



# Ums

presentation

University Musical Society  
of the University of Michigan  
Winter 2003 Season

# MICHIGAN

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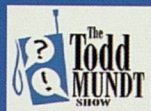
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# RADIO

# university musical society

University of Michigan • Ann Arbor

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## FROM THE UM PRESIDENT

The University of Michigan (UM) would like to join the University Musical Society (UMS) in welcoming you to the 2002/2003 season. Additionally, we would like to thank you for your support of the performing arts. We are proud of the wonderful partnership we have developed with UMS and of our



role as co-sponsor and co-presenter of several events on this season's calendar. These events reflect the artistic beauty and passion that are integral to the human experience. They are also wonderful opportunities

for University of Michigan students and faculty to learn about the creative process and sources of inspiration that motivate artists and scholars.

The current season marks the second residency by the Royal Shakespeare Company of Stratford, England which performs three plays in March: *The Merry Wives of Windsor*, *Coriolanus*, and Salman Rushdie's *Midnight's Children*. UM and UMS co-presentations are not limited to theater, but also include performances by the Vienna Philharmonic, the Bolshoi Ballet, and a special event entitled "Evening at the Apollo," in which the best performing groups from Detroit and Ann Arbor are given a chance to compete for a slot at Harlem's Apollo Theater Amateur Night, where Ella Fitzgerald, Sarah Vaughn, Billie Holiday, and other legends of 20th-

century American music got their big breaks. As befits the educational missions of both the University and UMS, we should also recognize the co-sponsorship of educational programming involving, among others, the Abbey Theatre of Ireland, Grupo Corpo, Sekou Sundiata and creative co-sponsorship of presentations by the Hubbard Street Dance Company and the well-known female *a cappella* group Sweet Honey in the Rock.

Most significantly, I would like to thank the faculty and staff of UM and UMS for their hard work and dedication to making this partnership a success. UMS staff, in particular, work with the University's faculty and students to create learning opportunities for our campus, and in the case of the larger residencies, for the greater community.

The University of Michigan is pleased to support the University Musical Society during its 02/03 season. We share the goal of making our co-presentations the type of academic and cultural events that benefit the broadest possible constituency.

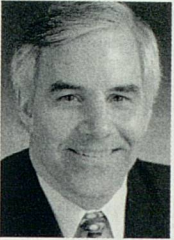
Sincerely,

A handwritten signature in black ink that reads "Mary Sue Coleman".

Mary Sue Coleman,  
President, University of Michigan

## FROM THE UMS PRESIDENT

**T**hank you for joining us for this UMS performance. We appreciate your support of the performing arts and of UMS, and we hope we'll see you at more of our programs this season. Check the complete listing of UMS's 2003 Winter Season events beginning on p. 29 of the glossy pages of this program and on our website at [www.ums.org](http://www.ums.org).



We welcome UMS President Mary Sue Coleman to the southeast Michigan community and to membership on the UMS Board of Directors. The

university from which President Coleman came to Michigan has a distinguished record in its support of creative artists. During the Millennium season alone, while Dr. Coleman was president, the University of Iowa's Hancher Auditorium premiered over 20 new works in music, dance, and theater, all of them commissioned by Hancher. This unprecedented level of support of creative artists by a university presenting organization captured the attention of the performing arts field worldwide and reinforced the idea that research in the performing arts is as important and as valid to a great university as is research in other fields. We thank Dr. Coleman and her predecessors Lee C. Bollinger and B. Joseph White for the extraordinary level of UMS support for the second residency of the Royal Shakespeare Company March 1-16 and of eight other UMS projects this season that offer special value to the University's mission of teaching, research, and service.

This season offers some special challenges for UMS with the closing of Hill Auditorium

for restoration and renovation. With your understanding and support, we know we will overcome these difficulties and have a successful season. As we await our reopening concert scheduled for January 2004, UMS is creating special opportunities for our patrons to see and hear world-renowned artists in outstanding venues in Detroit, Ypsilanti, and Ann Arbor. You won't want to miss the February 27 return of the Vienna Philharmonic for the first time in the region since 1988. For many of our Detroit performances, UMS is offering transportation by luxury coach to our Ann Arbor patrons.

Yes, things are different this season. The UMS staff is determined to do everything we can to make this season run as smoothly as possible for you and our other patrons. Please let us know if you have any questions or problems. Call our ticket office at 734.764.2538, now led by Ticket Services Manager Nicole Paoletti, successor to Michael Gowing who retired last year. You should also feel free to get in touch with me about anything related to UMS. If you don't see me in the lobby at our performances, you can send me an email message at [kenfish@umich.edu](mailto:kenfish@umich.edu) or call me at 734.647.1174.

Very best wishes,

Kenneth C. Fischer  
UMS President

# UMS leadership

## LETTER FROM THE CHAIR



As I start my tenure as Chair of the Board of Directors of the University Musical Society, I am honored to serve an organization that brings rich and exciting cultural offerings to the University, to Ann Arbor, and to the larger community of southeastern Michigan. Where, outside of a major metropolis, could one have the opportunity to attend such a wide variety of events as Hubbard Street Dance, *Medea*, Tamango and Urban Tap, the Royal Shakespeare Company, and Bill T. Jones in a single academic year? When my husband Ami and I first considered moving from Boston to the Midwest, UMS was an important part of our decision. The cultural life of Ann Arbor — it seemed to us then and continues to us now — is vital and accessible, equal only to major cities in the US. Many others share these same feelings. UMS remains one of our best recruiting tools, attracting people from all over the world to our community by bringing the most distinguished performing artists to our doorsteps. (Of course, this year, one of our “doorsteps” is temporarily fenced in and surrounded by a big hole!) Through UMS offerings we educate ourselves, enjoy ourselves and come to a fuller understanding of different cultures.

Of course, we could not possibly accomplish our goals of arts presentation, audience education and creation of new works without the generosity of UMS donors — individuals, corporations, philanthropic foundations, and government agencies. We are very grateful for the support they provide for our programs.

We look forward to continuing to present the best performing artists in the world to you each season, and we hope to see you at many performances this winter.

Sincerely,

*Prue Rosenthal*

Prue Rosenthal

*Chair, UMS Board of Directors*

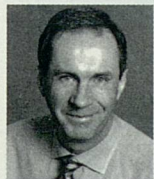
## CORPORATE LEADERS / FOUNDATIONS


**John M. Rintamaki**

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

*Ford Motor Company  
Fund*

“At Ford Motor Company, we believe the arts educate, inspire and bridge differences among cultures. They present for us all a common language and enhance our knowledge of each other and the world. We continue to support the University Musical Society and its programs that through the arts bring forth the human spirit of creativity and originality.”


**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. UMS 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’s patrons.”


**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.”


**William M. Broucek**

*President and CEO, Bank of Ann Arbor*

“Bank of Ann Arbor is pleased to contribute to the richness of life in our community by our sponsorship of the 2002/2003 UMS season. We look forward to many remarkable performances over the year. By your attendance you are joining with us in support of this vibrant organization. Thank you.”


**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.*

“As a supporter of the University Musical Society, Borders Group is pleased to help strengthen our community’s commitment to and appreciation for artistic expression in its many forms.”



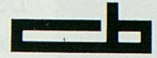




### **Carl Brauer**

*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*

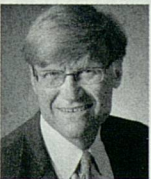
“UMS has achieved an international reputation for excellence in presentation, education, and most recently creation and commissioning. Butzel Long is honored to support UMS, its distinctive and diverse mission, and its important work.”



### **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.*

“We’re pleased to be in the group of community businesses which supports UMS Arts and Education. We encourage those who have yet to participate to join us. Doing so feels good.”



### **Richard A. Collister**

*Executive Vice President, Comerica Incorporated  
President, Comerica Charitable Foundation*

“The University Musical Society is renowned for its rich history and leadership in the performing arts. Comerica understands the nurturing role UMS plays in our community. We are grateful to UMS for coordinating this 124th grand season of magnificent live performances.”





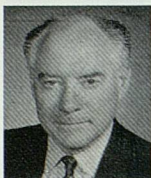
### **W. Frank Fountain**

*President, DaimlerChrysler Corporation Fund*

“DaimlerChrysler is committed to nurturing strong and vibrant communities through its support of the arts. We are pleased to partner with UMS in its effort to promote the cultural and economic vitality of our community.”

**DAIMLERCHRYSLER**

DaimlerChrysler Corporation Fund



### **Fred Shell**

*Vice President, Corporate and Government Affairs,  
DTE Energy*

“Plato said, ‘Music and rhythm find their way into the secret places of the soul.’ The DTE Energy Foundation congratulates UMS for touching so many hearts and souls by inspiring, educating and enriching the lives of those in our community.”

**DTE Energy  
Foundation**



### **Edward Surovell**

*President, Edward Surovell Realtors*

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

**EDWARD  
SUROVELL  
REALTORS**



### **Leo Legatski**

*President, Elastizell Corporation of America*

“The University Musical Society is a leading presenter of artistic groups—music, dance and theater. Please support their efforts in the development of new works, which they combine with educational workshops in the region.”

**Elastizell**



**Rick M. Robertson**

*Michigan District President, KeyBank*

“KeyBank is a proud supporter of the performing arts and we commend the University Musical Society on its contributions to the cultural excellence it brings to the community.”

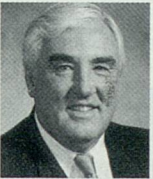


**Jan Barney Newman**

*Michigan Regional Director, Learning Express*

“Learning Express–Michigan is committed to promoting toys that excite imaginations of children. It is therefore with pleasure that we support the stimulating and diverse presentations of UMS that educate and enrich the entire community.”

Learning ~~Express~~  
of Michigan



**Eugene “Trip” Bosart**

*Senior Managing Director, McDonald Investments, Inc.*

“McDonald Investments is delighted to partner with the University Musical Society and bring world class talent and performances to audiences throughout southeastern Michigan.”

McDonald  
Investments



**Albert M. Berriz**

*President and CEO, McKinley Associates, Inc.*

“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”

mckinley  
Associates



**We support the  
arts with more  
than just applause.**

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

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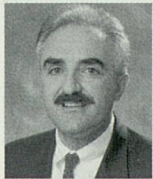
“As 2002 marked Miller Canfield’s 150th anniversary, we salute and appreciate the University Musical Society for presenting wonderful cultural events to our community for more than 120 years. Miller Canfield is proud to support such an inspiring organization.”



### **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.”



### **Joe 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.”



### **Thomas B. McMullen**

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

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



### **Sharon L. Beardman**

*Regional Vice President, TIAA-CREF Individual and Institutional Services, Inc.*

“TIAA-CREF works with the employees of the performing arts community to help them build financial security, so that money doesn’t get in the way of the art. We are proud to be associated with the great tradition of the University Musical Society.”

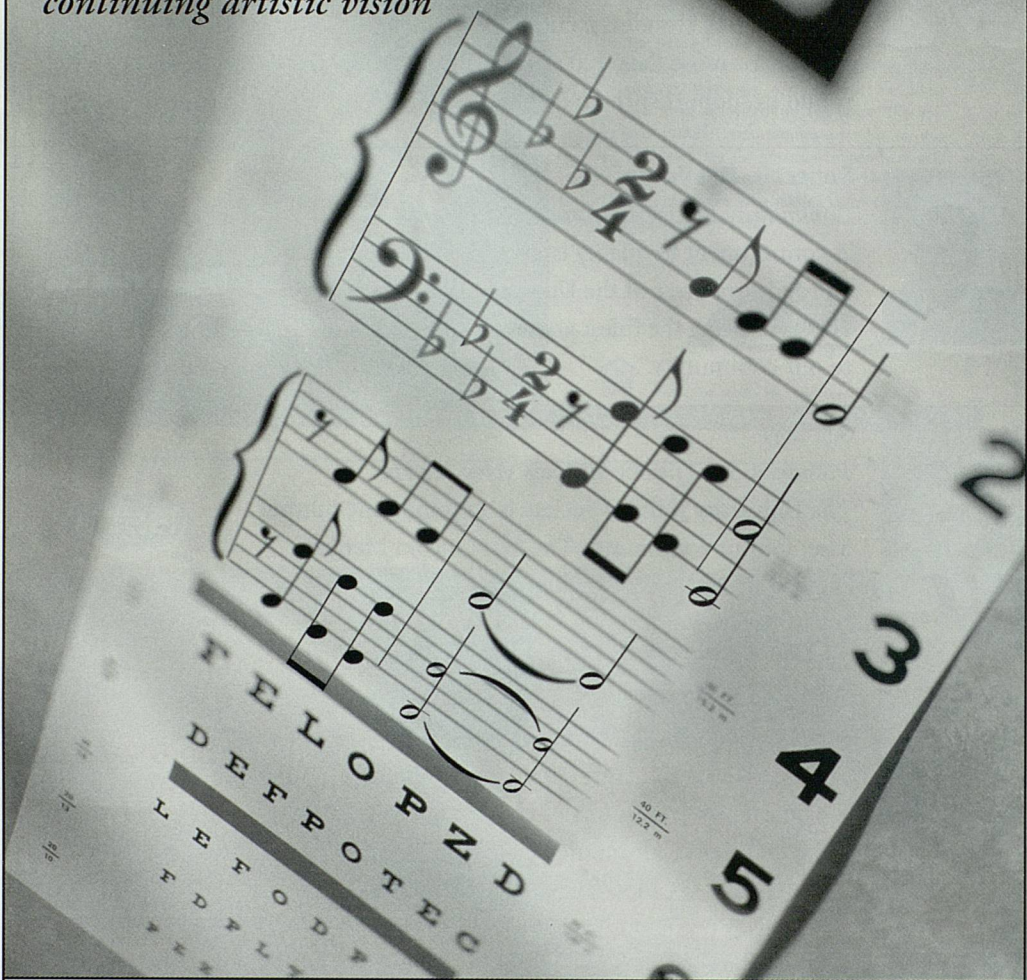


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\$50,000 - 99,999

**Community Foundation for  
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**Association of Performing Arts  
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Bruce Oshaben, *Head  
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# Q: What do these performing artists have in common?



CHRIS LEE

Cynthia Phelps, principal violist with the New York Philharmonic, who has performed as soloist with orchestras around the world.

Christine Dakin, former principal dancer with Martha Graham Dance Company and internationally renowned dancer, choreographer, and teacher.



HOWARD SCHATZ ORNSTEIN



SCOTT DOBRY

Chip Davis, Grammy-award-winning founder of popular group Mannheim Steamroller.

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**A: They all graduated from  
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the University of Michigan.**

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**School of Music**

# UMS services

## GENERAL INFORMATION

### Barrier-Free Entrances

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

### Listening Systems

For hearing-impaired persons, the Power Center, Mendelssohn Theatre and Detroit Opera House 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 Rackham Auditorium, Trueblood Theatre, Power Center, and Mendelssohn Theatre please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church, Michigan Theater, Pease Auditorium, Detroit Opera House and Orchestra Hall please call the UMS Production Office at 734.764.8348.

### Parking

Parking for Ann Arbor events is available in the Liberty Square (formerly Tally Hall), Church Street, Maynard Street, Thayer Street, Fletcher Street and Fourth Avenue structures for a minimal fee. Parking for Detroit events

is available in the Orchestra Hall lot, Detroit Opera House garage and People Mover lots for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS members at the Principal level and above receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.

UMS offers valet parking service for performances in the 02/03 Choral Union series. Cars may be dropped off in front of the performance venues beginning one hour prior to performance. There is a \$10 fee for this service. UMS members at the Producer level and above are invited to use this service at no charge.

For up-to-date parking information, please see the UMS website at [www.ums.org](http://www.ums.org).

### Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center, Detroit Opera House and Orchestra Hall, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

### Smoking Areas

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

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## TICKETS

### In Person

The UMS Ticket Office and the University Productions Ticket Office have merged! Patrons are now able to purchase tickets for UMS events and School of Music events with just one phone call.

As a result of this transition, the walk-up window is 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

Sat: 10am–1pm

By Phone **734.764.2538**

Outside the 734 area code, call toll-free  
**800.221.1229**

By Fax **734.647.1171**

By Internet **www.ums.org**

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### 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 \$50,000 on some of the most popular events in our season. Don't miss our current season, featuring world-renowned artists such as Sweet Honey in the Rock, the Vienna Philharmonic, Audra McDonald, Dave Holland, and many more, including our special Brazil Series, all at special group rates!

Imagine yourself surrounded by ten or more of your closest pals 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 Lakshmi Kilaru, Group Sales Coordinator, at 734.763.3100. Don't wait—rally your friends and reserve your seats today!

## DISCOUNTED STUDENT TICKETS

**Did you know?** Since 1990, students have purchased over 122,000 tickets and have saved more than \$1.8 million through special UMS student programs! UMS's commitment to affordable student tickets has permitted thousands to see some of the most important, impressive and influential artists from around the world. For the 02/03 season, students may purchase discounted tickets to UMS events in three ways:

1. Each semester, UMS holds a Half-Price Student Ticket Sale, at which students can purchase tickets for all UMS events for 50% off the published price. This extremely popular event draws hundreds of students every fall—last year, students saved nearly \$100,000 by purchasing tickets at the Half-Price

Student Ticket Sale! Be sure to get there early as some performances have limited numbers of discounted tickets available.

2. Students may purchase up to two \$10 Rush Tickets the day of the performance at the UMS Ticket Office, or 50% off at the door, subject to availability.

3. Students may purchase the UMS Card, a pre-paid punch card that allows students to pay up front (\$50 for 5 punches, \$100 for 11 punches) and use the card to purchase Rush Tickets during the 02/03 season. Incoming freshman and transfer students can purchase the UMS Card with the added perk of buying Rush Tickets two weeks in advance, subject to availability.

## GIFT CERTIFICATES

Looking for that perfect meaningful gift that speaks volumes about your taste? Tired of giving flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for any of more than eighty events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.



In an effort to help reduce distracting noises and enhance the theater-going experience, Pfizer Inc is providing complimentary Halls® Mentho Lyptus® cough suppressant tablets to patrons attending UMS performances throughout our 02/03 season.

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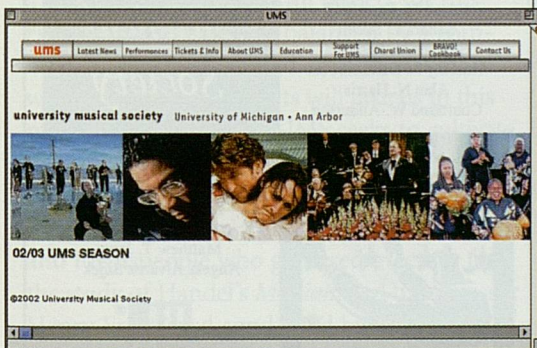
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Why should *you* log onto [www.ums.org](http://www.ums.org)?

- **Tickets** Forget about waiting in long ticket lines—order your tickets to UMS performances online! And now you'll know your specific seat location before you buy online.
- **CyberSavers** Special weekly discounts appearing every Tuesday, only available by ordering over the Web.
- **Information** Wondering about UMS's history, event logistics, or volunteer opportunities? Find all this and more.
- **Program Notes and Artist Bios** Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the hall!
- **Sound Clips** Listen to recordings from UMS performers online before the concert.
- **Education Events** Up-to-date information detailing educational opportunities surrounding each UMS performance.
- **Development Events** Current information on UMS Special Events and activities outside of the concert hall. Find details on how to support UMS and the arts online!
- **BRAVO! Cookbook** Order your UMS hardcover coffee-table cookbook featuring more than 250 recipes from UMS artists, alumni and friends, as well as historic photos from the UMS archives.
- **Choral Union** Audition information and performance schedules for the UMS Choral Union.



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# UMS annals

## UMS HISTORY

Through an uncompromising 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 124 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 90 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that this year gathers in 11 diverse venues in Ann Arbor, Ypsilanti, and Detroit.

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, special project support from UM, and endowment income.

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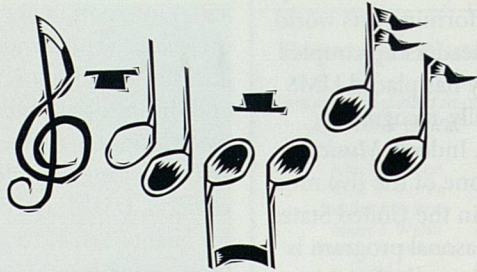
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## UMS CHORAL UNION

Throughout its 124-year history, the UMS 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. Nine years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadowbrook for subscription performances of Stravinsky's *Symphony of Psalms*, John Adams's *Harmonium*, Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms's *Ein deutsches Requiem*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

In 1995, the Choral Union began accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem* and other masterworks to its repertoire.

The Choral Union opened its current season with performances of Mahler's *Symphony No. 3* with the DSO, followed by a performance of Beethoven's *Symphony No. 9* with the Ann Arbor Symphony Orchestra. In December the chorus presented its 124th series of annual performances of *Messiah*, using the rarely-heard Mozart revision of Handel's great work in Michigan Theater. The Choral Union's season will conclude in March with a pair of magnificent French choral works: Honegger's *King David*, accompanied by members of the Greater Lansing Symphony Orchestra, and Duruflé's mystical *Requiem*, accompanied by organist Janice Beck.

The Choral Union's 01/02 season included performances of *Messiah*, Ives's *Symphony No. 4* with Michael Tilson Thomas and the San Francisco Symphony Orchestra and Brahms's *Ein deutsches Requiem* with Thomas Sheets conducting the Ann Arbor Symphony Orchestra, all in Hill Auditorium. To conclude its 123rd season, the Choral Union joined the DSO and Neeme Järvi in three critically acclaimed performances of Beethoven's *Missa Solemnis*.

During the 2000/2001 season, the UMS Choral Union appeared in two series with the DSO. The season culminated in a performance of Berlioz's *Requiem* with the Greater Lansing Symphony Orchestra, along with tenor Stanford Olsen and members of the UM School of Music Symphony Band in Hill Auditorium.

The Choral Union is a talent pool capable of performing choral music of every genre. In addition to choral masterworks, the Choral Union has performed Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra, and other musical theatre favorites with Erich Kunzel and the DSO at Meadowbrook. The 72-voice Concert Choir drawn from the full chorus has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, and the Mozart *Requiem*. 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; a performance of Bach's *Magnificat*, and a recent joint performance with the Tallis Scholars.

Participation in the Choral Union remains open to all by audition. Composed of singers from Michigan, Ohio and Canada, members of the Choral Union share one common passion—a love of the choral art. For more information about membership in the UMS Choral Union, e-mail [choralunion@umich.edu](mailto:choralunion@umich.edu) or call 734.763.8997.

## VENUES / BURTON MEMORIAL TOWER

*With the 18-month closing of Hill Auditorium for renovations, the 02/03 UMS season will include performances by the world's celebrated music, theater and dance artists in 11 venues in three cities: Ann Arbor, Ypsilanti and Detroit.*

### Ann Arbor Venues

#### Hill Auditorium

**T**he 18-month, \$38.6-million dollar renovation to Hill Auditorium began on May 13, 2002 under the direction of Albert Kahn Associates, Inc., and historic preservation architects Quinn Evans/Architects. Hill was first opened to Michigan audiences in 1913 and this current renovation project will update all of its infrastructure systems and restore much of the interior décor to its original splendor.

Exterior renovations will rebuild brick paving and stone retaining walls, restore the south entrance plaza, rework the west barrier-free ramp and loading dock, and improve the landscaping which surrounds the building.

Interior renovations will create additional restrooms, improve audience circulation by providing elevators, replace main-floor seating to increase patron comfort, introduce barrier-free seating and stage access, replace audio-visual systems, and completely replace all mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Upon reopening in January 2004, Hill Auditorium will decrease in seating capacity from 4,169 to 3,710.

#### Lydia Mendelssohn Theatre

**N**otwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS regularly 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. The superlative Mendelssohn Theatre has been the home of the UMS Song Recital series for the past eight years.

#### Michigan Theater

**T**he 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.

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.

#### Power Center for the Performing Arts

**T**he 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.

No seat in the Power Center is more than 72 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.

### Rackham Auditorium

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, which houses the 1,129-seat Rackham Auditorium, but also to establish a \$4-million endowment to further the development of graduate studies.

### 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 splen-

did three manual "mechanical action" organ with 34 stops and 45 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.

### Ypsilanti Venues

#### EMU Convocation Center

An exciting new era in EMU athletics was set in motion in the fall of 1998 with the opening of the \$29.6-million Convocation Center. The Barton-Malow Company along with the architectural firm Rossetti Associates of Birmingham/The Argos Group began construction on the campus facility in 1996. The Convocation Center opened its doors on December 9, 1998 with a maximum seating capacity of 9,510 for center-stage entertainment events.

#### Pease Auditorium

Built in 1914, Pease Auditorium was renovated in 1995. Earlier this year, the restoration of the Aeolian/Skinner pipe organ was completed and the interior of the auditorium was refurbished. Pease Auditorium can seat up to a total of 1,541 concertgoers.

### Detroit Venues

#### Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000-square-foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the

2,735-seat facility has rapidly become one of the most viable and coveted theatres in the nation. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

### Orchestra Hall

**O**rchestra Hall was dedicated in 1919 as the new home of the Detroit Symphony Orchestra. In 1939, after the depression, the orchestra moved to the Masonic Temple Theatre and the facility was renamed the Paradise Theatre. The Paradise became one of the nation's most famous stages for African-American Jazz musicians (1941-1951).

In the late 1950s, the building was abandoned and fell into disrepair. In 1964, it was headed for the wrecking ball, but local citizens rallied to save the great concert hall. DSO musicians and volunteers founded Save Orchestra Hall, Inc., to marshal citizen support for the retention and restoration of the building to its former architectural grandeur.

In September 1989 the DSO returned to Orchestra Hall, now its permanent home, capping a multi-million-dollar restoration effort.

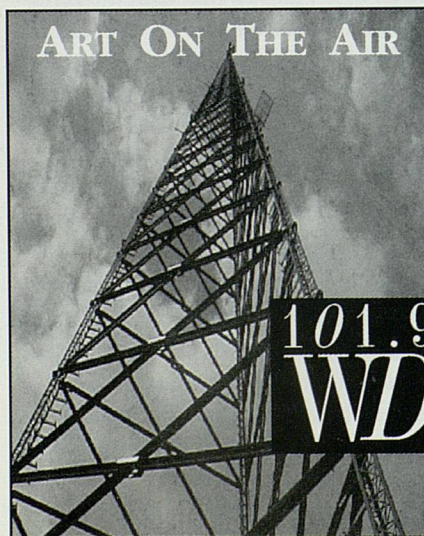
In 1996, the Detroit Symphony Orchestra launched Orchestra Place, an \$80-million development project on eight acres of land surrounding Orchestra Hall.

### Burton Memorial Tower

**S**een 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 returned to our familiar home at Burton Memorial Tower in August 2001, following a year of significant renovations to the University landmark.

This current season marks the second year of the merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this new partnership, the UMS walk-up ticket window is now conveniently located at the **Michigan League Ticket Office**, on the north end of the Michigan League building at 911 North University Avenue. The UMS Ticket Office phone number and mailing address remains the same.



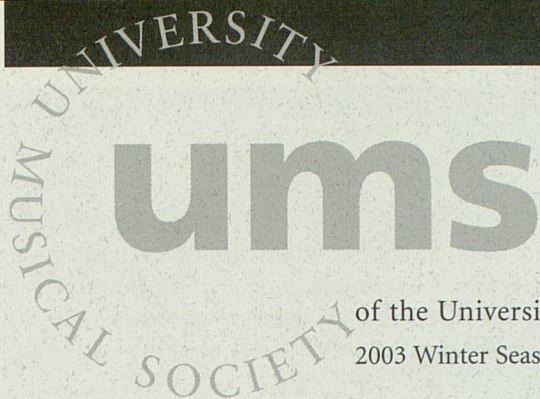
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2003 Winter Season

**Event Program Book**

Friday, January 10 through Monday, January 20, 2003

**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 3 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, ringing cellular phones, beeping pagers and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, 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.

**Sweet Honey in the Rock with Toshi Reagon and Big Lovely** **7**

Friday, January 10, 8:00 pm  
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Saturday, January 11, 8:00 pm **13**  
Sunday, January 12, 4:00 pm **27**  
Power Center • Ann Arbor

***blissing the boats*** **31**

Friday, January 17, 8:00 pm  
Saturday, January 18, 8:00 pm  
Sunday, January 19, 2:00 pm  
Trueblood Theatre • Ann Arbor

**Sekou Sundiata and Band** **37**

Monday, January 20, 8:00 pm  
Michigan Theater • Ann Arbor

## *Dear UMS Patrons,*

It's time to celebrate the New Year and UMS's 2003 Winter Season! As with all events, I want to extend a special "thank you" to each of you attending tonight's presentation. I certainly hope you will enjoy the performance, and I look forward to seeing you at upcoming events in the months to come. For a complete listing of UMS's winter events please visit our website at [www.ums.org](http://www.ums.org).



As the Director of Education and Audience Development, I am constantly re-examining the important role that art and artists can/should/do play in the community. Many times, our audiences aren't aware of all of the really positive and important community work that UMS plans in conjunction with their performances; it is this type of work that lets you, the UMS patron and arts advocate, know that your money is being well spent. It is also this type of work that reminds you that UMS is living up to its mission of being an exemplary presenter of world-class artistry and thoughtful community engagement, as well as an advocate for the creation of new work.

Our commitment to our community is exemplified in some of the upcoming performances listed in this program book edition:

**Sweet Honey in the Rock with Toshi Reagon and Big Lovely** – These Ann Arbor favorites are back to celebrate their 30th anniversary. Their founder, Bernice Johnson Reagon (pronounced "ree' gon"), has invited her daughter Toshi to perform with her group, Big Lovely. They are not only performing a new UM/UMS-commissioned piece, but they will also be performing for over 2,800 K-12 students as part of our Youth Education Program. Sweet Honey is one of the rare companies that travels with its own sign-language interpreter, and with special support from Pfizer, nearly 200 deaf students and their friends will participate in these shows. UMS is also pleased to honor and acknowledge the simultaneous 30th anniversary of the UM Women's Studies Department as part of this special Sweet Honey anniversary.

**Bill T. Jones/Arnie Zane Dance Company with the Chamber Music Society of Lincoln Center featuring the Orion String Quartet** – It is not every day that you get to see classical chamber musicians and post-modern dancers on stage at the same time! But that is what you will see during these performances. Bill T. Jones is one of America's preeminent choreographers, and these performances will allow you to see some of his recent



choreographic forays. While the company is in residency, they will be traveling to Spain Middle School in Detroit to conduct a special presentation for over 800 middle school dance students as part of a unique UMS partnership with the Detroit Public School Dance Program.

**Sekou Sundiata's *blessing the boats*** – Sekou Sundiata is one of our great contemporary musician/poet/performers. His autobiographical work-in-progress, *blessing the boats*, is a one-man, interdisciplinary performance about his experience of going through the US hospital system dealing with kidney failure and subsequent neck injury. While he is in Ann Arbor, he will be working with area hospital patients, spoken word performing teenagers, university poets, and Detroit-based spoken word artists, among others. He is *the* example of the positive impact that an artist can have when they go into a community.

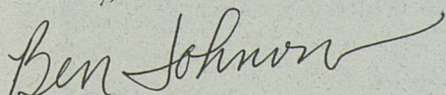
**Sekou Sundiata and Band with special guests Khary Kimani Turner and the Black Bottom Collective** – For UM's Martin Luther King, Jr. commemoration, Mr. Sundiata will "raise the roof" to honor MLK's important legacy. On board with Mr. Sundiata is local poet/musician Khary Kimani Turner and his band, the Black Bottom Collective, an ensemble named after the historic African American neighborhood in Detroit. Their combination of poetry, music, and activism makes this definitely a performance you won't want to miss!

It is this important, all-encompassing work that you have come to expect from us. I hope that you are able to attend many of our upcoming offerings: from performances, to education events, to fundraisers. We feel that UMS serves an increasingly important and integral role in the quality of life for our patrons and the larger Michigan community. Your presence and support validates all of our efforts.

If you would like to share any feedback on these performances, or share anything, please feel free to e-mail me at [benjohn@umich.edu](mailto:benjohn@umich.edu). I would be thrilled to hear from you!

Once again, thank you, and I hope to see you soon!

Sincerely,



Ben Johnson

UMS Director of Education and Audience Development

# SPHINX

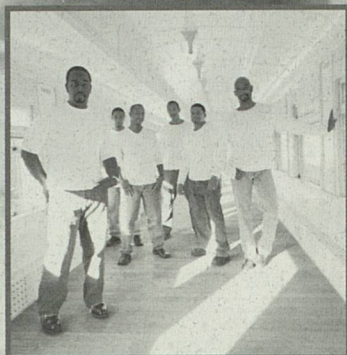
## Symphony Concert

Sunday, February 16, 2003  
2:00PM at Orchestra Hall in Detroit



**Melissa White**

1st Place Jr. Division Laureate,  
2001 Sphinx Competition



**Take 6**

Grammy Award Winning Vocal Group

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and available  
through the  
Orchestra Hall  
Box Office at  
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**THE SPHINX SYMPHONY**

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All African-American and Latino Orchestra

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**MASCO**

# UMS Educational Events

UMS Educational Events through Monday, January 20, 2003

All UMS educational activities are free and open to the public unless otherwise noted (\$).

Please visit [www.ums.org](http://www.ums.org) for complete details and updates.

## **Bill T. Jones/Arnie Zane Dance Company**

with the

## **Chamber Music Society of Lincoln Center**

featuring the

## **Orion String Quartet**

### **UMS Artist Interview and**

**Lecture: Bill T. Jones and**

**Bjorn G. Amelan**

Interviewed by Peter

Sparling, UM Department  
of Dance.

This lecture/interview will  
delve into their collaborative  
process and what it means  
to create "beautiful" art.  
Seating limited to capacity.

*Friday, January 10, 4-5:30 pm*

*UM Dance Building*

*Studio D, 2nd Floor*

*1310 N. University Ct.*

A UMS Education collaboration  
with the UM Department of Dance.

### **Meet the Artists:**

**Bill T. Jones/Arnie Zane**

**Dance Company and Orion  
String Quartet**

*Saturday, January 11,*

*post-performance*

*Power Center*

## **Sekou Sundiata**

### **UMS Artist Interview:**

Sekou Sundiata Interviewed  
by Jon Onye Lockard, UM  
Lecturer of AfroAmerican  
and African Studies.

Mr. Sundiata will discuss his  
career and his semi-autobio-  
graphical performance *bles-  
sing the boats* with fellow  
visual artist and activist,  
Jon Onye Lockard.

*Monday, January 13, 12 noon,  
Center for AfroAmerican and  
African Studies, 4701 Haven  
Hall, (505 S. State)*

A UMS Education collaboration  
with the UM Center for Afro-  
American and African Studies.

### **Panel/Symposium:**

**"Understanding the Patient  
Experience through the  
Arts: Kidney Disease and  
Transplantation"**

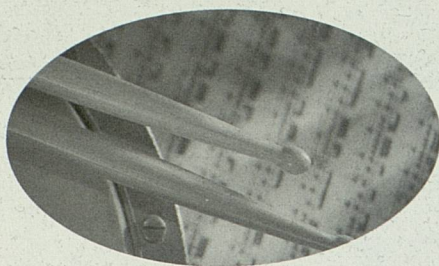
Panelists include Sekou  
Sundiata, poet and perfor-  
mance artist, Dr. Lester  
Monts, UM Senior Vice  
Provost of Academic and  
Multicultural Affairs, and  
Dr. Akinlolu Ojo, UM  
Professor of Internal  
Medicine.

As part of the UM Health,  
Arts, and the Human  
Condition Series, this sym-  
posium will explore the  
social implications of organ  
transplantation as seen  
through the lens of the  
African American experience.

*Monday, January 13,  
4-5:30 pm, Michigan League  
Hussey Room and Concourse  
2nd Floor, 911 N. University  
Ave.*

A UMS Education collaboration  
with the UM Life Sciences, Society  
and Values Program.

*We love where we live.*



*Pfizer is proud to support the  
University Musical Society  
and Sweet Honey in the Rock.*

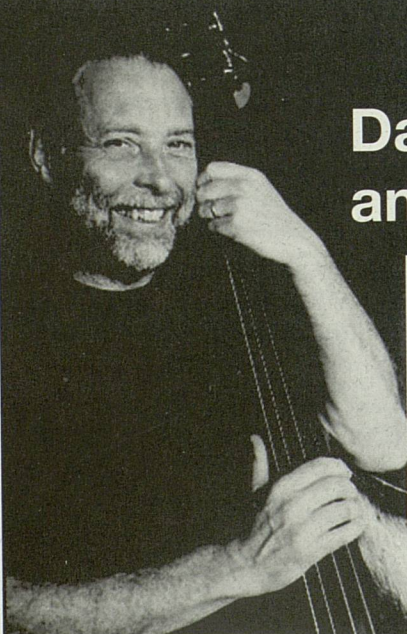
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COMMUNITY



02/03 ums winter season

## Dave Holland Quintet and New York Big Band

Dave Holland bass  
Robin Eubanks trombone  
Chris Potter saxophones  
Steve Nelson vibraphone & marimba  
Billy Kilson drums

Sat **2/15** 8 pm  
Michigan Theater • Ann Arbor

Lauded by jazz lovers for years,  
Grammy-nominated Dave Holland  
recently received both the critics'  
and readers' vote as Best Jazz  
Artist from *Downbeat*.

Sponsored by **TIAA-CREF**  
Presented with support  
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Additional support is  
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and **Metro Times**.

Presented in conjunction with  
the 2003 UM Jazz Festival.



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Michigan Council for  
Arts and Cultural Affairs

UMS

and

**Pfizer Global  
Research and  
Development,  
Ann Arbor  
Laboratories**

present

# Sweet Honey in the Rock

Ysaye Maria Barnwell  
Nitanju Bolade Casel  
Aisha Kahlil

Carol Lynn Maillard  
Bernice Johnson Reagon  
Shirley Childress Saxton

with  
**TOSHI REAGON and  
BIG LOVELY**

---

## Program

Friday Evening, January 10 at 8:00  
Michigan Theater • Ann Arbor



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

---

40th Performance  
of the 124th Season

Ninth Annual  
African-American  
Series

This performance is sponsored by Pfizer Global Research and Development, Ann Arbor Laboratories.

Special thanks to Dr. David Canter of Pfizer Global Research and Development, Ann Arbor Laboratories for his generous support of the University Musical Society.

Tonight's premiere performance by Sweet Honey and the Rock with Toshi Reagon and Big Lovely is co-commissioned with the University of Michigan through a special UM/UMS partnership that furthers a mutual commitment to education, creation and presentation in the performing arts.

Presented with support from the National Endowment for the Arts.

Additional support provided by media sponsors WEMU 89.1 FM and WDET 101.9 FM.

Sweet Honey in the Rock and UMS would like to honor and congratulate the UM Department of Women's Studies on their 30th Anniversary.

Special thanks to Pfizer, UM Mentorship Program, Department of Women's Studies, the Institute for Research on Women and Gender, the Center for World Performance Studies, Center for AfroAmerican and African Studies, and UM Department of Theater and Drama, and the Ann Arbor Public Schools for their involvement in this residency.

*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.**

**S**weet Honey in the Rock is 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*.

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.

With work extending beyond the concert stage, Sweet Honey was featured in the sound track of the HBO TV movie, *Boycott*, a 2001 film about the historic 381-day Montgomery Bus Boycott sparked by the arrest of Rosa Parks. That momentous boycott resulted in the rise to leadership of the Reverend Martin Luther King, Jr., and the US Supreme Court decision declaring illegal

the practice of segregated seating on Alabama's buses. The film soundtrack features Aaron Neville and Sweet Honey performing *Ella's Song*, composed by 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 SNCC (Student Non-Violent Coordinating Committee) arriving in McComb, Mississippi and joining 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.

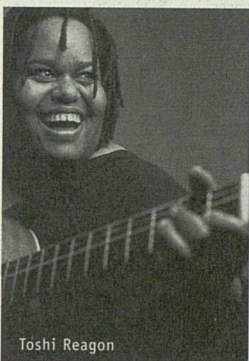
The group's latest recording, *Still the Same Me* (Rounder Records) was nominated for a Grammy and received the Silver Award from the National Association of Parenting Publications.

Carol Lynn Maillard, an original member of Sweet Honey, closes her historical essay in *Continuum* speaking of those 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 22), 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 fifth appearance under UMS auspices. The ensemble made their UMS debut in January 1993.*

A powerhouse of energy with a deep commitment to her music and social ideals, **Toshi Reagon** is one of the most dynamic and soulful artists today. Whether fronting her band **Big Lovely** or playing to a group of friends in her living room, she delivers a musical feast of humor and intelligence through her dynamic voice and fierce guitar playing.

A throwback to classic R&B artists like Prince, Stevie Wonder and Led Zeppelin, Toshi Reagon is able to take a style of music and update it, making it her own with



incredible ease. Mixing her musical loves – rock, soul, funk, blues and folk – she has performed with Miriam Makeba, Albita and others. As an already seasoned performer, she jumped into the spotlight when she dropped out of

college after Lenny Kravitz tapped her to open for him on his first world tour. Since then, Ms. Reagon has earned the respect of numerous musicians including Elvis Costello, who asked her and Big Lovely to back him up for his appearance on the “Late Night Show with David Letterman.”

She has performed at the Hollywood Bowl, the Brooklyn Academy of Music’s 1999 tribute to Prince, Central Park’s Summer Stage, the Smithsonian’s Folklife Festival and at the International African Arts Festival.

Born in Atlanta and raised in Washington DC, Ms. Reagon cites her musical abilities from her family, particularly her mother, Bernice Johnson Reagon. Both of her parents belonged to the SNCC’s (Student Non-Violent Coordinating Committee) The Freedom Singers, a folk group that sprung

from the Civil Rights Movement and toured the country to teach people about civil rights through song. Her musical heritage led to her becoming saturated in many traditional styles of music, feeding her desire to explore a range of music, from blues to Kiss. Ms. Reagon has developed a style that transcends classification, but also expresses a political and social consciousness.

Ms. Reagon’s acclaimed releases include *Kindness*, *The Righteous Ones*, on which she collaborated with Sweet Honey in the Rock on the song “Real Love,” and her latest album, entitled *Toshi*.

*Tonight’s performance marks Toshi Reagon and Big Lovely’s UMS debuts.*

**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 United States, Great Britain and Australia. A prolific composer, 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 25th 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, 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 United States. Bolade's compositions have been included in: *World of Music* (Silver Burdett & Ginn), a textbook for children and *The Box*, a TV pilot from Robert de Niro's Tribeca Production Company. 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. 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. 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 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, 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. 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. 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



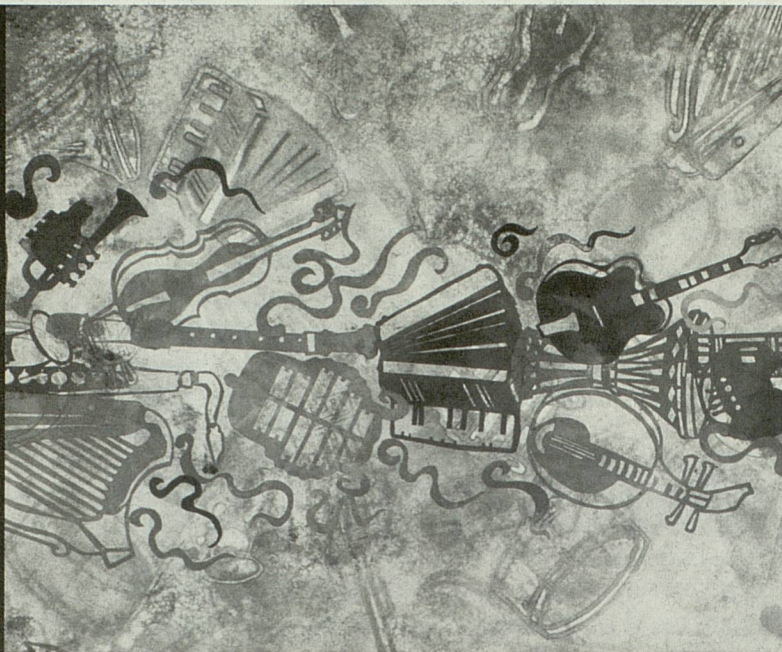
Shakespeare Festival: *Spunk*, *Caucasian Chalk Circle*, and *Under Fire*. Maillard can be seen in the feature films *Beloved*, and *Thirty to Life*. On television, Carol appeared in *For Colored Girls Who have Considered Suicide and Hallelujah!* (American Playhouse Series). As a vocalist, Maillard can 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). 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. SGMKJ!

**Bernice Johnson Reagon**, founder and artistic director of Sweet Honey in the Rock, is a scholar, composer, singer, activist, Curator Emerita at the Smithsonian Institution's National Museum of American History, and Distinguished Professor of History at American University. In 1992 Ms. Reagon was featured on the Emmy nominated *The Songs Are Free: Bernice Johnson Reagon with Bill Moyers*. Her publications include *We'll Understand It Better By and By: Pioneering African-American Gospel Composers* (Smithsonian Press, 1992) and *We Who Believe in Freedom: Sweet Honey in the Rock: Still on the Journey* (Anchor Books, 1993), and *Compositions One: The Original Compositions and Arrangements of Bernice Johnson Reagon*. She has served as music consultant, composer and performer for several film and video projects, including the award-winning *Eyes on the Prize*. Ms. Reagon also served as principal scholar, conceptual producer, and host of the path breaking Peabody Award-winning radio series *Wade in the Water: African-American Sacred Music Traditions*, produced by NPR in 1994. Most recently she has served as

composer and compiler of the sound score for WGBH's Peabody Award-winning *Africans in America* film series for PBS.

**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. 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.

Stir The Soul



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## Ying Quartet

Sun 2/9 4 pm

Rackham Auditorium • Ann Arbor

The first all-sibling professional string quartet in more than a generation, the Ying's began their career ten years ago in the farm town of Jesup, Iowa (pop. 2000) as the first recipients of an NEA grant to support chamber music in rural America. The Yings have developed a reputation for trying to connect music to everyday people and communities, and through its LifeMusic project, they commission new work to create a distinctively American string quartet repertoire, with quartets by both established and emerging composers. "The Ying Quartet came as close to the ideal as possible, delivering chamber music of astonishing, refreshing exaltation and exhilaration." (*Los Angeles Times*)

Sponsored by **Miller Canfield**.

Media Sponsor **WGTE 91.3 FM**.

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Simply committed to the best in dance for Michigan.

**UMS**  
*and*  
**Borders**  
*present*

## **Bill T. Jones/Arnie Zane Dance Company**

BILL T. JONES, *Artistic Director*

*Dancers*

Germaul Yusef Barnes	Catherine Cabeen	Wen-Chung Lin
Denis Boroditski	Leah Cox	Malcolm Low
Eric Bradley	Ayo Janeen Jackson	Toshiko Oiwa
Asli Bulbul		

*with the*

## **Chamber Music Society of Lincoln Center**

DAVID SHIFRIN, *Artistic Director*

*featuring the*

## **Orion String Quartet**

Daniel Phillips, <i>Violin</i>	Steven Tenenbom, <i>Viola</i>
Todd Phillips, <i>Violin</i>	Timothy Eddy, <i>Cello</i>

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### **Program**

Saturday Evening, January 11 at 8:00  
Power Center • Ann Arbor

### **Verbum**

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

### **World II (18 Movements to Kurtág)**

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

### **D-Man in the Waters**

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41st Performance  
of the 124th Season

12th Annual  
Dance Series

This performance is sponsored by Borders Group, Inc.

The educational activities associated with this performance are presented with support from the Whitney Fund, a supporting organization of the Community Foundation for Southeastern Michigan.

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

Additional support provided by media sponsors WDET 101.9 FM, WGET 91.3 FM and *Metro Times*.

Special thanks to the Detroit Public School Dance Program, the Michigan Dance Council, UM Department of Dance, and the Center for AfroAmerican and African Studies for their involvement in this residency.

Bill T. Jones/Arnie Zane Dance Company appears by arrangement with IMG Artists, New York, NY.

Exclusive Representation for the Orion String Quartet is provided by Kirshbaum Demler & Associates, New York, NY.

*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.**

**Verbum**

(2002)

*Choreography*

Bill T. Jones

*Music*

Ludwig van Beethoven

*Quartet for Strings in F Major, Op. 135*

Performed by the Orion String Quartet

*Set Design*

Bjorn Amelan

*Costume Design*

Liz Prince

*Lighting Design*

Robert Wierzel

*Dancers*

Denis Boroditski

Eric Bradley

Asli Bulbul

Leah Cox (or Catherine Cabeen)

Ayo Janeen Jackson

Wen-Chung Lin

Malcolm Low (or Germaul Barnes)

Toshiko Oiwa

*Verbum* is dedicated to Bill Katz.

Thank you to Daniel Bernard Roumain<sup>1</sup> for all of his help.

---

<sup>1</sup>Daniel Bernard Roumain is a graduate of the UM School of Music.

**World II (18 Movements to Kurtág)**

(2002)

*Choreography*

Bill T. Jones

*Music*

György Kurtág

*String Quartet, Op. 1**Hommage à Mihály András, Op. 13**Twelve Microludes for String Quartet*

Performed by Members of

Chamber Music Society Two and Guests

*Set Design*

Bjorn Amelan

*Costume Design*

Liz Prince

*Lighting Design*

Robert Wierzel

*Dancers*

Denis Boroditski

Eric Bradley

Asli Bulbul

Catherine Cabeen

Leah Cox

Ayo Janeen Jackson

Wen-Chung Lin

Malcolm Low

Toshiko Oiwa

*World II* is dedicated to Chris Komar.

## D-Man in the Waters

(1989, revised 1998)

*Choreography*

Bill T. Jones

*Music*

Felix Mendelssohn

*Octet for Strings in E-flat Major, Op. 20*  
 Performed by the Orion String Quartet  
 and Members of Chamber Music  
 Society Two and Guests

*Costume Design*

Liz Prince

*Lighting Design*

Robert Wierzel

*Dancers*

Germaul Yusef Barnes  
 Denis Boroditski  
 Eric Bradley  
 Asli Bulbul  
 Catherine Cabeen  
 Leah Cox  
 Ayo Janeen Jackson  
 Wen-Chung Lin  
 Malcolm Low  
 Toshiko Oiwa

*“In a dream you saw a way to survive and you  
 were full of joy.”*

– Jenny Holzer

*D-Man in the Waters* is dedicated to Demian Acquavella.

# The Art of Collaboration

**I**F MUSIC AND DANCE go hand in hand, then live music and dance share a more intimate embrace. It is the exhilarating potential inherent in that partnership that has fueled the collaboration between Bill T. Jones/Arnie Zane Dance Company and the Chamber Music Society of Lincoln Center.

During the course of this joint project, the two companies created three new repertory works set to a diverse series of chamber music pieces. The musical selections include some pillars in the chamber music repertoire as well as more contemporary works – arrestingly beautiful in their own right. Performing with live musicians is nothing new for Mr. Jones, but it has become an increasing priority. In fact, it was the collaboration between Mr. Jones and the Orion String Quartet at a Classical Action benefit at the Brooklyn Academy of Music (BAM) in 1998 that inspired this project. Here, Bill T. Jones and David Shifrin tell the story of this unique partnership, describing the thrill and challenges of working in and between these two artistic forms.

**Jones:** It all started when Charlie Hamlin of Classical Action invited me to perform at a benefit at the Majestic Theater. I said yes, and that I would like to dance to Beethoven. Of course I was scared to death of Beethoven, but I was very much enamored with the “Adagio” from the Op. 135 quartet. Charlie said, “Oh yes, and I will get the Orion String Quartet to play for you.” The Orion and I had great fun. There was something about the ritualistic aspect of how they as musicians get on stage, how they behave on stage when they are a visual presence, and how they take their bows that we explored. They found all this extremely challenging, novel, and inspiring, and they wanted to do more. When the prospect of doing a new work that used live music came up, I began to look for a way of working the Orion into it.

**Shifrin:** Bill works with music in a way that is different than many other choreographers and dancers, in that it is much more part of the whole experience. When he worked with the Orion String Quartet players at BAM, even just working with the players on the

bow, and how they acknowledged the applause from the audience after one movement of the Beethoven quartet was inspiring. He got the musicians to think not just about how they were playing, but how they were moving onstage. It was not accompaniment in the pit, playing the rhythms and the sounds to make a dancer move. It was all part of a larger experience. What Bill did at that time was absolutely stunning in the way that he made the music part of the choreography and the choreography part of the live music performance. We thought, “Wouldn’t it be nice to do more?”

When Bill was considering which works to choreograph for this collaboration, we talked about everything – the entire history of chamber music. He listened to Schubert, Bartók, Beethoven and Shostakovich. We wanted him, first and foremost, to choose works that worked for his vision and choreography and with his dancers. At the same time, I wanted it to be music that was absolutely first rate. The late Beethoven quartets are pillars in the canon, bridging the classical era and the great legacies of

Haydn and Mozart with the 19th century and the great drama and unbelievable depth of emotion found at that time.

The Kurtág is something entirely different, musically speaking, and it was a brilliant choice to have something recently composed and very different in language. Kurtág's music is very dramatic. It is episodic, especially the microludes – each one of these pieces is very short. Some of them are only 20 seconds long. Some of the things that are striking to the listener are the extreme contrasts in his work: from very quiet to much more extroverted, dramatic, louder playing and his use of silence. There are many places where absolutely nothing happens in the music, and yet a lot happens because of the drama of the silence.

**Jones:** In the last five or six years, I have been listening to and thinking a lot more about romantic music, and romantic chamber music is extremely powerful. The accomplishment of the early Romantics was that they were able to suggest, through very succinct forms, a wide range of emotions, but with great precision. After all, there are only four instruments, and they take you many, many places. Once the early Romantics had sort of captured my attention and my heart, I began to think about the form of the string quartet with more sophistication and ultimately became more adventuresome. That is how I got to the Kurtág.

With the Beethoven quartet, we handed out the musical scores to the dancers. We actually had the dancers on the floor articulating learned phrases or creating material using the parts. One group would take the cello; another group would take the viola. I have never really done that before with a group of dancers. On the surface, the Beethoven is very simple and very moving, but the actual architecture of it is a serious thing. I wanted the dancers to understand that and to have greater respect for how this seemingly simple music is made. I also

wanted to rein myself in – so as not to work purely from imagination but actually to try to understand the structure of the music more profoundly as I began to expand with it.

The two works that make up Shostakovich's *Prelude and Scherzo for String Octet*, Op. 11 are breathtaking in their brevity, richness and evocative power. The music, by 18-year-old Shostakovich, is scored for a double string quartet and invites us to explore an athletic, rhythmically propelled vocabulary enhanced by rapid changes in emotional pitch, gesture and musicality.

**Shifrin:** When you think of dance – ballet or modern – you think of the dance being dominant and the music being secondary to accompany the dance. But the sensibility of Bill T. Jones and his really sincere desire to combine art forms rather than just take dance and find ways to dress it up with other mediums makes this different. I believe his love of music and his appreciation of the musicians will set this collaboration apart from what it might have been with another choreographer and another dance company. And for the Chamber Music Society fans, there is the element of hearing repertoire that is part of the canon, and that most of our core audience knows quite well, but hearing it and seeing it in a very different way.

**Jones:** It is said that dance and music are made for each other. As dancers we know that every performance is different. The air in the room is different. The floor is different. And as a result, that is what is exciting for the connoisseurs of dance – to see how a step is performed night after night or how a series of movements work. The same is true of live music. When a dance work is made, the relationship between the dancers and musicians is unpredictable. With live music it is alive and dramatic. And the dancers can never grow *blasé*. Every time we meet as a group of artists who inhabit the same time and I dare say space, as we are with musi-



cians, there are more reasons to be alert. The event becomes more charged, more resonant and dramatic. That is what we seek from live performance.

*Words from the Orion String Quartet:*

**W**e chose to program these movements of Ravel's *String Quartet* (heard on Sunday afternoon's program) for their sensual beauty and vivid imagery. They also offer something different in character from the rest of the program. Music historians have called Ravel's compositional style impressionistic, and it does seem to conjure up a fantastic musical palette in the imagination akin to the great Impressionist painters such as Monet or Renoir. Ravel wrote his only string quartet while he was still a student at the Paris Conservatoire in 1902. Even then he was a consummate composer, writing music with exotic sounds influenced by Claude Debussy's revolutionary work and his own fascination with music and art of other cultures. The quartet is in four movements, of which we will be playing the last two. The first movement you will hear is marked *Très lent* (very slowly), and it has some of the most exquisite melodies and gorgeous sound textures ever written for quartet. The musical themes are integrated so completely among the four instruments that it is sometimes hard to tell where the melody is coming from even when you're watching closely. The final movement is marked *Vif et agité* (agitated). Being around the incredibly skilled and powerfully expressive bodies of our dancing colleagues can be a little intimidating, but in this movement, our hands, at least, have a chance to rival the dancers' athleticism as we scrub our bows and move our fingers madly on our strings.

Working on this project with Bill T. Jones and each amazingly gifted dancer in his

company has been nothing short of revelatory. The genius of the choreography and its marvelously artistic realization powerfully illuminates the inner life of the music in ways we had not perceived or imagined before.

**B**ill T. Jones/Arnie Zane Dance Company, founded as a multicultural dance company in 1982, is the product of an 11-year collaboration between Bill T. Jones and Arnie Zane. It emerged onto the international scene in 1982 with the world première of *Intuitive Momentum* with legendary drummer Max Roach, at the Brooklyn Academy of Music. Since then, the 10-member Company has performed its ever-enlarging repertoire (currently over 75 works) in over 130 American cities and 30 countries, including Australia, Brazil, Japan, Portugal, Greece, South Africa and the Czech Republic. The Company has taught and performed under the aegis of the US Information Agency in Asia and Southeast Asia. Audiences of approximately 100,000 annually see the Company across the country and around the world.

Bill T. Jones/Arnie Zane Dance Company's work has often been described as a fusion of dance and theater. The repertoire is highly diverse in subject matter, visual imagery, and length of each dance, ranging from fifteen minutes to two hours. Some of its most celebrated creations are evening-length works, including *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990), première as part of the Next Wave Festival at the Brooklyn Academy of Music; *Still/Here* (1994), première at the Brooklyn Academy of Music; and Mr. Jones's solo production, *The Breathing Show* (1999).

The Company has received numerous awards, including New York Dance and Performance Awards, "Bessies," for its 1986 Joyce Season, *D-Man in the Waters*, and for musical scoring and costume design for

*Uncle Tom's Cabin/The Promised Land.*

Recently, the Company was nominated for the 1999 Laurence Olivier Award for Outstanding Achievement in Dance and Best New Dance Production for *We Set Out Early... Visibility Was Poor*. Last year, the Dance Heritage Coalition named Bill T. Jones one of America's Irreplaceable Dance Treasures. Offstage, the company's work has been seen in such documentaries as *Uncle Tom's Cabin/The Promised Land* (Great Performances series), *Bill T. Jones: Still/Here with Bill Moyers, I'll Make Me a World: A Century of African American Artists*, and *Free To Dance: The Presence of African-Americans in Modern Dance*.

*These performances mark Bill T. Jones/Arnie Zane Dance Company's fourth and fifth appearances under UMS auspices. The company made its UMS debut in performance of Still/Here in March 1995.*

**T**he Chamber Music Society Of Lincoln Center (CMS) is the resident company at Lincoln Center devoted to the outstanding performance and creation of chamber music. Its pioneering structure – a core of distinguished Artist Members augmented by invited guests – allows Artistic Director David Shifrin to present concerts of every instrumentation, style and historical period. CMS's wide-ranging activities include not only concerts at Lincoln Center, but also national and international tours, nationally televised broadcasts on *Live From Lincoln Center*, and regular appearances on National Public Radio's *Performance Today*.

CMS's core of resident Artist Members numbers 19 musicians. They are: Artistic Director and clarinetist David Shifrin; violinists Ani Kavafian, Ida Kavafian, Cho-Liang Lin and Joseph Silverstien, violist Paul Neubauer; cellists Gary Hoffman and Fred Sherry; bassist Edgar Meyer, flutist Ransom Wilson; oboist Stephen Taylor; bassoonist

Milan Turkovic; pianists Lee Luvisi, Anne-Marie McDermott and André-Michel Schub; and the Orion String Quartet, CMS's Quartet-in-Residence. In addition, current Chamber Music Society Two members are flutist Demarre McGill, violinists Jennifer Frautschi, Judith Ingolfsson, and Colin Jacobsen; violist Che-Yen Chen; cellists Adrian Brendel and Mark Kosower; pianists Anna Polonsky, Pei-Yao Wang, Orion Weiss and Shai Wosner; and the Miró String Quartet.

In 1965, as plans for Lincoln Center for the Performing Arts were in the final stages, the distinguished American composer and President of Lincoln Center William Schuman first conceived of an organization dedicated to performing the finest chamber music. This organization, to be housed in its own specially designed recital hall, would take its place among the finest ballet, symphonic and opera companies at Lincoln Center. In 1969, CMS began with 20 concerts; during the current and 34th season, under the artistic directorship of clarinetist David Shifrin, it will present over 100 performances.

As the nation's première repertory company for chamber music, CMS strives to bring audiences the finest performances of an extraordinary body of repertoire, dating as far back as the Renaissance and continuing through the centuries to the finest works of our time. Chamber music, like other art forms, is dependent upon the infusion of new works into the literature in order to continue as a dynamic means of artistic expression. CMS has commissioned over 110 new works from a formidable array of composers, including Bruce Adolphe, Samuel Barber, Leonard Bernstein, William Bolcolm, John Corigliano, George Crumb, Lukas Foss, John Harbison, Alberto Ginastera, Morton Gould, Keith Jarrett, and Bright Sheng. CMS also supports the work of living composers by awarding the Elise L. Stoeger Prize, a cash award given annually to each of two outstanding composers of chamber music.

In keeping with its mandate to reach a



broad audience, CMS presents national and international tours and multi-concert series outside New York. In addition, CMS appears at some of the country's most prestigious music festivals, including the Lincoln Center, Mostly Mozart and Ravinia festivals. CMS has also performed throughout Canada and Mexico, traveled to Australia in 1984 and 1987 and toured Japan in 1989. In May 1996, CMS made its first trip to Israel. The ambitious level of touring activity amounts to over 40 concerts annually outside New York City.

CMS is committed to developing young audiences as well as young artists. School-based educational programs – Chamber Music Beginnings, Young Musicians Program, Student Tickets Subsidy Program, Musicians Up Close – reach some 11,000 elementary, junior and senior high school students from the tri-state area annually. CMS also presents a family concert series called “Meet the Music!,” designed to introduce chamber music to children ages 6-12 and their families in an engaging style. The Chamber Music Society also offers Pre-Concert Composer Chats. In 1995-1996, CMS launched Chamber Music Society Two, a two-year program showcasing the next generation of world-class chamber musicians and offering

them multi-faceted performance and teaching opportunities. Violinists Timothy Fain and Ruggero Alliffranchini, violist Hsin-Yun Huang, and cellist Sophie Shao, who are featured during the course of the joint project with the Bill T. Jones/Arnie Zane Dance Company, are all current or past members of Chamber Music Society Two and are in demand internationally as soloists and chamber musicians.

CMS's discography ranges from Bach to Zwilich and includes critically acclaimed recordings of Dvořák's *Serenade and Quintet*, Beethoven's *Septet and Serenade*, music by Carl Maria von Weber and Walton's *Façade* with Lynn Redgrave as narrator. *Hi-Fi Magazine* named CMS's recording of Bach's complete *Brandenburg Concertos* “one of the best recordings of the year” in 1996. Recent releases include *The Complete Chamber Music of Claude Debussy* on the Delos label and George Rochberg's *Eden: Out of Time and Out of Space*. An all-Mendelssohn recording is slated for release during the 02/03 season.

*These performances mark the Chamber Music Society of Lincoln Center's ninth and tenth appearances under UMS auspices. The ensemble made its UMS debut in October 1978.*

**T**he **Orion String Quartet** was founded in 1987. The Orion String Quartet is Quartet-in-Residence of the Chamber Music Society of Lincoln Center and of the Mannes College of Music. Known for its interpretations of Beethoven, in May of 2000 the Quartet performed all 17 Beethoven quartets in a series of free concerts at Alice Tully Hall, with additional outreach activities taking place in the four Boroughs of New York. Presented by the CMS, *Beethoven 2000* honored six New York City community arts organizations for their contributions to the lives of children. In addition to its appearances with the Chamber Music Society of Lincoln Center, the quartet performs in the major music centers of the world and has been featured three times on ABC's *Good Morning America* and on A&E's *Breakfast With the Arts*.

Members of the Quartet, dedicated to the development of the next generation of musical artists, are faculty members of the Mannes College of Music, as well as of other institutions, where they teach privately, give chamber music classes, and offer coaching programs. They have been faculty members of the Isaac Stern Chamber Music Workshop at Carnegie Hall, the Summer Institute for Advanced Studies in Aspen, and have held summer residencies at the Santa Fe Chamber Music Festival.

For Sony Classical, the Orion has recorded Wynton Marsalis's *String Quartet No. 1*, commissioned by the Chamber Music Society and premiered by the ensemble. For Arabesque, the group has recorded Dvorak's *American String Quartet* and *Piano Quintet* with Peter Serkin and Mendelssohn's *Octet* with the Guarneri String Quartet.

The Orion String Quartet chose its name from the Orion constellation as a metaphor of the distinctive personality each of its musicians brings to the group in its collective pursuit of musical excellence.

*These performances mark the Orion String Quartet's third and fourth appearances under UMS auspices. The ensemble made their UMS debut in November 1996.*

**B**ill T. Jones (*Artistic Director/Choreographer*), a 1994 recipient of a MacArthur Fellowship, began his dance training at the State University of New York at Binghamton (SUNY), where he studied classical ballet and modern dance. After living in Amsterdam, Mr. Jones returned to SUNY, where he became co-founder of the American Dance Asylum in 1973. Before forming Bill T. Jones/Arnie Zane Dance Company (then called Bill T. Jones/Arnie Zane & Company) in 1982, Mr. Jones choreographed and performed nationally and internationally as a soloist and duet company with his late partner, Arnie Zane.

In addition to creating more than 50 works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies including Alvin Ailey American Dance Theater, Axis Dance Company, Boston Ballet, Lyon Opera Ballet, Berkshire Ballet, Berlin Opera Ballet and Diversions Dance Company, among others. He has also received numerous commissions to create new works for his own company, including premieres for the Next Wave Festival at the Brooklyn Academy of Music and for St. Luke's Chamber Orchestra. In 1995, Mr. Jones directed and performed in a collaborative work with Toni Morrison and Max Roach, *Degga*, at Alice Tully Hall, commissioned by Lincoln Center's Serious Fun Festival. His collaboration with Jessye Norman, *How! Do! We! Do!* premiered at New York's City Center in 1999 as part of Lincoln Center's Great Performers New Visions series. *The Breathing Show*, Mr. Jones's evening long solo, premiered at Hancher Auditorium in Iowa City in the fall of 1999.

In 1990, Mr. Jones choreographed Sir Michael Tippett's *New Year* under the direction of Sir Peter Hall for the Houston Grand Opera and the Glyndebourne Festival Opera. He conceived, co-directed and choreographed *Mother of Three Sons*, which was performed at the Munich Biennale, New York City Opera, and the Houston Grande Opera. He also directed *Lost in the Stars* for the Boston Lyric Opera. Mr. Jones's theater involvement includes co-directing *Perfect Courage* with Rhodessa Jones for Festival 2000, in 1990. In 1994, he directed Derek Walcott's *Dream on Monkey Mountain* for the Guthrie Theater in Minneapolis, MN.

Television credits for Mr. Jones include *Fever Swamp*, which was filmed for PBS's *Great Performances* series, and *Untitled for Alive from Off Center*, which aired on PBS in 1989. In 1992, a documentary on Bill T. Jones' *Last Supper at Uncle Tom's Cabin/ The Promised Land* was aired on *Dance in America* as part of PBS's *Great Performances* series. CBS *Sunday Morning* broadcast two features on Mr. Jones's work, once in 1993 and again in 1994. *Still/Here* was co-directed for television by Bill T. Jones and Gretchen Bender and aired nationally and internationally. The making of *Still/Here* was also the subject of a documentary by Bill Moyers and David Grubin entitled "Bill T. Jones: *Still/Here with Bill Moyers*, which premiered on PBS in 1997. Mr. Jones's work was profiled in the *Blackside* documentary entitled *I'll Make Me a World: A Century of African-American Arts*, which aired in 1999. Mr. Jones's *D-Man in the Waters* is included in *Free to Dance*, a documentary that chronicles modern dance's African-American roots, which aired on PBS in 2001.

In addition to the MacArthur Fellowship, Mr. Jones has received several other prestigious awards. In 1979, Mr. Jones was granted the Creative Artists Public Service Award in Choreography, and in 1980, 1981 and 1982, he was the recipient of Choreographic

Fellowships from the National Endowment for the Arts. In 1986, Bill T. Jones and Arnie Zane were awarded a New York Dance and Performance ("Bessie") Award for the Joyce Theater season, and in 1989 and 2001, Mr. Jones was awarded two more Bessies for his work, *D-Man in the Waters* (1989), and *The Table Project* and *The Breathing Show* (2001). Mr. Jones, along with his collaborators Rhodessa Jones and Idris Ackamoor, received an Izzy Award for *Perfect Courage* in 1990. In 2001, Mr. Jones received another Izzy for his work, *Fantasy in C Major*, with Axis Dance Company. Mr. Jones was honored with the Dorothy B. Chandler Performing Arts Award for his innovative contributions to performing arts in 1991. In 1993, Mr. Jones was presented with the *Dance Magazine* Award. In 2000, the Dance Heritage Coalition named Mr. Jones "An Irreplaceable Dance Treasure." Mr. Jones has received honorary doctorates from the Art Institute of Chicago, Bard College, The Juilliard School, Swarthmore College, and the SUNY Binghamton Distinguished Alumni Award. Mr. Jones served as the 1998 Robert Gwathmey Chair at the Cooper Union for the Advancement of Art and Science.

Pantheon Books published Mr. Jones's memoirs, *Last Night on Earth*, in 1995. An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, published in 1989 by Station Hill Press. Hyperion Books published *Dance*, a children's book written by Bill T. Jones and photographer Susan Kuklin, in 1998. Mr. Jones is proud to have contributed to *Continuous Replay: The Photography of Arnie Zane*, published by MIT Press in 1999.

*These performances mark Bill T. Jones's fourth and fifth appearances under UMS auspices.*

**Liz Prince** (*Costume Designer*) has worked extensively with Bill T. Jones designing numerous productions for his company as well as his productions on the Boston Ballet, Berlin Opera Ballet and Alvin Ailey American Dance Theater. Other recent work includes designing for: Doug Varone for his works on his company and the Jose Limón Company; Mikhail Baryshnikov's White Oak Dance Project; Mark Dendy for works on his company and his productions on the Pacific Northwest Ballet and the Dortmund Theater Ballet; Trey McIntyre and his productions on the Houston Ballet and the Pennsylvania Ballet; Ralph Lemon; Jane Comfort; Heidi Latsky and Larry Goldhuber. Prince's costumes have been exhibited at the Cleveland Center for Contemporary Art, Snug Harbor Cultural Center, The Whitney Museum of American Art at Philip Morris and the New York Public Library for the Performing Arts. She received a 1990 New York Dance and Performance Award for costume design.

**Robert Wierzel** (*Lighting Designer*) has collaborated with Bill T. Jones and Bill T. Jones/Arnie Zane Dance Company for over 15 years on numerous projects, including *You Walk?*; *Still/Here* and *Last Supper at Uncle Tom's Cabin/The Promised Land*; *Dream on Monkey Mountain* at The Guthrie Theater; as well as with the Boston Lyric Opera; Lyon Opera Ballet; the Welsh dance company, Diversions; London's Contemporary Dance Trust and the Deutsche Opera Berlin. Mr. Wierzel is the recipient of a 1993 New York Dance and Performance Award ("Bessie") for Sustained Achievement in Lighting Design for his work with the Company. Robert has worked with choreographers Margo Sappington, Molissa Fenley, Goldhuber & Latsky and J. Fregalette-Jansen. He has also worked with Philip Glass on *1000 Airplanes on the Roof* and *Hydrogen Jukebox*, and *Les Enfants Terribles*. Mr. Wierzel's extensive Opera work includes productions at

Glimmer glass Opera; the New York City Opera; Paris Opera; Houston Grand Opera; Tokyo Opera; Canadian Opera; and Seattle Opera. His theater work in the US includes productions on and off Broadway, at the Arena Stage, Mark Taper Forum, NYSF-Public Theatre, Center Stage, Hartford Stage, Long Wharf, Yale Rep, Berkley Rep, and the Goodman Theatre, among many others. Mr. Wierzel has his MFA from the Yale School of Drama, and is currently on the faculty of NYU's Tisch School of the Arts.

**Janet Wong** (*Rehearsal Director/Assistant to Choreographer*) received her dance training in Hong Kong and London. From 1985 – 1993, she danced with the Berlin Ballet, where she met Mr. Jones. In August 1993, she moved to New York to learn and unlearn. Janet has been the Rehearsal Director for the company since 1996 and still loves her dialogue with Mr. Jones, the work, the company, time and space.

**Katherine McDermott** (*Stage Manager*) is thrilled to be working with the Bill T. Jones/Arnie Zane Dance Company. She has stage managed for Performance Space 122, Carlota Santana Spanish Dance Company, Daniel Gwirtzman Dance Company, the Toyota Comedy Festival, Emerging Artist Theatre Company, and numerous regional theaters throughout the south. Thanks to family and friends for their love and support.

**Miki Takahashi** (*Lighting Supervisor*) is a Hong Kong native and has been living in the US for the last eight years. Ms. Takahashi has worked in numerous cities, most notably St. Louis, Los Angeles, Seattle, and New York. Her most recent design projects include: *The Table Project* (choreographed by Bill T. Jones), *Sense-8* (choreographed by the dancers of the Bill T. Jones/Arnie Zane Dance Company), *Molière One-Acts*, *Hansel and Gretel* (directed by Claudia Zahn), and

*The Balcony* (directed by Leslie Swackhammer). Ms. Takahashi has her MFA from the University of Washington in Seattle.

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**Bill T. Jones/Arnie Zane Dance Company**

Bill T. Jones, *Artistic Director*  
 Julia Blackburn, *Executive Director*  
 Bjorn G. Amelan, *Associate Artistic Director*  
 Janet Wong, *Rehearsal Director/Assistant to the  
 Choreographer*  
 Dr. Daniel Bernard Roumain, *Music Director*  
 Bill Katz, *Artistic Consultant*  
 Matthew Eggleton, *Production Manager*  
 Miki Takahashi, *Lighting Supervisor*  
 Katherine McDermott, *Stage Manager*  
 Ishanee DeVas, *Company Manager*  
 Gregory Bain, *Company Archivist*  
 Dona Lee Kelly, *Development Director*  
 Alison P. Schwartz, *Operations Director*  
 Nsenga Farrell, *Community Outreach Director*  
 Ellen Jacobs Associates, *Press Representation*

**The Chamber Music Society of Lincoln Center**

Norma Hurlburt, *Executive Director*  
 David Shifrin, *Artistic Director*  
 Bruce Adolphe, *Education and Music Advisor*  
 Jay Albrecht, *Subscription and Ticket Services Assistant*  
 Mara Ast, *Manager of Special Events*  
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 Wendy Fisher, *Development Associate-Institutional  
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 Bridget Fitzgerald, *Production Intern*  
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 Marciano Guerrero, *Controller*  
 Valerie Guy, *Director of Operations*  
 Edward Harsh, *Director of Development*  
 Elizabeth Hondl, *Publication Manager*

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 Jihyun Kim, *Artistic Planning and Touring Intern*  
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 Rafael Ramirez, *Subscription and Ticket Services  
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 Joshua Saule, *Development Assistant*

Kate Schaper, *Manager of Touring*  
 Eric Starr, *Subscription and Ticket Services Assistant*  
 Karen Van Guilder, *Education Associate*

This collaboration has been made possible by the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and the Philip Morris Companies, Inc.

This project is supported, in part, with public funds from the New York City Department of Cultural Affairs Cultural Challenge Program.

This program was partially developed at Aaron Davis Hall under the auspices of the Aaron Davis Hall Partnership Program. This program was developed, in January 2002, at the PepsiCo Theatre of the Performing Arts Center, Purchase College, State University of New York.

The Alice Tully Foundation provided leadership support for the presentation of the New York premières of the project as part of the Chamber Music Society of Lincoln Center's 2002 Celebration Series, with additional support from the Gladys Krieble Delmas Foundation.

The Chamber Music Society of Lincoln Center's season is made possible, in part, with public funds from the National endowment for the Arts, the New York State Council on the Arts, and the New York City Department of Cultural Affairs.

Major funding for the Bill T. Jones/Arnie Zane Dance Company provided by the Andrew W. Mellon Foundation, the Howard Gilman Foundation, the Rockefeller Brothers Trust and the Wallace-Reader's Digest Fund Program for Leading Dance Companies.

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**Bill T. Jones/Arnie Zane Dance Company**  
[www.billtjones.org](http://www.billtjones.org)

**The Chamber Music Society of Lincoln Center**  
[www.ChamberMusicSociety.org](http://www.ChamberMusicSociety.org)

European representation of Bill T. Jones/Arnie Zane Dance Company is provided by Gillian Newson Arts Consultancy (in association with IMG Artists/North America).

02/03 ums winter season

Conceived and directed by Martha Clarke  
Music by Richard Peaslee  
Text by Charles L. Mee  
Set and Costume Design by Robert Israel  
Lighting Design by Paul Gallo  
Produced by New York Theater Workshop

Fri **2/7** 8 pm

Sat **2/8** 8 pm

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## Vienna: Lusthaus (revisited)

"Inspired by the psychosexual steaminess of *fin-de-siècle* Vienna, a handsome troupe of dancers enact various states of alienation and desire in a gauzy atmosphere charged with premonitions of the Second World War... Inexorably, the whole thing gets to you like a beautiful, bad dream."  
(*The New York Times*) This splendid revival of Martha Clarke's 1986 dance-theater piece presents the world from which the art, political ideals, and bloodshed of the 20th century were born. Through music and dance, fragments of text, and images suggested by the paintings of Egon Schiele and Gustav Klimt, *Vienna: Lusthaus (revisited)* juxtaposes innocent sexuality and erotic mania, chivalrous honor and military obsession. It delineates a time not unlike ours today — at the dawn of a new century, amidst emotional turmoil, and contemplating the prospect of large-scale war.

This production contains nudity and adult situations.  
Not recommended for children under 14.

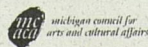
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**UMS**  
*and*  
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*present*

**Bill T. Jones/Arnie Zane Dance Company**

BILL T. JONES, *Artistic Director*

*Dancers*

Germaul Yusef Barnes	Catherine Cabeen	Wen-Chung Lin
Denis Boroditski	Leah Cox	Malcolm Low
Eric Bradley	Ayo Janeen Jackson	Toshiko Oiwa
Asli Bulbul		

*with the*

**Chamber Music Society of Lincoln Center**

DAVID SHIFRIN, *Artistic Director*

*featuring the*

**Orion String Quartet**

Daniel Phillips, <i>Violin</i>	Steven Tenenbom, <i>Viola</i>
Todd Phillips, <i>Violin</i>	Timothy Eddy, <i>Cello</i>

---

**Program**

Sunday Afternoon, January 12 at 4:00  
Power Center • Ann Arbor

**Verbum**

INTERMISSION

**World II (18 Movements to Kurtág)**

INTERMISSION

*Maurice Ravel*

**Quartet for Strings in F Major** (excerpts)

Très lent  
Vif et agité

ORION STRING QUARTET

P A U S E

**Black Suzanne**

42nd Performance  
of the 124th Season

12th Annual  
Dance Series

This performance is presented with the generous support of Maurice and Linda Binkow.

The educational activities associated with this performance are presented with support from the Whitney Fund, a supporting organization of the Community Foundation for Southeastern Michigan.

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

Additional support provided by media sponsors WDET 101.9 FM, WGET 91.3 FM and *Metro Times*.

Special thanks to the Detroit Public School Dance Program, the Michigan Dance Council, UM Department of Dance, and the Center for AfroAmerican and African Studies for their involvement in this residency.

Bill T. Jones/Arnie Zane Dance Company appears by arrangement with IMG Artists, New York, NY.

Exclusive Representation for the Orion String Quartet is provided by Kirshbaum Demler & Associates, New York, NY.

**Large print programs are available upon request.**

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

Please refer to page 14 for complete information on *Verbum*.

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Please refer to page 15 for complete information on *World II*  
(18 Movements to Kurtág).

**Black Suzanne**

(2002)

*Choreography*

Bill T. Jones

*Music*

Dmitri Shostakovich

*Prelude and Scherzo for String Octet, Op. 11*Music performed by the Orion String  
Quartet and Members of Chamber Music  
Society Two and Guests*Set*

Bjorn Amelan

*Costumes*

Liz Prince

*Lighting*

Robert Wierzel

*Dancers*

Denis Boroditski

Eric Bradley

Catherine Cabeen

Leah Cox

Ayo Janeen Jackson

Wen-Chung Lin

Malcolm Low

Toshiko Oiwa

Bjorn Amelan wishes to thank Takashi Murakami for inspiring the  
backdrop's design.

---

**Please refer to page 17 for information on tonight's artistic collaboration.**

**Please refer to pages 19-25 for complete biographical information on  
Bill T. Jones/Arnie Zane Dance Company, the Chamber Music Society of  
Lincoln Center and the Orion String Quartet.**

UMS  
*presents*

# blessing the boats

*Written and Performed by*

SEKOU SUNDIATA

*Directed by*

RHODESSA JONES

---

## Program

Friday Evening, January 17 at 8:00

Saturday Evening, January 18 at 8:00

Sunday Afternoon, January 19 at 2:00

Trueblood Theatre • Ann Arbor

## *blessing the boats*

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43rd, 44th, and  
45th Performances  
of the 124th Season

Ninth Annual  
African-American  
Series

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

The residency activities associated with this performance are presented with support from the University of Michigan as part of a special UM/UMS partnership that furthers a mutual commitment to education, creation and presentation in the performing arts.

The educational activities associated with this performance are presented with support from the Whitney Fund, a supporting organization of the Community Foundation for Southeastern Michigan. Presented with support from the National Endowment for the Arts.

This is a Heartland Arts Fund Program, supported by the National Endowment for the Arts and Michigan Council for Arts and Cultural Affairs.

Additional support provided by media sponsor Michigan Radio.

*blessing the boats* is a production of MAPP/MultiArts Projects & Productions, NYC.

**Large print programs are available upon request.**

## Production Team

Roberta Uno, *Dramaturg*

Michael Mazzola, *Lighting Design*

Bill Toles, *Sound Design and Co-Producer  
of Soundtrack*

Sage Marie Carter, *Projections Design*

Bill Toles, *Production Manager/  
Sound Engineer*

Susan Hudspeth, *Stage Manager*

*blessing the boats* has been commissioned by Aaron Davis Hall's Fund for New Work in partnership with New Heritage Theatre Group; Miami Dade Community College in partnership with the Flynn Center for the Arts and the National Performance Network Creation Fund (sponsored by the Doris Duke Charitable Foundation); Duke University Institute of the Arts, Durham, NC and the University Musical Society, Ann Arbor, MI. The development of *blessing the boats* is made possible, in part, by New Works for a New WORLD play development laboratory at New WORLD Theater, University of Massachusetts at Amherst.

Opening Excerpt from "The Knife," in *Mortal Lessons: Notes on the Art of Surgery*, by Richard Selzer. Copyright ©1974, 1975, 1976, 1987 by Richard Selzer. Reprinted by permission of Georges Borchart, Inc., Literary Agency.

Excerpt from "Afterlife: Notes from an Organ Donation," by Maria Torres and Charlene Donnan, *Connect 3*, p. 134. By permission of Arts International and the authors.

"Sound Sketches" by Craig Harris, excerpt from live concert, used with permission.

"Flippin the Script" by Sekou Sundiata, ©1997, Mouth Almighty Records, used with permission.

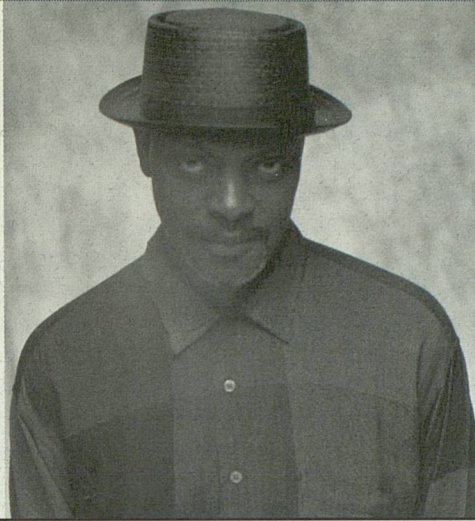
"Raga Madhu Kauns" by G.S. Sachdev, used with permission.

"Ah George We Hardley Knew Ya" written by Don Pullen, performed by Don Pullen & The African Brazilian Connection Andredon Music Co., ©1993, used with permission.

"The Outerbanks" by Bill Toles, used with permission.

"Early, My God, Without Delay" by Richard Allen Singers. From the compilation *African American Congregational Singing: Nineteenth Century Roots—Wade in the Water Volume II*, Smithsonian/Folkways Recordings.

An excerpt from the film *My Am* by Linda Goode Bryant, used with permission.



**S**ekou Sundiata is a poet who writes for print and performance as well as music and theater. He has recorded and performed with a wide variety of artists, including Craig Harris, David Murray, Nona Hendryx and Vernon Reid. He co-produced a series of concerts at the American Center in Paris. Mr. Sundiata wrote and performed in the highly acclaimed performance-theater work *The Circle Unbroken Is A Hard Bop*, and his music-theater work, *The Mystery of Love*, was presented by New Voices/New Visions at Aaron Davis Hall, and later produced by the American Music Theater Festival. *UDU*, a music-theater work that he wrote (music composed by Craig Harris), was produced by 651 Arts in Brooklyn and was presented by the International Festival of Art and Ideas in New Haven, the Walker Art Center and Penumbra Theater in Minneapolis, Dartmouth College in New Hampshire, the Flynn Center in Vermont, and Miami Dade Community College. It had its New York premiere at the BAM Harvey Theater presented by 651 Arts in January 2001.

Sekou Sundiata received a BESSIE New York Dance and Performance Award and two AUDELCO Awards. He was a Sundance Institute Screenwriting Fellow, a Columbia University Revson Fellow, and the first

Writer-in-Residence at the New School University. Mr. Sundiata was a Master Artist in Residence at the Atlantic Center for the Arts, and he is a professor at Eugene Lang College in New York City. He was featured in the Bill Moyers PBS series on poetry, *The Language of Life*, and as part of *Russell Simmons' Def Poetry Jam* on HBO. Mr. Sundiata and his band toured nationally with Ani DiFranco in the Summer 2001. Other recent concert performances include the Celebrate Brooklyn Festival, the Fringe Festival, the IAM Black Music Conference, the African American Museum Project at the Smithsonian Institution, the Crossing Borders and North Sea Jazz Festivals in Holland, the New Jersey Performing Arts Center, and Lehigh University. As a recording artist, Mr. Sundiata released his first CD, *The Blue Oneness of Dreams*, to critical acclaim on the Mouth Almighty/Mercury record label. His second album, *longstoryshort*, was released on Righteous Babe Records in 2000.

*These performances mark Sekou Sundiata's UMS debut. He will appear on Monday evening, January 20 at 8:00 pm in Ann Arbor's Michigan Theater in performance with his eponymous band under UMS auspices.*

**Rhodesa Jones** (*Director*) is Co-Artistic Director of the San Francisco performance company, Cultural Odyssey. She is an actress, director, dancer, teacher, singer, and writer. Ms. Jones is also the Founder and Director of the award-winning *Medea Project: Theater for Incarcerated Women*, which is a performance workshop that is designed to achieve personal and social transformation with incarcerated women. Her most recent solo performance, *Hot Flashes, Power Surges, and Private Summers* has recently toured to Anchorage, Alaska at Out North Contemporary Art House; Tampa Bay Performing Arts Center's Shimberg Theater; and Yale Repertory Theatre in New Haven, CT. While in residence at Yale, Ms. Jones led workshops and conducted master classes for the MFA students. She also lectured at the African American Cultural Center at Yale University and was honored with a Master's Tea hosted by Faculty of the Yale School of Drama.

A series of lectures offered by Ms. Jones has helped her forge a place as a major social scientist of our time. Among these lectures are the following titles, *Creative Survival*, *Creative Performance*, *Theater for the Twenty-First Century*, and *Women Saving Their Own Lives*. In October 2002, she provided the keynote speech at the Cabrillo College Women's Studies Conference and the Center Force Summit 2002 Conference, *Inside-Out: Fostering Healthy Outcomes for the Incarcerated and Their Families*. Her most recent directing credits include Deborah Edward's *From Whores to Matriarchs* and Will Power's *The Gathering*. Ms. Jones is currently a featured artist contributing to *Building the Code: Understanding Community Based Arts in America*, a research and publication project sponsored by the National Performance Network.

**Roberta Uno** (*Dramaturg*) is a director and dramaturg whose work includes: dramaturg for *Project 2050*, director of *Stop Kiss* by

Diana Son, *Clothes* by Chitra Divakaruni, *Unmerciful Good Fortune* by Edwin Sanchez, *the bodies between us* by thuy le, *Flyin' West* by Pearl Cleage, and *Sheila's Day* by Duma Ndlovu. She was the founding Artistic Director of the New WORLD Theater, a visionary cultural institution dedicated to works by artists of color, which she headed for 23 years. Her most recent book is *The Color Of Theater: Race, Culture, and Contemporary Performance*, which includes the performance text of Sekou Sundiata's *Elijah*. She has recently joined the Ford Foundation as the Program Officer for Arts and Culture.

Since the mid-1980s, **Michael Mazzola's** critically lauded lighting has been seen all over the US and Europe, in venues ranging from opera houses to circus tents to outdoor amphitheaters. Beyond his work as resident lighting designer for Oregon Ballet Theatre, the two-time New York Dance and Performance Award-winning designer has created lighting for the Bebe Miller Company, for whom he has designed since 1986; Cleo Parker Robinson Dance Company; Steve Paxton and Lisa Nelson; Yoshiko Chuma; the multimedia symphony *Babar* composed by Raphael Mostel; as well as a large number of dance companies including Milwaukee Ballet, Nashville Ballet, Aspen/Santa Fe Ballet Company, Trinity Irish Dance Company and Hubbard Street Dance Company. Recent projects have included *UDU*, a work written by Sekou Sundiata with music by Craig Harris; and the scenic and lighting design for the Liz Lerman Dance Exchange's premiere of *Uneasy Dances*, celebrating the world of Leonard Bernstein at the Tampa Bay Performing Arts Center. Recently, Mr. Mazzola was the Production Designer for *Stars Of The New York City Ballet*, performing under the stars in a garden he designed especially for the event in the South of



France. Upcoming projects this season include a new work by Trey McIntyre for Hubbard Street and North Carolina Dance Theatre.

**Bill Toles** (*Sound Design and Co-Producer of Soundtrack*) is a music producer and filmmaker. He has done sound design, musical direction and/or composing for Black Spectrum Films, Lisa Jones' Rodeo Caldonia, Ubu Theatre, NYSE, NEC, NPR Radio Theater, Amiri Baraka/New Federal Theater, New Voices/Aaron Davis Hall, Crossroads Theater, Brown University's Rites & Reason Theater/American Theater Festival, Diane McIntyre/Olu Dara, Def Dance Jam, Judith Jackson, Latino Experimental Fantastic Theatre, and the Audelco Awards. He is currently collaborating on Marlies Yeaby and Craig Harris' *Brown Butterfly* set to debut in 2003. He has scored several recent documentaries, including: *Paul Robeson: Here I Stand*, produced for PBS/American Masters (1999), directed by St. Clair Bourne and winner of the Strand Award for "Best Documentary" from the International Documentary Association; and *Innocent Until Proven Guilty* directed by Kirsten Johnson, which can be seen on the HBO Signature channel. As a producer, musical director, guitarist, tour producer, manager, and engineer, Toles has worked with Arrested Development, Me'Shell NdegéOcello, Caron Wheeler, Living Colour, Screaming Headless Torsos, Diana King, Atlantic Starr, Noel Pointer, The Black Rock Coalition Orchestra, Toshinobu Kubota, *Word: Life Spoken Word Conference & Cyber/Simulcast*, The Tongues of Fire Choir and Craig Harris and Sekou Sundiata's opera *UDU*. Last year Mr. Toles split duties engineering and performing with Sekou Sundiata on a US/Canadian tour of 24 cities opening for Ani DiFranco. His film-directing debut – *Wanderlust* – is set to première later this year.

**Sage Marie Carter's** (*Projections Designer*) theatrical credits include: *Oo Bla Dee* (Oregon Shakespeare Festival), *One Flew Over the Cuckoo's Nest* (Broadway, Steppenwolf Theatre Company and BITE Festival, London), *Miss Saigon* (Big League Theatricals US National Tour), *The Cripple of Inishmaan* (The Joseph Papp Public Theatre), *Missing Footage* (The Helen Hayes Performing Arts Center), *Having Our Say* (Broadway, The McCarter Theatre, and the National Tour), *Elvis Live and In Concert* (Mid-South Coliseum and Pay-Per-View), *Cakewalk* (American Repertory Theatre), and *Techno Sacre* (Guggenheim Works & Process program). She is currently living in Brooklyn, New York working as a Projections Designer and Consultant.

**MultiArts Projects & Productions (MAPP)** is a NYC-based arts organization dedicated to producing and sustaining performing artists as they develop multidisciplinary projects that raise questions about the complexities of our time. MAPP works in close collaboration with artists, arts organizations and other arts professionals to provide a holistic set of production services tailored to the specific nature and needs of each project. MAPP was founded in 1994 by Executive Director, Ann Rosenthal, and since 1998 has been co-directed by Ms. Rosenthal and Cathy Zimmerman. MAPP has managed and produced music, dance and theater projects by more than 40 artists from eight countries. In June 2000, MAPP introduced MAPP on Tour, to tour the projects produced by MAPP and its artists. MAPP is currently developing the MAPP Residency Center for the Performing Arts to provide mid-career artists with the time and facilities to develop high-caliber work in a nurturing environment.

Special thanks to Lucille Clifton, Roberta Uno, and Georgiana Pickett.

*blessing the boats* is dedicated, with love and gratitude, to my inspirations: Katea Stitt, Maurine Knighton, Claude Johnson, Bill Terry, Sydney Inis and the woman with the cell phone.

There are many people who have made this work possible in many different ways. Some of them influenced the creation and production of *blessing the boats*, others influenced my treatment and recovery from End Stage Renal Disease. But that is splitting hairs because the work is tied to my recovery. It is a vital part of it. My gratitude is complete and undying.

Aida Paige Ntianu Riddle	Hakimat Akinfeleye
Pamela Stitt	Liza B. Rombo
Catherine Turnquest	Zoleka Adams
Rasikananda Das	Margaret Lawrence
Virginia Myrtle Feaster	Talvin Wilks
Mattie Rice	Mark Russell
Bill and Juanita Feaster	George C. Wolfe
Dr. Khalid Butt	Jane Lazarre
Karen Farkas	Bea Banu
Dr. Suboh Saggi	Mike Adams
Dr. Brian Hoch	Craig Harris
Yan Ng	Ani DiFranco

For further information about Sekou Sundiata and this project, contact:

MAPP/MultiArts Projects & Productions, NYC  
[www.multiartsprojects.com](http://www.multiartsprojects.com)

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Ann Rosenthal, *Executive Director*  
 Cathy Zimmerman, *Co-Director*  
 Jordana Phokompe, *Projects Manager*  
 Lisa Phillips, *Director of Booking, MAPP on Tour*

Web sites related to organ donation and transplantation:

Coalition on Donation  
[www.shareyourlife.org](http://www.shareyourlife.org)

New York Organ Donor Network  
[www.nyodn.org](http://www.nyodn.org)

National Minority Organ Tissue Transplant Education Project (MOTTEP)  
[www.nationalmottep.org](http://www.nationalmottep.org)

National Council on Minority Education in Transplantation (COMET)  
[www.transweb.org/comet](http://www.transweb.org/comet)

TransWeb – all about transplantation and donation  
[www.TransWeb.org](http://www.TransWeb.org)

James Redford Institute for Transplant Awareness  
[www.jrifilms.org](http://www.jrifilms.org)

National Kidney Foundation  
[www.kidney.org](http://www.kidney.org)

United Network of Organ Sharing  
[www.unos.org](http://www.unos.org)

Association of Organ Procurement Organizations  
[www.aopo.org](http://www.aopo.org)

National Transplant Assistance Fund  
[www.transplantfund.org](http://www.transplantfund.org)

UMS  
presents

# Sekou Sundiata and Band

Sekou Sundiata, *Band Leader, Spoken Vocals*  
Marc Cary, *Piano/Keyboards*  
Fred Cash, *Bass Guitar*  
Damon DueWhite, *Drums*  
Alan Burroughs, *Guitar*  
Gina Breedlove, *Vocals*

*with opening artists*

## **Khary Kimani Turner and Detroit's Black Bottom Collective**

Khary Kimani Turner, *Lead Vocals*      Teduardo, *Guitar*  
Karen Bennett, *Vocals*                      Kamau Davis, *Bass*  
Tunesia Turner, *Vocals*                      Djallo Djakate Keita, *Drums*  
Mark "Swami" Harper, *Keyboards*

---

### **Program**

Monday Evening, January 20 at 8:00  
Michigan Theater • Ann Arbor

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

---

46th Performances  
of the 124th Season

The residency activities associated with this performance are presented with support from the University of Michigan as part of a special UM/UMS partnership that furthers a mutual commitment to education, creation and presentation in the performing arts.

Ninth Annual  
African-American  
Series

The educational activities associated with this performance are presented with support from the Whitney Fund, a supporting organization of the Community Foundation for Southeastern Michigan. Presented with support from the National Endowment for the Arts.

This is a Heartland Arts Fund Program, supported by the National Endowment for the Arts and Michigan Council for Arts and Cultural Affairs.

Additional support provided by media sponsors WEMU 89.1 FM and *Metro Times*.

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

Special thanks to the UM Center for AfroAmerican and African Studies, UM Life Sciences Society and Values Program, Detroit Public Schools, Pioneer High School, Neutral Zone, Inside/Out Literary Arts Project, ACCESS Cultural Arts Program, Detroit City-Wide Poets, UM Residential College, UM Association of Black Faculty, Administrators, Professionals and Staff, Gift of Life Minority Organ Tissue Transplant Education Program, and Imagining America: Artists and Scholars in Public Life.

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

Production and Tour representation for Sekou Sundiata and Band are provided by MAPP/MultiArts Projects & Productions, NYC.

**Large print programs are available upon request.**

Please turn to page 33 in your program for **Sekou Sundiata's** complete biography.

*This evening's performance marks Sekou Sundiata's fourth appearance under UMS auspices. He performed the solo role in this past weekend's performances of blessing the boats in Trueblood Theatre, written and conceived by Sekou Sundiata.*

**Gina Breedlove** (*Vocals*), a Brooklyn native, is a singer, songwriter and actress who has toured nationally and internationally with her band and as featured vocalist for other artists. Ms. Breedlove's Broadway and regional theater credits include the original cast of *The Lion King*, *Sheila's Day* and *If These Shoes...* Gina will be performing this summer as featured vocalist for jazz guitarist Ronnie Jordan at jazz festivals across the country.

**Marc Cary** (*piano/keyboards*) is one of the most inventive and unique keyboardists on the scene today. His musical expressions have taken many forms in his career. In the early 1990s, the Washington, DC-raised pianist was taken under the wing of vocalist Betty Carter and later became accompanist and musical director for Abbey Lincoln; receiving Grammy Nominations for his work with both Ms. Carter and Ms. Lincoln. After gigs with Roy Hargrove and Arthur Taylor, Mr. Cary became a leader in his own right, releasing a series of well-wrought acoustic trio albums on the Enja, Arabesque, and Jazzateria labels. Additionally, Marc Cary leads the Brazilian-based ensemble Indigenous People. In 2000, Mr. Cary was the winner of the First Annual Billboard/BET "Best New Jazz Artist Award." Also known on the underground dance-

music scene as producer Marco Polo, Mr. Cary keeps many irons in the fire – traditional jazz, electronic jazz, dance music, world music, etc. Mr. Cary relishes in the multiple personalities of his musical identity: "I'm not moving away from the tradition...I'm expanding."

**Damon DueWhite** (*drums, percussion*) a native of Twin Oaks, Pennsylvania, a Philadelphia suburb, learned to play the drums at the age of six from his father. At the age of 14, he was playing in local bands in the Philadelphia and the New York Tri-State area. Prior to embarking on his first tour with the vocalist Roberta Flack in 1982, Mr. DueWhite attended the Berklee College of Music in Boston, MA. Mr. DueWhite has performed and/or recorded with Rachele Ferrell, Joe, Chico DeBarge, Joan Osborne, George Duke, Branford Marsalis, Roberta Flack, Vernon Reid, Hugh Masekela, Miriam Makeba, Stevie Ray Vaughn, Chuck Berry, Alex Bugnon, Regina Carter, Nona Hendryx, Craig Harris, Johnny Clyde Copland, Johnnie Johnson, Onaje Allen Gumbs, Carla Cook, Jonathan Butler, Sarah Dash, Mick Taylor and Harry Belafonte. He recently completed the first US tour of the Tony Award-winning Broadway musical *Bring in 'Da Noise, Bring in 'Da Funk*. He has performed in a number of music festivals around the world, including the North Sea Jazz Festival, Montreaux Jazz Festival, Banlieues Bleues Festival in Paris, Montreal Jazz Festival, Long Beach Jazz Festival, Chicago Jazz Festival, Fort Meade Jazz Festival and the Capital Jazz Festival. Along with his countless performances in the US, Mr. DueWhite has toured Africa, Brazil, Japan, Europe, Canada and the Caribbean.

**D**etroit-based hip-hop, soul-poetry band, the **Black Bottom Collective** was started by Def Poetry semifinalist Khary Kimani Turner. The group takes its name from the legendary thriving Detroit neighborhood of the 1940s, '50s and '60s. Black Bottom Collective has shared stages with artists Talib Kweli, DJ Clue, Nappy Roots, and Stevie Wonder among others; and was a featured act at the 2002 Detroit Electronic Music Festival. Mr. Turner has also opened for Jill Scott and performed with Dianne Reeves at the 2001 African World Festival. In addition, Mr. Turner has also published a poetry collection entitled *Outta You: Early Selfoveractivism*.

*Tonight's performance marks the Black Bottom Collective's UMS debut.*

Please turn to page 35 in your program for **Bill Toles's** complete biography.

Please turn to page 35 in your program for **MultiArts Projects & Productions'** (MAPP) complete biography.

### Production

Bill Toles, *Sound Engineer and Production Supervisor*

For further information about Sekou Sundiata and this project, contact:

MAPP/MultiArts Projects & Productions, NYC  
[www.multiartsprojects.com](http://www.multiartsprojects.com)

Ann Rosenthal, *Executive Director*  
Cathy Zimmerman, *Co-Director*  
Jordana Phokompe, *Projects Manager*  
Lisa Phillips, *Director of Booking, MAPP on Tour*

Black Bottom Collective





# Evening at the Apollo

Fri **4/4** 8 pm

Michigan Theater • Ann Arbor

Sat **4/5** 8 pm

Detroit Opera House • Detroit

## Auditions for Evening at the Apollo:

For information on auditioning for Evening at the Apollo, please contact the UMS Education Department at 734-615-0122 or email [umsed@umich.edu](mailto:umsed@umich.edu).

Auditions will be held on  
Friday, February 21 and  
Saturday, February 22.

Harlem's Apollo Theater began its weekly Amateur Night in 1934, with Ella Fitzgerald as the very first grand prize winner. Since then, Amateur Night has launched the careers of literally dozens of the legends of 20th century American music and show business: Sarah Vaughan, James Brown, the Jackson Five, Billie Holiday, Dionne Warwick, Nat "King" Cole, Aretha Franklin, The Supremes, Louis Armstrong, and more recently, Lauryn Hill, Prince and Sisco. Now the Apollo Theater Amateur Night comes to Ann Arbor and Detroit, where local talent will have the opportunity to compete for prize money and a guaranteed shot at the big time at the Apollo Theater in New York. Local audiences act as judges for the performers, selecting the winner — one will be chosen in Ann Arbor and another in Detroit — from 10-12 different acts selected to compete locally by Apollo Theater staff. You can be part of history in deciding who makes it to Harlem's Apollo Theater, "where stars are born and legends are made!"

Performance Sponsors **Bank One** and **Borders**.

These performances are co-presented with the **University of Michigan** and presented in partnership with **The Arts League of Michigan**.

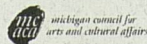
The educational activities associated with these performances are presented with support from the **Whitney Fund**, a supporting organization of the Community Foundation for Southeastern Michigan.

Media Sponsors **WEMU 89.1 FM** and **Metro Times**.



**ums** 734.764.2538 [www.ums.org](http://www.ums.org)

outside the 734 area code, call toll-free 800.221.1229



# UMS experience

## THE 2003 UMS WINTER SEASON

**P**lease 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](http://www.ums.org).

*\*Forest Health Services presents the 124th Annual Choral Union series.*

### **Sweet Honey in the Rock with Toshi Reagon and Big Lovely**

Friday, January 10, 8 p.m.  
Michigan Theater  
Sponsored by Pfizer.

Presented with support from the National Endowment for the Arts.  
Media Sponsors WEMU 89.1 FM and WDET 101.9 FM.

### **Bill T. Jones/Arnie Zane Dance Company**

*with the Chamber Music Society of Lincoln Center*

*featuring the Orion String Quartet*  
Saturday, January 11, 8 p.m.  
Sunday, January 12, 4 p.m.  
Power Center

The Saturday performance is sponsored by Borders.

The Sunday performance is presented with the generous support of Maurice and Linda Binkow.

Related educational activities presented with support from the Whitney Fund. Funded in part by the National Dance Project of the New England Foundation for the Arts.

Media Sponsors WGTE 91.3 FM, WDET 101.9 FM and Metro Times.

### ***blessing the boats***

A solo performance written and conceived by Sekou Sundiata  
Friday, January 17, 8 p.m.

Saturday, January 18, 8 p.m.

Sunday, January 19, 2 p.m.

Trueblood Theatre

Related educational activities presented with support from the Whitney Fund.

Presented with support from the National Endowment for the Arts.  
This is a Heartland Arts Fund program.  
Media Sponsor Michigan Radio.

### **Sekou Sundiata and Band**

Monday, January 20, 8 p.m.

Michigan Theater

Co-presented with the UM Office of Academic Multicultural Initiatives.

Related educational activities presented with support from the Whitney Fund.

Presented with support from the National Endowment for the Arts.

This is a Heartland Arts Fund program.  
Media Sponsors WEMU 89.1 FM and Metro Times.

### **Voices of Brazil** featuring **Ivan Lima, Motta, Joao Bosco, Leila Pinheiro and Zelia Duffan**

Friday, January 31, 8 p.m.

Michigan Theater

Sponsored by Keybank and McDonald Investments, Inc.

Media Sponsor WEMU 89.1 FM.

### **Egberto Gismonti**

Saturday, February 1, 8 p.m.

Michigan Theater

Presented with support from JazzNet.

Media Sponsor WEMU 89.1 FM.

### **Michigan Chamber Players**

Sunday, February 2, 4 p.m.

Rackham Auditorium

Complimentary Admission

### **Martha Clarke**

***Vienna: Lusthaus (revisited)***

Martha Clarke, director and

choreographer

Richard Peaslee, music

Charles L. Mee, text

Friday, February 7, 8 p.m.

Saturday, February 8, 8 p.m.

Power Center

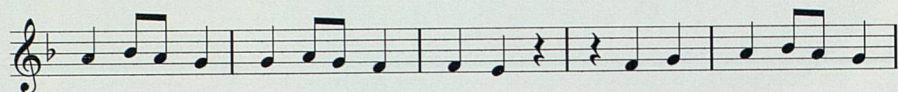
Funded in part by the National Dance Project of the New England Foundation for the Arts.

Media Sponsors Michigan Radio and Metro Times.



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*am 810 wkare fm 90.5*

[www.WKAR.org](http://www.WKAR.org)



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**Ying Quartet**

Sunday, February 9, 4 p.m.  
Rackham Auditorium  
Sponsored by Miller, Canfield,  
Paddock and Stone, P.L.C.  
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**Dave Holland Quintet and  
New York Big Band**

Dave Holland, bass  
Robin Eubanks, trombone  
Chris Potter, saxophones  
Steve Nelson, vibraphone &  
marimba  
Billy Kilson, drums  
Saturday, February 15, 8 p.m.  
Michigan Theater  
Sponsored by TIAA-CREF.  
Presented with support from the  
Wallace-Reader's Digest Funds.  
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Media Sponsors WEMU 89.1 FM,  
WDET 101.9 FM and Metro Times.  
Presented in conjunction with the  
2003 UM Jazz Festival.

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**Eos Orchestra\***

*The Celluloid Copland:  
Copland's Music for the Movies*  
(performed with original films)  
Jonathan Sheffer, conductor  
Sunday, February 16, 4 p.m.  
Michigan Theater  
Sponsored by the CFI Group.  
Media Sponsor WGTE 91.3 FM.

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**Vienna Philharmonic\***

Nikolaus Harnoncourt, conductor  
Thursday, February 27, 8 p.m.  
Detroit Opera House  
This performance is co-presented with  
the University of Michigan.  
Media Sponsor WGTE 91.3 FM.

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**Royal Shakespeare Company  
Shakespeare's *The Merry  
Wives of Windsor***

Rachel Kavanaugh, director  
Saturday, March 1, 7:30 p.m.  
Wednesday, March 5, 7:30 p.m.  
Thursday, March 6, 1:30 p.m.  
Saturday, March 8, 7:30 p.m.  
Sunday, March 9, 1:30 p.m.  
Power Center

The Royal Shakespeare Company resi-  
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the University Musical Society and the  
University of Michigan.

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Additional support is provided by  
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Related educational activities presented  
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**Royal Shakespeare Company  
Shakespeare's *Coriolanus***

David Farr, director  
Sunday, March 2, 1:30 p.m.  
Tuesday, March 4, 7:30 p.m.  
Thursday, March 6, 7:30 p.m.  
Friday, March 7, 7:30 p.m.  
Saturday, March 8, 1:30 p.m.  
Power Center

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**Royal Shakespeare Company  
Salman Rushdie's  
*Midnight's Children***

A new dramatization by Salman  
Rushdie, Simon Reade and  
Tim Supple  
Wednesday, March 12, 7:30 p.m.  
Thursday, March 13, 7:30 p.m.  
Friday, March 14, 7:30 p.m.  
Saturday, March 15, 1:30 p.m.  
& 7:30 p.m.  
Sunday, March 16, 1:30 p.m.  
Power Center

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---

**Alban Berg Quartet**

Monday, March 3, 8 p.m.  
Rackham Auditorium  
Sponsored by Bank of Ann Arbor  
Media Sponsor WGTE 91.3 FM.

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**Stuttgart Chamber Orchestra\***

Dennis Russell Davies, conductor  
Catherine Malfitano, soprano  
Alexander Neander and Wolfram  
von Bodecker, mimes  
Thursday, March 6, 8 p.m.  
Michigan Theater  
Sponsored by DaimlerChrysler  
Corporation Fund.  
This performance is co-presented with  
the University of Michigan.  
Media Sponsor WGTE 91.3 FM.

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**UMS Choral Union**

Wind Ensemble of the Greater  
Lansing Symphony Orchestra  
Thomas Sheets, conductor  
Janice Beck, organ  
Saturday, March 22, 8 p.m.  
Pease Auditorium

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**Kodo**

Monday, March 24, 8 p.m.  
Tuesday, March 25, 8 p.m.  
Wednesday, March 26, 8 p.m.  
Michigan Theater  
Media Sponsor WDET 101.9 FM and  
Metro Times.

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**Susan Graham, mezzo-soprano**

Malcolm Martineau, piano  
Friday, March 28, 8 p.m.  
Lydia Mendelssohn Theatre  
Sponsored by TIAA-CREF.

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**Takács Quartet and Muzsikás**

Saturday, March 29, 8 p.m.  
Rackham Auditorium  
Sponsored by Learning Express-  
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### Muzsikás

Featuring Márta Sebestyén  
 Sunday, March 30, 4 p.m.  
 Rackham Auditorium  
 Co-presented with the Office of the  
 Senior Vice Provost for Academic Affairs.  
 Media Sponsor WDET 101.9 FM.

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### Evening at the Apollo

Friday, April 4, 8 p.m.  
 Michigan Theater  
 Saturday, April 5, 8 p.m.  
 Detroit Opera House  
 The Friday performance is sponsored  
 by Bank One.  
 The Saturday performance is  
 sponsored by Borders.  
 These performances are co-presented  
 with the University of Michigan and  
 presented in partnership with The Arts  
 League of Michigan.  
 Related educational activities presented  
 with support from the Whitney Fund.  
 Presented with support from the  
 National Endowment for the Arts.  
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### Bach Collegium Japan Bach's *St. Matthew Passion*

Masaaki Suzuki, conductor  
 Wednesday, April 9, 7:30 p.m.  
 St. Francis of Assisi Catholic  
 Church

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### Matthias Goerne, *baritone*

Eric Schneider, piano  
 Thursday, April 10, 8 p.m.  
 Lydia Mendelssohn Theatre  
 Sponsored by National City Bank.

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### Afro-Brazilian Dance Party

Saturday, April 12, 9 p.m.  
 EMU Convocation Center  
 Co-sponsored by Sesi Lincoln Mercury  
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 Presented with support from the  
 National Endowment for the Arts.  
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### An Evening with Audra McDonald

Audra McDonald and Trio  
 Ted Sperling, music director  
 and piano

Peter Donovan, bass  
 Dave Ratajczak, drums  
 Friday, April 18, 8 p.m.  
 Michigan Theater  
 Presented with the generous support of  
 Robert and Pearson Macek.  
 Additional support provided by JazzNet.  
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### Gabrieli Consort and Players\*

*Bach's St. John Passion*  
 Paul McCreesh, music director  
 Saturday, April 19, 8 p.m.  
 Michigan Theater  
 Media Sponsor WGTE 91.3 FM.

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### The Hilliard Ensemble *Morimur*

Christoph Poppen, violin  
 Thursday, May 1, 8 p.m.  
 St. Francis of Assisi Catholic  
 Church




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## THE FORD HONORS PROGRAM

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. Guitarist **Christopher Parkening** has been selected as the recipient of the 2003 UMS Distinguished Artist Award, which will be presented at the Ford Honors Program on **Saturday, May 3**. A Gala Dinner at the Power Center follows the performance/tribute.



*Christopher Parkening*

For more information, please call 734.647.8009.

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## EDUCATION & AUDIENCE DEVELOPMENT

Considered one of the top performing arts educational programs in the country, UMS strives to illuminate the performing arts through education and community engagement, offering audiences a multitude of opportunities to make connections and deepen their understanding of the arts.

### UMS Community Education Program

The following activities enlighten and inform audiences about the artists, art forms, ideas, and cultures presented by UMS. Details about specific 02/03 educational activities will be announced closer to each event. For more information about adult education or community events, please visit the website at [www.ums.org](http://www.ums.org), email [umsed@umich.edu](mailto:umsed@umich.edu), or call 734.647.6712.

### Artist Interviews

These interviews engage the leading art-makers of our time in conversations about their body of work, their upcoming performance, and the process of creating work for the world stage.

### Master Classes

Master classes are unique opportunities to see, hear, and feel the creation of an art form. Through participation and/or observation, individuals gain insight into the process of art making and training.

### Study Clubs

Led by local experts and educators, UMS Study Clubs offer audiences the opportunity to gain deeper understanding of a particular text, artist, or art form. The study clubs are designed to give a greater appreciation of a specific subject matter within the context of the performance.

### Essential Primers

This series is designed for seasoned concert-goers as well as new audiences. Each “primer” is designed to build and deepen basic understanding about a particular art form.

### PREPs and Lectures

Pre-performance talks (PREPs) and lectures prepare audiences for upcoming performances.

### Meet the Artists

Immediately following many performances, UMS engages the artist and audience in conversation about the themes and meanings within the performance, as well as the creative process.

### Immersions

A series of events focused on a theme, culture, art form, or artist that may include master classes, films, panels and community engagement events. 2002/2003 Immersions include Abbey Theatre of Ireland: Euripides’ *Medea* and Brazilian Dance and Music.

### Artists-in-Residence

Many artists remain in Michigan beyond their performances for short periods of time to deepen the connection to communities throughout the region. Artists teach, create, and meet with community groups, university units, and schools while in residence. For the 02/03 season, major residencies include the Bolshoi Ballet, Sekou Sundiata, and the Royal Shakespeare Company.

## UMS YOUTH, TEEN, AND FAMILY EDUCATION PROGRAMS

UMS has a special commitment to educating the next generation. A number of programs are offered for K-12 students, educators, and families to further develop understanding and exposure to the arts. For information about the Youth, Teen, and Family Education Program, visit the website at [www.ums.org](http://www.ums.org), email [umsyouth@umich.edu](mailto:umsyouth@umich.edu), or call 734.615.0122.

### Youth Performance Series

Designed to enhance the K-12 curriculum, UMS Youth Performances cover the full spectrum of world-class dance, music, and theater. Schools attending youth performances receive UMS's nationally recognized study materials that connect the performance to the classroom curriculum. The 2002/2003 Youth Performance Series features:

- Tamango and Urban Tap
- Herbie Hancock Quartet
- Sweet Honey in the Rock
- Sphinx Competition – *free!*
- Kodo

Teachers who wish to be added to the youth performance mailing list should call 734.615.0122 or email [umsyouth@umich.edu](mailto:umsyouth@umich.edu),

*The Youth Education Program is sponsored by*



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### Teacher Workshop Series

As part of UMS's ongoing effort to incorporate the arts into the classroom, local and national arts educators lead in-depth teacher workshops designed to increase educators' facility to teach through and about the arts. UMS is in partnership with the Ann Arbor Public Schools as part of the Kennedy Center's Partners in Education Program. This year's Kennedy Center workshops are:

- *Harlem* with Kimberli Boyd
- *Living Pictures: A Theatrical Technique for Learning Across the Curriculum* with Sean Layne

Workshops focusing on UMS Youth Performances are:

- *The Steps and Rhythms of Urban Tap* with Susan Filipiak
- *Kodo: An Introduction to Japanese Percussion* with Michael Gould

For information or to register for a workshop, please call 734.615.0122 or email [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

### First Acts Program

The First Acts Program provides opportunities for students in grades 4-12 to attend select evening and weekend performances with \$6 tickets and reimbursed transportation costs. This year's First Acts roster includes Abbey Theatre of Ireland: Euripides' *Medea*, Orquestra de São Paulo, Gidon Kremer and Friends, Bolshoi Ballet: *Swan Lake*, Orchestre Philharmonique de Radio France, Boston Pops Esplanade Orchestra Holiday Concert, Ying Quartet, Stuttgart Chamber Orchestra, Muzsikás, and Bach Collegium Japan performing Bach's *St. Matthew Passion*.

For more information, please call 734.615.0122 or email [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

## Special Discounts for Teachers and Students to Public Performances

UMS offers group discounts to schools attending evening and weekend performances not offered through the First Acts Program. Please call the Group Sales Coordinator at 734.763.3100 for more information.

## The Kennedy Center Partnership

UMS and the 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 professional development opportunities for educators.

## Family Programming

These one-hour or full-length performances and activities are designed especially for children and families. UMS provides child-friendly, informational materials prior to family performances.



### VOLUNTEERS NEEDED

The 60-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.

## RESTAURANT & LODGING PACKAGES

Celebrate in style with dinner and a show! A delectable meal followed by priority, reserved seating at a performance by world-class artists sets the stage for a truly elegant evening. Add luxury accommodations to the package and make it a perfect getaway. UMS is pleased to announce its cooperative ventures with the following local establishments:

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### Gratzi Restaurant

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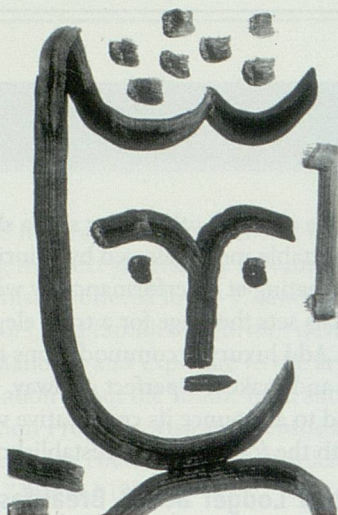
Dinner package includes guaranteed reservations for a pre- or post-performance dinner (any selection from the special package menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance. Packages are available for select performances.

### Vitoshia Guest Haus

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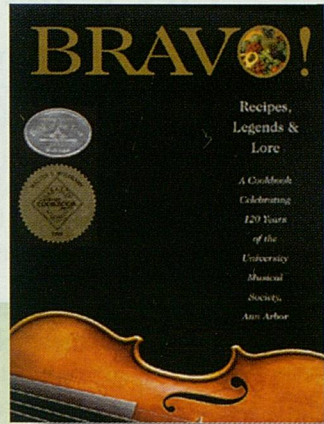
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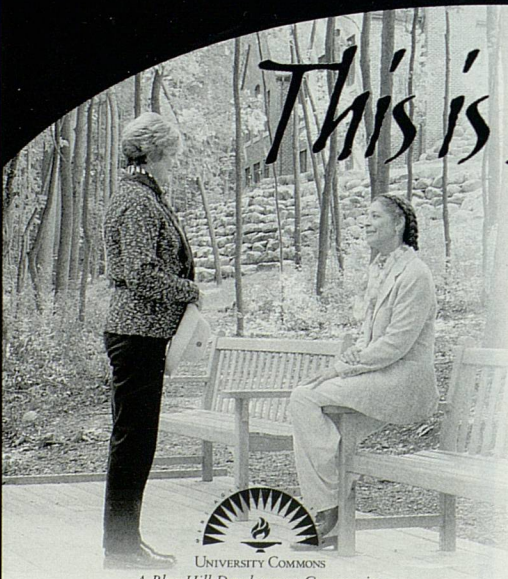
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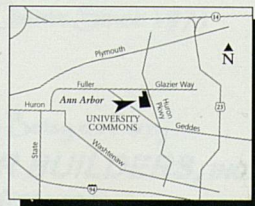
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### UMS DELICIOUS EXPERIENCES

**B**ack by popular demand, friends of UMS are hosting a variety of dining events to raise funds for our nationally recognized education programs. Thanks to the generosity of the hosts, all proceeds from these delightful dinners go to support these important activities. Treat yourself, give a gift of tickets, or come alone and meet new people! For more information or to receive a brochure, call 734.936.6837.

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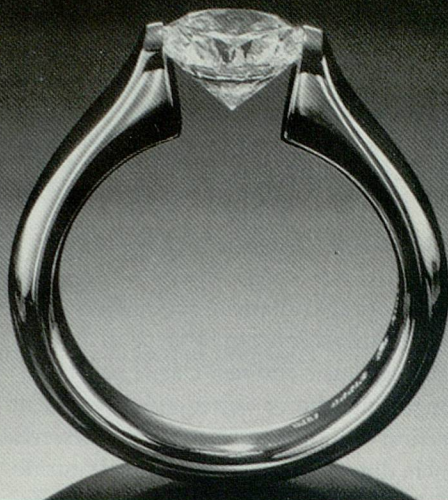


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anything.**

# UMS support

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

## ADVISORY COMMITTEE

**T**he 48-member UMS Advisory Committee serves an important role within UMS. From ushering for our popular Youth Performances to coordinating annual fundraising events, such as the Ford Honors Program gala and "Delicious Experiences" dinners, to marketing *Bravo!*, UMS's award-winning cookbook, the Committee brings vital volunteer assistance and financial support to our ever-expanding educational programs. If you would like to become involved with this dynamic group, please call 734.936.6837 for more information.

## SPONSORSHIP & ADVERTISING

### Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket-buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experience. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

### Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures, and also receive numerous benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

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

For more information, please call 734.647.1176.

# Cast Yourself in a Starring Role

Become a Member of the University Musical Society

The exciting programs described in the program book are made possible only by the generous support of UMS members—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 56% of the costs associated with presenting our season of vibrant performances and related educational programs. UMS members—through their generous annual contributions—help make up the difference. In return, members receive a wide variety of exciting benefits, including the opportunity to purchase tickets prior to public sale.

For more information on membership, please call the Development Office at 734.647.1178. To join now, please complete the form below and mail to the address printed at the bottom of this page.

## Presenter's Circle

### \$25,000 Soloist (\$150)\*

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

### \$10,000–\$24,999 Maestro (\$150)\*

- Virtuoso benefits, plus:
- Opportunity to be a concert or supporting sponsor for a selected performance on any series

### \$7,500–\$9,999 Virtuoso (\$150)\*

- Concertmaster benefits, plus:
- Guest of UMS Board at a special thank-you event

### \$5,000–\$7,499 Concertmaster (\$150)\*

- Producer benefits, plus:
- Opportunity to be a concert sponsor or supporting sponsor for a selected Chamber Arts or Monogram Series performance
- Opportunity to meet artist backstage as guest of UMS president
- Invitation to serve as honorary stage crew for one performance

### \$3,500–\$4,999 Producer (\$150)\*

- Leader benefits, plus:
- Opportunity to be a supporting sponsor for a selected Monogram Series performance
- Complimentary valet parking for Choral Union Series performances at UM venues.
- Invitation to selected Audience Development youth performances

### \$2,500–\$3,499 Leader (\$85)\*

- Principal benefits, plus:
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Complimentary parking passes for all UMS concerts at UM venues

### \$1,000–\$2,499 Principal (\$55)\*

- Benefactor benefits, plus:
- Ten complimentary one-night parking passes for UMS concerts
- Priority subscription handling
- Priority seating for individual Choral Union and Chamber Arts Advance ticket purchases
- Invitation to all Presenters Circle events

## Friends

### \$500–\$999 Benefactor

- Associate benefits, plus:
- Invitation to one working rehearsal (subject to artist approval)
- Half-price tickets to selected performances

### \$250–\$499 Associate

- Advocate benefits, plus:
- Listing in UMS Program

### \$100–\$249 Advocate

- UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
- Advance notice of performances
- Advance ticket sales
- One-year subscription to *Notes*, the UMS newsletter

Please check your desired giving level above and complete the form below or become a member online at [www.ums.org](http://www.ums.org).

Name(s)

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

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Comments or Questions

Please make checks payable to University Musical Society

Gifts of \$50 or more may be charged to:  VISA  MasterCard  Discover  American Express

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- I do not wish to receive non-deductible benefits, thereby increasing the deductibility of my contributions.
- My company will match this gift. Matching gift form enclosed.

Send gifts to: University Musical Society, 881 N. University, Ann Arbor, MI 48109-1011



## INTERNSHIPS & COLLEGE WORK-STUDY

**I**nternships with UMS provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester- and year-long internships are available in many of UMS's departments. For more information, please call 734.615.1444.

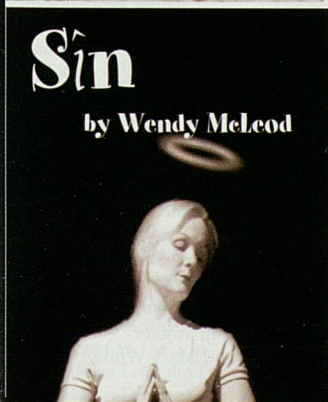
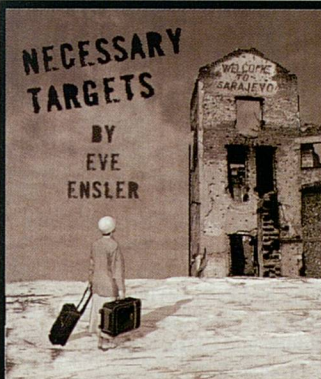
**S**tudents working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, arts education, event planning and production. If you are a University of Michigan student who receives work-study financial aid and who is interested in working at UMS, please call 734.615.1444.

## USHERS

**W**ithout the dedicated service of UMS's Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books and providing that personal touch which sets UMS events above others.

The UMS Usher corps comprises over 400 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall or winter. Ushers are responsible for working at every UMS performance in a specific venue for the entire concert season.

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



## Performance Network

Ann Arbor's Professional Theatre

### NECESSARY TARGETS by Eve Ensler

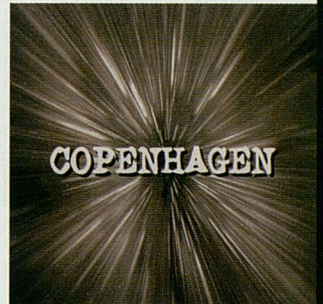
February 6 - March 9, 2003

*Compelling new drama by the author of the award-winning Vagina Monologues, follows two American women on a journey to help women refugees in Bosnia.*

### COPENHAGEN by Michael Frayn

Mar. 20-April 13, 2003

*This Tony-Award winning drama asks pertinent questions about patriotism and loyalty in times of war and the place of ethics in science.*



### SIN by Wendy MacLeod

April 24 - May 18, 2003

*Originally developed by Chicago's Goodman Theatre, Sin is a hilarious comedy and an ultimately moving look at the foibles of human imperfection.*

call for tickets and info: (734) **663-0681**  
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## SUPPORT FOR THE UNIVERSITY MUSICAL SOCIETY

This performance—and all of UMS's nationally recognized artistic and educational programs—would not be possible without the generous support of the community. UMS gratefully acknowledges the following individuals, businesses, foundations and government agencies—and those who wish to remain anonymous—and extends its deepest gratitude for their support. This list includes current donors as of November 1, 2002. Every effort has been made to ensure its accuracy. Please call 734.647.1178 with any errors or omissions.

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