

university musical society

Ann Arbor

University of Michigan



winter 2001 season



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



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

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Livonia
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university musical society

University of Michigan • Ann Arbor

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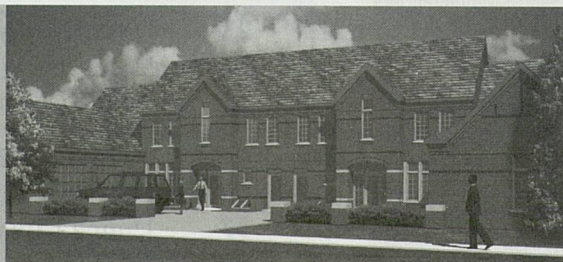
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UMS leadership

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 kenfish@umich.edu.

Sincerely,

Kenneth C. Fischer
President

CORPORATE LEADERS / FOUNDATIONS



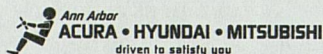
Don Macmillan *President*
Alcan Global Automotive Solutions

"For 122 years, the University Musical Society has engaged and enriched our community with the very best in performing arts and educational programs. Alcan salutes your quality and creativity, and your devotion to our youth."



Douglass R. Fox *President*
Ann Arbor Acura, Hyundai, Mitsubishi

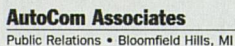
"We at Ann Arbor Acura are pleased to support the artistic variety and program excellence given to us by the University Musical Society."



Larry Weis *President*
AutoCom Associates

"AutoCom Associates is a strong supporter of the University Musical Society – one of North America's leading presenters of the performing arts.

Along with our corporate public-relations clients, we're proud to partner with UMS in bringing the arts to appreciative audiences in southeastern Michigan."



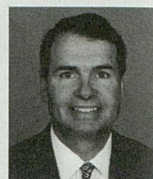
William Broucek
President and CEO
Bank of Ann Arbor

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



Jorge A. Solis
Senior Vice President
Bank One, Michigan

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



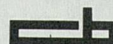
Habte Dadi *Manager*
Blue Nile Restaurant

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



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

"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community."



David G. Loesel *President*
T.M.L. Ventures, Inc.

"Café Marie's support of the University Musical Society Youth Program is an honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."





Clayton Wilhite
Managing Partner
CFI Group, Inc.

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

CFI
CORPORA
TION
Group



Charles Hall
C. N. Hall Consulting

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

C. N. HALL CONSULTING



Eugene Miller
Chairman and CEO
Comerica Incorporated

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

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



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

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

Detroit Edison Foundation


Larry Denton
Global Vice President
Dow Automotive

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



DOW
Dow Automotive

Edward Surovell *President*
Edward Surovell Realtors

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



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."



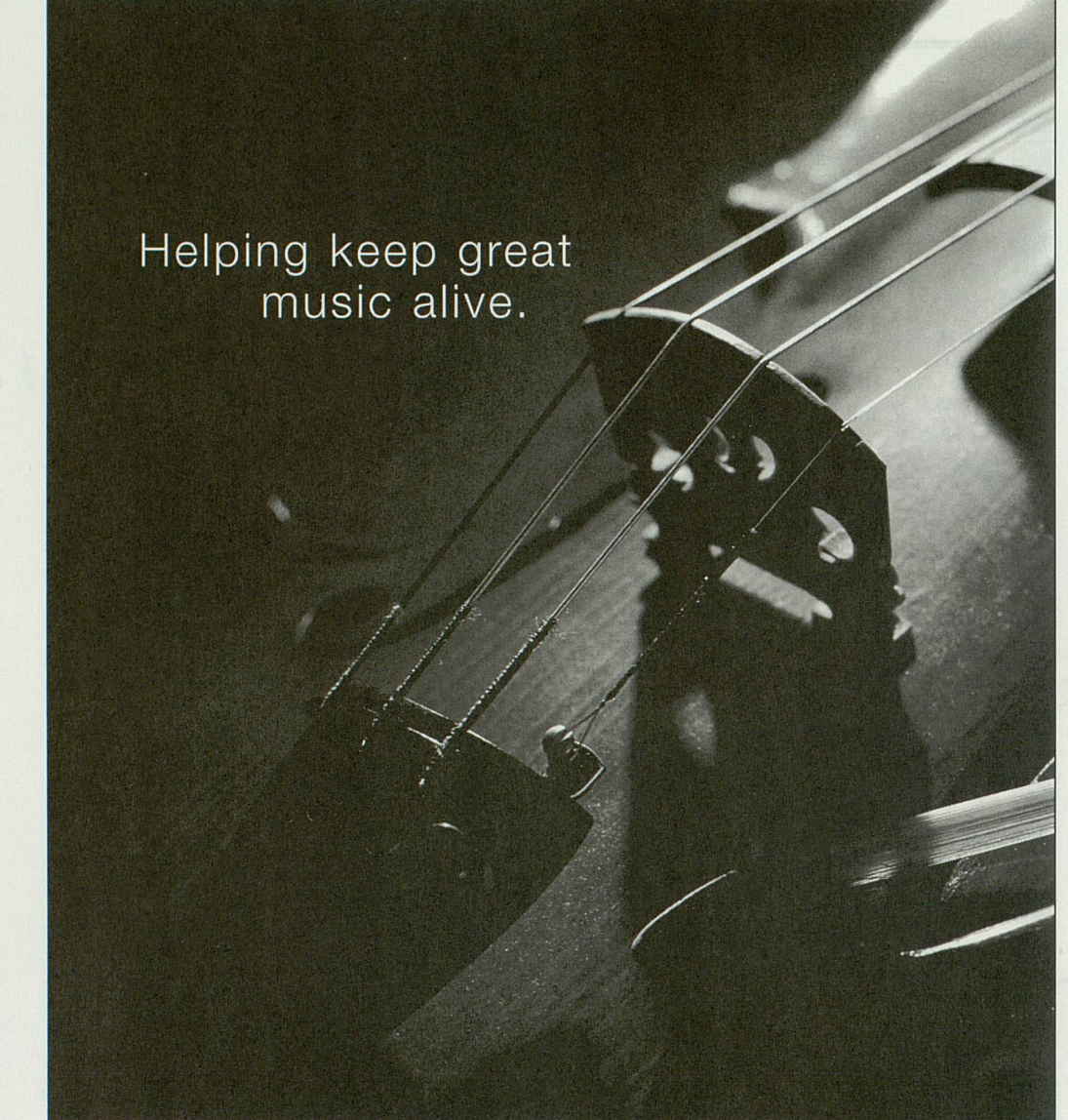
Elastizell

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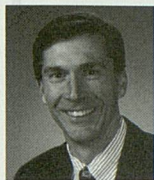
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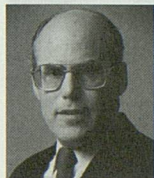
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Donald Spence *Senior Vice President, Sales & Marketing*
GKN Sinter Metals

"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."

GKN Sinter Metals
Commitment • Performance



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

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



Scott Ferguson *Regional Director*
Hudson's

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

HUDSON'S



William S. Hann *President*
KeyBank

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



Richard A. Manoogian *Chairman and CEO*
Masco Corporation

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



MASCO

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

"The arts make our community a vibrant place to live and work. No one contributes more to that than UMS, with its innovative cultural offerings and education for all ages. McKinley is proud to play a 'supporting role' in these time-honored efforts."



McKinley Associates, Inc.

Erik H. Serr *Principal*
Miller, Canfield, Paddock and Stone, P.L.C.

"Miller, Canfield, Paddock and Stone is particularly pleased to support the University Musical Society and the wonderful cultural events it brings to our community."



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

Phillip R. Duryea *Community President*
National City Bank

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



National City

Joe O'Neal *President*
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.”

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



Peter B. Corr, Ph.D. *Senior Vice President, Pfizer, Inc.;*
Executive Vice President, Pfizer Global Research & Development;
President, Worldwide Development
“The University Musical Society is a cornerstone upon which the Ann Arbor community is based: excellence, diversity and quality. Pfizer is proud to support the University Musical Society for our community and our Pfizer colleagues.”



Kathleen G. Charla *Consultant*
Russian Matters

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

Russian Matters

Joseph Sesi *President*
Sesi Lincoln Mercury

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



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

“I used to feel that a U of M—Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational entertainment.”



McMULLEN
THOMAS B. McMULLEN CO.

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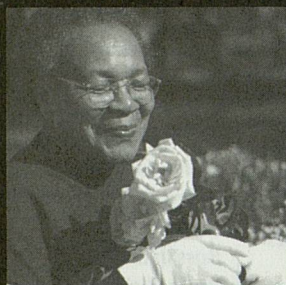
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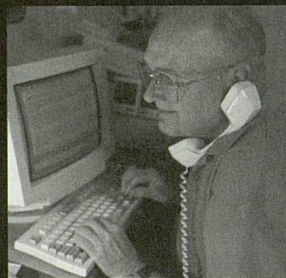
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For persons with disabilities, all auditoria have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

Listening Systems

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

Lost and Found

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

Parking

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

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

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

Refreshments

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

Smoking Areas

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

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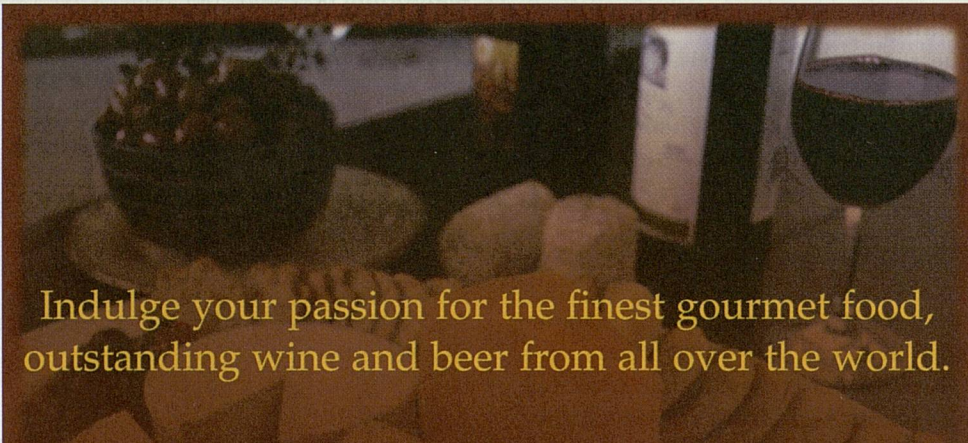
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Due to the renovation of Burton Tower, our Box Office has been relocated to the Power Center.

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

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Performance hall box offices open
 90 minutes before each performance.

GROUP TICKETS

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

Last season over 10,000 people came to UMS events as part of a group, and they saved over \$51,000 on some of the most popular events around! Many groups who booked their tickets early found themselves in the enviable position of having the only available tickets to sold out events including the Buena Vista Social Club, Yo-Yo Ma, the Berlin Philharmonic, the Chieftains, and many other exciting performances.

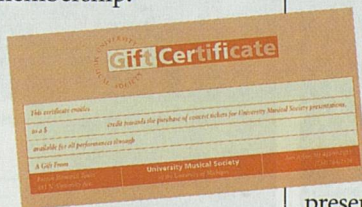
This season UMS is offering a wide variety of events to please even the most discriminating tastes, many at a fraction of the regular price. Imagine yourself surrounded by ten or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking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

GIFT CERTIFICATES

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.

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.



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- **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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UMS annals

UMS HISTORY

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

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

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

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

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

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

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

*We salute
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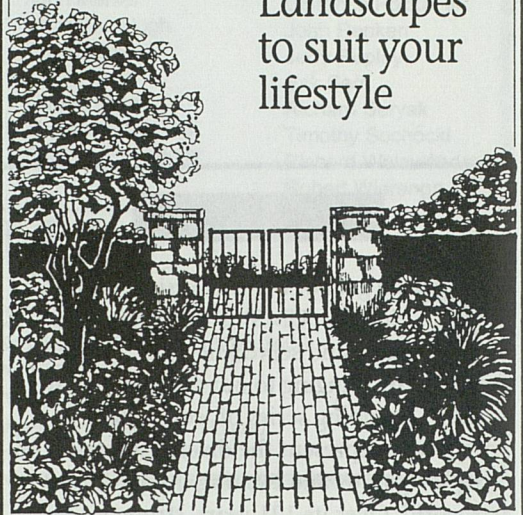
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UMS CHORAL UNION

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 Solennelle*, 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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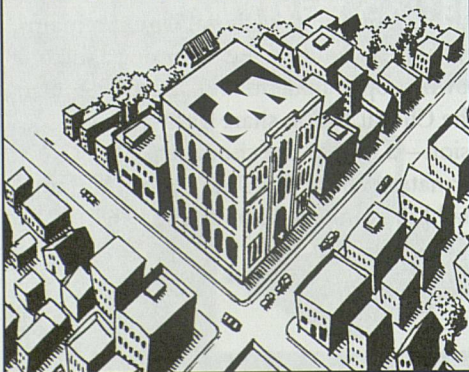


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Hill Auditorium

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
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2,735

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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

Thursday, March 22, 2001 through Saturday, March 31, 2001

General Information

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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.

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Les Violons du Roy 3

Thursday, March 22, 8:00pm
St. Francis of Assisi Catholic Church

Academy of St. Martin-in-the-Fields 11 Murray Perahia, *Conductor and Piano Soloist*

Saturday, March 24, 8:00pm
Hill Auditorium

Chamber Music Society of Lincoln Center 19

Wednesday, March 28, 8:00pm
Lydia Mendelssohn Theatre

Brass Band of Battle Creek 29 Paul W. Smith, *Emcee*

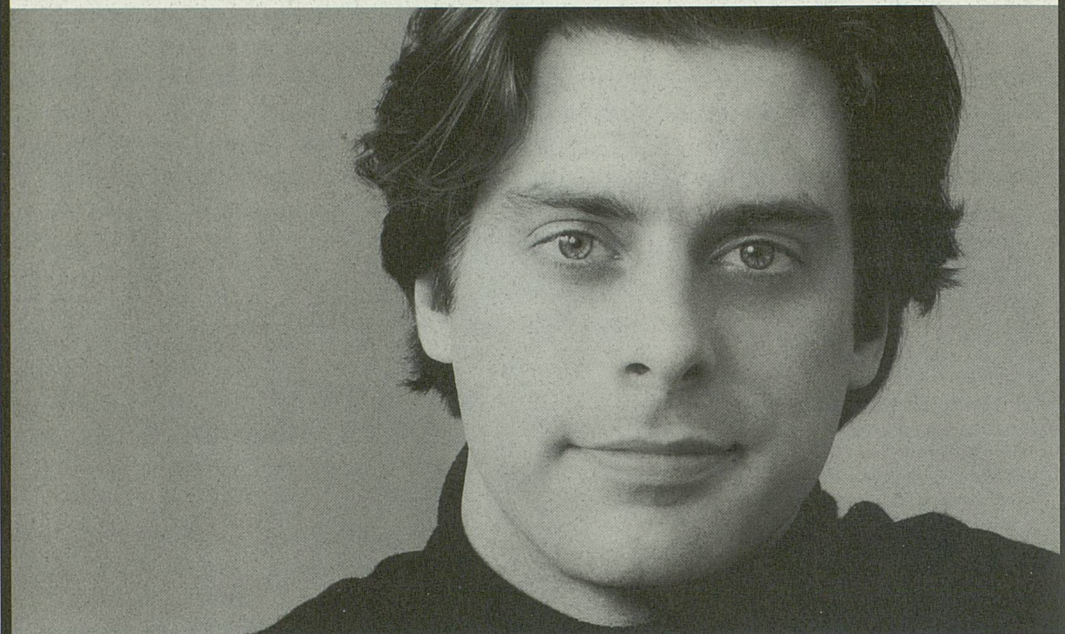
Friday, March 30, 8:00pm
Hill Auditorium

Ronald K. Brown/Evidence 37

Saturday, March 31, 8:00pm
Power Center

university musical society

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John Relyea bass-baritone

Warren Jones piano

Saturday, April 14, 8 pm

Lydia Mendelssohn Theatre

This Canadian bass-baritone is an operatic superstar in the making. At 28, John Relyea has already performed with many of the country's leading opera companies, and the *New York Times* said of his Metropolitan Opera debut last year, "The audience adored him. This is the kind of Met debut fledgling singers dream about."

PROGRAM

Includes songs of Schubert, Loewe, R. Strauss, Ibert and Tchaikovsky.

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Les Violons du Roy

BERNARD LABADIE *Conductor*

DAVID DANIELS *Countertenor*

Diane Lacelle, *oboe*

Program

Thursday Evening, March 22, 2001 at 8:00

St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

George Frideric Handel **Concerto Grosso in a minor, Op. 6, No. 4, HWV 322**

Larghetto affettuoso

Allegro

Largo e piano

Allegro

Tommaso Albinoni **Concerto for Oboe in d minor, Op. 9, No. 2**

Allegro e non presto

Adagio

Allegro

Ms. LACELLE, *oboe*

Antonio Vivaldi **Nisi Dominus (Psalm 126), RV 608**

Nisi Dominus

Vanum est vobis

Cum dederit

Sicut sagittae

Beatus vir

Gloria Patri

Sicut erat in principio

Amen

MR. DANIELS

INTERMISSION

Henry Purcell **Chaconne in g minor, Z 730**

Handel **Concerto Grosso in F Major, Op. 6, No. 9, HWV 327**

Largo

Allegro

Larghetto

Allegro

Menuet

Gigue

Johann Sebastian Bach **Ich habe genug, BWV 82**

Aria: Ich habe genug

Recitativo: Ich habe genug! Mein Trost

Aria: Schlummert ein, ihr matten Augen

Recitativo: Mein Gott! Wenn kömmt das schöne

Aria: Ich freue mich meinem Tod

MR. DANIELS

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Concerto Grosso in a minor, Op. 6, No. 4, HWV 322

George Frideric Handel

Born February 23, 1685 in Halle, Germany

Died April 14, 1759 in London

The London *Daily Post* announced to its readership on October 29, 1739:

This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor [equal to a viola], a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square.

As Christopher Hogwood writes in his Handel monograph (Thames & Hudson, 1984), the concerti grossi “were deliberately designed to compete in a field dominated by Corelli’s Op. 6.” The concerto form perfected by Arcangelo Corelli (1653-1713), with its juxtaposition of a three-member *concertino* with the larger instrumental group (the *ripieno*), was extremely popular in England, where one of Corelli’s most distinguished pupils, Francesco Geminiani (1687-1762) lived. Handel, too, had known Corelli in person, having met him at Rome in 1707. There is an amusing story of how the twenty-two-year-old Handel grabbed the fifty-four-year-old Corelli’s violin and showed him how he wanted a certain passage to be executed. The older man apologized with typical understatement: “But my dear Saxon, this music is in the French style, which I do not understand.” (It was the overture for *Il Trionfo del Tempo* [The Triumph of Time] by Handel.)

Thirty years later, Handel took a break from the writing of monumental oratorios

to compose his Opus 6, in which he both competed with and paid homage to Corelli, while carrying the Corellian concerto grosso idea a great deal further.

The fourth concerto opens with a “Largo affettuoso” whose ornate melody is like an instrumental aria for the first violins. The *concertino* and the *ripieno* play identical parts. They separate for the first time halfway through the subsequent fugal “Allegro,” to introduce some playful echo effects that counterbalance the seriousness of the contrapuntal texture that otherwise predominates. The brief “Largo e piano” is a string quartet *avant la lettre*: it would lose nothing if played by four solo strings, indicating that, in 1739, we are not far from the birth of a new genre that will change the entire landscape of classical music. Dance-like rhythms, high energy, and extensive solo-tutti alternations characterize the finale whose advanced techniques of motivic development has also suggested the dawn of a new age to commentators.

Concerto for Oboe in d minor, Op. 9, No. 2

Tommaso Albinoni

Born June 8, 1671 in Venice

Died January 17, 1751 in Venice

Tommaso Albinoni was known as the *diletante veneto*—a composer of independent means who had been trained as a professional composer but did not need to depend on employment as a musician. Although he wrote a great deal of vocal music (operas and cantatas), his fame rests on his instrumental output, mostly concertos and sonatas. His Opus 9, published in Amsterdam in 1722, marked the zenith of his career. This imposing set of twelve concertos (four for violin, four for oboe, and four for two oboes) was dedicated to the Elector of Bavaria, which

resulted in an invitation for Albinoni to visit Munich where several of his operas were produced. Oboists owe Albinoni some of the finest Baroque music written for their instrument (he included oboe concerti in his earlier set of twelve concertos, Op. 7, as well).

Op. 9, No. 2 is one of Albinoni's best-known works. The outer movements fill out Baroque concerto form with elegant and attractive musical ideas, but the distinguishing feature is the beautiful "Adagio"—twice as long as the average slow movement in the composer's other concerti. Since the popular g minor "Adagio" that is so often performed under Albinoni's name is a twentieth-century imitation by Remo Giazotto, it is fitting to see this beautiful instrumental cantilena as *the* Albinoni "Adagio" we want to know the composer by.

Nisi Dominus (Psalm 126), RV 608

Antonio Vivaldi

Born March 4, 1678 in Venice

Died July 28, 1741 in Vienna

In addition to his 500-odd concertos and some fifty operas, Vivaldi found time to write a great deal of solo vocal music, both sacred and secular. These include large-scale works with chorus (such as the popular *Gloria*) and compositions for a single solo voice accompanied by different instrumental forces.

He composed a whole series of psalm settings, which remained unpublished during his lifetime and only survive in undated manuscripts. *Nisi Dominus* (Psalm 126) stands out from these by its use of the *viola d'amore* as a solo instrument. (This special instrument, favored throughout the eighteenth century, usually had seven playing strings and seven more resonating strings; it combined features of the violin and viol families.) The entire psalm is set for only one singer, an alto. The verses of the psalm are set as separate movements in a highly

ornate, *concertant* style where both the singer and the *viola d'amore* player share the role of the protagonist.

Chaconne in g minor, Z 730

Henry Purcell

Born 1659 in London

*Died November 21, 1695 in Dean's Yard,
Westminster*

A *chaconne* is a set of variations over a recurrent ground bass or a recurrent harmonic progression. Henry Purcell, the great English composer, was very fond of this form, which he used in several of his stage works, and in *Dido and Aeneas* in particular. The present "Chacony" (to use the original spelling) is an independent piece, in which the composer handled the variation form with remarkable freedom and virtuosity. In addition to altering the rhythm and ornamenting the melody, he varied the instrumentation as well, omitting the bass in some of the variations and at one point assigning the bass melody to the treble.

Concerto Grosso in F Major, Op. 6, No. 9, HWV 327

Handel

This work combines the forms of the concerto grosso with that of the suite, since the usual four movements of the concerto are followed by two dances, a minuet and a gigue. The opening "Largo" develops a single rhythmic idea through a series of key changes. The second movement, a lively "Allegro" with delightful solo-tutti alternations, is a revised version of an organ concerto Handel had composed earlier in the year 1739. The concerto was known as "The Cuckoo and the Nightingale;" the imitations of the cuckoo's call can be clearly heard in the concerto grosso version as well. The

third-movement “Larghetto,” in *siciliano* rhythm, was adapted from the same organ concerto (the so-called *Second Set, No. 1*). Next comes a fugue on a very agile subject, in which *concertino* and *ripieno* are once again united.

The short minuet is rather unusual in the way it switches from the minor to the major mode in midstream; it also lacks a middle section (Minuet II or Trio). The closing “Gigue” is playful and light-hearted.

Ich habe genug, BWV 82

Johann Sebastian Bach
Born March 21, 1685 in Eisenach
Died July 28, 1750 in Leipzig

The majority of Bach’s 200-plus sacred cantatas are large-scale works with chorus, soloists and sizable instrumental forces, written for the weekly Sunday service or special occasions. Yet—depending perhaps on the availability of forces on a given day—some cantatas are scored more modestly, and six call for only one singer. One of these is *Ich habe genug* (I have enough), originally scored for bass voice, and first performed on the feast of the Purification of the Blessed Virgin Mary, February 2, 1727, at St. Thomas’ church in Leipzig. At least two movements of this cantata must have been written as early as 1725, because they appear in the second notebook for Anna Magdalena Bach compiled that year—in an arrangement for Bach’s second wife, an accomplished soprano, who probably performed these passages.

The cantata consists of three arias separated by two recitatives. The first and last arias feature an oboe in a virtuosic solo role. The lyrics, by an unknown author, express the joy of the pious soul at joining the Saviour after death—a paraphrase of Simeon’s canticle (Luke 2:29-32), part of the Gospel reading for that day. The opening motif of the first movement is strongly rem-

iniscent of the alto aria “*Erbarme dich*” (Have mercy) from the *St. Matthew Passion*, which was first performed in the same year (1727) as the cantata. The second aria, a sacred lullaby, expresses the blissful going to sleep, while the last one, an extremely florid piece, exults at the thought of the much-awaited passage into a better world.

Program notes by Peter Laki.

Founder and Artistic Director of Les Violons du Roy and Artistic Director of the Québec City Opera, **Bernard Labadie** is one of Canada’s most respected and dynamic young conductors. Through his many concerts and award-winning recordings, his reputation has grown rapidly throughout the US, Canada and Europe. Guest conducting appearances include the Montreal Symphony, Vancouver Symphony, Calgary Philharmonic, Québec Symphony, CBC Chamber Orchestra, National Arts Centre Orchestra (Ottawa), Minnesota Orchestra, Indianapolis Symphony, Los Angeles Chamber Orchestra, Oregon Bach Festival and the Handel & Haydn Society of Boston. In addition to his highly acclaimed debut with the Montreal Opera, Mr. Labadie has led numerous productions with the Québec City Opera, including *Le nozze di Figaro*, *Così fan tutte*, *Carmen*, *Nabucco*, *La Traviata*, *La Bohème* and *Madame Butterfly*.

Since 1984, Bernard Labadie has dedicated much of his time to the two professional ensembles that he founded, the chamber orchestra Les Violons du Roy and the chorus La Chapelle de Québec. Celebrated for authenticity in their interpretation of seventeenth- and eighteenth-century repertoire, these two ensembles are pillars of the cultural life of Canada. In addition to highly successful tours of Europe and the US, Les Violons du Roy also received glowing

reviews for its recent debut performances in Los Angeles and at the Mostly Mozart Festival at Lincoln Center in New York. Among the ensembles' numerous recordings, the CD *Stabat Mater* was nominated at the 1995 MIDEM in Cannes, France.

A native of Québec, Bernard Labadie is a graduate of the School of Music of Laval University in Québec City and the recipient of First Prizes in harmony and counterpoint from the conservatories of Québec and Montreal. Other studies include Gregorian chant with the renowned Dom Jean Claire at the Abbey Saint-Pierre-de-Solesmes in France, and conducting with Simon Streatfield, Pierre Dervaux and John Eliot Gardiner.

Mr. Labadie has recorded for Hyperion, Adès and Syrinx, and now records for Dorian. In addition to the numerous CDs already released on that label, new recordings are planned for the recent future.

Tonight's performance marks Bernard Labadie's UMS debut.

American countertenor **David Daniels** has been recognized as one of the outstanding artists of our day, winning equal praise in opera, recital and concert. His superlative artistry, magnetic stage presence and a voice of singular warmth and surpassing beauty have served to redefine his voice category for the modern public. His unique achievement has earned him two of the music world's most significant awards: *Musical America's* "Vocalist of the Year" for 1999 and the 1997 Richard Tucker Award. He was nominated for a 1999 Grammy Award for his first disc of Handel arias on Virgin/EMI.

This disc of Handel arias, conducted by Sir Roger Norrington with the Orchestra of the Age of Enlightenment, inaugurated a solo-exclusive contract with the label and won "Best Operatic Recital" from the

Academie du Disque Lyrique, "Recording of the Week" from London's *Sunday Times* and was named "Editor's Choice" by *Gramophone* magazine. Awaiting release are Handel's *L'Allegro, il penseroso, ed il moderato* under John Nelson for EMI and *Hercules* under Marc Minkowski for DG/Archiv. His most recent release is the complete *Rinaldo* with Cecilia Bartoli for Decca. Other recent releases include a critically-acclaimed recital disc with pianist Martin Katz and a disc of arias by Mozart, Gluck and Handel with OAE conducted by Harry Bicket. This disc also has received the "Editor's Choice" distinction from *Gramophone*. In September 2000, he recorded a disc of arias from Handel's English oratorios with Mo. Nelson.

The 2000/2001 season features a new production of *Rinaldo* at New York City Opera directed by Francisco Negrin and conducted by Bicket. He will also repeat this role in the highly-acclaimed David Alden production in Munich which he created in July 2000. He will sing the title role in *Giulio Cesare* with Los Angeles Opera also in a Negrin production conducted by Bicket. He will sing his first-ever performances of the title role of Gluck's *Orfeo ed Euridice* in concert at the Royal Opera, Covent Garden. David Daniels returns to the San Francisco Symphony for concerts of Ravel and Berlioz conducted by Michael Tilson Thomas. In recital, he will appear at the Théâtre du Châtelet in Paris, London's Wigmore Hall, the Vienna Konzerthaus as well as in Toronto, Vancouver, Cologne, Lisbon and at Bowling Green State University.

David Daniels made his Metropolitan Opera debut as Sesto in *Giulio Cesare* in April 1999, the company's first revival of the work in over a decade. He sang his first performances of the title role of this opera with Florida Grand Opera in 2000. His first performances of *Rinaldo* were in concert in Cologne, Zurich and London's Barbican Hall and a later staged production at the Bayerische Staatsoper. He has sung Nerone



David Daniels

in *L'Incoronazione di Poppea* with San Francisco Opera, the Bavarian State Opera, the Glimmerglass Opera Festival, at the Brooklyn Academy of Music and with the Florida Grand Opera. He also appeared as

Sesto for his debut at the Royal Opera, Covent Garden; Didymus in *Theodora* at the Glyndebourne Festival in the acclaimed Peter Sellars production conducted by William Christie; Hamor in *Jeptha* at the Salzburg Festival; and the title role of *Tamerlano* and Arsace in *Partenope* at Glimmerglass. He has sung Arsamenes in *Xerxes* at New York City Opera, the Canadian Opera Company and at Boston Lyric Opera, all of these in the acclaimed Stephen Wadsworth production. His debut at English National Opera was as Oberon in Britten's *A Midsummer Night's Dream*. Future seasons will see him will return to the Metropolitan Opera, San Francisco Opera, Bavarian State Opera and the Royal Opera, Covent Garden, as well as debuting at Lyric Opera of Chicago, the Netherlands Opera and the Paris Opera.

David Daniels' accomplishments in recital have kept pace with his opera profile. He has won admiration for his interpretations of an expansive recital repertoire, including the song literature of the nineteenth and twentieth centuries not regularly associated with countertenors. In February 1999, he made his French debut in a sold-out recital at the Salle Gaveau in Paris. He has given recitals at London's Wigmore Hall, at Avery Fisher Hall, Alice Tully Hall and the Walter Reade Theater at Lincoln Center; at Munich's Prinzregententheater; in Barcelona's Teatre del Liceu; at the Edinburgh and Ravinia Festivals; as well recital appearances in Washington, DC, Ann Arbor and Princeton, NJ. In commemora-

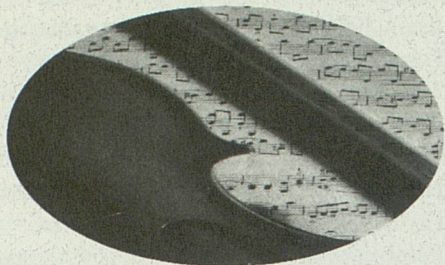
tion of the 250th anniversary of Bach's death, he performed the *b minor Mass* at the London Proms conducted by Sir Roger Norrington which was telecast on the BBC. He also made his Mostly Mozart Festival debut in August 2000 and sang a concert of Handel arias at the Brevard Music Festival. He opened the 1999 season at the Edinburgh Festival in Handel's *Saul* opposite Bryn Terfel and conducted by Sir Charles Mackerras. He has been heard with the San Francisco Symphony, St. Louis Symphony, the New World Symphony, with Boston's Handel and Haydn Society, the Arcadian Ensemble and the Philharmonia Baroque among others.

A native of Spartanburg, South Carolina, David Daniels is the son of two voice teachers. He began singing as a boy soprano, gradually emerging as a tenor. He attended Cincinnati's College Conservatory of Music and the University of Michigan where he studied with George Shirley. He began singing as a countertenor in 1992. He currently resides in Silver Spring, Maryland.

Tonight's performance marks David Daniels' seventh appearance under UMS auspices. Mr. Daniels last appeared under UMS auspices in recital with pianist Martin Katz on March 7, 1999 at Lydia Mendelssohn Theatre. Mr. Daniels made his UMS debut as countertenor soloist in Handel's Messiah on December 3, 1994.

An ensemble of outstanding musicians from Québec City, **Les Violons du Roy** was brought together in 1984 by its artistic director and conductor, Bernard Labadie. Although they play on modern instruments, the orchestra is committed to a stylistically accurate approach to the entire repertoire it performs. Renowned for its annual series in both Québec and Montreal, and well known elsewhere in Canada through its concerts and broadcasts for the CBC, the

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ensemble has also given more than seventy concerts in Belgium, Spain, Germany, Morocco and the US.

Les Violons du Roy has made two coast-to-coast tours of Canada as well as highly praised debut performances in Los Angeles and at the Mostly Mozart Festival at Lincoln Center in New York. Tonight's concert, part of a tour of major American venues, will feature *Musical America's* "Vocalist of the Year," David Daniels.

Since 1992, the orchestra has made numerous CDs for Dorian Recordings: the *Stabat Mater* was nominated at the 1995 MIDEM in France; *Sons of Bach* won the award for "Best Orchestral Release" at the 1997 Allegro Music Awards. Additionally, a recent CD featuring Bernard Labadie's new arrangement of Bach's *Goldberg Variations* for strings and continuo has just been released.

Tonight's performance marks Les Violons du Roy's UMS debut.

Les Violons du Roy

BERNARD LABADIE *Conductor*

Violin

Noëlla Bouchard
Angélique Duguay
Pascale Gagnon
Pascale Giguere
Maud Langlois
Michelle Seto
Nicole Trotier
Véronique Vychtyl

Viola

Jean-Louis Blouin
Marie-Annick Caron
Marie-Claude Perron

Cello

Carla Antoun
Pierre-Alain Bouvrette

Bass

Dominic Girard

Oboe

Diane Lacelle

Lute

Sylvain Bergeron

Harpichord

Richard Paré

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MURRAY PERAHIA *Conductor and Piano Soloist*

Program

Saturday Evening, March 24, 2001 at 8:00
Hill Auditorium, Ann Arbor, Michigan

George Frideric Handel

Overture to *Alcina*

*Wolfgang Amadeus
Mozart*

Piano Concerto No. 17 in G Major, K. 453

Allegro
Andante
Allegretto

MR. PERAHIA

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

Johann Sebastian Bach

Keyboard Concerto No. 1 in d minor, BWV 1052

Allegro
Adagio
Allegro

MR. PERAHIA

Mozart

Symphony No. 40 in g minor, K. 550

Allegro molto
Andante
Menuetto: Allegretto
Allegro assai

Seventieth Performance
of the 122nd Season

122nd Annual
Choral Union Series

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Special thanks to Dr. Peter Corr and Dr. David Canter of Pfizer Global Research
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Additional support provided by media sponsor, WGTE.

The pre-concert carillon music was performed by David M. Wu, a MD/PhD
student in Neuroscience.

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

Murray Perahia appears by arrangement with IMG Artists.

Academy of St. Martin-in-the-Fields appears by arrangement with ICM
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Overture to *Alcina*

George Frideric Handel

Born February 23, 1685 in Halle, Germany

Died April 14, 1759 in London

The thirty-fourth of Handel's forty-two operas, *Alcina* takes its subject from Ludovico Ariosto's famous sixteenth-century epic, *Orlando furioso*. It was first performed at Covent Garden on April 16, 1735. Alcina is a sorceress who keeps the hero Ruggiero under her spell, while the fair maiden Bradamante tries to free her beloved from Alcina's enchanted island.

The overture to this opera follows the form of the French overture, in which a slow introduction, using the characteristic dotted rhythm, is followed by a fast section employing contrapuntal imitation.

Piano Concerto No. 17 in G Major, K. 453

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

Mozart was certainly not the first to combine the piano and the orchestra. Yet it is fair to say that with his twenty-seven piano concertos, Mozart single-handedly created a new genre, one that not only held a special place in his output but also influenced every composer of concertos coming after him.

Mozart's piano concertos may seem quite uniform at first sight: they are all in three movements (fast-slow-fast). The alternation of orchestral and solo sections tends to be determined by more or less stable patterns. The woodwinds nearly always play a prominent role in the orchestral accompaniment; the first movements are the longest and the most complex, the second movements are lyrical, and the finales lively and spirited. Nonetheless, the diversity behind

this apparent uniformity is astonishing. Upon a closer look, no two concertos are alike in the details of elaboration, and Mozart's endless melodic and harmonic imagination endows every single work with a personality of its own.

The key of G Major is often perceived as genial, friendly, and cordial, and the first impression of Mozart's *Piano Concerto No. 17* will undoubtedly be consistent with that description. The opening theme is cheerful and brilliant: a happy melody in the first violins accompanied by bouncy eighth-notes in the lower strings and complemented by graceful woodwind passages. Soon, however, there is a change of mood, and we hear more plaintive, sigh-like melodies and startling, unexpected harmonies in the orchestra. After the entrance of the solo piano, the same duality between lightness and emotional depth continues, with frequent shifts to minor keys and highly expressive modulations. This is a movement rich in surprises and of a high sensitivity. The woodwinds are treated as solo instruments throughout; the bassoon part, unusual in almost always diverging from the string bass, is particularly attractive.

The middle-movement "Andante" is a special gem among Mozart's slow movements. Its main melody combines simplicity and intimacy in a way unique even to Mozart. It then evolves into one of his harmonically boldest and most intricate pieces. The number and remoteness of the modulations are quite astonishing. There is much more beautiful soloistic writing for the woodwinds and some heart-gripping passagework for the piano. Like the first movement, it is written in sonata form, and includes a piano cadenza at the end.

The third-movement finale is a theme with variations. The theme has reminded some commentators of Papageno from *The Magic Flute*. Although there is no direct connection (the opera was not written until

seven years later), the simple and popular nature of the melody does have something to do with the character of the famous bird-catcher.

The variations are six in number, but after the first, each variation is really two variations in one, effectively giving us eleven different “takes” on the original melody. Wherever there are repetitions in the theme, the variations have different versions for both the first and the second playing, resulting in a scintillating alternation between piano and orchestra. Like most Classical works in this form, each variation concentrates on a different type of motion or features a different instrument. The movement explores a wide range of characters from tragic sentiments in the minor mode to a military march full of energy. The last variation is in a faster tempo than the others, bringing the concerto to an energetic and exciting conclusion.

Keyboard Concerto No. 1 in d minor, BWV 1052

Johann Sebastian Bach
Born March 21, 1685 in Eisenach
Died July 28, 1750 in Leipzig

Since the appearance of the solo concerto in the early 1700s, most concertos were written for the violin. The cello and various wind instruments were also occasionally given a chance. The harpsichord, however, was relegated to the role of Cinderella: always present as a *continuo* instrument, providing indispensable harmonic support, but rarely noticed as a separate entity. The reason for this may have been that early concerto writers such as Vivaldi and Torelli were string players; keyboard virtuosos such as Domenico Scarlatti had either no interest in writing concertos, or no opportunities to do so.

As far as we know, J.S. Bach was the first to write concertos for a keyboard instrument. The virtuoso harpsichord part in the *Brandenburg Concerto No. 5* (which also includes solos for flute and violin) inaugurated a new genre that was destined for a great future. About a decade after the *Brandenburg* set, Bach wrote seven solo concertos for the harpsichord when he was the director of the Collegium Musicum that performed at Zimmermann’s coffee house in Leipzig. But for some reason, he doesn’t seem to have thought of the harpsichord/string orchestra combination as an independent medium that could stand on its own feet: instead of composing original works, he merely transcribed some of his earlier concertos for the keyboard. For three of the seven, the originals are well known. The *Brandenburg Concerto No. 4* (in G) became a harpsichord concerto in F Major; and the two violin concertos in a minor and E Major were reincarnated as harpsichord concertos in g minor and D Major, respectively.

For the other concertos, the originals have not survived. Nevertheless, scholars are sure they existed, and have even attempted reconstructions. In the case of the d-minor concerto, the keyboard part has many features that are conspicuously violinistic, such as the wide leaps in the theme and a particular repeated-note pattern that would have been played to special effect on the violin, using alternating strings. But other details in the solo part, such as the *arpeggios*, are so idiomatic to the keyboard that a reconstruction of the original violin version is by no means a mechanical task.

We don’t know for sure when the original violin concerto was written, though we may assume that it was during the Cöthen years (1717-1723), the period when Bach wrote his known violin concertos. In the 1720s, Bach used the musical material of the d-minor concerto in two of his church cantatas. *Cantata 146* opens with the first

movement of the concerto as an instrumental introduction or *Sinfonia*, already featuring a solo keyboard instrument (the organ). The second movement of this cantata is identical to the second movement of the concerto, with the chorus singing the words “Wir müssen durch viel Trübsal in das Reich Gottes eingehen” (We must enter God’s kingdom through many tribulations). Another cantata, *No. 188*, uses the concerto’s last movement as its *Sinfonia*, again with a *concertant* organ solo.

The *Keyboard Concerto No. 1 in d minor* is a remarkably daring work that treats Baroque concerto form with a great deal of freedom: in one moment, the music follows a strict logic based on sequential progressions and consistent melodic development, and in the next, it surprises us with an outburst of rhapsodic passagework. The unusualness starts right at the beginning: the *ritornello*, or recurrent theme, is played in unison, which enhances the dramatic power of the dissonant intervals (tritone, diminished sevenths, minor ninths) in which the theme abounds. It is one of the most passionate instrumental movements Bach ever wrote.

Like the first movement, the “Adagio” starts with a unison theme featuring wide leaps, including dissonant ones. The melody stays in the bass, its presence uninterrupted as the soloist’s right hand plays an extremely ornate singing melody, expressive of the line about tribulations applied to this music in *Cantata 146*.

The finale doesn’t quite have the chromatic asperities of the first two movements, but it is still not exactly a light movement. Despite some playful elements in the rhythm, the tensions never completely go away.

This concerto had a major influence on Bach’s son Carl Philipp Emanuel, who made his own arrangement of it, and who developed the dramatic side of his father’s writing further in his own music. The highly charged emotional style of C.P.E. Bach in

turn influenced the composers of the Classical era, including Haydn, Mozart, and Beethoven.

Symphony No. 40 in g minor, K. 550

Mozart

In the eighteenth century, symphonies usually started with a forceful downbeat whose function was somewhat similar to that of the rising curtain in the theatre: “Ladies and gentlemen, please be silent, the piece has begun!” The French even had a special name for this downbeat: *premier coup d’archet* (first bowstroke). More than a simple custom, this way of opening a work became one of the defining elements of symphonic style.

The opening of Mozart’s *Symphony No. 40 in g minor* (K. 550) is, in its quiet way, nothing short of a revolution. Dispensing with the *premier coup d’archet*, Mozart started with a lyrical melody. What is even more unusual, however, is that this lyrical melody is preceded by almost a full measure of accompanying eighth-notes in the divided violas. In the nineteenth century, accompaniment figures without melody were not uncommon: one might think of the openings of Schubert’s *Gretchen at the Spinning-Wheel* or his *String Quartet in a minor*, the Mendelssohn *Violin Concerto* or many opera arias by Verdi. The example they all followed was Mozart’s *Symphony No. 40 in g minor*, which may be seen as the symbolic origin of musical Romanticism.

Many writers have felt this symphony—and not only its first measure—to be Romantic in spirit. Often in his earlier works Mozart had used (albeit with surpassing mastery) melodic material that belonged to a common vocabulary of Classical music. Not so in the g-minor symphony. The themes of this work are highly individualized and transcend conventions to a much greater extent than anything Mozart had

written before. The symphony contains dissonances, modulations and chromatic progressions that were extremely bold for their time, and revealed new worlds of expressivity that had not previously been known to musicians. Individuality, bold innovations and heightened expressivity—all three concepts were to become central to the Romantic aesthetics of music.

At the same time, the symphony preserves a clarity of form and a balance among its constituent elements that is entirely Classical. We could not find better examples for sonata form than the first and the last movements; Classical rules and symmetries are respected throughout.

One of the most exciting parts in the first movement is the development section, where the famous opening melody undergoes dramatic transformations and its segments taken apart, a technique later adopted by Beethoven. In the course of about ninety seconds (which is how long it takes to play the development section), there is counterpoint, a great deal of contrast in dynamics and orchestration, and key changes every four bars or so. The section begins and ends with a short descending scale scored for woodwinds only, making for smooth but quite noticeable transitions.

The theme of the second-movement “Andante” is intoned by the string instruments in successive entries (almost, though not quite, like in a fugue). At the repeat of this theme, the woodwinds add a descending scale motif in thirty-second notes separated by rests: a special masterstroke that was quoted almost literally by Haydn in the “Winter” section of his oratorio *The Seasons*. But Mozart develops the idea differently, using it for another great buildup of tension in the middle of the movement, before the recapitulation brings back the initial feelings of peace and serenity.

The third movement is one of the most metrically irregular minuets ever written.

Intricacies such as the *hemiola* (two 3/4 measures rearranged in three 2/4 units) are combined with dissonant clashes in the harmony and a pungent chromaticism in the melodic motion. The Trio, in which the tonality changes from g minor to G Major, is more relaxed, but the musical articulation remains complex. The woodwinds (with the exception of the clarinets) and the two horns all enjoy some great soloistic opportunities in the Trio.

Unlike many symphonies written in minor keys, Mozart’s *Symphony No. 40* does not switch to the major mode for the finale but remains in the minor to the end. This movement has few equals in the Classical literature for sheer dramatic power and intensity. Its most stunning moment is, without a doubt, the beginning of the development, a striking unison passage that touches on all twelve tones of the chromatic scale and totally confounds our sense of tonality for a moment. It resolves into an exciting contrapuntal section that ends up as far from the home key of g minor as possible (c-sharp minor). The recapitulation (which introduces some subtle changes in the melody) ends with three strong g-minor chords that almost sound like cries of despair.

Program notes by Peter Laki.

In the thirty years he has been performing on the concert stage, **Murray Perahia** has become one of the most sought after and cherished pianists of our time.

Recognized worldwide as a musician of rare musical sensitivity, Mr. Perahia performs in all of the major international music centers and with every leading orchestra of the world. He was appointed Principal Guest Conductor of the Academy of St. Martin-in-the-Fields in September 2000.

This season he performs with orches-



Murray Perahia

tras in London, Toronto, Philadelphia, St. Paul and Warsaw. He will continue to tour with his highly acclaimed recital program including Bach's *Goldberg Variations* to New York, London, Frankfurt, Istanbul, Rome, Paris, and Seattle. In the 1999/2000 US season he performed with the orchestras of Seattle, Cleveland, Boston and New York. In London he also performed the *Goldberg Variations* as part of a three-concert series that featured him as soloist and conductor with the Academy of St. Martin-in-the-Fields.

In February 1999, Mr. Perahia's recording of Bach's *English Suites* (Nos. 1, 3 and 6) received a Grammy for "Best Instrumental Soloist" (without orchestra). He has since released a second album of *English Suites*, and his next release will feature Mendelssohn's *Songs Without Words*. Mr. Perahia's many recordings include the complete Mozart *Piano Concertos* (in which he directs the English Chamber Orchestra from the keyboard), the complete Beethoven *Concertos* (with the Concertgebouw Orchestra conducted by Bernard Haitink), as well as numerous solo discs covering a

broad spectrum of composers. His recording of music by Handel and Scarlatti won the Gramophone Award for the best instrumental recording of 1997. In 1998 Sony released a four-disc set commemorating twenty-five years of recordings issued under the label. Other recent releases include the complete works for piano and orchestra of Robert Schumann recorded with the Berlin Philharmonic and Claudio Abbado, as well as a solo disc of Schumann: "Kreisleriana" and *Sonata No. 1*.

Murray Perahia was born in New York. He started playing the piano at the age of four, and later attended Mannes College, where he majored in conducting and composition. His summers were spent in Marlboro, where he collaborated with musicians such as Rudolph Serkin, Pablo Casals and the members of the Budapest Quartet. He also studied at the time with Mieczyslaw Horszowski.

In 1972 Murray Perahia won the Leeds International Piano Competition, and engagements throughout Europe soon followed. In 1973 he gave his first concert at the Aldeburgh Festival where he met and worked closely with Benjamin Britten and Peter Pears, accompanying the latter in many *lieder* recitals. He was co-artistic director of the Aldeburgh Festival from 1981 to 1989. In subsequent years, he developed a close friendship with Vladimir Horowitz, whose perspective and personality were an abiding inspiration.

Murray Perahia is an Honorary Fellow of the Royal College of Music and the Royal Academy of Music.

Tonight's performance marks Murray Perahia's tenth appearance under UMS auspices. He last appeared under UMS auspices in solo recital on February 16, 2000 performing J.S. Bach's Goldberg Variations at Hill Auditorium. Mr. Perahia made his UMS debut in October of 1977.

The Academy of St. Martin-in-the-Fields was founded by Sir Neville Marriner in 1959, then a violinist with the London Symphony Orchestra. Originally formed as a small, conductor-less string ensemble specializing in Baroque music, the Academy has grown considerably in size, repertoire and reputation. It is now the world's most recorded chamber orchestra, playing music from the seventeenth century to the present day.

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The Academy has won many other prestigious international awards, including eight Edisons, the Canadian Grand Prix and a multitude of gold discs—thirteen alone for the soundtrack to Milos Forman's film *Amadeus*. The orchestra also recorded the soundtrack to *The English Patient*, which won nine Academy Awards, including "Best Original Dramatic Score" and "Best Sound."

The Academy regularly tours the US, South America, Europe and the Far East, and was particularly honored to be asked by the Hong Kong Government to play at the official hand-over celebrations in 1997.

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Simon Smith
Jan Schmolck
Christopher George
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Viola

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Wednesday Evening, March 28, 2001 at 8:00

Lydia Mendelssohn Theatre, Ann Arbor, Michigan

Heitor Villa-Lobos

Suíte para canto e violino (Suite for Voice and Violin)

A Menina e a Canção (The Young Girl and the Song)

Quéro ser Alégre (I Wish To Be Gay)

Sertaneja (The Peasant Girl of Brazil)

GRANT MURPHY, KAVAFIAN

Villa-Lobos

Bachianas Brasileiras No. 5, for Soprano and Violoncellos

Ária (Cantilena)

Dança (Martelo)

GRANT MURPHY, ELLIOTT, CELLISTS OF THE U-M
SCHOOL OF MUSIC

Claude Debussy

Sonata for Flute, Viola and Harp

Pastorale

Interlude

Finale

WILSON, NEUBAUER, LEHWALDER

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

John Taverner

To a Child Dancing in the Wind for Soprano, Flute,
Viola and Harp

He Wishes for the Cloths of Heaven
The Old Men Admiring Themselves in the Water
To A Child Dancing in the Wind
Two Years Later
The Fiddler of Dooney
A Deep-Sworn Vow
Sweet Dancer
The Stolen Child
He Wishes for the Cloths of Heaven
The Countess Cathleen in Paradise

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Suíte para canto e violino (Suite for Voice and Violin)

Heitor Villa-Lobos

Born March 5, 1887 in Rio de Janeiro, Brazil

Died November 17, 1959 in Rio de Janeiro

The composer Darius Milhaud weathered the First World War by getting himself assigned to the entourage of the poet Paul Claudel, who served as the French ambassador to Brazil during the conflict. Almost as soon as Milhaud arrived in Rio, Heitor Villa-Lobos, just establishing his reputation as one of Brazil's most daring and ambitious composers, introduced himself, and then convinced Milhaud to present him to the visiting pianist Artur Schnabel. Schnabel was much taken with Villa-Lobos' talent, and he began programming his piano compositions and championing his music across three continents. Milhaud and Schnabel both urged him to share his exotic variety of music with European audiences, and in the summer of 1923, Villa-Lobos set sail for France. He was warmly welcomed to Paris by the Brazilian community, which included the singer Vera Janacópulos, who brought the new arrival into contact with many of the city's most prominent musicians and artists. It was for Mme. Janacópulos and her friend, the violinist Yvonne Astruc, that Villa-Lobos wrote one of his first compositions in Paris, a pair of songs for the unusual combination of voice and violin. They were premièred at the Salle des Agriculteurs on October 23, 1923 on the concert that was Villa-Lobos' public debut in Paris. Mme. Astruc encouraged Villa-Lobos to add a third number to the set, which he did; the work was first heard in its complete form on April 9, 1924.

The *Suite for Soprano and Violin* is thoroughly wedded to the indigenous musical style of Villa-Lobos' native Brazil, a facet of his creative personality that was stimulated rather than subdued by his residence in

Paris. The opening number ("A *Menina e a Canção*" [The Young Girl and the Song]) is a setting of a poem by Mário de Andrade whose text may be paraphrased as follows:

*A gaunt, young girl, her skirt flying
above her knees,*

*Came, half dancing and singing, in the
twilight.*

*She beat a rhythm on the dusty ground
with her stick.*

*She turned suddenly to an old Negro
woman with an enormous bundle of clothes
on her head:*

*"Oh, will you give that to me, Granny?"
"No."*

The last two songs, "*Quéro ser Alégre*" (I Wish To Be Gay) and "*Sertaneja*" (The Peasant Girl of Brazil), are both wordless, the first in the nature of a lament, the other based on the vivacious *embolada*, a humorous song/dance type from northeast Brazil whose texts are given to alliteration. Villa-Lobos used the textual character of the *embolada* to create a startlingly modern vocal style for "*Sertaneja*" which presages music composed by George Crumb and Luciano Berio in the 1960s and 1970s.

Bachianas Brasileiras No. 5, for Soprano and Violoncellos

Villa-Lobos

The set of nine *Bachianas Brasileiras* holds a special place in Villa-Lobos' enormous output of more than 2000 works. These compositions, which Arthur Cohn called "less a musical form than a type of creative principle," combine the melodic and rhythmic characteristics of Brazilian music with the texture and style of Bach. Of this genre, original with him, Villa-Lobos wrote, "This is a special kind of musical composition,

based on an intimate knowledge of the great works of Bach and also on the composer's affinity with the harmonic, contrapuntal and melodic atmosphere of the folklore of Brazil. The composer considers Bach a universal and rich folklore source, deeply rooted in the folk music of every country in the world. Thus Bach is a mediator among all races."

The *Bachianas Brasileiras No. 5* is scored for the unusual combination of soprano voice and eight cellos. The opening movement, "Ária" (*Cantilena*), was composed in 1938 and premièred on March 25, 1939 in Rio de Janeiro. Villa-Lobos noted that the Brazilian usage of the word "aria" is as a general designation for "a kind of lyrical song"—his model in the outer sections of the piece, sung without words, may well have been the famous *Air* from Bach's *Orchestral Suite, No. 3*. The middle portion of the "Aria," in the style of a Brazilian folk-song, is a setting of a poem by Ruth V. Corrêa evoking the beauties of sunset and evening. According to the composer, the second movement, "Dança" (subtitled *Martelo* [Hammered]), from 1945, "represents a persistent and characteristic rhythm much like the strange melodies of the Brazilian hinterland known as *emboladas*. The melody suggests the birds of Brazil." Its text, a verse by Manuel Bandeira, expresses the ancient theme of the wild bird as the messenger of love.

Sonata for Flute, Viola and Harp

Claude Debussy

Born August 22, 1862 in St.-Germain-en-Laye, France

Died March 25, 1918 in Paris

When the Guns of August thundered across the European Continent in 1914 to plunge the world into "the war to end all wars," Claude Debussy was already showing signs of the colon cancer that would end his life four years later. Apprehensive about his health and tormented by the military conflict, his creative production came to a virtual halt: except for a *Berceuse héroïque* written "as a tribute of homage to His Majesty King Albert I of Belgium and his soldiers," Debussy wrote no new music in 1914; the death of his mother the following March further deepened his depression. That same month, however, he appeared in a recital in the Salle Gaveau with the soprano Ninon Vallin, and his mood brightened. During the summer, he completed *En blanc et noir* for Two Pianos and the *Études* for Solo Piano, and projected a series of six sonatas for various instrumental combinations inspired by the old Baroque school of French clavecinists. The first of the sonatas, for cello and piano, was completed quickly in July and August 1915 during a holiday at Pourville, near Dieppe; the second one, for flute, viola (originally oboe) and harp, was also written at Pourville before Debussy returned to Paris on October 12. Surgery in December prevented him from further work until October 1916, when he began the *Sonata for Violin and Piano*. A sonata for oboe, horn and harpsichord never went beyond the planning stage; the remainder of the projected set did not get that far. The *Violin Sonata*, completed in 1917, was his last important work; he premièred the piece on May 5, 1917 in Paris with violinist Gaston Poulet, and played it again in September at St.-Jean-de-Luz, where he was summering.

It was his last public appearance.

For the inspiration, style and temperament of the *Sonata for Flute, Viola and Harp*, Debussy looked back far beyond the Impressionism of his earlier works to the elegance, emotional reserve and textural clarity of the music of the French Baroque. The *Sonata's* ethereal opening movement, titled "Pastorale," unfolds as a series of episodes based on themes that at first encounter seem like little more than wispy arabesques. There are, however, five fragmentary but distinct thematic entities here, which are later recapitulated in a different order to round out the movement's form: 1 and 2) two melancholy strains that introduce the flute and the viola; 3) an open-interval, drone-like motive for viola and harp; 4) a lyrical melody in the flute's lower register supported by arching *arpeggios* in the viola; and 5) an animated ensemble passage in an uneven meter. The motives are heard at the end of the movement in this order: 2-4-5-3-1. A quicker dance-like section occupies the middle of the movement.

Though the "Interlude," a reminiscence in pastels of the durable old form of the minuet, is Debussy's most obvious tribute here to the music of the Baroque, its whole-tone theme, parallel chord streams and modal harmonies plainly mark this as a product of the twentieth century. The form proceeds by twice interpolating a vaguely Oriental duple-meter episode (B) into the delicate triple-meter minuet (A):

A-B-A-B-A.

The "Finale" brilliantly grounds its apparent evanescence of expression in a carefully crafted development of its themes. Most of the movement grows from mutations of the three motives that are presented in quick succession at the outset: snapping viola *pizzicatos*, quicksilver falling *arpeggios* from the flute, and a longer viola melody anxiously juxtaposing duple and triple rhythms. As the movement nears its end, the

tempo slows to admit a brief recall of the flute theme that opened the first movement before a short, animated coda closes the *Sonata*.

To a Child Dancing in the Wind

for Soprano, Flute, Viola and Harp

John Tavener

Born January 28, 1944 in London

John Tavener, born in London in 1944 and trained under Lennox Berkeley at the Royal Academy of Music, ranks (with Estonian composer Arvo Pärt) as the great musical mystic at the turn of the millennium. After passing through periods as organist in a Presbyterian church in Kensington and an adherent of a reactionary species of Roman Catholicism, he joined the Russian Orthodox Church in 1977, perhaps less for its dogma than for what he perceives as its ties to an elemental life force that he believes was banished from Western music by seventeenth-century rationalism. "Everything I write at the moment seems to produce a very large audience," Tavener said in an interview in 1992.

Some say they find truth and beauty in my music, and I accept that. I hazard a guess: maybe they are attracted by the Tradition which I have used. A Tradition with a capital 'T,' which embraces Saint Sophia in Constantinople as well as Chartres...of which the West seems to have lost all sense. We have surrendered a sort of secret knowledge, the knowledge Dante speaks about: the intellect of the heart.... We are now at the end of a cycle, in a time where anything goes, artistically speaking. Maybe that's what I try to work on. Tradition. Perhaps that is the chord I strike in people's hearts. I use the tone systems of the Byzantine era, I use sacred geometry. If I write a piece about, say, the Holy Spirit, the notes wouldn't come out

of nowhere. I am only a vessel through which God speaks.

Tavener's conviction about the mystical power of music has inspired a large number of works on religious themes with sung texts—cantatas, requiems, introits, canticles, lamentations, prayers, vigils, rites, operas on St. Thérèse of Lisieux and Mary of Egypt—as well as a growing body of chamber and orchestral compositions, many with soloists. The essential qualities of Tavener's music— austerity and transcendence—create a floating quietude that evokes a mystical realm which only music can reveal.

Tavener was attracted to the writings of William Butler Yeats (1865-1939) not just for the content of the Irish poet's verses but also for their shared view of the mystical nature of art. *To a Child Dancing in the Wind* sets a series of Yeats' poems dealing with the stages of life—the endearing naiveté of childhood, the loss of innocence, the fading of youth into old age, the confrontation with death, and even an optimistic conjecture about the after-life. The cycle is threaded together by a twenty-five-note palindrome, stated gently by the harp at the outset, that not only provides the thematic germ for much of what follows but also returns in its original or inverted form to begin each song, save only “Two Years Later” and “The Stolen Child.” The cycle is brought to a haunting, otherworldly close by “The Countess Cathleen in Paradise,” during which the singer is instructed to leave the stage while intoning the song's serene melody, part chant, part folksong.

Program notes ©2001 by Dr. Richard E. Rodda.

H **Heidi Grant Murphy** has appeared with many of the world's finest opera companies and symphony orchestras, notably the Metropolitan Opera, Salzburg Festival, Netherlands Opera, and Opera National de Paris. She has been engaged as soloist with the Vienna Philharmonic, New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Boston Symphony, Philadelphia Orchestra, and Munich Philharmonic.

Ms. Murphy's 2000/2001 season began with summer engagements at the Tanglewood, Caramoor and Minnesota Sommerfest Music Festivals. She sang the



roles of Sophie in *Der Rosenkavalier* with conductor James Levine and the Metropolitan Opera in Tokyo, and Pamina in *Die Zauberflöte* with the Bavarian State Opera in Munich. Symphonic engagements include the

Brahms *Requiem* with Kurt Masur and the New York Philharmonic, Franz Schmid's *Book of the Seven Seals* with Franz Welser Möst and the Cleveland Orchestra, Mahler's *Symphony No. 2* with Zubin Mehta and the Los Angeles Philharmonic and Hans Vonk and the St. Louis Symphony, Barber's *Knoxville, Summer of 1915* with the St. Paul Chamber Orchestra, *Carmina Burana* with the Detroit Symphony Orchestra, Mozart's *Mass in c minor* with Washington's Bach Consort, and Mozart's *Coronation Mass* with the Columbus Symphony. She appears at Carnegie Hall's Choral Workshop with Sir Neville Mariner in Vivaldi's *Gloria* and in the Brooklyn Academy of Music's staged production of Bach's *St. Matthew Passion*, directed by Jonathan Miller. In November, she toured with St. Luke's Chamber

Orchestra in performances of Mahler's *Symphony No. 4* (arr. Stein), a project to be recorded for Arabesque Recordings. Her current tour with the Chamber Music Society of Lincoln Center travels to ten cities performing works by Tavener and Villa-Lobos. Recital engagements will take place in Philadelphia and Carnegie Hall's Weill Recital Hall. Ms. Murphy will return to the Salzburg Festival during the summer of 2001 for performances of Nanetta in *Falstaff* under the baton of Lorin Maazel.

Ms. Murphy's most recent recordings include *Dreamscape* on the Koch International label, and *Twilight and Innocence* for Arabesque Recordings. She recorded Mahler's *Symphony No. 2*, "Resurrection," with Andrew Litton and the Dallas Symphony Orchestra for Delos in 1999, and followed that release with Mahler's *Symphonies No. 4 and No. 8* in 2000. Additional recordings can be found on the Deutsche Grammophon and Telarc labels.

Heidi Grant Murphy resides in New York City with her husband and two children.

Tonight's performance marks Heidi Grant Murphy's UMS debut.

Anthony Elliott, a protégé of Janos Starker and of Frank Miller, won the Feuermann International Cello Solo Competition, which was followed by a highly successful New York recital. Mr. Elliott has given master classes at most leading American conservatories. He is a frequent soloist with major orchestras, including those of Detroit, Minnesota, Vancouver, CBC Toronto, and the New York Philharmonic. His compact disc of Kabalevsky, Martinů, and Shostakovich sonatas received a rave review from *Strad Magazine* of London and was

named a "Best Buy of 1991" by the *Houston Post*. Forthcoming releases include works by French and Russian composers. In demand as a chamber musician, Mr. Elliott has been a guest artist at the Sitka (Alaska) Summer Music Festival, the Seattle and Texas chamber music festivals, New York's Blossom Music Festival, Houston's Da Camera Series and the Victoria International Festival. He has performed as a member of Quartet Canada and as a guest artist with the Brunswick, Lyric Art, and Concord string quartets. He devotes his summers to teaching and performing at the Aspen Music Festival and School. Mr. Elliott joined the University of Michigan School of Music faculty in 1994.

Tonight's performance marks Anthony Elliott's tenth appearance under UMS auspices.

Violinist **Ida Kavafian**, became an Artist Member of the Chamber Music Society from 1989-1993 and then again from 1996 to the present. A highly versatile violinist and violist, Ms. Kavafian is equally pleased playing music from the core chamber music repertoire, as introducing new works from contemporary composers. During the upcoming CMS season, she will perform music of Mozart and David Diamond, Charles Wuorinen, Samuel Barber and Michael Daugherty. She will also travel on tour with the Chamber Music Society during the winter and spring, performing the music of Beethoven, Mendelssohn, Chaussou and Ned Rorem. She appears regularly with such ensembles as the Guarneri String Quartet, the Beaux Arts Trio (of which she was a member for six years), and is Artistic Director of New Mexico's Music from Angel Fire. She teaches at the Curtis Institute and Mannes College of Music and has served on the board of Chamber Music America. Co-founder of the innovative ensemble TASHI, she recently co-founded

the piano quartet, Opus One, together with CMS Artist Member pianist Anne-Marie McDermott, Artist Member violist Steven Tenenbom—her husband—and cellist Peter Wiley. At home in Connecticut with her husband, Ms. Kavafian is consumed with her other non-musical interests, including breeding, training, and showing champion Hungarian Vizsla dogs.

Tonight's performance marks Ida Kavafian's fifth appearance under UMS auspices.

Harpist **Heidi Lehwalder**, distinguished for being the first recipient of the Avery Fisher Prize, has performed with many US orchestras, including the New York and Los Angeles Philharmonics, the Cleveland and Louisville Orchestras, Washington's National Symphony, and the symphonies of Atlanta, Phoenix, Seattle, and Syracuse. As a chamber musician, she has appeared with the festivals of Caramoor, Marlboro, Santa Fe and Spoleto. A member of the Orpheus Trio, she toured for eight seasons with flutist Paula Robison and violist Scott Nickrenz. Several works have been written for her and, as a recording artist, she was nominated for a Grammy Award for her Nonesuch anthology of music by Carlos Salzedo. Ms. Lehwalder also has recordings available on the RCA, CRI, and Vanguard labels.

Tonight's performance marks Heidi Lehwalder's UMS debut.

Violist **Paul Neubauer** started off the year 2000 with a group of world premières including Henri Lazarof's *Rhapsody for Viola and Orchestra* in Denmark, two tangos for viola—by Ransom Wilson and Gabriel Senanes—and *Soul Garden*, a work for viola and chamber ensemble by Derek Bermel that was commissioned by the Chamber Music Society for concerts celebrating Mr. Neubauer. He also gave the Taiwan and

Hong Kong premières of the revised Bartók *Viola Concerto* and recorded the work with the Hong Kong Philharmonic. Mr. Neubauer made his first appearance with CMS in 1985 and became an Artist Member in 1989. He has appeared as soloist with the New York and Los Angeles Philharmonics, National, St. Louis, Dallas, and San Francisco Symphonies, St. Luke's and English Chamber Orchestras, and has given premières of concertos by Bartók, Penderecki, Picker, Jacob, Suter, Ott and Friedman. Mr. Neubauer is on the faculty of The Juilliard School and has been featured on CBS' *Sunday Morning*, *A Prairie Home Companion* with Garrison Keillor, and in *Strad*, *Strings* and *People* magazines. He is the Director of Chamber Music at the OK Mozart Festival and has performed at the festivals of Verbier, Ravinia, Wolftrap, Hollywood Bowl, Saratoga, and Marlboro. He was Principal Violist of the New York Philharmonic for six years, joining at age twenty-one, and has recorded for Decca, RCA, Sony Classical, Koch, and Delos.

Tonight's performance marks Paul Neubauer's fifth appearance under UMS auspices.

Flutist **Ransom Wilson**, an Artist Member since 1991, has performed some 400 times with the Chamber Music Society. This season, Mr. Wilson was heard in the all-Copland program of mid-November; in the festive Holiday performances of the *Brandenburg Concertos*; in the "Great Day in New York" concert on January 21, and will be heard in the final program of the season in May. Mr. Wilson is Music Director of Soloisti New York, a chamber orchestra, of Oklahoma's OK Mozart Festival, and of the San Francisco Chamber Orchestra. He was a student of Jean-Pierre Rampal, of whom he says: "...a great musician and a great human being. I've learned as much from him as a person as I have as a musician, and I have learned

more from him as a musician than from anybody else. His generosity of spirit seems endless." Mr. Wilson makes his home in Connecticut where Yale University claims him as a faculty member of the Department of Music and where, when free of *academe*, he tends an extensive garden in season and perfects his talent as an exponent of Chinese cooking.

Tonight's performance marks Ransom Wilson's UMS debut.

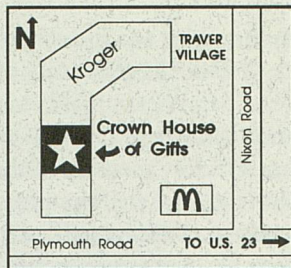
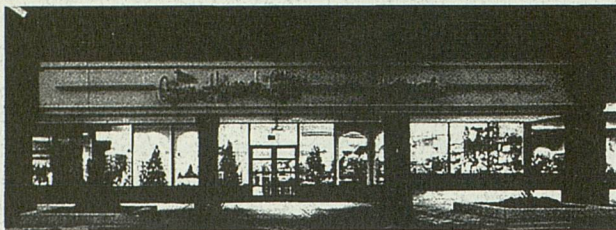
The Chamber Music Society of Lincoln Center (CMS) mounted its first concert on September 11, 1969, in its permanent home, Alice Tully Hall, thus realizing the dream Lincoln Center president-composer William Schuman, had of creating a constituent devoted exclusively to chamber music. Its pioneering structure—a core of distinguished Artist Members augmented by invited guests—allows Artistic Director David Shifrin to present concerts of every instrumentation, style, and historical period at Lincoln Center, on national and international tours, and on national television via *Live from Lincoln Center*. As the nation's premiere repertory company for chamber music, CMS strives to bring audiences the finest performances of an extraordinary body of repertoire, dating as far back as the Renaissance and continuing through the centuries to the finest works of our time.

In addition to its concert series at Alice Tully Hall, CMS offers a wide spectrum of programs designed for people of all ages, backgrounds and levels of musical knowledge and experience. This season, the Chamber Music Society collaborated with Merkin Concert Hall to present a nine-concert celebration, "A Great Day in New York," a celebration of fifty-four New York-based composers. Other programs include a family

concert series called "Meet the Music!" and "Chamber Music Beginnings," a curriculum-based program that introduces students in grades three through six to chamber music; Chamber Music Society Two, which showcases the next generation of world-class chamber musicians; a series of hour-long concerts in its intimate Daniel and Joanna S. Rose Rehearsal Studio; and "Double Exposure" concerts, an innovative way to experience new music twice in one evening. Audiences can enhance their enjoyment of CMS events through an in-depth lecture series with scholars and composers, and "Inside Chamber Music," a series of seminars on music led by Bruce Adolphe.

CMS' discography ranges from Bach to Zwilich and includes critically-acclaimed recordings of Dvořák's *Serenade* and *Quintet*; Beethoven's *Septet* and *Serenade*; music by Carl Maria von Weber; and Walton's *Façade* with Lynn Redgrave as narrator. *Fi Magazine* named CMS' recording of Bach's complete *Brandenburg Concertos* "one of the best recordings of the year" in 1996. CMS's newest releases feature *The Complete Chamber Music of Claude Debussy*, which was nominated for a Grammy Award; a disc of *Twentieth-Century American Clarinet Quintets* featuring David Shifrin, *Eden Out of Time* and *Out of Space* featuring music of George Rochberg, and Wynton Marsalis' *A Fiddler's Tale* with actor André De Shields.

In its thirty-one years, CMS has shown a commitment to the music of the twentieth century by commissioning over a hundred new works from a formidable array of composers, including Bruce Adolphe, Samuel Barber, Leonard Bernstein, William Bolcom, John Corigliano, George Crumb, Lukas Foss, John Harbison, Alberto Ginastera, Morton Gould, Keith Jarrett, Oliver Knussen, Gian Carlo Menotti, Darius Milhaud, Peter Schickele, Bright Sheng, Joan Tower, and Ellen Taaffe Zwilich. This commitment continues in the coming season, as CMS per-



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forms eight world or New York premières. The Chamber Music Society also supports the work of living composers by awarding the Elise L. Stoeger Prize, a cash award given annually to each of two outstanding composers of chamber music. The CMS has been guided by three Artistic Directors: founding Artistic Director Charles Wadsworth (1969-1989), Fred Sherry (1989-1992), and since 1992, David Shifrin.

The Chamber Music Society of Lincoln Center is made up of nineteen Artist Members. They are joined by many guest artists throughout the season. Current Artists of the Chamber Music Society are: Ransom Wilson, Flute; Stephen Taylor, Oboe; David Shifrin, Clarinet; Milan Turkovic, Bassoon; Ani Kavafian, Violin; Ida Kavafian, Violin; Cho-Liang Lin, Violin; Joseph Silverstein, Violin; Paul Neubauer, Viola; Gary Hoffman, Cello; Fred Sherry, Cello; Edgar Meyer, Contrabass; David

Golub, Piano (in memoriam); Lee Luvisi, Piano; Anne-Marie McDermott, Piano; Orion String Quartet, Quartet-in-Residence (Daniel Phillips, Violin; Todd Phillips, Violin; Steven Tenenbom, Viola; Timothy Eddy, Cello).

Tonight's performance marks the Chamber Music Society of Lincoln Center's eighth appearance under UMS auspices.

UMS
and
Ideation
present

Brass Band of Battle Creek

CONSTANTINE KITSOPOULOS *Conductor*
with
PAUL W. SMITH *Emcee*

Program

Friday Evening, March 30, 2001 at 8:00
Hill Auditorium, Ann Arbor, Michigan

John Williams,
arr. Mark Freeh

Liberty Fanfare

Dmitri Shostakovich,
arr. Peter Kitson

Festive Overture

Philip Sparke

Euphonium Concerto (Excerpt)

Lento

MR. MEAD

Igor Stravinsky,
arr. Ray Farr/Kitsopoulos

Firebird Suite (Excerpts)

INTERMISSION

Richard Wagner,
arr. William Himes

Elsa's Procession To The Cathedral

Traditional,
arr. Jack Cortner

Swing Low/Saints

MR. JAUDES, MR. BARBER, MR. DANIEL, MR. GORDON,
MR. ERICKSON

Felix Arndt,
*arr. Luis Maldonado/
John Beck*

Nola

MR. BECK

*Jimmy Davis/
Roger Ramirez/
Jimmy Sherman,
arr. Cortner*

Lover Man

MR. GORDON

*Luis Prima,
arr. Freeh*

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Sixth Annual
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This performance is sponsored by Ideation, Inc.

Presented with additional support from an anonymous donor in honor of University of Michigan alumnus Senator Joe Schwarz, M.D. of Battle Creek.

Special thanks to Benjamin Pruitt and the Detroit Public Schools for their assistance in the Brass Band of Battle Creek's Detroit residency.

Special thanks to the Ypsilanti, Ann Arbor, and Detroit Public Schools for their participation in this performance and residency.

Large print programs are available upon request.

Paul W. Smith is the popular morning talk show host on 760 WJR in Detroit. WJR's *Paul W. Smith Show* airs weekdays from 5:30am-9:00am. July 2000 marked his fourth anniversary as the station's morning host. Mr. Smith conducts interviews with a wide range of interesting people including local and national business leaders, politicians and entertainers, plus anyone making news and making a difference in our community, country and the world.

Smith has an impressive and extensive background in talk radio, television, and the national entertainment field. He has been a host on the ABC Radio Network and the Financial News Television Network; hosted morning shows on radio and television stations in New York City, Philadelphia, Toledo and Detroit.

Outside of the office, Smith devotes much of his time to many public service organizations. He has hosted Easter Seal Telethons in New York, New Jersey and Ohio. He also helped found the Make-A-Wish Foundation in north-west Ohio.

Many nights he can be found offering his services as master of ceremonies at a number of important charitable functions.

Paul W. Smith is a 1975 graduate from the University of Michigan with a Bachelor of General Studies/Pre-law. He has been awarded numerous national and local honors including "Broadcast Personality of the Year" by the Michigan Association of Broadcasting and he has been named one of "The 100 Most Important Radio Talk Show Hosts In America for 2000" (he is the only weekday personality in Detroit to be named as one of the "Top 100 in America" three

years in a row).

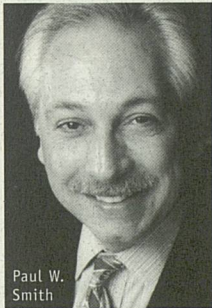
The *Paul W. Smith Show* travels worldwide to provide WJR's listeners with the best and most interesting news and information. He has taken his show on the road to such places as: Beijing, China; Frankfurt, Germany; Paris, France; Tokyo, Japan; Augusta, Georgia (for the Masters); Toronto/Ontario, Canada; and Disney World, EPCOT and the Animal Kingdom in Orlando, Florida.

Tonight's performance marks Paul W. Smith's UMS debut.

Constantine Kitsopoulos is a conductor whose musical experience runs the gamut from symphony, opera and music theater to the development and performance of new works in a wide variety of genres.

Maestro Kitsopoulos has conducted the National Symphony Orchestra, Hong Kong Philharmonic, Bangor Symphony Orchestra, Ives Center Symphony Orchestra and the Nebraska Chamber Orchestra. He was Artistic Director of the New York Chamber Orchestra from 1987 to 1992 and made his Carnegie Hall debut with that ensemble in October of 1991 after a critically acclaimed tour of Korea. For the past four years, Maestro Kitsopoulos has conducted the "in-school" concerts for the Brooklyn Philharmonic Orchestra.

As an opera conductor Maestro Kitsopoulos conducted the Asian premiere of Puccini's *Turandot* with the Hong Kong Opera as well as their production of Verdi's *Il Trovatore*, Bellini's *Norma* and Offenbach's *Tales of Hoffman*. He has been involved with several new operas, Anthony Davis' *Life and Times of Malcolm X*, Oliver Knussen's *Where The Wild Things Are* and John Adams *Death of Klinghoffer*. Mr. Kitsopoulos was assistant chorus master at the New York City Opera



Paul W. Smith

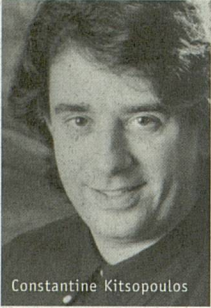
between 1984-1989.

In the music theater Maestro Kitsopoulos was music director and conductor for the Broadway production of *Cyrano, the Musical*. He has been music director and conductor for the national tours of *Sunset Blvd.*, *Miss Saigon*, *Joseph and the Amazing Technicolor Dreamcoat* and *Secret Garden* for which he won the Dramalogue Award for "Best Musical Direction." As an orchestrator, Mr. Kitsopoulos recently finished work on Ed Dixon's *Cather Country* which was given its première at the Dallas Lyric Theater.

Maestro Kitsopoulos' commitment to arts education is evidenced by his extensive contact with students of all ages through his work with the Brooklyn Philharmonic. He has given master classes in conducting, orchestral and vocal performance at Baylor University, Long Island University, New York University, the 92nd Street Y, Shenandoah Conservatory, University of Vera Cruz and various high schools and middle schools across the country.

Maestro Kitsopoulos studied conducting with Gustav Meier, Sergiu Commissiona, Semyon Byckov, and with his principal teacher, Vincent LaSelva. He studied piano with Marienka Michna, Chandler Gregg, Ed Edson and Sophia Rosoff.

Tonight's performance marks Constantine Kitsopoulos' UMS debut.



Philip Sparke was born in London and studied composition, trumpet and piano at the Royal College of Music where he gained an ARCM. It was while he was at the College that his interest in bands arose. His composition professor, Philip Cannon, had formed a symphonic wind band for first year wind players and encouraged his pupils to write for it.

In 1975 he was awarded first prize in a competition for the overture *The Prizewinners*, and at about the same time wrote *Concert Prelude* which was his first work to be published. Further commissions followed from individual bands, the BBC and various band associations including *London Overture* for the Dutch National Championships in 1984 as well as *Area* (A Malvern Suite) and *Finals* (Music for a Festival)—pieces for the National Championships of Great Britain. He has three times won the EBU New Music for Bands Competition, representing the BBC.

Mr. Sparke was appointed Composer-in-Residence at Salford College of Technology between 1990-1992. His conducting and adjudicating activities have taken him to Norway, Sweden, Denmark, Belgium, Holland, Germany, Canvey Island, Switzerland, New Zealand, Australia and the US. He is Music Editor for Studio Music Company.

In 1998 Philip won the prestigious Sudlar Award for his composition, *Dance Movements*.

After hearing the **Brass Band of Battle Creek**, former *Tonight Show* bandleader Doc Severinsen said, "This is one of the most exciting and accomplished groups I have ever worked with in my entire career." In the last three years, the Brass Band of Battle Creek has gained national and international attention due to its excellent performances and noteworthy personnel. Dr. James Gray conceived this ensemble in the fall of 1989 and with the assistance of his brother, Dr. William Gray, the Brass Band of Battle Creek became a reality in 1990. While using Battle Creek as its home base, the ensemble is comprised of the finest brass musicians across the country.

With the help of the "Expert-In-Residence" program of the Kellogg Foundation, the Brass Band of Battle Creek has become one of the most popular ensembles for brass musicians from the US and abroad. Most of its members are professional musicians and university professors. The

combined talents of these musicians have made the Brass Band of Battle Creek a highly praised and widely recognized brass band in the US and abroad.

Drawn from some of the finest musicians in the US and England, including current and past principal players from the Boston Symphony Orchestra, the US Army and Marine Bands, and Broadway orchestra musicians, the Brass Band of Battle Creek is an all-brass band in the British tradition. Performing an astounding assortment of marches, classical transcriptions and big band favorites, the Brass Band of Battle Creek demonstrates their mastery of a wide-range of repertoire each night the ensemble performs.

Over a century ago, nearly every town and village with at least a few hundred people had its own hometown band. In 1889, more than 10,000 bands were active in the US; by 1908, that number had grown to 18,000. The bands were comprised of miners, farmers, factory workers, newsboys and



Brass Band of Battle Creek

cowboys. Local associations had their own bands, as did prisons and orphanages. As technology improved, new instruments were invented, making the possibility of an all-brass band—with no reed instruments, clarinets or saxophones—a viable possibility beginning in the mid-eighteenth century.

The Brass Band of Battle Creek restores the nostalgia of those days, preserving an art form too rarely heard in America today.

Tonight's performance marks the Brass Band of Battle Creek's UMS debut.

Brass Band of Battle Creek

CONSTANTINE KITSOPOULOS *Conductor*

E-flat Soprano Cornet

Peter Roberts, *Yorkshire Building Society Band, Grimethorpe, England*

Principal B-flat Solo Cornet

Woodrow English, *Principal Trumpet, US Army Band*

B-flat Cornet

Danny Barber, *Lead Trumpet, Frank Sinatra, Jr. Orchestra*

Ken Bauman, *Professor of Music, Spring Arbor College (ret.)*

Bill Campbell, *Professor of Trumpet, University of Michigan*

John Daniel, *Professor of Trumpet, Penn State University*

Rich Illman, *Professor of Trumpet, Michigan State University*

Chris Jaudes, *Principal Trumpet, Annie Get Your Gun, Broadway*

Tim Morrison, *Former Principal Trumpet, Boston Symphony Orchestra*

Roger Webster, *Principal Cornet, Black Dyke Mills Band, England*

Ed Zentera, *Professor of Music, Kellogg Community College*

Flugelhorn

Ken Bauman, *Professor of Music, Spring Arbor College (ret.)*

Tim Morrison, *Former Associate Principal Trumpet, Boston Symphony Orchestra*

Tenor Horn

Billy Rushworth, *Principal Tenor Horn, JJB Sports Band, Manchester, England*

Sheona White, *Freelance Tenor Horn Soloist, Manchester, England*

Lisa Bontrager, *Professor of Horn, Penn State University*

Euphonium/Baritone

Steve Mead, *Professor Euphonium, Royal Northern College, England*

Matt Tropman, *Principal Euphonium, US Marine Band*

Gail Robertson, *Euphonium, Tubafours, Disneyworld*

Tom Broka, *Director of Bands, Bay City High School*

Tenor Trombone

Scott Hartman, *Professor of Trombone, Boston School for the Arts*

Hans Bohn, *Freelance Trombone, Boston*

Wycliffe Gordon, *Professor of Jazz Studies, Michigan State University*

David Jackson, *Professor of Trombone, University of Michigan*

Bass Trombone

Mark Frost, *Freelance Bass Trombone, Manchester, England*

Tuba

Sam Pilafian, *Professor of Tuba/Euphonium, Arizona State University*

Phil Sinder, *Professor of Tuba/Euphonium, Michigan State University*

Marty Erickson, *Professor of Tuba/Euphonium, Penn State University*

Dan Neesley, *Principal Tuba, Milwaukee Ballet Orchestra*

Percussion

John Beck, *Percussion US Marine Band, (ret.)*

Dave Ratajczak, *Professor of Percussion, Hofstra University*

Alison Shaw, *Professor of Percussion, Michigan State University*

Mike Gould, *Doctoral Student, University of Michigan*

Harpist

Lauralee Campbell, *Professor of Harp, Michigan State University*

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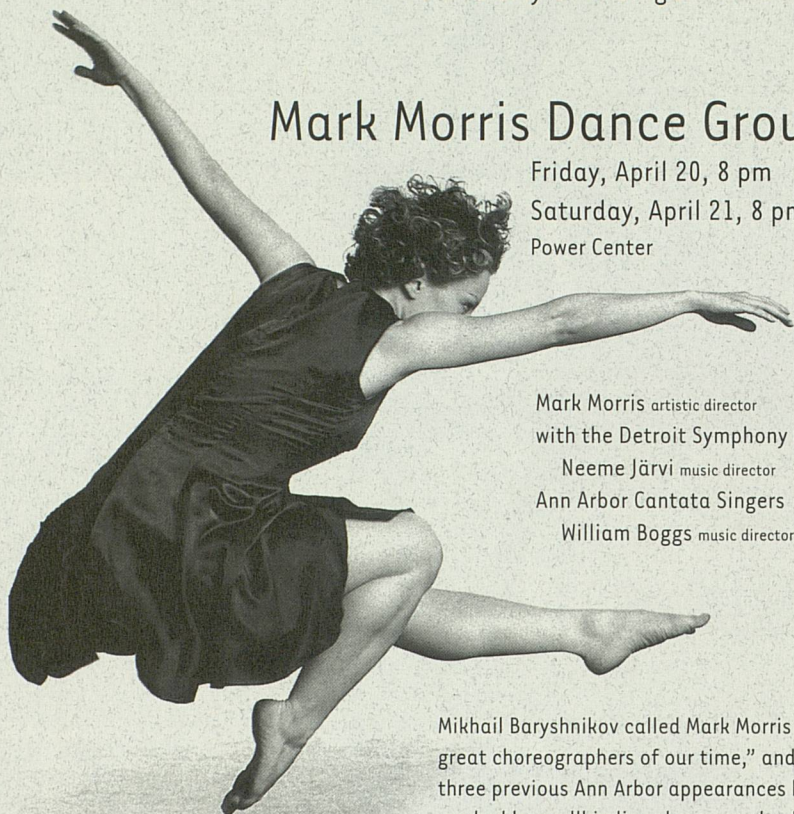
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Mark Morris Dance Group

Friday, April 20, 8 pm

Saturday, April 21, 8 pm

Power Center



Mark Morris artistic director
with the Detroit Symphony Orchestra
Neeme Järvi music director
Ann Arbor Cantata Singers
William Boggs music director

Mikhail Baryshnikov called Mark Morris "one of the great choreographers of our time," and the company's three previous Ann Arbor appearances have been marked by spellbinding choreography, beautifully paired with a wide range of musical styles. These performances include two different programs showcasing 20 years of genius. The Detroit Symphony Orchestra and Ann Arbor Cantata Singers perform live music, a trademark of Morris performances.

The Friday evening performance is sponsored by McKinley Associates, Inc.

The Saturday evening performance is presented with the generous support of The Shiffman Foundation, Sigrid Christiansen and Richard Levey.

Funded in part by the National Dance Project of the New England Foundation for the Arts.

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PROGRAM (FRIDAY 4/20)

Lucky Charms (Choreography by Mark Morris/
Music by Ibert)
Beautiful Day (Morris/J.S. Bach)
Dancing Honeymoon (Morris/Popular Songs from the 1930s)
Gloria (Morris/Vivaldi)

PROGRAM (SATURDAY 4/21)

Sang-Froid (Morris/Chopin)
Silhouettes (Morris/Richard Cummings)
Dancing Honeymoon (Morris/Popular Songs from the 1930s)
Gloria (Morris/Vivaldi)

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Ronald K. Brown/Evidence

RONALD K. BROWN *Artistic Director*

Dancers

Ronald K. Brown

Edward Eli Franklin

Arcell Cabuag

Princess Kamura Mhoon

Diedre Nyota Dawkins

Bridget Moore

Telly Fowler

Daryl Spiers

Program

Saturday Evening, March 31, 2001 at 8:00

Power Center, Ann Arbor, Michigan

Incidents (1998)

P A U S E

Upside Down (1998)

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

High Life (2000)

Seventy-third
Performance
of the 122nd Season

Tenth Annual
Dance Series

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recording is prohibited.*

This performance is funded in part by the National Dance Project of the
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Additional support provided by media sponsors, WEMU and *Metro Times*.

Special thanks to Dance Gallery Studio, U-M Dance Department, EMU
Dance Department, WSU Dance Department, Inside/Out Poetry Program
and the All City Men's Group 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 Ronald K. Brown/Evidence.

Ronald K. Brown/Evidence appears by arrangement with Pamela M. Green,
PMG Arts Management, West Bloomfield, MI.

Large print programs are available upon request.

Incidents (1998)

Choreography by Ronald K. Brown

Performed by Diedre N. Dawkins, Princess Mhoon, Bridget Moore

Music Traditional (sung by the Staple Singers)
Thomas Dorsey (sung by Aretha Franklin), Wunmi Olaiya

Out of Hiding

DAWKINS

Cleaning the Place

DAWKINS, MHOON, MOORE

Running thru the Marshes

DAWKINS, MHOON, MOORE

Incidents premiered at The Joyce Theater in January 1998, with a premiere of the full evening work opening at Dance Theater Workshop in October 1998. The development and creation of *Incidents* received support from The Joyce Theater, Dance Theater Workshop, The National Endowment for the Arts, Mary Flagler Cary Trust Fund for Live Music and Evidence/Circle of Friends. Additionally, this work was made possible in part by: the Bessie Schinberg/First Light commission program of New York's Dance Theater Workshop with funds from Jerome Foundation of St. Paul, MN a Harkness Space Grant from the 92nd Street Y Harkness Dance Center, and by the 1998 Altogether Different Fund for New Works sponsored by The Joyce Theater Foundation, Inc.

Upside Down (1998)

Choreography by Ronald K. Brown

Performed by The Company

Music Oumou Sangare and Fela Anikulapo Kuti

Premonition

THE COMPANY

Attainment

THE COMPANY

Upside Down is an excerpt from the evening-length work *Destiny*. The full evening work was created in collaboration with Rokiya Kone of the Ivory Coast and her company, Jeune Ballet d'Afrique Noire and premiered at Aaron Davis Hall in June 1998. The development and creation of *Destiny* received support from Africa Exchange, Rockefeller Foundation Multi Arts Production Fund, Aaron Davis Hall Fund for New Work, and Evidence/Circle of Friends.

High Life (2000)

Choreography by Ronald K. Brown

Performed by The Company

Music Oscar Brown, Jr., Nikki Giovanni, The JB's (James Brown's Band), Nkengas, Fela, Anikulapo Kuti, with original music by Wunmi Olaiya

Bid 'Em In

BROWN, DIEDRE DAWKINS, TELLY FOWLER,
PRINCESS MHOON, BRIDGET MOORE

Poem for a Lady of Leisure Now Retired

BROWN, ARCELL CABUAG, DAWKINS, FOWLER,
MHOON, MOORE, DARYL SPIERS

Sumpin' Else

BROWN, CABUAG, DAWKINS, FOWLER, SPIERS,
MHOON, MOORE

Alabama Poem

BROWN, CABUAG, DAWKINS, FOWLER, MHOON,
SPIERS, MOORE

Limbo Jimbo

BROWN, CABUAG, DAWKINS, FOWLER, MHOON,
MOORE, SPIERS

Alu jon jonki jon

BROWN, CABUAG, DAWKINS, FOWLER, MHOON,
MOORE, SPIERS

Groove

BROWN, CABUAG, DAWKINS, FOWLER, SPIERS

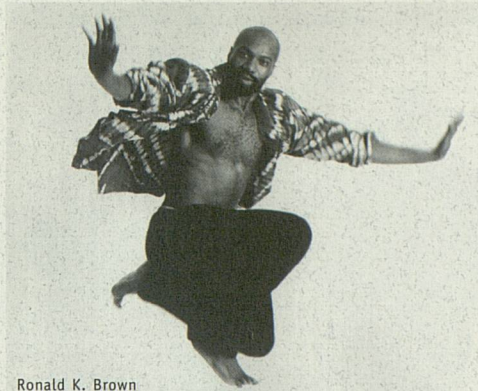
Ekabo

BROWN, CABUAG, DAWKINS, FOWLER, MHOON,
MOORE, SPIERS

High Life has been commissioned by Jacobs Pillow Dance Festival and 651 ARTS with additional support from Evidence/Circle of Friends. In addition, *High Life* was made possible by the Doris Duke Fund of Dance of the National Dance Project, a program of the New England Foundation for the Arts. Additional funding from the National Endowment for the Arts, Doris Duke Charitable Foundation, Andrew W. Mellon Foundation, and Philip Morris Companies Inc.

Evidence would like to thank the entire staff of University Musical Society for their support.

Ronald K. Brown (*Artistic Director*) is a native of Brooklyn, NY. Mr. Brown founded the NY-based contemporary dance company Evidence in 1985, and has worked in the US, France, Brazil, England, Korea and Cote d' Ivoire. Brown has collaborated with artists from various fields including: Composer/Designer Wunmi Olaiya, Writers Cheryl Boyce Taylor, Colin Robinson, Sandye Wilson, G. Winston James, Allen Wright, the late Craig G. Harris, choreographers Donald McKayle, Rokiya Kone, Patricia Hoffbauer and composers Robert Ee, Oliver Lake, Bernadette Speech, Don Meissner, Fahali Igbo, Mamadouba Mohammed Camara, and Philip Hamilton. His choreography has been commissioned by: Dayton Contemporary Dance Company, African American Dance Ensemble, Cinque Folkloric Dance Theater, Philadanco, Alvin Ailey American Dance Theater, Ailey II (formerly Alvin Ailey Repertory Ensemble), Cleo Parker Robinson Dance Ensemble, Def Dance Jam Workshop, Jennifer Muller/THE WORKS, Jeune Ballet d' Afrique Noire, 651 Arts, Aaron Davis Hall, Jacob's Pillow Dance Festival, the American Dance Festival, Dance Theater Workshop, the Pittsburgh Dance Council, and the National Dance Project. His work in the theater includes work with writer Sandye Wilson *Black Face*, Director Susanna Tubert, *The English Only Restaurant* and with Director Ernie McClintock's Jazz Actor's Theater 2000. Brown has worked with and learned from Jennifer Muller/THE WORKS, Mary Anthony Dance Theater/Phoenix, Judith Jamison, Bessie Shonberg, and Ann Carlson. He is the recipient of numerous awards and fellowships including; New York Theater and Dance Award (Bessie), American Dance Festival Humphrey/Weidman/Limon Award, Edward and Sally Van Lier Fund Fellowship, National Endowment for the Arts Choreographers' Fellowship and a New York



Ronald K. Brown

Photo: Rose Eichenbaum

Foundation for the Arts Fellowship. This year Brown has been named Mentor of the Year by Def Dance Jam Workshop and a John Simon Guggenheim Memorial Foundation Fellow in Choreography.

Ronald K. Brown/Evidence has presented work since 1985, performing in New York at Performance Space 122, Dance Theater Workshop, Aaron Davis Hall, The Joyce Theater, Danspace Project at St. Mark's Church and for Movement Research's Judson Memorial Church "Monday Night" Series.

Evidence has also been seen at numerous venues and festivals throughout the US and abroad including the Lyon/Biennale de la Danse, Jacob's Pillow Dance Festival, American Dance Festival, National Black Arts Festival, Colorado Dance Festival, It's Queer Up North Festival and The Exit Festival.

During the current 2000/2001 season, Evidence will be performing its repertoire throughout the US in states such as New York, California, Illinois, Vermont, Michigan, Washington, Maine, Massachusetts, North Carolina, Ohio, Virginia, and Connecticut. This season will also mark performances in Toronto, Ontario for the Company.

Ronald K. Brown has recently been

Ronald K. Brown/Evidence



Photo: Rose Eichenbaum

commissioned by the American Dance Festival, Dance Theater Workshop, and the Pittsburgh Dance Council for *Walking Out the Dark*. Supported by a Guggenheim Fellowship for Choreography, the piece will be based on the history and legacy of the spirit as a guide. Philip Hamilton will create the music for the new piece. *Walking Out the Dark* will premiere at the American Dance Festival in June 2001 and is scheduled to tour throughout the 2001/2002 season.

Tonight's performance marks Ronald K. Brown's and Ronald K. Brown/Evidence's UMS debuts.

Renee Redding-Jones (*Associate Artistic Director*), a native of Norfolk, VA, received her MFA from Sarah Lawrence College. A member of Ronald K. Brown/Evidence since 1990, she was the recipient of a New York Dance and Performance Award (Bessie) in 1995 for her performance in Brown's *Dirt Road*.

She has danced in the companies of David Rousseve, Bebe Miller and with inde-

pendent choreographer Cynthia Oliver. Her film and television credits include: *Positive: A Life with HIV*, *Tales of Creole Women*, *Pardon This Interruption* and the National Alliance of Breast Cancer Organizations' Women for Women MTVA campaign. Redding-Jones teaches throughout the country including working with actors in the Classical Studio at New York University's Tisch School of the Arts, which she has done since 1993. She wishes to thank her husband Jerry, Kathy Grant and sweet Jasmine.

Celeste A-Re (*Production Manager*) has spent four seasons with Evidence. In addition to working with this illustrative company, she has stage-managed Bill T. Jones/Arnie Zane Dance Company and toured North America and Europe with Urban Bush Women. A-Re was the recipient of the Allen Lee Hughes Fellowship in Sound Design and has created designs for Arena Stage in Washington, DC, Eugene O'Neill Playwrights' Conference and New York University's Tisch School of the Arts. Her film credits include *A Litany for Survival* and working as an assistant Technical Director for the 2000 Acapulco Black Film Festival. A-Re would like to give thanks to her Ancestral Posee (*moferefun*) for their sacrifice, wisdom, guidance, and inspiration; Harry Poe (*ibaye*) for trusting; Beverly Smith-Dawson for keeping the dream; Lillie and Gordon Welch for their constant support, encouragement, prayers and setting the example. *Modupe Orisa!*

Brenda Dolan (*Lighting Designer*) first worked with Ronald K. Brown in 1994 creating the lighting for *No More Exotica*, an Ailey II commission. Since that time she has designed *Incidents*, *Upside/Down*, and *High Life* for Ronald K. Brown/Evidence. Brenda's other design credits include *Lightbody*, the company premiere of *RythMEK*, at the Jacob's Pillow Dance Festival, and *Lettres D'Amour* (Redha), *Ascension* (Troy Powell),

and *Days Past, Not Forgotten* (Earl Mosley) for the AlvinAiley American Dance Theater. Brenda has also designed for Ailey II (Andre Tyson and Milton Myers), Monte/Brown Dance, and the Carlota Santana Spanish Dance Company. Brenda is thrilled to be working with Ron and his beautiful company.

Wunmi Olaiya (*Costume Designer/Composer*) has presented her one-woman show at the invitation of the Singapore Arts Festival and for Womad (World Organization of Music and Dance) in Japan and Reading, England. She has performed with recording artists Soul II Soul, Caron Wheeler, Roy Ayers, PM Dawn, Allison Williams and was the opening act for Time at their live concert in London. Wunmi has also collaborated with choreographer Pamela Maragh on Ngozi Onwurah's film, *Flight of the Swan*. Wunmi has styled video shoots, TV appearances and photo sessions for hip-hop and R&B artists, including Caron Wheeler, Monie Love and Supercat.

Since her arrival in New York, she has collaborated with other artists on projects such as Marlies Yearby's Movin Spirits Dance Theater's production of *Feather of the Flames*, with saxophonist Ornette Coleman on a project titled *Tone Dialing*, with Roy Ayers in the US and Europe and with Masters at Work on several recording sessions. Wunmi has worked with Ronald K. Brown, creating costumes for all of Evidence's repertory since 1995. In addition to contributing music to *Ebony Magazine*, *No More Exotica* and the upcoming new work *High Life*, Wunmi and Brown have also worked together on commissions for Alvin Ailey American Dance Theater, Cleo Parker Robinson Dance Ensemble, African American Dance Ensemble and Dayton Contemporary Dance Ensemble.

Carrie Cox (*Lighting Supervisor*) received her BFA in dance production and design from Ohio State University. Most recently

she has worked as the production coordinator for the Jacob's Pillow Dance Festival's Inside/Out stage. Her other credits include stage management for MOMIX and lighting supervision and stage management for the PerksDanceMusic Theatre and Robert Post's One Man Theatre Company. She is thrilled to be working with Ronald K. Brown/Evidence.

Dancer Biographies

Originally from California, **Arcell Cabuag** spent a year at the Alvin Ailey American Dance Center. His performance experience includes dancing for Paramount Pictures (California) and the Shoui Tabuchi Show (Branson, MO). Arcell made his debut in the modern dance world with Evidence in January 1998 and is extremely enthusiastic to be working with Ronald K. Brown and the company.

Diedre Nyota Dawkins is a native New Yorker from Brooklyn. As a dancer/model/actress she has worked with artists such as Babatunde Olatunji, Max Roach, Bill T. Jones, Kevin Iega Jeff (*Jubilation!*) Dance Company), Amaniyea Payne (Muntu Dance Theater of Chicago) and Jawole Willa Jo Zollar (Urban Bush Women). She received her BA in dance from NYU. Children, as well as the betterment of her community, are her life's work.

Telly Fowler is a native of Chicago, IL, where he began his dance training at the age of sixteen on scholarship at the Joseph Holmes Chicago Dance Theater. He is a graduate of Ohio State University where he was a featured dancer in works by such artists as Doris Humphrey, Donald McKayle, Irene Hultman and Ronald K. Brown. Fowler has also worked with Dianne McIntyre and Kevin Iega Jeff and is the recipient of numerous awards.

As a resident of Atlanta, GA, **Edward Eli Franklin** graduated from North Atlanta High School, where he began his training with Gary Harrison. After receiving scholarships to attend The Joffrey School of Ballet and the Alvin Ailey American Dance Center (where he was the recipient of the Donna Wood Scholarship), Mr. Franklin served two years with Philadanco Dance Company and recently served four years with the Alvin Ailey American Dance Theater. Special appearances by Mr. Franklin include the Closing Ceremonies of the 1992 Olympics. Mr. Franklin's television appearances include *A Hymn for Ailey* (choreography by Judith Jamison) and *The Kennedy Center Honor Awards*. In addition to his work above, Mr. Franklin has worked with several dance companies including White Wave Rising and Wylliams Henry Dance Company.

Princess Kamura Mhoon a native of Chicago, IL, received most of her training in the Theater Arts Department at Howard University where she received a BFA in dance. Upon graduation in 1998, she spent a season with Chuck Davis' African American Dance Ensemble. Since then Mhoon has performed with Rennie Harris PureMovement, Muntu Dance Theater of Chicago and Nathan Trice's Rituals. This is her first season with Evidence.

Bridget Moore is a choreographer and dancer and was one of two choreographers selected to participate in the 1997 Summer Bates Dance Festival. A native of Dallas, Moore began her dance training at Arts Magnet High School. She received her BFA in Dance from Ohio State University, where she was a member of the University Dance Company, and received the Helen P. Alkire Scholarship and an award for Excellence in the Arts. She was the recipient of a 1996 Ohio Arts Council Individual Artist Fellowship for Choreography as well as a

1996 guest artist at Wittenberg University. Moore has performed works by Dianne McIntyre, Bebe Miller, Mark Morris, Pat Graney, Ann Carlson, and Art Bridgman and Myrna Packer. She has presented work in Ohio, Texas and New York City. Moore currently resides in New York.

Daryl Spiers a native of Washington, DC is a graduate of Duke Ellington School of the Arts and also received training at Howard University and University of the District of Columbia. His performance credits include *Broadway Soul Jam*, *Bubbling Brown Sugar*, *Chem TV Tour*, and *Breakfast in Harlem*. He has danced for numerous artists, such as Jennifer Lopez and Ricky Martin. In addition, Spiers has company experience working with Opus Dance Theater, Harambee Dance Company, Forces of Nature, and is honored to dance with Ronald K. Brown/Evidence. "Faith is the substance of things hoped for and the evidence of things not seen." All praise due to the Creator.

The Company

Ronald K. Brown/Evidence

Ronald K. Brown, *Artistic Director*
 Renee Redding Jones, *Associate Artistic Director*

Celeste A-Re, *Production Manager*
 Brenda Dolan, *Lighting Designer*
 Carrie Cox, *Lighting Supervisor*
 Wunmi Olaiya, *Costume Designer/Composer*
 Carolyn Meckha Cherry, *Wardrobe Supervisor*

Pamela M. Green, PMG Arts Management,
Booking Agent

Evidence, Inc. was incorporated in June 1996.

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 Klezmatiks

Saturday, January 6, 2 p.m.

(One-Hour Family Performance)

Saturday, January 6, 8 p.m.

Sunday, January 7, 4 p.m.

Power Center

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

Media sponsor WDET.

UMS Kennedy Center Workshop

"Responding to Visual Art Through Movement" by Kimberli Boyd.

Wednesday, January 10, 4:30 p.m.,

Washtenaw Intermediate School

District, 1819 S. Wagner, Ann Arbor.

Contact the UMS Youth Education

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

Moses Hogan Singers

Moses Hogan, conductor

Wednesday, January 10, 8 p.m.

St. Francis of Assisi Catholic Church

Community Choir Workshop with

Moses Hogan Featuring Ann Arbor's

Our Own Thing Chorale and U-M

vocal choirs. Tuesday, January 9, 7:30

p.m., Bethel A.M.E. Church, 900 John

A. Woods Drive, Ann Arbor. Call

734.647.6712 for more information.

Media sponsor WEMU.

Vermeer Quartet

Saturday, January 13, 8 p.m.

Rackham Auditorium

PREP by Inna Naroditskaya, Professor,

Northwestern University. A discussion

of the evening's repertoire. Saturday,

January 13, 7:00 p.m., Rackham

Auditorium, U-M Assembly Hall

(4th Floor).

Mingus Big Band

Blues and Politics

with Kevin Mahogany, vocals

Monday, January 15, 8 p.m.

Hill Auditorium

Pre-performance Interview with Sue

Mingus "This Aint's No \$@#% Ghost

Band!" by Michael Jewett, Host of

"Afternoon Jazz," WEMU 89.1 FM.

Monday, January 15, 6:00 p.m., Michigan

League, Hussey Room (2nd Floor).

Sponsored by the Detroit Edison Foundation.

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

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

Media sponsors WEMU, WDET and Metro Times.

Michigan Chamber Players

Sunday, January 21, 4 p.m.

Rackham Auditorium

Complimentary Admission

UMS Kennedy Center Workshop

"Songs of the Underground Railroad"

by Kim and Reggie Harris. Monday,

January 29, 4:30-7:30 p.m., Washtenaw

Intermediate School, 1819 S. Wagner,

Ann Arbor. Contact the UMS Youth

Education Department at 734.615.0122

or e-mail umsyouth@umich.edu. In

collaboration with Ann Arbor Public

Schools.

Alvin Ailey American Dance Theater

Judith Jamison, artistic director

with the Rudy Hawkins Singers

Wednesday, January 31, 8 p.m.

Thursday, February 1, 8 p.m.

Friday, February 2, 8 p.m.

Saturday, February 3, 2 p.m.

(One-Hour Family Performance)

Saturday, February 3, 8 p.m.

Sunday, February 4, 3 p.m.
 Detroit Opera House • Detroit
Revelations Open Rehearsal with the Rudy Hawkins Singers Featuring music from Alvin Ailey's *Revelations* and a discussion on preserving spirituals as a classic art form. Wednesday, January 24, 7:00 p.m., Detroit Public Library, Friends Auditorium, 5201 Woodward, Detroit, MI. For more information contact the Detroit Public Library Marketing Department at 313.833.4042 or contact UMS at 734.647.6712.

Friday performance sponsored by MASCO Charitable Trust.

These performances are co-presented with the Detroit Opera House and The Arts League of Michigan, with additional support from the Venture Fund for Cultural Participation of the Community Foundation for Southeastern Michigan and the Wallace-Reader's Digest Funds. Media sponsors WDET and WB20.

Dresden Staatskapelle

Giuseppe Sinopoli, conductor
 Friday, February 2, 8 p.m.
 Hill Auditorium
 Media sponsor WGTE.

Brentano String Quartet

Sunday, February 4, 4 p.m.
 Rackham Auditorium
 Presented in partnership with the Chamber Music Society of Detroit.

Hubbard Street Dance Chicago

James F. Vincent, artistic director
 Friday, February 9, 8 p.m.
 Saturday, February 10, 8 p.m.
 Power Center
 Friday performance sponsored by Personnel Systems, Inc./Arbor Technical Staffing/Arbor Temporaries, Inc. Saturday performance presented with the generous support of Susan B. Ullrich. Additional support provided by GKN Sinter Metals. Media sponsors WDET and Metro Times.

Dubravka Tomsic, piano

Sunday, February 11, 4 p.m.
 Hill Auditorium
 This performance is made possible by the H. Gardner Ackley Endowment Fund, established by Bonnie Ackley in memory of her husband. Media sponsor WGTE.

Dairakudakan

Kaiin No Uma (Sea-Dappled Horse)

Akaji Maro, artistic director
 Wednesday, February 14, 8 p.m.
 Power Center
PREP "Humor and the Grotesque: Inhabiting the Far Reaches of the *Butoh* Continuum" by Kate Remen-Wait, UMS Dance Education Specialist. Wednesday, February 14, 7:00 p.m., Michigan League, Hussey Room (2nd Floor). Media Sponsor Metro Times.

Swedish Radio Symphony Orchestra and Choir

Manfred Honeck, conductor
 Marina Mescheriakova, soprano
 Nadja Michael, mezzo-soprano
 Marco Berti, tenor
 John Relyea, bass-baritone
 Friday, February 16, 8 p.m.
 Hill Auditorium
 Sponsored by KeyBank. Additional support provided by Alcan Global Automotive Solutions. Media sponsor WGTE.

Swedish Radio Choir and Eric Ericson Chamber Choir

Eric Ericson, conductor
 Saturday, February 17, 8 p.m.
 St. Francis of Assisi Catholic Church
PREP by Naomi Andre, Assistant Professor, U-M School of Music. Friday, February 16, 7:00 p.m., Michigan League, Henderson Room (3rd Floor). Presented with the generous support of Kathleen G. Charla.

Manuel Barrueco, guitar

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

Ballet Preljocaj

Paysage après la Bataille

Angelin Preljocaj, artistic director
 Wednesday, February 21, 8 p.m.
 Power Center
PREP "Angelin Preljocaj and the Legacy of Dance-Theater" by Kate Remen-Wait, UMS Dance Education Specialist.

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

Texaco Sphinx Competition Concerts

Junior Division Honors Concert
 Friday, February 23, 12 noon
 Hill Auditorium

Complimentary Admission

Senior Division Finals Concert
 Sunday, February 25, 3 p.m.
 Orchestra Hall • Detroit

The Sphinx Competition is generously presented by the Texaco Foundation.

Prague Chamber Orchestra with the Beaux Arts Trio

Wednesday, March 7, 8 p.m.
 Hill Auditorium
 Sponsored by CFI Group, Inc. Additional support provided by Hella North America. Media sponsor WGTE.

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

Directed by Michael Boyd
 Cycle 1: Saturday, March 10 & Sunday, March 11
 Cycle 2: Saturday, March 17 & Sunday, March 18
Best Availability!
 Cycle 3: Tuesday, March 13-Thursday, March 15
 Power Center

UMS Performing Arts Workshop

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

Paul Neubauer, viola

Fred Sherry, cello

Ransom Wilson, flute

with cellists from the U-M

School of Music

Wednesday, March 28, 8 p.m.

Lydia Mendelssohn Theatre

Support provided by TI Group

Automotive Systems.

Media sponsor WGTE.

Brass Band of Battle Creek

Paul W. Smith, emcee

Friday, March 30, 8 p.m.

Hill Auditorium

Sponsored by Ideation, Inc.

Ronald K. Brown/Evidence

Ronald K. Brown, artistic director

Saturday, March 31, 8 p.m.

Power Center

Meet the Artist post-performance dialogue from the stage.

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

Media sponsors WEMU and Metro Times.

Orion String Quartet and Peter Serkin, piano

Sunday, April 1, 4 p.m.

Rackham Auditorium

Presented with the generous support of Ami and Prue Rosenthal.

Royal Concertgebouw Orchestra Amsterdam

Riccardo Chailly, conductor

Matthias Goerne, baritone

Wednesday, April 4, 8 p.m.

Hill Auditorium

Sponsored by Forest Health Services.

Media sponsor WGTE.

Emerson String Quartet

Friday, April 6, 8 p.m.

Rackham Auditorium

Sponsored by Bank of Ann Arbor.

John Relyea, bass-baritone

Warren Jones, piano

Saturday, April 14, 8 p.m.

Lydia Mendelssohn Theatre

PREP "John Relyea: An Introduction To His Art" by Richard LeSueur, Music Specialist, Ann Arbor District Library. Saturday, April 14, 7:00 p.m., Michigan League, Koessler Library (3rd Floor).

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

Media sponsor WGTE.

Mark Morris Dance Group

Mark Morris, artistic director *with*

The Detroit Symphony Orchestra

Neeme Järvi, music director *and*

The Ann Arbor Cantata Singers

William Boggs, music director

Friday, April 20, 8 p.m.

Saturday, April 21, 8 p.m.

Power Center

Friday performance sponsored by McKinley Associates, Inc.

Saturday performance sponsored by The Shiffman Foundation, Sigrid Christiansen and Richard Levey.

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

Media sponsors WDET and Metro Times.

Berlioz' Requiem

UMS Choral Union

Greater Lansing Symphony Orchestra

U-M Symphony Band

Thomas Sheets, conductor

Sunday, April 22, 4 p.m.

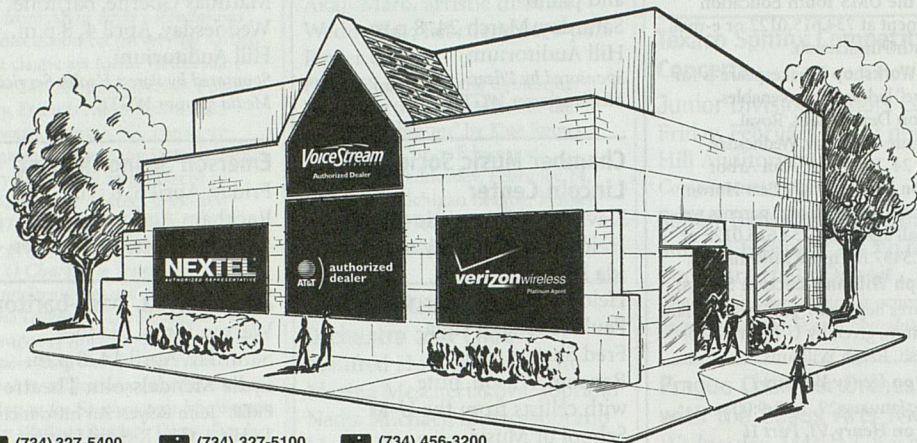
Hill Auditorium

Sponsored by Jim and Millie Irwin.



**ANN ARBOR
WIRELESS**

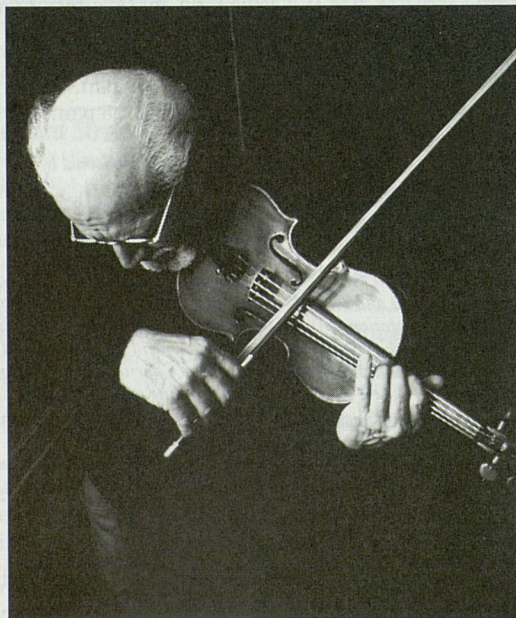
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The arts enrich our lives in ways that go beyond the spoken word or musical note. They make us laugh. They make us cry. They lift our spirits and bring enjoyment to our lives. The arts and cultural opportunities so vital to this community are also important to us. That's why Comerica supports the arts. And we applaud those who join us in making investments that enrich peoples lives.

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UMS Co-Commission
& World Première

Curse of the Gold: Myths from the Icelandic Edda

Conceived and directed by
Benjamin Bagby and
Ping Chong
Performed by Sequentia in
association with Ping Chong
and Company
Wednesday, April 25, 8 p.m.
Thursday, April 26, 8 p.m.
Lydia Mendelssohn Theatre
*Presented with the generous support of
Robert and Pearson Macek, with additional
funding from the Wallace-Reader's Digest
Funds and the National Endowment for
the Arts. Presented in collaboration with
the U-M Institute for the Humanities.
Media sponsor Michigan Radio.*

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

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

Liz Lerman Dance Exchange will be in
residency for several weeks this spring
in preparation for their *Hallelujah!*
project premiering Fall 2001.
If you would like more information
about upcoming residency activities,
please contact the UMS Education
Department at 734.615.6739.



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

Each year, UMS honors a world-renowned
artist or ensemble with whom we have
maintained a long-standing and signifi-
cant relationship. In one evening, UMS
pays tribute to and presents the artist
with the UMS Distinguished Artist Award,
and hosts a dinner and party in the
artist's honor. Van Cliburn was the first
artist so honored, with subsequent
honorees being Jessye Norman, Garrick
Ohlsson, The Canadian Brass, and
Isaac Stern.

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

*Ford Honors
Program
Honorees*

1996

**Van
Cliburn**

1997

**Jessye
Norman**

1998

**Garrick
Ohlsson**

1999

**The
Canadian
Brass**

2000

**Isaac
Stern**

**UFER
& CO.
INSURANCE**


*Music washes away from the soul...
the dust of everyday life.*

-Averbach

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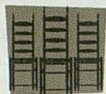
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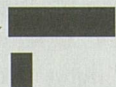
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EDUCATION & AUDIENCE DEVELOPMENT

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 umyouth@umich.edu.

The Youth Education Program is sponsored by

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Students attend Balé Folclórico da Bahia
UMS Youth Performance.



Teacher Workshop Series

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

This year's Kennedy Center Workshops are:

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

Workshops focusing on the UMS youth performances are:

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

For information and registration, please call 734.615.0122.

The Kennedy Center Partnership

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

Special Discounts for Teachers and Students to Public Performances

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

DINING EXPERIENCES

UMS Camerata Dinners

Now in their fifth season, Camerata Dinners are a delicious and convenient beginning to your UMS concert evening. Our dinner buffet is open from 6:00 to 7:30 p.m., offering you the perfect opportunity to arrive early, park with ease, and dine in a relaxed setting with friends and fellow patrons. Catered this year by the very popular *Food Art*, our Camerata Dinners will be held prior to the Choral Union Series performances listed below. All upcoming dinners will be held in the Alumni Center. Dinner is \$35 per person. UMS members at the Benefactor level (\$500) and above are entitled to a discounted dinner price of \$30 per person. All members receive reservation priority. Please reserve in advance by calling 734.647.8009.

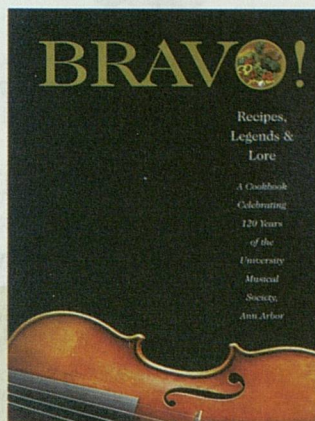
We are grateful to Sesi Lincoln Mercury for their support of these special dinners.

- **Friday, February 2**
Dresden Staatskapelle
- **Friday, February 16**
Swedish Radio Symphony Orchestra and Choir
- **Wednesday, March 7**
Prague Chamber Orchestra
- **Saturday, March 24**
Academy of St. Martin-in-the-Fields
- **Wednesday, April 4**
Royal Concertgebouw Orchestra of Amsterdam

RESTAURANT & LODGING PACKAGES

Celebrate in style with dinner and a show or stay overnight and relax in luxurious comfort! A delectable meal followed by priority, reserved seating at a performance by world-class artists sets the stage for a truly elegant evening—add luxury accommodations to the package and make it a perfect get-a-way.

con'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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 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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UMS is pleased to announce its cooperative ventures with the following local establishments:

The Artful Lodger Bed & Breakfast

1547 Washtenaw Avenue

Call 734.769.0653 for reservations

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

The Bell Tower Hotel & Escoffier Restaurant

300 South Thayer

734.769.3010 for reservations and prices

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

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

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

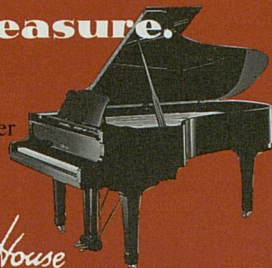
Join us for an authentic dining adventure to be shared and long remembered. Specializing in poultry, beef, lamb and vegetarian specialties. Outstanding wine and beer list.

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1759 Plymouth Road – 734.662.2272

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

The Chop House

322 South Main Street – 888.456.DINE

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

The Original Cottage Inn

512 East William – 734.663.3379

An Ann Arbor tradition for more than fifty years. Featuring Ann Arbor's favorite pizza, a full Italian menu, banquet facilities and catering services.

D'Amato's Neighborhood Restaurant

102 South First Street – 734.623.7400

World class Italian cuisine and thirty-five wines by the glass in sleek atmosphere. Entrees changed daily, private meeting area. Rated 'four stars' by the *Detroit Free Press*. Lunch weekdays, dinner every night. Reservations welcome.

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401 Depot Street – 734.769.0592

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Gratzi

326 South Main Street – 888.456.DINE

Celebrated, award-winning Italian cuisine served with flair and excitement. Sidewalk and balcony seating. Open for lunch and dinner. Reservations accepted.

The Kerrytown Bistro

At the corner of Fourth Avenue and Kingsley in Kerrytown – 734.994.6424

The Kerrytown Bistro specializes in fine French Provincial inspired cuisine, excellent wines and gracious service in a relaxed, intimate atmosphere. Hours vary, reservations accepted.

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322 South Main Street – 734.669.9977

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a hilarious rollercoaster of humor and intrigue.



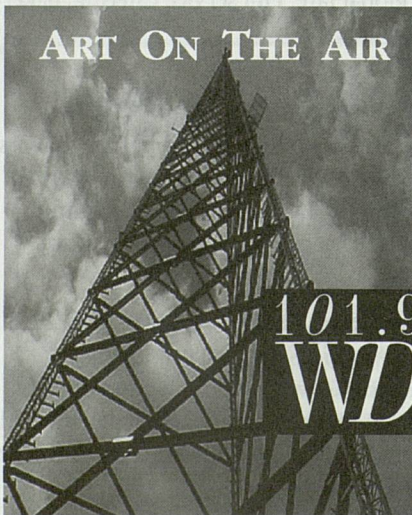
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Weber's Restaurant

3050 Jackson Avenue – 734.665.3636

Great American restaurant since 1937.

Featuring prime rib, live lobster, roast duck, cruvinet wine tasting flights, home-made pastries. Award-winning wine list. Ports, cognacs, entertainment nightly.

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 Deborah S. Herbert
 Jerica Humphrey
 Mark Jacobson
 Elizabeth E. Jahn
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UMS staff

for their dedication, talent and

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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

Join Us

Because Music Matters

UMS members have helped to make possible this 122nd season of distinctive concerts. Ticket revenue covers only 57% of our costs. The generous gifts from our contributors continue to make the difference. Cast yourself in a starring role—become a UMS member. In return, you'll receive a variety of special benefits and the knowledge that you are helping to assure that our community will continue to enjoy the extraordinary artistry that UMS offers.

Patrons

\$25,000 Soloist (\$100)*

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

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

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

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

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

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

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

\$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 Dinner
- Advance notice of performances
- Advance ticket sales
- One-year subscription to the UMS Newsletter

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

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

Name(s)

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

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benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

- **Enhancing corporate image**
- **Cultivating clients**
- **Developing business-to-business relationships**
- **Targeting messages to specific demographic groups**
- **Making highly visible links with arts and education programs**
- **Recognizing employees**
- **Showing appreciation for loyal customers**

For more information, please call 734.647.1176.

INTERNSHIPS

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

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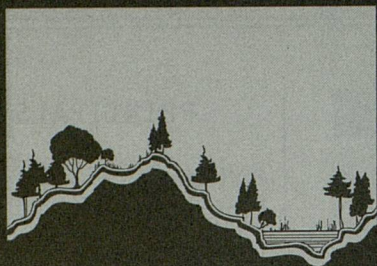
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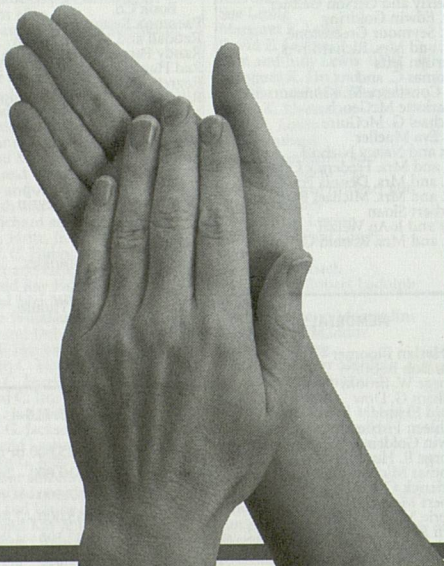
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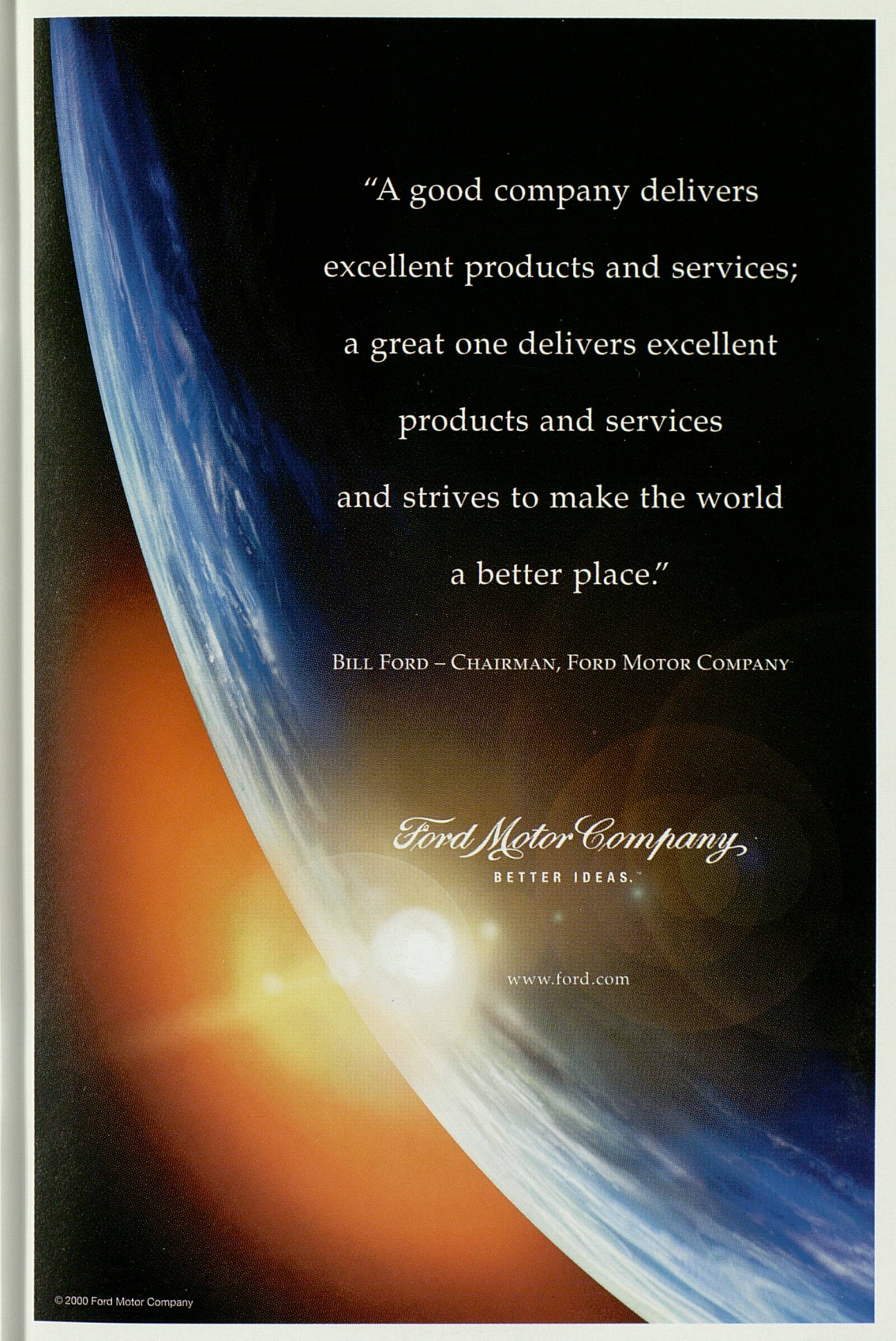
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BERNARD LABADIE *Conductor*

DAVID DANIELS *Countertenor*

Diane Lacelle, *oboe*

Please note

Tonight's program repertoire has been adjusted from the program originally printed in this evening's program book. It will follow the order listed below.

Henry Purcell

Chaconne in g minor, Z 730

George Frideric Handel

Concerto Grosso in F Major, Op. 6, No. 9, HWV 327

Largo

Allegro

Larghetto

Allegro

Menuet

Gigue

Johann Sebastian Bach

Ich habe genug, BWV 82

Aria: Ich habe genug

Recitativo: Ich habe genug! Mein Trost

Aria: Schlummert ein, ihr matten Augen

Recitativo: Mein Gott! Wenn kömmt das schöne

Aria: Ich freue mich meinem Tod

MR. DANIELS

INTERMISSION

Tommaso Albinoni

Concerto for Oboe in d minor, Op. 9, No. 2

Allegro e non presto

Adagio

Allegro

MS. LACELLE

Handel

Giulio Cesare (excerpt)

Aria: Dall'ondoso periglio...Aure, deh, per pietà

MR. DANIELS

Handel

Concerto Grosso in a minor, Op. 6, No. 4, HWV 322

Larghetto affettuoso

Allegro

Largo e piano

Allegro

Handel

Giulio Cesare (excerpt)

Aria: Se in fiorito

Rodelinda (excerpt)

Aria: Vivi, tiranno

MR. DANIELS

Ich habe genug, BWV 82

J.S. Bach

Aria

Ich habe genug,
 Ich habe den Heiland, das Hoffen der Frommen,
 Auf meine begierigen Arme genommen;
 Ich habe genug!
 Ich habe ihn erblickt,
 Mein Glaube hat Jesum ans Herze gedrückt;
 Nun wünsch ich noch heute mit Freuden
 Von hinnen zu scheiden.
 Ich habe genug!

Recitativo

Ich habe genug!
 Mein Trost ist nur allein,
 Daß Jesus mein und ich sein eigen möchte sein.
 Im Glauben halt ich ihn,
 Da seh ich auch mit Simeon
 Die Freude jenes Lebens schon.
 Laßt uns mit diesem Manne ziehn!
 Ach, möchte mich von meines Leibes Ketten
 Der Herr erretten!
 Ach, wäre doch mein Abschied hier,
 Mit Freuden sagt ich, Welt, zu dir:
 Ich habe genug!

Aria

Schlummert ein, ihr matten Augen,
 Fallet sanft und selig zu!
 Welt, ich bleibe nicht mehr hier,
 Hab ich doch kein Teil an dir,
 Das der Seele könnte taugen.
 Hier muß ich das Elend bauen,
 Aber dort, dort werd ich schauen
 Süßen Friede, stille Ruh.

Recitativo

Mein Gott! wenn kömmt das schöne: Nun!
 Da ich in Frieden fahren werde
 Und in dem Sande kühler Erde,
 Und dort, bei dir, im Schoße ruh'n?
 Der Abschied ist gemacht.
 Welt, gute Nacht!

Aria

Ich freue mich auf meinen Tod,
 Ach, hätt er sich schon eingefunden.
 Da entkomm ich aller Not,
 Die mich noch auf der Welt gebunden.

Aria

I have enough;
 I have taken the Saviour, the hope of the Gentiles,
 Into my yearning arms.
 I have enough;
 I have seen him,
 My faith has clasped Jesus to my heart;
 Now I desire already today
 To depart with joy from here.
 I have enough!

Recitativo

I have enough!
 My only comfort is
 That Jesus might be mine and I be his.
 In faith I hold him,
 And with Simeon I already see
 The bliss of that life.
 Let us depart with this man!
 Ah, let the Lord redeem me
 From the fetters of this my life.
 Ah, if only the hour of my departure were come;
 With joy I would say to you, O world,
 I have enough!

Aria

Go to sleep, you weary eyes,
 Gently, blessed, close your lids;
 Oh, world, I will not longer tarry here,
 As I have no more part in you
 That could benefit my soul.
 Here I live in misery,
 But there, there I shall see
 Sweet peace, quiet rest.

Recitativo

My God! When will the blessed "Now" come,
 When I shall depart in peace,
 And in the sand of the cool earth
 Rest in your embrace?
 My farewells have been taken.
 World, good night.

Aria

I long for my death;
 Ah, if only it had already come.
 Then I shall escape all distress
 That still binds me here on earth.

Giulio Cesare (excerpt) *Handel*

Aria: Dall'ondoso periglio...Aure, deh, per pietà

Dall'ondoso periglio
salvo mi porta al lido
il mio propizio fato.
Qui la celeste parca non tranco ancor
lo stame alla mia vita!
Ma dove andrò?
E chi mi porge aita?
Ove son le mie schiere?
Ove son le legioni,
Che a tante mie vittorie
Il varco aprirò?
Solo in queste erme arene
al monarca del mondo errar conviene?

Aure, deh per pietà,
spirate al petto mio,
Per dar conforto, o Dio
al mio dolor.
Dite, dov'è,
che fa l'idolo del mio sen,
l'amato e dolce ben
di questo cor?
Ma d'ogni intorno io veggio
sparse d'arme e d'estinti
l'infortunate arene,
segno d'inausto annunzio alfin sarà.

From the perilous waves,
my propitious Fate
Has brought me safe to shore.
The heavenly Fate does not yet sever
The thread of my life!
But where shall I go?
And who will help me?
Where are my troops?
Where are the legions
that paved my way
To so many victories?
Among those desert sands
Must the ruler of the world wander?

Gentle breezes, ah, for mercy's sake,
blow upon my breast,
to give comfort, O God,
to my grief.
Tell me, where is she
who is the idol of my heart,
the beloved, sweet love
Of this heart?
But everywhere I see
these dismal sands
Bestrewn with arms and corpses.
This must be the inauspicious sign of disaster.

Giulio Cesare (excerpt) *Handel*

Aria: Se in fiorito

Se in fiorito ameno prato
l'augellin tra fiori e fronde
si nasconde,
fa più grado
il suo cantar.

Se così Lidia vezzosa
spiega ancor note canòre,
più graziosa
fa ogni core
innamorar.

If, in the pleasant, flowery meadow
The bird, among flowers and leaves,
Conceals itself,
It only makes
Its song more delightful.

Similarly, the fair Lydia
Utters her song in the night,
Even more delightful,
She makes every heart
Enamored.

Rodelinda (excerpt) *Handel*

Aria: Vivi, tiranno

Vivi, tiranno,
io t'ho scampato;
svenami, ingrato,
sfoga il furor!

You live, tyrant,
I have saved you;
now, in your ingratitude, kill me,
unleash your rage!

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DAVID SHIFRIN* *Artistic Director*

Heidi Grant Murphy, *Soprano*

Ransom Wilson*, *Flute*

Ida Kavafian*, *Violin*

Paul Neubauer*, *Viola*

Heidi Lehwald, *Harp*

with

Anthony Elliott, *Cello*

and cellists of the University of Michigan School of Music

Eileen Brownell, Alexander Cheung, Barney Culver,

Katherine Dykstra, Michael Freilich, Mary Ellen Morris,

Erika Pierson

**Artist Member of the Chamber Music Society*

Suíte para canto e violino (Suite for Voice and Violin)

Heitor Villa-Lobos

A Menina e a Canção

A melina es ganiçada. Magriça, com a saia voe
jando por cima dos joelhos em nó,
Vinha meio dansando, cantando ao crepusculo
escuro.

Batia compasso com a varinha. Na poeira da
calçada.

De repente voltouse para anegravelha que
vinha tropegrando atraz,
enorme trouxa de roupa a cabeça: "Qué mi da, vó?"
"Nâão."

Quéro ser Alégre (vocalise)

Sertaneja

Espingarda,
Faca de ponta!

The Young Girl and the Song

A very skinny girl with a high-pitched voice
whose skirt was floating high above her knobbly
knees was coming along half dancing, half
singing in the late evening. She was beating
time with a stick in the dust on the path.
Suddenly, she turned round to the old black
woman, who was tripping along behind her,
carrying an enormous bundle of clothes on
her head. She asked the black woman, "Will
you let me carry it, Grandma?" "No!"

I Wish To Be Gay (vocalise)

The Peasant Girl of Brazil

Shotgun,
Knifepoint!

Bachianas Brasileiras No. 5, for Soprano and Violoncellos

Villa-Lobos

Ária (Cantilena)

Tarde, uma nuvem
 rósea lenta e transparente,
 Sobre espaço sonhadora e bela!
 Surge no infinito a
 lua docemente,
 Enfeitando a tarde, qual meiga donzela
 Que se apresta e alinda sonhadamente,
 Em anseios d'alma para ficar bela,
 Grita ao céu e a terra,
 toda a Natureza!

Cala a passarada aos seus
 tristes queixumes,
 E reflete o mar toda a sua riqueza...
 Suave a luz da lua
 desperta agora,
 A cruel saudade que ri e chora!
 Tarde, uma nuvem
 rósea lenta e transparente,
 Sobre o espaço sonhadora e bela!

Dança (Martelo)

Irerê, meu passarinho do
 Sertão do Cariri,
 Irerê, meu companheiro, Cadê vióla?
 Cadê meu bem? Cadê Maria?
 Ai triste sorte a do violeiro cantadô!
 Ah! Sem a vióla em que cantava
 o seu amô,
 Ah! Seu assobio é tua flauta de Irerê:
 Que tua flauta do Sertão
 quando assobia,
 Ah! A gente sofre sem querê!
 Ah! Teu canto chega lá do fundo
 do sertão, ah!
 Como ua brisa amolecendo
 o coração, ah! ah!
 Irerê, Solta teu canto! Canta mais!
 Canta mais!
 Pra alembra o Cariri!

Lo, at midnight clouds are slowly passing,
 rosy and lustrous,
 O'er the spacious heav'n with loveliness laden.
 From the boundless deep the moon arises
 wondrous,
 Glorifying the evening like a beauteous maiden,
 Now she adorns herself in half-unconscious duty,
 Eager, anxious that we recognize her beauty.
 While sky and earth, yea all nature
 with applause salute her.

All the birds have ceased their
 sad and mournful complaining.
 Now appears on the sea in a silver reflection
 Moonlight softly waking the
 soul and constraining
 Hearts to cruel tears and bitter dejection.
 Lo, at midnight clouds are slowly passing,
 rosy and lustrous,
 O'er the spacious heavens dreamily wondrous.

Irerê, my loved companion,
 my singing sweetheart,
 Irerê, my little nestling from the wilds of Cariri,
 Where goes my dear? Where goes Maria?
 Ah, sorry is the lot of him who fain would sing!
 Ah! without his lute no song of gladness
 can he bring.
 Ah! his whistle shrill must be his flute for Irerê,
 But yours the flute that once in
 forest wilds was sounding,
 Ah! with its message of grief and woe.
 Ah! your song came forth from out the
 depths of forest wilds,
 Ah, like summer winds that
 comfort ev'ry mournful heart, ah! ah!
 Irerê, Sing and enchant me! Sing once more,
 sing once more!
 Bring me songs of Cariri!

The Fiddler of Dooney

When I play on my fiddle in Dooney
 Folk dance like a wave on the sea;
 My cousin is priest in Kilvarnet,
 My brother in Mocharabuiee.

I passed my brother and cousin;
 They read in their books of prayer;
 I read in my book of songs
 I bought at the Sligo fair.

When we come at the end of time
 To Peter sitting in state
 He will smile on the three old spirits,
 But call me first through the gate;
 For the good are always the merry,
 Save by an evil chance,
 And the merry love the fiddle,
 And the merry love to dance:

And when the folk there spy me,
 They will all come up to me,
 With "Here is the fiddler of Dooney!"
 And dance like a wave of the sea.

A Deep-Sworn Vow

Others because you did not keep
 That deep-sworn
 Vow have been friends of mine;
 Yet always when I look death in the face,
 When I clamber to the heights of sleep,
 Or when I grow excited with wine,
 Suddenly I meet your face.

Sweet Dancer

The girl goes dancing there
 On the leaf-sown, new-mown, smooth
 Grass plot of the garden;
 Escaped from bitter youth,
 Escaped out of her crowd,
 Or out of her black cloud,
 Ah, dancer, ah, sweet dancer!

If strange men come from the house
 To lead her away, do not say
 That she is happy being crazy;
 Lead them gently astray;
 Let her finish her dance,
 Let her finish her dance.
 Ah, dancer, ah, sweet dancer!

The Stolen Child

Come away, O human child!
 To the waters and the wild
 With a faery, hand in hand,
 For the world's more full of weeping than
 you can understand.

He Wishes for the Cloths of Heaven

Had I the heavens' embroidered cloths
 Enwrought with golden and silver light,
 The blue and the dim and the dark cloths
 Of night and light and the half-light,
 I would spread my dreams under your feet;
 But I being poor, have only my dreams;
 I have spread my dreams under your feet;
 Tread softly for you tread on my dreams.

The Countess Cathleen in Paradise

All the heavy days are over;
 Leave the body's coloured pride
 Underneath the grass and clover
 With the feet laid side by side.

One with her are mirth and duty;
 Bear the gold embroidered dress;
 For she needs not her sad beauty,
 To the scented oaken press.

Hers the kiss of Mother Mary,
 The long hair is on her face;
 Still she goes with footsteps wary,
 Full of earth's old timid grace.

With white feet of angels seven
 Her white feet go glimmering
 And above the deep of Heaven,
 Flame on flame and wing on wing.

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 and Macmillan (London) Ltd.*

Canta, cambaxirra! Canta, juriti!
 Canta, Irerê!
 Canta, canta sofrê. Patativa! Bemtevil!
 Maria acorda que é dia.
 Cantem todos voces, Passarinhos
 do sertão!
 Bemtevil! Eh! Sabiá!
 La! liá! liá! liá! liá! liá!
 Eh! Sabiá da mata cantandô,
 Liá! liá! liá! liá!
 La! liá! liá! liá! liá! liá!
 Eh! Sabiá da mata cantandô,
 O vosso canto vem do fundo
 do sertão
 Como uma brisa amolecendo
 o coração.

Sing, my song-bird, sing your song again,
 sing, my Irerê!
 Sing of pain and sorrow, as the birds of
 morning wake Maria in the dawning!
 Sing with all your voices, Birds of the
 woods and wilds,
 Sing! your songs, ye forest birds!
 La! liá! liá! liá! liá! liá!
 Ye nestlings of the mourning forest wilds.
 Liá! liá! liá! liá!
 La! liá! liá! liá! liá! liá!
 Ye nestlings of the mourning forest wilds.
 Oh, yours the song that comes from
 depths of forest wilds
 Like summer winds that comfort ev'ry
 mournful heart.

To a Child Dancing in the Wind

John Taverner

He Wishes for the Cloths of Heaven

Had I the heavens' embroidered cloths,
 Enwrought with golden and silver light,
 The blue and the dim and the dark cloths
 Of night and light and the half-light,
 I would spread the cloths under your feet;
 But I, being poor, have only my dreams;
 I have spread my dreams under your feet;
 Tread softly for you tread on my dreams.

The Old Men Admiring Themselves in the Water

I heard the old, old men say,
 "Everything alters,
 And one by one we drop away."
 They had hands like claws, and their knees
 Were twisted like the old thorn-trees
 By the waters.
 I heard the old, old men say,
 "All that's beautiful drifts away
 Like the waters."

To A Child Dancing in the Wind

Dance there upon the shore;
 What need have you to care
 For wind or water's roar?
 And tumble out your hair
 That the salt drops have wet;
 Being young you have not known
 The fool's triumph, nor yet
 Love lost as soon as won,
 Nor the best laborer dead
 And all the sheaves to bind.
 What need have you to dread
 The monstrous crying of wind?

Two Years Later

Has no one said those daring
 Kind eyes should be more learn'd?
 Or warned you how despairing
 The moths are when they are burned?
 I could have warned you; but you are young,
 So we speak a different tongue.
 O will you take whatever's offered
 And dream that all the world's a friend,
 Suffer as your mother suffered,
 Be as broken in the end.
 But I am old and you are young,
 And I speak a barbarous' tongue.
 (Dance there upon the shore.)

≈ Thank You ≈

The University Musical Society would like to thank the following students, teachers and administrators for their participation in tonight's concert.

Cass Technical High School
Sharon Allen, *Band Director*

William Bittings, *Trumpet*
Carmen Hibbler, *French Horn*

Community High School
Mike Grace, *Jazz Band Director*

Nick Woodward, *Trumpet*
Miller Tinkerhess, *Trumpet*

**Detroit High School for the Fine
and Performing Arts**
Ed Quick, *Band Director*

Darelle Cochran, *Trombone*
Fred Durhal, *Trombone*

Pioneer High School
Robert Albritton, *Band Director*

Andrew Custer, *Trombone*

Ypsilanti High School
David Leach, *Band Director*

Alexa Perkins, *Tuba*
Josh Shenier, *Euphonium*

**Special thanks to the following
administrators:**

Lynda Berg, *Music Supervisor, Ann
Arbor Public Schools*

Benjamin Pruitt, *Instrumental Music
Supervisor, Detroit Public Schools*

Sandra Trosien, *Instructional Services,
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