

University Musical Society

of the University of Michigan

2001 Fall Season

Event Program Book

Saturday, October 6, 2001 through Saturday, October 20, 2001

General Information

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

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

If you have a question, ask your usher. They are here to help.

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **electronic-beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 734.763.1131.

In the interests of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.

Liz Lerman Dance Exchange

5

Hallelujah!

Saturday, October 6, 8:00pm
Power Center

Berlin Philharmonic Orchestra

13

Friday, October 12, 8:00pm
Hill Auditorium

Lincoln Center Jazz Orchestra

25

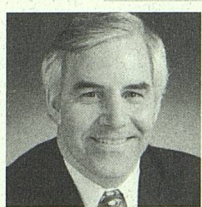
Sunday, October 14, 4:00pm
Hill Auditorium

Chunky Move

35

Saturday, October 20, 8:00pm
Power Center

Dear UMS patrons,



I'm delighted to welcome you to this performance. We at UMS feel enormously privileged, especially in these uncertain times, to be able to bring to our community the finest expressions of the human spirit from diverse cultures throughout the world. Whether you're a UMS first-timer or a regular attendee, we hope that your experience is a meaningful one and that we'll see you at some of our other events this season. You'll find a complete listing of our 2001/2002 offerings beginning on page 29.

This season, UMS offers you one of the largest and most diverse series of performances in the U.S. Some fall highlights include:

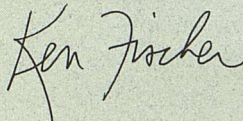
- The October 6 culmination of our three-year *Hallelujah!* Project with the Liz Lerman Dance Exchange and scores of local performers.
- The special October 12-14 Homecoming Weekend featuring the Berlin Philharmonic Orchestra on Friday night and the Lincoln Center Jazz Orchestra on Sunday afternoon. Our special thanks to Forest Health Services for its extraordinary sponsorship of both of these concerts.
- The much-anticipated return engagements of pianist Evgeny Kissin (October 24) and violinist Anne-Sophie Mutter (November 13).
- The four-day Philip Glass Film Festival October 31-November 3, including a Halloween Night performance of *Dracula*.
- The November 9-11 première of a brand new UMS production of Gluck's *Orfeo ed Euridice*, featuring Peter Sparling Dance Company, Ann Arbor Symphony Orchestra, UMS Choral Union, music director Martin Katz, and other outstanding area artists.

One big change to note for those of you who wish to purchase tickets in person: The Ticket Office for walk-up sales is now located at the north end of the first floor of the Michigan League, located at the entrance of the Mendelssohn Theater. The Michigan League is located at the corner of N. University and S. Fletcher. You can also purchase tickets by phone (734.764.2538) or online (www.ums.org). Ticket Office hours are M-F 10-6 and Saturday 10-1.

I encourage you to learn more about UMS, our performance venues, our volunteer opportunities, our generous supporters, *Bravo!*, Camerata Dinners, Delicious Experiences, etc. by reviewing the pages of this program book.

Finally, I'd like to know your thoughts about this performance. I'd also like to learn from you about anything you feel we can do at UMS to make your experience with us the best possible. If we don't see each other in the lobby, feel free to call my office at 734.647.1174, drop me a note, or send me an e-mail message at kenfisch@umich.edu.

Very best wishes,

A handwritten signature in black ink that reads "Ken Fischer". The signature is written in a cursive, flowing style.

Kenneth C. Fischer
President

UMS Educational *Events*

through October 20, 2001

All UMS educational activities are free and open to the public unless otherwise noted (\$). Please visit www.ums.org for complete details and updates.

Liz Lerman Dance Exchange Residency

Monday, September 10 through Friday, October 6, 2001. Please contact Dichondra Johnson at 734.615.6739 or e-mail at drjohnso@umich.edu for complete details of all activities surrounding the Liz Lerman Dance Exchange residency.

The Berlin Philharmonic Orchestra

Friday, October 12, 2001
Pre-performance Educational Presentation (PREP): "Two New Symphonies, and That's Just for Starters," by Steven Whiting, Associate Professor of Musicology, U-M School of Music. Modern Languages Building, Auditorium 4
7:00 p.m.

UMS Teacher Workshops

Opera in the Classroom: *Orfeo ed Euridice* (\$)

Led by Peter Sparling, Choreographer and Kristin Fontichiaro, UMS Youth Education Manager. Monday, October 8, 4:30-7:30pm. Washtenaw Intermediate School District, Ann Arbor

Dinosaur Detectives (\$)

Led by Michigan Valeri, Kennedy Center Arts Educator. Monday, October 15, 4:30-7:30pm. U-M Exhibit Museum of Natural History

To register, please contact 734.615.0122 or umsyouth@umich.edu

"Simply committed to the best in dance for Michigan."

UMS
presents

Liz Lerman Dance Exchange

with RUDY HAWKINS
and the RUDY HAWKINS SINGERS

LIZ LERMAN, *Artistic Director and Founder*

Liz Lerman Dance Exchange Company
Peter DiMuro, Thomas Dwyer, Margot Greenlee,
Elizabeth Johnson, Liz Lerman, Kazu Nakamura, Marvin Webb,
Martha Wittman, Ted Johnson (Guest Artist), Peg Schaefer and
Sharon Chaiklin (Apprentices)

Peter DiMuro, *Associate Artistic Director*
Jane Hirshberg, *Producing Director*
Robert Een, *Music Director*
Rudolph V. Hawkins and Andy Teirstein, *Music Composition*
Michael Mazzola and Chloe Brown, *Lighting Design*
Chloe Brown, *Production Manager*

Program

Saturday Evening, October 6, 2001 at 8:00
Power Center, Ann Arbor, Michigan

Hallelujah: In Praise of Paradise Lost And Found

*Please refer to your program insert for detailed information on
tonight's performance*

Opening Performance
of the 123rd Season

Eleventh Annual
Dance Series

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

Presented with support from the Ford Foundation and the Raymond C. Smith Fund at the Community Foundation for Southeastern Michigan.

This performance is co-presented by the University of Michigan in collaboration with the U-M Arts of Citizenship Program.

UMS is grateful to the University of Michigan for its support of the extensive educational activities related to this performance.

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

Large print programs are available upon request.

Hallelujah: In Praise of Paradise Lost And Found

Southeastern Michigan Project Team

Margot Greenlee, *Leader*

Liz Lerman

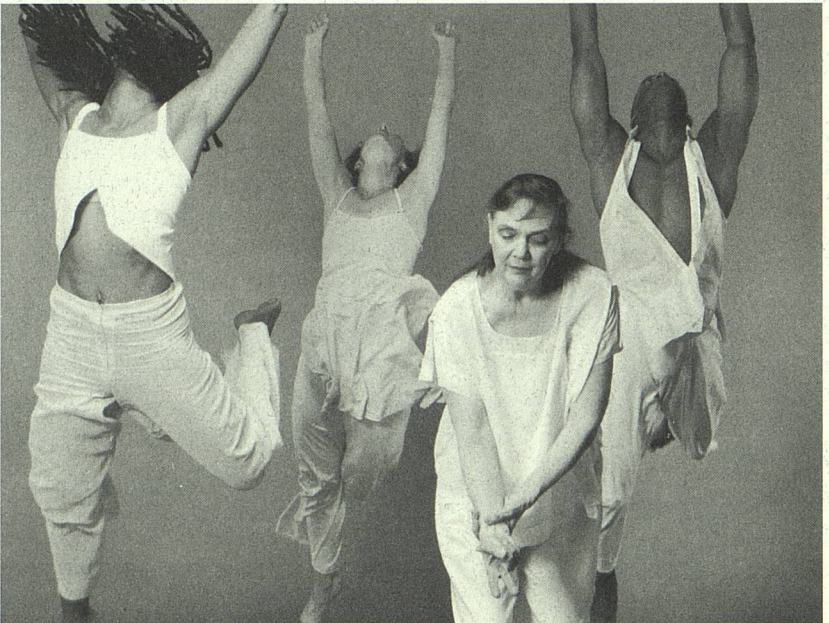
Thomas Dwyer

Final Editing

Liz Lerman

Between 1999 and 2002, a wide range of Liz Lerman Dance Exchange activities center on *Hallelujah*, a national initiative in praise, participation and performance. In a spirit of celebration and recognition of hard times endured, this project conducts a series of residencies in which community members contribute to a series of dances, "In Praise Of..." which relate to topics vital to their individual communities.

Liz Lerman would like to acknowledge that the dances on this program are possible because of the artistic contributions of former and current company members. Both movement and text are developed through a collaborative process that draws upon personal experience, research and experimentation.



Liz Lerman Dance Exchange was founded in 1976. Its unique brand of dance/theatre breaks boundaries between stage and audience, theatre and community, movement and language, tradition and the unexplored. Through explosive dancing, personal stories, humor, and a company of performers whose ages span six decades, Liz Lerman Dance Exchange stretches the expressive range of contemporary dance. Its work consists of formal concerts, interactive performances, specialized community residencies, and professional training in the art of community-based dance. An artist-driven organization, Liz Lerman Dance Exchange employs a collaborative approach to dance-making, administration, and implementation. The Dance Exchange is one of the largest employers in downtown Takoma Park, Maryland, a suburb on the border of Washington, DC. At this location in January 1998, Liz Lerman Dance Exchange opened a school for dancers, children, senior adults and anyone else who is interested in exploring the connections between art-making and community life. With the start of the year 2000, Liz Lerman Dance Exchange embarked on its national *Hallelujah* project with "First Light" in Eastport, Maine, which greeted the dawn of the millennium from the dock of the easternmost city in the United States. The *Hallelujah* project continued on to Tucson, Arizona, where the company performed with over 150 community dancers and singers in "In Praise of Ordinary Prophets." Since then, *Hallelujahs* have been featured at the Jacob's Pillow Dance Festival in Massachusetts, in Los Angeles, Houston, Burlington, Vermont, Deer Isle and Lewiston, Maine and Minneapolis, Minnesota.

The Dance Exchange would like to hear from you. If you have thoughts about this performance or would like to find out more about us, please contact us at www.danceexchange.org, or mail@danceexchange.org.

Tonight's performance marks the Liz Lerman Dance Exchange's UMS debut.

Liz Lerman (Artistic Director) has choreographed works that have been seen throughout the US and abroad. Combining dance with realistic imagery, her works are defined by the spoken word, drawing from literature, personal experience, philosophy, and political and social commentary. Over the past twenty years she has received recognition for her work with Liz Lerman Dance Exchange and as a solo artist. She has received an American Choreographer Award, the American Jewish Congress "Golda" award, the first annual Pola Nirenska Award, the Mayor's Art Award and *Washingtonian Magazine's* "Washingtonian of the Year." Ms. Lerman's work has been commissioned by Lincoln Center, American Dance Festival, Dancing in the Street, BalletMet, and The Kennedy



Center. In 1997, Ms. Lerman directed and collaborated with The Music Hall in creating "The Shipyard Project" in Portsmouth, NH. Her choreographic work has received support from AT&T, Meet The

Composer, American Festival Project, National Endowment for the Arts, National Performance Network Creation Fund, and the National Foundation for Jewish Culture. Ms. Lerman is a frequent keynote speaker and panelists for arts and community organizations both nationally and internationally. She is an active participant in Harvard University's Sagarro Seminar that gathers thinkers from around the US together in order to promote growth of social, capital, and civic connectedness in America. Her book, *Teaching Dance to Senior Adults*, was published in 1983. She is married to storyteller, Jon Spelman; they are parents of Anna Clare, born in May 1988. In 1998, Ms. Lerman conceived of and continues to

lead the *Hallelujah* Project, a multi-city, multi-year project, involving communities in art-making and performance alongside her professional company.

Peter DiMuro (Associate Artistic Director) has choreographed and collaborated with professional artists and those new to art-making throughout the US and abroad. Peter teaches and facilitates other artists' creative process throughout the country, in addition to leading Dance Exchange residency work, including the two-year community interactive "The Music Hall Shipyard Project" in Portsmouth, NH and the recent *Hallelujah* collaboration with University of Arizona, Tucson, "In Praise of Ordinary Prophets." His evening of solo works, *Light Reading/Male Monuments* and the repertoire of his Boston-based Performance Associates, have been seen around the country and in Europe. Peter has created new work for Dance Umbrella, Boston Ballet II, and for the "Something Different" series at the Kennedy Center. With an eye toward making art that illuminates our human connections, Peter has spoken on creative process experiences at numerous engagements including the 1995 National GLSEN (Gay, Lesbian, Straight Educators Network) Conference, state arts councils in Oklahoma and New Hampshire; numerous sites as a residency-leader with the Dance Exchange and as a solo artist. Originally from Round Lake, IL, he now lives in Washington, DC.

Chloë Brown (Production Manager/Lighting Designer) is a Brooklyn-based lighting designer and production manager. Her work in the dance and theater community has given her the opportunity to travel the world, lighting things up wherever she goes. Some of the artists she's traveled with include David Dorfman, Susan Marshall, Merce Cunningham, Michael Moschen, Dan

Froot, Lisa Race, Marty Pottenger, Doug Elkins, Bebe Miller, Eric Bogosian and Jennifer Blaine.

Sharon Chaiklin first studied dance with Bessie Schonberg while at Sarah Lawrence College. She later performed in community theater and then became a dance therapist. After over thirty-five years of using movement with people of all ages in psychiatric hospitals, private practice and teaching, she went back to dance as an art form at the Dance Exchange. After taking movement classes for older adults, she became an intern at the Dance Exchange and now is an apprentice with the company.

Thomas Dwyer began a dance career with Liz Lerman, after retiring from the US government service, in June 1988. During his time with the Dance Exchange he has become a teacher of creative movement for senior adults in community settings. His choreography, known for modern dance employing community-based seniors, has been presented at Dance Place in Washington, DC and The Church Street Theatre.

Robert Een (Music Director) is an acclaimed composer, singer, and cellist. He has written extensively for film, dance and theater, including the score for the feature film *Mr. Jealousy*, starring Eric Stoltz, Annabella Sciorra and Bridget Fonda, as well as music for choreographer Yoshiko Chuma's award-winning *Unfinished Symphony*. The recipient of a 2000 "Bessie Award" for sustained achievement, Een has performed his music on stages and in unusual venues throughout the world, including the Buddhist caves of Ellora, India; a Shinto shrine in Tsurugi, Japan; a theater in Bodo, Norway above the Arctic circle; and the Cathedral of St. John the Divine in New York. The *Village Voice* said of his work, "Joyous...a roller coaster of

postminimal-jazz energy that could engage any audience.” Known for his use of extended vocal and cello techniques, he has recorded six albums: *Your Life is Not Your Own* (solo), *Big Joe* (featuring his band—Hearn Gadbois, percussion; Carter Burwell and Anne DeMarinis, accordions; and Steve Elson, reeds), *The Rook* and *Mr. Jealousy* soundtracks, *Music from Blue Earth*, and *Mystery Dances* released this past spring on the Starkland label. His other scores for film include: *Trouble on the Corner*, starring Tony Goldwyn, Debi Mazar and Giancarlo Esposito; *The Rook*, starring Martin Donovan; *Dirt*, starring Mary Schultz; *Guts*, starring Kristen Johnston; and the documentaries *Shalom Y’all* and *Carnival Train*. Robert Een’s music for dance can be heard in the repertoires of Liz Lerman, David Dorfman, Sara Pearson/Patrik Widrig, Jennifer Muller, Irene Hultman, Yoshiko Chuma, and Ronald K. Brown. As a teacher he has been a guest lecturer and an artist-in-residence at colleges, universities and professional schools around the world.

Margot Greenlee completed her MFA at Ohio State University in 1999. While living in Ohio, she conducted dance residencies for the Ohio Arts Council’s Artist in Education program. Additionally, she taught at Ohio Wesleyan for four years and founded Total Theatre, Inc., a multidisciplinary performing lab, currently in its ninth production season. Her work has been presented at Wexner Center for the Arts, Third Avenue Performance Space, and the Davis Discovery Center. In addition to her love of performing, she particularly enjoys other aspects of her work with the Dance Exchange: facilitating Critical Response Process sessions, co-teaching workshops, and conducting research. Her solo work is currently focused on developing character, integrating social dance forms, and writing country western songs.

Elizabeth Johnson is a choreographer, dancer and the director of the Dance Exchange’s Teen Exchange program. As a company member, Elizabeth has collaboratively created dances in communities from Eastport, Maine to Los Angeles—with Vietnam vets, senior citizens, religious leaders of many faiths and professional dancers. Her work with teens has been featured in Austin and Houston, Texas, Hattiesburg, Mississippi and at home in the metro-DC area. Her choreographic work is driven by athleticism, word, and the desire to push boundaries.

Ted Johnson, an Iowa native, has been a member of Bebe Miller Company since 1995. He has had the pleasure of working with a wide array of choreographers and companies including Ralph Lemon Company, David Alan Harris, the Yard, Amy Sue Rosen, Li Chiao-Ping, Eun Me Ahn, Barbara Grubel and, now, Liz Lerman Dance Exchange. An avid singer, with a background in musical theater, Ted finds physical nurture from the work of Barbara Mahler and Susan Klein (Klein Technique), as well as in the practice of contact/improvisation.

Michael Mazzola’s (Lighting Designer) work has been seen in venues ranging from circus tents to opera houses across America and Europe since 1986. He has designed lighting for ballet, opera, modern dance, theatre and corporate events. The 1992 “Bessie” Award-winning designer’s recent works include lighting for James Canfield’s *Jungle*, *Go Ask Alice*, and *Carmina Burana*; File O—Mou Sen’s apocalyptic Chinese post-modern theater work; Ammirati Puris Lintas recent Task Force Event in New York City; *Earth Studies/3 Colonial Encounters*, a contemporary opera; *Excavations* at the Montpellier Dance Festival; *PART* at the

VolksTheater, Vienna, for Steve Paxton and Lisa Nelson; and *Going to the Wall* for the Bebe Miller Company.

Bebe Miller (Choreographer, *Blessed*) reset *Blessed* on the Dance Exchange's intergenerational company while in residence through the National Performance Network. A native New Yorker, Ms. Miller has been making dances for twenty years. In order to further a process of group inquiry, she formed Bebe Miller Company in 1985. Bebe Miller Company was the first American dance company to perform in South Africa.

Naoko Nagata (Costume Designer) is an avid collector and restorer of nineteenth- and twentieth-century clothing and lace. She has had a long interest in the movement of clothing, the body and the relationship between the two. Ms. Nagata has costumed forty-eight pieces of choreography in two years, including work for Doug Elkins Dance Company, David Dorfman Dance, Zvi Gotheiner and Dancers, Sara Pearson and Patrik Widrig and Dancers, Cheryl Lavagnino, and Janis Brenne. Her background is in biochemistry. Currently, she is working with David Dorfman Dance for Brooklyn Academy of Music.

Kazu Nakamura is originally from Japan where he appeared in Japanese musicals. He moved to New York in 1991 to study modern dance at Martha Graham School of Contemporary Dance and Alvin Ailey American Dance Center. Since then he has worked with H. T. Chen, Nicholas Rodriguez and Dance Compass, Despina Stamos, Christine Sang, Jennifer Chin, Kristin Jackson, and Tomoko Imanaka. He is also currently dancing with Yasuko Yokoshi.

Jane Schloss Phelan (Costume Designer) first collaborated with Liz Lerman Dance Exchange in 1995 when she created costumes for *Faith and Science on the Midway*

(*Shehecianu* Phase I). Ms. Phelan's fifteen years of costume design include projects for Very Special Arts, the Smithsonian Institution, and numerous theatres including Woolly Mammoth Theater Company, Theatre of the First Amendment, and the Kennedy Center Youth and Family Programs. She received the Helen Hayes Award for "Outstanding Costume Design" for 1990 Roundhouse Theatre's production of *Heathen Valley*. Ms. Phelan, who has a BFA from the Corcoran School of Art, received a 1992 Individual Artist's grant from the Arlington, VA Commission on the Arts, and currently has a studio at the Arlington Arts Center.

Peg Schaefer was a Montessori teacher for twenty-seven years. In those years she also raised three sons, went to all of their baseball and football games, and also found time to take ballet class. She joined the Dance Exchange as an apprentice in the fall of 2000.

Andy Teirstein (Composer) inspired by the rich and diverse folk roots of modern culture, is a student of Leonard Bernstein and Henry Brant. He is the recipient of numerous awards for his music, theater and concert music, including three National Endowment for the Arts awards, ASCAP Awards, and Meet the Composer Awards. He is the recipient of a Continental Harmony Award from the American Composers Forum that resulted in, *Landscape Changing*, a symphony that premiered in Washington State on March 26, 2000. He is on the faculties of New York University and Marymount Manhattan College, where he is Music Director of the Dance Department. Mr. Teirstein writes music for the concert hall, film, theatre and dance.

Marvin Webb has a BSBA in Marketing and Management from Creighton University, Omaha, NE, a Certificate in Dance from the

Martha Graham School of Contemporary Dance, and a MFA from NYU's Tisch School of the Arts. Since 1994, MarvinDance, his company, has had seasons at The Cunningham Studio, University of Illinois at Urbana, at Dancespace, and at The Joyce SoHo. He has toured and danced the works of The Martha Graham Ensemble, *Up With People*, The Illinois Dance Theater, Pascal Rioult, Martita Goshen, Second Avenue Dance Company, Ralph Lemon, Ronald K. Brown, Bebe Miller, Doug Varone, and Shapiro & Smith. His works have been produced at The University of Illinois's Studio Dance III Concert, at NYU's Second Avenue Dance Company's Major Retrospective Show, several Downtown Arts Festivals, The Joyce SoHo Presents Spring Series, and on the Dixon Place New Works Series. He joined the Liz Lerman Dance Exchange in winter of 2000. In Washington DC, his works have been presented by Joy of Motion New Works Series, Dance Place, and on tour with the Liz Lerman Dance Exchange.

Martha Wittman is a native of Philadelphia, Pennsylvania. Martha has been a teacher, dancer and choreographer for the past forty years. As a young performer, she danced with The Juilliard Dance Theatre under the direction of Doris Humphrey and in the Ruth Currier, Joseph Gifford and Anna Sokolow dance companies. From 1968 to 1996, Martha was an associate choreographer with the Dances We Dance Company directed by Betty Jones and Fritz Ludin. Her awards in choreography include three fellowships from the NEA and the Doris Humphrey Fellowship from the American Dance Festival. For many years, Martha was a faculty member at Bennington College in Vermont. Martha is a practitioner of *T'ai Chi Ch'uan* and a certified teacher of Skinner Releasing. In April 2000, Martha performed in Tina Croll and Jamie Cunningham's extravaganza, *From the Horse's Mouth*, at Danspace/St. Mark's in New York City.

Dance Exchange Board of Directors

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Funding for Liz Lerman Dance Exchange's *Hallelujah* project provided by AT&T Foundation, The American Composers Forum, The Animating Democracy Initiative (a program of Americans for the Arts, funded by the Ford Foundation), The Morris and Gwendolyn Cafritz Foundation, The Dallas Morse Coors Foundation, The Charles E. Culpeper Foundation, The Nathan Cummings Foundation, The James Irvine Foundation, The Japan Foundation through the Performing Arts JAPAN program, The John S. and James L. Knight Foundation, The Gilbert and Jaylee Mead Family Foundation, The Eugene and Agnes E. Meyer Foundation, Mid-Atlantic Arts Foundation, The National Dance Project of the New England Foundation for the Arts (with funding from: National Endowment for the Arts, Doris Duke Charitable Foundation, Andrew W. Mellon Foundation, Philip Morris Companies, Inc.), The National Endowment for the Arts, The Raymond Family Foundation, The Rockefeller Foundation—Multi-Arts Production Fund, Rockefeller Brothers Foundation, Target Corporation, and Wallace-Reader's Digest Funds Program for Leading Dance Companies.

Bring the best to people

because it enriches their lives.



At Forest Health Services, we are committed to being a leader and to providing the best in specialty healthcare. We are proud to join with U of M and UMS, two organizations recognized around the world as being 'leaders and best', in bringing the best to our community including the finest in music and the performing arts. We're proud to sponsor the Berlin Philharmonic and the Lincoln Center Jazz Orchestra on this Homecoming Weekend.

 **FOREST**
HEALTH SERVICES



Anne-Sophie Mutter violin
and the **Trondheim Soloists**

Tuesday, November 13, 8 pm

Hill Auditorium

Anne-Sophie Mutter's remarkable career began at the age of 13 and since then she has been in huge demand around the world as an orchestral soloist and chamber musician. "Mutter has it all," says the *New York Times*. "Audience acclaim, critical respect, a technique second to none, a sense of musical adventure, the luxury to play what she wants, and classic ice-princess beauty."

PROGRAM

Grieg	Two Nordic Melodies, Op. 63
Bjorklund	Sarek
Tartini	The Devil's Trill
Vivaldi	Four Seasons


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 **university of michigan** council for
arts and cultural affairs

UMS
and
Forest Health
Services
present

Berlin Philharmonic Orchestra

CLAUDIO ABBADO, *Music Director and Conductor*

Program

Friday Evening, October 12, 2001 at 8:00
Hill Auditorium, Ann Arbor, Michigan

Ludwig van Beethoven

Symphony No. 5 in c minor, Op. 67

Allegro con brio
Andante con moto
Scherzo: Allegro
Finale: Allegro

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

Richard Wagner

Prelude and Liebestod from *Tristan und Isolde*

Wagner

Overture to *Tannhäuser*

Second Performance
of the 123rd Season

123rd Annual
Choral Union Series

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any device for such pho-
tographing or sound
recording is prohibited.*

Tonight's performance is sponsored by Forest Health Services.

Special thanks to Randall and Mary Pittman for their continued and generous support of the University Musical Society, both personally and through Forest Health Services.

Additional support provided by media sponsor WGTE.

Deutsche Bank is the tour sponsor of the Berlin Philharmonic Orchestra.

The Berlin Philharmonic Orchestra appears by arrangement with Columbia Artists Management, Inc.

Large print programs are available upon request.

Opening the Door to Fate

by Peter Laki

No musical fragment is more easily recognized than the first four notes of Beethoven's *Symphony No. 5*, and no four notes have acquired a deeper symbolic meaning than those three 'G's' and an 'E-flat,' which were heard on BBC's World War II broadcasts as "V for Victory" (the rhythm of this theme, short-short-short-long, happens to be identical to the letter 'V' in Morse code). But the symphony as a whole has become an icon of Western culture like few other works of art. No doubt, Beethoven had striven to make an unusually strong statement with this work, but it was posterity that created a whole myth around it. The symphony's larger-than-life status says at least as much about us as listeners as it does about the composer.

According to Beethoven's secretary Anton Schindler (whose testimony always has to be taken with a grain of salt), the composer said of the opening of his symphony, "Thus does Fate knock at the door!" We will never know whether Beethoven actually uttered this sentence; in any event, it has attached itself indelibly to the work as Beethoven's posthumous image as a Romantic hero was embellished by successive generations of writers. Beethoven was seen as "the man who freed music" (to quote the title of a 1929 biography by Robert H. Schauffler), and as a man who led "a life of combat" (as Romain Rolland put it in the introduction to his influential *Beethoven* first published in 1903). Beethoven's entire life seemed to be about confronting Fate, struggling with it and

finally overcoming it. After all, the composer's hearing had begun to deteriorate when he was only in his thirties and he was completely deaf for the last decade of his life. Nevertheless, Beethoven continued to compose and wrote some of his greatest works when he could only communicate with the outside world by means of conversation books. It was natural for posterity to see Beethoven's music as an expression of this struggle and the victory over physical disability—and nowhere is that victory clearer or more exhilarating than in *Symphony No. 5*. And the process from darkness to light, from tragedy to triumph, which is embodied in Beethoven's *No. 5*, lives on in countless later symphonies, from Tchaikovsky's *Symphony No. 4* (which has its own "Fate" motif) and, in various ways, in various fifth symphonies of Mahler, Sibelius, and Shostakovich: it seems that the very number "five," when given to a symphony, evokes these emotional associations.

Even listeners who did not know Schindler's "Fate" story felt that this was no ordinary symphony. Their reactions ranged from bewilderment to the greatest admiration, depending on their personal tastes and biases. Hector Berlioz perceived in the work Beethoven's "intimate thoughts...his secret sorrows, his pent-up rages, his dreams filled with melancholy oppression, his nocturnal visions, and his bursts of enthusiasm." In the first movement in particular, he heard "the expression of the disordered sentiments filling a great soul when it is preyed upon by despair." His teacher, the conservative Jean-François Lesueur, was so shocked that, as he himself told Berlioz: "When I came out of the box and tried to put on my hat I could not find my own head!" Berlioz also reported that when the famous singer, Maria Malibran, first heard the symphony, she "was seized by convulsions to such a degree that she had to be carried from the room."

Few people are given to such extreme

reactions today, though even now it is impossible to escape the elemental impact of the music. The sheer power of the music is undiminished even after hundreds of hearings—whether or not we want to explain it by “Fate knocking at the door.” One thing is certain: in this work Beethoven opened up entirely new expressive possibilities in music, setting the tone for a hundred years or more. The communication of individual emotions, which takes place at such a high level of intensity here, became the supreme model for composers from Berlioz to Mahler, all of whom took Beethoven’s “heroic” style as their starting point. As Scott Burnham writes in his insightful book *Beethoven Hero* (Princeton University Press, 1995), “Beethoven’s heroic style, while musically representing something like destiny, itself became the destiny of music.”

Symphony No. 5 in c minor, Op. 67

Ludwig van Beethoven

Born December 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna, Austria

“The reviewer has before him one of the most important works by the master whose preeminence as an instrumental composer it is doubtful that anybody would now dispute....” These words were written by E.T.A. Hoffmann (1776-1822), writer and composer, in 1810, a year-and-a-half after the first performance (which he had not heard), in a review of the score of Beethoven’s *Symphony No. 5*. Although writings about this work would now fill a small library, few authors in the past 191 years have equaled Hoffmann in incisiveness and the ability to combine a poet’s sensitivity and imagination with the thoroughness of a musical scholar.

Critics are all too often the laughing-stock of posterity; the “musical invectives,” so frequently hurled at composers and brilliantly anthologized by Nicolas Slonimsky,

can be amusing indeed. But Hoffmann’s example shows that it is possible for a critic to pronounce a valid judgment on a new piece. Hoffmann clearly saw the evolutionary line leading from Haydn and Mozart to Beethoven long before they were grouped together in textbooks as the Three Viennese Classics.

Hoffmann immediately understood the significance of the symphony’s opening motif, the famous ta-ta-ta-TA: “Nothing could be simpler than the main idea of the opening ‘Allegro,’ consisting of only two bars and initially in unison, so that the listener is not even certain of the key. The mood of the anxious, restless yearning created by this subject is heightened even further by the melodious secondary theme.” The *fermata*, the long-held note at the end of the first extended phrase, gives, according to Hoffmann, “presentiments of unknown mysteries.”

Everything in the first movement—indeed, a great many things in the whole symphony—are, one way or another, derived from that opening ta-ta-ta-TA. The rhythm is almost always present in the bass or in the treble, in its original form or with modifications. Whether or not this theme represents “Fate pounding at the portal,” as Beethoven is supposed to have said, the dramatic tension of the music and the heroic struggle it portrays cannot be missed. Beethoven might well have called this symphony an “Eroica,” had he not used that name earlier for his *Symphony No. 3*.

One of the most striking differences between the first movements of *Symphony No. 3* and *Symphony No. 5* is their size. *Symphony No. 3* opened with what was surely the longest symphonic movement to date (averaging fifteen minutes in performance), in which dramatic tension resulted from sharp thematic contrasts and complex procedures of motivic development. The first movement of *Symphony No. 5* takes only

about eight minutes; dramatic tension here results from the relentless insistence on one main motif and an extraordinary tightness of structure. Only once, and then very briefly, is there a respite from this tension: the recapitulation of the main theme is interrupted by an oboe cadenza, whose sorrowful descending melody is clearly a lament. But this solo is extremely short, and soon we are back in the throes of the drama, without a break to the end.

The second-movement "Andante con moto" is, in Hoffmann's words, "a propitious spirit that fills our breast with comfort and hope." Hoffmann noticed the indebtedness of this movement to certain slow movements in Haydn's symphonies (for instance, *No. 103*) in which two themes alternate in a kind of "double variation" form; often, in such movements, there is a contrast in orchestration, with some sections written for strings only and some including trumpets and kettledrums. But Hoffmann also saw the uniqueness of Beethoven's approach and analyzed many of his novel modulation in detail. In fact, "comfort and hope" alternate with loud military fanfares in this movement, and the transitions back and forth between the respective keys (A-flat Major and C Major) constitute the main harmonic progression underlying the movement. The more subdued first material is subjected to extensive variations, among which the one in minor (played *staccato*, or in short, separated notes, by the woodwinds) lends the theme an interesting new physiognomy. Before the end of the movement, there is a short *Più mosso* (faster) section, where the solo bassoon makes the theme chromatic (introduces half-steps into it); after this fleeting episode, the movement ends reassuringly in a bright and confident A-flat Major.

The idyll is over. In the third-movement "Allegro," Beethoven dispensed with the title "Scherzo," although it is obviously one of

the fast movements in 3/4 time with a contrasting middle section that Beethoven elsewhere called "Scherzi" (jokes). But this time, there is nothing playful in the music. We feel a chilly wind blowing as the cellos and double basses begin the *pianissimo* theme of the movement. Soon we hear a variant of the first movement's ta-ta-ta-TA motif on the horns; it sounds even more austere now that all four notes have the same pitch (that is, the last note does not drop a third as it did in the first movement). The Trio, which starts out as a fugue with an agile theme played by the cellos and double basses, provides some comic relief for a moment, but then a most extraordinary thing happens. The theme of the first section returns, but the strings play *pizzicato* (with the strings plucked) and the *legato* (continuous) melody is broken up into mysterious-sounding *staccato* notes. If the first version of the theme made a chilly impression, this time it is definitely freezing, and the recapitulation is followed by a section characterized by the deepest despair music has ever expressed. We hear a *pianissimo* kettledrum solo over the long-held notes of the strings; against this thumping background, a violin theme (related to the first theme of the movement) gradually emerges and rises higher and higher against the insistent *ostinato* in basses and timpani. In one of the most fantastic "darkness-to-light" transitions in the orchestral literature, we reach, after fifty measures of suspense and a stunning crescendo, the glorious "Allegro in C Major" which proclaims the victory at the end of a long battle.

Piccolo, contrabassoon, and three trombones join the orchestra for this exuberant celebration, in a movement in which their various themes follow one another with a naturalness and inevitability that is one of the greatest miracles of Beethoven's music. The movement follows the traditional sonata pattern of exposition, development,

and recapitulation, but between the last two, another surprise awaits us. (It is another miracle that after a thousand hearings, it still strikes us as a surprise.) The last section of the third movement returns, and the transition from darkness to light is enacted all over again. However, nothing is repeated literally; the orchestration is new, made less gloomy by the more melodic woodwind parts. The transition itself is new, the “chilly” string melody is totally absent, and we reach the triumphant *allegro* much faster and more easily than the first time. Donald Francis Tovey wrote very eloquently about the effect of this passage:

Beethoven recalls the third movement as a memory which we know for a fact but can no longer understand: there is now a note of self-pity, for which we had no leisure when the terror was upon our souls; the depth and the darkness are alike absent, and in the dry light of the day we cannot remember our fears of the unknown. And so the triumph resumes its progress and enlarges its range until it reaches its appointed end.

That appointed end, the *Presto* Coda with its fifty-four measures of C-Major chords, has raised, we must say, a few eyebrows. Even E.T.A. Hoffmann felt this was too much of a good thing: the final C-Major strokes, separated by rests, reminded him of “a fire that is thought to have been put out but repeatedly bursts forth again in bright tongues of flame.” Yet it seems that a shorter coda would not have been enough to balance out the enormous tensions of the symphony. Like an airplane that, after landing, runs on the ground for a long time before coming to a complete stop, *Symphony No. 5* ends gradually; after the thematic material has disappeared, the music still continues with a bare restatement of the C-Major

tonality. Finally, even the C-Major chord goes away, replaced by a single unison ‘C’ that marks the final arrival.

Prelude and Liebestod from *Tristan und Isolde*

Overture to *Tannhäuser*

Richard Wagner

Born May 22, 1813 in Leipzig, Germany

Died February 13, 1883 in Venice, Italy

The opening chord of *Tristan und Isolde* has no place in the theoretical system in which all Western musicians have been brought up. It is a chord that has generated a virtually endless flow of commentaries and explanations, and was written on the banner of what Wagner’s most enthusiastic supporters called “the music of the future.” At the same time, this chord has nothing aggressive, barbarian, or destructive in it: it was dictated by Wagner’s desire to express the passion of love in music with uncommon power and intensity. Everything else, from the unrelenting chromaticism (use of tonally unstable half-steps) to the magnificence of the great climaxes, flows logically from this one chord.

The *Tristan* “Prelude” was performed before the entire opera was even finished. It was played again (both in itself and with the opera’s last scene) before *Tristan und Isolde* had been staged in its entirety, so the context, familiar to twentieth-century audiences, could not be immediately understood by the first listeners.

But Wagner was willing to take that risk, eager as he was to present his most recent work to the public before a complete operatic production could become a reality. It had been more than a decade since a new Wagner opera had been staged, and during this decade, Wagner had worked harder than ever. After *Lohengrin* (completed in

1848), the composer had to go into exile because of his role in the Dresden uprising of 1849; the years that followed were a period of intense literary and theoretical activity, and the beginning of the enormous work on the *Ring* cycle. Twice, Wagner interrupted the composition of the *Ring* to turn to projects that seemed smaller and easier to realize. *Tristan*, at first, promised to be the “lighter fare” that could be produced quickly and yield some immediate profit while the much greater demands of the *Ring* could be met. (The other interruption was *Die Meistersinger von Nürnberg*, certainly the lightest of Wagner’s operas but still a demanding and complex work.)

With the knowledge of what *Tristan* eventually became, it is amusing to read the following passage in Wagner’s autobiography:

A man who rejoiced in the name of Ferreiro introduced himself to me as the Brazilian consul in Leipzig, and told me that the Emperor of Brazil was greatly attracted to my music.... The Emperor loved everything German and wanted me very much to come to Rio [de] Janeiro, so that I might conduct my operas in person. As only Italian was sung in that country, it would be necessary to translate my *libretto*, which the Emperor regarded as a very easy matter, and actually an improvement of the *libretto* itself.... I felt I could easily produce a passionate musical poem that would turn out quite excellent in Italian, and I turned my thoughts once more, with an ever-reviving preference, towards *Tristan and Isolde*.

In the end, *Tristan*, influenced by Wagner’s reading of Schopenhauer’s pessimistic philosophy and a passionate love affair with Mathilde Wesendonk (whose husband was one of Wagner’s benefactors),

did not exactly turn out as “lighter fare.” It certainly proved much more difficult to perform than Wagner had anticipated. (And, needless to say, the Brazilian plans came to nothing.) For this reason, Wagner turned to concertizing, and the *Tristan* “Prelude,” as a representative new work, naturally had pride of place on his programs.

Tristan was based on several medieval romances telling the story of an illicit love between Tristan, King Mark’s vassal, and Isolde, engaged to be married to the King. The story could be told in simpler words than it is in the following account by Wagner, but hardly in a way more apt to put us in the mood of the music:

An old, old tale, inexhaustible in its variations, and ever sung anew in all the languages of medieval Europe, tells us of Tristan and Isolde. For this king the trusty vassal had wooed a maid he dared not tell himself he loved, Isolde; as his master’s bride she followed him, because, powerless, she had no choice but to follow the suitor. The Goddess of Love, jealous of her downtrodden rights, avenged herself: the love potion destined by the bride’s careful mother for the partners in this merely political marriage, in accordance with the customs of the age, the Goddess foists on the youthful pair through a blunder diversely accounted for; fired by its draught, their love leaps suddenly to vivid flame, and they have to acknowledge that they belong only to each other. Henceforth no end to the yearning, longing, rapture, and misery of love: world, power, fame, honor, chivalry, loyalty and friendship, scattered like an insubstantial dream; one thing alone left living: longing, longing unquenchable, desire forever renewing itself, craving and languishing; one sole redemp-

tion: death, surcease of being, the sleep that knows no waking!

Here in music's own most unrestricted element, the musician who chose this theme for the introduction to his drama of love could have but one care: how to impose restraint on himself, since exhaustion of the subject is impossible. So just once, in one long-articulated impulse, he let that insatiable longing swell up from the timidest avowal of the most delicate attraction, through anxious sighs, hopes and fears, laments and wishes, raptures and torments, to the mightiest onset and to the most powerful effort to find the breach that will reveal to the infinitely craving heart the path into the sea of love's endless rapture. In vain! Its power spent, the heart sinks back to languish in longing, in longing without attainment, since each attainment brings in its wake only renewed desire, until in final exhaustion the breaking glance catches a glimmer of the attainment of the highest rapture: it is the rapture of dying, of ceasing to be, of the final redemption into that wondrous realm from which we stray the furthest when we strive to enter it by force. Shall we call it Death? Or is it the miraculous world of Night, from which, as the story tells, an ivy and a vine sprang of old in inseparable embrace over the grave of Tristan and Isolde?

lived in the first half of the thirteenth century) ends up in the parallel universe of the *Venusberg*, where he spends years at the side of Venus, the Goddess of Love, reveling in the pleasures of the flesh. Then, disillusioned and nostalgic, he leaves Venus and returns to his friends in Thuringia, who, however, banish him from their midst when they find out where he has been. Tannhäuser makes the pilgrimage to Rome but even the pope does not absolve him. Only the prayers of the devout and chaste Elisabeth, who has long been secretly in love with Tannhäuser, cleanse the singer of his sins and he dies, finally free from all his past torments.

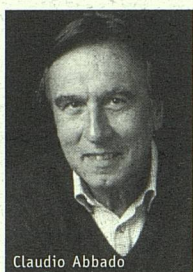
In the "Overture" to *Tannhäuser*, the two worlds of the opera clash head-on. The "Overture" begins with the music of the pilgrims returning from Rome. Their hymn, first heard in simple harmony and then with an ornamental counterpoint in the violins, is suddenly interrupted by the music of the bacchanal, the wild feast of the senses in the dark caves of the Venusberg. Venus herself is invoked in a seductive violin solo. The bacchanal culminates in a fiery melody—Tannhäuser's praise of Venus. In the last section of the "Overture," the pilgrims' hymn returns—in 4/4 instead of 3/4 time—together with its counterpoint, building to a rousing climax.

Program notes by Peter Laki.

Tannhäuser is the drama of a man torn between two worlds, and fated to find his place in neither. As always in Wagner, an utterly modern subject resulted from an adaptation and combination of various sources, some of which were many centuries old. In the course of his wanderings, the poet Tannhäuser (a historical figure who

Claudio Abbado was born in 1933 in Milan and in 1960 made his debut there at the Teatro alla Scala where he was Music Director from 1968 to 1986. Claudio Abbado first conducted the Berlin Philharmonic Orchestra in 1966, and was elected Principal Conductor and Artistic Director in October 1989.

Mr. Abbado studied at Milan's Giuseppe Verdi Conservatory and at the Vienna Academy of Music before winning the Koussevitzky Prize at Tanglewood in 1958. During the next five years, he made a series of important guest conducting debuts in Europe and, in 1963, won the Mitropoulos Conducting Competition, which led to a five-year association with the New York



Claudio Abbado

Philharmonic. Mr. Abbado was named Music Director of La Scala in 1968, and served as the head of Italy's première opera house for the next eighteen years. He relinquished this post in

1986 to accept the Music Directorship of the Vienna State Opera, where he remained for five years, solidifying his relationship with the Opera's official orchestra, the Vienna Philharmonic.

Mr. Abbado has been General Music Director of the City of Vienna since 1987. He also served as Music Director of the London Symphony Orchestra and Principal Guest Conductor of the Chicago Symphony Orchestra, and has been Artistic Director of the Salzburg Easter Festival since 1994.

Claudio Abbado's interest in furthering the careers of talented young musicians led him to found the European Community Youth Orchestra in 1978 and the Gustav Mahler Youth Orchestra in 1986. Additionally, Mr. Abbado currently serves as artistic advisor of the Chamber Orchestra of Europe.

Mr. Abbado inaugurated an annual competition for young composers in Vienna that has now been expanded to include prizes for composition, the visual arts and literature, awarded by the Salzburg Easter Festival. In 1988, Claudio Abbado initiated *Wien Modern* (Vienna of Today), an annual event that began as a festival of contemporary music and has since evolved to include all aspects of contemporary culture. In 1992, he launched an annual chamber music event entitled "Encounters in Berlin," to afford young musicians an opportunity to work with experienced instrumentalists in performances of the standard and contemporary chamber music literature.

Mr. Abbado's extensive recordings, many of which have been awarded international prizes, include several operas and the complete symphonic works of Beethoven, Mahler, Mendelssohn, Schubert, Ravel and Tchaikovsky. His discography with the Berlin Philharmonic Orchestra includes Brahms' complete symphonies, concertos and choral works, Mahler symphonies, music of Prokofiev and Dvořák and operas by Rossini and Mussorgsky. In Autumn 2000, Deutsche Gramophone released a complete cycle of the Beethoven symphonies recorded by the Berlin Philharmonic Orchestra under Mr. Abbado's musical direction.

Mr. Abbado's many honors include awards from the governments of Italy, Germany, Austria and France; as well as the esteemed Siemens Prize; the Gold Medal of the International Mahler Society; and honorary degrees from the Universities of Cambridge, Aberdeen and Ferrara.

In February 1998, Claudio Abbado made the announcement that he did not wish to renew his contract beyond the 2001/2002 season. Tonight's performance in Ann Arbor is part of Claudio Abbado's final tour as music director of the Berlin Philharmonic Orchestra.

Tonight's performance marks Claudio Abbado's fourth appearance under UMS auspices. Maestro Abbado last appeared in Ann Arbor under UMS auspices on October 20, 1999 conducting the Berlin Philharmonic Orchestra in Hill Auditorium. Maestro Abbado made his UMS debut on March 3, 1987 conducting the Vienna Philharmonic.

The Berlin Philharmonic Orchestra has been the most important feature in Berlin's musical life for 119 years. Widely acknowledged as one of the world's première symphonic ensembles, it has also served as a trailblazer by virtue of its self-governing status in which the musicians themselves make important artistic decisions. The Orchestra was founded in 1882 by some fifty ambitious musicians who had rebelled against the autocratic rule of the conductor in whose ensemble they had been playing. After five years of a precarious existence, the operations of the fledgling Orchestra were taken over by Hermann Wolff Music Management, which secured greater financial stability for the musicians and most importantly, engaged as chief conductor Hans von Bülow, the most artistically uncompromising and forward-looking conductor of his day. Within a span of five years, Bülow proved himself as an orchestra builder, instituted innovative programming ideas, and established the foundation of the Berlin Philharmonic Orchestra's distinctive sound and style of playing.

Famous guest conductors soon came to Berlin to lead the Orchestra, among them Hermann Levi, Hans Richter, Felix Mottl, Felix von Weingartner, Ernst von Schuch, and the composers Brahms, Tchaikovsky, Mahler, Richard Strauss and Pfitzner. Tchaikovsky, who led the Orchestra several times, remarked after one of his concerts:

The excellent Philharmonic Orchestra in Berlin has a special characteristic, for which I can find no more appropriate term than 'elasticity.' They have the capability of adapting themselves to the tonal mass effects of a Berlioz or a Liszt as well as to the delicate transparency of a Haydn...Moreover, as a self-governing body, they play for their own benefit...These unusual circumstances are bound to contribute to the high standards of the artistic performance....

In 1895, Bülow was followed by Arthur Nikisch, a conductor of quiet, economic gestures who for twenty-seven years, guided the Orchestra to ever greater artistic achievements, enlarging the repertoire to include the music of Bruckner, Strauss and Mahler and inviting such notable artists as Busoni, Backhaus, Cortot, Huberman, Heifetz and Casals to appear as soloists with the Orchestra.

Nikisch was succeeded in 1922 by Wilhelm Furtwängler, a young conductor who subsequently distinguished himself through his temperament, passion, reflective, almost philosophical attitude towards interpretation, and arresting baton technique. During his lifetime, he was renowned for his interpretations of the music of Beethoven, Brahms and Bruckner, while at the same time, he promoted works by Hindemith, Prokofiev, Stravinsky and Schoenberg, as long as the National Socialist dictatorship did not intervene.

Musical life was quickly rebuilt in Berlin, a city that had been reduced to rubble by the end of World War II. Less than two months after the capitulation of Germany, the Berlin Philharmonic Orchestra was able to perform under the direction of Leo Borchard, with little change in personnel. Following Borchard's sudden death, the unknown thirty-three-year-old Romanian conductor, Sergiu Celibidache,

was engaged as the Orchestra's permanent conductor. A complex man of temperament, his concerts bore the stamp of the unusual. The isolation that had been forced on German musical life through National Socialist cultural policy was rapidly overcome: internationally famous soloists—the first being violinist Yehudi Menuhin—as well as conductors, began coming to Berlin again. The Orchestra went on tour in Germany and abroad. Furtwängler returned in 1946, and six years later, was again named Chief Conductor. He died in 1954, and the following year, the members of the Berlin Philharmonic Orchestra voted to appoint Herbert von Karajan as their Permanent Conductor and Artistic Director.

For the next three decades, Karajan achieved artistic excellence and stylistic distinction, and left his decisive stamp on the Orchestra's sound. This unique artistic partnership was soon celebrated worldwide, through international tours and innumerable recordings (on which the Berlin Philharmonic Orchestra "became" the *Berliner Philharmoniker*). In 1963, the Orchestra moved to its current home, the acoustically renowned *Philharmonie* on Kemperplatz, designed by Hans Scharoun. Herbert von Karajan terminated his long partnership with the Berlin Philharmonic Orchestra in April 1989, resigning his post as Permanent Conductor and Artistic Director. He died three months later in Salzburg.

At a meeting of the Orchestra in October 1989, the members of the Berlin Philharmonic chose Claudio Abbado as their fifth Chief Conductor and Artistic Director. Claudio Abbado gave his first concert in his new capacity in mid-December 1989 in the *Philharmonie*. He officially assumed his new post at the commencement of the 1990/91 concert season, on September 1, 1990.

Since coming to Berlin, Mr. Abbado has instituted programmatic cycles based on literary themes. Concert seasons have been built around music inspired by the Faust and Prometheus legends, the poetry of Hölderlin, Shakespeare, Alban Berg and Georg Büchner (highlighted by performances of *Wozzeck*), and *Tristan und Isolde—The Myth of Love and Death*. Under Mr. Abbado's leadership, twentieth-century music has come to occupy a regular place in the Berlin Philharmonic Orchestra's concerts alongside Classical and Romantic works, and regular opera-in-concert performances have been instituted. These concert performances include Rossini's *Il viaggio a Reims*, Mussorgsky's *Boris Godunov*, Richard Strauss' *Elektra*, Verdi's *Otello*, Schubert's *Fierrabras*, and, most recently, Verdi's *Simon Boccanegra*.

In February 1998, Claudio Abbado made the announcement that he did not wish to renew his contract beyond the 2001/2002 season. On June 23, 1999 the musicians of the Berlin Philharmonic Orchestra voted Sir Simon Rattle Chief Conductor and Artistic Director of the Philharmonic beginning in the 2002/2003 season, in succession to Claudio Abbado.

Tonight's performance marks the Berlin Philharmonic Orchestra's sixth appearance under UMS auspices. The Orchestra last appeared in Ann Arbor on October 20, 1999 at Hill Auditorium, after a hiatus of thirty-five years. The Berlin Philharmonic Orchestra made its UMS debut on March 15, 1955 in Hill Auditorium under conductor Herbert von Karajan.

Berlin Philharmonic Orchestra

CLAUDIO ABBADO, *Music Director and Conductor*

First Violins

Guy Braunstein,
First Concertmaster
Daniel Stabrawa,
First Concertmaster
Toru Yasunaga,
First Concertmaster

Rainer Sonne,
Concertmaster
Zoltan Almási
Maja Avramovic
Peter Brem
Armin Brunner
Alessandro Cappone
Madeleine Carruzzo
Aline Champion
Laurentiu Dinca
Peter Dohms
Sebastian Heesch
Wolfgang Herzfeld
Aleksandar Ivic
Rüdiger Liebermann
Kotowa Machida
Helmut Mebert
Andreas Neufeld
Bastian Schäfer

Second Violins

Christian Stadelmann,
First Principal
Thomas Timm,
First Principal
Axel Gerhardt, *Principal*
Holm Birkholz
Susanne Calg er
Stanley Dodds
Amadeus Heutling
Rainer Mehne
Christoph
von der Nahmer
Raimar Orlovsky
Heinz-Henning Perschel
Bettina Sartorius
Rachel Schettmann
Walter Scholefield
Armin Schubert
Stephan Schulze
Christoph Streuli
Eva-Maria Tomasi
Romano Tommasini

Violas

Neithard Resa,
First Solo Viola
Danuta Waskiewicz,
First Solo Viola
Wilfried Strehle,
Solo Viola
Ulrich Fritze
Julia Gartemann
Matthew Hunter
Ulrich Kn rzer
Walter K ssner
Zdzislaw Polonek
Henrik Schaefer
Martin Stegner
Wolfgang Talirz

Cellos

Georg Faust,
First Solo Cello
Ludwig Quandt,
First Solo Cello
Martin L hr, *Solo Cello*
Olaf Maninger, *Solo Cello*
G tz Teutsch
Jan Diesselhorst
Richard Duven
Christoph Igelbrink
Martin Menking
David Riniker
Nikolaus R misch
Dietmar Schwalke
Knut Weber

Basses

Prof. Klaus Stoll,
First Solo Bass
Rudolf Watzel, *Solo Bass*
Manfred Dupak
Martin Heinze
Esko Laine
Wolfgang Kohly
Rolf Ranke
Peter Riegelbauer
Janne Saksala
Janus Widzyk
Ulrich Wolff

Flutes

Andreas Blau, *Solo Flute*
Michael Hasel
Jelka Weber

Oboes

Albrecht Mayer,
Solo Oboe
Christoph Hartmann
Andreas Wittmann

Cor Anglais

Dominik Wollenweber

Clarinets

Wenzel Fuchs,
Solo Clarinet
Karl-Heinz Steffans,
Solo Clarinet
Peter Geisler
Walter Seyfarth

Bass Clarinet

Manfred Preis

Bassoons

Daniele Damiano,
Solo Bassoon
Stefan Schweigert,
Solo Bassoon
Henning Trog
Markus Weidmann

Contra-bassoon

Marion Reinhard

Horns

Stefan Dohr, *Solo Horn*
Norbert Hauptmann
Stefan de Leval Jezierski
Fergus McWilliam
Georg Schreckenberger
Klaus Wallendorf
Sarah Willis

Trumpets

Martin Kretzer,
Solo Trumpet
Tam s Velenczei,
Solo Trumpet
Thomas Clamor
Georg Hilsler
Robert Platt

Trombones

Prof. Christhard
G ssling,
Solo Trombone
Olaf Ott, *Solo Trombone*
Hermann B umer
Siegfried Cieslik

Tuba

Paul H mpel

Timpani

Rainer Seegers
Wieland Welzel

Percussion

Fredi M ller
Franz Schindlbeck
Jan Schlichte
Prof. Gernot Schulz

Harp

Marie-Pierre Langlamet

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Walter Blanding, Jr., *Tenor and Soprano Saxophones, Clarinet*

Victor Goines, *Clarinet, Bass Clarinet, Soprano and Tenor Saxophones*

Joe Temperley, *Baritone Saxophone, Bass Clarinet, Clarinet*

Peter Martin, *Piano*

Rodney Whitaker, *Bass*

Ali Jackson, *Drums*

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This evening, you will hear one of the great orchestras of the age in a program that will be unique in its history. Taking a cue from the improvisatory element that is at the heart of both jazz and America, the Lincoln Center Jazz Orchestra (LCJO) with Wynton Marsalis has structured an evening of music of jazz masterpieces that runs the gamut from Jelly Roll Morton to Charles Mingus and John Coltrane, right up to new pieces composed by LCJO members. And to keep the proceedings fresh, each concert will feature different pieces in different orders—making the most of the juxtaposition of jazz's past, present and future.

Over the course of the last decade, the members of the LCJO have spent the great majority of their time on the road. They have established themselves as a major international concert attraction and in just the last year have been around the globe more than once. But, as the old song put it, "there's no place like home," and with this *United in Swing* tour, America's greatest jazz orchestra is making an extended return to the regions and cities that helped spawn the music just a century ago.

This non-stop touring has been beneficial to both the band and to its audience. There is no substitute for the cohesion that comes from the same core of musicians playing together day after day, month after month, and year after year. As an ensemble, they can improvise the subtlest of nuances or the broadest range of dynamics at a moment's notice. Effects and grooves that are unthinkable for groups that play together only sporadically become commonplace in the hands of a band such as this. The empathy that comes from the sheer amount of life shared between musicians in a steadily working ensemble is what made it possible for the Ellington band to reach the heights they did over the course of several decades. It is also one of the prime factors

that enables the LCJO to function at its consistently high level.

Louis Armstrong and Duke Ellington, both of whose centenaries were recently celebrated by Jazz at Lincoln Center, were the personification of the yet largely unrealized American potential. The LCJO concerts took their music to the people, making it manifestly clear to any and all how relevant it remains at the cusp of jazz's second century. Both of them loved being on the road—an existence based on playing jazz for as many nights in a row as possible, in as many different locations. The LCJO, like these predecessors, have become jazz ambassadors at large, communicating the vital message of welcome that has always functioned at the heart of the music and which remains a less and less distant social ideal.

Through their performances, teaching, and mentoring (both formally and informally), the members of the LCJO have inspired thousands of youngsters over the last ten years to consider a life in music. In addition, there are the many others who, regardless of age, have been challenged by virtue of a raft of swinging quarter notes to come to terms with what this music truly represents.

To paraphrase a great American (whose name is also part of this ensemble's): because jazz is so much a music of the people, by the people and for the people, there is an improvisatory feedback with an audience that keeps the best jazz players forever on their toes. It also keeps their ears wide open for any idiomatic/local flavor that they might encounter town to town, county to county, state to state.

The LCJO comprises musicians from across the country, all of whom have brought to this band their particular take on the jazz language. Wynton Marsalis, who is also the Artistic Director of Jazz at Lincoln Center, has long encouraged them to find their own voices in the realm of jazz composition, and this tour makes the most of

the collation between the contemporary material by Marsalis and his band and the classics from the past that transcend their origin and remain eternally relevant. Finally, even as the LCJO plays for thousands of people every year, it represents only one facet of the extensive programming produced by Jazz at Lincoln Center. As you sit listening to the band this evening, there is a large construction site full of activity in the heart of Manhattan, across the street from the southwest corner of Central Park. In just about three years time Jazz at Lincoln Center will open its 100,000-square-foot education, performance, and broadcast facility—and we hope that you will consider this performance one big extended invitation to join us there.

—Loren Schoenberg

Jazz at Lincoln Center (J@LC) is the world's largest not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of education, performance, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, a weekly national radio program, television broadcasts, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through The Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, Jazz at Lincoln Center will produce more than 450 events

during its 2000/01 season. Currently, Jazz at Lincoln Center is building its new home—Frederick P. Rose Hall—the first-ever education, performance, and broadcast facility devoted to jazz, slated to open in fall 2004.

The **Lincoln Center Jazz Orchestra** (LCJO), composed of fifteen of the finest jazz soloists and ensemble players today, has been the J@LC resident orchestra for over ten years. J@LC features the remarkably versatile LCJO in nearly all aspects of its programming: the LCJO performs and leads educational events in New York, across the US, and around the globe; in concert halls, dance venues, jazz clubs, public parks, river boats, and churches; and with symphony orchestras, ballet troupes, local students, and an ever-expanding roster of guest artists.

Education is at the heart of the J@LC mission and its educational activities are carefully coordinated with concert and LCJO tour programming. These programs, many of which feature LCJO members, include the celebrated *Jazz for Young People*SM family concert series, the *Essentially Ellington* High School Jazz Band Competition and Festival, educational residencies, workshops, and concerts for students and adults worldwide. J@LC educational programs comprise two-thirds of its overall programming, and annually reach over 110,000 students, teachers, and general audience members.

The J@LC weekly radio series, *Jazz from Lincoln Center*, hosted by Ed Bradley, is broadcast to over 120 National Public Radio affiliates nationwide. Winner of a 1997 Peabody Award, *Jazz from Lincoln Center* is produced in conjunction with Murray Street Enterprise, New York.

Under Music Director Wynton Marsalis, the LCJO features a vast repertory, from rare historic compositions to J@LC-commissioned works, and spends over half of the year on tour. The music performed by the LCJO also includes compositions and arrangements by Duke Ellington, Count Basie,

Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Billy Strayhorn, Dizzy Gillespie, Benny Goodman, Charles Mingus, Sy Oliver, and Oliver Nelson. Guest conductors have included Benny Carter, John Lewis, Jimmy Heath, Chico O'Farrill, Ray Santos, Paquito D'Rivera, Jon Faddis, Robert Sadin, David Berger, and Loren Schoenberg.

J@LC also regularly premieres works commissioned from a variety of composers, including Benny Carter, Joe Henderson, Benny Golson, Jimmy Heath, Wayne Shorter, Sam Rivers, Joe Lovano, Chico O'Farrill, Freddie Hubbard, Charles McPherson, Marcus Roberts, Geri Allen, Eric Reed, Wallace Roney, and Christian McBride, as well as LCJO members Wynton Marsalis, Wycliffe Gordon, Ted Nash, and Ron Westray.

Over the last two years, the LCJO has performed collaborations with many of the world's leading symphony orchestras, including the New York Philharmonic, the Russian National Orchestra, the Berlin Philharmonic Orchestra, the Boston, Chicago, and London Symphony Orchestras, and the Orchestra Esperimentale in São Paulo, Brazil. The LCJO has also been featured in several education and performance residencies in the last few years, including ones in Vienne, France; Perugia, Italy; Prague, Czech Republic; London, England; Lucerne, Switzerland; Berlin, Germany; and São Paulo, Brazil. In February 2001, the LCJO completed its first extended tour of England, *Swingin' the Kingdom*.

Television broadcasts of J@LC programs have helped broaden the awareness of its unique efforts in the music. Concerts by the LCJO have aired in the US, England, France, Spain, Germany, the Czech Republic, Portugal, Norway, Brazil, Argentina, Australia, China, Japan, Korea, and the Philippines. J@LC has appeared on five *Live from Lincoln Center* broadcasts, carried by PBS stations nationwide, and will make its sixth appearance in December 2001 with the New York

Philharmonic. The LCJO was also featured in a Thirteen/WNET production of *Great Performances*, entitled "Swingin' with Duke," which aired on PBS.

To date, eight recordings featuring the LCJO have been released and internationally distributed by Columbia Jazz: *Big Train* (1999), *Sweet Release* and *Ghost Story* (1999), *Live in Swing City* (1999), *Jump Start* and *Jazz* (1997), *Blood on the Fields* (1997), *They Came to Swing* (1994), *The Fire of the Fundamentals* (1993), and *Portraits by Ellington* (1992).

For more information on J@LC, please visit www.jazzatlincolncenter.org.

This afternoon's performance marks the Lincoln Center Jazz Orchestra's seventh appearance under UMS auspices. The Lincoln Center Jazz Orchestra last appeared under UMS auspices on April 22, 2000 as part of the "Swing Dance Tour" at EMU Convocation Center.

Wynton Marsalis is the Artistic Director of Jazz at Lincoln Center (J@LC). Born in New Orleans, Louisiana in 1961, Marsalis began his classical training on trumpet at age twelve and soon began playing in local bands of diverse genres. He entered The Juilliard School at age seventeen and joined Art Blakey and the Jazz Messengers. Marsalis made his recording debut as a leader in 1982, and over the past seventeen years has recorded more than thirty jazz and classical recordings that have won him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammys in the same year and repeated this feat in 1984. Marsalis' rich body of compositions include *Sweet Release*, *Jazz: Six Syncopated Movements*, *Jump Start*, *Citi Movement/Griot New York*, *At the Octoroon Balls*, *In This House, On This Morning*, and *Big Train*. In 1997, Marsalis became the first jazz artist to be awarded the



Wynton Marsalis

prestigious Pulitzer Prize in music, for his oratorio *Blood on the Fields*, which was commissioned by J@LC. In 1999, he released eight new recordings in his unprecedented

“Swinging into the 21st” series, and premiered several new compositions, including the ballet *Them Twos*, for a June 1999 collaboration with the New York City Ballet, and the monumental work *All Rise*, commissioned and performed by the New York Philharmonic along with the Lincoln Center Jazz Orchestra and the Morgan State University Choir in December 1999.

Marsalis is an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the US. He regularly conducts master classes for students of all ages and hosts the popular *Jazz for Young People*SM concerts produced by J@LC. Marsalis has also been featured in the video series *Marsalis on Music* and the radio series *Making the Music*, and in 1994, he wrote the book *Sweet Swing Blues on the Road* in collaboration with photographer Frank Stewart. On March 20, 2001, Marsalis was named a United Nations Messenger of Peace by UN Secretary-General Kofi Annan.

This afternoon’s performance marks Wynton Marsalis’ sixth appearance under UMS auspices. Mr. Marsalis last appeared under UMS auspices on April 22, 2000 as Music Director of the Lincoln Center Jazz Orchestra’s “Swing Dance Tour” at EMU Convocation Center. Mr. Marsalis’ prior UMS appearances have included the world première of A Fiddler’s Tale with the Chamber Music Society of Lincoln Center on April 24, 1998 and a February 1997 performance of Blood on the Fields, Mr. Marsalis’ Pulitzer Prize-winning composition.

Wess “Warmdaddy” Anderson began playing the saxophone at age fourteen. He attended Jazzmobile workshops in Harlem, studied with Frank Wess, Frank Foster, and Charles Davis, and frequented jam sessions led by saxophonist Sonny Stitt at the Blue Coronet. Before entering Southern University, where he studied with clarinetist Alvin Batiste, Anderson met Wynton and Branford Marsalis. In 1988, he became a member of Wynton Marsalis’s Septet, with which he toured and recorded for seven years, and has been a member of the LCJO since it began touring in 1992. As a leader, Anderson has recorded and released three solo albums entitled *Warmdaddy in the Garden of Swing* (1994), *The Ways of Warmdaddy* (1996), and *Live at the Village Vanguard* (1998). Anderson is a frequent participant in J@LC educational events, and will be on the faculty of the Juilliard Institute for Jazz Studies, opening in fall 2001.

This afternoon’s performance marks Wess “Warmdaddy” Anderson’s sixth appearance under UMS auspices.

Seneca Black was born on April 15, 1978 and was inspired to pursue jazz after being introduced, at age fourteen, to the music of Duke Ellington by Wynton Marsalis. After studying trumpet at the New World School of the Arts in Miami, Florida, Black moved to New York City to study with master trumpeter Lew Soloff at the Manhattan School of Music. Black has performed with Chico O’Farrill’s Afro-Cuban Jazz Orchestra, Mingus Big Band, the New York State of the Art Jazz Orchestra, and the Manhattan Jazz Orchestra, and has been a member of the LCJO since 1997.

This afternoon’s performance marks Seneca Black’s fourth appearance under UMS auspices.

Walter Blanding, Jr. was born on August 14, 1971 in Cleveland, Ohio to a musical family and began playing the saxophone at

age six. In 1981, he moved with his family to New York City, and by age sixteen he was performing regularly with his parents at the Village Gate. Blanding attended LaGuardia High School for Music & Art and the Performing Arts and continued his studies at the New School for Social Research. Blanding lived in Israel for four years, where he had a major impact on the music scene, inviting great artists such as Louis Hayes and Eric Reed to perform. He also taught in several Israeli schools and toured the country with his ensemble. During this period, *Newsweek* described him as "Jazz's Ambassador to Israel." His first recording, *Tough Young Tenors*, was acclaimed as one of the best jazz albums of 1991. Since then, he has performed or recorded with many artists, including Cab Calloway, the Wynton Marsalis Septet, Marcus Roberts, Illinois Jacquet, Eric Reed and Roy Hargrove. His latest release, *The Olive Tree*, features fellow members of the LCJO.

This afternoon's performance marks Walter Blanding, Jr.'s third appearance under UMS auspices.

Vincent R. Gardner was born in Chicago in 1972 and raised in Virginia. His family had a strong musical background, including his mother, his brother, and his father, Burgess Gardner, a trumpeter and music educator who has been very active on the Chicago music scene since the 1960s. Singing in church from an early age, he began playing piano when he was six, and soon switched to the violin, saxophone, and French horn before finally deciding on the trombone at age twelve. Gardner became interested in jazz while attending high school and upon graduating went on to Florida A&M University in Tallahassee, Florida and the University of North Florida in Jacksonville. In college, he took a summer job performing with a jazz band at Walt Disney World in Orlando, Florida, where he caught the ear

of Mercer Ellington, who hired him on his first professional job. After graduating in 1996, he moved to New York to pursue his professional career. Gardner has performed, toured, and/or recorded with the Duke Ellington Orchestra, Bobby McFerrin, the Count Basie Orchestra, Frank Foster, the Glenn Miller Orchestra, Chaka Kahn, A Tribe Called Quest, Nancy Wilson, McCoy Tyner, Nicholas Payton, Illinois Jacquet, Wynton Marsalis, Tommy Flanagan, Marcus Roberts, Matchbox 20, Jimmy Heath, and Lauryn Hill. He previously toured with the LCJO in 2000.

This afternoon's performance marks Vincent Gardner's UMS debut.

Victor Goines was born and raised in New Orleans. He received his Bachelor of Music Education degree from Loyola University (New Orleans), and his Masters of Music degree from Virginia Commonwealth University. Goines is Director of The Juilliard Institute for Jazz Studies, and serves as Education Consultant to Jazz at Lincoln Center. He has previously served on the music faculties of Florida A & M University, Xavier University, Loyola University, and the University of New Orleans. A member of the LCJO since 1993, Goines is also an acclaimed solo artist and leads his own quintet. He has made several recordings as a leader, including *Sunrise to Midnight* (2000), *To Those We Love So Dearly* (1999), *Joe's Blues* (1998), and *Genesis* (1992). He has performed and recorded with the Wynton Marsalis Septet, Ellis Marsalis Quartet, Wycliffe Gordon Quintet, Marcus Roberts and the Academy Of the Ascension, the Smithsonian Masterworks Orchestra, Terence Blanchard, Ruth Brown, Dizzy Gillespie, Lionel Hampton, Freddie Hubbard, James Moody, and Dianne Reeves.

This afternoon's performance marks Victor Goines' tenth appearance under UMS auspices.

Andre Hayward was born in Houston, Texas in 1973. He started playing trombone and tuba at age eleven, performing in his junior high school jazz band and studying with local trombonist Steve Baxter. Hayward attended Texas Southern University and landed his first engagement with Roy Hargrove, touring with the trumpeter to Europe. Summers spent performing at Walt Disney World gave him the opportunity to perform with many noted singers, including Joe Williams, Diane Schuur, Eartha Kitt, and Rosemary Clooney. Hayward performed with the late singer/bandleader Betty Carter for five years, and has performed and/or recorded with Illinois Jacquet, Russell Gunn, and the Ellington Orchestra under Mercer Ellington.

This afternoon's performance marks Andre Hayward's second appearance under UMS auspices.

Ali Jackson was born on April 3, 1976 in Detroit, Michigan to a family of jazz musicians. At age five, he began studying the piano, and by age seven he was performing drums with his father in Detroit. Jackson graduated from Cass Technical High School (alma mater of jazz greats Paul Chambers, Donald Byrd, Barry Harris, and Geri Allen), where he performed in numerous ensembles. He also performed with the Michigan All-State Honors Band and the Detroit Symphonic Honors Band and won the Clarence Eddins/Blue Bird Inn Scholarship for outstanding music achievement. Jackson then attended the Mannes College of Music, where he received instruction from master drummers such as Joe Chambers, Charlie Persip, Chico Hamilton and Max Roach. He has performed and recorded extensively with musicians including Wynton Marsalis, Dee Dee Bridgewater, Aretha Franklin, Marcus Roberts, Eric Reed, KRS-ONE, Russell Gunn, Jacky Terrason, Buster

Williams, Cyrus Chestnut, James Moody, Vinx, Marcus Printup, Nicholas Payton, Milt Hinton, the New York City Ballet, and has performed previously with the LCJO. For the past three years, he has been part of Young Audiences, a program that strives to educate New York City youth about jazz. Jackson has residences in New York City, Seattle, Washington, and Yokohama, Japan.

This afternoon's performance marks Ali Jackson's UMS debut.

Ryan Kisor was born on April 12, 1973, in Sioux City, Iowa and began playing trumpet at age four. In 1990, he won first prize at the Thelonious Monk Institute's first annual Louis Armstrong Trumpet Competition. Kisor enrolled in the Manhattan School of Music in 1991, where he studied with trumpeter Lew Soloff. He has performed and/or recorded with the Mingus Big Band, the Gil Evans Orchestra, Horace Silver, Gerry Mulligan, Charlie Haden's Liberation Music Orchestra, the Carnegie Hall Jazz Band, and the Philip Morris Jazz All-Stars. As well as being an active sideman, Kisor has recorded several albums as a leader, including *Battle Cry* (1997), *The Usual Suspects* (1998), and *Point of Arrival* (2000). He has been a member of the LCJO since 1994.

This afternoon's performance marks Ryan Kisor's fourth appearance under UMS auspices.

Peter Martin was born in 1970 in De Land, Florida and raised in St. Louis, Missouri. Having parents that were both classical musicians, he began studying the violin and piano at age three and began learning about jazz in junior high school. He attended the Juilliard School of Music before joining Betty Carter's trio at the age of twenty. Martin then went on to tour worldwide with Roy Hargrove, Johnny Griffin, Joshua Redman, Jazz Futures II, Dianne Reeves, Wynton Marsalis, Christian McBride,

Terence Blanchard, and Nicholas Payton. He has appeared on Joshua Redman's *Spirit of the Moment (Live at the Village Vanguard)* and *Freedom in the Groove* as well as over thirty other recordings, including his own releases *Parabola* (1998), *The Answer* (2000), and the forthcoming *Something Unexpected* (September 2001).

This afternoon's performance marks Peter Martin's UMS debut.

Ted Nash was born in 1959 in Los Angeles into a musical family—his father Dick Nash and uncle Ted Nash both being well-known jazz and studio musicians. He first came to New York at the age of eighteen and soon after released his first album as a leader, *Conception*. Within a couple of years he joined the Mel Lewis Jazz Orchestra, an association that lasted for more than ten years. It was in this fertile environment that Nash began to write his first arrangements, which have been featured on two of the band's recordings. In 1994, Nash was commissioned by the Davos Musik Festival (Switzerland) to compose for a string quartet in a jazz setting. This commission was the inspiration for *Rhyme and Reason*, which was voted one of the top five CDs of 1999 by *Jazz Times* magazine. Besides being a regular member of the Lincoln Center Jazz Orchestra—which he joined in 1997—Nash has recently toured Europe with the Carnegie Hall Big Band, and toured and recorded with Marcus Roberts and Joe Lovano. He also can be heard on several acclaimed CDs produced by the Jazz Composers Collective, including the Herbie Nichols Project's *Love is Proximity* and *Dr. Cyclops' Dream* and Ben Allison's *Medicine Wheel*, *Third Eye*, and *Riding the Nuclear Tiger*, as well as recordings by Wynton Marsalis, and Wycliffe Gordon. His latest CD, *Sidewalk Meeting*, featuring his new ensemble *Odeon*, was released in June 2001.

This afternoon's performance marks Ted Nash's fourth appearance under UMS auspices.

Marcus Printup was born and raised in Conyers, Georgia. He had his first musical experiences hearing the fiery gospel music his parents sang in church, and he later discovered jazz as a senior in high school. While attending the University of North Florida on a music scholarship, he won the International Trumpet Guild Jazz Trumpet competition. In 1991, Printup's life changed drastically when he met his mentor to this day, the great pianist Marcus Roberts. Roberts introduced him to Wynton Marsalis, which led to his induction into the LCJO in 1993. Printup has performed and/or recorded with Betty Carter, Dianne Reeves, Eric Reed, Cyrus Chestnut, Wycliffe Gordon and Roberts. Printup has recorded four solo records, *Song for the Beautiful Woman*, *Unveiled*, *Hub Songs*, and *Nocturnal Traces*. He made his screen debut in the 1999 movie *Playing by Heart* and recorded on the film's soundtrack.

This afternoon's performance marks Marcus Printup's sixth appearance under UMS auspices.

Joe Temperley was born in Scotland and first achieved prominence in the United Kingdom as a member of Humphrey Lyttelton's band from 1958 to 1965, which toured the US in 1959. In 1965, he came to New York City, where he performed and/or recorded with Woody Herman, Buddy Rich, Joe Henderson, Duke Pearson, the Jazz Composer's Orchestra, Thad Jones-Mel Lewis Orchestra, and Clark Terry. In October 1974, he toured and recorded with the Duke Ellington Orchestra as a replacement for Harry Carney. Temperley played in the Broadway show *Sophisticated Ladies* in the 1980s, and his film soundtrack credits include the *Cotton Club*, *Biloxi Blues*, *Brighton Beach Memoirs*, *When Harry Met*

Sally, and *Tune In Tomorrow*, composed by Wynton Marsalis. Temperley is a mentor and a co-founder of the FIFE Youth Jazz Orchestra program in Scotland, which now enrolls seventy young musicians ages seven to seventeen playing in three full-size bands. Temperley has released several albums as a leader, including *Nightingale* (1991), *Sunbeam and Thundercloud* with pianist Dave McKenna (1996), *With Every Breath* (1998), and *Double Duke* (1999) with several fellow LCJO members, and released two new recordings in September. He is an original member of the LCJO, and will serve on the faculty of The Juilliard Institute for Jazz Studies, opening in fall 2001.

This afternoon's performance marks Joe Temperley's fifth appearance under UMS auspices.

Ron Westray was born on June 13, 1970 in Columbia, South Carolina. He began studying piano at age five and was introduced to the trombone at age eleven. In 1991, while studying at South Carolina State University, Westray met Wynton Marsalis and Marcus Roberts in a Columbia jazz club and soon joined the Marcus Roberts Septet for several recordings and national tours. Westray received his BA in Trombone Performance from South Carolina State University and his MA from Eastern Illinois University. Westray toured Europe as a member of the group Jazz Futures II in the summer of 1992. In addition to leading his own ensembles and working as a sideman, Westray recorded a widely acclaimed album with fellow LCJO trombonist Wycliffe Gordon entitled *Bone Structure*. He first performed with the LCJO in 1993 in which he currently serves as lead trombonist and frequently contributes new compositions and arrangements.

This afternoon's performance marks Ron Westray's sixth appearance under UMS auspices.

Rodney Whitaker was born on February 22, 1968, in Detroit, Michigan. He began playing violin at age eight and later began studying bass. Whitaker has performed with Branford Marsalis, Johnny Griffin, Joe Henderson, Joshua Redman, Stanley Turrentine, Kenny Garrett, and Donald Harrison. Whitaker has also appeared with Branford Marsalis on *The Tonight Show* with Jay Leno and performed on Spike Lee's film soundtracks for *Jungle Fever* and *Malcolm X*. His compositions have been included on Roy Hargrove's *Kindred Souls* album and Junko Onishi's *Crusin'* and Piano Quintet Suite albums. Whitaker has appeared on over seventy recordings, including several acclaimed albums as a leader: *Children of the Light*, *Hidden Kingdom*, *Brooklyn Sessions (Blues & Ballads)*, and *Yesterday, Today, and Tomorrow*. He is the Director of the Jazz Studies program at Michigan State University and will serve on the faculty of the Juilliard Institute for Jazz Studies, opening in fall 2001. In July 2001, he was named one of the "Top 300 Detroit musical legends of all time" by WDET. Whitaker has toured extensively with the LCJO, has led many workshops and master classes produced by J@LC.

This afternoon's performance marks Rodney Whitaker's sixth appearance under UMS auspices.

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GIDEON OBARZANEK, *Artistic Director*

Performers

Fiona Cameron

Luke Smiles

Byron Perry

Sarah-Jayne Howard

Michelle Heaven

Kirstie McCracken

Phillip Adams

Program

Saturday Evening, October 20, 2001 at 8:00

Power Center, Ann Arbor, Michigan

Crumpled

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

Corrupted 2

Fourth Performance
of the 123rd Season

Eleventh Annual
Dance Series

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

Support provided by media sponsor *Metro Times*.

The Chunky Move tour is sponsored by Arts Victoria and the Australia Council.

Chunky Move appears by arrangement with Cathy Pruzan of Art Becofsky Associates.

For more information on Chunky Move, please visit www.chunkymove.com.

Large print programs are available upon request.

Crumpled

<i>Choreography</i>	Gideon Obarzanek
<i>Sound Design</i>	Hugh Covill and Frank Tetaz
<i>Musical Compositions</i>	Jochem Paap (a.k.a. Speedy J), with additional composition material by Hugh Covill and Frank Tetaz
<i>Lighting Design</i>	Margie Medlin
<i>Costume Design</i>	David Anderson, with additional treatment by Jane Summers-Eve

Much of the choreography in *Crumpled* entertains an exaggerated sense of reality of what the body can withstand at the point of impact. Rigorous in intent and reckless in manifestation, this work of considered and calculated collisions continues on relentlessly, like an extended action sequence. The body's counterfeit resilience is only betrayed when performers of the work are selectively shut out from the piece together with the audience.

Corrupted 2

<i>Choreography</i>	Gideon Obarzanek
<i>Musical Composition</i>	Luke Smiles/Motion Laboratories
<i>Design Concept</i>	Gideon Obarzanek
<i>Lighting Design</i>	Damien Cooper
<i>Costume Creation</i>	Joke Visser and Anna Tregloan
<i>Screen Creation</i>	Alan Robertson

Rather than a moral or ethical corruption, the digital meaning of ‘corruption’ refers to defect or damage to data. *Corrupted 2* uses this digital premise as a point of departure, to explore a poetic of malfunction. By imposing various limitations and unusual movement tasks, the dancers are made to move in awkward and unnatural ways. The resulting work is both a physical and psychological manifestation of corruption.

Crew

Donna Aston, *Production Manager*
 Annette Dale, *Stage Manager*
 David Murray, *Lighting Technician*
 Lachlan Carrick, *Sound Operator*

Chunky Move Personnel

Gideon Obarzanek, *Artistic Director*
 Jennifer Barry, *Executive Producer*
 Sue Westwood, *Financial Systems Manager*
 Donna Aston, *Production and Operations Manager*
 Clare Morgan, *Marketing Coordinator*
 Kate Steele, *Assistant Producer*
 Tracey Cromby, *Office Administrator*

International Representation for Chunky Move:

US representation is provided by Cathy Pruzan of Art Becofsky Associates.

South American, Mexican, and Canadian representation is provided by Art Becofsky of Art Becofsky Associates.

European representation is provided by Robert Riezouw of Ad Alta Management.

Asian representation is provided by Rosemary Hinde of Hirano.

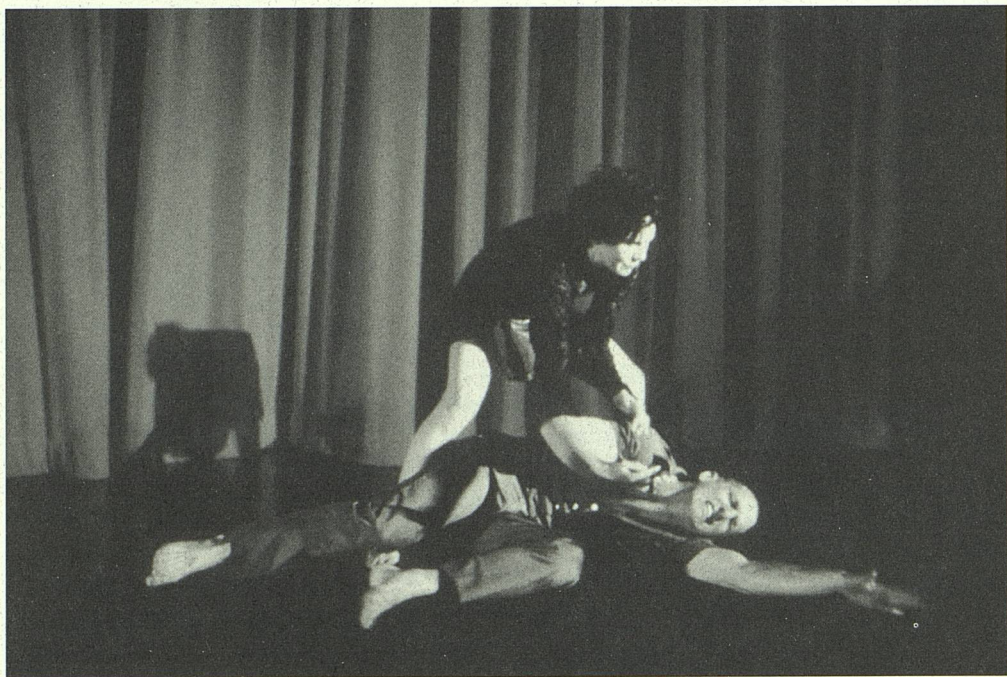
Gideon Obarzanek (Artistic Director and Choreographer) studied at the Australian Ballet School and after graduating in 1987, danced with the Queensland Ballet and the Sydney Dance Company. Obarzanek has choreographed numerous works for dance companies and independent projects within Australia, and his international choreographic credits include commissions for Kibbutz Contemporary Dance Company and Nederlands Dans Theater.

In 1995, Obarzanek founded Chunky Move. As its Artistic Director, he has secured its position as one of the leading Australian contemporary dance companies. Chunky Move has performed at numerous international festivals, and tours regularly across Australia. Since its debut at the 1995

Melbourne International Festival, Chunky Move has created a large body of performance work, including projects for CD-Rom and television.

Gideon has received several awards and nominations for his choreography. In 1994, he was awarded the Sir Robert Helpmann Scholarship by the New South Wales Ministry of the Arts. In 1996, he received the Prime Minister's Young Creative Fellowship and in 1997, his choreography for *Bonehead* was nominated for Russia's Benois de la Danse Prize. *Bonehead* also gained Gideon the 1999 Mo Award for "Best Male Dancer—Choreography."

Gideon has just returned from Salt Lake City, Utah where he re-choreographed his work *Cool White Fridge Knocked Over* for the Repertory Dance Theatre.



Jennifer Barry (Executive Producer) graduated with a BA Communications—Theatre/Media from Charles Sturt University and later earned a Master's in Theatre studies from UNSW. Jennifer's ten-year career in arts management incorporates work in the areas of festival programming and management, community cultural development, and freelance publicity, producing, teaching and project management. In 1994, Jennifer moved from Sydney to Melbourne to take up the position of General Manager of Arena Theatre Company, subsequently joining Arts Victoria as a Senior Arts Officer in the area of Organizational Development. Jennifer has worked as a theatre critic on ABC Radio and has served on the Boards of the NSW Community Arts Association, Arena Theatre Company and Melbourne Workers Theatre. She joined Chunky Move as Executive Producer in March 2000.

A founding member of Chunky Move, **Luke Smiles** (Composer, Performer) started his training at the Miranda Kalgovas Ballet School, later completing a Bachelor of Dance at the V.C.A. He has performed in *Fast Idol/Spectre In The Covert Memory*, *Bonehead*, *Wet*, *fleshmeet*, *Bodyparts* and *Live Acts* for Chunky Move, and *Vis-à-vis* Dance Canberra, One Extra Dance Company, Meryl Tankard's Australian Dance Theatre and Thwack.

Luke splits his time between dancing and composing electronic music under the name of Motion Laboratories. Luke's sound work includes composition/sound design for Chunky Move including *Corrupted 2*, *All The Better To Eat You With*, *Live Acts* and the *Flexible* project. In collaboration with Byron Perry (Blufunk), he composed *Punctuated*

Equilibrium and the soundtrack for a joint development project. Additional projects include Nederlands Dans Theatre 1, *Making Chunky Move* CD-Rom, the soundtrack for the short film *Stark White* by choreographer Brett Daffy and the sonic performance/ installation *<expose/function>* for Melbourne's Next Wave Festival 2000. Current projects include sound design for Garry Stewarts *Birdbrain* for Australian Dance Theatre, the short film *NO*, various remix projects and the completion of his debut CD.

Fiona Cameron (Performer) graduated from the Victorian College of the Arts, in 1991, and subsequently toured with Expressions dance in education team, in Queensland. From 1993 to 1995 she was a founding member of Alias Compagnie, in Geneva. Fiona created roles in *En Manque* and *Moving a Perhaps*, for which she was also the assistant director, touring throughout Europe and Canada. In London, Fiona co-created *Blue* for Resolutions 95 and performed with Turning Worlds Dance Theatre. Returning to Sydney in 1996, Fiona performed as a dancer/actor in Sydney Theatre Company's *Medea*. Fiona has been a member of Chunky Move since 1997, performing in works by Gideon Obarzanek, Paul Selwyn Norton, Lucy Guerin, Kate Denborough, Phillip Adams, Shelley Lasica, Byron Perry, David Pledger and Kim Itoh. Fiona was commissioned to create *Buy This* for Chunky Move, which was performed at Live Acts and at the Next Wave Festival 2000. In 2001, Fiona created the film *Toyboy* and her first full-length work, *Looking For Life Cure*, as a recipient of an Australia Council Emerging Choreographers grant. She has been a guest contemporary dance lecturer at the Victorian College of the Arts and has taught for Bangarra, Chunky Move, One Extra, Alias Compagnie, and Ausdance.

Sarah-Jayne Howard (Performer) trained at the New Zealand School of Dance, graduating in 1995. While in Auckland she performed with Sean Curram and Company Blue Vault before joining Meryl Tankard's Australian Dance Theatre (ADT) in June 1995. With ADT Sarah-Jayne performed extensively throughout Australia, Japan, America and Europe, finishing at the Sadler's Wells in London in 1999. Sarah-Jayne has also worked with the Auckland Ballet Company and as an extra on the hit TV series *Xena* and *Hercules*. Prior to joining Chunky Move in 2000, Sarah-Jayne was working with Garry Stewart's company, Thwack, performing in their national tour of *Plastic Space* and *House Dance*, and was suspended from the main sail of the Sydney Opera House for New Years Eve 2000 celebrations.

Michelle Heaven (Performer) graduated from the Victorian College of the Arts, the University of Melbourne, with a Bachelor of Dance in 1992 and Masters of Dance Performance in 2001. She was a founding member of Sue Healey's Vis-A-Vis Dance Canberra, performing and choreographing with the company between 1993-1995. Michelle has made extensive contributions as a performer to both live theatre and film, working nationally and internationally with choreographers/directors such as Sue Healey, Phillip Adams (Balletlab), Gideon Obarzanek (Chunky Move), Douglas Horton (Chamber Made Opera), Sandra Parker (Danceworks), Lucy Guerin, Tracie Mitchell and Leigh Warren. In 1998 Michelle furthered her dance studies in New York with choreographer Irene Hultman. In the same year, under The Emerging Choreographers' Initiative, Michelle choreographed a short film titled *Interior*. *Interior* has been screened at several Dance Festivals both within Australia and overseas, winning an inaugural Reel Dance Award at the International Dance on Screen

Festival in Sydney, 2000. Michelle is a recipient of The 1999 Dame Peggy Van Praaagh Choreographic Centre Choreographic Scholarship and most recently she won a Victorian Green Room Award in the category of "Female Dancer" for her role in the Chunky Move productions' *Hydra* and *Ei Fallen*.

A graduate of the Victorian College of the Arts, **Byron Perry** (Performer) has worked with Leigh Warren, Nannette Hassall, Sandra Parker, Douglas Wright, Paul Selwyn Norton, Lucy Guerin, Gideon Obarzanek, Lloyd Newson and Kate Champion. He has choreographed for stage and television with commissions including *punctuated equilibrium*, *the hayflick limit* (Chunky Move) and *hest2* (Victorian College of the Arts).

Kirstie McCracken (Performer) trained at the Victorian College of the Arts before launching her professional career with the Melbourne-based dance company Chunky Move, where she developed and performed works with choreographers including Paul Selwyn Norton, Lucy Guerin, and Gideon Obarzanek. Kirstie has also worked with Tasdance and recently performed a role in *Looking for Life Cure* under the direction of Fiona Cameron. She is part of an ongoing collaboration between Byron Perry and Luke Smiles, *The Interpretation Machine*, and will embark on the second stage of Kate Champion's *Same, Same But Different* later this year.

Phillip Adams (Performer) is a graduate of the Victorian College of the Arts and artistic director of the Melbourne-based dance company BalletLab. After living and working in New York for a decade, Phillip returned to Australia in 1998 and founded his own company, BalletLab, which debuted with their sold-out season of *Amplification*. Since forming, the company has toured to Beijing, Scotland, Germany, England and

most recently to Mongolia to attend the first International Festival of Contemporary Dance. Phillip's work has also been presented in New York, Boston and New Zealand. As a freelance choreographer Phillip has been commissioned by several leading Theatre and Dance companies including Arena Theatre, Chunky Move, Dance Works, Guongdong Modern Dance Company China, Back to Back Theatre, Sydney Mardis Gras, One Extra Co., Vis-a-Vis Dance Canberra, and VCA.

Donna Aston's (Production and Operations Manager) career in production and stage management spans fifteen years taking her all over Australia and to the UK and US. Her diverse experience covers theatre, dance, opera, contemporary music and festival production including Sarah Cathcart's *Walking on Sticks*, *Tiger Country* (Melbourne International Festival), Chamber Made Opera's *Medea*, *Improvement: Don Leaves Linda* (Melbourne International Festival), *The Two Executioners*, *Wide Sargasso Sea*, *Fresh Ghosts* and *Matricide The Musical*. Donna has also worked on *Voice*, *Jam & Videotape* (Adelaide Festival), *Mum's The Word*, Dance Works and Stompin' Youth Dance Company's *Distance*, the inaugural Big West Festival and *The Ghost Wife*. *Export File* was her first international tour with Chunky Move.

Annette Dale (Stage Manager) graduated from Newcastle University in 1987. Since then she has freelanced her skills as a Stage Manager on everything from dance, drama and cabaret, to parades and dance parties. One of her highlights was the Sydney 2000 Olympic and Paralympic Games where she was the Presentation Manager for the Archery. She has worked with Chunky Move since its inception.

David Murray (Lighting Technician) has played with lights for five years. He has worked in art galleries, museums, warehouses, sheds, war memorials, cathedrals, on river barges, shipping containers, scaffolding, in abandoned arcades, shops and theatres. Highlights include helping to design, build and light *The Club* for the Adelaide International Arts Festival 2000, working with "the boys" at Bluebottle and plugging in *Funky* (Adrian) while he was standing in the Yarra River (sorry about that mate). David hopes to continue working with Chunky Move as they seem to be doing cool stuff.

Lachlan Carrick (Sound Operator) has been a professional sound engineer for ten years. He has toured with various musicals and concerts throughout Australia, New Zealand and Japan, and previously traveled with Chunky Move to Germany and London in 2001. He has engineered Cameron Macintosh shows such as *Joseph and the Amazing Technicolor Dreamcoat*, *Miss Saigon* and *Les Miserables*. More recently, he was the co-designer/FOH engineer for *Joining The Chorus 2001*. Lachlan is the co-owner of Cyren, a recording studio based in Melbourne. His talents also extend from backstage as a songwriter and musician with his Melbourne-based electronic group *Velure*.

Hugh Covill (Sound Designer/Composer) is an Australian-based composer, sound designer and audio engineer. Hugh has composed for film, television and live performance. His sound design work has included musicals, ballet and mixed media performance events. He is at the leading edge of artists working in surround sound. In 2000, Hugh formed SoundDesignSolutions™, a corporate presence for his skill-set and artistic ambitions. Most recently his company completed work on a large-scale surround sound installation for Conrad Jupiter's *Casino*.

As a sound engineer he has an on-going work relationship with the Sound Department of the Victorian Arts Centre, one of Australia's most prestigious performing arts venues.

As a composer and producer, **François Tétaz** (Sound Designer/Composer) has worked with many artists, both in recorded music and live performance. Francois' most recent releases are as a composer: *The Motionless World of Time Between, or The Drunken Taxicab of Absolute Reality*; and as producer: James Gordon Anderson's *Concord*. His major projects in 2000 included the soundtrack for Lucy Guerin's *The Ends of Things*, Kage Physical Theatre's Next Wave festival piece *No (under) Standing Anytime Kate Denborough's Birthday*. Last year he also produced, orchestrated and mixed the soundtrack for the feature film *Angst*, and remixed artists including Aphex Twin. He is currently producing a new album for High Pass Filter and a soundtrack for *ICQ*, a short film by Greg McLean.

For over ten years now, Rotterdam's **Jochem Paap, a.k.a. Speedy J** (Composer), a perennial outsider, has refused to play by the rules. Always keen to question, strip away the superfluous and develop new and often intriguing lexicons, Speedy J remains an anomaly, a maverick, one of a select band prepared to explore the stratospheric possibilities of future technology and push electronic music towards its logical (and illogical) conclusions. His debut album, *Ginger*, was a master class in the intricacies of smooth, gliding techno; yet, by his debut for Novamute in 1997, *Public Energy No. 1*, Speedy's single-minded manifesto was beginning to take shape. *A Shocking Hobby*, his new album, delves further into the themes visited on his last long player.

Margie Medlin (Lighting Designer) is a media artist working in the fields of film, lighting, and projection design. She develops film and video installations exploring the interrelations of dance and the moving image. Margie has worked with Danceworks, Desoxy Theatre, Dance Exchange, Shelly Lasica, Chunky Move, Ros Warby, Company in Space and Lucy Guerin Company, receiving a New York Dance and Performance award (Bessie) for her lighting of *Guerins Two Lies*. She has presented a number of film and video installations including *Elasticity and Volume and Estate*. Margie is currently Artist-in-residence at the ZKM Institute for Visual Media, Karlsruhe, Germany.

David Anderson (Costume Design) began his design career at the age of six, with the Best-Dressed Barbie Doll in three counties as his first client. Since then he has worked on various projects, ranging from designs for *Strippers and Bondage Mistresses* to assorted street performers, cabaret artists and Chunky Move.

Damien Cooper (Lighting Designer) graduated from the NIDA Technical Production Course in 1996. Since then Damien has worked extensively lighting dance, drama and opera. Damien's drama credits include; *Theft of Sita* (for Performing Lines and presented at the 2000 Adelaide and Melbourne Festivals and Theaterformen Festival Expo Hanover); *Old Times* (Ensemble Theatre); *Gypsy Boy*, *Hansel and Gretel*, and *Exotic Pleasures* (Theatre of Image); *What a Piece of Work*, and *Monkey Trap* (Griffin theatre Company) and as Associate Designer for *Lights, Camera, Chaos* (Fox Studios). Damien's music credits include the 1988-2000 Sydney Festival (Taiko); Steve Reich's *Drumming* (Synergy Percussion); and *The Revolution will not be Televised* (Revolutionary Productions). Recently Damien completed work on *Tivoli*, his fourth collaboration

with Graeme Murphy. Their previous work, *Air and Other Invisible Forces*, enjoyed a highly successful tour of North America. It was also nominated for a Green Room award for “Best Lighting Design.”

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