco, Washington, DC, Ann Arbor, and New York City.

In addition to the orchestra's legacy, internationally renowned music directors and soloists have helped characterize the distinctive sound and spirit of today's Dresden Staatskapelle. Among its great leaders have been Johann Walter, Heinrich Schütz, Johann Adolf Hasse, Carl Maria von Weber, Richard Wagner and Ernst von Schuch. In the twentieth century, the list included such distinguished names as Fritz Reiner, Fritz Busch, Karl Böhm, Joseph Keilberth, Rudolf Kempe, Franz Konwitschny, Otmar Suitner, Kurt Sanderling and Herbert Blomstedt. Giuseppe Sinopoli has been Chief Conductor since 1992; Sir Colin Davis is Conductor Laureate.

Composers who have had works premiered by the Dresden Staatskapelle, or dedicated works to it, include such preeminent names as Vivaldi, Wagner, Schumann, Liszt, Strauss, Hindemith, Weill, Blacher, and, more recently, Zimmermann, Matthus, Rihm and Kancheli. Additionally, many composers have appeared with the orchestra, namely Mozart, Paganini, Mendelssohn, Berlioz, Brahms, Stravinsky, Lutoslawski and Henze. Guest conductors include such notable figures as Herbert von Karajan, Carlos Kleiber, Wolfgang Sawallisch, Eugene Jorum, Seiji Ozawa, James Levine, Zubin Mehta, Lorin Maazel, Bernard Haitink

and André Previn.

Each season, the Dresden Staatskapelle plays about fifty symphonic and chamber music concerts at its famed hall, the Semperoper. In addition to the orchestra's North American tour in the 2000/2001 season, they will travel to China, Japan, South Korea, Taiwan, Austria, Belgium, France, Great Britain, Greece, Italy, the Netherlands and Spain, and will participate in the Vienna and Berlin "Festwochen" as well as the Beethoven Festival in Bonn.

Founded in 1548 as an ensemble of court choristers, the Dresden Staatskapelle originally provided music for such functions as banquets, church services, court festivals, masked balls, weddings and funeral processions. Its first authenticated concert tour occurred in 1575 with a visit to the Reichstag in Regensburg. In the seventeenth century, the orchestra's performances and touring activities under the leadership of Heinrich Schütz, one of the leading composers of his time, brought the ensemble fame throughout Europe. Under Schütz's baton, the orchestra introduced the first German opera, his own *Dafne*, beginning a long tradition of operatic premières that includes more Wagner and Strauss operas than any other ensemble. It was during this century that the city of Dresden was also developing into an increasingly important literary, musical and visual arts center.

By the early eighteenth century, the Dresden Staatskapelle was clearly the continent's foremost ensemble. Beethoven noted, "It is generally said that the orchestra in Dresden is the best in Europe," while Jean Jacques Rousseau considered the group to be "the most complete and best ordered ensemble" of the day. During the end of that century, the orchestra began presenting public concerts in Dresden, in addition to those at court. Regular subscription concerts were introduced in 1856, alongside charity performances and occasional performances

by virtuoso instrumentalists. The nineteenth century was also noted for the orchestra's presentation of new operas by Richard Wagner, who was Music Director from 1843-1849, and led the premières of *Rienzi*, *Der Fliegende Holländer* and *Tannhäuser*. Later, under the baton of Ernst von Schuch, the orchestra enjoyed a close association with Richard Strauss and gave the first performances of nine of his operas: *Salomé*, *Elektra*, *Der Rosenkavalier*, *Feuersnot*, *Arabella*, *Die schweigsame Frau*, *Intermezzo*, *Die ägyptische Helena* and *Daphne*. As a result of this close relationship, the orchestra is known to this day as the "Strauss" orchestra.

The Dresden Staatskapelle's extensive discography reflects the orchestra's varied repertoire of traditional and contemporary composers, and features performances with leading conductors of the twentieth century. Under Giuseppe Sinopoli, the orchestra has recently recorded a cycle of nearly twenty-five works of the "Vienna School" as well as works by Haydn, Beethoven, Bruckner, Liszt, Mahler, Wagner, Weber, Dvořák and Strauss, including *Die Frau ohne Schatten*, *Joseph Legende*, *Friedenstag* and *Ariadne auf Naxos*. In future seasons, Maestro Sinopoli will continue his Strauss recordings with *Der Rosenkavalier* and *Die Liebe der Danae*.

The Dresdner Bank has sponsored the orchestra's major artistic projects under the leadership of Giuseppe Sinopoli since 1994.

Tonight's performance marks the Dresden Staatskapelle's fifth appearance under UMS auspices.

Dresden Staatskapelle

GIUSEPPE SINOPOLI

*Music Director and Conductor***First Violin**

Kai Vogler, *Concertmaster*
 Michael Eckoldt
 Jörg Fassmann
 Michael Frenzel
 Christian Uhlig
 Birgit Jahn
 Wieland Heinze
 Henrik Woll
 Anja Krauß
 Janos Ecseghy
 Annett Baumann
 Sven Hartung
 Kea Hobbach
 Albert Boesen
 Jürgen Dase
 Ralf Heise

Second Violin

Reinhard Krauß
 Frank Other
 Anette Thiem
 Christian Goldammer
 Wolfgang Roth
 Stephan Drechsel
 Jens Metzner
 Ulrike Scobel
 Olaf-Torsten Spies
 Mechthild von Ryssel
 Alexander Ernst
 Franz Schubert
 Anselm Telle
 Emanuel Held

Viola

Sebastian Herberg
 Stephan Pätzold
 Matthias Neubert
 Jürgen Knauer
 Winfried Berger
 Michael Schöne
 Uwe Jahn
 Ulrich Milatz
 Ralf Dietze
 Wolfgang Grabner
 Michael Horwath
 Thomas Duvén

Cello

Bruno Weinmeister
 Friedwart-Christian
 Dittmann
 Tom Höhnerbach
 Uwe Kroggel
 Friedrich Milatz
 Linhardt Schneider
 Andreas Priebst
 Christoph Schulze
 Jacob Andert
 Matthias Wagner

Double Bass

Reiner Barchmann
 Andreas Wylezol
 Bernd Haubold
 Jürgen Schmidt
 Helmut Branny
 Christoph Bechstein
 Fred Weiche
 Torsten Hoppe

Flute

Johannes Walter
 Eckart Haupt
 Bernhard Kury
 Cordula Bräuer
 Ulrich Philipp
 Jens Jörg Becker

Oboe

Andreas Lorenz
 Bernd Schober
 Bernhard Mühlbach
 Wolfgang Klier
 Peter Thieme
 Volker Hanemann

Clarinet

Manfred Weise
 Wolfgang Große
 Egbert Esterl
 Rolf Schindler
 Dittmar Trebeljahr
 Jan Seifert

Bassoon

Günter Klier
 Joachim Hans
 Wolfgang Liebscher
 Thomas Berndt
 Bernhard Rose
 Andreas Börtitz

Horn

Erich Markwart
 Jochen Ubbelohde
 Istvan Vince
 Andreas Langosch
 Hartmut Schergaut
 Manfred Riedl
 Julius Rönnebeck
 Eberhard Kaiser
 Harald Heim

Trumpet

Peter Lohse
 Matthias Schmutzler
 Siegfried Schneider
 Volker Stegmann
 Bernd Hengst
 Gerd Graner

Trombone

Gerhard Eßbach
 Uwe Voigt
 Jürgen Umbreit
 Lars Zobel
 Jörg Lehmann

Tuba

Hans Werner Liemen
 Jen-Peter Erbe

Timpani/Percussion

Bernhard Schmidt
 Thomas Käppler
 Christian Langer
 Frank Behsing
 Jürgen May
 Stefan Seidl
 Dirk Reinhold
 Ulrich Grafe
 Annegret Meinke

Harp

Vicky Müller
 Christiane Milatz

Celeste

Tom Christoph

Orchestra Managers

Jan Nast, Eberhard Steindorf, Ria Sonntag

Stage Technicians

Hansjochen Göpel, Peter Prochnow, Steffen Tietz

UMS
presents

Brentano String Quartet

Mark Steinberg, *Violin*
Serena Canin, *Violin*
Misha Amory, *Viola*
Nina Maria Lee, *Cello*

Program

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

Franz Joseph Haydn

String Quartet in A Major, Op. 20, No. 6

Allegro di molto e scherzando
Adagio cantabile
Menuetto: Allegro
Finale: Allegro (Fuga a tre soggetti)

Charles Wuorinen

String Quartet No. 4

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

Igor Stravinsky

Three Pieces

*Wolfgang Amadeus
Mozart*

String Quartet in C Major, K. 465

Adagio: Allegro
Andante cantabile
Menuetto: Allegro
Allegro

Forty-seventh
Performance
of the 122nd Season

This concert is presented in partnership with the Chamber Music Society
of Detroit.

Thirty-eighth Annual
Chamber Arts Series

The Brentano String Quartet appears by arrangement with MCM Artists.

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String Quartet in A Major, Op. 20, No. 6

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Lower
Austria

Died May 31, 1809 in Vienna

Early in Haydn's career, it was the popularity of his string quartets rather than the symphonies that spread his fame across Europe. Although the terms of his employment at the Esterháza court expressly forbade the dissemination of his compositions without permission from his patron, Haydn's early quartets were nevertheless published in Paris, London, and Amsterdam, and were tremendously popular. Although Haydn did not invent the string quartet genre (it seems to have arisen from a combination of German folk genres and the Italian *divertimento* earlier in the eighteenth century), he single-handedly raised it to an unprecedented level of artistry, popularizing the genre that would become the fundament of chamber music composition for the next 150 years.

The six quartets that comprise Op. 20 were composed in 1772 and dedicated to Nikolaus Zmeskall von Domanovecz, a Hungarian diplomat and lover of chamber music. They are known collectively as the "Sun" quartets, for no other reason than that one of the first published editions (from Hummel in Amsterdam) included a drawing of a rising sun on the cover. But they are also known as *Die Grossen Quartette* (The Great Quartets), since they are Haydn's first truly mature works in the genre. His earlier essays in quartet writing—the Op. 9 and Op. 17 quartets—show the influence of an essentially symphonic conception (Haydn had completed at least forty symphonies before attempting his first quartets). They retain the simplicity and refinement of the Rococo orchestral tradition. But it is in Op. 20 and subsequent sets that Haydn began to think of the quartet in its own terms, standardiz-

ing the four-movement format, allowing greater independence for the cello and viola parts, and infusing the genre with the *Sturm und Drang* passion that also enlivens his middle-period symphonies.

Part of the influence of *Sturm und Drang* on music was a tendency toward minor keys, a return to "learned" polyphony or *Gelehrte stil*, and a deepening of expressive content. This is expressly true of Op. 20, with two of the six quartets in minor keys, and two more with slow movements in tonic minor. Three of the quartets (including No. 6) conclude with elaborate fugues.

The sixth and last quartet in the set is also known specifically as the "Sun" Quartet. Melvin Berger claims that, in addition to the cover design, this quartet earns the nickname through its "cheery warmth and light-hearted grace." Typical of Haydn's compositions from this period, the work is front-weighted; the first two movements take up almost three quarters of the entire quartet's length, while the last two are rather brief.

The triple meter of the light-hearted first movement implies a dance, but it moves to the dominant minor (rather than the expected major key) for the second theme. Though the exposition ends in major, the free alternation of modes, and the affective nervousness it implies, is a clear hallmark of *Sturm und Drang*.

In the slow movement, the first violin "sings" a two-part aria form with gentle accompaniment from the other strings. Haydn had been heavily involved with the opera theatre at Esterháza in the years leading up to the composition of this quartet, and it is conceivable that he was thinking in operatic terms for this movement. The score direction to play *mezza voce* (half-voice) throughout adds a degree of emotional restraint.

The ensuing "Menuetto" and trio return to sprightly triple-time rhythms. The second violin drops out for the trio (resulting in a true trio in texture as well as form), and the

other three instruments play only on their lowest strings, creating a rich, darker tone color. For the “Finale,” Haydn writes a complex and imaginative three-subject fugue that concludes with a rousing unison statement of the first theme.

String Quartet No. 4

Charles Wuorinen

Born June 9, 1938 in New York

I composed my fourth string quartet during 1999, for the Brentano Quartet, with whom I had had previous happy associations; the piece was commissioned by a consortium of chamber music presenters, including the Chamber Music Society of Lincoln Center, Chamber Music Northwest, El Paso Chamber Music Festival, and the Chamber Music Society of Detroit. At somewhat over twenty minutes playing time, the quartet’s single movement necessarily involves a wide variety of attitudes, gestures, textures, and speeds. But overall one can detect a directed progress from slower to faster, from sparser to denser—although with many detours—and finally to a kind of repose. Stasis is not victorious, however, for the work ends (some might say) with the musical analogue of a question.

—Charles Wuorinen

New York, September 2000

Three Pieces

Igor Stravinsky

*Born June 17, 1882 in Oranienbaum,
near St. Petersburg, Russia*

Died April 6, 1971 in New York

Stravinsky’s *Three Pieces* for string quartet are one of the first manifestations of the composer’s tendency toward a lean, ascetic style, a trend that would be expressed more fully in the neoclassical works of the 1920s

and ’30s. But the *Three Pieces* are relatively early works, dating from the late spring of 1914, during the aftermath of the première of *Rite of Spring*.

In these pieces, Stravinsky ignored the whole Classical-Romantic quartet tradition, avoiding traditional tempo indications (with their subtle inferences of style) by using simple metronome markings instead. It was only when he orchestrated the pieces fifteen years later that he gave them descriptive titles—“Danse,” “Excentrique,” and “Cantique”—though these qualities were evident even before the titles were added. The brief first piece is about mechanical repetition. The leader repeats a simple tune with a four-note range over an *ostinato* and a drone, with scale fragments from the second violin. Each instrument employs a different method of tone production, creating four individual and distinct characters. But the texture avoids true chamberistic interplay; the instruments are simply playing simultaneously. If this is indeed a dance, as the composer’s later title suggests, then the asymmetric rhythms and irregular accents make it a decidedly lopsided one.

Paul Griffiths describes the second piece as “a portrait of a clown, jumping from one bizarre posture to another.” Stravinsky was inspired in this work by the antics of the clown Little Tick, whom he had seen perform in London. More directly connotative than the other two pieces, this work mimics a wide range of clown-like expressions, with cartoon notions of slapstick and visual humor.

The final piece is solemn and liturgical, as the four players move homophonically through harmonizations of a chant-like melody. Stravinsky described it as “choral and religious in character,” foreshadowing in its solemnity the composer’s later choral works such as the *Pater noster* and passages from the *Mass*.

String Quartet in C Major, K. 465

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

When Mozart heard Haydn's Op. 33 quartets for the first time, it was (according to Alfred Einstein) one of the most profound experiences of his musical life. Haydn claimed that his Op. 33 quartets, composed almost ten years after the Op. 20 set, were written in "an entirely new and special manner." Inspired by this model, Mozart composed three quartets in late 1782 and early 1783, and three more in 1784-85, dedicating the complete set of six to Haydn with the observation, "I have learned from Haydn how to write quartets." This act of pure homage was unusual for Mozart, who almost never wrote such a substantial opus without any commission or guaranteed occasion for public performance. What's more, he relinquished all rights for the works to the dedicatee. Yet for all his indebtedness to Haydn, it is clear that Mozart's quartet writing in turn influenced Haydn's later compositions in the genre.

Mozart's quartets and Haydn's Op. 33 are coequal contributors to the development of the string quartet during the early 1780s. While composing chamber music seems to have come relatively easy to Haydn, Mozart spent more effort on these quartets than he did on just about any other composition. They presented a tremendous challenge to him, as evidenced in the many corrections, changes, and alterations he made to the manuscript.

After completing the last of the set—the *String Quartet in C Major*, K. 465—in January 1785, Mozart organized a performance of all six quartets for Haydn, spread over two evenings (January 15 and February 12, 1785). Mozart and his father, Leopold, both played in the ensemble. After hearing these works, Haydn remarked to Leopold

Mozart: "Before God and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name."

This C-Major quartet is the only string quartet Mozart wrote with a slow introduction, one of the more obvious references to his mentor's compositional style. It is this introduction that introduces the dissonance from which the work as a whole gets its nickname, "Dissonance": an A-flat in the viola clashing with an A-natural in the first violin. So peculiar was this effect that many thought it was perhaps a misprint in the published edition, or that the composer himself had made an error, though it is clear from the documentary evidence that Mozart knew exactly what he was doing, and Haydn had, after all, praised the compositional technique behind it. Maynard Solomon writes of this passage, "Without knowing precisely where we are, we know that we are in an alien universe." Yet Charles Rosen points out that this introduction cleverly establishes the tonic C-Major without ever once stating it: "The opening of a work by Mozart is always solidly based, no matter how ambiguous and disturbing its expressive significance."

The main effect of the slow introduction is to throw into high relief the buoyancy and light-heartedness of the remainder of the movement, which is remarkably free from dissonance. Still, in true Haydn-esque style, there is continuity in the contrast: the repeated-note accompaniment from the slow introduction is carried over into the bubbling main theme of the "Allegro."

The intimate second movement is a slow-movement sonata form (without a development section) in which the transition between themes is effected by a sublime duet between cello and first violin. At several points in this contrapuntal movement Mozart omitted imitative entries for the first violin and viola in the score, suggesting to

some critics that the composer had made a mistake there, too. Modern performances often “fill in” the missing parts to create the complete imitative texture, something Mozart may have expected his players to do intuitively.

The orchestral minuet that follows displays contrasts of line, dynamics, articulation, and texture, with a somber and yearning trio in the minor mode. The rondo finale, “Allegro,” abounds with wit and humor. The unexpected pauses, dramatic shifts in temperament, false reprises, and unusual harmonic excursions, all within the bounds of good-natured felicity, are in overt homage to Haydn, and would have pleased him greatly.

Program notes by Luke Howard.

Since its inception in 1992, the Brentano String Quartet has been singled out for their technical brilliance, musical insight and stylistic elegance.

Within a year's time, the Brentano String Quartet claimed the distinction of being named to three major awards, winning the first Cleveland Quartet Award, the

1995 Naumburg Chamber Music Award and the tenth Annual Martin E. Segal Award. For their first appearance in Great Britain at Wigmore Hall, the Brentano was awarded the Royal Philharmonic Society Music Award for the most outstanding chamber music debut for 1997.

The Quartet became the first quartet-in-residence at Princeton University in 1999, and since 1995 they have been the quartet-in-residence at New York University. In 1995 they were chosen by the Chamber Music Society of Lincoln Center to participate in the inaugural season of Chamber Music Society Two—a program designed for outstanding emerging artists and chamber musicians. Additionally, beginning in the year 2000, the Brentano String Quartet became the quartet-in-residence at Wigmore Hall in London.

The Brentano String Quartet has appeared with pianist Mitsuko Uchida at the Concertgebouw in Amsterdam, at the Library of Congress, and at Lincoln Center, and has collaborated with Jessye Norman in her 1998 Carnegie Hall recital. In the fall of 1998, the Brentano String Quartet performed to great acclaim in various venues across Australia, including the prestigious Sydney Opera House, and were featured in a

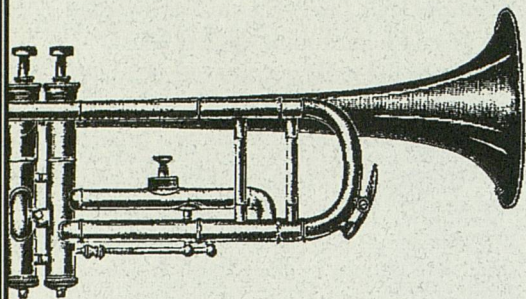
Live From Lincoln Center broadcast.

The Brentano String Quartet has made appearances in the major musical centers in North America including Alice Tully Hall in New York, the Philadelphia Museum of Art, Pittsburgh's Frick Museum, La Jolla Chamber Music Society, Chamber Music Society of Detroit, the Ford Centre for the Performing Arts in Toronto, and venues in Washington, DC, San



Brentano String Quartet

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Francisco, Los Angeles, Baltimore, Houston, New Orleans, Kansas City, and Boston.

During the 2000/2001 season, the Quartet will appear in Europe at Royal Festival Hall in London, the Accademia de Santa Cecilia in Rome, and in Frankfurt, Cologne, and Milan.

The Brentano's recent and upcoming festival appearances include the Edinburgh Festival in Scotland, Festival De Divonne in France, the Bath Festival in England, Chamber Music Northwest, the San Luis Obispo Mozart Festival, Chautauqua, Caramoor International Music Festival, the Taos School of Music and Interlochen's Advanced String Quartet Institute.

The Quartet is named after Antonie Brentano, whom many scholars believe to have been Beethoven's mysterious "Immortal Beloved," and to whom he wrote his famous love confession.

They maintain a strong interest in the music of our time and have had several

works written for them, including Milton Babbitt's *String Quartet, No. 6*, Chou Wen-Chung's *Clouds*, and two quartets by Bruce Adolphe. Upcoming music projects include a recording of the music of Steven Mackey.

This afternoon's performance marks the Brentano String Quartet's UMS debut.

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Hubbard Street Dance Chicago

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GAIL KALVER *Executive Director*

THE COMPANY

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Francisco Aviña

Darren Cherry

Sandi J. Cooksey

Steve Coutereel

Ron De Jesus

Charlaine Katsuyoshi

Yael Levitin

Cheryl Mann

Jamy Meek

Kendra Moore

Geoff Myers

Mary Nesvadba

Massimo Pacilli

Joseph P. Pantaleon

Gregory Sample

Christine Carrillo

Simpson

Lauri Stallings

Robyn Mineko

Williams

LOU CONTE *Founder*

Program

Friday Evening, February 9, 2001 at 8:00
Power Center, Ann Arbor, Michigan

*Choreography by
Nacho Duato*

Rassemblement (The Gathering)

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

*Choreography by
Trey McIntyre*

Split

S H O R T P A U S E

*Choreography by
Harrison McEldowney*

Group Therapy

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

*Choreography by
Daniel Ezralow*

Read My Hips

Forty-eighth
Performance
of the 122nd Season

Tenth Annual
Dance Series

*The photographing or sound
recording of this concert or
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This evening's performance is sponsored by Personnel Systems, Inc./Arbor Technical Staffing/Arbor Temporaries, Inc.

Special thanks to Jeanne Merlanti of Personnel Systems, Inc./Arbor Technical Staffing/Arbor Temporaries, Inc. for her generous support of the University Musical Society.

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

Special thanks to Eastern Michigan University and Peter Sparling/Dance Gallery for their involvement in this residency.

Special thanks to Susan Filipiak of Swing City Dance Studio for her leadership in providing in-school educational outreach for HSDC.

Large print programs are available upon request.

Hubbard Street Dance Chicago

Lucas Crandall
Artistic Associate

Claire Bataille
Ballet Mistress

Sandi J. Cooksey
Rehearsal Assistant

Todd L. Clark
Production Stage Manager & Lighting Supervisor

Anne Grove
Company Manager

Kilroy G. Kundalini
Audio Engineer

Sandra Fox
Wardrobe Supervisor

Richard J. Carvlin
Technical Director

Andrew Brown
Assistant Stage Manager

Jason Bauer
Production Electrician



Photo by: Lois Greenfield

Rassemblement (The Gathering)

(25 minutes)

<i>Choreography by</i>	Nacho Duato
<i>Costume Design by</i>	Nacho Duato
<i>Set Design by</i>	Walter Nobbe
<i>Lighting Design by</i>	Nicolás Fischtel
<i>Music by</i>	Toto Bissainthe, <i>Rasambléman</i>

<i>Dancers</i>	Shannon Alvis
	Yael Levitin, Ron De Jesus
	Charlaine Katsuyoshi, Massimo Pacilli
	Sandi J. Cooksey, Steve Coutereel, Gregory Sample
	Jamy Meek, Darren Cherry

Rassemblement is underwritten by the Above & Beyond Campaign.

Created for the Cullberg Ballet in 1990. First performed by Hubbard Street Dance Chicago at the Shubert Theatre, Chicago, Illinois, April 13, 1999.

©1998, Nacho Duato, all rights reserved. Tony Fabre, Ballet Master. Costume materials: Atelier van der Berg (Holland). Sets: John Campbell Scenic Studio (Great Britain). Organization: Mediart Producciones SL (Spain). Music: *Rasambléman* by Toto Bissainthe, used with permission of Milena Sandler. From the CD *Häiti Chanté*, courtesy of ARION, Paris. By special arrangement with SACD, Paris.

Split

(9 Minutes)

<i>Choreography by</i>	Trey McIntyre
<i>Costume Design by</i>	Sandra Woodall
<i>Lighting Design by</i>	Michael Mazzola
<i>Music by</i>	Art Blakey, "Split Skins"

<i>Dancers</i>	Sandi J. Cooksey, Steve Coutereel,
	Charlaine Katsuyoshi, Gregory Sample,
	Shannon Alvis, Darren Cherry

The Elizabeth F. Cheney Foundation is the principal underwriter of *Split*, with partial support by the National Endowment for the Arts.

Created for Hubbard Street Dance Chicago in 2000. First performed by Hubbard Street Dance Chicago at the Cadillac Palace Theatre, Chicago, IL, October 3, 2000.

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Group Therapy

(15 minutes)

Choreography by
Costume Design by
Lighting by
Music by

Harrison McEldowney
 Nan Zabriskie
 Diane Ferry Williams
 Various Composers

Dancers

Kendra Moore, Geoff Myers
 Cheryl Mann, Gregory Sample
 Sandi J. Cooksey, Ron De Jesus
 Mary Nesvadba, Jamy Meek

Group Therapy is underwritten in part by a gift from Jim and Kay Mabie.

Created for and premièred by Hubbard Street Dance Chicago, at the Shubert Theatre, Chicago, Illinois, April 13, 1999.

"The Worry Song," by Sammy Fain; performed by Gene Kelly from the recording *S'Wonderful: Gene Kelly at MGM*, Turner Entertainment Co./Rhino Movie Music. Published by EMI Miller Catalog, Inc. Used by permission. "Fascinatin' Rhythm," by George and Ira Gershwin; performed by Herbie Hancock from the recording *Gershwin's World*, Verve/Polygram Records. ©1924 (Renewed) WB Music Corp (ASCAP). All rights reserved. Used by permission. "Treat Me Rough," by George and Ira Gershwin; performed by Kathy Santon from the recording *Second City Divas*, courtesy of Jeff Duke and M.A.M. Records. ©1944 (Renewed) New World Music Company, Ltd. (ASCAP). All rights OBO New World Music, Ltd. administered by WB Music Corp. (ASCAP). All rights reserved. Used by permission. "Embraceable You," by George and Ira Gershwin; performed by Duncan Sheik from the recording *Red Hot and Rhapsody*, Verve/Polygram Records. ©1930 (Renewed) WB Music Corp (ASCAP). All rights reserved. Used by permission. "You're Getting To Be A Habit With Me," by Harry Warren and Al Dubin; performed by Diana Krall from the recording *Love Scenes*, GRP Records, Inc. ©1932 (Renewed) WB Music Corp. (ASCAP) All rights reserved. Used by permission. "Baby I'm Gone," by R. Milton; performed by Blues Jumpers from the recording *Wheels Start Turning*, Ridge Recordings, LLC. *Schön Rosmarin* composed by Fritz Kreisler; performed by Henryk Szeryng, Mercury Living Presence/Phillips Classics. Published by Carl Fischer, Inc. "What is This Thing Called Love?" written by Cole Porter; performed by Rachele Ferrell from the recording *First Instrument*, Blue Note Records/Capitol Records. ©1929 Warner Bros., Inc. (ASCAP). All rights reserved. Used by permission. Excerpt from *Now, Voyager*, Phonographic Performance Limited/Ganton House. Excerpt from "Mr. Clean" commercial, TVT Records.

Read My Hips

(20 minutes)

Choreography by
Costume Design by
Lighting Design by
Original Music by

Daniel Ezralow
Jackson Lowell
Howell Binkley
Michel Colombier

Dancers

Shannon Alvis, Francisco Aviña
Charlaine Katsuyoshi, Darren Cherry
Yael Levitin, Steve Coutereel
Cheryl Mann, Jamy Meek
Kendra Moore, Geoff Myers
Christine Carrillo Simpson, Gregory Sample
Robyn Mineko Williams

The choreography for *Read My Hips* is underwritten by an anonymous donor.

Created for and premiered by Hubbard Street Dance Chicago at the Civic Opera House, Chicago, Illinois, May 8, 1990.

Note: A strobe-like lighting effect will be used during this dance.

Hubbard Street Dance Chicago (HSDC) was founded in 1977 by veteran dancer and choreographer Lou Conte. Today, under the leadership of Artistic Director Jim Vincent, twenty culturally diverse dancers represent Hubbard Street Dance Chicago throughout the world, performing annually for more than 100,000 people.

During its twenty-three-year history, HSDC has emerged as an innovative force in contemporary dance, combining theatrical jazz, modern and classical ballet technique to create an unparalleled artistic style. The company and its distinctive repertoire serve as a living archive for significant choreographic works by world-class choreographers Nacho Duato, Daniel Ezralow, Jiri Kylián, Kevin O'Day, Margo Sappington and Twyla Tharp. In addition, the company regularly collaborates with emerging choreographers on new dance works.

The company performs in downtown Chicago and the metropolitan area and also tours extensively throughout the year. The company has appeared in forty-two states and fifteen countries at celebrated dance venues including the American Dance Festival, DanceAspen, the Holland Dance Festival, Jacob's Pillow, The Joyce Theater, the Kennedy Center, the Ravinia Festival and the Spoleto Festival of Two Worlds (Italy).

From its inception, HSDC has captured public attention and garnered local, national and international critical acclaim. With four public television specials, including two that aired nationally, HSDC has enlightened and entertained audiences of all backgrounds. After viewing the company's television debut in 1981, Fred Astaire called the performance "some of the greatest dancing I've seen in years."

In March 1998, Hubbard Street Dance Chicago merged with the Lou Conte Dance Studio (LCDS) and relocated to a permanent facility in Chicago's West Loop Gate

neighborhood. HSDC and the LCDS now serve as one institution dedicated to performance, dance training and community education. One of the most comprehensive dance centers in the US, this facility houses five dance studios equipped with state-of-the-art floors and audio systems, including two stage-sized spaces; production shops for building and maintaining sets and costumes; storage space for the company's advanced sound and lighting systems; a sound mixing studio; and administrative offices and meeting rooms.

Hubbard Street 2, HSDC's young professional company (formerly known as Hubbard Street Trainee Ensemble), is the backbone of HSDC's community education program. Formed in 1997, the ensemble performs in schools, community centers and park districts, as well as in small professional venues, reaching 23,000 people annually. HSDC's team of dance educators works closely with about twenty classrooms each year on a multi-layered program that exposes students to dance, trains teachers to integrate dance and movement into the curriculum, and offers free admission to company performances.

The Lou Conte Dance Studio offers more than sixty classes per week to adults and teens in ballet, jazz, tap, modern, hip-hop, funk and dance fitness. Named "Best Dance Class for Adults" by *Chicago* magazine, the Lou Conte Dance Studio offers various levels of classes for dancers from beginners to professionals.

August 1, 2000 marked a major turning point in the life of HSDC as Conte retired as artistic director and respected dancer, teacher, ballet master and choreographer Jim Vincent became the new artistic director. Vincent's relationships with Kylián, Duato and other distinguished choreographers will continue to build on HSDC's illustrious history as a contemporary repertory company. Vincent will continue to work with both renowned and emerging choreographers

from around the world to create a distinct body of works for the company.

In 1977, Hubbard Street Dance Chicago was launched to fill a community need.

Today it stands as one of the most renowned dance companies in America, dedicated to performance, dance training and community education, while serving as an emblem of Chicago's international cultural profile.

This weekend's performances mark Hubbard Street Dance Chicago's third and fourth appearances under UMS auspices.

Jim Vincent (*Artistic Director*) joins HSDC following an extensive career as a dancer, teacher, ballet master and choreographer. Vincent's dance training began at the age of five and continued through his childhood with the Mercer, Burlington and Princeton Ballets in New Jersey. He studied on scholarship at the Washington School of Ballet in Washington, DC, Harkness House of Ballet in New York City and North Carolina School of the Arts at University of North Carolina. Vincent's distinguished career as a professional dancer includes a twelve-year tenure with Jirí Kylián's Nederlands Dans Theater, a guest appearance with Lar Lubovitch and two years with Nacho Duato's Compañía Nacional de Danza in Spain. As a dancer, he worked with many choreographers, including Kylián, Duato, William Forsythe, Mats Ek, Hans van Manen, Christopher Bruce, Ohad Naharin and Lar Lubovitch.

Vincent has served as ballet master for Nederlands Dans Theater II, Compañía Nacional de Danza and Opéra National de Lyon, where he rehearsed repertory by renowned choreographers Kylián, Duato, Forsythe, Ek, George Balanchine, Angelin Preljocaj and Bill T. Jones. He has restaged choreographies for Duato, including *Jardi*

Tancat, *Synaphai* and *Na Floresta*, and for Kylián, including *Return to the Strange Land* and *Stamping Ground*. Vincent has choreographed a number of works for Nederlands Dans Theater I and II, Quebec's Bande à Part and Switzerland's Stadt Theater Bern. His teaching experience includes Holland's Royal Conservatory of the Hague, Australia's Victorian College of Art, Compañía Nacional de Danza and Opéra National de Lyon. He served as assistant artistic director of Compañía Nacional de Danza from 1990-94.

In October 1997, Vincent joined the creative team of Disneyland Paris as a concept designer and show director. He has specialized in creating original concepts for corporate entertainment, press and gala events. Born in New Jersey, Vincent is both a US and French citizen, speaks four languages and is married to France Nguyen, a former dancer with Nederlands Dans Theater, Compañía Nacional de Danza and Lyon Opéra Ballet. They have three daughters, Léna, Claire and June.

Gail Kalver (*Executive Director*), a native Chicagoan, joined HSDC in 1984. She received a degree in music education from the University of Illinois (Champaign/Urbana) and a master's degree in clarinet from the Chicago Musical College of Roosevelt University. Kalver founded the Windy City Wind Ensemble and performed with the Chicago Symphony Orchestra, Lyric Opera Orchestra and Grant Park Symphony. She joined the Ravinia Festival staff in 1976, where she became associate manager until joining HSDC. Kalver was also music consultant to the Peabody Award-winning National Radio Theatre. She has served on the boards of the Chicago Dance Coalition, Dance/USA, the National Association of Performing Arts Managers and Agents and on numerous funding panels. Kalver currently serves on the boards of the Illinois Arts Alliance, Chicago Dancers United and the West Loop Gate Association. Kalver is

the recipient of the Chicago Dance Coalition's 1988 Ruth Page Award, was recognized by *Today's Chicago Woman* in 1996 and has co-chaired Dance for Life and the Midwest Arts Conference.

Lou Conte (*Founder*), after a performing career including Broadway musicals, established the Lou Conte Dance Studio in Chicago in 1972. In 1977, he founded what is now Hubbard Street Dance Chicago with four dancers performing at senior citizens' homes in Chicago. Originally the company's sole choreographer, he developed relationships with world-renowned choreographers as the company began to grow, adding bodies of work by a variety of artists. These relationships transformed HSDC into the internationally acclaimed repertoire company it is today. In the 1980s, Conte brought in several works by Lynne Taylor-Corbett, Margo Sappington and Daniel Ezralow. He continued to build HSDC's repertoire by forging a key partnership with Twyla Tharp in the 1990s, acquiring seven of her works, including an original work for the company. Conte further expanded the company's repertoire to include European choreographers Jiri Kylián, Nacho Duato, and most recently, Ohad Naharin, whose *Minus 16* received its US première by HSDC in October 2000. These long-term relationships along with Conte's participation in selecting the company's new artistic director have paved the way for HSDC's future. Through his twenty-three years as the company's artistic director, Conte has received numerous awards, including the Chicago Dance Coalition's inaugural Ruth Page Artistic Achievement Award in 1986, the Sidney R. Yates Arts Advocacy Award in 1995 and the Chicagoan of the Year award from *Chicago* magazine in 1999. He has been credited by many for helping raise Chicago's international cultural profile and for creating a climate for dance in the city, where the art form now thrives.

Lucas Crandall (*Artistic Associate*) was born in Madison, Wisconsin and began training in modern dance at the age of fourteen. After receiving several scholarships in the US and serving as an apprentice with the Milwaukee Ballet, Crandall went to Europe to perform with the Ballet du Grand Theatre in Geneva, Switzerland. In 1985, he joined Nederlands Dans Theater where he first worked with Hubbard Street Dance Chicago's new artistic director, Jim Vincent. After performing with the Nederlands Dans Theater for two years, Crandall returned to the Ballet du Grand Theatre, working with choreographers including Ohad Naharin, Jiri Kylián, Mats Ek and Christopher Bruce. In 1996 he became the company's rehearsal director where he assisted choreographers including Oscar Araiz, Lionel Hoche, Amanda Miller, Toru Shimazaki and Etienne Frey. During that time, he also rehearsed ballets from William Forsythe, David Parsons and Ohad Naharin. A choreographer since 1982, his pieces have been performed in a variety of countries including Switzerland, Italy, France, Canada and the US. In 1999, Crandall was selected from sixty candidates to be one of six participants for the third SIWIC International Choreographic Workshop in Zurich, Switzerland.

Claire Bataille (*Ballet Mistress*) was a founding member of Hubbard Street Dance Chicago, and during her fifteen years at HSDC was assistant artistic director and choreographed five works for the company. She retired from performing in 1992. Since then, she has created works for several companies, including Spectrum Dance Theatre (Seattle), Tennessee Children's Dance Ensemble (Knoxville), Akasha Dance Company (Chicago) and Playhouse Dance Theatre (Pittsburgh) and has also taught master classes throughout the US and in Europe. She has been on the faculty of the Chicago Academy for the Arts, River North

Dance Company, Columbia College and Gus Giordano Dance Center. Bataille is married to Don Sorsa and the mother of two boys, Isaac and Jack.

The Company

Shannon Alvis (*Indianapolis, IN*) trained at Jordan Academy of Dance at Butler University and at the University of Utah. She has performed with the Utah Ballet, Indianapolis Ballet Theatre and the Chautauqua Ballet Company and has attended numerous summer programs including Boston Ballet, Pennsylvania Ballet, School of American Ballet, Royal Winnipeg Ballet and American Ballet Theatre. Alvis joined Hubbard Street 2 in June 1998 and moved to the full company in June 2000. She would like to dedicate her performances to her Dad.

Francisco Aviña (*Santa Ana, CA*) graduated from Orange County High School of Performing Arts and started dancing at the age of fifteen. He has performed in the TV series *Fame L.A.*, in the movie *Batman and Robin* and in Michael Jackson's *Sisterella* and the 1994 Super Bowl. He choreographed Gianni Versace's runway show in Singapore and a piece for Hubbard Street 2. A former member of Hubbard Street 2, Aviña joined the full company in June 2000. He would like to thank his mother and Julie Nakagawa for their love and support.

Darren Cherry (*Baytown, TX*) began his dance training at Cheryl's Dance Studio in Baytown at age eleven and then studied for six years with Houston Ballet Academy. Cherry graduated early from Houston's High School for Performing and Visual Arts and immediately moved to Chicago. He joined Hubbard Street 2 in June 1998 and moved to the full company in September 1999. He thanks his parents for their unconditional support.

Sandi J. Cooksey (*Juneau, AK*) performed with Ballet Iberico Hispanico Chicago, Giordano Jazz Dance Chicago and in several industrial productions before joining HSDC in 1987. In 1996 Cooksey took a three-year leave from HSDC, performing with Twyla Tharp's NYC-based company Tharp! during 1998, returning to HSDC in 1999. She is the recipient of the 1995 Ruth Page Dance Achievement Award.

Steve Coutereel (*Nieuwpoort, Belgium*) received his training at the Academy of Ballet in Antwerp (Belgium). He danced with Royal Ballet of Flanders, Ballet du Nord (Roubaix, France), Oregon Ballet Theatre, Los Angeles Classical Ballet and the San Francisco Ballet, joining HSDC in June 1999.

Ron De Jesus (*Chicago, IL*) studied at Northeastern Illinois University and danced with Ensemble Español, Joseph Holmes Chicago Dance Theatre and the Chicago Repertory Dance Ensemble prior to joining HSDC in 1986.

Charlaine Katsuyoshi (*Honolulu, HI*) graduated from the University of California at Irvine with a bachelor of fine arts degree in dance performance. She has performed with MOMIX, on the TV series *Fame L.A.*, and appeared in the film *Blade*. Katsuyoshi joined Hubbard Street 2 in June 1999 and moved to the full company in September 1999.

Yael Levitin (*Haifa, Israel*) trained in her native Israel, where she danced with the Haifa Ballet for three years. In 1991, she joined Bat-Dor Dance Company as a principal dancer. In 1992, Levitin represented Israel at the Paris Opera Dance Soloist Competition, receiving a silver medal for her performance. In the US, she worked with Complexions, Connecticut Ballet and Ballet Hispanico before joining HSDC in August 1999.

Cheryl Mann (*Orlando, FL*) graduated from Point Park College in Pittsburgh, PA, and has performed with Pittsburgh's Civic Light Opera, Southern Ballet Theater in Orlando and at Florida's Walt Disney World. Mann danced with River North Dance Company for three years before joining HSDC in 1997. She adores and thanks her amazing family and Swany for all their love and support.

Jamy Meek (*Lubbock, TX*) received a Bachelor of Arts degree in performing arts from Oklahoma City University. Meek danced with Ballet Lubbock, Willis Ballet and for the San Antonio Metropolis Ballet, joining HSDC in June 1996. He has found new inspiration in his son, Cooper, and dedicates this season to him and his enthusiasm for life.

Kendra Moore (*Lethbridge, Canada*) studied at the Edmonton School of Ballet. She danced with Ballet Austin and Les Ballets Jazz de Montreal before joining HSDC in May 1998. She has enjoyed traveling the globe with all these companies and the wonderful friends she has made along the way.

Geoff Myers (*St. Louis, MO*) rejoined HSDC in 1996 following a three-year hiatus. He has performed with the Verona Ballet, River North Dance Company and Milwaukee Dance Theatre. Myers danced with HSDC from 1984-1993 and has since completed a Bachelor of Arts degree in TV/video production. He would like to thank his family, friends and his dog Jack for their love and support.

Mary Nesvadba (*Houston, TX*) has studied and danced at the Houston Ballet, the Fort Worth Ballet and the School of American Ballet in NYC, joining HSDC in 1991. She would love to thank her Mom, Dad and Joey for their inspiration and support.

Massimo Pacilli (*Torino, Italy*) trained at the Torino School of Dance. After an early career in ballroom dancing, he relocated to

New York City in 1993 and has since performed with Alvin Ailey Repertory Ensemble, Elisa Monte, Complexions and Donald Byrd/The Group. He joined HSDC in 1999.

Joseph P. Pantaleon (*San Diego, CA*) began his formal dance training at the age of twenty, while pursuing a degree in clinical psychology at San Diego State University. During his dancing career, Pantaleon has performed with numerous companies in the Chicago area and has been a member of HSDC since 1993. He would like to thank the many teachers, friends and especially his family for inspiring and supporting him through his career.

Gregory Sample (*Louisville, KY*) studied dance intensively in Louisville and received a Bachelor of Fine Arts in dance from North Carolina School of the Arts. Sample joined HSDC in June 1997. He thanks his teachers and support systems, past and present, including Mom, Dad, Carla, Jameel and Jim.

Christine Carrillo Simpson (*South Holland, IL*) joined HSDC in 1988 and recently rejoined the company after a one-year absence pursuing a degree in culinary arts at CHIC. A professional dancer since 1985, Simpson has been a guest artist for several dance companies throughout her career. She would like to thank her husband for being supportive in all of her endeavors.

Lauri Stallings (*Gainesville, FL*) spent the past two years exploring Chicago's modern dance scene with artists including Ginger Farley, Asimina Chremos and Bob Eisen and joined HSDC this fall. Earlier in her career, Stallings devoted her work to classical and contemporary works, dancing with Cleveland San Jose Ballet, BalletMet and Canada's Ballet British Columbia. "This that I do, this act of giving, is dedicated to my beautiful family."

Robyn Mineko Williams (*Lombard, IL*) began dancing at age five under the direction of Yvonne Brown Collodi, with whom she toured Germany, Switzerland and Austria. She continued studying dance at the Lou Conte Dance Studio where she was on full scholarship from 1993-1995. Williams danced with River North Dance Company for four years before joining HSDC as an apprentice in June 2000. She would like to thank her family and friends for their love, encouragement and inspiration over the years.

Choreographer Biographies

Nacho Duato (*Choreographer*) was born in Valencia, Spain, in 1957 and trained with the Rambert School in London, Maurice Béjart's Mundra School in Brussels and the Alvin Ailey American Dance Center in New York. In 1980, Duato joined the Cullberg Ballet in Stockholm, and a year later Jiri Kylián brought him to the Nederlands Dans Theater in Holland, where he was named Resident Choreographer in 1988. Since June 1990, Duato has been Artistic Director of Compañía Nacional de Danza (Spain), where he has created several works, including *Concierto Madrigal*, *Opus Piat*, *Empty*, *Coming Together*, *Mediterrania*, *Cautiva* and *Tabulae*. In 1998, the Spanish Government awarded Duato the Golden Medal for Merit in Fine Arts.

Daniel Ezralow (*Choreographer*) created *SUPER STRAIGHT is coming down*, *READ MY HIPS*, *In Praise of Shadows* and *Lady Lost Found* for HSDC. A native of Los Angeles, he studied dance at UC Berkeley and has performed with 5X2 Plus, Lar Lubovitch, Paul Taylor and Pilobolus. In 1980, he co-founded Momix, and in 1986 he co-founded ISO Dance. Ezralow has created original works for HSDC, Batsheva Dance Company of Israel, Paris Opera Ballet, Rudolf Nureyev and London Contemporary Dance

Company. Ezralow works extensively in film and television in the US and Europe, with such artists as Lina Wertmüller and Mauro Bolognini. He has choreographed music videos for Sting, U2 and David Bowie. He recently toured Europe performing his one-man multi-media show *Mandala*.

Jiri Kylián (*Choreographer*) was born in Prague, Czechoslovakia in 1947, and started his dance training at the ballet school of the Prague National Theatre at the age of nine. He later studied at the Prague Conservatory and the Royal Ballet School in London. In 1968 he joined the Stuttgart Ballet under the direction of John Cranko as both a dancer and choreographer. In 1973, he created his first work for the Nederlands Dans Theater, where he became artistic director in 1975 until 1999 and is currently resident choreographer and artistic advisor. Kylián has choreographed sixty-six works for NDT including *Sinfonietta*, *Sechs Tänze*, *Kaguyahime* and *Arcimboldo*. His works have been staged by over forty companies around the world, such as American Ballet Theater, Royal Danish Ballet, Tokyo Ballet, The Australian Ballet and National Ballet of Canada.

Harrison McEldowney (*Choreographer*) earned the 1998 Ruth Page Award for excellence in choreography for his piece *Let's Call the Whole Thing Off*, which was set on Hubbard Street 2 that year and still remains in the current repertory for both Hubbard Street 2 and Hubbard Street Dance Chicago. In 1999, he choreographed his first work for Hubbard Street Dance Chicago, *Group Therapy*. With HSDC, he was the recipient of the inaugural Prince Prize from Prince Charitable Trusts in 1999, through which he created a new work for the company, *The Fate of James Harris*. Harrison has also choreographed for River North Chicago Dance Company, Civic Ballet of Chicago, Cerqua Rivera Art Experience and is

currently the Creative Director for Concentrix Corporation of Chicago.

Trey McIntyre (*Choreographer*) studied at the North Carolina School of the Arts for two years and in 1987 went to the Houston Ballet Academy. Two years later, he was named Choreographic Apprentice to Houston Ballet where he is now the Choreographic Associate. In 1990, at the age of twenty, he created his first work for the company, *Skeleton Clock*. In 1994, he was the youngest choreographer selected internationally to participate in the New York City Ballet's prestigious "Diamond Project," and in 1995 and 1996 he was awarded choreographic fellowships from the National Endowment for the Arts. In addition to creating five works for the Houston Ballet, he has choreographed pieces for numerous companies including the Stuttgart Ballet, Pennsylvania Ballet, Pacific Northwest Ballet and Ballet Florida. In 2000, he choreographed his first work for Hubbard Street Dance Chicago, *Split*.

Ohad Naharin (*Choreographer*) was born in Israel and began his dance training with the Batsheva Dance Company, where he has been the artistic director since 1990. He continued his studies at The Juilliard School of Music and the School of American Ballet in New York and performed with the Martha Graham Company and Maurice Béjart. In 1980, Naharin made his choreographic debut in Kazuko Hirabayashi studio in New York, where he studied and worked with Maggie Black, David Gordon, Gina Buntz and Billy Seigenfeld. His works have been staged by many companies around the world including the Pittsburgh Ballet Theatre, Nederlands Dans Theater, Frankfurt Ballet, Rambert Dance Company, Ballet Nacional Madrid, Cullberg Ballet and Opéra National de Paris.

Hubbard Street Dance Chicago

Administration

Theresa Golas, *Director of Finance and Administration*
Mollie Alexandar, *Administrative Assistant/Office Manager*

Marketing

Kristin A. Walsh, *Director of Marketing*
Sarah B. McKoski, *Marketing Coordinator*
Jill Chukerman, *Public Relations Consultant*

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Stephanie Kimmel, *Director of Corporate & Foundation Relations*
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Emilie De Angelis, *Development Coordinator*
Stefania Heim, *Development Assistant*
Paula Petrini Lynch, *Gala Coordinator*
Marie O'Connor, *Development Consultant*

Lou Conte Dance Studio

Lou Conte, *Director*
Julie Nakagawa Böttcher, *Associate Director*
Jennifer Beltran, *Studio Manager*

Hubbard Street 2

Julie Nakagawa Böttcher, *Artistic Director*
Andreas Böttcher, *Managing Director*

Dancers

Eric Chase, Erin Derstine, Adam Hundt, Lisa Keskitalo,
Christopher Tierney, Anne Zivolich

Educational Program

Andreas Böttcher, *Director of Education*
Debbie Kristofek, *Teaching Artist/Program Manager for Education*
Leslie Dempsey, *Teaching Artist*

Special Services

Kupferberg, Goldberg and Neimark, *Auditor*
Donald I. Resnick, Jenner & Block, *Legal Counsel*

North American Tour Direction

Rena Shagan, *President*
Rena Shagan Associates, Inc.

Hubbard Street Dance Chicago

Lou Conte Dance Studio
www.hubbardstreetdance.com
312.850.9744

For class information, please call 312.850.9766.

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Hubbard Street Dance Chicago

JIM VINCENT *Artistic Director*

GAIL KALVER *Executive Director*

THE COMPANY

Shannon Alvis

Francisco Aviña

Darren Cherry

Sandi J. Cooksey

Steve Coutereel

Ron De Jesus

Charlaine Katsuyoshi

Yael Levitin

Cheryl Mann

Jamy Meek

Kendra Moore

Geoff Myers

Mary Nesvadba

Massimo Pacilli

Joseph P. Pantaleon

Gregory Sample

Christine Carrillo

Simpson

Lauri Stallings

Robyn Mineko

Williams

LOU CONTE *Founder*

Program

Saturday Evening, February 10, 2001 at 8:00
Power Center, Ann Arbor, Michigan

Choreography by
Jirí Kylián

Sechs Tänze (Six Dances)

SHORT PAUSE

Choreography by
Harrison McEldowney

Let's Call the Whole Thing Off

INTERMISSION

Choreography by
Nacho Duato

Jardi Tancat (Enclosed Garden)

SHORT PAUSE

Choreography by
Daniel Ezralow

Lady Lost Found

INTERMISSION

Choreography by
Ohad Naharin

Minus 16

Forty-ninth
Performance
of the 122nd Season

Tenth Annual
Dance Series

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This evening's performance is presented with the generous support of
Susan B. Ullrich, with additional support from GKN Sinter Metals.

Special thanks to Susan B. Ullrich for her generous support of the
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Additional support provided by media sponsors, WDET and *MetroTimes*.

Special thanks to Eastern Michigan University and Peter Sparling/Dance
Gallery for their involvement in this residency.

Special thanks to Susan Filipiak of Swing City Dance Studio for her leader-
ship in providing in-school educational outreach for HSDC.

Large print programs are available upon request.

Hubbard Street Dance Chicago

Lucas Crandall
Artistic Associate

Claire Bataille
Ballet Mistress

Sandi J. Cooksey
Rehearsal Assistant

Todd L. Clark
Production Stage Manager & Lighting Supervisor

Anne Grove
Company Manager

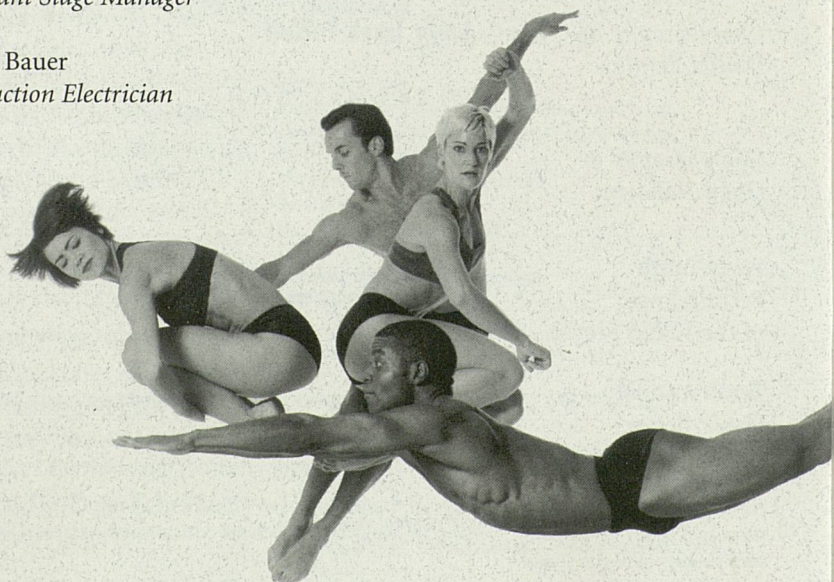
Kilroy G. Kundalini
Audio Engineer

Sandra Fox
Wardrobe Supervisor

Richard J. Carvlin
Technical Director

Andrew Brown
Assistant Stage Manager

Jason Bauer
Production Electrician



Sechs Tänze (Six Dances)

(14 minutes)

Choreography by
Set and Costume Design by
Lighting Design by
Music by

Jirí Kylián
Jirí Kylián
Joop Caboort
Wolfgang Amadeus Mozart, *Sechs deutsche Tänze*, K. 571

Dancers

Cheryl Mann, Geoff Myers
Robyn Mineko Williams, Francisco Aviña
Lauri Stallings, Jamy Meek
Christine Carrillo Simpson, Massimo Pacilli

The Sara Lee Foundation is the exclusive sponsor of The Kylián Project Phase I.

Created for Nederlands Dans Theater in 1986. First performed by Hubbard Street Dance Chicago at the Auditorium Theatre, Chicago, Illinois, April 14, 1998.

Staged by Roslyn Anderson. *Sechs deutsche Tänze*, composed by Wolfgang Amadeus Mozart, K. 571, in 1789. Courtesy of PolyGram Classics and Jazz, a division of PolyGram Records, Inc.

Let's Call the Whole Thing Off

(9 Minutes)

Choreography by
Costume Design by
Lighting Design by
Music by

Harrison McEldowney
Jackson Lowell
Todd Clark
George and Ira Gershwin, Mose Allison,
Sammy Cahn

Dancers

Charlaine Katsuyoshi, Darren Cherry

Let's Call the Whole Thing Off is underwritten by a gift from Andy and Betsy Rosenfield.

Created for the Dance Chicago Festival in 1997. First performed by Hubbard Street 2 in 1998. First performed by Hubbard Street Dance Chicago at the Ravinia Festival, Highland Park, Illinois, September 1, 1999.

"Let's Call the Whole Thing Off," by George and Ira Gershwin; performed by Sam Harris from the recording *Standard Time*, Finer Arts Records. Published by Warner Chappell. "Your Mind Is On Vacation," by Mose Allison; performed by Van Morrison from the recording *How Long Has This Been Going On?: Van Morrison with Georgie Fame and Friends*, Verve/Polygram Records. Published by Audre Mae Music Co. "Call Me Irresponsible," by Sammy Cahn; performed by Dinah Washington from the soundtrack recording *That Old Feeling*, Universal/MCA Records. Published by Paramount Music Corporation.

Jardi Tancat (Enclosed Garden)

(20 minutes)

Choreography by

Nacho Duato

Set and Costume Design by

Nacho Duato

Lighting Design by

Nicolás Fischtel

Music by

Maria Del Mar Bonet

Dancers

Shannon Alvis, Steve Coutereel,
Mary Nesvadba, Joseph P. Pantaleon,
Cheryl Mann, Jamy Meek

Jardi Tancat is underwritten by the Above & Beyond Campaign.

Created for Nederlands Dans Theater in 1983. First performed by Hubbard Street Dance Chicago at the Auditorium Theatre, Chicago, Illinois, April 14, 1998.

Staged by Kevin Irving. ©1997 Nacho Duato, all rights reserved. Costume materials: Atelier van der Berg (Holland). Music recording: BMG-Spain. Organization: Mediart Producciones SL (Spain).

Lady Lost Found

(14 minutes)

Choreography by

Daniel Ezralow

Costume Design by

Jackson Lowell

Lighting Design by

Howell Binkley

Music by

Percy Grainger

Dancers

Robyn Mineko Williams, Massimo Pacilli,
Charlaine Katsuyoshi
Gregory Sample, Francisco Aviña

Lady Lost Found is underwritten by the Above & Beyond Campaign.

Created for and premièred by Hubbard Street Dance Chicago at the Shubert Theatre, Chicago, Illinois, April 15, 1997.

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Minus 16

(30 Minutes)

Choreography by
Costume Design by
Lighting Design by
Music by

Ohad Naharin
 Ohad Naharin
 Ohad Naharin and Avi Yona Bueno (Bambi)
 Various Composers

The Company

Minus 16 is based on excerpts from the works *Anaphase*, *Zachacha*, *Sabotage Baby* and *Moshe*.

The Julius Frankel Foundation is the principal underwriter of *Minus 16*.

Created for Nederlands Dans Theater in 1999. The US première was performed by Hubbard Street Dance Chicago at the Cadillac Palace Theatre, Chicago, IL, October 3, 2000.

From the disc *Cha-Cha de Amor*, *Ultra-Lounge Volume 9*, produced and compiled by Brad Benedict, 1996 Capitol Records, Inc. CDP 7243 8 37595 2 1: "Sway," by Dean Martin (P.B. Ruiz/N. Gimbel), Orchestra conducted by Dick Stabile, recorded April 22, 1954, From a Capitol Records single; "Recado Bossa Nova," by Laurindo Almeida and The Bossa Nova All-Stars (L. Antonio/D. Ferreira), Recorded February 4, 1963, M. From the album "Ole! Bossa Nova!;" and "Choo Choo Cha Cha," by Rinky Dinks (L. Ford/C. Ford) recorded January 1959 from a Capitol Records single. From the disc *Mambo Fever*, *Ultra-Lounge Volume 2*, Produced and Compiled by Brad Benedict, 1996 Capitol Records, Inc. CDP 7249 8 32564 2 6: "Hooray for Hollywood," (Cha-Cha) by Don Swan and his Orchestra; "Chihuahua," by Luis Oliveira and his Bandodalua Boys; and "Glow Worm Cha Cha Cha," by Jackie Davis. From the disc *Unknown Territory of Dick Dale*, Highton records 1994, Hava Nagila: "Ehad Mi Yodea," traditional music arranged and performed by the Tractor's Revenge (ACUM Tel-Aviv); "Somewhere Over The Rainbow," by Arlen Harold adapted by Marusha; and "Asia 2001."

Please refer to pages 24 through 30 for Company and choreographer biographies and the Hubbard Street Dance Chicago Administrative listing.

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P. Lieberman Piano Quintet

Mozart Piano Quartet in E-flat Major, K. 493

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Piano

Program

Sunday Afternoon, February 11, 2001 at 4:00
Hill Auditorium, Ann Arbor, Michigan

*Johann Sebastian Bach,
arranged by
Ferruccio Busoni*

Prelude and Fugue in D Major, BWV 532

Franz Liszt

Sonata in b minor

Allegro energico—
Andante sostenuto—
Fugato—
Finale
(*All mvts. attacca—without pause*)

INTERMISSION

Sergei Prokofiev

Sonata No. 4 in c minor, Op. 29

Allegro molto sostenuto
Andante assai
Allegro con brio, ma non leggiere

Liszt

St. Francis of Assisi: Sermon to the Birds (Legend No. 1)

Liszt

Mephisto Waltz, No. 1

Fiftieth Performance
of the 122nd Season

122nd Annual
Choral Union Series

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Dubravka Tomsic appears by arrangement with Trawick Artists
Management, New York, NY.

Large print programs are available upon request.

Prelude and Fugue in D Major, BWV 532

Johann Sebastian Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

Arranged by Ferruccio Busoni

Born April 1, 1866 in Empoli, near Florence,
Italy

Died July 27, 1924 in Berlin

The *Prelude and Fugue in D Major* (which exists in two versions) shows the “unruly” side of Bach’s genius: a prelude full of surprising turns is followed by a fugue on a highly unorthodox theme. Influenced by the similarly extravagant compositions of Dietrich Buxtehude and others of the north German organ school, it dates from Bach’s early twenties, when the composer served as organist at the court of Weimar. The prelude consists of several distinct sections, separated by rests and introducing radically different types of textures: scales and *arpeggios* followed by harmony-driven passages.

Regular sequential chains of chords alternate with unexpected dissonances, especially at the end of the prelude. There is a certain improvisatory character to the piece, which continues in the fugue. The fugue theme is what they call a *Spielthema* in German: a “play-theme,” generated more by the organist’s fingers than by any rigorous compositional design. The theme is all kinetic energy with strong harmonic implications.

Although Bach applied the usual rules of fugue-writing to this unusual material (imitative entries, countersubject, modulations, etc.), the end result often doesn’t sound like a fugue at all, or at least not like a mature Leipzig work such as the “St. Anne” (BWV 552). Of the startling final bars of BWV 532, Peter Williams writes in his three-volume book *The Organ Music of J. S. Bach* (Cambridge University Press, 1980): “No other fugue in the literature...ends so suc-

cinctly, with such an exclamation.”

Ferruccio Busoni, the highly original composer and prodigious pianist, was introduced to Bach’s music as a child, and his deep love for the Thomaskantor endured his entire life. In the preface of his piano transcriptions of Bach’s organ works, Busoni explained that he was motivated by the desire “to interest a larger section of the public in these compositions which are so rich in art, feeling and fantasy...”

Sonata in b minor

Franz Liszt

Born October 22, 1811 in Doborján, Hungary
(now Raiding, Austria)

Died July 31, 1886 in Bayreuth, Germany

Among the great composers of the nineteenth century, few were subject to such antagonistic impulses as Franz Liszt. Quite possibly the greatest virtuoso pianist of the century, Liszt also aspired to be a revolutionary composer and, if that were not enough, was compelled by his religious feelings to take holy orders and become an *abbé* (a priest without actual pastoral duties at a church). A native of Hungary who identified strongly with that country even though he did not speak its language, he remained a lifelong wanderer, sojourning at various times in Paris, Geneva, Weimar, Rome, and Budapest, at home everywhere and nowhere.

In his monumental *Sonata in b minor*, Liszt managed to reconcile many of these conflicting tendencies and create a work that was revolutionary in design, virtuosic in execution, and deeply spiritual in content. As in his cycle of symphonic poems written around the same time, Liszt united all the different characters of the multi-movement sonata or symphonic form in a single movement of extended proportions. The recurrence of a number of fundamental

themes guaranteed organic unity while the contrasting tempos and characters provided diversity.

The *Sonata* opens hesitatingly, with a slow descending scale that will become one of the recurrent elements throughout the work. The heroic main theme soon follows; its brilliant development leads into a melody (a hymn-like tune accompanied by massive blocks of chords) marked *grandioso*. In the first of several dramatic shifts, the music turns from heroic to introspective and lyrical, yet the melodic material is the same as before (the difference is in tempo, dynamics, and accompaniment). These two fundamental characters continue to alternate, but each is continually enriched and developed with each new recurrence. On the dramatic side, we hear a set of brilliant variations on the main theme, interrupted by the powerful *grandioso* motive. A doleful recitative calls into question the heroism of the entire passage, and the music gradually calms down to an *Andante sostenuto* with an aria-like new theme. The mood, however, soon becomes more passionate, and the heroic theme returns in yet another incarnation, as a fugue, with a countersubject consisting of rapid, short notes that give it a slightly satirical edge. This section, which incorporates the descending scales of the introduction, leads to a re-statement of the *grandioso* motive, even more powerful than before. At the end of a breath-taking *stretta* (final section in a faster tempo), the *grandioso* theme returns yet another time, as the emotional high point of the entire work. But the final word belongs to the lyrical-introspective character in the drama: the *Andante sostenuto* aria is recalled, followed by an extremely quiet restatement of the main theme, as if to suggest that the conflict is over. The descending scales from the opening are heard again, followed by a few ethereal chords. After what seemed like a voyage through a whole pianistic and emo-

tional universe, the last note is a single, barely audible, short 'B' in the extreme low register of the piano.

Liszt dedicated his sonata to Robert Schumann, who many years earlier had dedicated his *Fantasy in C Major* (Op. 17) to Liszt. By the time of this belated response, the relations of the two men had cooled, and the dedication, as one commentator put it, "was received with embarrassment." Yet neither dedication was a coincidence: both works being crucially important in the respective composers' oeuvres, it is understandable that they should have been chosen to honor an esteemed colleague.

Sonata No. 4 in c minor, Op. 29

Sergei Prokofiev

Born April 27, 1891 in Sontsovka, near
Ekaterinoslav, Ukraine

Died March 5, 1953 in Nikolina Gora, near
Moscow

On October 25, 1917, the Bolshevik Revolution broke out in Petrograd (St. Petersburg). Sergei Prokofiev was at the resort town of Kislovodsk in the Caucasus Mountains, more than a thousand miles away. Returning to the capital was out of the question, and Prokofiev had to stay in Kislovodsk for half a year. He used this enforced isolation to write music, and composed his *Piano Sonata No. 3* and *Sonata No. 4* as well as his cantata *Seven, They Were Seven* during these "months that shook the world."

Both sonatas bear the subtitle "From Old Notebooks." Prokofiev had some of his childhood compositions with him in Kislovodsk, and set out to rework his juvenilia in a way that would reflect how far he had come in the meantime as a composer. (By 1917, he had finished his *Symphony No. 1*, *First Violin Concerto*, the first two piano concertos, and the *Scythian Suite*, to name

just major works.)

The “reworking,” in the case of *Sonata No. 4*, meant retouching the harmony and the technical aspects of the piano idiom. The style is eminently melodic and traditional (Prokofiev was never going to be so close to Schumann and Brahms again!), although there is no shortage of sharply rhythmical and harmonically “spicy” moments in a typical Prokofievian vein.

Prokofiev’s Russian biographer Israel Nestyev perceived a “narrative” character in the first movement (“*Allegro molto sostenuto*”), perhaps because its melodies don’t push forward but rather circle around the same few pitches. The second movement (“*Andante assai*”) was adapted from a youthful symphony that Prokofiev had written in 1908, at the age of seventeen. The movement opens with a melody Nestyev characterizes as “severe and stately,” this theme is developed in a highly complex way, with virtuoso runs and *arpeggios* assuming the role of contrapuntal voices in a polyphonic texture. A more lyrical second melody appears; at the end of the movement, it is heard simultaneously with the first theme.

The last movement bears the unusual marking *Allegro con brio, ma non leggiero*. Nestyev writes: “The impetuous character of the rhythm and the ebullient, sharply accented melody, with its accentuated dissonance, evoke images of a merry and vigorous game.” Yet it is not supposed to be *leggero* (light)! Despite the obvious references to dances and marches and a general mood of relaxation, there is an element of seriousness in this game—something Prokofiev didn’t want us to forget.

St. Francis of Assisi: The Sermon to the Birds (Legend No. 1)

Mephisto Waltz, No. 1

Franz Liszt

It is hard to say what attracted Liszt more: the Saints or the Devil (this is just another of the many fascinating paradoxes that characterized this exceptional man). He did pay tribute to both, on numerous occasions, in his works from about 1860 on. 1861 was the year Liszt withdrew from his position as Kapellmeister at the court of Weimar. He moved to Rome in order to help his companion, the Princess Carolyne von Sayn-Wittgenstein obtain a divorce from the Pope so he could marry her—an ordeal that took several years and was ultimately unsuccessful. Liszt drifted away from the Princess and eventually took holy orders. But his preoccupation with religious matters, of course, dated from much earlier times. Among his earliest works we find *Harmonies poétiques et religieuses* for piano and the *De profundis*, an “instrumental psalm,” for piano and orchestra. It goes without saying that the two saints named Francis—after whom he had been named—held a special place in his heart. He joined the angelic St. Francis of Assisi (who preached to the birds) and the fervent St. Francis of Paule (who walked on water) in his two *Legends* for piano, in which two aspects of his personality—his incomparable pianistic virtuosity and his spirituality—were joined in a seamless union.

Liszt placed the text of the sermon to the birds, as transmitted in the writings of St. Francis of Assisi, at the front of his score:

My dear little birds, you have to be thankful to God, your Creator, whom you must praise at all times and in all places: He has allowed you to fly everywhere and clothed you in feathers. He has preserved you in Noah’s ark so your kind did not perish.

You owe him the element of air which he gave you. He bestowed the hills and dales for you to dwell in, tall trees where you can build your nests. You know not how to sew or weave, but He provides for you and your little ones. He loves you well, your Creator, since He lavishes so many good deeds on you. Do not commit the sin of ingratitude, then, my good little birds; be sure to praise God always.

A friar, who accompanied St. Francis, asserted that the birds opened their beaks and flapped their wings in appreciation, before flying off East, West, North and South to spread the words of the Saint.

The virtuosic figurations in the highest registers of the piano, with which the piece begins, are without a doubt the most effective evocations of birdsong before Olivier Messiaen (the other great composer to give St. Francis a musical identity). The bird concert is followed by the Saint's address in an unaccompanied recitative which uses a theme from Liszt's choral setting of St. Francis' canticle to the sun (1862, later revised). After a musical symbol of the sign of the cross, a hymn-like melody develops which, together with the recurring motifs for birds, sermon and cross, summarizes the peaceful and comforting tableau.

After the Saint, the Devil. Following a long-standing medieval tradition, Liszt often associated negative spiritual forces with dance movements: it is enough to think of *Totentanz* and such late piano works as *Csárdás macabre* and *Csárdás obstiné* to realize that Liszt's favorite way of visualizing the Devil was as a dancing master (to say nothing of his later *Mephisto Waltzes*, Nos. 2-4).

Of all the incarnations of the Devil in Western literature, Mephistopheles of the Faust legend is by far the most powerful. Mephistopheles offers a pact to Faust, an old scholar who has spent his entire life among books yet feels that he has learned nothing.

Mephistopheles shows Faust limitless possibilities for self-realization, only to take his soul as payment. The most famous literary treatment of this old legend is Johann Wolfgang Goethe's monumental dramatic poem. Although Liszt based a grandiose three-movement symphony on Goethe's *Faust*, we know that in his heart he preferred the version by Nikolaus Lenau (1802-1850), a poet who used to occupy a respectable seat in the German literary pantheon but who doesn't seem to be read very much any more.

Lenau's Romantic generation was not comfortable with Goethe's Olympian optimism. In the second part of his drama, Faust had, after all, reached happiness through working for the good of his fellow humans; and even the pact with the Devil is overturned in the end as his soul moves on to the highest spiritual realms, drawn by the "eternal feminine." Such a happy ending was unacceptable to Lenau, the deeply troubled son of a Hungarian aristocrat, who had wandered aimlessly through America and who would end his days in an insane asylum. Lenau's *Faust*, written in 1836, is an entirely negative take on the legend. As one commentator has put it, this "Faust has signed away his soul without knowing for what.... He is never shown obtaining truth or even pursuing it." He goes wherever the Devil takes him and follows his orders, yet he never seems to derive any kind of benefit from his actions. In the end, he commits suicide.

One of the scenes in Lenau's *Faust* takes place at a wedding in a little village tavern.¹ Mephistopheles and Faust enter; Faust notices a dark-eyed peasant girl and starts dancing with her to the sound of Mephisto's fiddle. At the end of the dance, he takes the girl out of the inn, out of the village, to the

¹ The music Liszt wrote for this scene also exists in an orchestral version, as the second of *Two Episodes from Lenau's Faust*. The orchestral version, written in 1860, slightly predates the present transcription for piano.

forest where they listen to the song of the nightingale and find a hidden spot under the trees.

In other words, no immortal love, no transcendent Gretchen experience for *this* Faust!

The first thing Mephistopheles does when he takes the fiddle is to tune it. The open fifths, piled up on top of one another, result in sonorities that were radically new at the time. After the “tuning,” an energetic theme emerges, followed by a second, more languid waltz melody, which becomes in turn whimsical, fiery, and—finally—unabashedly erotic. Near the end, we hear another birdsong imitation, but certainly not a heavenly one as in the St. Francis legend: the nightingale witnesses (and indeed, symbolizes) the passionate love scene that concludes both Lenau’s poem and Liszt’s music.

Program notes by Peter Laki.

The brilliant Slovenian pianist **Dubravka Tomsic** gave her first public recital at age five and has since given more than 3500 performances throughout Europe, Australia, North America, Mexico, Russia, and Eastern Europe as well as parts of Africa and Asia. Ms. Tomsic began her studies at Ljubljana Academy of Music and, at the age of twelve, moved to New York on the recommendation of Claudio Arrau to study with Katherine Bacon at The Juilliard School. During her teenage years she finished high school and a Bachelor of Science with two special awards, and made her New York Philharmonic, Town Hall and Chicago recital debuts. She also gave a recital in Carnegie Hall about which Artur Schnabel wrote a glowing account in his memoirs *My Many Years*. Ms. Tomsic subsequently studied privately with Artur Schnabel for two



years. He considered her “a perfect and marvelous pianist” and they remained friends throughout his life.

Although people in many countries consider Ms. Tomsic a pianist of legendary stature, it was only in 1989, after a hiatus of almost thirty years, that she was reintroduced to American audiences with a triumphant performance on the gala opening night recital of the Newport Music Festival. Since then she has performed recitals on prestigious series in Cleveland, Atlanta, Seattle, Fort Worth, Los Angeles, St. Paul, Portland (Oregon and Maine), and her successful debut recitals in Boston, Chicago, San Francisco, Baltimore, and Kansas City led to immediate reengagements. In April of 1999 she performed a highly acclaimed recital in New York’s Alice Tully Hall under the auspices of the Newport Music Festival; her first New York recital in over forty years. Last season included recital debuts in Philadelphia and San Diego as well as return engagements in Seattle and her sixth recital in Boston’s Symphony Hall presented by the Celebrity Series. She has performed recitals in major halls in London, Amsterdam,

Munich, Berlin, Prague, Moscow, St. Petersburg, Budapest, Madrid, and Rome. Ms. Tomsic has also become known for her exceptional performances with orchestra. She has performed concerti with Vienna Symphony, Royal Philharmonic Orchestra of London, Czech Philharmonic, Leipzig Gewandhaus Orchestra, l'Orchestre de la Suisse Romande, Munich Philharmonic, Berlin Symphony, Mozarteum Orchestra in Salzburg, Dresden Staatskapelle, Moscow State Orchestra, the Sydney, Melbourne and Adelaide Symphonies in Australia, and the Boston, Atlanta, and Detroit Symphony Orchestras in the US. After her stellar debut performances of Beethoven's *Emperor Concerto* with Seiji Ozawa and the Boston Symphony in 1994, she was invited to play additional performances in Boston and New York's Carnegie Hall. *The Boston Phoenix* and *The Boston Globe* chose her subsequent "electrifying" performances with Boston Symphony in 1998 as the best piano playing of the year.

Dubravka Tomsic has performed at prestigious international festivals in Dubrovnik, Vienna, Prague, Naples, Dresden, Paris, Mexico City, Joliette, Newport (RI), and at Mostly Mozart in New York City, and Tanglewood. More than sixty recordings released since 1987 have brought Ms. Tomsic worldwide acclaim. In addition to *The Art of Dubravka Tomsic* and a disc of favorite encores, she has recorded concerti by Brahms, Beethoven, Chopin, Grieg, Liszt, Mozart, Rachmaninoff, Saint-Saens, Schumann, and Tchaikovsky, and recital works by Bach, Beethoven, Brahms, Chopin, Debussy, Mozart, Scarlatti and Srebotnjak. She can be heard on the Vox Classics, Stradivari Classics, Critic's Choice, Pilz International, Point Classics, Intersound Inc., Pentagon Classics, Intermusic S. A., and Koch International labels.

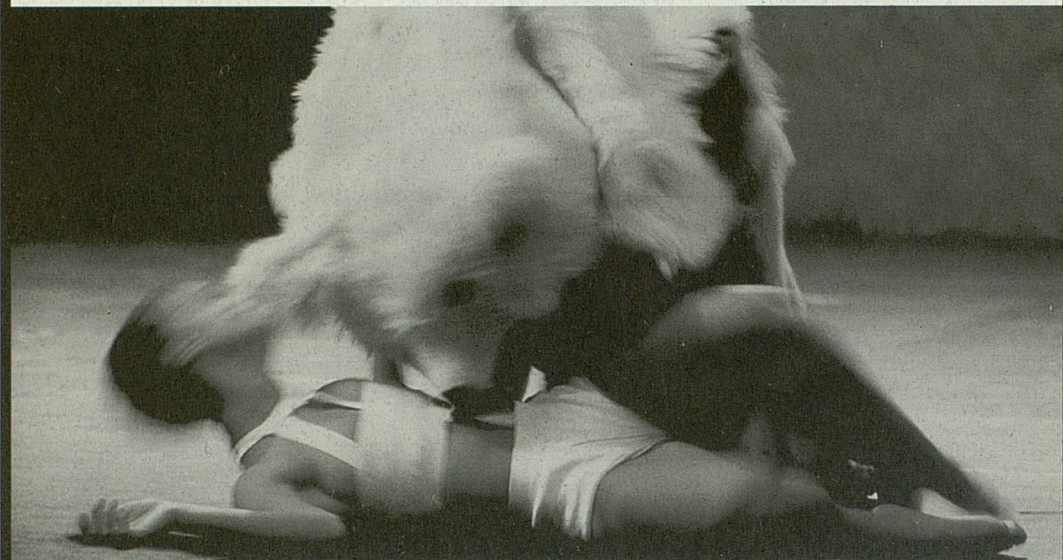
As a young pianist Ms. Tomsic won many awards and competitions and now

serves as juror for many international piano competitions, including her participation as juror for the Tenth Van Cliburn International Piano Competition in May of 1997. She makes her home in Ljubljana, Slovenia and teaches at the Ljubljana Academy of Music.

Tonight's recital marks Dubravka Tomsic's UMS debut.

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Ballet Preljocaj: *Paysage après la Bataille*

Angelin Preljocaj artistic director

Wednesday, February 21, 8 pm

Power Center

Angelin Preljocaj's (pronounced PREH-zho-cazh) audacious, resolutely contemporary work has put him at the forefront of France's leading experimental choreographers. *Paysage après la Bataille* (Landscape after the Battle) ponders the mystery of human creativity in a battle between two forces of the creative process, delving into how much of great art is intelligence, and how much is instinct. The work is inspired by the renowned philosopher and theologian Joseph Conrad and the artist/theorist/iconoclast Marcel Duchamp, who felt that a picture was made as much by the person looking at it as by its creator. *Paysage après la Bataille* is dark and bleak, savage, erotic, playful, unpredictable and extreme.

Please note: This performance contains nudity.

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arts and cultural affairs

UMS
presents

Dairakudakan

Choreography and direction by Akaji Maro
Music by Osamu Goto
Costume design by Kyoko Domoto
Lighting design by Kiyokazu Kakizaki
Sound design by Shinya Kaneko
Translation by Ichi Omiya



Program

Wednesday Evening, February 14, 2001 at 8:00
Power Center, Ann Arbor, Michigan

The Sea-Dappled Horse (Kaiin No Uma)



Fifty-first Performance
of the 122nd Season

Third Annual
New Directions Series

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Support for this performance is provided by media sponsor, *MetroTimes*.

Special thanks to Kate Remen-Wait for leading this evening's Performance-Related Educational Presentation (PREP).

Dairakudakan appears by arrangement with the John F. Kennedy Center for the Performing Arts; Michael Kaiser, President; Charles L. Reinhart and Stephanie Reinhart, Artistic Directors for Dance.

These performances are made possible through the support of the Japan Endowment of the International Performing Arts Fund of the John F. Kennedy Center for the Performing Arts.

Large print programs are available upon request.

CAST

Akaji Maro
Zengoro Mamiana
Jun Wakabayashi
Takuya Muramatsu
Kumotaro Mukai
Masatora Ishikawa
Kin Tokuhisa
Ikko Tamura
Kenji Tamura
Atsushi Matsuda
Hiroyuki Hatakeyama
Rie Yasuda
Tamami Nanjo
Reiko Yaegashi
Ryo Yamamoto
Yuko Kobayashi
Eiko Kanesawa
Atsuko Imai
Ayumi Ogoshi
Emiko Agatsuma
Akiko Takakuwa

STAFF

Kazuhiko Nakahara
Stage Manager

Seiichi Otsuka and
Toshiharu Nakamae
Assistant Stage Managers

Yoko Shinfune
Manager



Photo By: Hiroto Yamazaki

The Sea-Dappled Horse (Kaiin No Uma)

- I *The Inhabitants Appear*
The earth, sea, and sky are skewed
They twist nature as if stringing a bow
- II *In and Around the House*
A place of sunlight, a place of darkness
The bustling sounds of housework
- III *Journey*
You sell yourself to the highest bidder
Bones of water
- IV *Pandemonium*
A discordant prayer
Picking a fight with flowers
- V *How Sad to Be Without a Head*
The revolt
The embryo
The rapture of existence
- VI *A Fervent Prayer for Easy Delivery*
A prayer for easy delivery
Seizing the juxtaposition of a near-extinct animism
and shamanism
- VII *Crime and Punishment*
Land of cherry blossoms, where darkness and shame
flow like water
- VIII *Haimenki*
Drowning in scenery
It all melts away splendidly
- IX *Finale*
How sad, a portrait of ranks in procession

The Sea-Dappled Horse is performed without intermission.

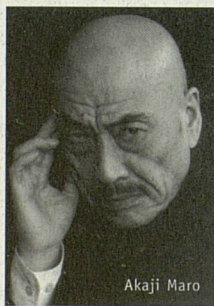
Dairakudakan, established in 1972 by Akaji Maro, has already presented more than fifty works, in which Maro collects and reconstructs the forgotten *miburi-teburi* (human gestures) on the principle of *tempu-tenshiki* (being born in this world is a great talent itself). The company has performed internationally in twenty-five cities in nine countries. Mr. Maro has always endeavored to train the younger generation on his principle of *ichinin-ippa* (one dancer, one school). The company recently performed its new work *Complete People* at the Art Sphere in Tokyo. The company received the Japan Dance Critics Association's Award in 1974, 1987, 1996 and 1999.

Dairakudakan is supported by The Japan Foundation/The Agency for Cultural Affairs of Japan Kanebo Cosmillion, Ltd./Mizuno Corporation.

Tonight's performance marks Dairakudakan's UMS debut.

In 1964, Akaji Maro founded a theatre production called *Jokyo Gekijo* with Juro Kara under the leadership of *Butoh* choreographer Tatsumi Hijikata. In the 1960s, Mr. Maro was acknowledged as an actor who melded Kara's

"the privileged physical theory" with his own spectacular acting method. In 1972, Akaji Maro established Dairakudakan and brought a spectacular performing method into their dance. The method—called *Temputenshiki*—



became controversial, not only in Japan but also overseas after Dairakudakan's attendance at such festivals as the Festival

d'Avignon and American Dance Festival in 1982. Mr. Maro crosses over many borders of different artistic worlds as a dancer, an actor and as a director.

Temputenshiki-Style Butoh

By Way Of Introduction

BY AKAJI MARO

The essential notion of *Temputenshiki*-style *Butoh* is that the very act of being born into this world is a great talent unto itself.

After undergoing various trials and tribulations, people, both as individuals and the human race as a whole, cease to question. Instead, due to our false concepts of pragmatism, we become complacent with conventional behavior. Over a long period of time, such conventional behavior has all but snuffed out our ineffable, innate body language. *Temputenshiki*-style *Butoh*'s main task is to reclaim, reassemble, and recompose this disowned body language. Modern conventional behavior, which is repressively pragmatic and purely muscular, fills me with a sense of emptiness; whereas our inner "body expression," on the verge of extinction, fascinates me with its rich possibilities. Such multi-varied richness is evident in the striking ways in which our *Butoh* style has been described: primeval, tribal, awe-inspiring, obscene, vulgar, dynamic, erotic, and barbaric, among other things. Yet it has never been my intention to evoke such qualities from the outset. Rather, they are merely a natural byproduct.

Unfortunately, misplaced concepts of pragmatism and convention continue to drive our innate body language to near destruction. Hopefully, *Temputenshiki*-style *Butoh* will continue to spread worldwide until the day comes that our lost body language is fully restored to us. A shift in peoples' thinking seems to have begun that will

one day make such a restoration possible.

Temputenshiki's Sea-Dappled Horse: A Supernatural Tale is a drama formed by the combination of hundreds of such disowned "body gestures." In the course of our creative

process, we have given birth to assorted demons and spirits. This time around we have conjured forth the spirit of the Sea-dappled Horse with zestful enthusiasm. Now that he is loose, let us see what transpires.

From Backstreets to Broadway, Forty Years of Butoh Dance

BY BONNIE SUE STEIN

Known for its shocking, contorted body gestures and dedication to taboo, *Butoh* dance rose out of Post-World War II Japan as a renegade performance form. *Ankoku Butoh* (dance of darkness) was termed by Japanese choreographer and dancer, Tatsumi Hijikata (1929-1986) in the mid-1960s to refer to his own brand of performance art. *Butoh* blossomed in Hijikata's world of messy artistic experimentation during a time in Japan of street demonstrations and civil unrest, reflecting a '60s counter-culture that was growing world-wide. Forty years later, some of the same issues are being confronted in today's *Butoh*: transformation, metamorphosis, and the search for meaning inside the limits of corporeal flesh.

In the '60s, Japan was quickly absorbing Western culture in all facets of daily life. Hijikata staged surrealistic *Butoh* performances, crammed with images symbolizing ancient and contemporary Japan: bicycles and carriages, the RCA dog, action painting and Beatles music. Performances took place in tight alternative spaces, often no bigger than a living room. Among Hijikata's 1960s collaborators were writers, painters, poets, and performing artists who would go on to

form their own groups into the 1970s and '80s: Kazuo Ohno (now ninety-two-years old, still dancing and touring), Yoshito Ohno (son of Kazuo, and one of Hijikata's first partners), Ushio Amagatsu (who became a featured daredevil member of *Dairakudakan* before forming the most widely known *Butoh* company, *Sankai Juku*) Akira Kasai, (who has gained recent recognition for his solo work based in Rudolf Steiner's *Eurythmics*), Koichi Tamano (who has his own company in San Francisco, and continues to be a guest artist in *Dairakudakan*) and many, many others.

The vocabulary of Hijikata's movement style was rooted in pre-historic Japan, mixed with modern dance, and influenced largely by the *avant-garde* art forms of early twentieth century—Dadaism, German expressionism (Mary Wigman), the cabaret of the Folies Begere, and the violent literature of Antonin Artaud. Hijikata twisted these influences into unpredictable performances, shocking and confrontational. In Japan, the soles of the feet are a public taboo. Hijikata literally bared his naked feet and body shamelessly to the audience, and donned a grotesque array of costumes—kimono backwards, a floor-length tutu, or a golden phallus. When he performed, the piercing look

in Hijikata's eyes gave the impression of unleashed madness.

Akaji Maro, the notorious director and founder of *Dairakudakan* (Great Camel Battleship), was primarily an actor before he was awed by Hijikata's performance. The two became very close, and though Mr. Maro never formally joined Hijikata's early '60s scandalous groups, he considered Hijikata his legitimate brother. The two men gleefully engaged in nightlong historical and philosophical discourse that often erupted into an improvisational spectacle. They shared a common viewpoint, asserting that the body had no limits, but was draped and propelled forward by ancient ghosts—"the dead run inside me," said Hijikata, "driving every motion of my being."

Akaji Maro formed *Dairakudakan*, subtitled: *Temptenshiki* (to be born into this world is a great talent onto itself) in 1972, in the communal spirit of *Ankoku Butoh*. Mr. Maro's intention was to combine some of the essence of *Butoh* with a theatrical level of performance, out of small dance halls to

a larger proscenium stage, and adding elaborate stage effects—lighting, set, costume, sound and design. He gleaned ancient Japanese epics, myths and ceremonial origins of Japan for content, and gathered a company of more than twenty physically adept performers who lived communally in Tokyo. Mr. Maro did not take his troupe outside Japan until 1982, at the invitation of the American Dance Festival for a US tour and visit to Festival d'Avignon in France, when he brought his newest work, *The Sea-Dappled Horse*, which had premiered in Japan that year. It was the first time a Western audience experienced the world of *Butoh*, with its white painted makeup, writhing bodies and shocking imagery. The effect was daunting and audiences and artists were shaken and intrigued by the aggressive style of the performers, and the level of intensity onstage. At a time when we had not yet seen the old Kazuo Ohno, or the five member troupe, Sankai Juku, *New York Times* critic, Anna Kisselgoff wrote in 1982, "Dairakudakan is reminiscent of the Living



Photo by: Hiroto Yamazaki

Theater of the 1960s... its counter-culture trappings...and stage imagery have the same intent to shock...and contribute a statement about society." Kisselgoff continued, "Mr. Maro, who has as shrewd a finger on the pulse of Western sensibilities as he does on his own Japanese roots, must now be counted as a leader in the international nonverbal theater movement." Due to the constraints of touring such an enormous group from Japan, and since the work is still considered "underground," Dairakudakan came to the US for a brief tour in 1987 and has not been here since. In fact, the company faces the same issues at home, and has had few appearances over the last thirteen years.

A star of stage and screen, Akaji Maro has a reputation of being a rabble-rouser, and for constantly challenging performers to discover new forms of expression. He asks, "What would happen if a man ate vacuum? Would the body blow up?" To retain this level of intensity, Mr. Maro asks the performers to show "no dancing," but instead to rely on their instincts. The company appears to be a circus spectacle gone haywire, with acrobatic daredevil clowns tossing themselves aimlessly, carrying objects much heavier than their own body weight. These characters inhabit another world, beyond ours, where comedy and tragedy are ever changing. Faces slip instantly from a frown, to a wide idiotic grin, to a frozen silent scream in a matter of seconds. An object on stage has its own life: a toothpick is both a tool for murder and an acupuncture needle. Each performer from the Great Camel Battleship seems to be part of a dying, decaying era—ghosts reborn to tell the tale of their violent destruction. And each seems to have swallowed his own share of vacuum, creating a near-explosive physical appearance—causing the audience to alternately cringe, guffaw, or gaze in hypnotic awe.

In Japan, artists like Tatsumi Hijikata, the father of *Butoh*, and Kazuo Ohno,

Butoh's "grandfather," and Akaji Maro were society dropouts, challenging tradition and non-traditional mores. That was then, and now, in the year 2001, a current Broadway play features a scene in which Kazuo Ohno is discussed by one of the characters as a master of "poetry in performance."

There is *Butoh* on nearly every country in the world: East and West Europe, Russia, North and South America, and throughout Asia. Dairakudakan has spawned companies all over the world, and non-Japanese performers have lived in Japan, or studied and joined companies in Europe or the US. After unleashing *Butoh* from Japan in the early '80s, a boom of imitators, devotees, and a range of talented performers emerged across the globe, on nearly every continent, interpreting, misinterpreting, and redefining their own dance within the framework of *Butoh*.

Butoh has gone from back alleys, to major dance festivals, to the lights of Broadway, traveling a lifetime of change over the last forty years. Most of the early *Butoh* exponents, such as Sankai Juku and Min Tanaka may even reject the term to describe their current artistic expression, owing allegiance to their master by repeating his own rebellion. As the so-called pioneer of contact improvisation, Steve Paxton said, "We have two types of paths in dance, a conservative track which evolves and a radical track which mutates."

Butoh, a renegade form at its inception, was destined to have both of these tracks, spawning a generation of mutants reinventing themselves in true allegiance to the master Hijikata. And now, after a hiatus of thirteen years, US audiences may once more be treated to *The Sea-Dappled Horse*, a spectacular performance created by Akaji Maro and his talented artists from Dairakudakan. It is rumored that although they have gone on to create their own companies, some of the original cast members will perform. It is an

event that will surely stir up minds and hearts, and in our current wave of conservatism, may prove to be as shocking as it was in 1982.

BONNIE SUE STEIN is a writer and administrator, and currently Executive Director and Producer of GOH Productions in New York, an art services organization working with international cultural exchange projects. She has contributed articles on *Butoh* and other performing arts to *Dance Magazine*, the *Village Voice*, *BAM Magazine*, and the *Drama Review*. She edited the *Butoh* sections for the *Encyclopedia of World Dance*, and wrote an essay on Kazuo Ohno for *Fifty Contemporary Choreographers* (1999). In 1990, she created the film, *Butoh: Body on the Edge of Crisis*, with Michael and Christian Blackwood.

Kennedy Center Staff for Dairakudakan

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Jonathan Willen, *Tour/Company Manager*

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 Klezmatics

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

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 Ain't 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. Ullrich. Additional support provided by GKN Sinter Metals. Media sponsors WDET and Metro Times.

Dubravka Tomic, 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

Kaia 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 umsyouth@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

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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

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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.

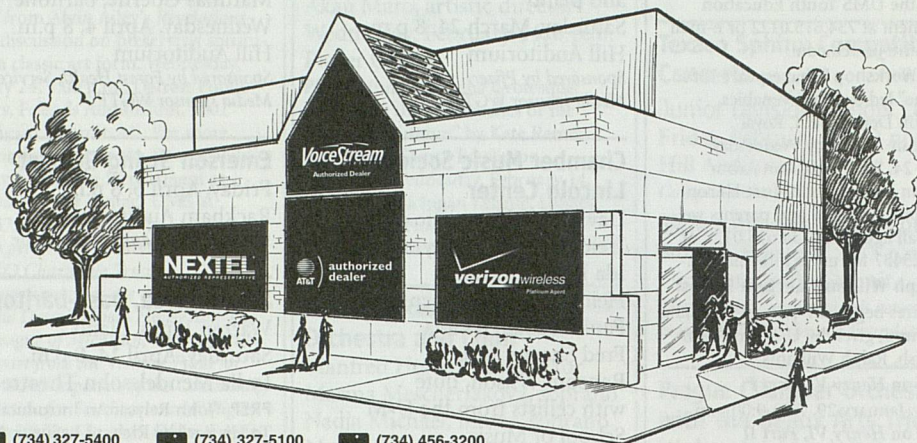
Hill Auditorium

Sponsored by Jim and Millie Irwin.



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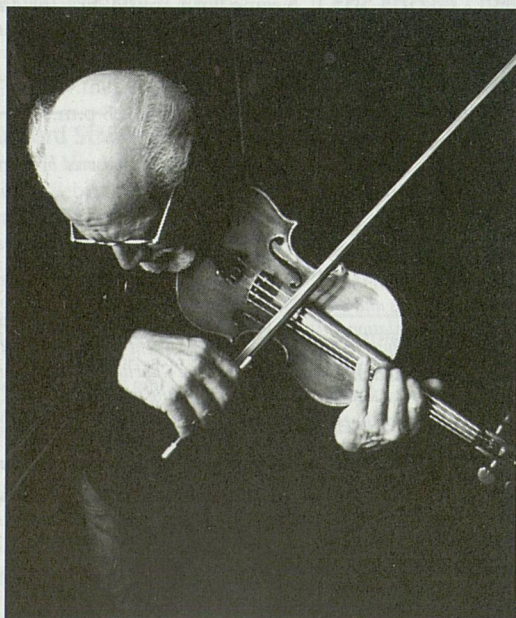
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UMS Co-Commission
& World Première

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 information 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 significant relationship. In one evening, UMS pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Van Cliburn was the first artist so honored, with subsequent honorees being Jessye Norman, Garrick Ohlsson, The Canadian Brass, and Isaac Stern.

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
Program
Honorees*

1996

**Van
Cliburn**

1997

**Jessye
Norman**

1998

**Garrick
Ohlsson**

1999

**The
Canadian
Brass**

2000

**Isaac
Stern**

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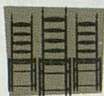


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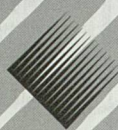
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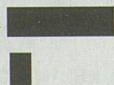
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EDUCATION & AUDIENCE DEVELOPMENT

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.

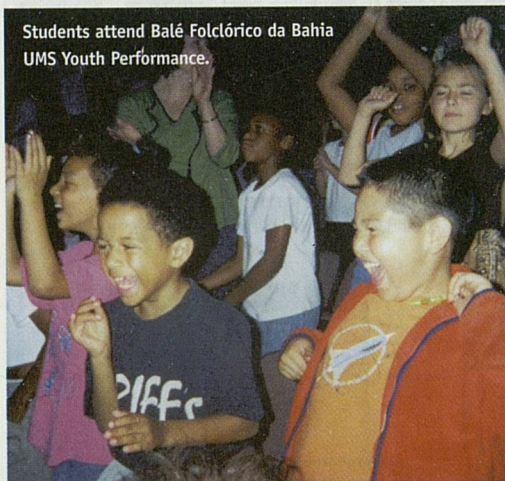
The Youth Education Program is sponsored by

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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.

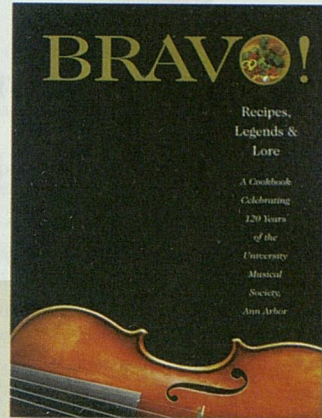
We are grateful to Sesi Lincoln Mercury for their support of these special dinners.

- **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

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can't on p. 39



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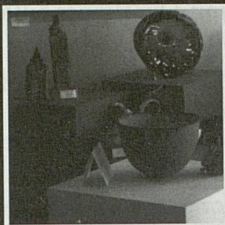
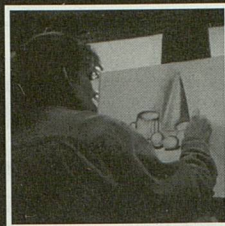
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- Sep 23: *Power of Music* [Mahler, Beethoven, Angela Cheng]
Oct 7: *Made in America* [New World Symphony, Amy Porter]
Nov 18: *Old Friends* [Vivaldi, Rachmaninoff, Jacques Israelievitch]
Jan 27: *Mozart Birthday Bash*
Mar 10: *Poets, Pianists (and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

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The Artful Lodger Bed & Breakfast

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Call 734.769.0653 for reservations

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

The Bell Tower Hotel & Escoffier Restaurant

300 South Thayer

734.769.3010 for reservations and prices

Fine dining and elegant accommodations, along with priority seating to see some of the world's most distinguished performing artists, add up to a perfect overnight holiday. Reserve space now for a European-style guest room within walking distance of the performance halls and downtown shopping, a special performance dinner menu at the Escoffier restaurant located within the Bell Tower Hotel, and priority reserved "A" seats to the show. All events are at 8 p.m. with dinner prior to the performance.

Package includes valet parking at the hotel, overnight accommodations in a European-style guest room, a continental breakfast, pre-show dinner reservations at Escoffier restaurant in the Bell Tower Hotel, and two performance tickets with preferred seating reservations.

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.

Bella Ciao Trattoria

118 West Liberty – 734.995.2107

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

Blue Nile

221 East Washington Street – 734.998.4746

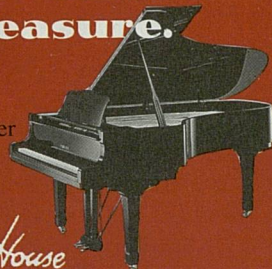
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The Chop House

322 South Main Street – 888.456.DINE

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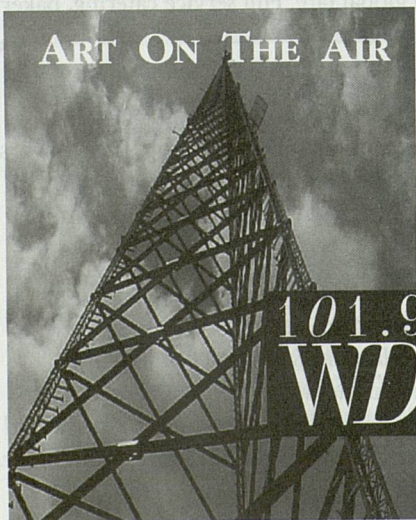
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314 East Liberty – 734.662.1111

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3050 Jackson Avenue – 734.665.3636

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**UMS DELICIOUS
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Back by popular demand, friends of UMS are offering a unique donation by hosting a variety of dining events. Thanks to the generosity of the hosts, all proceeds go directly to support UMS' educational and artistic programs. Treat yourself, give a gift of tickets, or come alone and meet new people! Call 734.936.6837 to receive a brochure or for more information.

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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.

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

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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.

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☐ \$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
- Priority seating for individual Choral Union and Chamber Arts advance ticket purchases
- Invitation to one working rehearsal
- Discounted price for Camerata Dinners
- Plus benefits listed below

☐ \$250 Associate

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

☐ \$100 Advocate

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

☐ \$50 Friend

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

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

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

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- **Recognizing employees**
- **Showing appreciation for loyal customers**

For more information, please call 734.647.1176.

INTERNSHIPS

Internships with UMS provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester- and year-long internships are available in many of 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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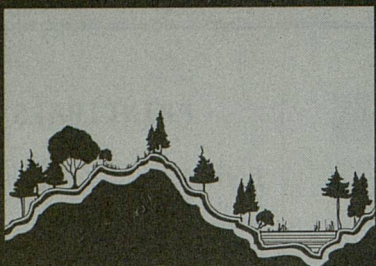
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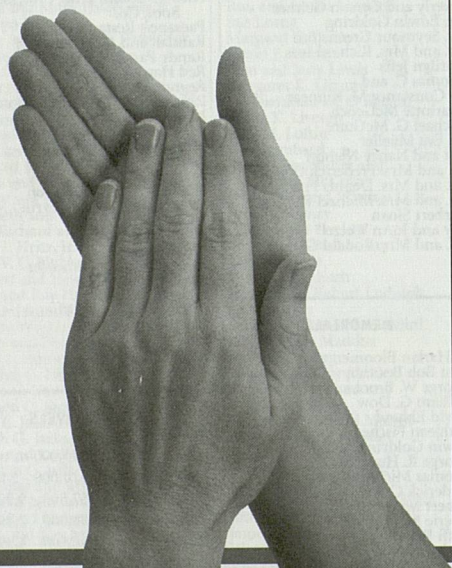
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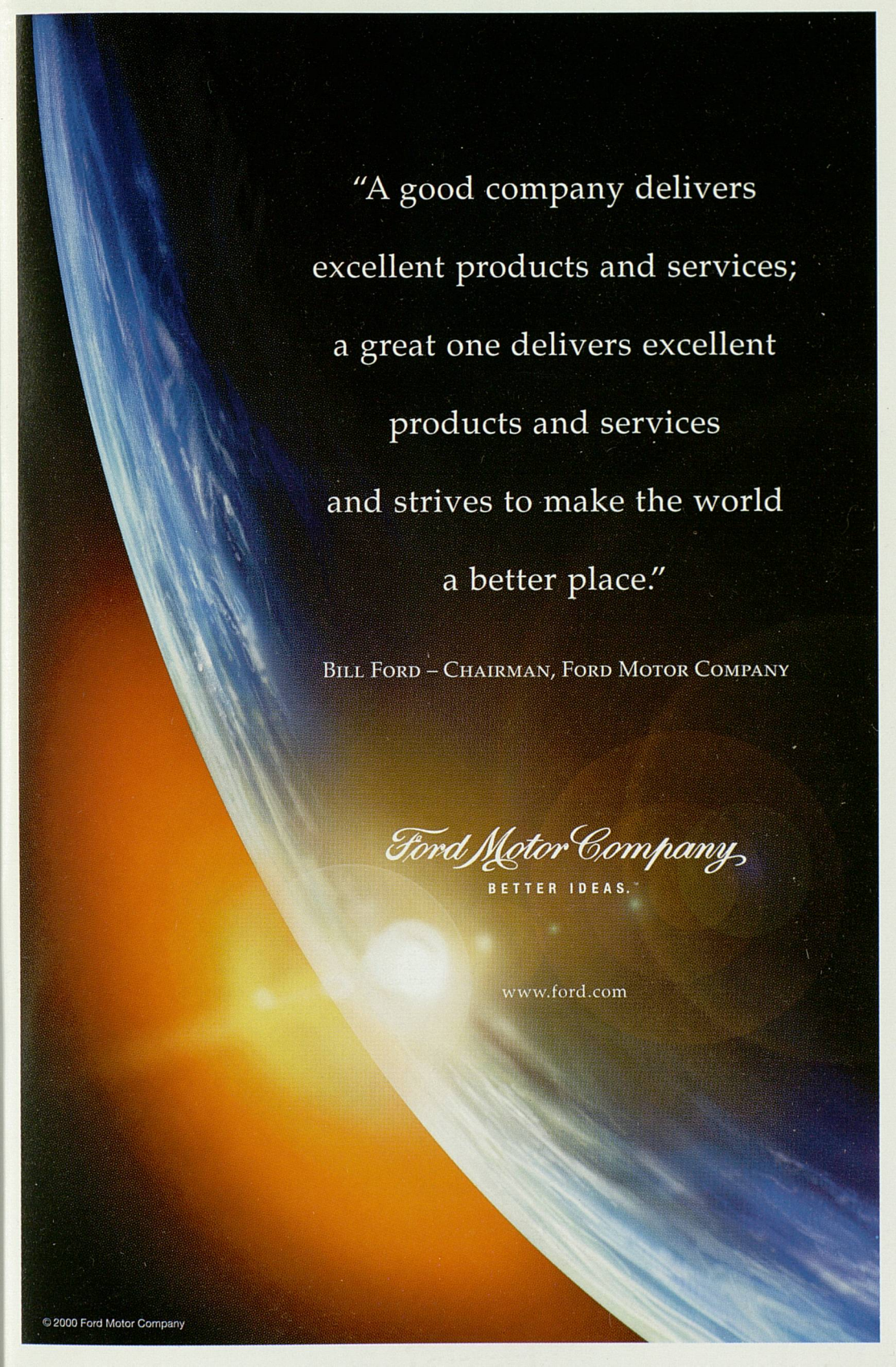
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