

UNIVERSITY
MUSICAL SOCIETY

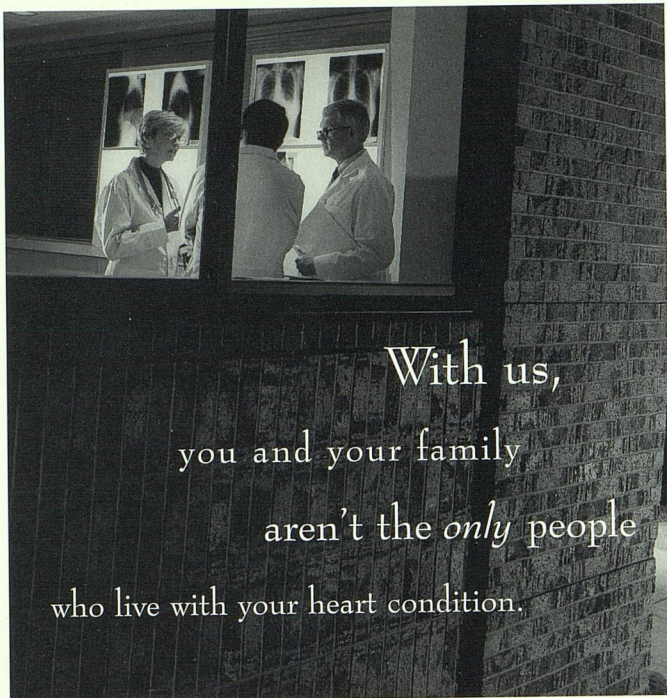
ums

FALL 2001 SEASON



University Musical Society of the University of Michigan, Ann Arbor

5



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who live with your heart condition.

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All sharing their knowledge. To benefit you with the most effective

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Vascular Institute at
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Saline

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Canton

734-398-7515

Howell

McPherson Hospital
517-545-6909

Chelsea

Chelsea Community Hospital
734-712-8000

Plymouth

734-414-1070

Livonia

St. Mary Hospital
734-462-3233

Jackson

517-787-1234

Adrian

517-266-1042 or 517-265-2958

Tecumseh

517-423-5560

Vascular Surgery

Ann Arbor

Michigan Heart &
Vascular Institute at
St. Joseph Mercy Hospital
734-434-4200

Adrian

517-263-0711

Tecumseh

517-423-5560

Howell

McPherson Hospital
734-434-4200

Cardiovascular & Thoracic Surgery

Ann Arbor

Michigan Heart &
Vascular Institute at
St. Joseph Mercy Hospital
734-712-5500

university musical society

University of Michigan • Ann Arbor

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UMS leadership

LETTER FROM THE CHAIR

It is a pleasure to welcome you to this performance on the UMS 2001/2002 Season. With world-renowned performers, new community partnerships, and ever-expanding educational activities, our 123rd season continues our

commitment to artistic and educational excellence and our dedication to our audiences and extended community.

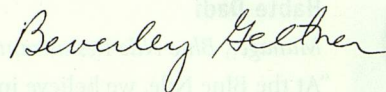
We are delighted that you are here to share in the excitement of the live performing arts.

As we enjoy this performance, we want to recognize and thank the many generous supporters who help make this extraordinary season possible. As you know, the price of your ticket does not cover our costs of presenting this performance. To bridge the gap, we must

rely on the generosity of our many individual, corporate, governmental and foundation donors. In supporting UMS, they have publicly recognized the importance of the arts in our community and helped create new educational opportunities for students and adults of all ages and backgrounds.

So, as you read through the program book and take pleasure in this performance, please join me in thanking our many generous contributors. They are playing an important role in the artistic life of our community, and we are truly grateful for their support.

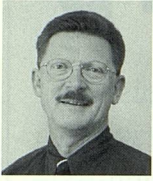
Sincerely,



Beverley Geltner

Chair, UMS Board of Directors

CORPORATE LEADERS / FOUNDATIONS

**Don Macmillan**

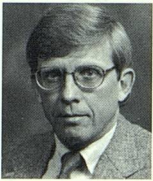
President, Alcan Global Automotive Solutions

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

**Douglass R. Fox**

President, Ann Arbor Automotive

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

**Larry Weis**

President, AutoCom Associates

“AutoCom Associates is a strong supporter of the University Musical Society – one of North America’s leading presenters of the performing arts. Along with our corporate public-relations clients, we’re proud to partner with UMS in bringing the arts to appreciative audiences in southeastern Michigan.”

AutoCom Associates

Public Relations • Bloomfield Hills, MI

**William Broucek**

President and CEO, Bank of Ann Arbor

“As Ann Arbor’s community bank, we are pleased to be a supporter of the cultural enrichment that the University Musical Society brings to our community.”

**Habte Dadi**

Manager, Blue Nile Restaurant

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





Greg Josefowicz

President and CEO, Borders Group, Inc.

“Borders shares with our customers and employees a deep appreciation for artistic expression in all its diverse forms. As a supporter of the University Musical Society, Borders is pleased to be a part of strengthening our community’s commitment to the arts.”

BORDERS®



Carl A. Brauer, Jr.

Owner, Brauer Investments

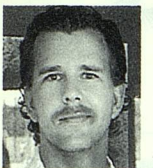
“Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community.”



Len Niehoff

Shareholder, Butzel Long

“UMS has achieved an international reputation for excellence in presentation, education, and most recently creation and commissioning. Butzel Long is honored to support UMS, its distinctive and diverse mission, and its important work.”

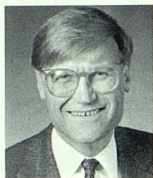


David G. Loesel

President, T.M.L. Ventures, Inc.

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





Clayton Wilhite

Managing Partner, CFI Group, Inc.

“As you settle in for this performance, think for a moment how you anticipate a UMS event. Think also about what your ticket and, hopefully, additional donations brings you and, through UMS initiatives, thousands of others. Think what UMS contributes every day to Ann Arbor, U of M, our state and nation. We at CFI do, and that’s why we join you so enthusiastically in helping ensure its permanence in our community.”

CFI CLAES FORNELL
INTERNATIONAL
Group



Eugene Miller

Chairman and CEO, Comerica Incorporated

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

Comerica

We listen. We understand. We make it work.



S. Martin Taylor

Sr. Vice President, Corporate & Public Affairs and President, DTE Energy Foundation

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

**DTE Energy
Foundation**

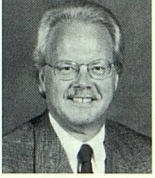


Edward Surovell

President, Edward Surovell Realtors

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

**EDWARD
SUROVELL
REALTORS**



Leo Legatski

President, Elastizell Corporation of America

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

Elastizell

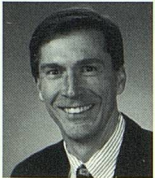


John M. Rintamaki

*Group Vice President, Chief of Staff,
Ford Motor Company*

“At Ford Motor Company, we believe that the arts speak a universal language that can educate, inspire, and bring people, cultures and ideas together. We invest in the long-term development of our arts and educational initiatives. We continue to support the University Musical Society and the enriching programs that enhance the lives of today’s youth.”

*Ford Motor Company
Ford*



Donald Spence

Senior Vice President, Sales & Marketing GKN Sinter Metals

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

GKN Sinter Metals
Commitment + Performance



Joseph Borruso

President and CEO, Hella North America, Inc.

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

HELLA



William S. Hann

President, KeyBank

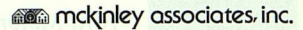
“Music is Key to keeping our society vibrant, and Key is proud to support the cultural institution rated number one by Key clients.”



Ronald Weiser

Chairman and CEO, McKinley Associates, Inc.

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



Michael Korybalski

Chairman and CEO, Mechanical Dynamics.

“Just as Mechanical Dynamics has been a pioneer in the high-tech software industry, the University Musical Society has been a pioneer in bringing the best of the performing arts to audiences for more than 100 years. Our association over the years has been mutually beneficial, as our organizations actively work to enrich the local community. UMS is a world-class entity, and Mechanical Dynamics is proud and pleased to be a sponsor of the 2001/2002 season.”



Erik H. Serr

Principal, Miller, Canfield, Paddock and Stone, P.L.C.

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




Robert J. Malek

Community President, National City Bank

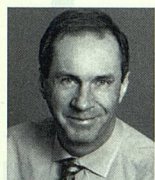
“A commitment to quality is the main reason we are a proud supporter of the University Musical Society’s efforts to bring the finest artists and special events to our community.”

National City

Michael Staebler

Partner, Pepper Hamilton LLP

“Pepper Hamilton congratulates the University Musical Society for providing quality performances in music, dance and theater to the diverse community that makes up southeastern Michigan. It is our pleasure to be among your supporters.”

Pepper Hamilton LLP
Attorneys at Law

David Canter

Senior Vice President, Pfizer, Inc.

“The science of discovering new medicines is a lot like the art of music: To make it all come together, you need a diverse collection of very brilliant people. What you really want are people with world-class talent—and to get those people, you have to offer them a special place to live and work. The Musical Society is one of the things that makes Ann Arbor quite special. In fact, if one were making a list of the things that define the quality of life here, UMS would be at or near the very top. Pfizer is honored to be among UMS’ patrons.”


Kathleen G. Charla

Consultant, Russian Matters

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

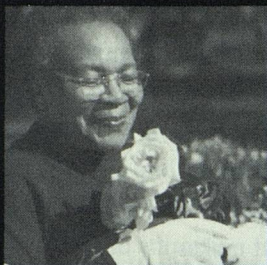
Russian Matters



Retirement Living by Choice

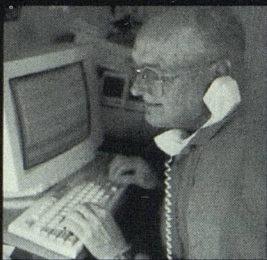
A Choice Of Neighborhoods

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



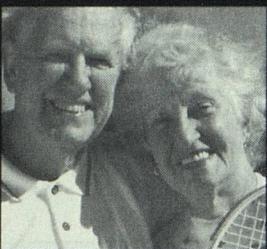
A Choice Of Amenities And Programs

Several dining rooms, library, computer lab, gift shop, scenic walking trails, deliveries from local merchants, around-the-town shuttle service... nothing is overlooked in the way of amenities. There are also activities in everything from fitness and bridge to creative writing and the Internet. Plus a year-round schedule of day trips, music, movies, lectures, and other social and cultural events.



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Glacier Hills

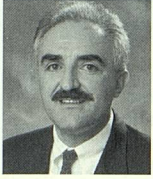
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Telephone: (734) 769-6410

www.glacierhills.org





Joseph Sesi

President, Sesi Lincoln Mercury Volvo Mazda

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

Sesi
Lincoln Mercury
Volvo Mazda



Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

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

McMULLEN
THOMAS B. McMULLEN CO.



Cruse W. Moss

Chairman and CEO, Walid Inc.

“At WALID, Inc., we believe it is through the transcendent language of the arts that we are able to cross borders and boundaries to achieve a meaningful understanding of one another. As an innovator and developer of internationalized domain name technology, WALID applauds the University Musical Society for bringing the world to Ann Arbor.”

WALID



James Davis

President, TI Group Automotive Systems

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

TI Group[®]
Automotive Systems



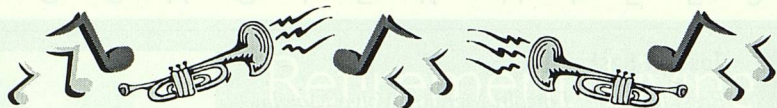
Dr. James R. Irwin

Chairman and CEO, Wolverine Technical Staffing, Inc.

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


Wolverine
Temporaries

ENCORE! UNIVERSITY MUSICAL SOCIETY



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JazzNet/Doris Duke Charitable
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Michigan Council for Arts and
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State of Michigan Arts, Cultural
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Chamber Music America

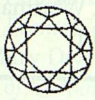
Erb Foundation



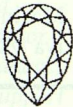
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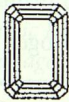
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For hearing impaired persons, the Power Center and Mendelssohn Theatre are equipped with infrared listening systems. Headphones may be obtained upon arrival. Please ask an usher for assistance.

Lost and Found

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

Parking

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

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

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

Refreshments

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

Smoking Areas

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

A photograph of a formal dining room. In the center is a dark wood dining table with a glass top, surrounded by matching chairs with upholstered seats. On the table is a large floral centerpiece of roses, a crystal chalice, a decanter, and a candle. A chandelier hangs from the ceiling. The room is warmly lit, and the overall aesthetic is classic and elegant.

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As a result of this transition, the walk-up window will be conveniently located at the **League Ticket Office**, on the north end of the Michigan League building at 911 North University Avenue. The Ticket Office phone number and mailing address will remain the same.

Mon-Fri: 10am-6pm

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Performance hall ticket offices open 90 minutes prior to each performance.

Returns

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

GROUP TICKETS

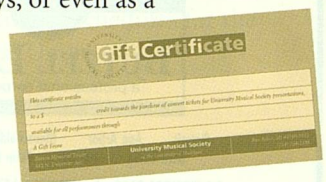
The group sales program has grown incredibly in recent years, and our success is a direct result of the wonderful leaders who organize their friends, families, congregations, students, and co-workers and bring them to one of our events.

Last season over 10,000 people came to UMS events as part of a group, and they saved over \$51,000 on some of the most popular events around! Many groups who booked their tickets early found themselves in the enviable position of having the only available tickets to sold out events including exclusive performances of the Royal Shakespeare Company, Itzhak Perlman, Nina Simone, and Ravi and Anoushka Shankar.

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

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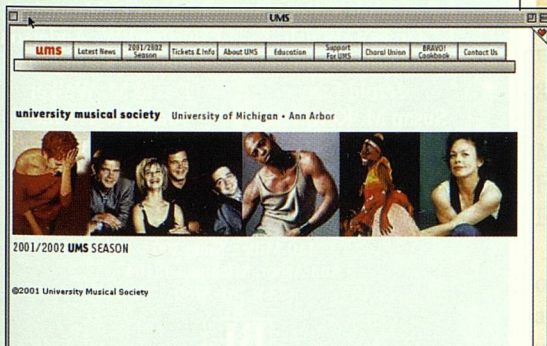
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- **Education Events** Up-to-date information detailing educational opportunities surrounding each UMS performance.
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- **Choral Union** Audition information and performance schedules for the UMS Choral Union.



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UMS annals

UMS HISTORY

Through a deep commitment to Presentation, Education, and the Creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 122 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally-recognized performing arts presenters. Indeed, *Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

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

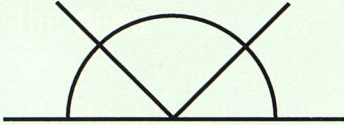
As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. UMS included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theatre. Through educational endeavors, commissioning of new works, youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts approximately eighty performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that gathers in Hill and Rackham Auditoria, Power Center for the Performing Arts, Lydia Mendelssohn Theatre, Michigan Theater, St. Francis of Assisi Catholic Church, and the EMU Convocation Center.

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

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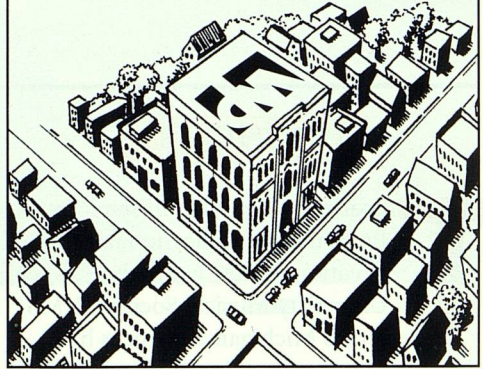


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UMS CHORAL UNION

Throughout its 122-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

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

The current season includes performances of *Messiah*, Ives' *Symphony No. 4* with Michael Tilson-Thomas and the San Francisco Symphony Orchestra and Brahms' *Ein deutsches Requiem* with Thomas Sheets conducting the Ann Arbor Symphony Orchestra, all in Hill Auditorium. To conclude its 123rd season, the Choral Union will join the Detroit Symphony Orchestra and Neeme Järvi in three performances of Beethoven's *Missa Solemnis*.

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

The Choral Union is a talent pool capable of performing choral music of every genre. In addition to choral masterworks, the Choral Union has given acclaimed presentations of Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and other musical-theatre favorites with Erich Kunzel and the DSO at Meadow Brook. The 72-voice Concert Choir drawn from the full chorus has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, the Mozart *Requiem* and other works. Recent programs by the Choral Union's 36-voice Chamber Chorale include "Creativity in Later Life," a program of late works by nine composers of all historical periods, a joint appearance with the Gabrieli Consort and Players and a performance of Bach's *Magnificat*.

In the 1999/2000 season, the Choral Union performed in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra. Other programs included Mahler's *Symphony No. 3* with the Ann Arbor Symphony Orchestra Scriabin's *Symphony No. 5* with the Russian National Orchestra.

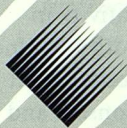
During the past season, the UMS Choral Union appeared in two series with the Detroit Symphony Orchestra. The season culminated in a performance of Hector Berlioz' *Requiem* with the Greater Lansing Symphony Orchestra, along with tenor Stanford Olsen and members of the U-M School of Music Symphony Band in Hill Auditorium.

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

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Hill Auditorium

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is associated with the best performing artists the world has to offer. Inaugurated at the Twentieth Annual Ann Arbor May Festival in 1913, the 4,163-seat Hill Auditorium has served as a showplace for a variety of important debuts and long relationships throughout the past eighty-eight years. With acoustics that highlight everything from the softest notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.

Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing Beethoven's *Symphony No. 5*. The auditorium seated 4,597 when it first opened; subsequent renovations, which increased the size of the stage to accommodate both an orchestra and a large chorus (1948) and improved wheelchair seating (1995), decreased the seating capacity to its current 4,163.

This season marks the last UMS Choral Union Series in Hill Auditorium before it closes for renovations in May 2002. Hill Auditorium will reopen during the 2003/2004 season, UMS' 125th season.

Rackham Auditorium

During the 2001/2002 season, Rackham Auditorium will be closed due to extensive renovations. The Auditorium is scheduled to reopen in Fall 2002.

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University

Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, which houses the 1,129-seat Rackham Auditorium, but also to establish a \$4-million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Power Center for the Performing Arts

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was designed to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theatre.

The Power Center opened in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote).

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

St. Francis of Assisi Catholic Church

In 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started in 1950 to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with thirty-four stops and forty-five ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival's Cabaret Ball. Now, with UMS' programmatic initiative to present song in recital, the superlative Mendelssohn Theatre has become a recent venue addition to UMS' roster and the home of the Song Recital series.

Due to the closing of Rackham Auditorium, Lydia Mendelssohn Theatre has been chosen as the venue of choice for five chamber music performances comprising part of UMS' 39th Annual Chamber Arts Series.

Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ. At its opening the theater was acclaimed as the best of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation. With broad community support, the Foundation has raised over \$8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000, and balcony restorations have been completed.

Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet.

UMS Administrative offices have returned to our familiar home at Burton Memorial Tower in August 2001, following a year of significant renovations to the University landmark.

This past summer also marked the exciting merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this new partnership, the UMS walk-up ticket window will be conveniently located at the **League Ticket Office**, across Ingalls Mall from Burton Tower, on the north end of the Michigan League building at 911 North University Avenue. The UMS Ticket Office phone number and mailing address will remain the same.

University Musical Society

of the University of Michigan

2001 Fall Season

Event Program Book

Friday, November 9 through Friday, November 30, 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.

Gluck's *Orfeo ed Euridice*

Friday, November 9, 8:00pm 5
Saturday, November 10, 8:00pm 23
Sunday, November 11, 4:00pm 25
Michigan Theater

Anne-Sophie Mutter and the Trondheim Soloists

Tuesday, November 13, 8:00pm 29
Hill Auditorium

Sweet Honey in the Rock 39

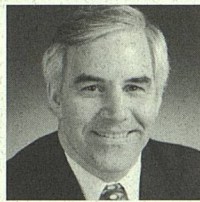
Saturday, November 17, 8:00pm
Hill Auditorium

Andreas Scholl 45

Tuesday, November 20, 8:00pm
Lydia Mendelssohn Theatre

Joshua Redman Quartet and Brad Mehldau Trio 53

Friday, November 30, 2001
Michigan Theater



Dear UMS patrons,

Thank you for attending this performance. Your support of UMS through your ticket purchase and presence at this event means a lot to us, especially in the aftermath of September 11. Arts groups across the nation, including UMS, have experienced a softening in their ticket sales this fall, but we are optimistic that attendance will improve as the season progresses. We're glad you're here. I invite you to join us for our other theater, dance, and music events. Check out our complete 2001/02 offerings beginning on page 29 in the glossy pages toward the back of the book.

Collaboration. It is such an important concept in the performing arts today. As you read this program book, you'll see that UMS regularly works together with educational units, community organizations, corporate and media sponsors, religious and ethnic groups, and other arts organizations to mount our performances, educational events, and other activities. These partnerships have helped us build new audiences, deepen the commitment of existing audiences, and enrich the overall experience for our patrons. They have also made it possible for us to produce some bold and exciting artistic projects that we couldn't have done without our partners' involvement.

Such is the case with *Orfeo ed Euridice*. UMS is able to bring this stunning new production of Gluck's "dance-opera" to our community November 9-11 because many of Ann Arbor's finest artists committed to working together three years ago to make it happen. Artistic director and choreographer Peter Sparling, music director Martin Katz, the Ann Arbor Symphony Orchestra, UMS Choral Union, University of Michigan School of Music, Peter Sparling Dance Company, and local set and costume designers have joined forces with a cast of renowned vocal soloists, enabling UMS to bring to the Michigan Theater stage one of the largest and most ambitious projects in UMS history. Those who saw the preview performances last May told us that this production of *Orfeo* is of such high quality that it could appear on the finest stages anywhere in America. This overwhelming positive response is one of the reasons we put *Orfeo* on UMS' 123rd Annual Choral Union Series along with the other world-class events that make up our oldest and most prestigious series. It deserves to be there.

I'd like to know your thoughts about the performance you're attending. I'd also like to learn from you about anything you feel we can do to make your experience with UMS 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 dark ink that reads "Ken Fischer". The signature is written in a cursive, flowing style.
Kenneth C. Fischer

UMS Educational Events

through Thursday, November 30, 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.

Orfeo ed Euridice

Meet the Artists

Post-performance interview with Peter Sparling, Martin Katz, Graceann Warn, Lisa Catrett-Belrose and Julianne O'Brien Pederson. Friday, November 9. Michigan Theater.

Exhibit

"Orfeo in Music and Art." Curated by the Ann Arbor District Library, this exhibit will include a display of books and recordings that relate to the myth of Orfeo. November 1 through 30. Ann Arbor District Library, 343 S. Fifth Avenue. Please call the Ann Arbor District Library at 734.327.4200 for library hours.

Roundtable Discussion

"Overtures: A Discussion of *Orfeo ed Euridice* in Music and Dance." Keynote Speaker: Dr. Clifford Cranna, Artistic Administrator, San Francisco Opera.

Discussants: Melissa Gross, David Halperin, Yopie Prins, and Peter Sparling. Saturday, November 10, 2:00-4:00 p.m. Michigan League, Hussey Room, Second Floor. *A collaboration with the U-M Faculty Consortium on Contexts for Classics.*

The UMS Youth Education Program visited the following schools to prepare students for the *Orfeo ed Euridice* Youth Performances:

Brick Elementary, Ypsilanti (Lincoln Consolidated Schools)

Brooklyn Elementary, Brooklyn (Columbia School District)

Clague Middle School, Ann Arbor (Ann Arbor Public Schools)

Go Like the Wind, Ann Arbor (Private)

Miller Elementary, Brooklyn (Columbia School District)

Owl and Friends Homeschools (Homeschool)

Williamston Middle/High School (Williamston)

Andreas Scholl

Lecture

History of American Art Song: "The First Half of the Twentieth Century." Richard LeSueur, Ann Arbor Vocal Arts Information Services. The third of six lectures discussing the progression of American classical song. Sunday, November 18, 3:00 p.m. Ann Arbor District Library, 343 S. Fifth Avenue.

Vocal Master Class

Andres Scholl, countertenor. Mr. Scholl leads a master class with U-M vocal students. Monday, November 19, 2:00 p.m. Sterns Building, 2005 Baites, Ann Arbor.

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and *lifelines?*

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**DTE Energy
Foundation**



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Stephan Genz baritone

Roger Vignoles piano

Thursday, January 10, 8 pm

Lydia Mendelssohn Theatre

In an astonishingly short time, German lyric baritone Stephan Genz has become one of Europe's most sought-after and acclaimed lieder interpreters. *Gramophone* said, "He has one of the most beautiful voices around today."

PROGRAM

- | | |
|-----------|--|
| Beethoven | An die Ferne Geliebte, Op. 98, Nos. 1-6 |
| Schubert | Lieder to Texts by Johann Wolfgang Goethe |
| Schumann | Lieder to Texts by Heinrich Heine |
| Wolf | Lieder to Texts by Joseph Freiherr von Eichendorff |

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UMS
and
DTE Energy
Foundation
present

Christoph Willibald Gluck's
Orfeo ed Euridice

Peter Sparling Dance Company
Ann Arbor Symphony Orchestra
UMS Choral Union

Ewa Podleś, *Contralto*
Isabel Bayrakdarian, *Soprano*
Lisa Saffer, *Soprano*

Peter Sparling, *Choreography and Direction*
Martin Katz, *Conductor and Musical Direction*

Graceann Warn, *Set Design*
Nephelie Andonyadis, *Costume Design*
Scott Zielinski (recreated by Gary Decker), *Lighting Design*
Steven Jarvi, *Assistant Musical Direction*
Thomas Sheets, *Chorus Master*

Dancers

Lisa Catrett-Belrose	Michael Spencer Phillips
Holly Hobbs	Tim Smola
Lisa Johnson	Michael Woodberry-Means
Julianne O'Brien Pedersen	Angela Youells

Friday Evening, November 9, 2001 at 8:00
Michigan Theater, Ann Arbor, Michigan

A brief Meet-the-Artists forum will follow tonight's performance from the stage.

Sixteenth Performance
of the 123rd Season

123rd Annual
Choral Union Series

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

This performance is sponsored by the DTE Energy Foundation.

Additional support provided by the Ann Arbor Area Community Foundation and the Wallace-Reader's Digest Funds.

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

Special thanks to Richard LeSueur, Tim Grimes, and the Ann Arbor District Library for hosting the "Orfeo in Music and Art" exhibit.

Special thanks to Dr. Clifford Cranna, Melissa Gross, David Halperin, Yopie Prins, and Peter Sparling for their involvement in this residency.

Supertitles for *Orfeo ed Euridice* are owned by the San Francisco Opera Association. Supertitles translation by Kip Cranna.

Ms. Podleś appears by arrangement with Matthew Sprizzo.

Ms. Bayrakdarian appears by arrangement with Columbia Artists Management, Inc.

Ms. Saffer appears by arrangement with Janice Mayer and Associates, LLC.

Large print programs are available upon request.

Cast

<i>Orfeo</i>	Ewa Podleś
<i>Euridice</i>	Isabel Bayrakdarian
<i>Amor</i>	Lisa Saffer
<i>Jupiter</i>	Michael Spencer Phillips
<i>Echo</i>	Lisa Catrett-Belrose
<i>Euridice's Shade</i>	Julianne O'Brien Pedersen

Gary Decker, *Lighting and Project Supervisor*
 John Grant Stokes, *Assistant Stage Director*
 Carrie Casey, *Stage Manager*
 Terry Lee, *Assistant Stage Manager*
 Susan Byrnes, *Executive Director, Peter Sparling Dance Company*
 Lynn Kompass, *Rehearsal Pianist*

Wardrobe Personnel

Larry Rehak, *Wardrobe Supervisor*
 George E. Bacon, *Cutter/Draper/Manager*
 Celibeth A. Donnelly, *Craft/Stitcher*
 Rachel Elizabeth Laritz, *Stitcher*
 Mathew J. Mitchell, *Armor/Craft/Stitcher*
 Lisa Jean Parkel, *Craft/Stitcher*
 Monica Prince, *Stitcher*
 Elizabeth Tholen, *Stitcher*
 Susan Hamilton, *Stitcher*

Orfeo ed Euridice

Christoph Willibald Gluck

*Born July 2, 1714 in Erasbach, near
Weidenwang, in the Upper Palatinate,
Germany*

Died November 15, 1787 in Vienna

*This weekend marks the UMS première
performances of Gluck's Orfeo ed Euridice.*

Gluck inherited a world of excess. Too many notes, too many flourishes, far too much virtuosity for pure virtuosity's sake on the part of the performers of his youth. He was determined to be a well-known and respected opera composer but seemed trapped in the ways of his predecessors. Singers and instrumentalists used music to show themselves off, not the other way around, and rarely delved deeply into a story or an emotion. All twenty-nine operas Gluck wrote between 1741 and 1762 proved conventional in the extreme, fairly uninspired, even dull on occasion.

Then it happened: his thirtieth attempt gave birth to *Orfeo ed Euridice*, a work which forever changed the progress of opera, if not music altogether. The Greek legend, turned into an Italian *libretto* by Calzabigi, seems to have inspired the composer in music of consummate beauty and symmetry. It is not at all conventional, employing orchestrations never before attempted (Orfeo's aria in the Elysian Fields scene) and forms of Gluck's own devising which later composers would help themselves to liberally and gratefully (the third act's aria for Euridice which turns into a duet and later back into an aria again).

Above all, *Orfeo* is simple, and never excessive when it can afford to be economical. This music slices right through to the heart of the matter, for the most part depriving singers and orchestra of any opportunities for empty vanity. The vocal ranges are restricted and not particularly challenging, the choral and orchestral music

almost readable at first sight. But this is a simplicity which burns, not a facile or child-like variety. It permits the Message of the opera to remain shining and foremost in our minds and ears at all times. In rehearsals for our May 2001 workshop performance, our singers and dancers often referred to feeling "purified" or "cleansed," for such is the nature of Gluck's no-nonsense score.

It is easy to find three moments in *Orfeo* where a spray of notes—which could be called excessive—are needed for the "simple" effect required. This would seem to put the lie to what I have previously stated, but the composer has his reasons for occasionally varying his style. The Overture to the opera—which our director has decided to choreograph rather than have it played before a closed curtain—provides a feeling of celebration, of expectation. One could even go so far as to conjecture that in order to enhance the opening funeral chorus, Gluck needed as much festivity as he could muster. Historically, this overture looks backwards and resembles Gluck's earlier operas as well as operas by others. Perhaps Gluck has used it to set a context for what will never be the same again.

At the conclusion of our first act, Orfeo sets off for Hades to the strains of a florid, no-holds-barred aria of enormous range and virtuosity. But these techniques, never to be employed again in the opera, fully capture the bravado and mission of our hero; simple music would be out of place here and would fail to illustrate the situation. Lastly, the famous ballet, *Dance of the Furies* in act two, provides the orchestra with its most virtuosic measures in the opera. What else could Gluck have employed to picture this terrifying world? Coming after music of majesty, serenity and simplicity, these cascades of notes from the strings sound as terrifying today as they, no doubt, did centuries ago.

As always, when one chooses to produce Gluck's *Orfeo*, there are problems with editions and arbitrary decisions must be

Synopsis

Sinfonia

From his workshop on Olympus, Jupiter has seen Orfeo's grief and prepares with Amor's assistance to direct his fate on earth and below.

Act I

Euridice, Orfeo's beloved wife, has been killed by the sting of a snake. Nymphs and shepherds join Orfeo in mourning her death at a funeral ceremony. Orfeo imagines her ghost calling to him from the underworld. With Echo at his side, he laments her loss. Moved by Orfeo's grief, Amor and her handmaidens intercede: Orfeo may retrieve Euridice from Hades if, with the sound of his music, he can placate the Furies and then return to the earth's surface without looking back at his wife. Otherwise, she will die. With renewed hope and determination, Orfeo prepares for his journey.

Act II, Scene 1

Orfeo crosses the River Styx and pacifies the terrible Furies, spirits of Hades, with his pleadings and beautiful music.

Act II, Scene 2

In the Elysian Fields, Euridice is lulled into blessed forgetfulness by the spirits. Orfeo appears, entranced by the beauty of the realm, and the spirits, along with Jupiter and Amor, grant him the hand of Euridice.

Act III, Scene 1

Orfeo and Euridice pass upwards through a treacherous landscape. Unaware of Amor's conditions for her return to life, Euridice pleads with her husband to look back to her to prove his love. Unable to resist her any longer, Orfeo turns back and Euridice immediately falls lifeless to the ground. Overwhelmed with grief, Orfeo prepares to stab himself; Amor appears and restores Euridice to life again. The couple thank Amor and rejoice in the delight of their love.

Act III, Scene 2

Jupiter conducts a grand celebration in the Temple of the God of Love.

made. Appetites in the various European cities in which it was performed were vastly different in the eighteenth century: *castrati* were allowed in one city, but not in another; more dance was favored in Paris, less in Vienna; a singer in one cast might not be up to certain tasks or might demand other music or other keys. Our production is an amalgam of the Parisian and Viennese versions, sung in Italian, and capitalizing on our good fortune in securing Mme. Podles' participation, a singer capable of executing the most virtuosic demands imaginable. A bit of dance music has been removed, and a few pieces have been re-ordered.

Never before had dance assumed such a role in telling an opera's story. We have jointly tried to create for you a ballet-opera or an opera-ballet, whichever term you prefer. I believe you will hear text in the dancing and sense movement in the singing. Gluck's sublimely beautiful score has made this fusion possible and has rendered this tale fresh, and yet enduring, to all who are lucky enough to participate. Working on *Orfeo* has been a joy for all of us.

—Martin Katz, Music Director

Christoph Willibald Gluck had more than a hunch, I suspect: never before had dance played such a prominent role in the unfolding of an operatic narrative. It must have been in the air; in his 1750 treatise on dancing, Noverre had preached the virtues of a natural style, a living metaphor of the forces and organic movements of nature distinguishing it from the merely ornamental, artificial or superficial. The moment the curtain opens on Gluck's sad funeral dirge, the shifting, weighted step of the burdened human body is everywhere. The phrasings of the music match the mourners' utterances, the heavy breath, the halting sobs or

long, low lunges and arched suspensions of the dancers as they create architecture of lamentation around the central bier.

Throughout Act 1, Gluck leaves the perfectly etched space for the dancing body to tell the story, to embody a landscape of grief and mystery through which Orfeo must pass to achieve his fate. And by the time we arrive in Act 2 to the famous “Dance of the Furies”—placed back to back with the “Dance of the Blessed Spirits”—we have one of the greatest mood swings in the history of music. Here, Gluck allows the dance to tell the story of Orfeo’s inner and outer journey: of the shifting extremes of hell to heaven, fire to air, fear and terror to a kind of blessed and tranquil forgetfulness. Psychologically dramatic layerings in this dynamic score foreshadow innovations yet to be claimed over the next two centuries. And by the last scene, Gluck has our original mourners reappear as celebrants of a cosmic dance of sun and moon, reunion and rebirth, and the second marriage of Orfeo and Euridice. Everything comes full circle in this happy-ending version of the original tragic legend. Every rhythmic underpinning in the score is fitted to the sustained sweep or percussive whiplash of the dancer’s body and to the emotional authenticity of the narrative.

This is a long-winded way of confessing that I have never had an easier time choreographing to music. Gluck has handed me a gift over a 250-year gulf, and I have seized the opportunity to embody its exquisite music with a talented team of artistic collaborators, including my company of devoted dancers. The true mark of the achievement of twentieth-century dance is its expressive range as manifested in the unprecedented physicality and virtuosity of the dancers and the dances it has produced. Perhaps we are finally prepared to take on, re-interpret and realize musical scores as they never could have been before. Some

Peter Sparling (l) and Martin Katz



scores do not need our dances; others blossom into a kind of visual and visceral splendor. Gluck trusted the power of dance long before such arguments existed. I wish he could be here to see our new production. I wonder what he’d think?

—Peter Sparling, Choreographer and Director

The Artists

The Peter Sparling Dance Company, founded in 1993, is Michigan’s premiere modern dance company.

Under artistic director Peter Sparling’s leadership, the company has established an extensive repertory featuring works by Mr. Sparling and select guest choreographers. The Peter Sparling Dance Company presents a vast dancescape expressing human experience from the comic, tragic, and sublime, to the ecstatic, ethereal, and extraordinary. The seven-member troupe is a diverse mix of highly skilled dancers who excel in a variety of dance styles such as modern, ballet, and jazz, and have national and international performance experience.

Mr. Sparling’s original choreography

incorporates innovative uses of text and original musical scores, as well as classical and popular music. He has created over one hundred dances in his thirty-one years in dance. As a veteran member of the Martha Graham and José Limón Dance Companies, Mr. Sparling's choreography is informed by the language and technique of these modern dance pioneers, which he transforms into his own eloquent, sensuous, and quirky style.

The Company's current season takes them to cultural and performing arts centers throughout Michigan and the Midwest. The Peter Sparling Dance Company is a non-profit organization dedicated to the advancement of contemporary dance through performance and education. The Company is funded in part by the Michigan Council for Arts and Cultural Affairs, and recently received an award from the National Endowment for the Arts.

This weekend's performances mark the Peter Sparling Dance Company's debut appearances under UMS auspices.

Peter Sparling (Choreographer and Director) is a professor (1984-) and former chair (1988-95) of the University of Michigan Department of Dance and also Artistic Director of the Ann Arbor-based Peter Sparling Dance Company. A graduate of Interlochen Arts Academy and The Juilliard School, he was a member of the José Limón Dance Company from 1971-73 and a principal dancer with the Martha Graham Dance Company from 1973-87.

From 1979-83, he presented his solo concert, *Solo Flight*, and Peter Sparling Dance Company for five successive seasons at New York's Riverside Dance Festival. Mr. Sparling has held residencies at numerous American universities and at the London

Contemporary Dance Theatre, Australia's Victorian College of the Arts, Portugal's Ballet Gulbenkian, Taiwan's Cloud Gate Dance Theatre, the Bat-Dor Summer Dance Workshop and at the American Dance Festival. He is a recipient of the 1998 Governor's Michigan Artist Award and a recipient of awards from the National Endowment for the Arts, Michigan Council for Arts and Cultural Affairs, Arts Foundation of Michigan and U-M Rackham School for Graduate Studies. Mr. Sparling was a 1996/97 Faculty Fellow at the U-M Institute for the Humanities and 1998 Fellow at the U-M Rackham Summer Interdisciplinary Institute. He has worked extensively with composers, actors, visual artists and scientists to create collaborative performance works. An avid writer and poet, he has written texts for performance and has been published in the *Michigan Quarterly Review*. His one-man show, *Bodytalk: A Vaudeville for Dancing Man at Middle Age*, will premiere at the 2002 Ann Arbor Summer Festival.

The Ann Arbor Symphony Orchestra (A²SO) has been a part of Ann Arbor's cultural life for nearly seventy-five years. It was founded in 1928 by Joseph Maddy (founder of Interlochen Music Camp) as a "mom and pop" orchestra of committed and talented amateur musicians. Since 1986, the A²SO has been a fully professional orchestra, first under the baton of Carl St. Clair, followed by Sam Wong from 1992-1999. Over 275 individuals applied to succeed Maestro Wong, and through the diligent work of the A²SO Orchestra, Board and feedback from our community, five distinguished finalists were selected to conduct the orchestra during the 1999/2000 season.

Maestro Arie Lipsky, who conducted three sold-out Youth Concerts in March and

gave the première of Michigan's Millennium project *Lokananta*, was the unanimous choice of orchestra, board and community alike to lead the A²SO into the new century. He inaugurated his "Season of Firsts" in September 2000. A²SO concert attendance grew by fifteen percent during his first season, and at every opportunity Maestro Lipsky demonstrated consummate skill as an artist, performer, and communicator. Maestro Lipsky continues this distinguished and inspired music making by treating audiences to thrilling performances of Mahler, Mozart, Vivaldi, Foss, Tchaikovsky, Brahms and Hindemith. He has added to the new works performed by the Orchestra with the première of Eric Hachikian's *College*.

Audiences enjoy the compelling music created by the A²SO and delight in the soloists who grace our stage. Recent soloists include a mix of world-class artists who call Ann Arbor home such as Erling Blöndal Bengtsson, Bella Hristova, Amy Porter and the U-M Gamelan Ensemble, as well as artists such as Angela Cheng, Jacques Israelievitch, Jaime Laredo and Richard Stolzman. We are proud to boast many soloists from within our own orchestra, including concertmaster Stephen Shipp.

A key component of A²SO's mission is education and outreach, and we are deeply committed to demonstrating musical excellence both inside the concert hall and well beyond it. Our in-school educational programs and Youth Concerts reach over 16,500 area students each year. The A²SO is an official Partner for Excellence with the Ann Arbor Public Schools, and we continue to create standard-setting youth concert curricula that teach students about music while reinforcing vital skills such as literacy, logic, and pattern recognition. Pre-concert lectures and broadcasts of our concerts on WGTE radio help create an informed, discerning audience of life-long learners. In April 2001, we inaugurated a *Matinée*

Musicale Series for senior citizens.

The A²SO is supported by volunteers, community members, foundations, local businesses and merchants. We take pride in a dedicated group of Board Members who come from all spheres of experience—doctors, educators, bankers, attorneys, community volunteers, business leaders and creative artists.

This weekend's performances mark the Ann Arbor Symphony Orchestra's thirty-fifth, thirty-sixth and thirty-seventh appearances under UMS auspices.

Please refer to UMS Annals, page 25, for biographical information on the **UMS Choral Union**.

This weekend's performances mark the UMS Choral Union's 381st, 382nd, and 383rd appearances under UMS auspices.

Martin Katz (Conductor and Music Director), dubbed "dean of accompanists" by *The Los Angeles Times*, was the 1998 recipient of *Musical America's* "Accompanist of the Year" award. He regularly collaborates in recitals and on recordings with artists including Marilyn Horne, Frederica von Stade, Kiri Te Kanawa, Kathleen Battle, Cecilia Bartoli, David Daniels, and José Carreras. Highlights of Mr. Katz's more than thirty years of concertizing with the world's most celebrated vocal soloists include innumerable recitals at Carnegie Hall, appearances at the Salzburg Festival, tours in Australia and Japan and performances at La Scala, the Paris Opera and the Edinburgh Festival. His concerts are frequently broadcast both nationally and internationally. His work has been recorded on the RCA, CBS, Cetra, BMG, EMI, Phillips and Decca labels. The Metropolitan, Houston and Ottawa Operas have per-

formed his editions of Baroque and *bel canto* operas of Handel, Vivaldi and Rossini. At the University of Michigan, in addition to instruction in ensemble for pianists, Mr. Katz coaches singers, teaches vocal repertoire, and is a frequent conductor of the School's opera productions.

He is Artur Schnabel Collegiate Professor of Music at the University of Michigan.

This weekend's performances mark Martin Katz's twenty-fourth and twenty-fifth appearances under UMS auspices.

Steven Jarvi (Assistant Musical Director and Conductor) is currently pursuing his MM in Orchestral Conducting with Gustav Meier at the Peabody Conservatory of Music. Mr. Jarvi received a BM in Music

Theory and Orchestral Conducting from the University of Michigan School of Music where he studied with Kenneth Kiesler, Martin Katz, Jerry Blackstone and Katherine Collier. He has conducted over twenty concerts in

the Ann Arbor area as well as concerts in the Czech Republic. Mr. Jarvi recently completed a two-year tenure as Music Director of the Michigan Pops Orchestra and is currently the Assistant Conductor of the Peabody Conservatory production of Strauss' *Ariadne auf Naxos*.

Saturday evening's performance marks Steven Jarvi's UMS debut.

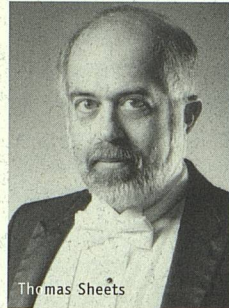


Steven Jarvi

Thomas Sheets (Chorus Master) is an accomplished conductor whose work with community choruses, academic institutions and opera companies has received widespread acclaim.

Mr. Sheets is Music Director of the 150-voice Choral Union, based in Ann Arbor under the aegis of the University Musical Society (UMS). Following his appointment to that position in 1993, the Choral Union began performing on a regular basis with the Detroit Symphony Orchestra (DSO). In the past seven seasons, he has prepared the Choral Union for several notable performances given by the DSO under the direction of Neeme Järvi, Jerzy Semkow, Gennady Rozhdestvensky and John Adams. He also prepared the chorus for its first major recording, Tchaikovsky's *The Snow*

Maiden, conducted by Maestro Järvi with the DSO and released internationally by Chandos, Ltd.



Thomas Sheets

Before moving to Ann Arbor, Mr. Sheets was Associate Conductor of two prominent Southern California choruses, the William Hall

Chorale and the Master Chorale of Orange County, both conducted by his mentor, the distinguished choral conductor William Hall. During that time, he assisted in preparing all the major choral/orchestral works in the current international repertoire, in some instances for performances led by Robert Shaw, Jorge Mester, Joann Faletta and Michael Tilson-Thomas.

Thomas Sheets is a graduate of Chapman University and CSU Fullerton, and received the degree Doctor of Musical Arts from the University of Southern California. He has held appointments as

Director of Choral Activities at several colleges and universities, serving now in that capacity at Oakland Community College in Farmington, Michigan; he also teaches graduate choral music classes at Wayne State University. A church musician for thirty years, he is employed as Director of Music at First United Methodist Church in Ann Arbor. Dr. Sheets is a frequent conference leader and clinician; his editions of choral music are published by Augsburg-Fortress, and he is a regular contributor of articles on choral music performance.

Soloists

With her distinctive, dramatic voice of staggering range, agility and amplitude, **Ewa Podleś** (Orfeo) is widely regarded as the world's foremost contralto.

As comfortable with Mahler and Prokofiev as the breathtakingly florid music of Gluck, Handel, Vivaldi and Rossini, she is a true original, a "Golden Age" singer for our time. Her stellar 2001/2002 season includes a Rossini concert and the title role of *Giulio Cesare* with the Canadian Opera Company (to which she returns in 2002/ 2003 for Jocasta in *Oedipus Rex*); the title role of Gluck's *Orfeo* under the auspices of the University Musical Society in Ann Arbor, Michigan; a return to the Detroit Symphony for Mahler's *Das Lied von der Erde* conducted by Neeme Järvi; a return to the Montreal Symphony for Mahler's *Kindertotenlieder*; and recitals in Berkeley, Philadelphia, Overland Park, Cleveland, Chicago and New York (the latter two with pianist Garrick Ohlsson); European engagements include Mahler's *Symphony No. 3* with Paavo Järvi and l'Orchestre National de France; a Rossini concert with l'Orchestre de la Suisse Romande in Geneva; Rossini's *Il Viaggio à Reims* in San Sebastian and La Coruna and a



recital at the Teatro de la Zarzuela.

Mme. Podleś' 2000/2001 season included recitals in New York, San Juan, Washington, DC, Québec and Louisville; debuts with the Detroit Symphony (Mahler's

Symphony No. 2), Toronto Symphony (Prokofiev's *Alexander Nevsky*), Saint Paul Chamber Orchestra (a Gluck/Handel program conducted by Nicholas McGegan); and a concert with Music of the Baroque in Chicago's Orchestra Hall. She also returned to Carnegie Hall for baroque arias with the Moscow Chamber Orchestra; made her Dallas Opera debut, as Erda in Wagner's *Siegfried*; sang her first-ever Mistress Quickly in Verdi's *Falstaff* at the Deutsche Staatsoper Berlin; Cornelia in Handel's *Giulio Cesare* at the Gran Teatre del Liceu and Rossini's *Semiramide* in Brussels and Liège. Other career highlights include Mahler's *Das Lied von der Erde* with the Philadelphia Orchestra and Ottawa's National Arts Centre Orchestra; *Kindertotenlieder* with Leon Botstein and the American Symphony Orchestra; Mahler's *Symphony No. 3* with Gerard Schwarz and the Seattle Symphony; Prokofiev's *Alexander Nevsky* with the San Francisco and New World Symphonies; her celebrated *Rossini Arias for Contralto* program with the Moscow Chamber Orchestra in Carnegie Hall and the San Francisco Opera House; and recitals in New York, Cleveland, Washington, Paris, London, Toronto, Philadelphia, Moscow, San Francisco, Montreal and Amsterdam. She also performed the *Baroque Heroines* program with Québec's Les Violons du Roy under its Music Director Bernard Labadie; and Berlioz' *La mort de Cléopâtre* and arias from Berlioz' version of Gluck's *Orphée* with

Charles Dutoit and the Montreal Symphony.

Mme. Podleš has sung her signature role of Rossini's *Tancredi* at La Scala and the Staatsoper Berlin (and on the Grammy-nominated Naxos recording); Arsace (*Semiramide*) at Venice's Teatro La Fenice; Handel's *Rinaldo* at New York's Metropolitan Opera and Paris' Théâtre Châtelet; Dalila in Saint-Saëns' *Samson et Dalila* at Paris' Opéra Bastille; Ulrica in Verdi's *Un Ballo in Maschera* at Madrid's Teatro Real; Baba the Turk in Stravinsky's *The Rake's Progress* at Catania's Teatro Bellini; Bradamante in Handel's *Alcina* at Barcelona's Gran Teatre del Liceu; and made a hugely successful European tour (Paris, Birmingham, Vienna, Amsterdam) in the title role of Handel's *Rinaldo* with Christopher Hogwood and the Academy of Ancient Music. She has also sung principal roles at the Frankfurt Alte Oper, Deutsche Oper Berlin, Vienna State Opera, Naples' Teatro San Carlo, Warsaw's National Theatre, the Rome, Budapest and Vancouver Operas; and been welcomed at the Aix-en-Provence, Flanders and Montpellier Festivals; as well as Canada's Festival International de Lanaudière. She has appeared with the Pittsburgh, Edmonton and NHK Tokyo Symphonies, Hong Kong and Dresden Philharmonics, Maggio Musicale Fiorentino Orchestra and National Orchestra of Spain, under such conductors as Lorin Maazel, David Atherton, Gianluigi Gelmetti, Peter Maag, Myung-Whun Chung, Libor Pešek, Alberto Zedda, and Armin Jordan. Her many collaborations with Marc Minkowski and Les Musiciens du Louvre includes two Deutsche Grammophon recordings: Handel's *Ariodante* (winner of the coveted *Diapason d'Or*) and Gluck's *Armide*. Other recent issues include *A Treasury of Polish Songs* with pianist Ewa Poblocka, Respighi's *Il Tramonto*, two recordings of Gluck's *Orfeo*, Mahler's *Symphonies No. 2 and No. 3*, *Alexander Nevsky*, and a unanimously acclaimed all-Rossini disc, awarded the pres-

tigious *Preis der Deutschen Schallplatten Kritik*. An especially renowned interpreter of Russian song, her widely acclaimed *Mélodies Russes* recording with pianist Graham Johnson earned the *Grand Prix de L'Académie Française du Disque*. Recently Mme. Podleš began collaborating with the renowned pianist Garrick Ohlsson, including work on a new Arabesque recording of Chopin songs. Her latest recording is *Handel Arias* with the Moscow Chamber Orchestra on Delos.

This weekend's performances mark Ewa Podleš' fifth and sixth appearances under UMS auspices.

Isabel Bayrakdarian (Euridice) was the first-prize winner of the prestigious Plácido Domingo "Operalia" Competition in 2000. A Canadian Armenian, she has made an impressive series of appearances in the past two seasons, including at the Lyric Opera of Chicago as Catherine in the world première of William Bolcom's *A View from the Bridge*; Rosina in *Il Barbiere di Siviglia*; Pamina in *Die Zauberflöte* with the Cincinnati Opera; Romilda in Handel's *Serse* (a Michael Hampe/Christophe Rousset production) at the Opéra de Montpellier, France,



Isabel Bayrakdarian

the Handel Festival in Ludwigshafen and the Dresden Semperoper in Germany; and Emilia in Handel's *Flavio* at the Badisches Staatstheater in Karlsruhe, Germany. She also appeared in the rarely performed *Marc'Antonio e Cleopatra* by Hasse at the Theatre des Champs Elysees in Paris under the musical direction of René Jacobs and

returned to the Canadian Opera Company in Toronto for Zerlina in *Don Giovanni* after having appeared as Rosina in *Il Barbiere di Siviglia* the previous season. She made her New York operatic debut as Camille in Hérold's *Zampa* with L'Opéra Français de New York and made her Italian debut at Milan's Teatro alla Scala in Bernstein's *West Side Story*.

Future operatic engagements include two productions at the Metropolitan Opera (2003/04), Susanna in *Le Nozze di Figaro* at the Paris Opera (Bastille) in 2002 and in 2003 at the Lyric Opera of Chicago, Cleopatra in *Giulio Cesare* at the Canadian Opera Company (2002), Valencienne in *The Merry Widow* at the San Francisco Opera (2002), and Leila in *Les Pecheurs de Perles* at the San Diego Opera (2004).

Ms. Bayrakdarian has an extensive concert repertoire. She performed a concert of Spanish/South American music at Glenn Gould Hall in Toronto that was broadcast on CBC in Canada. She was soprano soloist in Handel's *Messiah* with the National Arts Centre Orchestra in Ottawa, and appeared in Spring 2001 as the featured soloist with the Canadian Opera Company Orchestra. She also appeared in Toronto in benefits for the Royal Conservatory of Music in Toronto and the Off-Centre Music Series.

Upcoming concert appearances in 2001/02 include Mahler's *Symphony No. 4* with the Pittsburgh Symphony, *Messiah* with Les Violons du Roy (performances in Montreal, Toronto, Quebec), a Gala for the National Arts Centre including artists Yo Yo Ma and Pinchas Zuckerman, and recitals in New York (Weill Hall at Carnegie Hall), Boston (FleetBoston Celebrity Series), Vancouver (Vancouver Recital Society) and Toronto (George Weston Recital Hall at Toronto's Centre for the Arts).

As a recitalist, Ms. Bayrakdarian appeared in New York with Richard Stilwell for the George London Foundation; on "On Wings of Song" recital series sponsored by

the Marilyn Horne Foundation and the Marilyn Horne Annual Birthday Gala at Carnegie Hall in January of 2000, as well as in a recital for Pro Musica in Detroit.

Ms. Bayrakdarian has recorded Villa-Lobos' *Bachianas Brasileiras* for CBC Television and Rachmaninoff's *Vocalize* for Bravo! Arts Television, and Canada's CTV Network featured her in a documentary. There are three recording projects planned with the CBC: a Spanish/South American project (repeat of her highly successful recital of December, 2000), a disc of Armenian Liturgical Music in conjunction with a public concert sponsored by the Armenian community at the Toronto Centre for the Arts, and a third project of operatic arias.

Ms. Bayrakdarian has been the recipient of many grants. In addition to winning first prize in the 2000 Operalia vocal competition, she has been the recipient of a Sullivan Foundation Grant, the 2000 Leonie Rysanek Award for the George London Foundation, a grant for the Canada Council and the Metropolitan Opera National Council Award.

This weekend's performances mark Isabel Bayrakdarian's debut appearances under UMS auspices.

Lisa Saffer (Amore), described by Leighton Kerner as "one of those special singers whose technique and blooming sound always serves sense and emotion," delves into repertoire ranging from Handel to Zimmermann with remarkable incisiveness and musicality.

Renowned for her interpretation of twentieth-century repertoire, English National Opera mounts its first production of Berg's *Lulu* for Lisa Saffer this season. Paul Daniel will conduct the Richard Jones production. Acknowledged as a leading performer of the works of Oliver Knussen, Ms.



Saffer will be heard in many performances of the composer's works during his fiftieth birthday celebration season. She will debut with the City of Birmingham Symphony Orchestra in performances of Berg's "Three

Fragments" from *Wozzeck* and Knussen's *Whitman Settings* conducted by Oliver Knussen. She will also perform Knussen's *Higglety Pigglety Pop!* with the Schoenberg Ensemble at the Concertgebouw in Amsterdam and with the London Sinfonietta at Queen Elizabeth Hall in London. Lisa Saffer's recording of the work with Maestro Knussen and the London Sinfonietta was recently released by DGG. The soprano also adds the role of Tytania in Britten's *A Midsummer Night's Dream* to her repertoire in her Florentine Opera debut. Future contemporary opera productions include the New York premiere of Charles Wuorinen's *Haroun and the Sea of Stories* at the New York City Opera in which she will perform the role of Haroun.

Also acclaimed for her appearances in Early Music, Lisa Saffer will join the Mark Morris Dance Company and the Philharmonia Baroque Orchestra for performances of Rameau's *Platée* (roles of Thalie and Clarine). The California performances will be conducted by Nicholas McGegan. This season Ms. Saffer will also collaborate with Maestro McGegan and the Indianapolis Symphony Orchestra in a program of Handel arias. She will perform the role of Amor in Gluck's *Orfeo ed Euridice* under the auspices of the prestigious University Musical Society at the University of Michigan in her hometown of Ann Arbor. Lisa Saffer also returns to Glimmerglass Opera for her first performances as Angelica in Haydn's *Orlando*

Paladino. Guido Johannes Rumstadt will conduct the James Robinson production, which will also be produced at the New York City Opera with Ms. Saffer in a future season. She adds the role of Cleopatra in Handel's *Giulio Cesare* to her repertoire in a future production at Utah Opera.

The preeminent interpreter of the role of Marie in Zimmermann's challenging *Die Soldaten*, the soprano received international acclaim for the role in the New York premiere of the opera at the New York City Opera, which was followed by equally heralded performances at the Opera de Bastille in Paris (under conductor Berhard Kontarsky) and at the English National Opera (under conductor Elgar Howarth) in the London stage premiere. The review of her performance in *The Nation* read, "Among many superb performers, Lisa Saffer's Marie was in a class by herself: unfailingly effective she sang the fearsomely difficult part without a hesitant note or accent—true, direct, lyrical...."

Lisa Saffer is equally well known for her performances in the operas of Handel, many of which have been released on the Harmonia Mundi label. Her first exploration of the early operatic repertoire was in the Stephen Wadsworth productions of *The Return of Ulysses* (Minerva) and *The Coronation of Poppea* (Poppea) at the Skylight Opera in Milwaukee. Performances of Jenny and Polly Peachum in *The Beggar's Opera* at the Santa Fe Opera, and Belinda in *Dido and Aeneas* (directed by Mark Morris) at the Brooklyn Academy of Music (BAM) (all conducted by Nicholas McGegan) followed. She also performed Drusilla in *Poppea* in the Jonathan Miller production at BAM, at Glimmerglass she portrayed the title role of *Partenope* conducted by Harry Bickett and the title role in the Simon Callow production of Cavalli's *Calisto*, which was conducted by Jane Glover. At the Boston Early Music Festival she performed

Iole in Cavalli's *Hercules*. She also performed the role of Antigona in the rarely performed *Admeto* with Emmanuel Music in Boston.

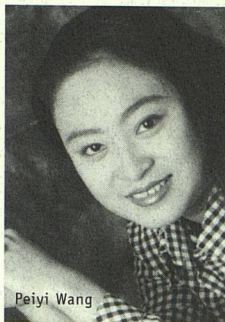
Ms. Saffer's discography includes the Gramophone Award-winning recording of Handel's *Ariodante*, as well as *Agrippina*, *Ottone*, and *Radimisto*, Purcell's *Dido & Aeneas*, and her solo aria recording *Arias for Cuzzoni*. She has also recorded Knussen's *Hums and Songs for Winnie-the-Pooh* with The Chamber Music Society of Lincoln Center for Virgin Classics, Imbrie's *Requiem* with the Riverside Symphony and Bright Sheng's *Three Chinese Love Songs* for New World Records. Most recently she has recorded Knussen's *Higglety Pigglety Pop* and *Where the Wild Things Are* with the London Sinfonietta for DGG and Xanthe in Richard Strauss' *Die Liebe der Danae* with the American Symphony Orchestra for Telarc. Her appearance in the New York City Opera production of *A Little Night Music* was televised on *Live From Lincoln Center* and she has appeared as a guest artist on the Garrison Keillor radio program on NPR.

Lisa Saffer was awarded the Diva Award by the New York City Opera, in addition to winning the Anna Case Mackay Award as an apprentice at the Santa Fe Opera. Ms. Saffer was a national finalist in the Metropolitan Opera auditions, a Central City Opera Studio Artist, and a recipient of a 1988 National Music Theater Institute encouragement grant. She holds a Bachelor's Degree in Music from Oberlin College Conservatory, and a Masters in Music and Artist Diploma from New England Conservatory. Ms. Saffer currently resides in Boston.

This weekend's performances mark Lisa Saffer's debut appearances under UMS auspices.

Saturday Evening Soloists/ Understudies

Peiyi Wang (Orfeo) is currently a major in Vocal Performance at the University of Michigan School of Music. In July 1999, Ms. Wang graduated from Peking University in



Peiyi Wang

China with a Bachelor Degree in English Language and Literature. Following her acceptance of a full scholarship from the University of Michigan, she studied voice with Professor Martha Sheil and currently

studies with Professor Shirley Varrett. Last year, Ms. Wang performed La Marquise in Donizetti's *La fille du régiment* and Meg in Verdi's *Falstaff*. Ms. Wang won the "Best Show" prize in the 2001 U-M Collage Concert, "First Prize" in the Professional Division of the Great Lakes Opera Competition and Friends of Opera Scholarship in 2000, and "First Prize" in the Harold Haugh Light Opera Competition. Ms. Wang will perform Angelina in Rossini's *La Cenerentola* this upcoming March.

Saturday evening's performance marks Peiyi Wang's UMS debut.

Loren Allardyce (Euridice) recently graduated from the University of Michigan with a Master of Music degree in Vocal Performance, studying under the acclaimed opera singer, Shirley Verrett. Ms. Allardyce starred as Marie in *La fille du régiment* and as Mistress Alice Ford in Verdi's *Falstaff* and will be featured on an upcoming set of Sony recordings of the works of Jewish-American composers. Ms. Allardyce will be singing Adina



Loren Allardyce

in *The Elixir of Love* in Madison, Wisconsin this upcoming winter.

Saturday evening's performance marks Loren Allardyce's UMS debut.

Kathryn Alexander (Amor), currently residing in Chicago, recently received her Master of Music degree in Vocal Performance at the University of Michigan under the tutelage of

voice professor Lorna Haywood. During the course of her time at Michigan, she appeared as Gabriel in Haydn's *Creation* and as the soprano soloist in Mendelssohn's *Midsummer Night's Dream* with the

University Philharmonic Orchestra.

Ms. Alexander's opera credits include Romilda in Act I of Handel's *Serse*, Nannetta in the University of Michigan's fall production of *Falstaff*, as well as the role of Susanna in Michigan Opera Work's *Le Nozze di Figaro*. Ms. Alexander also appeared as Pamina in Opera in the Ozark's production of *Die Zauberflöte*.

Ms. Alexander received her Bachelor's Degree from Millikin University where she performed leading roles in *Hansel and Gretel*, *The Bartered Bride*, *The Marriage of Figaro*, *The Tenderland*, and *Down in the Valley*. While a student at Millikin, she was selected as winner of two concerto competitions as well as a NATS State and Regional winner.

Saturday evening's performance marks Kathryn Alexander's UMS debut.

Production Designers

Nephele Andonyadis (Costume Design) recently accepted a position as Associate Professor of Design in the Theatre Department at the University of Redlands in Southern California. Ms. Andonyadis has designed sets and/or costumes nationally for a range of theatres, from small experimental companies to regional theatres and Shakespeare Festivals. Recent projects include designs for South Coast Repertory and Cornerstone Theater Company in southern California, Great Lakes Theatre Festival in Cleveland, OH, the Court Theatre and American Girl Place in Chicago, The Acting Company and The Julliard School in New York City as well as *Chronicles and Small Comforts* and the *Orfeo Suite* for Peter Sparling Dance Company here in Ann Arbor. Ms. Andonyadis is the recipient of a design fellowship from the NEA, a Rackham Faculty Research Grant, as well as grants from the Office of the Vice President for Research and the School of Music Faculty Research Fund at the University of Michigan. She has an MFA in Design from the Yale School of Drama and a BS in History of Architecture from Cornell University.

Graceann Warn (Set Design) is an artist currently residing in Ann Arbor. Her mixed media assemblages are shown in galleries throughout the US as well as Great Britain and Canada. *Orfeo ed Euridice* is Ms. Warn's

first set design project, utilizing her past design skills as a landscape architect with a graduate study in Classical Art and her current studio work. Of the challenge in designing for the theatre she says, "I have



Graceann Warn

always thought of my art as having a physical life that will exist long after I am gone but with scene design I must create a visual life that will only remain in the imagination.”

Scott Zielinski (Lighting Designer) is based in New York City. Prior work in New York has included designs for Joseph Papp Public Theatre (Drama Desk nomination), Theatre for a New Audience, Manhattan Theatre Club, Playwrights Horizons, New York Theatre Workshop, Ontological-Hysteric Theatre (with Richard Foreman), and Signature Theatre Company. Other projects have included designs for The Guthrie Theatre, Mark Taper Forum (Garland Award), Goodman Theatre (Jefferson nomination), Steppenwolf Theatre Company (two Jefferson Awards), Arena Stage, Hartford Stage, American Repertory Theatre, The Shakespeare Theatre, Center Stage, and Berkeley Repertory Theatre. Recent choreographic lighting designs have been created for The Joyce, Kennedy Center Modern Dance Festival, American Dance Festival (with Twyla Tharp), American Ballet Theatre, National Ballet of Canada, Canada Dance Festival, San Francisco Ballet, Boston Ballet, and the Kansas City Ballet. Mr. Zielinski has worked as Associate Designer to Robert Wilson. *Orfeo ed Euridice* marks Mr. Zielinski's first collaboration with Peter Sparling Dance Company.

Production Personnel

Carrie Casey (Stage Manager) is pleased to be making her debut at the University of Michigan on such an exciting project. She would like to thank her host family Brett, Henry, Alix and Helen. Special thanks to Jeff for continuously unlocking the door and to Terry Lee for following her to another thrilling destination.

Gary Decker (Lighting and Project Supervisor) has designed scenery or lighting more than 100 productions. In Michigan, he has worked at The Gem, The Attic, The Birmingham, The Boarshead, The Music Hall, The Century, and The Purple Rose Theatres. Recent scenic designs include: the national tour of Neil Simon's *The Sunshine Boys*, starring Frank Gorshin and Dick Van Patten, the world première of *Continued Warm* for the Plowshare Theatre, and *Fully Committed* for The Century Theatre. Mr. Decker has designed scenery and exhibition display for many Fortune 500 corporations including AT&T, Lincoln-Mercury, Little Caesar's, Buick and Oldsmobile. He has designed interiors or lighting for numerous commercial projects including: On Stage—A Restaurant and The Elwood Grill, both in Detroit, The Fashion Café at Rockefeller Center in New York, and The Arndale Centre in Manchester, UK. He has been a member of the U-M Theatre Department Design Faculty since 1984. Recent U-M designs include scenery for *The Best People*, *Grand Hotel*, and *To Kill a Mockingbird*. He teaches classes in Production Technology and the History of Décor.

Terry Lee (Assistant Stage Manager) is happy to be working with Carrie Casey again while making her debut at the University of Michigan. Thanks to her family, Mortimer, Madeline, and Pudding.

John Grant Stokes (Assistant Stage Director), PhD in Theatre, Wayne State University, MA and BS in Vocal Performance, Eastern Michigan University. Mr. Stokes has held the position of Assistant Director for numerous opera productions for the Michigan Opera Theatre, Opera Pacific of Costa Mesa, CA, Michigan State University and Wayne State University.

Dancers

Lisa Catrett-Belrose is a founding member of Peter Sparling and Company. She received her BFA in Dance from Ohio University and an MFA in Dance from the University of Michigan. Lisa was a member of Jazz Dance Theater from 1991-93. Lisa has worked with choreographers Gladys Bailin, Dalton/Hartel, Mark Dendy, Doug Nielsen, David Parsons and Shapiro/Smith. She has performed in Martha Graham's *Diversion of Angels* and *Panorama* as well as José Limón's *There is a Time*. Lisa is currently a lecturer in dance for the Department of Musical Theatre at the University of Michigan.

Holly Hobbs holds an MFA in Dance from the University of Michigan. She has been a featured performer with Ann Arbor Dance Works and is a former member of Detroit Dance Collective. She currently teaches at the Flint Institute of the Performing Arts.

Lisa Johnson received her BA in Anthropology from the University of Michigan. She was born in Stockholm, Sweden and raised in Michigan. Lisa has trained at local studios and attended workshops around the country with artists Bill T. Jones, Ralph Lemon, Karen Steele, and Mel Wong. She was a member of J. Parker Copley Dance Company from 1983-89 and later worked with Peter Sparling, Linda Spriggs, Mary Fehrenbach, and Bill DeYoung. Lisa has taught youth and adult classes in modern dance and ballet since 1986. She also choreographs for the Huron High School Music Department.

Julianne O'Brien Pedersen is a founding member of the Peter Sparling Dance Company. She holds a BA from Connecticut College and an MFA from Ohio State University. She has studied at the Nikolais and Louis Dance Theater Lab in New York,

the American Dance Festival, and Jacob's Pillow Dance Festival, and is certified in Laban Movement Analysis. She has danced for companies in Washington, DC and New York City, and has had choreographic works shown throughout New England, Washington, DC, Ann Arbor, and El Salvador. Julianne is currently Assistant Professor of Dance at Eastern Michigan University.

Michael Spencer Phillips, BFA in Dance, University of Michigan. A former member of the Peter Sparling Dance Company and the Merce Cunningham Repertory Group, Michael currently lives and works in New York City, where he performs in pieces by a variety of independent choreographers such as Robert Wood and Risa Jaraslow. Michael recently choreographed for the off-Broadway rock-musical *Fortune Cookie Dreams*, and continues to work on new choreographic projects.

Tim Smola received his BFA in Dance from the University of Michigan. He has appeared in Merce Cunningham's *Changing Steps*, Paul Taylor's *Esplanade*, and the University of Michigan's production of *The Tempest*. He has studied with distinguished teachers Bill DeYoung, Jessica Fogel, and Judy Rice. Tim is currently a part-time faculty member at Eastern Michigan University Dance Department and teaches and choreographs for area dancers and figure skaters. He is also a practicing certified massage therapist.

Michael Woodberry-Means is a native of Detroit, Michigan, where he began his dance training with Andrea Haynes Johnson and the late Clifford Fears. Michael received his BA from the University of Michigan, and is currently completing an MFA degree there. He has performed with the Dallas Metropolitan Ballet, Dallas Black Dance Theatre, The Dance Theatre of the Harlem Ensemble, Martha Graham Dance,

Ballethnic Dance Company, and Lula Elzy New Orleans Dance Theatre. Michael has taught ballet and modern dance at Marygrove College, Pemajju Dance Studio, and Detroit Windsor Dance Academy.

Angela Youells received her BFA in Dance from the University of Michigan in 2000. She has performed her own original choreographic works, and danced with Ann Arbor's *Terpsichore's Kitchen* and *People Dancing/Pandora* Projects. She has also designed costumes for local dance and theatre productions including *A Midsummer Night's Dream*, *Peer Gynt*, and *Carnival of the Animals*. Angela joined the Peter Sparling Dance Company in 2001.

The Youth Performances of *Orfeo ed Euridice* are dedicated to the memory of Robert E. Meredith, a generous supporter of the University Musical Society and passionate advocate for arts education.

Ann Arbor Symphony Orchestra

Mary Steffek Blaske, *Executive Director*
Arie Lipsky, *Music Director*

Violin I

Stephen Shipps,
Concertmaster
Stephen Miahky
Joanna Bello
Bethany Mennemeyer

Viola

Kathleen Grimes
Barbara Zmich
Angelika Furtwangler

Cello

Vladimir Babin
Eric Amidon

Bass

Gregg Emerson
Powell

Violin II

Barbara Sturgis-
Everett
David Lamse
Susan Friedman
Lucia Santizo Kern

Harp

Amy Ley

Flute

Penelope Fischer
Lori Newman

Oboe

Kristen Beene
Kristin Reynolds

Bassoon

Eric Varner
Roger Maki-
Schramm

Horn

Willard Zirk
Joel Wealer

Trumpet

David Kuehn
David Ammer

Trombone

Donald Babcock
Scott Hartley
Glenn Andersen

Timpani

James Lancioni

UMS Choral Union

Thomas Sheets, *Conductor*
Kathleen Operhall, *Chorus Manager*

Soprano

Margaret Dearden
Petersen
Marie Davis
Elizabeth Starr
Mary Wigton

Alto

Mary Jo Baynes
Lynn Powell
Carolyn Gillespie
Kathleen Operhall

Tenor

Matthew Gray
John W. Etsweiler III
Andrew Kuster
A. T. Miller

Bass

Michael Pratt
Roderick Little
Charles Hudson
Mark Lindley

Thank you, UMS!

We are thrilled to offer our support for this performance of *Orfeo ed Euridice*, which for the first time brings together three outstanding local ensembles—the Peter Sparling Dance Company, UMS Choral Union, and Ann Arbor Symphony Orchestra—and internationally renowned soloists in a new production of the University Musical Society.

Linda and Richard Greene

Don't miss Ann Arbor's annual holiday tradition, Handel's *Messiah*!

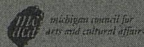
Handel's *Messiah*

Saturday, December 1, 8 pm • Sunday, December 2, 2 pm

Hill Auditorium

734.764.2538 or visit www.ums.org

Presented with the generous support of Carl and Isabelle Brauer.



Linda Mabbs soprano
Susan Platts alto
Christopher Pfund tenor
Eric Owens bass
UMS Choral Union
Ann Arbor Symphony Orchestra
Thomas Sheets conductor

“Simply committed to the best in dance for Michigan.”

UMS
and
Linda and
Richard Greene
present

Christoph Willibald Gluck's

Orfeo ed Euridice

Peter Sparling Dance Company
Ann Arbor Symphony Orchestra
UMS Choral Union

Peiyi Wang, *Mezzo-soprano*
Loren Allardyce, *Soprano*
Kathryn Alexander, *Soprano*

Peter Sparling, *Choreography and Direction*
Martin Katz, *Musical Direction*
Steven Jarvi, *Conductor and Assistant Musical Direction*

Graceann Warn, *Set Design*
Nephelie Andonyadis, *Costume Design*
Scott Zielinski (recreated by Gary Decker), *Lighting Design*
Thomas Sheets, *Chorus Master*

Dancers

Lisa Catrett-Belrose	Michael Spencer Phillips
Holly Hobbs	Tim Smola
Lisa Johnson	Michael Woodberry-Means
Julianne O'Brien Pedersen	Angela Youells

Saturday Evening, November 10, 2001 at 8:00
Michigan Theater, Ann Arbor, Michigan

Seventeenth
Performance
of the 123rd Season

123rd Annual
Choral Union Series

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recording is prohibited.*

This performance is presented with the generous support of Linda and Richard Greene.

Additional support provided by the Ann Arbor Area Community Foundation and the Wallace-Reader's Digest Funds.

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

Special thanks to Richard LeSueur, Tim Grimes, and the Ann Arbor District Library for hosting the "Orfeo in Music and Art" exhibit.

Special thanks to Dr. Clifford Cranna, Melissa Gross, David Halperin, Yopie Prins, and Peter Sparling for their involvement in this residency.

Supertitles for *Orfeo ed Euridice* are owned by the San Francisco Opera Association. Supertitles translation by Kip Cranna.

Large print programs are available upon request.

Cast

<i>Orfeo</i>	Peiyi Wang
<i>Euridice</i>	Loren Allardyce
<i>Amor</i>	Kathryn Alexander
<i>Jupiter</i>	Michael Spencer Phillips
<i>Echo</i>	Lisa Catrett-Belrose
<i>Euridice's Shade</i>	Julianne O'Brien Pedersen

Please refer to page 6 for complete program information on UMS' production of Orfeo ed Euridice.



“Simply committed to the best in dance for Michigan.”

UMS
and
Mr. and Mrs.
Irving Rose
present

Christoph Willibald Gluck's
Orfeo ed Euridice

Peter Sparling Dance Company
Ann Arbor Symphony Orchestra
UMS Choral Union

Ewa Podleś, *Contralto*
Isabel Bayrakdarian, *Soprano*
Lisa Saffer, *Soprano*

Peter Sparling, *Choreography and Direction*
Martin Katz, *Conductor and Musical Direction*

Graceann Warn, *Set Design*
Nephelie Andonyadis, *Costume Design*
Scott Zielinski (recreated by Gary Decker), *Lighting Design*
Steven Jarvi, *Assistant Musical Direction*
Thomas Sheets, *Chorus Master*

Dancers

Lisa Catrett-Belrose	Michael Spencer Phillips
Holly Hobbs	Tim Smola
Lisa Johnson	Michael Woodberry-Means
Julianne O'Brien Pedersen	Angela Youells

Sunday Afternoon, November 11, 2001 at 4:00
Michigan Theater, Ann Arbor, Michigan

Eighteenth
Performance
of the 123rd Season

123rd Annual
Choral Union Series

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Supertitles for *Orfeo ed Euridice* are owned by the San Francisco Opera Association. Supertitles translation by Kip Cranna.

Ms. Podleś appears by arrangement with Matthew Sprizzo.

Ms. Bayrakdarian appears by arrangement with Columbia Artists Management, Inc.

Ms. Saffer appears by arrangement with Janice Mayer and Associates, LLC.

Large print programs are available upon request.

Please refer to page 6 for complete program information on UMS' production of Orfeo ed Euridice.





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UMS
presents

Anne-Sophie Mutter

Violinist

and the

Trondheim Soloists

Program

Tuesday Evening, November 13, 2001 at 8:00
Hill Auditorium, Ann Arbor, Michigan

Edvard Grieg

Zwei nordische Weisen (Two Nordic Melodies), Op. 63

Im Volkston (from Op. 17, No. 22)

Kuhreigen (from Op. 17, No. 18)

Terje Bjørklund

Sarek

Giuseppe Tartini

Sonata in g minor

Larghetto affetuoso

Tempo giusto

Sogni dell'autore: Andante—Allegro assai—

Trillo del Diavolo—Andante—Allegro assai—Adagio

INTERMISSION

Antonio Vivaldi

**The Four Seasons, Op. 8, Nos. 1-4, from
*Il cimento dell'armonia e dell'invenzione***

Violin Concerto in E Major, "La primavera"

Allegro

Largo

Allegro

Violin Concerto in g minor, "L'estate"

Allegro non molto

Largo

Allegro

Violin Concerto in F Major, "L'autunno"

Allegro

Largo

Allegro

Violin Concerto in f minor, "L'inverno"

Allegro

Largo

Allegro

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Ms. Mutter records for Deutsche Grammophon/Universal Classics Group and has recordings available on EMI Classics and Erato/Warner Classics.

Please visit Ms. Mutter on the Internet at www.anne-sophie-mutter.de.

Large print programs are available upon request.

Zwei nordische Weisen (Two Nordic Melodies), Op. 63

Edvard Grieg

Born June 15, 1843 in Bergen, Norway
Died September 4, 1907 in Bergen

Tonight's performance marks the UMS première of Grieg's Zwei nordische Weisen (Two Nordic Melodies), Op. 63.

As with all great “nationalist” composers, Grieg’s use of native musical materials always transcends mere “local color” and reveals the universal significance of the particular tradition involved. In *Two Nordic Melodies*, a product of Grieg’s mature years, the way the original tunes were arranged is no less fascinating than the tunes themselves.

The first melody, incidentally, is not really a traditional tune but was instead written by Fredrik Due, the music-loving Parisian ambassador of Sweden-Norway (forming a union at the time). The folk-inspired melody seems to have been influenced by Grieg himself: its rhythmic shape is strongly reminiscent of Solveig’s song from *Peer Gynt*. What makes this little tune take its full effect is the way Grieg scored it, first for alternating violas and cellos/basses without any accompaniment, then in a series of variations with increasingly rich harmonies and embellishments culminating in a full-bodied *fortissimo* which immediately collapses into *pianissimo*.

The second movement unites two folk melodies, both previously arranged by Grieg for solo piano in *Twenty-Five Norwegian Folksongs and Dances*, Op. 17 (1869). The gentle pastoral melody of the “Cow-call” serves as an introduction to the lively “Peasant Dance,” in which a violin solo imitates the Norwegian fiddle while the rest of the strings provide energetic chords and rhythmic figurations. (The same melody was used by Igor Stravinsky as the “Wedding Song,” the third movement of his *Four Norwegian Moods* of 1942.)

Sarek

Terje Bjørklund

Born 1945 in Narvik, Norway

Tonight's performance marks the UMS première of Bjørklund's Sarek.

After a work by Grieg, we shall hear a composition about which one critic has written: “This music has lyrical sections that take your breath away—and the strong melodic profile sounds like updated Grieg.” Terje Bjørklund brings at least two new elements with which to “update Grieg” (other than being 102 years younger): first of all, his background is in jazz, having combined classical composition with a successful career as a jazz pianist for years. Second, he is from Narvik in the far north of Norway where Grieg, who lived in Bergen about 600 miles to the south, never set foot his entire life. Bjørklund now lives and teaches in Trondheim, a much larger city in central Norway that is still a long distance from Bergen and Oslo in the more densely populated South.

Bjørklund has written numerous instrumental works including *Moréne* for symphony orchestra, a *Magnificat* for soloists, choir and orchestra, and a chamber opera after the classic Norwegian author Knut Hamsun. *Sarek*, written for solo violin and string orchestra in 1989, was dedicated to Bjarne Fiskum, leader of the Trondheim Soloists. *Sarek* was commissioned by the Trondheim Conservatory of Music with support from the Norwegian Department of Culture.

Sarek is Europe’s largest national park, located in the mountains of Northern Sweden, not far from the Norwegian border. The vast wilderness, with its forbidding glaciers, streams abounding in rapids and herds of giant elk and moose, is one of the last remaining natural sanctuaries where nothing is being done to facilitate tourist

access. Judging from photographs, however, the landscape is of breathtaking beauty, and it is no wonder that it inspired a composer born in that part of the world.

Bjørklund's work begins with a plaintive minor-second motif in which melodic half-steps are piled up to form tone clusters. The melodic phrases get longer and the tempo faster, but—after a cadenza-like solo for the first cellist—another very short motif appears, this time involving very rapid repetitions of single pitches and chords, using so-called *spiccato* (short, off-the-string) strokes. The melody “freezes,” as it were. Eventually, the plaintive opening returns, followed by the “frozen” repeated chords at half their original speed. After a crescendo and a decrescendo, the work ends on a cluster-like sonority made up of neighboring notes in the scale, as if it had gradually spent all its energy.

Sonata in g minor

Giuseppe Tartini

*Born April 8, 1692 in Pirano, Istria
(now Piran, Slovenia)*

Died February 26, 1770 in Padua

Tonight's performance marks the ninth UMS performance of Tartini's Sonata in g minor. Violinist William Luderer gave the UMS première of the Sonata in December 1883.

Tartini's *Sonata in g minor* is one of the best-known representatives of the rich Italian violin literature from the Baroque period. The composer spent many years as the concertmaster at St. Anthony's basilica in Padua (known for its famous Giotto paintings). He left over 100 violin concertos and dozens of sonatas, in addition to sacred vocal works and theoretical writings, but nothing captured the imagination of posterity more than the *Sonata in g minor* and the dream story in which it supposedly origi-

nated. The many adventures of his life became the subject of several fictionalized biographies, including one by the celebrated American violinist Albert Spalding, entitled *A Fiddle, a Sword and a Lady*—which sums up Tartini's three main areas of expertise.

It is not known exactly when Tartini wrote the *Sonata in g minor*. The traditionally accepted date (1713) is now thought to be several decades too early for stylistic reasons. Tartini adopted the four-movement church-sonata format (slow-fast-slow-fast) as established by Corelli, but introduced some interesting innovations. The opening movement follows the rhythmic pattern of the *siciliano*; the subsequent fast movement begins with a typical Baroque concerto idea but is actually worked out in something more closely resembling Classical sonata form. The very brief third movement is—surprisingly—incorporated in the finale, which also contains the famous “devil's trills.”

Tartini's dream, as recounted to his friend, the French astronomer Joseph de Lalande:

I dreamed one night that I made a pact with the devil. In return for my soul, the devil promised to be at my side whenever I needed him, anticipating my every wish. On a whim, I handed him my violin, to see what kind of musician he might be. To my astonishment, the music he made was exquisite—a sonata of such unearthly skill and beauty that I stood transfixed as he played. My pulse stopped, breath failed me—and I awoke. Snatching up a fiddle, I tried to recapture the sounds I'd heard. Feverishly, before I should forget, I noted down the music of the sonata. But though it is the best I ever composed, how poor, how far inferior it is to the music the devil played in my tantalizing dream!

**The Four Seasons, Op. 8, Nos. 1-4,
from *Il cimento dell'armonia e dell'
invenzione***

Antonio Vivaldi

Born March 4, 1678 in Venice

Died July 28, 1741 in Vienna

Tonight's performance marks the seventh complete UMS performance of Vivaldi's The Four Seasons, Op. 8. Virtuosi di Roma gave the UMS première of The Four Seasons in March 1956.

Born in Venice in 1678, Vivaldi was ordained as a priest in 1703 (he was widely known as *il prete rosso*, or "the red-haired priest"), but never actually served in any ecclesiastical capacity. He had studied the violin with his father, who played at St. Mark's, and in 1703 became *maestro di violino* at an institution named Ospedale della Pietà that was devoted to the musical education of orphaned girls. Many of the girls played at an extremely high level, and Vivaldi was soon able to present performances at the Pietà that drew large audiences from the ranks of Venetian nobility and visitors from out of town. Many of Vivaldi's instrumental works were written for the Pietà, but they started circulating much more widely after he started publishing them in 1705. In 1711, Etienne Roger, a publisher in Amsterdam, brought out twelve of Vivaldi's concertos under the title *L'estro armonico* (Harmonic Inspiration). From this time on, Vivaldi was famous all over Europe. In Germany, J.S. Bach transcribed several Vivaldi concertos for keyboard and Bach's original concertos often show the Italian composer's influence.

Vivaldi did more than any other composer to develop and to codify the Baroque concerto. He established many of the concerto's standard features such as its three-movement (fast-slow-fast) structure, its orchestral *ritornellos* (which punctuate that structure), lyrical (usually short) slow movements, and spirited finales often using dance rhythms. These rules, however, left a lot of room for

variety, and in fact, Vivaldi's ingenuity in handling musical form and his melodic invention seem endless.

Vivaldi's most popular concertos are, without a doubt, the four for violin known as *The Four Seasons*. They were published in 1725 as part of a collection entitled *Il cimento dell'armonia e dell'invenzione* (The Test of Harmony and Invention). If *The Four Seasons* are not the earliest example of program music, they are definitely among the boldest musical experiments of the eighteenth century. Vivaldi, displaying no mean poetic gifts, composed a sonnet about each season, and inscribed the poems into the score, indicating precisely when the events mentioned took place in the music. At the same time, despite all the storms, singing birds, barking dogs, and stumbling drunkards, Vivaldi managed to hold the concertos together musically and preserve the basic *ritornello*-episode alternation characteristic of the genre.

Program notes by Peter Laki.

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Vivaldi's Poems

accompanying *The Four Seasons*
(prose translations)

Spring

Spring has come and joyfully the birds greet it with happy song, while the streams flow along with gentle murmur as the zephyrs blow. There come, shrouding the air with a black cloak, lightning and thunder chosen to herald [the storm]; then, when these are silent, the little birds return to their melodious incantations.

And now, in the pleasant, flowery meadow, to the soft murmur of leaves and plants, the goatherd sleeps with his faithful dog at his side.

To the festive sound of a pastoral bagpipe, nymphs and shepherds dance under their beloved roof, greeting the glittering arrival of the spring.

Summer

In the harsh season scorched by the sun, man and flock languish, and the pine is on fire; the cuckoo begins to call and soon after, the turtledove and the goldfinch are heard singing. Zephyr gently blows, but Boreas suddenly enters into a contest with his neighbor, and the little shepherd weeps for he fears the awesome threatening storm and his fate.

To his tired limbs rest is denied by the fear of lightning, awesome thunder, and the furious swarms of flies and hornets!

Alas, his fears are justified. The sky is filled with thunder and lightning and hail cuts down the proud grain.

Autumn

The peasant celebrates the pleasure of the happy harvest with dances and songs and inflamed by the liquor of Bacchus, many end their rejoicing with sleep.

The mild pleasant air makes all abandon dance and song; this is the season that invites all to the sweet delights of peaceful sleep.

The hunters, at the break of dawn, set forth with horns, guns, and hounds. The animal flees, and they follow its tracks. Already frightened and tired by the great noise of guns and hounds, the wounded animal makes a weak attempt at fleeing, but it is overcome and dies.

Winter

Trembling with cold amidst the freezing snow, while a frightful wind harshly blows, running and stamping one's feet every minute, and feeling one's teeth chatter from the extreme cold;

Spending quiet contented days by the fire while the rain outside drenches people by the hundreds.

Walking on ice, and moving cautiously, with slow steps, for fear of falling, spinning around, slipping, falling down, again walking on ice and running fast until the ice cracks and splits; hearing Sirocco, Boreas and all the winds at war burst forth from the bolted doors—this is winter, but it also brings joy!

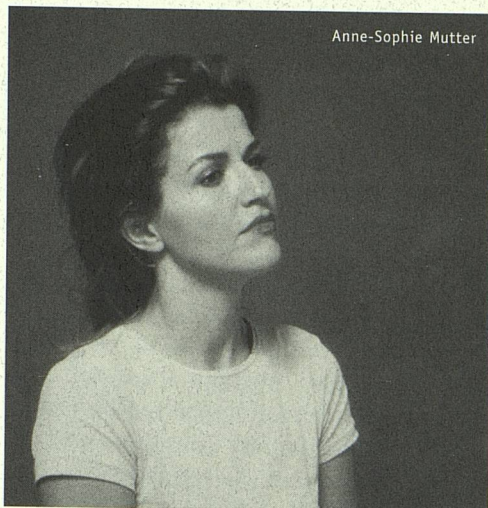
In January 2000, the German violinist **Anne-Sophie Mutter** made musical history in New York City when she undertook the most significant project of her career: a festival entitled *Back to the Future*. It comprised two recitals with pianist Lambert Orkis at Carnegie Hall and three orchestral programs with the New York Philharmonic and Maestro Kurt Masur, eight concerts in all within the space of twelve days.

Offering a retrospect of the violin repertory of the entire twentieth century, *Back to the Future* featured the music of fourteen composers including several works composed for and dedicated to Ms. Mutter. The festival's stunning success took the public and critical press by storm: "Her performance was, altogether, a triumph," said the *New York Times*. Three months later Ms. Mutter repeated her achievement with equally jubilant responses in London, Frankfurt, and Stuttgart.

This summer, Ms. Mutter undertook a residency at the Lucerne International Festival which included the Berg *Violin Concerto* with Mariss Jansons and the Oslo Philharmonic, the Mozart concerti with the Camerata Salzburg under her musical direction, a recital with Lambert Orkis that featured the world première of Sir André Previn's *Tango Song and Dance*, and her first trio chamber music concerts in many years (with Lambert Orkis and cellist Lynn Harrell).

The Lucerne Festival holds a unique position in Ms. Mutter's career since her international concert debut occurred there twenty-five years ago and led to a decade of music collaboration with the legendary conductor Herbert von Karajan.

She returned to New York earlier this November to perform and to lead the complete Mozart violin concerti in two concerts at Carnegie Hall with the Camerata Salzburg. Violist Yuri Bashmet joined her for the *Sinfonia Concertante*.



The next evening, Ms. Mutter performed a third Carnegie Hall concert including Vivaldi's *The Four Seasons* and Tartini's *Sonata in g minor* with the Trondheim Soloists, an eminent Norwegian chamber orchestra with whom she has recorded both works. The Trondheim Soloists made their North American debut with this concert which includes a nine-concert cross-country tour of the US performing alongside of Ms. Mutter.

She returns to Europe to close 2001 with performances of the Mozart violin concerti in December with the London Symphony Orchestra and Sir Colin Davis.

Ms. Mutter is scheduled to begin 2002 with a recording of *Song and Dance* including works by Gershwin, Brahms, Previn, Fauré and Kreisler followed by concerts with the Israel Philharmonic and Kurt Masur. In March 2002, Ms. Mutter will give the world première of Sir André Previn's *Violin Concerto* with the Boston Symphony, the composer conducting.

The remainder of 2002 features European tours with the Camerata Salzburg, the London Symphony, the world première of a work written for Ms. Mutter by Henri Dutilleux and Salzburg Festival concerts of all the Mozart concerti with the Vienna Philharmonic.

Her long list of recording honors includes several Grammy Awards, the *Grand Prix du Disque*, and Holland's Edison Award. She won the 2000 Grammy Award for "Best Chamber Music Recording" for the complete *Beethoven Sonatas for Piano and Violin* with Lambert Orkis; in addition, her release of Penderecki's *Violin Concerto No. 2* with the London Symphony Orchestra conducted by the composer achieved the singular distinction of winning two Grammy Awards for "Best Instrumental Soloist Performance with Orchestra" and for "Best Classical Contemporary Composition." Earlier, she had won a Grammy for her recording of the Berg *Violin Concerto*, coupled with Wolfgang Rihm's *Time Chant*.

Ms. Mutter has a keen interest in contemporary violin literature and has significantly expanded the repertory for her instrument. Witold Lutoslawski, Krzysztof Penderecki, Wolfgang Rihm, Norbert Moret, and Sebastian Currier have all composed and dedicated works to her. Over the next few years, she will give the première of works by André Previn, Pierre Boulez, Sofia Gubaidulina, and Sebastian Currier.

In 1987 Ms. Mutter established the Rudolf Eberle Endowment, which supports talented young string players throughout Europe. In 1998 this was incorporated into the Munich-based Circle of Friends of the Anne-Sophie Foundation to support talented young string players worldwide.

Ms. Mutter has a strong commitment to the social and medical problems of our time and supports work in these fields through regular benefit concerts. A February 2001 concert assisted the restoration of a church in Aurach; in October 2001 a benefit concert in Baden-Baden will aid a psychiatric institution for children in Saratov on the Volga; and a concert next year will aid the Johanniter Day Clinic for Child and Youth Psychiatry in Neuwied. In past years she has supported the rebuilding of the

Thomaskirche in Leipzig, as well as Beethoven's Birthplace in Bonn. During recent tours of the US, Ms. Mutter donated part of her recital earnings to Classical Action: Performing Arts Against Aids. Ms. Mutter holds the Order of Merit of the Federal Republic of Germany, Bavaria and of Baden-Wuerttemberg.

Tonight's performance marks Anne-Sophie Mutter's fourth appearance under UMS auspices. She last appeared in Ann Arbor in recital with Lambert Orkis in February 2000 in Hill Auditorium.

The **Trondheim Soloists** chamber orchestra was founded in 1988 by violinist Bjarne Fiskum. The orchestra consists of young, extremely talented musicians; some are still students, and have already established an excellent international reputation. Their youthful freshness and vibrant musical joy and enthusiasm is praised in reviews after concerts in England, France, Spain, Germany, Switzerland, the Netherlands, Brazil, Japan, and, of course, in the Nordic countries. In the spring of 1999, the orchestra did a five-week tour in Europe with violinist Anne-Sophie Mutter, presenting Vivaldi's *The Four Seasons* and Tartini's *Sonata in g minor*; these concerts have been described by critics as demonstrations of "a unique, musical relationship," a statement seconded by Anne-Sophie Mutter as she recorded the same works with the Trondheim Soloists. Deutsche Grammophon released the recording and video of *The Four Seasons* in October 1999.

In addition to the recording of *The Four Seasons*, the Trondheim Soloists have recorded the complete string music of Edvard Grieg. The ensemble's recordings have gathered glowing reviews in *Gramophone*, *Fanfare*, *Fono Forum*, *Classic-CD* and

Diapson-Harmonie. The latter honored the Trondheim Soloists with the prestigious French *Diapson D'Or* award for the recording of Grieg's *String Quartet No. 1 in g minor*, Op. 27, arranged for chamber orchestra by Bjarne Fiskum.

Tonight's performance marks the Trondheim Soloists' UMS debut.

The violinist, **Bjarne Fiskum**, got his musical education after studies in Oslo, Stockholm, Copenhagen and Vienna and made his debut in Oslo in 1965. He started his career as a violinist with the Oslo Philharmonic Orchestra in 1960 and was alternate concertmaster during the period 1965-73. He was concertmaster of the Trondheim Symphony Orchestra from 1975 to 1984 and has toured extensively, both as a soloist and chamber musician. In 1995 he received the Lindeman Prize, the most prestigious music award in Norway.

In 1975, Bjarne Fiskum founded the Norwegian Chamber Orchestra and the Trondheim Soloists in 1988. Since 1983, he has also been working as professor at the Music Conservatory in Trondheim and is considered to be one of Norway's finest instructors.

As Artistic Director of the Trondheim Soloists, Mr. Fiskum develops the individual qualities of each soloist before bringing them together in an orchestra of the highest international quality.

Tonight's performance marks Bjarne Fiskum's UMS debut.

Trondheim Soloists

Bjarne Fiskum, *Artistic Director*

Violin I

Bjarne Fiskum
Alexander Robson
Renata Kubala
Arve Hennriksen
Marit Laugen

Violin II

Tino Fjeldli
Sigmund Tvette Vik
Anders Larsen
Erling Skaufel

Viola

Torodd Wigum
Ricardo Kubala
Ole Wuttudal

Cello

Øyvind Gimse
Kristin Alsos Strand

Bass

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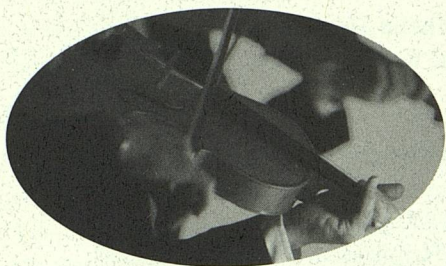
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Sweet Honey In The Rock

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Bernice Johnson Reagon
Shirley Childress Saxton

Program

Saturday Evening, November 17, 2001 at 8:00
Hill Auditorium, Ann Arbor, Michigan



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I have always believed art is the conscience of the human soul and that artists have the responsibility not only to show life as it is but to show life as it should be. For a quarter of a century, Sweet Honey In The Rock has withstood the onslaught. She has been unprovoked by the thrity pieces of silver. Her songs lead us to the well of truth that nourishes the will and courage to stand strong. She is the keeper of the flame. — *Harry Belafonte*

Sweet Honey In The Rock now begins another season, still on the journey more than a quarter of a century after her first concert performance at Howard University, November 1973. According to music historian Horace Boyer writing in the introduction to *Continuum*, the name Sweet Honey In The Rock has its own unique history:

On February 28, 1927 in Memphis, Tennessee, the blind sanctified singer Mamie Forehand recorded a refrain based on Psalm 81:16. In this passage of scripture, the poet and musician David advised his people that if they would serve the Lord, they would be rewarded by being fed 'honey out of the rock....' While Forehand titled her song, *Honey in the Rock* and sang those words, random congregations soon added the adjective "sweet" to the title, and the song has come down through history as "Sweet Honey In The Rock."

Growing up in Southwest Georgia, Bernice Johnson Reagon heard the song sung by quartets, and although she had never sung it herself, it was a song that was constantly singing in her head as she called together a group of the strongest singers from her vocal workshop with the DC Black Repertory Company. It was 1973, and that evening the first song she taught the group was *Sweet Honey In The Rock*. After they got the chorus harmony just right, I said, "that's the name of the group," then I had to call my father, a Baptist minister, and ask him

the song's meaning. He told me that it was a sacred parable, and that the parable itself was not found in the Bible, but it told of a land so rich that when you cracked the rocks, honey flowed from them. I can still remember how comforting I felt about the idea of singing inside of such an active powerful phrase.

As Sweet Honey evolved into an ensemble of African American women, so did their understanding of the legacy of African American women in the struggle for the survival and continuance of their people was, that land that was so rich, that when one cracked the rock, honey flowed forth.

This past season has given the group several new opportunities, one of the most moving being the ensemble's participation in creating the soundtrack for a film produced by the Documentary Institute at the University of Florida. Narrated by Ruby Dee and Ossie Davis, the documentary, *Freedom Never Dies*, tells the story of Harry T. Moore, a state leader for the NAACP in Florida who spearheaded the voter registration of African Americans in that state during the 1940s and was the key unrelenting voice in demanding an end to racist practices in the state. His work was driven by his belief that one had to work and organize to create change: "Freedom never descends upon people, it is always bought with a price." A bomb assassinated Moore and his wife on Christmas Eve in 1951. Langston Hughes wrote the "Ballad of Harry T. Moore" and read it at a memorial in New York City held by the NAACP. Bernice

Johnson Reagon was asked to look at the ballad and set it to music, using the African American folk ballad style perfected by the Golden Gate Quartet. Ms. Reagon set the ballad to music and Sweet Honey recorded it for the score. Additional music was composed and performed by Ms. Reagon and her daughter, Toshi Reagon. The piece, *Strange Fruit*, was written for Aisha Kahlil of Sweet Honey. The story is particularly important because the Moores' work and death has been left out of most historical accounts depicting the organization of the Civil Rights Movement. Sweet Honey considers it an honor to assist in the correction of this oversight.

Tempere, Finland's Vocal Festival, is built around an international competition of mostly *a capella* choirs, choruses, and small ensembles. At the end of each day, sessions of competition groups gather to hear virtuoso performances by singers from all over the world. Sweet Honey In The Rock traveled to Finland this past June to perform their special repertoire of African American vocal singing for this special audience of singers.

With work extending beyond the concert stage, Sweet Honey was featured in the soundtrack of the HBO TV movie, *Boycott*, a 2001 film about the historic 381-day Montgomery Bus Boycott sparked by the arrest of Rosa Parks. This momentous boycott resulted in the rise to leadership of the Reverend Martin Luther King, Jr., and the US Supreme Court decision declaring the practice of segregated seating on Alabama's buses illegal. The film soundtrack features Aaron Neville and Sweet Honey performing *Ella's Song*, composed by Ms. Reagon in tribute to organizer-activist Ella Baker, who worked in Montgomery during the boycott.

With composer James Horner, Sweet Honey created and recorded the soundtrack for the film *Freedom Song*, produced by Danny Glover and directed by Phil

Robinson. This project tells the story of Bob Moses and student organizers of the SNCC (Student Non-Violent Coordinating Committee) arriving in McComb, Mississippi to join with local leaders and students to launch a voter registration campaign.

Sweet Honey continued her annual young people's concerts in honor of the Martin Luther King, Jr. holiday, with performances in Boston sponsored by the Algebra Project and MIT; in New York City at the Washington Irving High School; and in their home base of Washington, DC, at the Union Temple Baptist Church. This week-end of events was capped by a live appearance on ABC's *Good Morning America*, on the actual holiday morning.

The group's latest recording, *Still the Same Me* (Rounder Records) was nominated for a Grammy Award and received the Silver Award from the National Association of Parenting Publications.

Carol Lynn Maillard, an original member of Sweet Honey, closes her historical essay in *Continuum* speaking of the energies that have held the group steady: "As we move ahead into Sweet Honey's future, we take not only the voices of all the women who have sung on a Sweet Honey stage (there have been twenty-two), but we also take the love of everyone who has supported us over the years."

Tonight's performance marks Sweet Honey In The Rock's fourth appearance under UMS auspices.

Ysaye Maria Barnwell is a native New Yorker now living in Washington, DC. Since 1979, she has performed with Sweet Honey In The Rock and written many of the ensembles contemporary compositions. Dr. Barnwell spends much of her time off stage working as a master teacher and choral clinician in cultural performance theory. She has conducted her workshop, *Building a Vocal Community: Singing in the African American Tradition* for both singers and non-singers all over the US, Great Britain and Australia. A prolific composer, Dr. Barnwell has been commissioned to create a number of dance, choral, film, and stage productions. As an actress her credits include a principle role on the television series *A Man Called Hawk* and an appearance in the film *Beloved*, directed by Jonathan Demme. Barnwell produced *Twenty-Five...* (RYKP Records), Sweet Honey's twenty-fifth anniversary recording, served as editor of *Continuum: The First Songbook of Sweet Honey In The Rock* (A Cappella/Hal Leonard, 1999). Her first children's book, *No Mirrors In My Nana's House* (Harcourt Brace, 1998) based on her composition by the same name, was illustrated by Synthia Saint James. *Um Humm* (Windhorse Productions/Sounds True Label), her recording of personal and traditional stories and songs, was released in 2000.

Nitanju Bolade Casel came to Sweet Honey bringing her unique performance experience in African vocal styles, jazz, improvisational rhythms, and hip-hop after four years of study, performance and cultural organizing in Dakar, Senegal. While in Africa, Ms. Casel co-founded with Marie Guinier, ADEA (Artistes des Echanges Africaines), an organization dedicated to the exchange of ideas and services between African artists of the diaspora. Joining Sweet Honey in 1985, she has expanded the ensemble's repertoire

through her original compositions and contemporary arrangements of traditional African songs. Her extensive training, research, and teaching experience in African-derived traditions has its base in those pioneering communities of the late sixties which led the way to redefining and making accessible African expressive culture in the US. Bolade's compositions have been included in: *World of Music* (Silver Burdett and Ginn), a textbook for children, and *The Box*, a TV pilot from Robert de Niro's Tribeca Production Company. Ms. Casel also appeared in the Smithsonian production, *Duke Ellington's Great Ladies of Song*. She is currently co-director, with her sister Aisha Kahlil, of First World Productions, a cultural and educational performance arts organization. Ms. Casel made her film debut in *Beloved* directed by Jonathan Demme. Nitanju Bolade Casel is wife of Mfundishi Tayari Casel and mother of Obadele Jumoke Ajamu Jaja Bayete Casel.

Aisha Kahlil joined Sweet Honey in 1981. As an experienced performer of jazz-African song and dance traditions, she moved the ensemble into new ground in the exploration of vocal improvisation. Ms. Kahlil is Sweet Honey's strongest blues singer, a genre she had not explored before coming to the group. In 1994, CASA (Contemporary A Capella Society of America) named Ms. Kahlil "Best Soloist" for her performances of "See See Rider" and "Fulani Chant." Some of the group's most innovative and experimental work occurs in the performance of her compositions including "Fulani Chant," "Wodaabe Nights," and "Mystic Ocean." "Wodaabe Nights" was included in the 1998 PBS film series, *Africans in America*, produced by WGBH TV. "Fulani Chant" has also been included in the soundtracks of *Down in the Delta*, directed by Maya Angelou, and *Climb Against the Odds*, a film produced by the Breast Cancer Fund. In her

work as a performing artist and master teacher in voice and dance, Ms. Kahlil specializes in the integration of traditional and contemporary forms of music, dance and theater. Her credits as vocalist and dancer include: the Raymond Sawyer Dance Theater, Sounds of Awareness, Sundance, and the African Heritage Dancers and Drummers. She has taught at the Institute for Contemporary Dance, Leslie College, Dance Works, Dance Place, Joy of Motion, and the Levine School of Music. Ms. Kahlil is currently at work on a recording project of her original compositions and arrangements.

Carol Lynn Maillard is an original member of Sweet Honey In The Rock. As a student at Catholic University she majored in theater and brought her passion for the stage to the DC Black Repertory Company where she worked as assistant to Bernice Johnson Reagon. Ms. Maillard is an accomplished film, television, and stage actress. Her on- and off-Broadway credits included performances in *Eubie*, *Don't Get God Started*, *Comin' Uptown*, *It's so Nice to Be Civilized*, *Beehive* and *Forever My Darling*. She also appeared in the Negro Ensemble Company: *Home*, *Zooman* and *The Sign*; with the New York Shakespeare Festival: *Spunk*, *Caucasian Chalk Circle* and *Under Fire*. Ms. Maillard can be seen in the feature films *Beloved*, and *Thirty to Life*. On television, Ms. Maillard appeared in *For Colored Girls Who have Considered Suicide* and *Hallelujah!* (American Playhouse Series). As a vocalist, Ms. Maillard can be heard with Horace Silver on his Blue Note recording *Music of the Sphere*, Betty Buckley's live concert recording *Betty Buckley at Carnegie Hall* and *Sounds of Light* (SYDA Foundations Inspirational Recordings). Ms. Maillard's arrangement and lead performance of the spiritual "Motherless Child" (RYKO Records, *Twenty-Five*), is heard as a part of

the soundtrack of *The Visit*. A native of Philadelphia, Ms. Maillard lives in New York City with her son Jordan.

Bernice Johnson Reagon, singer, composer, scholar, and activist, organized Sweet Honey In The Rock in 1973. She is Distinguished Professor of History at American University, and Curator Emeritus at the Smithsonian Institution's National Museum of American History. Ms. Reagon is the author of *If You Don't Go, Don't Hinder Me* (Nebraska Press, 2001), editor and author of *We'll Understand It Better By and By: Pioneering African American Gospel Composers* (Smithsonian Press, 1992), and with Sweet Honey, author of *We Who Believe in Freedom: Sweet Honey In The Rock... Still on the Journey* (Anchor Books, 1993). Ms. Reagon was featured in the 1992 Emmy-nominated PBS documentary *The Songs Are Free: Bernice Johnson Reagon with Bill Moyers*. She has served as music consultant, producer, composer, and performer on several film projects including the Emmy award-winning, *We Shall Overcome* (Ginger Productions), *Roots of Resistance* (Roja Productions), *Eyes on the Prize* (Blackside productions) and the Peabody award-winning *Africans in America* (WGBH-TV series for PBS). In 1994, Ms. Reagon served as conceptual producer and host narrator for the Peabody award-winning radio series *Wade in the Water, African American Sacred Music Traditions*. She curated an exhibition of the same title for the Smithsonian Institution Exhibition Service and produced a CD anthology recording of sacred songs for Smithsonian/Folkways Recordings. Bernice Johnson Reagon is mother of Toshi and Kwan Tauna Reagon and grandmother to Yvonne Christine Virkus Reagon and Tashawn Nicole Reagon.

Shirley Childress Saxton is a veteran professional Sign Language interpreter having learned American Sign Language from her Deaf parents. For more than a quarter of a century she has worked providing Sign interpreting services in a wide range of life situations including education, employment, legal, medical, performing arts and music. Ms. Saxton conducts master workshops in Sign interpreting music. She holds a Bachelor's Degree in Deaf Education and is a certified member of the Registry of Interpreters of the Deaf, Inc., which published a tribute to her in an article entitled, *Shirley Childress Johnson, The Mother of Songs Sung in ASL*. She has been recognized for her work in Deaf advocacy with awards from Women Unlimited, Deafpride, Inc., and the Silent Mission at Shiloh Baptist Church in Washington, DC. She has published three articles on her experiences as a child of Deaf adults (CODA): *We Who Believe in Freedom: Sweet Honey In The Rock...Still on the Journey*, *Continuum: The First Songbook of Sweet Honey In The Rock* and *Souls of My Sister: Black Women Break Their Silence, Tell Their Stories and Heal Their Spirit*. Her sons, Reginal and Deon, both sign. Shirley is married to long-time friend Pablo Saxton.

UMS
presents

Andreas Scholl

Countertenor

KARL-ERNST SCHRÖDER, *Lute*

Program

Tuesday Evening, November 20, 2001 at 8:00
Lydia Mendelssohn Theatre, Ann Arbor, Michigan

I

Anthony Holborne

My heavy sprite

Thomas Campion

My sweetest lesbia

John Dowland

Flow, my tears

Dowland

I saw my lady weep

Campion

I care not for these ladies

Dowland

Say, love, if ever thou didst find

Dowland

The Right Honourable the Lord Viscount Lisle

II

Dowland

His Galliard

SCHRÖDER

III

Dowland

Lady, if you so spite me

In darkness let me dwell

INTERMISSION

IV

*Anonymous***Passa va amor****Vestros**

V

*Michelangelo Galilei***Toccata****Volta****Volta**

SCHRÖDER

VI

*Domenico Maria Megli***Se di far mi morire***Giulio Caccini***Dovrò dunque morire***Caccini***Amarilli mia bella***Anonymous***O bella più**

The audience is politely asked to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

Twenty-first
Performance
of the 123rd Season

Seventh Annual
Song Recital Series

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

Support for this performance is provided by media sponsor WGTE.

Special thanks to George Shirley and the U-M School of Music Vocal Arts Division for their involvement in this residency.

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

Mr. Scholl records exclusively for Decca Records and appears by arrangement with J.F. Mastroianni and Associates.

Large print programs are available upon request.

If Music Be the Food of Love, Play On...

by Linda Kobler

“If music be the food of love, play on...” (Shakespeare, *Twelfth Night*, 1.1.1). Music is the food of love—comfort food, to be precise. No matter how restless or disquieted we feel, music gathers us around a warm hearth for hearty nourishment. The songs on tonight’s program—ranging from the sweetness of Thomas Campion to the bitterness of John Dowland—represent just such food for the soul. Many are taken from the famous 1610 collection *A Musical Banquet* (compiled by Robert Dowland, John’s son), and as that title suggests, they are indeed a veritable feast of unrequited love, consummated love, and everything in between.

For Elizabethans, song was as basic as their daily bread—an integral part of everyday life. An educated person was expected to be able to sing—and it is no wonder, when William Bathe could boast in his *Brief Introduction to the Skill of Song* (1587) that he habitually taught people to sing in less than a month! Bathe claimed that he even taught a child of eight “to sing a good number of songs, difficult...songs, to sing at the first sight....” So much was singing taken for granted that the character Philomathes (in Thomas Morley’s *A Plaine and Easie Introduction to Practicall Musicke*, 1597) suffers a humiliating loss of face when his ignorance is uncovered by friends: “Supper being ended and music books (according to the custom) being brought to the table, the mistress of the house presented me with a part earnestly requesting me to sing; but when, after many excuses, I protested unfeignedly, that I could not, every one began to wonder; yea, some whispered to others demanding how I was brought up, so that upon shame of mine ignorance I go now to seek out mine old friend Master Gnorimus, to make myself his scholar.

Farewell, for I sit upon thorns till I be gone, therefore I will make haste.”

A lack of musical prowess was definitely a thorn in ones side, but so, it seems, was its opposite. Displaying great musical skill was considered unbecoming and gauche among cultured *amateurs*. Though music was a necessity, it was also regarded as a *nicety*—not to be taken *too* seriously. Social chroniclers going back to Castiglione (*The Book of the Courtier*, 1528), urged sophisticated dilettantes to hone their musical skills to perfection, but at the same time taught them to affect a studied nonchalance, a fashionable casualness, in performance. They must never seem to be crossing over the border to the status of a professional musician, which could lower their social standing. “Therefore,” wrote Castiglione, “let the Courtier turn to music as to a pastime, and as though forced, and not in the presence of persons of low birth or where there is a crowd. And although he may know and understand what he does, in this also I would have him dissimulate the care and effort that is required in doing anything well; and let him appear to esteem but little this accomplishment of his, yet by performing it excellently well, make others esteem it highly.”

Music lessons often began in childhood, and the English earned a reputation throughout Europe for being extraordinarily well trained. By far the most popular instrument taken up by the Elizabethans was the lute, which was apparently played by the Queen herself; several portraits depict her holding the instrument. So common was the lute that it is said to have been provided in barber shops, where it was offered to waiting clients so that they might amuse themselves—much as we would pick up a magazine in a salon today. The lute was prized as a versatile instrument capable of rendering complicated counterpoint as well as simple accompaniments.

The lute was particularly beloved in combination with voice. “But especially,” says Messer Federico in Castiglione’s *Courtier*, “it is singing poetry with the lute that seems to me most delightful, as this gives to the words a wonderful charm and effectiveness.” This combination of sung poetry with lute accompaniment was known as the “lute song” (also called the “lute ayre,” or simply *ayre*), a genre that enjoyed a vogue in England from around the 1590s and lasted about twenty-five years. The courtier Robert Devereux—famous for a long and uneasy relationship with Queen Elizabeth, which ended in his death sentence—wrote a handful of poems, including “Change thy mind since she doth change,” set by the obscure Richard Martin.

Anthony Holborne (the dedicatee of Dowland’s “I saw my lady weep”), though known mainly as a lutenist, contributed to the lute song genre with his melancholic *ayre* “My heavy sprite, oppress’d with sorrow’s might,” the first song in tonight’s *A Musical Banquet*. Contemporary drama had its fair share of lute songs, and Robert Johnson was closely associated with music for plays and masques by Shakespeare, Campion, and other leading writers of the Elizabethan era. “Have you seen the bright lily grow,” attributed to Johnson, appeared in *The Devil Is an Ass*, a play by Shakespeare’s friend and rival Ben Jonson.

The brilliance of the prolific poet and songwriter Thomas Campion is clearly evident in his songs. Campion, who studied law and medicine, is unique among his contemporaries for having written all the words for his own songs. His poetry is a perfect fit for his music, being both witty and delightful without relying on clichés. He even goes so far as to reject clichés in his own songs. “My sweetest lesbia,” like so many of Campion’s songs, has a text indebted to classical antiquity—in this case, a poem by Catullus, which Campion adapts for his

opening stanza.

Prolific as Campion was, it was John Dowland who brought the lute song to its apogee. The première lutenist of his time, Dowland was celebrated throughout Europe, and his works were printed in several volumes between 1597 and 1612, in addition to being included in numerous compilations and manuscripts. Dowland lived and worked primarily abroad, not securing a steady position in his homeland until late in life. The motto *Semper Dowland, Semper Dolens* (the title of one of Dowland’s pieces) reflects the deep melancholy that suffused Dowland’s personality and colored his musical expression, particularly the ayres included in tonight’s program.

Not surprisingly, the dolorous song “Flow, my tears”—also famous as a dance entitled “Lachrimae” (literally, “tears”)—was Dowland’s best-known work; several of Dowland’s greatest contemporaries made their own arrangements of it. The opening teardrop motif on the words “Flow, my tears” and its haunting conclusion (“Happy, happy they that in hell / Feel not the world’s despite”) ensured its popularity in an era fascinated by *melancholia*. Not that all of Dowland’s songs were lugubrious: “Say, love, if ever thou didst find” is a lively, radiant encomium to a peerless lady—perhaps, some have suggested, Queen Elizabeth herself (the “only queen of love and beauty”). “Lady, if you so spite me,” with its risqué text (“If you seek to spill me / Come kiss me, sweet, and kill me”); has a playful side, but even here the game of love is tinged with melancholy, and Dowland’s deepest songs are almost all of a sombre hue. “I saw my lady weep” shows his extraordinary ability to employ dissonance and unexpected harmonic and melodic turns to wring pathos from a text. A similar approach characterizes “In darkness let me dwell,” from *A Musical Banquet*, but in this later song we also hear—especially in the impassioned

outburst “Oh, let me living die”—the influence of a dramatic new style from Italy.

In fact, two of the songs from *A Musical Banquet*—“Amarilli mia bella” and “Dovrò dunque morire”—come from a landmark collection published in Italy in 1602: Giulio Caccini’s *Le nuove musiche* (The New Music), which contains twenty-two works in “monodic” style. Monodies featured a solo voice set against an improvised accompaniment. Caccini provided numbers (or “figures”) over the bass line of the accompaniment as guidance to the performer, who could freely improvise around the foundation of these ideas. “Amarilli mia bella” is particularly known for the unusual figures Caccini wrote in—dissonant elevenths resolving to tenths and sevenths resolving to sixths—which lend a pungency to the harmonies and expression. “Se di far mi morire,” by the monodist Domenico Maria Megli, is also included in tonight’s program. Though he is far less known than Caccini, it is possible that Megli’s early ventures into the new monodic style, published in 1602, may actually predate Caccini’s *Le nuove musiche*. The anonymous “O bella più,” the final piece in *A Musical Banquet*, brings the collection to a close with a flourish as the singer pours out a long written-out *melisma* on the word *core* (heart).

Two songs from the Spanish Renaissance are also included in *A Musical Banquet*: “Passa va amor,” a setting of verses from Jorge de Montemayor’s famous romance *Diana* (c. 1559), and “Vestros.” Both settings are strophic and dance-like, with delightful shifts of accent.

Among the lute solos in tonight’s program are three works by Michelagnolo Galilei, son of the famous music theorist Vincenzo Galilei and brother of the even more famous astronomer Galileo Galilei. His one book of solo lute music, published in Munich in 1620, included ten toccatas and a large number of popular dances. The

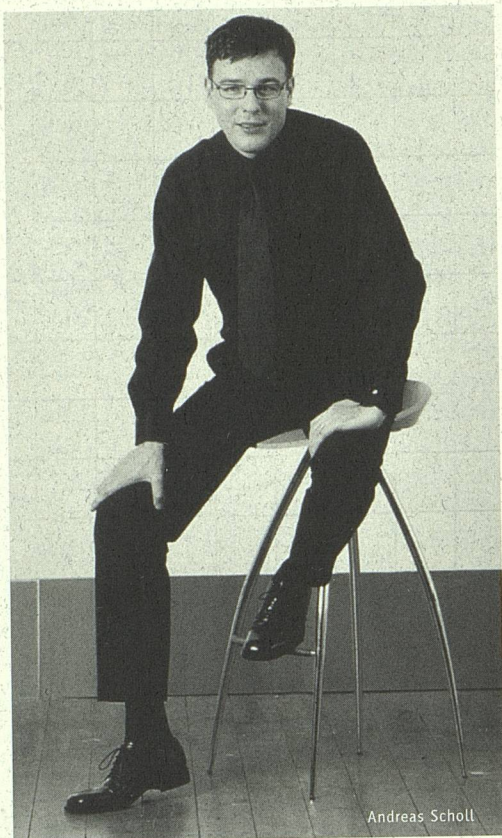
Tocatta was a quasi-improvisational form, often alternating rhapsodic passages with sections of imitative counterpoint. The two Voltas on this program represent a popular dance in triple rhythm in which the man swept his partner off her feet—an intimate move that might have been the cause of its banishment from one European court.

While the English, Spanish, and Italian songs of tonight’s program belong to the same chronological period, they are in some ways not entirely contemporary. The English and Spanish songs represent the end of an illustrious Renaissance lineage, while the Italian songs subtly hint at the beginnings of the baroque. It is not an obvious difference, but it can be gently discerned in the treatment of the vocal line, the harmonies, and the accompaniment, as well as the more dramatic presentation. Caccini and his contemporaries were embarked on a fresh exploration of music’s expressivity, one that resulted in the formation of the new genre of opera. It is a fascinating juxtaposition, showing us how the moveable feast that is musical style passed from one country to another.

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Already regarded as one of the most outstanding countertenors of his generation for his remarkable discography and performances in concert, **Andreas Scholl**’s operatic debut as Bertarido (*Rodelinda*) for the Glyndebourne Festival Opera was greeted with unprecedented critical acclaim.

Andreas Scholl has released a series of extraordinary solo recordings including Vivaldi’s *Motets* with the Australian Brandenburg Orchestra and *Heroes*—a disc of arias by Handel, Mozart, Hasse and Gluck. His discography also includes the



Akademie für Alte Musik Berlin, and Bach's *St. John Passion* with the Royal Concertgebouw Orchestra under Ton Koopman. At the BBC Promenade Concerts he has sung *Julius Caesar* and Bach's *Magnificat* with the Orchestra of the Age of Enlightenment under René Jacobs, the title role in *Solomon* with the Gabrieli Consort under Paul McCreech and Pergolesi's *Stabat Mater* with the Freiburg Baroque Orchestra. This year, Mr. Scholl sang Vivaldi and Handel arias with the Australian Brandenburg Orchestra. A committed and extraordinary recital artist, Andreas Scholl has appeared at Wigmore Hall, Cologne Philharmonie, Concertgebouw, Tonhalle Zurich, and at the Sydney, Brighton, Lufthansa, Schwetzingen and Schleswig-Holstein Festivals.

Recent engagements have included concerts with the Malaysian Philharmonic in Kuala Lumpur, his debut with the Bach Collegium Japan and Handel's *Saul at La Monnaie* and *Solomon* with the Gabrieli Consort. Mr. Scholl has also performed his new recital program, Robert Dowland's *A Musical Banquet*, all over the world. This season Andreas Scholl will make his debut appearances in the title role in *Giulio Cesare* with the Royal Danish Opera, will make his New York recital debut at Carnegie Hall, tour the US with the Orpheus Chamber Orchestra, and tour Europe with Barbara Bonney and the Freiburg Baroque Orchestra. An exclusive Decca recording artist, Andreas Scholl's future releases will include *Wayfaring Stranger*, a collection of English and American folksongs specially arranged for him and the Orpheus Chamber Orchestra.

Born in Germany, Andreas Scholl's early musical training was with the Kiedricher Chorbuben. Between 1987 and 1993 he studied with Richard Levitt and René Jacobs at the Schola Cantorum Basiliensis where he was awarded a Diploma of Ancient Music. In 1992 he was awarded the *Conseil de*

title role in *Solomon* with the Gabrieli Consort under Paul McCreech, Pergolesi's *Stabat Mater* with Les Talens Lyriques and Barbara Bonney under Christoph Rousset, Bach's *Christmas Oratorio*, Monteverdi's *Orfeo* and the *1610 Vespers*, the Gramophone award-winning recordings of Vivaldi's *Stabat Mater*, Antonio Caldara's *Maddalena ai piedi di Cristo* all under René Jacobs and most recently Robert Dowland's *A Musical Banquet* for Decca.

In concert, Andreas Scholl works regularly with the world's leading conductors with appearances including the Bach *Cantatas* under John Nelson with The Cleveland Orchestra, *b minor Mass*, *Christmas Oratorio* and *St. Matthew Passion* with Collegium Vocale under Philippe Herreweghe, Handel arias with the St. Paul Chamber Orchestra under Christopher Hogwood and with the

l'Europe and the Foundation Claude Nicolas Ledoux. Additionally, he is a graduate of the Foundation Ernst Göhner and Association Migros. Andreas Scholl is a winner of the 1999 ECHO Awards and the *Prix de l'Union de la Presse*.

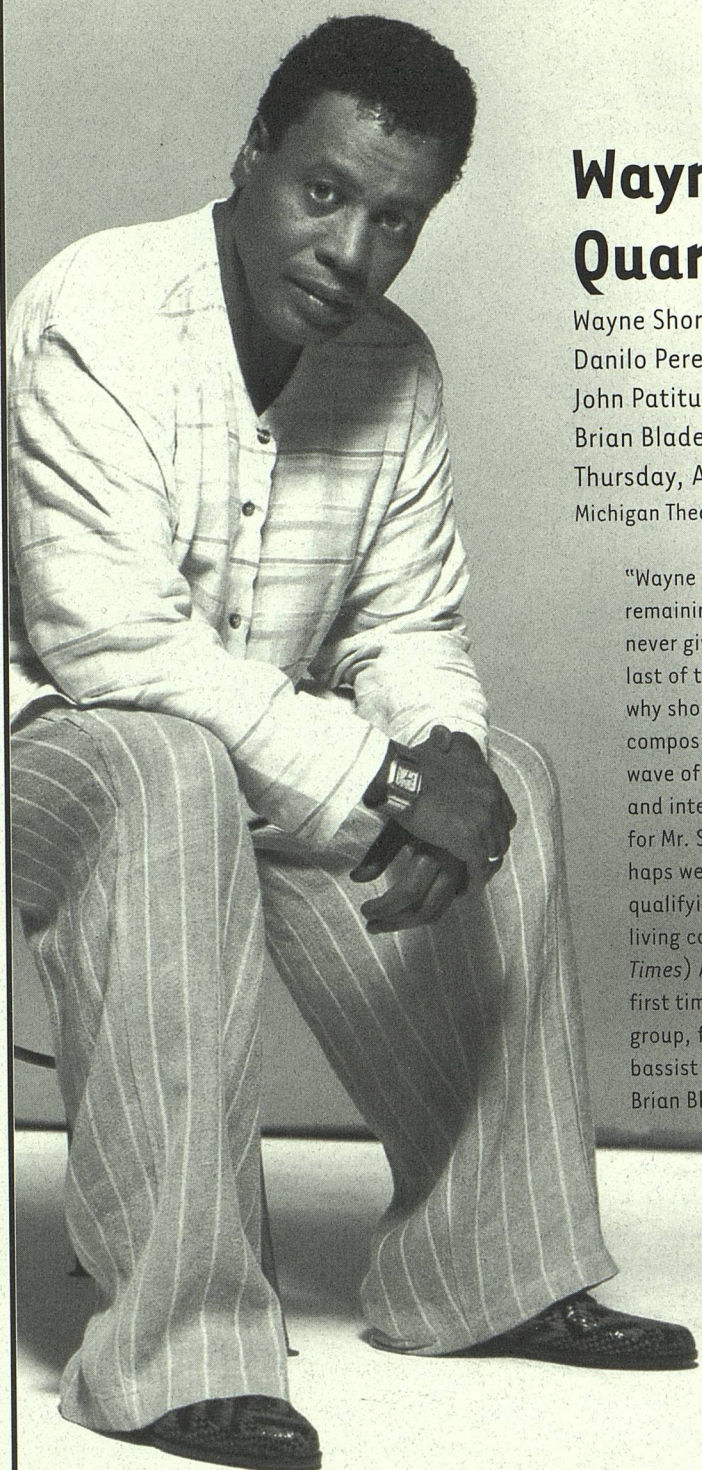
Tonight's recital marks Andreas Scholl's UMS debut.

Karl-Ernst Schröder studied guitar and lute with Professor T. Sasaki at the Hochschule für Musik Rhld., Aachen. After his diploma in Aachen, Mr. Schröder went to Basel, Switzerland, to specialize in the performance of early music at the Schola Cantorum Basiliensis where he studied lute with Eugen M. Dombois and Hopkinson Smith.

As well as his regular appearances as a soloist, Karl-Ernst Schröder also performs throughout Europe as a member of numerous Renaissance and Baroque Ensembles including the Basel Consort, Aurora, Ensemble 415, Mala Punica and various ensembles with René Jacobs and the Freiburger Barockorchester.

Karl-Ernst Schröder gives regular master classes and lectures, and he has been involved with many CD, radio and TV productions.

Tonight's recital marks Karl-Ernst Schröder's UMS debut.



Wayne Shorter Quartet

Wayne Shorter *tenor sax*

Danilo Perez *piano*

John Patitucci *bass*

Brian Blade *drums*

Thursday, April 11, 8 pm

Michigan Theater

"Wayne Shorter could be the one remaining figure in jazz for whom one never gives up raised expectations, the last of the demigod jazz sphinxes. But why should it be he?...If it really is his compositions that drive the incredible wave of support, nostalgia, empathy and interest among hardcore jazz fans for Mr. Shorter's projects, then perhaps we ought to stop the hedging and qualifying and call him the greatest living composer of jazz." (*New York Times*) At 68, Shorter is touring for the first time as leader of an all-acoustic group, featuring pianist Danilo Perez, bassist John Patitucci and drummer Brian Blade.

Sponsored by **Elastizell**.

Presented with additional support from **JazzNet**.

Media Sponsors **WEMU 89.1 FM** and **WDET 101.9 FM**.

UMS
presents

Joshua Redman Quartet and Brad Mehldau Trio

Joshua Redman, *Saxophones*
Aaron Goldberg, *Piano*
Reuben Rogers, *Bass*
Gregory Hutchinson, *Drums*

Brad Mehldau, *Piano*
Larry Grenadier, *Bass*
Jorge Rossy, *Drums*

Program

Friday Evening, November 30, 2001 at 8:00
Michigan Theater, Ann Arbor, Michigan

Brad Mehldau Trio

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

Joshua Redman Quartet

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

Twenty-second
Performance
of the 123rd Season

Eighth Annual
Jazz Series

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Tonight's performance is sponsored in part by AAA Michigan.

Presented with support from JazzNet, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation and the National Endowment for the Arts.

Additional support provided by media sponsors WEMU and WDET.

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

Joshua Redman appears by arrangement with Ted Kurland Associates.

Brad Mehldau appears by arrangement with International Music Network.

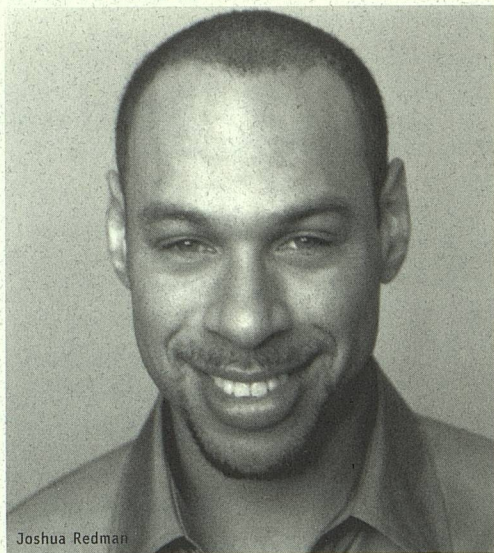
Large print programs are available upon request.

Joshua Redman began his musical career in 1991. Having just graduated from Harvard with plans to pursue a law degree, he instead went on tour and recorded with his father, the legendary saxophonist Dewey Redman, as well as with other noted musicians, including Charlie Haden, Jack DeJohnette, Elvin Jones and Paul Motian. The younger Redman created a sensation by taking “First Prize” in the annual Thelonious Monk Institute of Jazz saxophone competition that fall, and landed a record deal with Warner Brothers soon after.

Since winning the Thelonius Monk saxophone competition in 1991, Grammy-nominated Redman has been a perennial poll winner in *Down Beat* and *Jazziz* magazines and was voted “Jazz Artist of the Year” for two consecutive years in *Rolling Stone* magazine’s Critics Poll. Mr. Redman appeared in Robert Altman’s full-length feature film *Kansas City* and on the music soundtrack of *42nd Street Vanya*, directed by Louis Malle.

In committing himself to the pursuit of jazz, Joshua Redman has become one of the most celebrated and popular jazz artists today. Hailed as the “crown prince of the tenor saxophone” by the Associated Press, Mr. Redman has come to enjoy a meteoric rise in commercial and critical success. His 1993 self-titled debut recording was soon followed by *Wish*, featuring Pat Metheny on guitars and the late Billy Higgins on drums. Following these hit albums were *Moodswing* (1994), *Spirit of the Moment: Live at the Village Vanguard* (1995), *Freedom in the Groove* (1996), *Timeless Tales (For Changing Times)* (1998), *Beyond* (2000), and *Passage of Time* (2001).

As well as performing with his current quartet, Mr. Redman has performed and recorded with many great artists including Elvin Jones, Charlie Haden, Jack DeJohnette, Milt Jackson, Pat Metheny, the Mingus Dynasty and Christian McBride. In



Joshua Redman

1994 he toured with the Lincoln Center Jazz Orchestra, and in 1992 was voted “Best New Artist” in the *Jazz Times* Readers’ Poll.

Tonight’s performance marks Joshua Redman and the Joshua Redman Quartet’s UMS debuts.

Brad Mehldau, like many of his contemporaries, began his career with heavy classical training, long before he was exposed to jazz. He started experimenting with the piano when he was just four and began taking lessons when he was six, continuing until he was fourteen. As a youngster he listened more to rock than jazz. Brad moved to New York City in 1988 where he worked with a variety of musicians over the next several years and made several recordings as a sideman. During that period he began to develop his own style which he attributes to the influence of his musical peers, specifically bandleaders Peter Bernstein, Jessie Davis and David Sanchez as well as other musicians he worked with often—Mark Turner, Kurt Rosenwinkel, Perico Sambeat, Leon Parker, Avishai Cohen and Chris Potter.

In addition he met and played with his future trio mates, Larry Grenadier and Jorge Rossy in several projects. Brad's first major international exposure came as a member of the Joshua Redman Quartet, with which he recorded *Moodswing* and toured the US and Europe for a year-and-a-half.

In 1995 Brad released his debut album as a leader for Warner Bros. Records, appropriately titled, *Introducing Brad Mehldau*. Of that recording the *Chicago Tribune* observed that it was "...a recording that achieves its most vivid moments when Mehldau is playing original compositions. The elliptical lines, volatile rhythmic figures and unexpected bursts of color and dissonance...prove that Mehldau writes as cleverly as he plays. The originality of these compositions is startling to behold." Brad's second Warner album, *The Art Of The Trio, Volume One*, was released in February 1997 to almost instant critical acclaim.

With the release of his third album, *Live At The Village Vanguard: The Art of the Trio, Volume Two*, in 1998, Brad Mehldau was on his way to international acclaim and success. He spent most of the year touring throughout the US and Europe with his trio, still

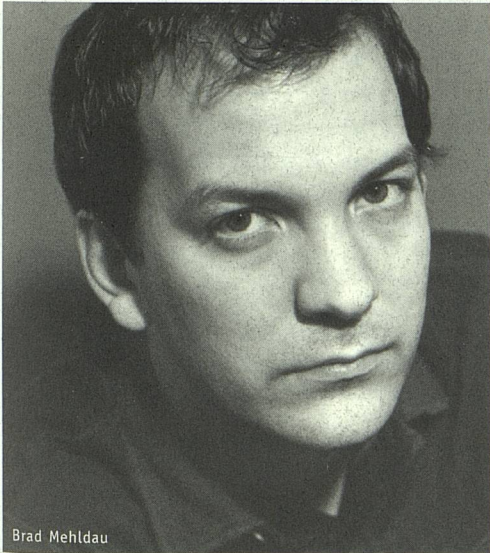
finding time to record with Willie Nelson and briefly touring once again with Joshua Redman. Mr. Mehldau's latest recording, *Places*, is comprised of original compositions, performed either solo or with his regular trio (Larry Grenadier and Jorge Rossy). The pieces are named after the cities in which they were written.

Mr. Mehldau has also had extensive experience composing and playing for film scores including Stanley Kubrick's *Eyes Wide Shut*, *Midnight in the Garden of Good and Evil* and *Space Cowboys*. In addition, Mr. Mehldau improvised a solo piano score for the French film *Un Ange en Danger*, and is the subject of a recently released French documentary entitled *Jazz Collection: Brad Mehldau*.

Tonight's performance marks Brad Mehldau and the Brad Mehldau Trio's UMS debuts.

Harold Hallas, *Tour Manager*

Paul A. Boothe, *Sound Engineer*



Brad Mehldau

UMS experience

THE 2001/2002 UMS SEASON

Please note that a complete listing of all UMS Educational activities will now be conveniently located within the concert program section of your program book. All Education activities are also posted on the UMS website at www.ums.org.

Shockheaded Peter (A Junk Opera)

Featuring the Tiger Lillies
Music by Martin Jacques
Directed and Designed by Julian Crouch and Phelim McDermott
Wednesday, September 12, 8 p.m.
Thursday, September 13, 8 p.m.
Friday, September 14, 8 p.m.
Saturday, September 15, 7 p.m.
and 12 midnight
Michigan Theater
The Saturday evening performances are sponsored by Borders.
Media sponsors Michigan Radio and Metro Times.

Michigan Chamber Players

Sunday, September 23, 4 p.m.
Lydia Mendelssohn Theatre
Complimentary Admission

Liz Lerman Dance Exchange: *Hallelujah!*

With Rudy Hawkins and the Rudy Hawkins Singers
Saturday, October 6, 8 p.m.
Power Center
This performance is co-presented with the University of Michigan.
Presented with generous support from the Ford Foundation.

Berlin Philharmonic

Claudio Abbado, conductor
Friday, October 12, 8 p.m.
Hill Auditorium
Sponsored by Forest Health Services.
Media sponsor WGTE.

Lincoln Center Jazz Orchestra

Wynton Marsalis, artistic director
Sunday, October 14, 4 p.m.
Hill Auditorium
Sponsored by Forest Health Services.
Presented with support from JazzNet.
Media sponsors WEMU and WDET.

Chunky Move

Gideon Obarzanek, artistic director
Saturday, October 20, 8 p.m.
Power Center
Media sponsor Metro Times.

Evgeny Kissin, piano

Wednesday, October 24, 8 p.m.
Hill Auditorium
Camerata Dinner precedes the performance.
Media sponsor WGTE.

Gypsy Caravan II

A Celebration of Rroma Music and Dance featuring Maharaja (India)
Esma Redzepova, The Queen of the Gypsies (Macedonia)
Fanfare Ciocarlia (Romania)
Antonio El Pipa Flamenco Ensemble (Spain)
Thursday, October 25, 8 p.m.
Hill Auditorium
Co-sponsored by McKinley Associates, Inc.
Media sponsors WDET and Metro Times.

Theatre de la Jeune Lune: *Molière's Tartuffe*

Directed by Dominique Serrand
Friday, October 26, 8 p.m.
Saturday, October 27, 8 p.m.
Power Center
The Friday evening performance is sponsored by National City.
The Saturday evening performance is presented with the generous support of Ronnie and Sheila Cresswell.
Media sponsor Michigan Radio.

Hagen Quartet

Sunday, October 28, 4 p.m.
Lydia Mendelssohn Theatre
Presented in memory of David Eklund.

St. Petersburg Conservatory Chamber Ensemble

Tuesday, October 30, 8 p.m.
Michigan Theater
Sponsored by Edward Surovell Realtors.

Philip on Film

Performed by Philip Glass and the Philip Glass Ensemble
Michigan Theater

Dracula (Ted Browning)
Wednesday, October 31, 8 p.m.

Shorts (New Short Films by Peter Greenaway, Atom Egoyan, Godfrey Reggio, Shirin Neshat and Michal Rovner)
Thursday, November 1, 8 p.m.

Koyaanisqatsi (Godfrey Reggio)
Friday, November 2, 8 p.m.
Saturday, November 3, 8 p.m. and 12 midnight

Media sponsors WEMU, WDET and Metro Times.

Netherlands Chamber Choir

Tõnu Kaljuste, conductor
Thursday, November 8, 8 p.m.
St. Francis of Assisi Catholic Church

Gluck's *Orfeo ed Euridice*

Peter Sparling Dance Company
Ann Arbor Symphony Orchestra
UMS Choral Union
Peter Sparling, choreographer
Martin Katz, music director
Friday, November 9, 8 p.m.
Saturday, November 10, 8 p.m.
Sunday, November 11, 4 p.m.
Michigan Theater

The Friday performance is sponsored by the DTE Energy Foundation.

The Saturday performance is presented with the generous support of Linda and Richard Greene.

The Sunday performance is presented with the generous support of Audrey and Irving Rose.

This production is co-presented with the University of Michigan with additional support from the Wallace-Reader's Digest Funds and the Ann Arbor Area Community Foundation.

Anne-Sophie Mutter, violin and the Trondheim Soloists

Bjarne Fiskum, artistic director
Tuesday, November 13, 8 p.m.
Hill Auditorium
Camerata Dinner precedes the performance.
Media sponsor WGTE.

Sweet Honey in the Rock

Saturday, November 17, 8 p.m.
Hill Auditorium
Sponsored by Pfizer.
Media sponsors WEMU, WDET and Metro Times.

Andreas Scholl, countertenor

Tuesday, November 20, 8 p.m.
Lydia Mendelssohn Theatre
Media sponsor WGTE.

Joshua Redman Quartet and Brad Mehldau Trio

Friday, November 30, 8 p.m.
Michigan Theater
Presented with support from AAA Michigan.
Additional support is provided by JazzNet.
Media sponsors WEMU and WDET.

Handel's *Messiah*

UMS Choral Union
Ann Arbor Symphony Orchestra
Thomas Sheets conductor
Saturday, December 1, 8 p.m.
Sunday, December 2, 2 p.m.
Hill Auditorium
Presented with the generous support of Carl and Isabelle Brauer.

Kirov Orchestra of the Mariinsky Theatre

Valery Gergiev, conductor
Alexander Toradze, piano
Wednesday, December 5, 8 p.m.
Hill Auditorium
Camerata Dinner precedes the performance.
Presented with support from Walid.
Media sponsor WGTE.

Les Arts Florissants

Christmas Music of Marc-Antoine Charpentier (1643-1704)
William Christie, conductor
Thursday, December 13, 8 p.m.
St. Francis of Assisi Catholic Church
Presented with the generous support of Robert and Pearson Macek.

Stephan Genz, baritone

Roger Vignoles, piano
Thursday, January 10, 8 p.m.
Lydia Mendelssohn Theatre
Media sponsor WGTE.

Rennie Harris Puremovement: *Rome & Jewels*

Friday, January 11, 8 p.m.
Saturday, January 12, 8 p.m.
Power Center
These performances are supported by the Pennsylvania Council on the Arts.
Media sponsor Metro Times.

Brentano String Quartet and Mark Strand, poet

Haydn's *Seven Last Words of Christ*
Sunday, January 13, 4 p.m.
Lydia Mendelssohn Theatre
Media sponsor Michigan Radio.

Michigan Chamber Players

Sunday, January 20, 4 p.m.
Lydia Mendelssohn Theatre
Complimentary Admission

A Tribute to Gospel Legend Mattie Moss Clark

Dr. Rudolph V. Hawkins, music director
Monday, January 21, 8 p.m.
Hill Auditorium
Co-presented with the U-M Office of Academic Multicultural Initiatives.
Media sponsors WEMU and Metro Times.

Orchestre de Paris

Christoph Eschenbach, conductor
 Pierre-Laurent Aimard, piano
 Wednesday, January 23, 8 p.m.
 Hill Auditorium
Camerata Dinner precedes the performance.
Sponsored by Bank One.
Media sponsor WGTE.

Charlie Haden's Quartet West with Strings

Bill Henderson and
 Ruth Cameron, vocals
 Friday, January 25, 8 p.m.
 Lydia Mendelssohn Theatre
Sponsored by Butzel Long.
Presented with support from the Wallace-Reader's Digest Funds and JazzNet.
Media sponsors WEMU and WDTE.

Da Camera of Houston: Marcel Proust's Paris

Conceived and directed by
 Sarah Rothenberg
 Saturday, January 26, 8 p.m.
 Lydia Mendelssohn Theatre
Sponsored by Miller, Canfield, Paddock and Stone, P.L.C.
Media sponsor Michigan Radio.

The Chieftains

Sunday, January 27, 3 p.m.
 Hill Auditorium
Sponsored by the Bank of Ann Arbor.
Media sponsor WDET.

A Solo Evening with Laurie Anderson

Saturday, February 2, 8 p.m.
 Hill Auditorium
Media sponsors WDET and Metro Times.

Children of Uganda

Friday, February 8, 7 p.m.
 Saturday, February 9, 8 p.m.
 Power Center
The Saturday performance is co-presented with the Office of the Senior Vice Provost for Academic Affairs.
This is a Heartland Arts Fund Program.
Media sponsor WEMU.

Harolyn Blackwell, soprano Florence Quivar, mezzo-soprano: From the Diary of Sally Hemings

Wednesday, February 13, 8 p.m.
 Sunday, February 17, 4 p.m.
 Lydia Mendelssohn Theatre
Media sponsors WGTE and Michigan Radio.

Collegium Vocale Gent and Ensemble Modern

Thursday, February 14, 8 p.m.
 St. Francis of Assisi Catholic Church

San Francisco Symphony

Michael Tilson Thomas, conductor
 Michelle De Young, mezzo-soprano
 Michael Schade, tenor
 Friday, February 15, 8 p.m.
 Hill Auditorium
Camerata Dinner precedes the performance.
Media sponsor WGTE.

San Francisco Symphony

Michael Tilson Thomas, conductor
 UMS Choral Union
 Saturday, February 16, 8 p.m.
 Hill Auditorium
Camerata Dinner precedes the performance.
Sponsored by Pfizer.
Media sponsor WGTE.

Boys Choir of Harlem

Dr. Walter J. Turnbull, director
 Wednesday, February 20, 7 p.m.
 Hill Auditorium
Sponsored by Thomas B. McMullen, Co.
Media sponsor WEMU.

SamulNori

Kim Duk Soo, artistic director
 Thursday, February 21, 8 p.m.
 Power Center
Media sponsor Metro Times.

St. Petersburg Philharmonic Orchestra

Yuri Temirkanov, conductor
 Leif Ove Andsnes, piano
 Tuesday, March 5, 8 p.m.
 Hill Auditorium
Camerata Dinner precedes the performance.
Presented with the generous support of Kathleen G. Charla.
Media sponsor WGTE.

Guthrie Theater:

Eugene O'Neill's *Ah, Wilderness!*

Directed by Douglas Wager
 Friday, March 8, 8 p.m.
 Saturday, March 9, 8 p.m.
 Power Center
The Friday evening performance is sponsored by Comerica.
The Saturday evening performance is sponsored by CFI Group.
Additional support is provided by Wallace-Reader's Digest Funds and the Heartland Arts Fund Program.
Media sponsor Michigan Radio.

Los Muñequitos de Matanzas

Friday, March 15, 8 p.m.
 Hill Auditorium
Co-presented with the Office of the Senior Vice Provost for Academic Affairs.
Media sponsors WEMU and Metro Times.

The Tallis Scholars

Peter Philips, director
 Tuesday, March 19, 8 p.m.
 St. Francis of Assisi Catholic Church

Da Camera of Houston: Epigraph for a Condemned Book

Sarah Rothenberg, director and pianist
 Music by Frédéric Chopin
 Texts by Charles Baudelaire
 Lighting by Jennifer Tipton
 Video by Chris Kondek
 Wednesday, March 20, 8 p.m.
 Power Center
Presented with the generous support of Beverley and Gerson Geltner.
This performance is co-produced by UMS and the University of Michigan.
Media sponsor Michigan Radio.



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Twyla Tharp Dance

Saturday, March 23, 8 p.m.

Sunday, March 24, 3 p.m.

Power Center

*The Saturday evening performance is sponsored by Pfizer.**Media sponsors WDET and Metro Times.***Brahms' German Requiem**

UMS Choral Union

Ann Arbor Symphony Orchestra

Thomas Sheets, conductor

Friday, March 29, 8 p.m.

Hill Auditorium

*Presented with the generous support of Jim and Millie Irwin.***Emerson String Quartet and Kalichstein-Laredo-Robinson Trio**

Friday, April 5, 8 p.m.

Michigan Theater

*Presented with the generous support of Maurice and Linda Binkow.***Afro-Cuban Dance Party with Celia Cruz and Albita**

Saturday, April 6, 9 p.m.

EMU Convocation Center

*Presented with support from Sesil Lincoln Mercury Volvo Mazda.**Media sponsors WEMU and WDET.**Presented with additional support from JazzNet.***Wayne Shorter Quartet**

Wayne Shorter, tenor sax

Danilo Perez, piano

John Patitucci, bass

Brian Blade, drums

Thursday, April 11, 8 p.m.

Michigan Theater

*Sponsored by Elastizell.**Presented with additional support from JazzNet.**Media sponsors WEMU and WDET.***Les Musiciens du Louvre**

Marc Minkowski, conductor

Anne Sofie von Otter, mezzo-

soprano

Friday, April 12, 8 p.m.

Hill Auditorium

*Camerata Dinner precedes the performance.**Co-Sponsored by KeyBank and**McDonald Investments.**Media sponsor WGTE.***Takács Quartet and Robert Pinsky, poet: All the World for Love**

Saturday, April 13, 8 p.m.

Lydia Mendelssohn Theatre

*Sponsored by Borders.**Media sponsor Michigan Radio.***Ian Bostridge, tenor**

Sunday, April 14, 4 p.m.

Lydia Mendelssohn Theatre

*Media sponsor WGTE.***Lyon Opera Ballet: Maguy Marin's Cendrillon (Cinderella)**

Friday, April 19, 8 p.m.

Saturday, April 20, 8 p.m.

Sunday, April 21, 3 p.m.

Power Center

*The Saturday evening performance is sponsored by Pfizer.**Media sponsor Metro Times.*

The **Ford Honors Program** is made possible by a generous grant from the Ford Motor Company Fund and benefits the UMS Education Program. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Van Cliburn was the first artist so honored, with subsequent honorees being Jessye Norman, Garrick Ohlsson, The Canadian Brass, Isaac Stern, and Marcel Marceau. This season's Ford Honors Program will be held on May 11, 2002. The recipient of the 2002 UMS Distinguished Artist Award will be announced in February 2002.

*Ford Honors
Program
Honorees*

1996

**Van
Cliburn**

1997

**Jessye
Norman**

1998

**Garrick
Ohlsson**

1999

**The
Canadian
Brass**

2000

Isaac Stern

2001

**Marcel
Marceau**



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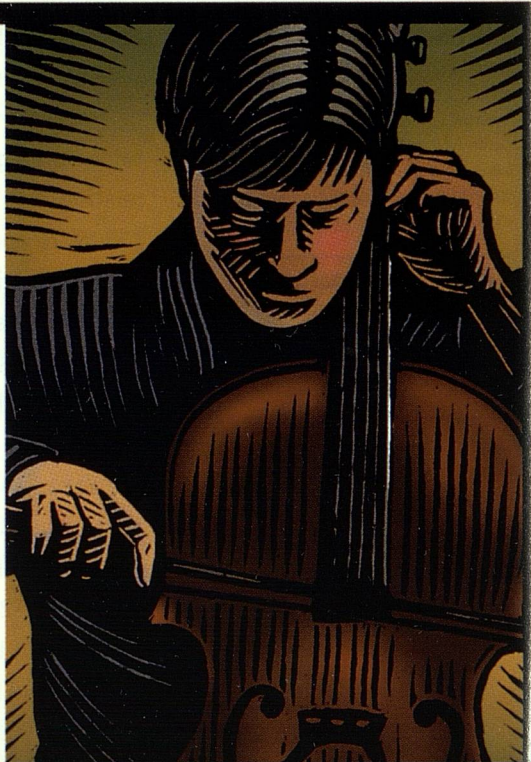
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EDUCATION & AUDIENCE DEVELOPMENT

In the past several seasons, UMS' Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of the live performing arts and the major impact the arts can have in the community, UMS now seeks out active and dynamic collaborations and partnerships to reach into the many diverse communities it serves.

Our acclaimed program features many types of events:

Family Performances

UMS encourages parents and guardians to actively involve their students to be engaged with the live performing arts. Not only are our family programs a great educational experience for both children and parents alike, but they provide quality opportunities for families to enjoy the arts together. Please refer to the UMS website at www.ums.org to find details on the appropriately aged programs for your children or contact the UMS Ticket Office at 734.764.2538 for more information.

Master of Arts Interview Series

Now entering its sixth year, this series is an opportunity to showcase and engage our artists in informal conversations about their art form, their body of work and their upcoming performances.

This year's series includes interviews with several UMS artists, including Philip Glass, Michael Tilson Thomas, Harolyn Blackwell and Florence Quivar, among others to be announced. Please refer to the UMS website at www.ums.org for more information on UMS' Master of Arts Interview Series.

PREPs (Performance-Related Educational Presentations)

This series of pre-performance presentations features talks, demonstrations and workshops designed to provide context and insight into the performance. All PREPs are free and open to the public and usually begin one hour before curtain time.

Meet the Artists: Post-Performance Dialogues

The Meet the Artist Series provides a special opportunity for patrons who attend performances to gain additional understanding about the artist, the performance they've just seen and the artistic process. Each Meet the Artist event occurs immediately after the performance, and the question-and-answer session takes place from the stage.

Artist Residency Activities

UMS residencies cover a diverse spectrum of artistic interaction, providing more insight and greater contact with the artists. Residency activities include guest educators and artists, interviews, open rehearsals, lecture/demonstrations, in-class visits, master classes, participatory workshops, clinics, visiting scholars, seminars, community projects, symposia, panel discussions, art installations and exhibits. Most activities are free and open to the public and occur around the date of the artist's performance.

Major residencies for the 2001/2002 season include:

- **Liz Lerman Dance Exchange**
- **St. Petersburg Conservatory Chamber Ensemble**
- **Gluck's *Orfeo ed Euridice***
- **Charlie Haden's Quartet West with Strings**
- **Children of Uganda**
- **Literary/Chamber events**

ATTENTION TEACHERS AND EDUCATORS!

Youth Performances

These performances are hour-long or full length specially designed teacher- and student-friendly live matinees.

The 2001/2002 Youth Performance Series includes:

- **Gluck's *Orfeo ed Euridice***
- **Charlie Haden's Quartet West with Strings**
- **Children of Uganda**
- **Boys Choir of Harlem**
- **SamulNori**
- **Guthrie Theater: Eugene O'Neill's *Ah, Wilderness!***
- **Los Muñequitos de Matanzas**
- **Lyon Opera Ballet: *Cendrillon* (Cinderella)**

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

The Youth Education Program is sponsored by



Ford Motor Company
Fund



VOLUNTEERS NEEDED

The sixty-member UMS Advisory Committee provides important volunteer assistance and financial support for these exceptional educational programs. Please call 734.936.6837 for information about volunteering for UMS Education and Audience Development events.

Teacher Workshop Series

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

This year's Kennedy Center Workshops are:

- **"Dinosaur Detectives" led by Michele Valeri**
- **"Exploring the Cultures of Uganda Through Dance" led by Namu Lwanga**
- **"Once Upon a Time: Bringing Fairy Tales to Life" led by Sean Layne**

Workshops focusing on the UMS youth performances are:

- **"Opera in the Classroom: *Orfeo ed Euridice*" led by Peter Sparling and Kristin Fontichiaro**
- **"Dance: A Secret Path to Success in the Classroom" led by Susan Filipiak**
- **"Arts and Technology in the Classroom" led by Deborah Katz**
- **"Cuban Music in the Classroom: Los Muñequitos de Matanzas" led by Dr. Alberto Nacif**

For information and registration, please call 734.615.0122 or email umsyouth@umich.edu.

First Acts Series

In its fifth year, the First Acts Series offers the opportunity for teachers of grades 4-12 to bring their students to selected weekend and evening classical music and dance performances. Tickets are reduced to \$6 each, and busing is reimbursed. School groups may attend the full performance or leave after the "first act." Educational materials are provided.

This year's First Acts concerts are: Liz Lerman Dance Exchange, Evgeny Kissin, the St. Petersburg Conservatory Chamber Ensemble, the Netherlands Chamber Choir, Kirov Orchestra of the Mariinsky Theatre, Orchestre de Paris, San Francisco Symphony, St. Petersburg Philharmonic Orchestra, Da Camera of Houston: *Epigraph for a Condemned Book*, Emerson String Quartet

and the Kalichstein-Laredo-Robinson Trio, and Les Musiciens du Louvre.

For information and registration, please call 734.615.0122 or email umsyouth@umich.edu.

The Kennedy Center Partnership

The University Musical Society and Ann Arbor Public Schools are members of the Kennedy Center Partners in Education Program.

Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates a multitude of professional development opportunities for teachers and educators.

Special Discounts for Teachers and Students to Public Performances

UMS offers special discounts to school groups attending world-class evening and weekend performances not offered through the First Acts program. Please call the Group Sales hotline at 734.763.3100 for more information about discounts for student and youth groups.

DINING EXPERIENCES

UMS Camerata Dinners

Now entering their sixth season, Camerata Dinners are a delicious and convenient way to start your UMS concert evening, offering you a chance to dine with friends and meet fellow patrons in a relaxed setting prior to our Choral Union Series performances.

This year's Camerata Dinners will be held at the historic Michigan League on the corner of N. University and Fletcher. The dinner buffet is open from 6:00 to 7:30 p.m., offering the perfect opportunity to arrive early and park with ease.

Dinner is \$35 per person. UMS members at the Benefactor level (\$500) and above are entitled to a discounted dinner price of \$30 per person. A cash bar will be available. UMS members receive reservation priority. Valet parking will be available in front of the Michigan League at a cost of \$10 per car. Members at the Leader level (\$2,500) and above receive complimentary valet parking.

2001/2002 Camerata Dinners

Wednesday, October 24

Evgeny Kissin, piano

Tuesday, November 13

Anne-Sophie Mutter and the Trondheim Soloists

Wednesday, December 5

Kirov Orchestra of the Mariinsky Theatre

Wednesday, January 23

Orchestre de Paris

Friday, February 15

San Francisco Symphony

Saturday, February 16

San Francisco Symphony

Tuesday, March 5

St. Petersburg Philharmonic

Friday, April 12

Les Musiciens du Louvre

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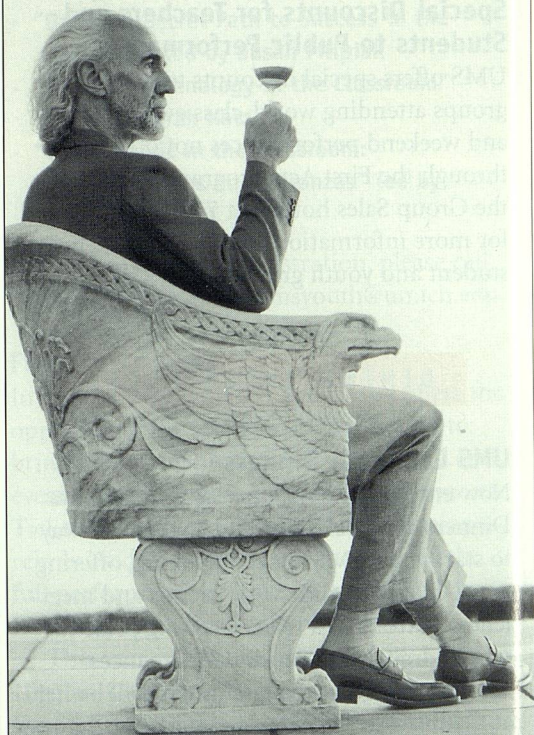
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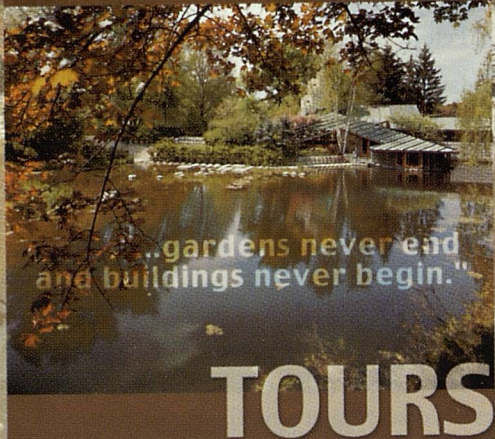
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Package price is \$228 per couple.

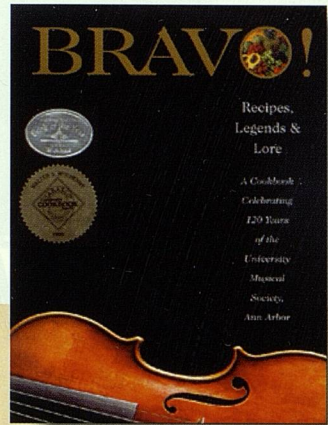
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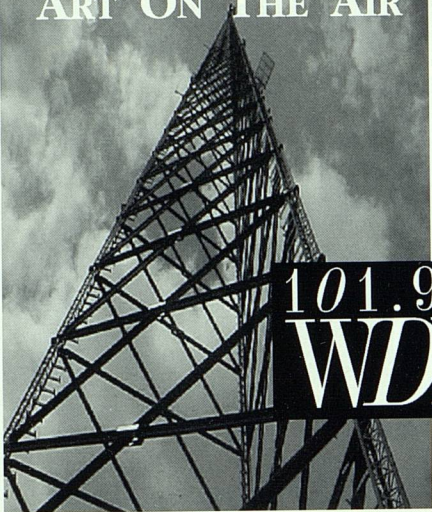
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Countertenor

KARL-ERNST SCHRÖDER, *Lute*

Program

Tuesday Evening, November 20, 2001 at 8:00
Lydia Mendelssohn Theatre, Ann Arbor, Michigan

Please note tonight's revised recital program below.

I

Anthony Holborne

My heavy sprite

Thomas Campion

My sweetest Lesbia

John Dowland

Flow, my tears

Dowland

I saw my lady weep

Campion

I care not for these ladies

Dowland

Say, love, if ever thou didst find

Dowland

**The Right Honourable the Lord Viscount Lisle,
His Galliard**

SCHRÖDER

II

Dowland

Lady, if you so spite me

In darkness let me dwell

INTERMISSION

III

*Anonymous***Passa va amor****Vestros**

IV

*Michelangelo Galilei***Toccata****Volta****Volta**

SCHRÖDER

V

*Domenico Maria Megli***Se di far mi morire***Giulio Caccini***Dovrò dunque morire***Caccini***Amarilli mia bella***Anonymous***O bella più**

The audience is politely asked to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

Twenty-first
Performance
of the 123rd Season

Support for this performance is provided by media sponsor WGTE.

Seventh Annual
Song Recital Series

Special thanks to George Shirley and the U-M School of Music Vocal Arts Division for their involvement in this residency.

Mr. Scholl records exclusively for Decca Records and appears by arrangement with J.F. Mastroianni and Associates.

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

Large print programs are available upon request.

I

My heavy sprite*Anthony Holborne*

My Heavy sprite, oppress'd with sorrow's
 might,
 Of wearied limbs the burden sore sustains,
 With silent groans and heart's tears still
 complains,
 Yet I breathe still and live in life's despite.
 Have I lost thee? All fortunes I accurse
 Bids thee farewell, with thee all joys farewell,
 And for thy sake this world becomes my
 hell.

My sweetest Lesbia*Thomas Campion*

My sweetest Lesbia, let us live and love.
 And, though the sager sort our deeds
 reprove,
 Let us not weigh them. Heav'n's great lamps
 do dive
 into their west, and straight again revive.
 But soon as once set is our little light,
 Then must we sleep one ever-during night.

If all would lead their lives in love like me,
 Then bloody swords and armour should
 not be.

No drum nor trumpet peaceful sleeps
 should move,
 Unless alarm came from the camp of Love.
 But fools do live, and waste their little light,
 And seek with pain their ever-during night.

When timely death my life and fortune ends,
 Let not my hearse be vex'd with mourning
 friends.

But let all lovers, rich in triumph, come
 And with sweet pastimes grace my happy
 tomb.
 And Lesbia, close up thou my little light,
 And crown with love my ever-during night.

Flow, my tears*John Dowland*

Flow, my tears, fall from your springs!
 Exiled for ever let me mourn;
 Where nights black bird her sad infamy sings,
 There let me live forlorn.

Down, vain lights, shine you no more!
 No nights are dark enough for those
 That in despair their lost fortunes deplore;
 Light doth but shame disclose.

Never may my woes be relieved,
 Since pity is fled;
 And tears and sighs and groans my weary days
 Of all joys have deprived.

From the highest spire of contentment
 My fortune is thrown;
 And fear and grief and pain for my deserts
 Are my hopes, since hope is gone.

Hark, you shadows that in darkness dwell,
 Learn to contemn light,
 Happy, happy they that in hell
 Feel not the world's despite.

I saw my lady weep*Dowland*

I saw my lady weep,
 And Sorrow proud to be advanced so
 In those fair eyes were all perfections keep
 Her face was full of woe,
 But such a woe, believe me, as wins more
 hearts
 Than Mirth can do with her enticing parts.

O fairer than aught else
 The world can show, leave off in time to
 grieve.
 Enough, enough your joyful looks excel.
 Tears kill the heat, believe;
 O strive not to be excellent in woe,
 Which only breeds your beauty's overthrow.

I care not for these ladies

Campion

I care not for these ladies that must be
wood and pray'd;

Give me kind Amaryllis, the wanton
country maid.

Nature Art disdaineth; her beauty is
her own.

Her when we court and kiss, she cries;
forsooth, let go!

But when we come where comfort is,
she never will say No.

If I love Amaryllis, she gives me fruit and
flow'rs;

But if we love these ladies, we must give
golden show'rs.

Give them gold that sell love; give me the
nut-brown lass,

Who when we court and kiss, she cries:
Forsooth, let go!

But when we come where comfort is, she
never will say No.

These ladies must have pillows and beds
by strangers wrought.

Give me a bow'r of willows, of moss and
leaves unbought,

And fresh Amaryllis with milk and
honey fed,

Who when we court and kiss, she cries:
forsooth, let go!

But when we come where comfort is,
she never will say No.

Say, love, if ever thou didst find

Dowland

Say, love, if ever thou didst find
A woman with a constant mind?

"None but one."

And what should that rare mirror be?

Some goddess or some queen is she?

"She, she, she, and only she,

She only queen of love and beauty."

But could thy fiery poisoned dart
At no time touch her spotless heart,
Nor come near?

"She is not subject to Love's bow;
Her eye commands, her hearth saith no,
No, no, no, and only no;

On no another still doth follow."

To her then yield thy shafts and bow,
Than can command affections so.

"Love is free;

So are her thoughts that vanquish thee.

There is no queen of love but she,
She, she, she, and only she,

She only queen of love and beauty."

The Right Honourable the Lord Viscount Lisle, His Galliard

Dowland

SCHRÖDER, *Lute*

II

Lady, if you so spite me

Dowland

Lady, if you so spite me
Wherefore do you so oft kiss and delight me,
Sure that my heart, oppress'd and overcloyed,
May break thus overjoyed?

If you seek to spill me,
Come kiss me, sweet, and kill me.

So shall your heart be eased,
And I shall rest content and die well pleased.

In darkness let me dwell

In darkness let me dwell
The ground shall Sorrow be;
The roof Despair to bar
All cheerful light from me,
The walls of marble black
That moisten'd still shall weep;
My music hellish jarring sounds
To banish friendly sleep.
Thus wedded to my woes
And bedded to my tomb,
O let me living die,
Till death do come.

III

*Anonymous***Passa va amor**

Passavo Amor su arco desarmado,
 Los ojos baxos, blando y muy modesto;
 Dexava m'ya atras muy descuidado.

Quam poco espacio pude gozar esto.
 Fortuna de embidiosa dixo luego:
 "Teneos, Amor; porque vays tam presto?"

Bolvio de presto a mi el niño ciego,
 Muy enojado en versé reprehendido,
 Que no ha reprehensión do sta su fuego.

Ay prados, bosques, selvas, que criastes
 Tan libre corazón como era el moi,
 Porque tan grade mal no te estorbastes?

Love walked by unarmed,
 Eyes downcast, mild and full of modesty;
 He left me far behind, quite forgotten.

How little time I had to enjoy this.
 Fortune, envious, then said:
 "Stay, Love; why so fast?"

The unseeing child came quickly back to me,
 In fury at being thus reproved,
 For where his fire is lit there is no reproval.

Ah, meadows, woods and forests, who nurtured
 Such a free heart as mine,
 Why did you not oppose this terrible wrong?

Vestros

Vuestros ojos tienen d'Amor no se que,
 Que me yelan, me roban, me hieren, me
 matan a fe.
 Porque me mirays
 Con tanta aflicción,
 Y a mi corazón,
 Me aprisionays?
 Que si vos me mirays yo os acusare.

Your eyes hold what I know not of Love
 For in truth they freeze me, rob me,
 wound me, kill me.
 Why do you look at me
 With such affliction,
 And imprison
 My heart?
 If you look at me I shall denounce you.

IV

Toccata**Volta****Volta***Michelangelo Galilei*SCHRÖDER, *Lute*

V

Se di far mi morire*Domenico Maria Megli*

Se di far mi morire
 Con crudeltà pensate
 Certo che v'inganate.
 Che de la crudeltà nascono l'ire,
 E da l'ire lo sdegno,
 Che schaccia Amor
 Dal suo superbo regno.

If you think to cause my death
 Through your cruelty
 You are surely mistaken.
 For from cruelty springs anger,
 And from anger disdain,
 Which unseats Love
 From his proud throne.

Dovrò dunque morire*Giulio Caccini*

Dovrò dunque morire?
 Pra che di nuovo io miri
 Voi bramata cagion de miei martiri.
 Moi parduto tesoro,
 Non potrò dirvi
 Pria ch'io mora: «lo moro?»
 Lo moro?
 O', O' miseria inaudita;
 Non poter dir a voi:
 «Moro mia vita.»

Must I then die?
 Before I can see you again
 Longed-for-cause of my suffering.
 My lost treasure,
 Can I not tell you
 Before I die: "I am dying?"
 I am dying?
 Oh, oh, unheard-of wretchedness;
 To be unable to tell you:
 "I am dying, my life."

Amarilli mia bella*Caccini*

Amarilli mia bella, non credi ò,
 Del mio cor dolce desio,
 D'esser tu l'amor moi?
 Credilo pur, e se timor t'assale,
 Prendi questo mio strale;
 Aprimi il petto, e vedrai scritto in cuore:
 «Amarilli è'l moi amore.»

Amaryllis, my lovely one,
 Do you not believe, O my heart's sweet desire,
 That you are my love?
 Believe it thus, and if fear assails you,
 Doubt not its truth;
 Open my breast and see written on my heart:
 "Amaryllis is my beloved."

O bella più*Anonymous*

O bella più che le stele Diana,
 Chi parinansi de la mia patrona,
 Mi regina, dolce mi amore;
 Pietà, cuor mio, pietà, on più dolore.
 Bene mio caro, cuore mio bella,
 Tu sei la mala morte mia,
 La freccia chi mi pass'ìl cuore.

Oh fairer than the stars of Diana,
 Which shine before my mistress,
 My queen, my sweet love;
 Mercy, my heart, cause no more sorrow.
 My dear beloved, my fair heart,
 You are the fatal cause of my death,
 The arrow that pierces my heart.

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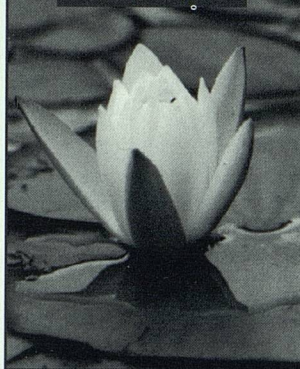
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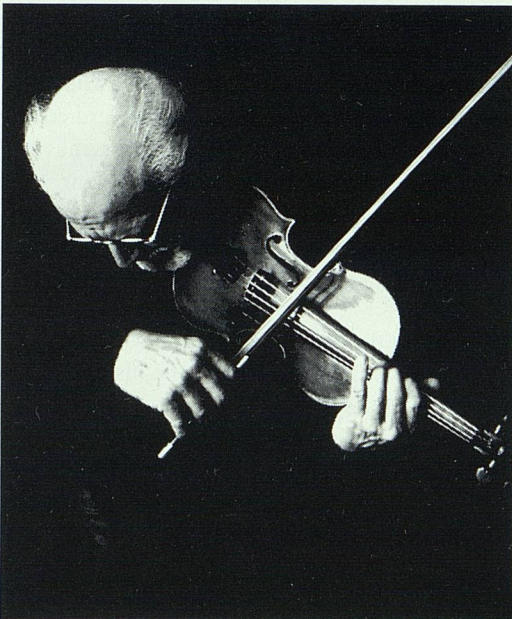


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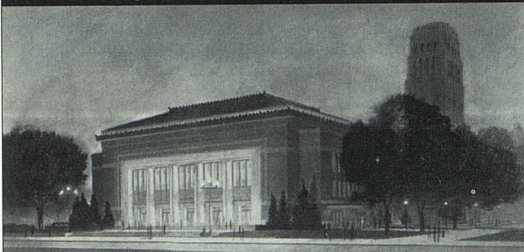


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