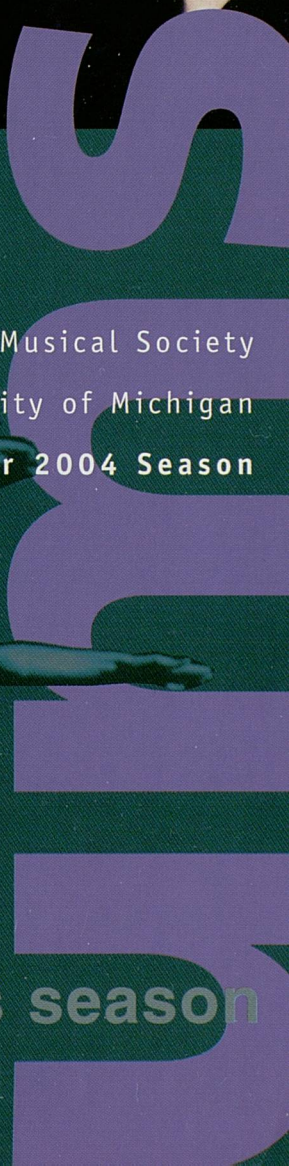




University Musical Society
of the University of Michigan
Winter 2004 Season



125th ums season



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university musical society

winter 04

University of Michigan • Ann Arbor

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Front Cover: Simon Shaheen, Guthrie Theater's Othello, Cecilia Bartoli, Lyon Opera
Back Cover: Dee Dee Bridgewater, Maestro Leopold Stokowski bows
to the Hill Auditorium Audience at the 1936 May Festival

FROM THE U-M PRESIDENT

The University of Michigan joins the University Musical Society (UMS) in welcoming you to its 125th Anniversary Season. We are proud of the wonderful partnership between our two organizations and of the role of the University as co-sponsor of several events on this season's calendar. In addition to



reflecting the artistic beauty and passion that are integral to the human experience, these jointly sponsored events are also wonderful opportunities for University of Michigan students and faculty to learn about the creative process and the sources of inspiration that motivate artists and scholars.

We are delighted to welcome UMS back to Hill Auditorium in time to celebrate UMS's 125th Anniversary with several concerts and revelry on January 17, 18, and 19. Some of the highlights of the weekend will include a festive gala dinner and concert on January 17 and a rare appearance of the marvelous Orchestre Révolutionnaire et Romantique and The Monteverdi Choir on January 18. The weekend will conclude with the Jazz Divas Summit on January 19, as the University and UMS jointly commemorate Martin Luther King, Jr. Day.

I thoroughly enjoyed the results of our collaboration with UMS in Autumn 2003, which included some extraordinary performances. In 2004, a number of superb productions will result from the partnership between the University and UMS. Some of these include appearances by the Israel Philharmonic, the great pianist Alfred Brendel, and the celebrated saxo-

phonist Ornette Coleman, who will also provide a two-day residency to our students. The University is also working with UMS to provide exceptional educational programs to the campus: the legendary Merce Cunningham Dance Company will collaborate with our Department of Dance, and members of the Guthrie Theater will participate in over 20 events when they are in town to present their magnificent production of *Othello*. The remarkable Arab-American artist Simon Shaheen has been providing a splendid residency in Ann Arbor and Dearborn in conjunction with the Arab Community Center for Economic and Social Services, culminating in a concert in the Michigan Theater on January 31. And on April 8, UMS and the School of Music collaborate to produce Professor William Bolcom's epic *Songs of Innocence and of Experience*.

I want to thank the faculty and staff of the University of Michigan and UMS for their hard work and dedication in making our partnership a success. The University of Michigan is pleased to support the University Musical Society during this exhilarating 03/04 season, and we share the goal of making our co-presentations academic and cultural events that benefit the university community and the broadest possible constituency.

Sincerely,

A handwritten signature in black ink that reads "Mary Sue Coleman". The signature is fluid and cursive, with the first letters of each name being capitalized and prominent.

Mary Sue Coleman
President, University of Michigan

FROM THE UMS PRESIDENT

Thank you for joining us for this performance during UMS's historic 125th season. We appreciate your support of the performing arts and of UMS, and we hope that we'll see you at more of our programs during this milestone season. Check the complete listing of UMS's Winter 2004 events beginning on p. 27 and on our website at www.ums.org.

The big news during this winter term is, of course, the re-opening of the Hill Auditorium after its 20-month renovation and restoration. If you're reading this program book while you are in Hill Auditorium, welcome back to this glorious 90-year-old venue. If you're at another venue, I hope you have been or will soon get to Hill. What the University of Michigan has done in this phase of Hill's renovation is absolutely marvelous. As a patron, you'll find a much more welcoming and comfortable building...and one whose infrastructure has been vastly updated and improved to see it through the 21st century. Take the elevator to the balcony, have a coffee in the Elizabeth E. Kennedy Lower Lobby, sit in one of the new and wider seats on the main floor, and look at the stunning new colors surrounding the stage and the ring of lights on the ceiling. These are totally new experiences for a patron attending a UMS concert. What remains to be done in the next phase of renovation is the construction of a backstage addition to Hill

Auditorium so that this world-renowned concert hall will be as welcoming and comfortable for our visiting artists as it is now for our patrons.

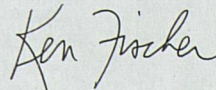
We are pleased that *International Arts Manager*, the major business magazine for the performing arts published in London, featured UMS as the cover story in its

December/January issue (see photo). The article recognizes the prominent role UMS now plays on the international performing arts scene, the outstanding team of UMS department heads, and UMS's being the oldest university-related presenting organization in the US. Visit our website to read the article.

It's wonderful to have you with us for this performance. Feel free to get in touch with us if you have

any questions or problems. The best place to begin is with our Ticket Office at 734.764.2538. 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 this performance, please send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

Very best wishes,



Kenneth C. Fischer
UMS President



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The UMS Board of Directors extends its deepest appreciation to all members of the UMS staff for their dedication, talent and 100% participation in the 03/04 Annual Fund.

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Warren Williams III

LETTER FROM THE CHAIR

The UMS 125th season continues with the opening of a newly renovated Hill Auditorium. What a pleasure it is to have our unique hall back with comfortable seats, air conditioning, and *more* restrooms!

Our fall season culminated with the Globe Theatre's production of Shakespeare's *Twelfth Night*, the Boston Pops, and the



125th annual UMS production of Handel's *Messiah* — very different and equally engaging productions. The UMS staff deserves a standing ovation for their enormous hard work. This past

summer we had to reduce our staff by 20%, further increasing everyone's workload. This is a truly dedicated staff that continuously does a superb job providing the best productions and educational events for the University and our community.

In December, UMS celebrated, if from afar, President Ken Fischer who received the Patrick Hayes Award in London. Named after the man who was founding president of the International Society for the Performing Arts (ISPA) in 1949 and served as Ken's mentor, the Patrick Hayes Award recognizes an ISPA member of long standing whose achievements in arts management are deserving of the highest praise and recognition.

This winter season brings us the Children of Uganda, the Israel Philharmonic, and virtuoso pianist Lang Lang, to name just a few events from the splendid artistic menu UMS has planned for us.

The season finale will be the Ford Honors Program on May 15 featuring Sweet Honey in the Rock (founder Bernice Johnson Reagon received an honorary degree from U-M in 2000). The performance will coincide with the opening of the University Capital Campaign. UMS will be a prominent part of the campaign, and we look to our audience and friends to help us ensure the future of the organization. For those of us who have been able to support UMS in the past, it is an honor to participate in providing such a rich cultural environment for the University, the community and southeastern Michigan. I invite all of you to join us in ensuring the growth and success of the University Musical Society.

Sincerely,

Prue Rosenthal

Prue Rosenthal
Chair, UMS Board of Directors

UMS Leadership

CORPORATE LEADERS / FOUNDATIONS



Sandra Ulsh

*Vice President and Executive Director,
Ford Motor Company Fund*

*Ford Motor Company
Fund*

“Through music and the arts we are inspired to broaden our horizons, bridge differences among cultures and set our spirits free. We are proud to support the University Musical Society and acknowledge the important role it plays in our community.”



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.”



Eric J. Hill, PhD, FAIA

*Vice President and Project Principal,
Albert Kahn Associates, Inc.*

"Through the visionary rebirth of Hill Auditorium, UMS has at once glorified its mission, reconfirmed the cultural heart of the university community, and ensured the continuing legacy of architect Albert Kahn. Thank you!"



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 enriching the life of our community by our sponsorship of the 03/04 season."



Erik W. Bakker

Senior Vice President, Bank One, Michigan

"Bank One is honored to be a partner with the University Musical Society's proud tradition of musical excellence and artistic diversity."



Habte Dadi

Manager, Blue Nile Restaurant

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



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."





John L. Herrygers

*Vice President/Operating Unit Principal,
Southeast Michigan, The Christman Company*

"Christman is proud to support the community in which we earn our living. We feel privileged to have taken part in the Hill Auditorium renovation as construction managers, and wish the University Musical Society many successful seasons in its 'new' facility."



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."



Clayton Wilhite

Managing Partner, CFI Group, Inc.

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



Rhonda Davenport

*Group Manager & First Vice President of
Ann Arbor Region, Comerica Incorporated*

"Our communities are enriched when we work together. That's why we at Comerica are proud to support the University Musical Society and its tradition of bringing the finest in performing arts to our area."

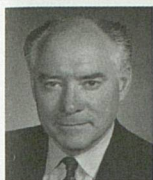


Erin R. Boevé

Sales Manager, Crowne Plaza

"The Crowne Plaza is a proud supporter and sponsor of the University Musical Society. The dedication to education through the arts is a priceless gift that continually enriches our community."





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.’ So do UMS programs. The DTE Energy Foundation salutes your efforts to enrich the quality of our lives through music.”

**DTE Energy
Foundation**



Edward Surovell

President, Edward Surovell Realtors

“Edward Surovell Realtors and its 300 employees and sales associates are proud of our 20-year relationship with the University Musical Society. We honor its tradition of bringing the world’s leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally.”

**EDWARD
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Leo Legatski

President, Elastizell Corporation of America

“UMS has survived the cancellations of September 2001, the renovation of Hill Auditorium, and budget cutbacks this past year. They need your support—more than ever—to continue their outstanding programming and educational workshops.”

Elastizell



Brian Campbell

President & CEO, Kaydon Corporation

“For over a century, the University Musical Society has been a national leader in arts presentation. Kaydon Corporation is honored to be counted among the supporters of this proud tradition of musical and artistic excellence.”



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.”




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


Erik H. Serr

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

“Miller Canfield is a proud supporter of the University Musical Society and its contribution to the culture of our community through its presentation of wonderful and diverse cultural events which contribute substantially to inspiration and enrichment of our community.”

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


Robert J. Malek

Community President, National City Bank

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

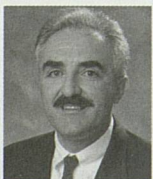
National City.


Michael Quinn, FAIA

President, Quinn Evans/Architects

“Each UMS season of world-class performers deserves the best, and it’s been a pleasure to design to that end. Now it’s a pleasure to return Hill to the arts-loving public — renewed for the 21st century.”


QUINN EVANS | ARCHITECTS


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.”

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Don Hawkins

Senior Vice President, Director of Community Affairs, TCF Bank

"TCF Bank is pleased to join the University Musical Society to make the arts accessible to students of diverse backgrounds. How thrilling to see children's faces, experiencing their first performance as only UMS can present."



Sharon L. Beardman

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

"TIAA-CREF is proud to be associated with one of the best universities in the country and the great tradition of the University Musical Society. We celebrate your efforts and appreciate your commitment to the performing arts community."



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 and artistic entertainment."



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UMS gratefully acknowledges the support of the following foundations and government agencies.

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 The Ford Foundation
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1/17/2004 Mozart *Bassoon Concerto*, Eric Varner, bassoon; Mozart *Great Mass*; World Premiere of a work by Colin Tucker

2/21/04 Best of Broadway, honoring Judy Dow Rumelhart! Includes U-M Musical Theater Students and a few surprises.

2/22/04 Family Concert: *Gemini*

3/13/04 Bruch *Violin Concerto*, Catherine Cho, violin; Prokofiev *Romeo & Juliet*, with the Peter Sparling Dance Company

3/14/04 Family Performance: *Water Music*

4/24/04 Orff *Carmina Burana*

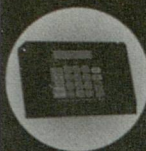
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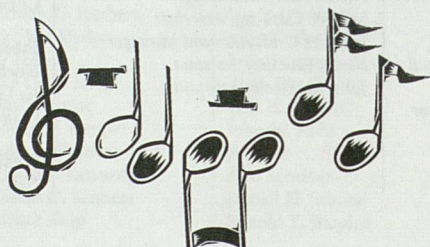
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www.bankofannarbor.com

UMS services

Barrier-Free Entrances

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations vary by venue; visit www.ums.org/tickets or call 734.764.2538 for details. Ushers are available for assistance.

Listening Systems

For hearing-impaired persons, Power Center, Hill Auditorium, and Rackham Auditorium are equipped with assistive listening devices. Earphones may be obtained upon arrival. Please ask an usher for assistance.

Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, and Power Center please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church, Michigan Theater, or EMU Convocation Center, please call the UMS Production Office at 734.615.1444.

Parking

Please allow plenty of time for parking as the campus area may be congested. Parking 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. 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 Hill Auditorium performances in the 03/04 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before

each performance. There is a \$10 fee for this service. UMS members at the Producer level and above are invited to use this service at no charge.

For up-to-date parking information, please visit the UMS website at www.ums.org.

Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center and in the lower lobby of Hill Auditorium, 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.

Latecomers

Latecomers will be asked to wait in the lobby until a predetermined time in the program, when they will be seated by ushers. UMS staff works with the artists to determine when late seating will be the least disruptive to the artists and other concertgoers.

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 the 03/04 season.

TICKETS

In Person

League Ticket Office
911 North University Avenue

Note New Hours

Mon-Fri: 9 am - 5 pm

Sat: 10 am - 1 pm

By Phone **734.764.2538**

Outside the 734 area code, call toll-free
800.221.1229

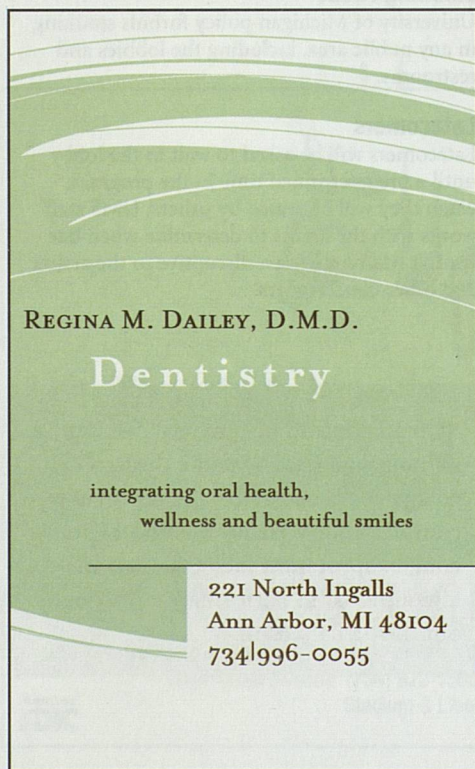
By Internet **www.ums.org**

By Fax
734.647.1171

By Mail

UMS Ticket Office
Burton Memorial Tower
881 North University Avenue
Ann Arbor, MI 48109-1011

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

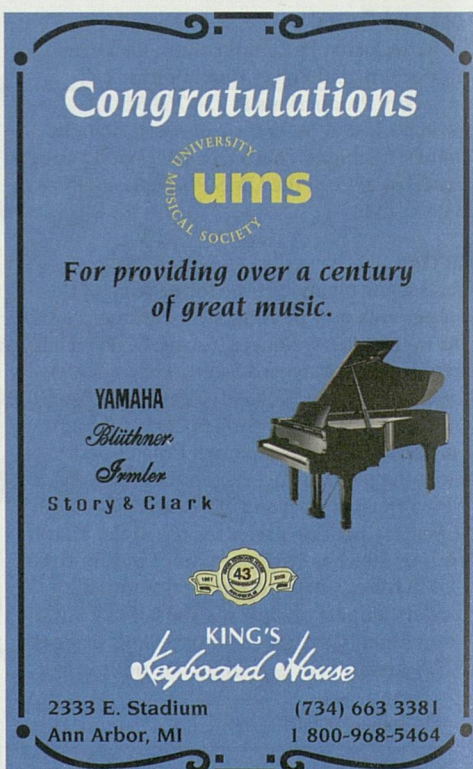


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If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the Ticket Office. Refunds are not available; however, you will be given a receipt for an income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

Subscription Ticket Exchanges

Subscribers may exchange tickets free of charge. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may fax a photocopy of your torn tickets to 734.647.1171.

Single Ticket Exchanges

Non-subscribers may exchange tickets for a \$5 per ticket exchange fee. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may fax a photocopy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged.

Group Tickets

When you bring your group to a UMS event, you will enjoy the best the performing arts has to offer. You can treat 10 or more friends, co-workers, and family members to an unforgettable performance of live music, dance, or theater. Whether you have a group of students, a business gathering, a college reunion, or just you and a group of friends, the UMS Group Sales Office can help you plan the perfect outing. You can make it formal or casual, a special celebration, or just friends enjoying each other's company. The many advantages to booking as a group include:

- reserving tickets before they go on sale to the general public
- discounts of 15-25% for most performances
- accessibility accommodations
- no-risk reservations that are fully refundable up to 14 days before the performance
- 1-3 complimentary tickets for the group organizer (depending on size of group). Comp tickets are not offered for performances with no group discount.

For information, contact the UMS Group Sales Hotline at 734.763.3100 or umsgroupsales@umich.edu.

Discounted Student Tickets

Did you know?? Since 1990, students have purchased over 144,000 tickets and have saved more than \$2 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 03/04 season, students may purchase discounted tickets to UMS events in three ways:

1. At the beginning of each semester, UMS holds a Half-Price Student Ticket Sale, at which students can purchase tickets for any event for 50% off the published price. This extremely popular event draws hundreds of students each year — last year, students saved over \$100,000 by purchasing tickets at the Half-Price Student Ticket Sale!

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 Student 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 03/04 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

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New This Year! UMS Gift Certificates are valid for 12 months from the date of purchase and do not expire at the end of the season.



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and a handful of spinach
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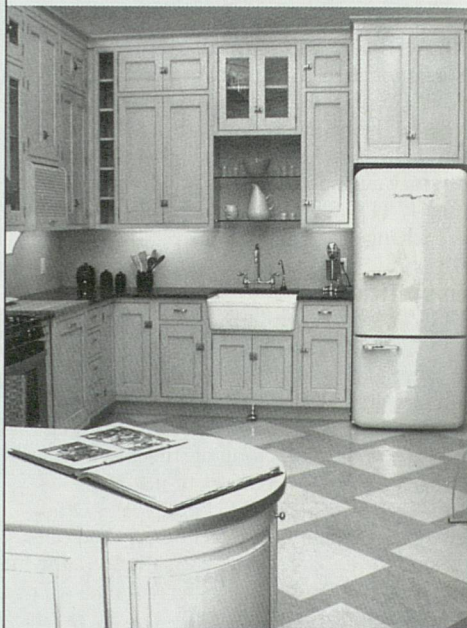
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Why should *you* log onto www.ums.org?

In September, UMS launched a new web site, with more information that you can use:

Tickets. Forget about waiting in long ticket lines. Order your tickets to UMS performances online! You can find your specific seat location before you buy.

UMS E-Mail Club. You can join UMS's E-Mail Club, with information delivered directly to your inbox. Best of all, you can customize your account so that you only receive information you desire — including weekly e-mails, genre-specific event notices, encore information, education events, and more! Log on today!

Maps, Directions, and Parking. Helps you get where you're going...including insider parking tips!

Education Events. Up-to-date information detailing educational opportunities surrounding each performance.

Online Event Calendar. Lists all UMS performances, educational events, and other activities at a glance.

Program Notes. Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the performance!

Sound and Video Clips. Listen to recordings from UMS performers online before the concert.

Development Events. Current information on Special Events and activities outside the concert hall. Make a tax-deductible donation online!

UMS Choral Union. Audition information and performance schedules for the UMS Choral Union.

Photo Gallery. Photos from recent UMS events and related activities.

Student Ticket Information. Current info on rush tickets, special student sales, and other opportunities for U-M students.

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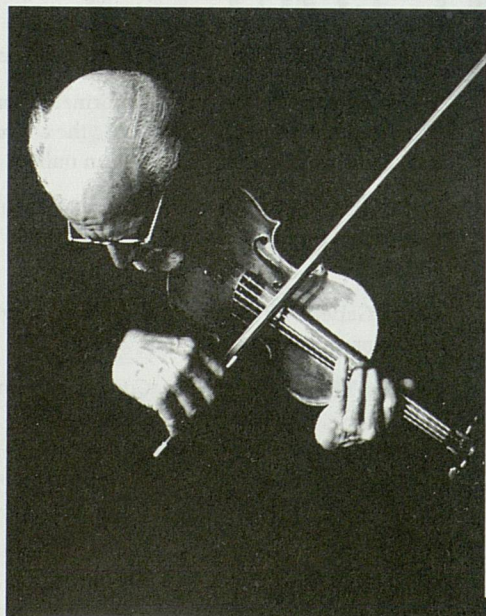
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UMS annals

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 125 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 Simmons 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

Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

theater. 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 and Ypsilanti.

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 U-M, and endowment income.

UMS CHORAL UNION

Throughout its 125-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. Eleven 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 Meadow Brook for subscription performances of Stravinsky's *Symphony of Psalms*, John Adams' *Harmonium*, Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms' *Ein deutsches Requiem*,

Participation in the Choral Union remains open to all by audition. Members share one common passion—a love of the choral art.

and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

Led by interim conductor Jerry Blackstone, the Choral Union opened its current season with performances of Verdi's *Requiem* with the DSO in September. In December the chorus presented its 125th series of annual performances of Handel's *Messiah*. The Choral Union's season will conclude with a performance of William Bolcom's *Song of Innocence and of Experience* in the newly renovated Hill Auditorium in April 2004.

The Choral Union's 02/03 season included 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. Choral Union's season concluded 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 international-class organist Janice Beck.

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 theater favorites with Erich Kunzel and the DSO at Meadow Brook. The 72-voice Concert Choir drawn from the full chorus has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, 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 or call 734.763.8997.

VENUES

Hill Auditorium

After an 18-month \$38.6-million dollar renovation, which began on May 13, 2002, overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects, Hill Auditorium has re-opened. Originally built in 1913, renovations have updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

Interior renovations included the demolition of lower-level spaces to ready the area for future improvements, the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement of seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Re-opened in January 2004, Hill Auditorium seats 3,538.

Power Center

The Power Center for the Performing Arts was bred from a realization that the University of Michigan had no adequate proscenium-stage theater 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 built 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 theater." The Powers were immediately interested, realizing that state and federal government were

unlikely to provide financial support for the construction of a new theater.

Opening in 1971 with the world premiere of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieves the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

The Power Center seats approximately 1,400 people.

Rackham Auditorium

Fifty 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, Newberry Hall and 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 Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963.

Chamber music audiences and artists alike appreciate the intimacy, beauty and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

Michigan Theater

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

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

St. Francis of Assisi Catholic Church

In June 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 to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with 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 capella choral music and early music ensembles.

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 seating capacity of 9,510 for center-stage entertainment events. UMS has presented special dance parties at the EMU Convocation Center nearly every April since 1998, and this year's popular concert features Orchestra Baobab on Saturday, April 17.

Burton Memorial Tower

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

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

This current season marks the third 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.



of the University of Michigan, Ann Arbor

Winter 2004
125th Annual Season
Event Program Book

Friday, January 30 through Saturday, February 14, 2004

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 or return it to your usher when leaving the venue. Thank you for your help.

Emerson String Quartet

3

Friday, January 30, 8:00 pm
Rackham Auditorium

Simon Shaheen and Qantara

9

Saturday, January 31, 8:00 pm
Michigan Theater

Michigan Chamber Players

15

Sunday, February 8, 6:00 pm
Rackham Auditorium

Hilary Hahn

23

Thursday, February 12, 8:00pm
Hill Auditorium

Canadian Brass

29

Saturday, February 14, 8:00pm
Hill Auditorium

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Simon Shaheen and Qantara

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Emerson String Quartet

Philip Setzer, *Violin* (1st in Haydn and Shostakovich)

Eugene Drucker, *Violin* (1st in Beethoven)

Lawrence Dutton, *Viola*

David Finckel, *Cello*

Program

Friday Evening, January 30, 2004 at 8:00

Rackham Auditorium • Ann Arbor

Franz Joseph Haydn

String Quartet No. 68 in d minor, Op. 103, Hob. III: 83 (Unfinished)

Andante grazioso

Menuetto ma non troppo presto

Dmitri Shostakovich

String Quartet No. 9 in E-flat Major, Op. 117

Moderato con moto

Adagio

Allegretto

Adagio

Allegro

(*Attacca*: played without pause)

INTERMISSION

Ludwig van Beethoven

String Quartet in B-flat Major, Op. 130

Adagio ma non troppo; Allegro

Presto

Andante con moto, ma non troppo

Alla danza tedesca: Allegro assai

Cavatina: Adagio molto espressivo

Grosse Fuge, Op. 133

Overtura

Fuga: Allegro — Meno mosso e moderato —

Allegro molto e con brio — Meno mosso e moderato —

Allegro molto e con brio

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String Quartet No. 68 in d minor, Op. 103, Hob. III: 83

Franz Joseph Haydn

*Born March 31, 1732 in Rohrau, Lower Austria
Died May 31, 1809 in Vienna*

“Gone is all my strength, old and weak am I.” Joseph Haydn had these words printed on his visiting card in 1803, as he had set them to music in the part-song “*Der Greis*” (The Old Man) some years earlier. He included this excerpt when he sent two movements of an unfinished string quartet to the publisher. He had come to the painful realization that he just didn’t have the strength to compose the other two movements.

In 1799, Haydn had begun work on a projected set of six string quartets for Prince Franz Joseph Lobkowitz, a very prominent Viennese aristocrat who was an important patron of music. He only finished two quartets (these were eventually published as Op. 77) and then stopped — possibly because he had heard that his rebellious former student, Ludwig van Beethoven, was also working on a set of quartets for Lobkowitz (Beethoven’s Op. 18). Four years later, now 71-years old and in declining health, Haydn tried to add a third quartet to the set, but he only managed the two middle movements — the “Andante” and the “Minuet.” The more complex outer movements proved to be beyond his powers. After this fragment, Haydn wrote no more music until his death six years later.

For all this, the two extant movements of Haydn’s last quartet do not show the slightest sign of the weakness of old age. Quite to the contrary, Haydn broke new ground in this work, continuing the bold path he had taken in the two quartets of Op. 77. More “modern” than the young Beethoven, he introduced complex modulations and extreme chromaticism that were far ahead of his time. The “Andante” takes a simple but highly expressive theme through a series of variations that have little in common with his earlier works in the same form. As he negotiates a true harmonic maze of distant key relationships, he transforms the

character of the theme almost beyond recognition. Shortly before the end of the movement there is a passage that H.C. Robbins Landon, in his masterful five-volume biography of Haydn, calls “an almost heartbreaking moment when Haydn seems to bid farewell to music itself.”

The minuet is also unlike any other. The first eight bars already contain all 12 tones of the chromatic scale — and chromaticism (the inclusion of half-steps not normally part of a major or minor key) always spells drama and turmoil in music. The second half of the minuet continues in this vein, with more harmonic surprises including one passage where Haydn comes astoundingly close to Wagner’s famous *Tristan* chord! The Trio provides temporary relief with its major key, but even there, the principal phrase is irregular in length and utterly unpredictable. Haydn’s last, unfinished quartet is a prophetic work that looks far into the future. The master quit composing before he let anything out of his hands that was unworthy of his genius.

Program note by Peter Laki.

String Quartet No. 9 in E-flat Major, Op. 117

Dmitri Shostakovich

*Born September 25, 1906 in St. Petersburg
Died August 9, 1975 in Moscow*

Shostakovich wrote 10 of his 15 string quartets after he turned 50 (in comparison, 10 of his 15 symphonies were written *before* he reached that age). With *String Quartet No. 8* (1960), the 54-year-old composer created one of his most personal works, often considered “autobiographical” because of the many self-quotes it contains and the prominent use of the D-E-flat-C-B motive, which translates the composer’s Germanized initials (D. Sch.) into musical tones. Four years after that landmark work, Shostakovich composed two more quartets (Nos. 9 and 10), and it is evident that the intense soul-searching of *String Quartet No. 8*

continues here. (Significantly, Shostakovich destroyed another quartet he had written between No. 8 and No. 9.)

The five movements of *String Quartet No. 9* are played without a pause, and are connected by musical “bridges.” These can be single notes held by one of the instruments, carrying over from one movement to the next, or else identical motives at the end of one movement and at the beginning of the next. The overall form — a central scherzo flanked by two slow movements, all placed between an opening “Moderato” and a final “Allegro” — is symmetrical, yet the overall feeling is hardly one of perfect emotional balance. In fact, our sense of restlessness grows as the piece wears on: between the *tranquillo* opening and the ferocious ending, the music passes through stages of despair, sarcasm, and violent drama, in typical Shostakovichian fashion.

The first movement exemplifies a mood typical of Shostakovich’s later works that Alfred Schnittke once called “philosophical lyricism.” A meandering violin melody, taken through many keys and harmonic contexts, is followed by a more rhythmical second idea. Both are woven together, rather than “developed” in a traditional way, to form a neutral background, after which the wrenching lament of the second movement has an even more powerful effect. The third movement is one of several Shostakovich scherzos where a theme, intentionally kept simple almost to the point of vulgarity, reaches extraordinary levels of emotional intensity. The trio section provides some relief, but is still characteristically ambivalent: it is hard to say whether it is an idyll, or a parody of one. Afterwards, we are soon plunged into new depths of despair with the “Adagio,” where dramatic *pizzicato* (plucked) chords, played by one instrument at a time, ultimately lead to a powerful tutti outburst. The finale is a ferocious *danse macabre* which, at its climax, recalls the most passionate moment of the previous movement. At the end, the theme of the scherzo returns, and the work ends with a restatement of this pithy but extremely expressive material.

The quartet is dedicated to Shostakovich’s

third wife, Irina, whom the composer had married in 1962. After the death of his first wife and a short-lived, unsuccessful second marriage, Shostakovich had finally found the companion who would be at his side during years of increasing world celebrity and declining health.

Program note by Peter Laki.

String Quartet in B-flat Major, Op. 130 with Grosse Fuge

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn

Died March 26, 1827 in Vienna

At the première of Beethoven’s *String Quartet in B-flat Major*, Op. 130, on March 21, 1826, the composer decided not to attend the performance in person, and waited in a nearby tavern. When Karl Holz, the second violinist in the Schuppanzigh Quartet came to him to report on the work’s reception, he told the composer that the audience insisted on encores for the second and fourth movements. Beethoven replied, “Yes, these delicacies! But why not the fugue?” The Quartet’s fugal finale had proven inscrutable to the performers and audience alike. Later, the publisher asked Beethoven to compose another finale more suited to the rest of the Quartet. He agreed, and the Quartet was published with this new finale the following year. The original ending was later published separately as the *Grosse Fuge* (Great Fugue), Op. 133. But in the process, Beethoven’s original concept had been compromised. Separately, the revised Quartet and the *Grosse Fuge* are still monumental achievements, but when re-combined as the composer originally intended, they take on an even more impressive significance.

The Op. 130 quartet is the last of the three quartets written for Prince Galitzin, though it was the second published. The two earlier quartets for Galitzin (Op. 127 and Op. 132) also had passages of fugal writing, so it’s not surprising that the composer should have included a fugue in the last one. No one expected, though, that it would be so long and relentlessly complex, or

that it would come after an extra scherzo and slow movement had already been added to the quartet. The audience's lack of enthusiasm for the fugue at the work's première may simply have been a lack of patience. But the work has subsequently earned a reputation for requiring some extra effort or particular insight in order to be understood. While patience does help, Beethoven never intended his music to be intentionally difficult, and neither the quartet nor the fugue are beyond the comprehension of those willing to listen.

The first movement opens with an *adagio*, but it is not a slow introduction as such. Just after the *allegro* proper begins, the *adagio* returns, and the juxtaposition of two contrasting tempi (rather than contrasting motifs or keys) prove to be an essential aspect of the movement's musical argument. The tempo variations are especially prominent in the development section and the coda.

The "Presto" that follows is extremely short, though still a fully-fledged Scherzo and Trio in form, complete with a somewhat leisurely re-transition to the Scherzo. It shows Beethoven's wit and charm, and his facility for constructing cheerful dance-like music from repetitions of short melodic cells.

The third movement "Andante," neither slow nor fast, smoothly elides melancholy with naïve mirth. Though the pulse is leisurely, the rhythms trip along lightly. This movement avoids the depths of emotion in which the composer occasionally indulged in his slow movements.

The second scherzo — a brief *Alla danza tedesca* (in the style of a German dance) — is a swaying, rhythmic *Ländler*, with a central section that continues the rustic flavor. Originally intended for the Op. 132 quartet, it was transposed to G for this quartet: a key somewhat related to the tonic B-flat, but curiously distant from the D-flat of the preceding "Andante." At the return of the opening section, the melody is gradually fragmented measure by measure, but is quickly reconstituted before the final cadence.

The "Cavatina" is an example of Beethoven's "interior music:" intense, taciturn, but filled with an eloquence that verges on the spiritual.

Karl Holz wrote of this movement, "never did his music breathe of so heartfelt an inspiration, and even the memory of this movement brought tears to his eyes."

Beethoven composed the *Grosse Fuge* in 1825 as the final movement of his *String Quartet in B-flat Major*, Op. 130. His publisher later asked Beethoven to substitute another last movement, to which he agreed, and the *Grosse Fuge* was issued posthumously, in May 1827, as a separate piece, Op. 133. Performance practices today differ. Most quartets perform Op. 130 with the substitute last movement and play the *Grosse Fuge* independently: a few, though, play the *Grosse Fuge* as Beethoven originally intended. The intense and often frenzied *Grosse Fuge* baffles many listeners with its giant leaps, clashing dissonances, and overwhelming rhythmic drive.

Harold Bauer, who often performed Beethoven's four-hand piano transcription of the *Grosse Fuge*, believed that the work was misinterpreted. "The *Grosse Fuge* is more like a glorified polka-scherzo," he said. "People play it as if it were profoundly mystical which it is not. They put philosophy into it instead of music." Most other interpreters and analysts disagree. They are stirred by its rage and vehemence and are awestruck by its grand proportions and symphonic elements. It is a brilliant paradigm of various fugal techniques, some harking back to the polyphony of Bach, others looking ahead to the advanced musical thinking of Liszt and Wagner.

The brief opening section, marked *Overtura* by Beethoven, resembles the introduction to an opera, but instead of presenting tunes from the opera it sets out four different statements of the main fugal subject. It is first presented in broad, loud, accented tones: the next statement is much faster and rhythmically altered. The tempo then slows for a quiet, smooth, legato statement of the same theme. A final presentation, first violin alone, reveals the melody in note-by-note fragmentation.

The "Overtura" is followed by the "Fuga," the fugue proper, which starts with the violin flinging out a subsidiary subject, an angular, leaping melody against which the viola pounds out the

fragmented main subject. For over 125 measures of the fugue Beethoven does not drop below a relentless *fortissimo* dynamic level, with accents to add even more power to the wild music. Then suddenly the music quiets, the key changes, and another fugal episode, based on the subsidiary theme and the main subject ensues, all *pianissimo*. The third episode, faster in tempo, is based on a rhythmic transformation of the main theme. Varied sections follow, all growing from the same material though reworked and refashioned into an amazing variety of shapes and forms. The coda offers fleeting glimpses of the different subjects in a similar manner to the "Overtura" and then builds to still another climax and an abrupt ending.

Program note by Luke Howard and Melvin Berger.

Aclaimed for its insightful performances, brilliant artistry and technical mastery, the **Emerson String Quartet** is one of the world's foremost chamber ensembles. The Quartet has amassed an impressive list of achievements: a brilliant series of recordings exclusively documented by Deutsche Grammophon since 1987, six Grammy Awards including two unprecedented honors for "Best Classical Album" and complete cycles of the Bartók, Beethoven, and Shostakovich string quartets performed in the major concert halls of the world. Today, the ensemble is lauded globally as a string quartet that approaches both classical and contemporary repertoire with equal mastery and enthusiasm.

The Quartet's current 03/04 season continues to showcase its penchant for inventive programming. The Emerson explores the boundaries of spirituality in music with a three-concert series as part of Lincoln Center's Great Performers Series. Featured repertoire will be Haydn's *Seven Last Words of Christ on the Cross* and Bach's *Art of the Fugue* interwoven with the late Beethoven string quartets. The group participates in the opening festival of Carnegie

Hall's Zankel Hall with performances of Haydn, Rorem, and Dvořák. In addition to its active performance schedule in the major concert halls of North America, the Quartet embarks on two special tours: to Europe in the winter of 2004 with stops in Barcelona, Frankfurt, Manchester, Freiburg, Linz, and St. Gallen, followed by a tour to Asia in the spring of 2004 with concerts in Hong Kong, Taipei, Seoul, Singapore, and Kuala Lumpur. The quartet also celebrates its 25th consecutive season at the Smithsonian Institution in Washington, DC. This past summer audiences enjoyed its return to the Salzburg, Lucerne, and Schubertiade Festivals as well as Aspen, Tanglewood, and



Emerson String Quartet

New York's Mostly Mozart. In the fall of 2002 the Emerson joined Stony Brook University as Quartet-in-Residence, coaching chamber music, giving master classes, and providing instrumental instruction. In addition to these duties they also perform several concerts during the year at Stony Brook's Staller Center for the Arts.

The Emerson has received six Grammy Awards; two for its Shostakovich cycle, two for its Bartók cycle, one for *American Originals* (works by Ives and Barber) and one for the complete quartets of Beethoven. The quartet's relationship with Deutsche Grammophon con-

tinues with Bach's *Art of the Fugue* (released in September 2003) and Haydn's *Seven Last Words of Christ on the Cross* slated for spring of 2004. Formed in 1976, the Emerson String Quartet took its name from the American poet and philosopher Ralph Waldo Emerson. Violinist Eugene Drucker and Philip Setzer alternate in the first chair position and are joined by violist Lawrence Dutton and cellist David Finckel. The Quartet is based in New York City.

Tonight's performance marks the Emerson String Quartet's 11th appearance under UMS auspices. The Quartet made their UMS debut in March 1989 and has made annual appearances in the UMS Chamber Arts Series since 1998.

UMS
presents

Simon Shaheen and Qantara

SIMON SHAHEEN, *Composer, Arranger, Oud, Violin*

Bassam Saba, *Nay, Flute*

Najib Shaheen, *2nd Oud*

William Shaheen, *Violin*

Thomas Bramerie, *Contra Bass*

Jamey Haddad, *World Percussion*

Antonio Escapa, *World Percussion*

with special guest musicians

Dhafer Tawil, *Arabic Percussion*

Brad Schoepach, *Acoustic and Electric Guitar*

Billy Drewes, *Soprano Saxophone*

and regional musicians

Abdel Karim Bader, *Oud*

Nadim Dlaikan, *Nay, Mizmar, and Mijwiz*

John Sarweh, *Qanun*

Program

Saturday Evening, January 31, 2004 at 8:00

Michigan Theater • Ann Arbor

Fann Wa Tarab

Simon Shaheen

Dance Mediterranea

Shaheen

Instrumental Medley

Improvisation on the Qanun

Saraab with Improvisation on the Nay

Olive Harvest with various improvisations

Farid Al-Atrash

Raqsat Al-Jamal

Shaheen

Al-Qantara

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

*Shaheen***Arboresque**

MR. KARIM BADER, MR. DLAIKAN, MR. SARWEH

UMS COMMISSION AND WORLD PREMIÈRE

*Shaheen***Blue Flame***Shaheen***Waving Sands** (with Mijwiz Intro)39th Performance of the
125th Annual SeasonNinth Annual
World Culture Series

This project is made possible in part by a grant from the Association of Performing Arts Presenters Arts Partners Program, which is underwritten by the Wallace Foundation and Doris Duke Charitable Foundation.

This project is also presented with support from the Whitney Fund.

Additional support is provided by the Heartland Arts Fund, a program of Arts Midwest funded by the National Endowment for the Arts with additional contributions from General Mills Foundation, Land O'Lakes Foundation, Sprint Corporation, and Michigan Council for Arts and Cultural Affairs.

Commissioning support is provided by the University of Michigan and by Continental Harmony. Continental Harmony links communities with composers through the creation of original musical works. The program is a partnership of American Composers Forum and the National Endowment for the Arts, with additional funds provided by the John S. & James L. Knight Foundation, Rockefeller Foundation, and from Marshall Field's Project Imagine with support from the Target Foundation.

UMS, as a proud partner with ACCESS, thanks Comerica Bank for its gift to support *Fann Wa Tarab*.

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

Simon Shaheen and Qantara appear by arrangement with Dawn Elder Management and World Entertainment.

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.

Dance Mediterranea

This piece evokes the sunny villages on either side of the Mediterranean and the glinting waters that connect them. The flute and violin weave around each other on the themes, while the improvisations are firmly rooted in the Arabic tradition, but still daring to venture into new territories of musical expression.

Instrumental Medley

Saraab

A *saraab* is a desert mirage, and the impressionistic playing here acts as a *dulab*, a short instrumental introduction, establishing a mode and meditation mood, creating a ghostly, stately image fulfilled by the *nay* as it evokes the shifting mystery of the desert.

Olive Harvest

This folk melody, evocative of both the rural Levant and Turkey in its rhythm, brings to mind the women and men working in the olive groves during harvest, and dancing in celebration at dusk in the center of the village.

Raqsat Al-Jamal

This is the dance of beauty, a captivating melody interweaving with moving Arabic rhythm allowing several improvisations on various instruments such as the qanun, the oud, and the nay.

Al-Qantara

“Al-Qantara was among the first pieces of this kind that I wrote, in 1989,” remembers Shaheen. Recording in Madrid, he visited the old town of Alcantara — whose name came from the Arabic *al-Qantara*, meaning “arch,” which gives the band its name. The heavily rhythmic, Flamenco, Andalusian feel has its roots across the Mediterranean in North Africa, where the style originated before traveling to Spain. The drama and passion of the melody are purely Arabic, and Shaheen takes the oud to new horizons on some technically complex passages.

Arboresque

The title of a new piece Shaheen has composed to be premiered for tonight’s concert. For this performance, Shaheen’s group Qantara will be joined by accomplished Arab musicians from the Detroit metropolitan area, performing on a variety of Arabic instruments such as the qanun (zither), the oud, the nay, the mizmar (Arabic shawm), and the Mijwiz (double clarinet). This composition was made possible by a commissioning grant from the University Musical Society (UMS) and ACCESS.

Blue Flame

The flame casts a shifting candlelight on several worlds, from the Middle East of the melody and taqasim, the Africa of the percussion, and the American jazz of the improvisations. It’s also a showcase of Shaheen’s fiery oud skills — from the bravura opening to the breathtaking central solo, which contrast with the lyrical middle theme.

Waving Sands

A joyful, rich tune, “Waving Sands” had its genesis on *Saltanah*, the 1996 album Shaheen made with Indian vina player, Vishwa Mohan Bhatt, where the bright, rhythmic refrain was part of one of Shaheen’s improvisations. Here it serves as the springboard for a series of celebratory solos by Qantara and members of the Near Eastern Music Ensemble.

Described by the *Village Voice* as “one of the world’s greatest musicians,” master oud and violin player **Simon Shaheen** has taken his classical and Arabic music background and fused it with jazz, Latin, and global sounds to create something completely new and forward looking. After forming his fusion group Qantara, Shaheen has become highly regarded by music critics worldwide for forging new musical terrain. His latest album, *Blue Flame*, represents his latest explorations and mediations in the world of music making allowing him to transcend the boundaries of genre and geography. His work not only looks back on the history of Arabic music, but also continues to push forward, embracing many different styles in the process. This unique contribution to the world of arts was recognized in 1994 when Shaheen was honored with the prestigious National Heritage Award.

Mr. Shaheen is also one of the most significant Arab musicians, performers and com-

posers of his generation. In the 1990s he released four albums of his own and contributed music to the soundtracks for *The Sheltering Sky* and *Malcolm X*. He composed the soundtrack of the documentary *For Everyone Everywhere*. Broadcast globally in December 1998, this film celebrated the 50th anniversary of the United Nation’s Human Rights Charter. He also wrote the music for the documentary of the British Museum’s Egyptian collection, which is nearing the end of a three-year tour of US museums, with the documentary an integral part of the exhibit’s introduction for audiences.

Born in Tarshiha, Galilee, in 1955, Simon Shaheen grew up surrounded by music. His father, Hikmat Shaheen, was a professor of music and a master oud player. Mr. Shaheen began learning the instrument at the age of five, and a year later began studying violin at the Conservatory for Western Classical Music. After graduating from the Academy of Music in Jerusalem in 1978, he was appointed Instructor



Simon Shaheen

of Arabic music, performance and theory. He moved to New York City two years later to complete his graduate studies in performance at the Manhattan School of Music, and later in performance and music education at Columbia. Since 1994, Mr. Shaheen has produced the Annual Arab Festival of Arts, Mahrajan Al-Fan. Held in New York, the festival showcases a melody of the finest Arab artists, while presenting the scope, depth and quality of Arabic culture. In 1997, Mr. Shaheen founded the Annual Arabic Music Retreat. Held each summer at Mount Holyoke College, this weeklong intensive program of Arabic music studies draws participants across the US and the world.

Tonight's performance marks Simon Shaheen's UMS debut and marks the culmination of Mr. Shaheen's three-week residency in southeastern Michigan.

Qantara made their first live recording debut on Mondo Melodia/ARK21's *Historic Live Recording of the Two Tenors of Arabic Music & Qantara*, featuring the Tenors Wadi al Safi and Sabah Fahkri. The band, whose name means "arch" or "bridge" in Arabic, is Mr. Shaheen's vision of the unbridled fusion of Arabic, jazz, Western Classical and Latin music, a perfect alchemy meld where the music transcends the boundaries of genre and geography. The ensemble was featured on Mr. Shaheen's most recent recording, *Blue Flame*.

Tonight's performance marks Qantara's UMS debut.

Abdul Karim Bader was born into a musical family in Beirut in 1921. His father was an orchestral conductor. Surrounded by musicians, as Abdul Karim was, it was easy for him to pick and choose between instruments and instructors. At age 12, he became specifically interested in Arabic music and he began studying the oud and kamanjah. At age 21, Abdul Karim moved

to Baghdad where he found work as the orchestra director for Radio Baghdad. In 1971 he decided to immigrate to the US after having visited here on several performing tours. Abdul Karim is one of the Detroit area's most respected musical instructors, with a focus on the oud. He is currently performing several nights a week at LaShish in West Bloomfield. Mr. Bader resides in Southfield with his wife.

Tonight's performance marks Abdul Karim Bader's UMS debut.

At an early age, **Nadim Dlaikan** defied his family's career expectations for him and devoted himself to the full-time study of music at the Beirut Conservatory, after which he became a professional musician. He traveled frequently throughout the Middle East as a part of Lebanon's best-known folk troupe, where he was exposed to the traditional music of several other Arab countries and met many leading musicians. Mr. Dlaikan was encouraged to move to the US by a member of the US diplomatic corps who heard him play at an embassy party in 1967. He traveled with his group to New York and eventually settled in Detroit. Mr. Dlaikan is a highly sought after musician on the local, national, and South American concert circuit. He has performed with world music and jazz ensembles in and around the Detroit area, most notably, the Earth Island Orchestra. He is also the only nye maker in the US. In 1993, Mr. Dlaikan was awarded a Michigan Heritage Award and in 2002 traveled to Washington DC to receive the National Heritage Fellowship Award. He currently performs at LaShish Restaurant in West Bloomfield and continues to perform at concerts and parties. He resides in Southgate with his wife and two daughters.

Tonight's performance marks Nadim Dlaikan's UMS debut.

John Sarweh was raised into a musical family: his father was a renowned singer; his three brothers are all professional musicians.

Mr. Sarweh is a well-known composer, hav-

ing worked professionally with many singers from Egypt. After completing music school, he continued orchestration and harmony studies with Dr. Antony Freeman of the Boston Philharmonic Orchestra between 1959-62. Soon, Mr. Sarweh was hired at the Oriental Radio Orchestra as a qanun player, and shortly thereafter became the conductor of the Jordanian Radio Orchestra.

In 1962, Mr. Sarweh conducted at the renowned Jarash Festival and would direct the Jordanian Radio Orchestra in the score for the French film *Ancient Wonders*. In 1974, he moved to Canada with his family and played at the Montréal Olympics in 1976. After performing around the world, Mr. Sarweh moved to the US in 1994.

Mr. Sarweh is also a highly regarded instrument maker. A special qanun was crafted for the Detroit Institute of Art. He is the only qanun maker in the US.

In 2003, Mr. Sarweh released *The Beauty of the East*, a CD featuring his own compositions. He is currently writing a new music method book on the Oriental Scale to aid his students and to keep the traditions of the music alive.

Tonight's performance marks John Sarweh's UMS debut.

Special thanks to the following individuals and organizations for their involvement in this residency:

Ismael Ahmed, Anan Ameri, Steve Heath, Greta Anderson, the Arab Community Center for Economic and Social Services (ACCESS), Joe Yunkman, Forte Media Productions, Patrick Murphy, Nancy Connell, UMTV, Judith Hommel, Maryam Barrie, Washtenaw Community College, Judith Becker, U-M Department of Musicology, Marya Ayyash, Michael Fahy, Marcia Inhorn, U-M Center for Middle Eastern and North African Studies, Marysia Ostafin, International Institute, Lester Monts, Elaine Sims, Krista Hopson, U-M University Hospital Gifts of Arts Program, Herb David, Nancy Lynn, Herb David Guitar Studio, Tim Grimes, Ann Arbor District Library, Mike Grace, Community High School, Amer Zahr, Café Oz, Steve Shipp, U-M School of Music Strings Division, U-M School of Music Composition Department, Aida Al Adawi, Marwan Nashef, and Judy Piazza.

Jeff Peters, *Sound Engineer*

UMS
presents

Michigan Chamber Players

Faculty Artists of the University of Michigan School of Music

Suren Bagratuni, *Cello*
Richard Beene, *Bassoon*
Yehonatan Berick, *Violin*
Loretta Bybee, *Mezzo-soprano*
Timothy Cheek, *Piano*
Sören Hermansson, *French Horn*
Andrew Jennings, *Violin*

Martin Katz, *Piano*
Diana Lungu, *Violin*
Fred Ormand, *Clarinet*
Yizhak Schotten, *Viola*
Martha Sheil, *Soprano*
Steven Shipps, *Violin*
Kathryn Votapek, *Viola*

Program

Sunday, February 8, 2004 at 6:00
Rackham Auditorium • Ann Arbor

Johannes Brahms

Two Songs with Viola, Op. 91

Gestillte Sehnsucht
Geistliches Wiegenlied

BYBEE, SCHOTTEN, KATZ

Leos Janáček

Concertino for Piano and Chamber Ensemble

Moderato
Piu mosso
Con moto
Allegro

SHIPPS, JENNINGS, HERMANSSON, BEENE, ORMAND, CHEEK

Franz Schubert

Auf dem Strom, D. 943

SHEIL, HERMANSSON, KATZ

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

Brahms

String Quintet No. 2 in G Major, Op. 111

Allegro non troppo, ma con brio
Adagio
Un poco allegretto
Vivace ma non troppo

BERICK, LUNGU, VOTAPEK, SCHOTTEN, BAGRATUNI

40th Performance of the
125th Annual Season

Thanks to all of the U-M School of Music Faculty Artists for their ongoing commitment of time and energy to this special UMS performance.

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Two Songs with Viola, Op. 91

Johannes Brahms

Born on May 7, 1833 in Hamburg, Germany

Died on April 3, 1897 in Vienna

Brahms' love of burnished mahogany has proven a godsend to any instrument that naturally produces such a shade. As a result, the repertoires for low voice and for viola have been wonderfully enriched with important pieces from his pen. The two viola sonatas from Opus 120 doubled that instrument's romantic chamber music overnight, and the Opus 53 Rhapsody for Alto, along with countless songs originally in low keys achieve the same for the vocal repertoire. In a letter to Clara Schumann, Brahms expressed great pride and affection for the aforesaid rhapsody and even more particularly for these two songs that we hear tonight, wherein both of these favored instruments join together. In Rückert's haunting poem of bitter-sweet yearning, Brahms has given the viola the role of the breeze, now restless, now serene, while the singer's broad and sweeping lines seek the peace so rarely found. The second song takes a childlike Christmas carol played by the viola as its inspiration. The form Brahms has chosen for this song traces the poem's architecture completely, as Mary moves from gentle lullaby to heated concern, from a glimpse into Jesus' future pain and finally back to the manger's domestic bliss. Throughout these songs, the piano provides a rich background for the two instruments, but never assumes a protagonist's role.

Program note by Martin Katz.

Concertino for Piano and Chamber Ensemble

Leos Janáček

Born July 3, 1854 in Hukvaldy, Moravia,

Czechoslovakia

Died August 12, 1928 in Moravská Ostrava

Auf dem Strom (On the River), D. 943

Franz Schubert

Born January 31, 1797 in Vienna

Died November 19, 1828 in Vienna

Schubert gave only one public concert of his works during his lifetime. It was held in Vienna on March 26, 1828. The event was an artistic and financial success, and he used the proceeds to celebrate at a local tavern, pay off old debts, acquire a new piano, and buy tickets for Niccolò Paganini's much-anticipated debut in Vienna three days later. Schubert's program included the first movement of his *String Quartet in G Major* (D. 887), the *Piano Trio in E-flat* (D. 929), the *Schlachtgesang* (Battle Song) for male chorus (D. 912), and a setting of Rellstab's "Auf dem Strom," which he composed specially for the event.

Ludwig Rellstab was a prominent music critic in Berlin and a writer of high ambitions. In April 1825 he came to Vienna, hoping to convince Beethoven to set some of his poems, perhaps even one of his opera librettos. While Rellstab was ultimately unsuccessful with Beethoven — the composer never set a syllable of his poetry — he had better luck with Schubert, who set some of his last songs to Rellstab's poetry. "Auf dem Strom" was the first of Schubert's nine Rellstab settings, all composed within the final eight months of his life.

"Auf dem Strom" falls into 11 short, distinct sections. Six parts for horn and piano (an introduction, four interludes, and a coda) alternate with five sections for soprano, horn, and piano, corresponding to the stanzas of Rellstab's poem. (The soprano, however, repeats her final line in the coda.) Musicologist Rufus Hallmark has noted Schubert's indebtedness to Beethoven in this work. Most striking among the many connections he raises is Schubert's quotation of the "Marcia funebre" from Beethoven's *Symphony No. 3*, heard in the setting of the second stanza. Hallmark suggests that Schubert's work may have a tribute to the memory of the older composer. Perhaps it was no coincidence, then, that the concert for which "Auf dem Strom" was written fell on the first anniversary of Beethoven's death.

Program note ©1997 Richard E. Rodda.

String Quintet No. 2 in G Major, Op. 111

Brahms

Cellist **Suren Bagratuni** is Associate Professor of Violoncello at Michigan State University. He is the winner of the Silver Medal at the 1986 Tchaikovsky Competition. He received his Master of Music and Doctor of Musical Arts degrees from the Tchaikovsky State Conservatory in Moscow where he studied with Natalia Shakhovskaya. He is also the recipient of an Artist Diploma from the New England Conservatory in Boston where he studied with Laurence Lesser. His credentials include first prizes in several national and international competitions including the All-USSR Cello Competition and Premio Vittorio Gui in Italy. Dr. Bagratuni has held performances with all major orchestras of the former Soviet Union including the Moscow Philharmonic and the Armenian Philharmonic, as well as the Stuttgarter Kammerorchester, the Boston Pops Orchestra, L'Orchestre Jeune Philharmonic, the Weimar Staatskapelle, and the Symphony Orchestras of Chile, Guatemala, and the Dominican Republic. He is founder and director of the chamber music series "Cello Plus . . .," a member of Nobilis, Artistic Advisor to the Niagara Falls International Music Festival, and co-founder of an international master class series in St. Moritz, Switzerland. He has recordings on the Ongaku, Marco Polo, Russian Disc, CMH, and Melodiya (Russia) labels. Dr. Bagratuni has appeared on NHK TV (Japan) and has been featured on National Public Radio, CBC Radio Canada, WNYU (New York), and WGBH and WBUR (Boston). He is originally from Yerevan, Armenia.

This evening's performance marks Suren Bagratuni's UMS debut.

Richard Beene is active as an orchestral player, soloist, chamber musician, and educator. He performs as principal bassoonist with the Toledo Symphony Orchestra, where he has also appeared numerous times as a soloist. He toured Europe in 1991 as solo bassoonist with the American Sinfonietta and toured Japan the following year as a featured soloist with the Colorado Music Festival. In 1994 he performed as a soloist at the Festival de Musique de St. Barthelemy in the French West Indies. Chamber music and recital engagements have taken him to New York's Merkin Concert Hall and to the Library of Congress in Washington, DC, as well as Germany, Switzerland, Italy, and Austria. He has been a featured recitalist at the annual convention of the International Double Reed Society. Summer festival engagements have included the Sunflower Music Festival in Kansas, the Basically Bach Festival in Anchorage, the Colorado Music Festival, the Arkansas Music Festival, Pennsylvania's Allegheny Music Festival, Washington's Centram Chamber Music Festival, and the Bellingham Festival of Music. He holds degrees from the University of Wisconsin and Baylor University and has served previously on the faculties of Michigan State University and Wichita State University.

This evening's performance marks Richard Beene's 11th appearance under UMS auspices.

A prizewinner at the 1993 Naumburg competition and a recipient of the 96/97 Prix Opus, violinist **Yehonatan Berick** is in high demand as a soloist, recitalist, chamber musician, and pedagogue. He has performed under Yoav Talmi, Mendi Rodan, Kees Baakels, and Keith Lockhart, with the Quebec, Windsor, Jerusalem, and Haifa Symphonies, and the Israeli, Cincinnati, Montreal and Manitoba Chamber Orchestras. He has presented numerous recitals with pianists including James Tocco, Louis Lortie, Stephen Prutsman, and Michael Chertock, and he has collaborated in chamber music performances with David Soyer, Michael Tree, Peter Wiley, Stephen Isserlis, Wolfgang Meyer, James Campbell, and Julius Baker. Mr.

Berick's many festival credits include Marlboro, Ravinia, Seattle, Vancouver, Ottawa, Jerusalem, El Paso, Great Lakes, Leicester, Moritzburg, Lapland, Riihimaki, Strings in the Mountains, and Bowdoin. As a chamber musician, he has been featured at such music centers as London's Wigmore Hall, Paris' Musee du Louvre, Milan's Sala Verdi, New York's Carnegie Hall and Metropolitan Museum, Washington's Kennedy Center, Toronto's Glenn Gould Studio, and Quebec City's Palais Montcalm. On CD, Mr. Berick has recorded for the Summit, Gasparo, Acoma, JMC, and Helicon labels. Previously he has held the position of Professor of Violin at McGill University, as well as Visiting Professor of Violin at the Eastman School of Music. Mr. Berick started his musical education at the age of six. His violin teachers were Ilona Feher, Henry Meyer, Kurt Sassmanshauss, and Dorothy Delay.

This evening's performance marks Yehonatan Berick's second appearance under UMS auspices.

International recognition came early in mezzo-soprano **Luretta Bybee's** career when she sang the title role in the world tour of Peter Brook's *La Tragedie de Carmen*. Bizet's heroine has since taken her around the US and abroad, including her debut at New York City Opera. She joined the Metropolitan Opera roster in 1998. Ms. Bybee's interpretations of Rossini characters have also garnered widespread acclaim. In addition to her appearances as Isabella in *L'Italiana in Algeri* at NYCO, she has sung the role in Cologne, Dublin, and at the Festival International de Santander. Last season she made her Frankfurt Opera debut in concert performances of *Tancredi*. She sang the role of Falliero in the American premiere of *Bianca e Falliero* in Miami as well as Farnace in Mozart's *Mitridate, Re di Ponto* at the Wexford Festival and in Queen Elizabeth Hall in London. The Verdi Requiem marked the mezzo's Carnegie Hall debut. She sang Bernstein's *Songfest* to open the 96/97 season at the 92nd St. Y in New York, and again in 1998 with Seiji Ozawa at the Tanglewood Festival at the Leonard Bernstein celebration. Ms. Bybee made her Seattle opera

debut singing Princess Maria in Prokofiev's *War and Peace*, which was recorded on video on the Sony label. Lucretia in Britten's *The Rape of Lucretia* will mark her debut with L'Opera de Montreal this coming season, along with her Seattle Symphony debut singing the mezzo solos in Handel's *Messiah*.

This evening's performance marks Luretta Bybee's UMS debut

Pianist **Timothy Cheek** joined the U-M faculty in 1994 following studies at Oberlin, the University of Texas at Austin, and Michigan. He served opera internships at the Teatro Comunale in Florence, Italy, and at the National Theatre in Prague. His performances as a collaborative pianist have taken him to 12 countries, and have been heard on worldwide broadcasts, PBS, and Austrian television. Highlights of his work include engagements at the Ravinia Festival's Stearns Institute, the Santa Fe Opera, the International Institute for Chamber Music in Munich, the Mozart Opera Studies Institute in Austria, the Israel Vocal Arts Institute in Tel Aviv, and recitals in Hong Kong, and at the American Academy in Rome. Mr. Cheek has held several grants, including an Olivetti Foundation Grant to perform in Italy, a Fulbright award, and an IREX grant to conduct research in the Czech Republic which led to his book *Singing in Czech: A Guide to Czech Lyric Diction and Vocal Repertoire* published by Scarecrow Press.

This evening's performance marks Timothy Cheek's UMS debut.

Sören Hermansson is internationally known as performer and recording artist. He has been highly active as an ensemble performer, first as member of Norrköping Symphony Orchestra and Gothenburg Symphony Orchestra (Neeme Järvi, conductor). Since 1988 he has devoted his time to his solo career and teaching. He has performed with many orchestras in Sweden, Finland, Denmark, and also in England, the US, and San Juan, Puerto Rico. As a chamber musician, he has performed in France, Germany,

Switzerland, Netherlands, Schandinavia, U S and Brazil. He has commissioned and premiered considerable new repertory for horn, much of which is included on significant recordings that he has made to wide critical acclaim. Before joining the Michigan faculty in 1999, Mr Hermansson was a faculty member at the Ingesund College of Music, and at School of Music, Gothenburg University in Sweden. He has also taught as a guest at the Royal University College of Music in Stockholm, and he was Artist in Residence, guest professor at University of Wisconsin in 1993. He has also given several master classes at different universities in the US. Mr Hermansson has also taught and performed during international summer courses in Sweden, Finland, Switzerland, France, Estonia, and at Banff, Canada. Since 1997 he has taught in summers at Curso Internacional de Verao, at Escola de Musica de Brasilia, Brazil.

This evening's performance marks Sören Hermansson's fourth appearance under UMS auspices.

Andrew Jennings graduated from The Juilliard School. His principal teachers were Ivan Galamian, Alexander Schneider, Pamela Gearhart and Raphael Druian. He was a founding member of the Concord String Quartet, a new ensemble that quickly gained international recognition by winning the Naumberg Chamber Music Award in 1972 and also performed more than 1200 concerts throughout the US, Canada, and Europe. Specializing in the performance of new works (with an emphasis on American composers), this Quartet gave more than 50 premières and commissions; it also performed the standard repertory and 32 cycles of the complete Beethoven quartets and made numerous recordings, three of which were nominated for Grammy Awards. Mr. Jennings maintained his association with this Quartet until it disbanded in 1987. The Concord Trio, which Mr. Jennings subsequently formed with Norman Fischer and Jeanne Kierman, debuted in 1993. Mr. Jennings's teach-

ing career began at Dartmouth College where members of the Concord Quartet were engaged as artists-in-residence from 1974 to 1987. Later he served on the faculty of Oberlin College. He currently devotes his summers to chamber music instruction at the Tanglewood Music Center in Massachusetts where he holds the Beatrice Proctor Master Teacher Chair and to the Musicorda School for Strings Holyoke Massachusetts. His recordings can be found on RCA, Nonesuch, Vox, Turnabout, Equilibrium, Danacord and MMO.

This evening's performance marks Andrew Jennings' 17th appearance under UMS auspices.

Martin Katz, dubbed "dean of accompanists" by *The Los Angeles Times*, was the 1998 recipient of *Musical America's* "Accompanist of the Year" award. He regularly collaborates in recitals and on recordings with artists including Marilyn Horne, Frederica von Stade, Kiri Te Kanawa, Kathleen Battle, Cecilia Bartoli, David Daniels, and Jose Carreras. Highlights of Mr. Katz's more than 30 years of concertizing with the world's most celebrated vocal soloists include innumerable recitals at Carnegie Hall, appearances at the Salzburg Festival, tours in Australia and Japan, and performances at La Scala, the Paris Opera, and the Edinburgh Festival. His concerts are frequently broadcast both nationally and internationally. His work has been recorded on the RCA, CBS, Cetra, BMG, EMI, Phillips, and Decca labels. The Metropolitan, Houston, and Ottawa operas have performed his editions of Baroque and *bel canto* operas of Handel, Vivaldi, and Rossini. At the University of Michigan, in addition to instruction in ensemble for pianists, Mr. Katz coaches singers, teaches vocal repertory, and is a frequent conductor of the School's opera productions. He is the Artur Schnabel Collegiate Professor of Music.

This evening's performance marks Martin Katz's 27th appearance under UMS auspices.

Violinist **Diana Lungu** completed a bachelor's degree in performance at the Gh. Dima Conservatory in Cluj, Romania, and a master's degree in performance from the University of Nevada, Las Vegas. She is now pursuing a doctoral degree at the University of Michigan with Aaron Berofsky. Ms. Lungu has participated in various summer music festivals, including Sighisoara (Romania), Trossingen (Germany), Bratislava (Slovakia), and Brevard (US). Ms. Lungu has toured Europe as a member of the Trossingen International Orchestra and Transylvania Philharmonic, and she also served as concertmaster for two years with the UNLV Symphony Orchestra.

This evening's performance marks Diana Lungu's UMS debut.

Clarinetist **Fred Ormand** has played with the Chicago, Cleveland, and Detroit symphony orchestras and has performed as a soloist with orchestras in the US, China, and Europe. He founded and has toured extensively with the Interlochen Arts Quintet and the Dusha Quartet. Formerly a faculty member at several leading American universities, he was visiting professor at the Shanghai Conservatory in 1988. In 1995 he gave master classes in England, Denmark, and Sweden. Since 1988 he has been a member of the summer faculty at the Music Academy of the West. From 1990 to 1992 Mr. Ormand served as president of the International Clarinet Association and is often invited to perform at the international conferences of this group. In recent years he has published editions of the music for winds of Amilcare Ponchielli. In 1996 he released a CD on Danacord Records titled *Il Convegno*, a première recording of Ponchielli's solo works for winds.

This evening's performance marks Fred Ormand's 14th appearance under UMS auspices.

Yizhak Schotten's solo appearances have included performances with conductors Seiji Ozawa, Thomas Schippers, Sergiu Commissiona, Joseph Swensen, and Arthur Fiedler. He has

concertized in Israel, Japan, Taiwan, Malaysia, Holland, Austria, Mexico, England, Canada, and throughout the US. He has appeared at Town Hall, Carnegie Hall, Merkin Hall, Jordan Hall, the Cleveland Museum of Art, the Library of Congress, and the Concertgebouw. Formerly a member of the Boston Symphony Orchestra, he subsequently became principal violist of the Cincinnati and Houston symphony orchestras. He is the music director of the Maui Chamber Music Festival, Strings in the Mountains Festival, and SpringFest in Ann Arbor. In 1997, he represented the US as a judge and performer at the Tertis International Viola Competition in England. Mr. Schotten was the Artistic Director of the XIV International Viola Congress and has been a featured artist at six other international Congresses. His CRI recording was chosen as "Critics' Choice" for three months in *High Fidelity* magazine. Pearl Records recently included his playing on its anthology *History of the Recording of the World's Finest Violists*. He has given recitals and master classes in England, at the Tertis International Competition, the Menuhin School, the Guildhall School of Music, and Royal College of Music. He has also given master classes in Israel at the Tel-Aviv and Jerusalem Academies of Music, and at the Sydney Conservatorium of Music in Australia.

This evening's performance marks Yizhak Schotten's 20th appearance under UMS auspices.

Soprano **Martha Sheil** made her professional debut under Julius Rudel at the New York City Opera as the Contessa in *Le Nozze di Figaro*. She sang 15 major roles during her six years with that company, including the world première of Argento's *Miss Havisham's Fire*. Specializing in the heroines of Verdi, Puccini, and Mozart her recent performances have taken her to Atlanta, Cleveland, Los Angeles, Seattle, Hawaii, and the Kennedy Center. Her European debut was at the Stadttheater in Luzern, Switzerland; she has also performed at the Heidelberg Schloss-spiele. In 1988 she gave a series of master classes at the World Master Courses in Korea. Ms. Sheil was the winner of

the American Wagner Association Prize and the Minna-Kaufmann Ruud Competition. She studied at the Curtis Institute of Music where she received a bachelor of music in voice and the Artist Certificate in opera. She taught at the University of Iowa before joining the Michigan faculty.

This evening's performance marks Martha Sheil's third appearance under UMS auspices.

Violinist **Stephen Shipps** studied with Josef Gingold at Indiana University. He also studied with Ivan Galamian and Sally Thomas at the Meadowmount School and with Franco Gulli at the Academia Chigiana in Siena, Italy. He is a member of the Meadowmount Trio, a past member of the Fine Arts Quartet and the Amadeus Trio, and he has appeared as soloist with the symphony orchestras of Indianapolis, Dallas, Omaha, Seattle, and Ann Arbor, as well as the Piedmont Chamber Orchestra and the Madiera Bach Festival. He has been a member of the Cleveland Orchestra, associate concertmaster of the Dallas Symphony and concertmaster of the Dallas Opera, concertmaster and associate conductor of the Omaha Symphony and the Nebraska Sinfonia, and guest concertmaster for the Seattle and Toledo symphony orchestras. Mr. Shipps has recorded for American Gramophone, Bay Cities, NPR, RIAS Berlin, Hessische Rundfunk of Frankfurt, Melodiya/Russian Disc and Moscow Radio. His work on the Mannheim Steamroller Christmas albums has yielded a dozen gold and two platinum records. He has adjudicated major national and international competitions for almost two decades and is director of the American String Teachers Association National Solo Competition. Prior to joining the faculty in 1989 he served on the faculties of Indiana University, the North Carolina School of the Arts, and the Banff Centre in Canada.

This evening's performance marks Stephen Shipps' 13th appearance under UMS auspices.

A native of East Lansing, Michigan, violist **Kathryn Votapek** has been a member of the Chester String Quartet since 1990. In residence at Indiana University and as an associate professor of violin, Ms. Votapek has attended prestigious music festivals including the Stearns Young Artists Institute at Ravinia and the Tanglewood Music Center. As a guest artist, she performed with the Chicago Chamber Musicians and the Speedside Festival in Canada. Ms. Votapek received degrees from Indiana University under Franco Gulli and from The Juilliard School under Robert Mann.

This evening's performance marks Kathryn Votapek's third appearance under UMS auspices.

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PROGRAM

Prokofiev Symphony No. 1 in D Major
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Bruch Violin Concerto No. 1 in g minor, Op. 26 (1868)

Sibelius Symphony No. 2 in D Major, Op. 43 (1901)

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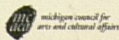
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Program

Thursday Evening, February 12, 2004 at 8:00
Hill Auditorium • Ann Arbor

Wolfgang Amadeus Mozart

Sonata for Violin and Piano in G Major, K. 301

Allegro con spirito
Allegro

Johann Sebastian Bach

Partita No. 2 in d minor, BWV 1004

Allemande
Courante
Sarabande
Gigue
Ciaccona

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

Ernest Bloch

Sonata for Violin and Piano No. 1

Agitato
Molto quieto
Moderato

Mozart

Sonata for Violin and Piano in A Major, K. 526

Molto Allegro
Andante
Presto

41st Performance
of the 125th Annual Season

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125th Annual
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Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for tonight's concert.

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

Hilary Hahn appears by arrangement with IMG Artists, New York, NY.

Natalie Zhu appears by arrangement with William Reinert Associates, Inc., New York, NY.

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Forest Health Services presents the 125th Annual Choral Union Series.

Sonata for Violin and Piano in G Major, K. 301

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

The history of the classical violin sonata is largely a history of how the role of the violin increased to the point where it became the piano's absolute equal. The first sonatas Mozart wrote as a child were (following the norms of the 1760s) essentially solo works where the violin played a relatively unimportant part (in some cases one could leave it out completely and the piano part could stand on its own). This situation changed gradually over the next couple of decades: in Mozart's K. 301, from the first set of violin sonatas he wrote as an adult, the piano is still the leader. In K. 526, nine years later, the equality of the two instruments is complete.

The earlier of the two sonatas belongs to a set of six written in 1778. The cycle was begun in Mannheim, where Mozart was enjoying the company of some of the finest musicians of the time, and completed in Paris later in the year. The present sonata was the first in the set, and like all its companions except one, has only two movements.

The memorable opening melody of the first movement is introduced first by the violin and only later by the piano. Later the piano is allowed to indulge in a short virtuosic solo while the violin is holding a long note, but in general, the two partners evenly share most themes. Another interesting feature of the movement is an energetic unison theme that appears several times in different forms, interrupting, time and time again, the abundant lyrical flow of the music.

The second movement is an ingenious combination of a minuet and a rondo. The opening idea has the gait of a dance but incorporates more thematic development than one would normally encounter in a minuet. After a central section in the minor mode, the first section returns in its entirety, followed by a coda where

both instruments play, in unison, a striking melodic idea containing a rather unusual drop of a major seventh.

Partita No. 2 in d minor, BWV 1004

Johann Sebastian Bach

Born March 21, 1685 in Eisenach

Died July 28, 1750 in Leipzig

Johann Sebastian Bach was not the first to write unaccompanied works for violin. To name but one example, Johann Paul von Westhoff (1656–1705) had composed a suite for “*violon seul sans basse*” as early as 1683. But no one — either before or after Bach — ever gave the medium the same amount of attention that Bach lavished on it in the three sonatas and three partitas written at Köthen around 1720. The *Six Solos*, as Bach called them, were copied into one of the most beautiful Bach autographs known today (there are several facsimile editions available).

Although best known in his own day as a virtuoso organist, Bach was also a professional-level violinist. His first job — for a few months in 1703, when he was 18-years old — was actually as a violin player in Weimar. Bach was therefore intimately familiar with the technique of the instrument, and in his unaccompanied violin works he demonstrated that knowledge by offering a true encyclopedia of Baroque violin playing.

The partitas are sets of dances whose sequence differs from case to case. *Partita in d minor* retains the basic “Allemande” — “Courante” — “Sarabande” — “Gigue” ordering; it ends with the famous and unique “Ciaccona.” Each of the first four movements is cast in a large binary form, where each half is repeated, as usually happens in dances. The specific types of rhythmic motion associated with the individual dance forms remain unchanged throughout the movements, while the harmonies (implied or made explicit through multiple stops) are tremendously diversified. Many musical characteristics of the third-movement “Sarabande” (rhythm, multiple stops) antici-

pate the final “Ciaccona,” Bach’s single longest instrumental movement. The “Ciaccona” (which is often performed by itself without the rest of the partita) stands out even among Bach’s works as an unusual work of genius. A *chaconne* is a set of variations on a descending bass line — a genre that was often used in Baroque music, though never on such a grandiose scale or with such breadth of expression as here. The four-note descending line is repeated no fewer than 64 times. The variations are arranged in a large three-part structure with an extended major-key area as a contrasting middle section. A wide array of violin techniques (including multiple stops, scales, and arpeggios) are used to individualize the variations, and passages of primarily rhythmical and primarily melodic interest alternate with one another throughout the “Ciaccona.” At the end of the piece, the eight-bar theme returns in its original form.

Sonata for Violin and Piano No. 1

Ernest Bloch

Born July 24, 1880 in Geneva, Switzerland

Died July 15, 1959 in Portland, Oregon

Western music was at a crossroads in the years after World War I. The 19th-century antagonism of Brahms and Wagner was dwarfed by what seemed a much deeper gulf between the serialist Schoenberg and Stravinsky, the Russian nationalist turned cosmopolitan neo-classicist. Others sought artistic renewal in folklore like Bartók, in a “new objectivity” like Hindemith, or in a total rejection of all traditional techniques like Edgard Varèse.

Ernest Bloch’s course was different from all of the above. He did not develop a rational system on which to base his music, and remained a Romantic at heart. Yet his Romanticism has nothing nostalgic or backward looking about it, and retains the passion of the greatest 19th-century Romantics while using an early 20th-century harmonic idiom, harsher than that of the preceding era. He was deeply committed to

his Jewish roots; his best-known work, *Schelomo*, is part of a cycle exploring his heritage. Despite this, he rarely used traditional Jewish melodies in his work. A native French speaker who received an important part of his education in Germany and then lived for many years in the US, he followed a unique path; he could never be imitated and his influence on younger composers was negligible. A “voice crying in the wilderness” if ever there was one in music, he remains, in many ways, an elusive figure.

The first of his two sonatas for violin — the instrument he used to play as a young man — is a case in point. This is music burning with red-hot intensity from start to finish; every single measure seems to be a matter of life and death. Early reviewers evoked fanciful visual imagery to convey the unusual moods in the sonata: Paul Rosenfeld, in his *Musical Chronicle* (1917-1923), spoke of “the titanic, virulent and incommensurable forces upon whose breast man lies tiny and impotent,” and then proceeded to develop this idea of a fateful struggle over eight pages.

The work begins with an almost brutal ostinato theme; the violin groans and shrieks as the piano provides a dark background with its virtuosic arpeggios. At one point, the complexity of the rhythm demands separate barlines in the violin and piano parts. The tension is maintained even in the slower and more introspective passages that eventually yield to a return of the agitated opening material.

The second movement begins “Molto quieto,” with a muted violin melody against the *misterioso* harmonies of the piano. Yet the volume and the tempo soon begin to increase; before long, the mute comes off and another powerful dramatic outburst occurs. The climactic moment exudes unspeakable despair, but the music finally calms down and returns to its initial state, with the mute being used again and the piano conjuring up a magical, dream-like atmosphere.

The final movement is another enormous show of force, beginning as a vision of some horrific power marching relentlessly onward,

and continuing with an eerie violin theme played not only with mute but *sul ponticello* (near the bridge, resulting in a special sound color). The ostinatos of the first movement return to add even more momentum but then, surprisingly, all the tension dissipates and the sonata, which has taken us on such a turbulent journey, finds a peaceful resolution. The last sonority of the work is a pure E-Major chord played *pianissimo*.

This sonata, begun in New York City, was completed in Ohio after Bloch moved to Cleveland to become the founding director of the Institute of Music. In March 1921, Paul Kochanski and Arthur Rubinstein performed it in New York City.

There is a wealth of gorgeous melodies, but the violin melody of the central episode, in the Romantic key of f-sharp minor, stands out by its noble passion and intense *cantabile* (singing) character. Then the virtuoso runs return and dominate the music to the end.

According to Neal Zaslaw, one of the leading Mozart authorities of our time, this finale was based on a sonata by Carl Friedrich Abel, a composer and gamba player famous in his own day, whom Mozart had met as a child in London. Zaslaw thinks it could be a tribute to the older man, who died on June 20, 1787, two months before this sonata was written.

Program notes by Peter Laki.

Sonata for Violin and Piano in A Major, K. 526

Mozart

Perhaps the most technically demanding of all the Mozart violin sonatas, this work appears in the Köchel catalog immediately before *Don Giovanni* (K. 527). The outer movements are characterized by a level of rhythmic energy rarely seen in Mozart. The opening theme of the first movement has only fast eighth-notes in it, and it is not long before 16th-notes appear in both the violin and piano parts. Once they do, they remain a constant component in the lively musical texture — except in the development section, which maintains the momentum in a different way: the eighth-notes of the main theme are developed in imitation, which means that there is not a single moment when we don't hear that insistent pulse.

The second-movement “Andante” offers a brief respite. It is an exquisitely lyrical dialog between the two instruments, lavishly ornamented and full of emotionally charged harmonic changes. The Dutch musicologist Marius Flothuis sensed “a strong foretaste of the world of Franz Schubert” in this music.

In the “Presto” finale, the mad rush starts again. The piano part is virtually a perpetual motion, but the violin doesn't stay far behind.

At the age of 23, Grammy Award-winning violinist **Hilary Hahn** has established herself as one of the most accomplished and compelling artists on the international concert circuit. Named “America's Best” young classical musician by *Time Magazine* in 2001, she appears regularly with the world's great orchestras in Europe, Asia, and North America.

Highlights of Ms. Hahn's current season include recital debuts at the Kennedy Center in Washington DC, Disney Hall in Los Angeles, and the Kimmel Center in Philadelphia; a three-week debut tour of New Zealand with the New Zealand Symphony; and additional recitals that take her from Ann Arbor to Valencia. Other concerts include appearances and recordings with the London Symphony Orchestra. In Europe, Ms. Hahn tours Germany and the Netherlands with the Penderecki Orchestra.

Ms. Hahn records exclusively for Deutsche Grammophon. Her first album on that label, released in September 2003, features four violin concertos by Bach. In recent years, prior to signing with Deutsche Grammophon, Ms. Hahn made five recordings for Sony Classical. Her first album won Diapason's 1997 “d'Or of the Year.” Her next recording brought her first Grammy nomination, as well as a second Diapason “d'Or,” the Echo Klassik award for 1999, and *Gramophone* magazine's “CD of the



Photo: Kaskera

Hilary Hahn

Month"; and her third album won the Deutsche Schallplattenpreis and the Cannes Classical Award. Her 2001 recording of the concertos of Brahms and Stravinsky won a Grammy Award as well as *Gramophone's* "Editor's Choice," and became Ms. Hahn's fourth consecutive classical bestseller.

Admitted to Philadelphia's Curtis Institute of Music in 1990 at the age of 10, Hilary Hahn made her major orchestra debut a year-and-a-half later with the Baltimore Symphony Orchestra. Her 1993 Philadelphia Orchestra debut was followed by engagements with the Cleveland Orchestra, New York Philharmonic, and the Pittsburgh Symphony Orchestra. In 1996, Ms. Hahn completed the graduation requirements for her bachelor's degree at Curtis, signed an exclusive recording contract with Sony Classical, and made her Carnegie Hall debut in New York as soloist with the Philadelphia Orchestra.

Alongside her solo work, Ms. Hahn has long been interested in chamber music. Nearly every summer since 1992, she has appeared at the Skaneateles Chamber Music Festival, performing both as chamber musician and as soloist with the festival orchestra. Between 1995 and 2000, she spent four summers studying and performing chamber music at the Marlboro Music Festival in Vermont, and from 1996 to 1998, she was an artist-member of the chamber music mentoring program of the Chamber Music Society of Lincoln Center. She now appears regularly with the Society as a guest artist.

Tonight's recital marks Hilary Hahn's UMS debut.

The recipient of both the 2003 Avery Fisher Career Grant and the Andrew Wolf Chamber Music Award, pianist **Natalie Zhu** is a winner of Astral Artistic Services' 1998 National Auditions. A subsequent recital was later broadcast on National Public Radio's *Performance Today*.

Ms. Zhu has performed throughout North America, Europe, and China as a soloist, recitalist, and chamber musician.

Natalie Zhu has been the recipient of numerous awards including the grand prize in the both the 1988 and 1989 Young Keyboard Artists Association Competition. She was the first prizewinner in the Johanna Hodges Piano Concerto Competition in 1988 and 1991, having also received its 1991 Concert Series Award. In 1994, she was the top prizewinner in the first China International Piano Competition. An active chamber musician, she is a frequent soloist at the Amelia Island Festival and has appeared at both the Great Lakes Music and Marlboro Music Festivals. In the year 2000 she



Photo: Yu-Qing Hu

Natalie Zhu

was a fellow at the Tanglewood Music Festival.

Ms. Zhu began her piano studies with Xiao-Cheng Liu at the age of six in her native China and made her first public appearance at age nine in Beijing. At 11 she emigrated with her family to Los Angeles, and by 15 was enrolled at the Curtis Institute of Music where she received the prestigious Rachmaninoff Award while studying with Gary Graffman. In 2001 she joined the Curtis faculty as staff pianist. Natalie Zhu received a Masters of Music degree from the Yale School of Music where she studied with Claude Frank.

Tonight's recital marks Natalie Zhu's UMS debut.

Hilary Hahn records exclusively for Deutsche Grammophon and has albums available on Sony Classical.

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Stuart Laughton, *Trumpet*
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Eugene Watts, *Trombone*
Charles Daellenbach, *Tuba*

Program

Saturday Evening, February 14, 2004 at 8:00
Hill Auditorium • Ann Arbor

Girolamo Frescobaldi,
Arr. Fred Mills

Toccata

George Frideric Handel,
Arr. Mills

Suite from *Water Music*

Allegro
Air
Hornpipe
Allegro maestoso

Giovanni Gabrieli,
Arr. Mills

Canzona No. 5

Wolfgang Amadeus Mozart,
Arr. Mills

Rondo

J. S. Bach/Antonio Vivaldi,
Arr. Mills

Concerto in G Major for Piccolo Trumpet

Music Arr. by
Luther Henderson

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Glenn Miller Songbook

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American Patrol — At Last — In the Mood

Michael Kamen

Quintet

*Georges Bizet,
Arr. Mills*

Highlights from *Carmen*

Overture
Habañera
Interlude
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Toreadors' Song

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www.canbrass.com is the official website of the Canadian Brass.

Canadian Brass perform on 24-karat gold-plated Yamaha instruments.

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The five virtuosi of the **Canadian Brass** have made the brass quintet an exciting vehicle for serious concert music.

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The Canadian Brass sprang from modest and highly experimental roots in Toronto, Ontario, in 1970. The brass quintet was not then established as a "serious" concert ensemble. Thanks to their pioneer status, the Canadian Brass developed a unique character and rapport with audiences that proved highly successful. The Canadian Brass have mastered a wide range of concert presentations, from formal classical programs to music accompanied

by lively dialogue and theatrical effects.

The five musicians spend most of their time on tour and have performed with major symphony orchestras internationally. They have gained a large international following for their solo performances, which offer a large variety of musical styles. Having started with the very limited base of traditional works for brass, the Canadian Brass set out to create their own musical world by transcribing, arranging, and commissioning more than 200 works. They not only present works in the classical repertoire but also take daring leaps into jazz, contemporary concert music, and popular songs.

All of the members of the Canadian Brass are keenly interested in training the next generation of players. During their tours around the world, they often pause for master classes. They are brass quintet-in-residence at the University of Toronto and chamber quintet-in-residence at the Music Academy of the West in Santa Barbara, California. They have been invited by the Canadian Government to play for visiting heads of states on numerous official occasions.

Tonight's performance marks the Canadian Brass' 11th appearance under UMS auspices. The Canadian Brass were honored with the UMS Distinguished Artist Award at the 1999 Ford Honors Program in Hill Auditorium.



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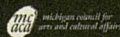
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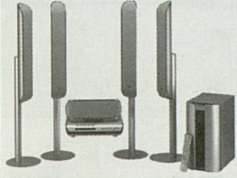
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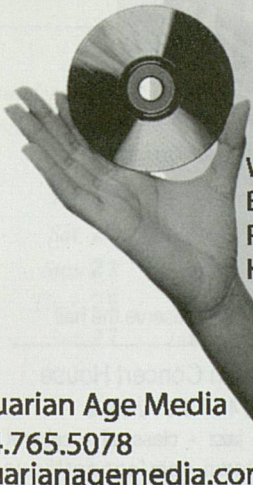
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January 2004

- Sat 17* Hill Auditorium Celebration
Sun 18 Orchestre Révolutionnaire
 et Romantique and
 The Monteverdi Choir
Mon 19 Jazz Divas Summit:
 Dee Dee Bridgewater,
 Regina Carter & Dianne Reeves
Fri 30 Emerson String Quartet
Sat 31 Simon Shaheen and Qantara

Please note that a complete listing of all UMS Educational programs is conveniently located within the concert program section of your program book and is posted on the UMS website at www.ums.org.

February

- Sun 8* Michigan Chamber Players (free admission)
Thur 12 Hilary Hahn, violin
Sat 14 Canadian Brass Valentine's Day Concert
Thur-Sat 19-21 Children of Uganda
Fri 20 Cecilia Bartoli, mezzo-soprano, and
 Orchestra of the Age of Enlightenment

March

- Thur-Sun 4-7* Guthrie Theater: *Othello*
Fri-Sat 12-13 Merce Cunningham Dance Company
Sun 14 Kronos Quartet
Fri 19 An Evening with Ornette Coleman
Sat 20 Israel Philharmonic and Pinchas Zukerman, violin
Sun 21 Takács Quartet
Thur 25 The Tallis Scholars
Sat 27 Jazz at Lincoln Center's Afro-Latin Jazz Orchestra

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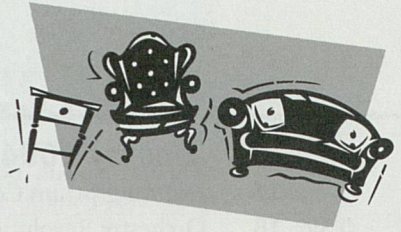
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- Thur 1 Lang Lang, piano
 Fri-Sat 2-3 Lyon Opera Ballet: Philippe Decouflé's *Tricodex*
 Sat 3 Lyon Opera Ballet One-Hour Family Performance
 Thur 8 William Bolcom's *Songs of Innocence and of Experience*
 Thur 15 Alfred Brendel, piano
 Fri 16 Girls Choir of Harlem
 Sat 17 Orchestra Baobab Dance Party
 Sun 18 Shoghaken Ensemble
 Thur 22 Karita Mattila, soprano
 Fri 23 **ADDED EVENT!** Cassandra Wilson and Peter Cincotti
 Sat 24 **DATE CHANGE!** Rossetti String Quartet with
 Jean-Yves Thibaudet, piano

5 May

- Sat 15 Ford Honors Program: Sweet Honey in the Rock

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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 03/04 educational activities will be announced one month prior to the event. For more information about adult education or community events, please visit the website at www.ums.org, e-mail umsed@umich.edu, or call 734.647.6712. Join the UMS E-Mail Club for regular reminders about educational events.

Artist Interviews

These in-depth 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 the audience a greater appreciation of a specific subject matter within the context of the performance prior to attending the show.

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.

Artists-in-Residence

Many artists remain in Michigan beyond their performances for short periods 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 03/04 season, major residencies include Simon Shaheen, Children of Uganda, Merce Cunningham, and Ornette Coleman.



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UMS YOUTH, TEEN, AND FAMILY EDUCATION PROGRAM

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, e-mail umyouth@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. Remaining events in the 03/04 Youth Performance Series include:

- Regina Carter and Quartet
- Simon Shaheen and Qantara
- Children of Uganda
- Guthrie Theater: Shakespeare's *Othello*
(*Clare Venables Youth Performance*)
- Girls Choir of Harlem

Educators who wish to be added to the youth performance mailing list should call 734.615.0122 or e-mail umyouth@umich.edu,

Primary supporters of the Youth Education Program are:



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A complete listing of Education Program supporters are listed at www.ums.org.

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 workshop series will feature a return engagement by noted workshop leader Sean Layne, who will lead two sessions:

- *Preparing for Collaboration: Theater Games and Activities that Promote Team-Building and Foster Creative and Critical Thinking*
- *Moments in Time: Bringing Timelines to Life Through Drama*

Workshops focusing on UMS Youth Performances are:

- *Arts Advocacy: You Make the Difference* led by Lynda Berg
- *Music of the Arab World: An Introduction* led by Simon Shaheen
- *Behind the Scenes: Children of Uganda* led by Alexis Hefley and Frank Katoola

For information or to register for a workshop, please call 734.615.0122 or e-mail umyouth@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 our Youth Education Program. Please call the Group Sales Coordinator at 734.763.3100 for more information.

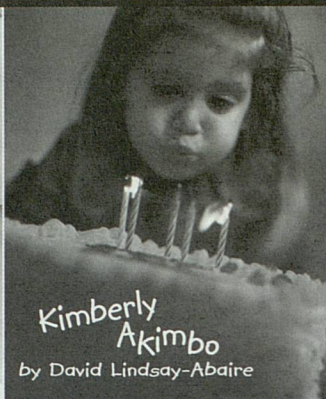
UMS Teen Ticket

UMS offers area teens the opportunity to attend performances at significantly reduced prices. For more information on how to access this program, call 734.615.0122 or e-mail umyouth@umich.edu.

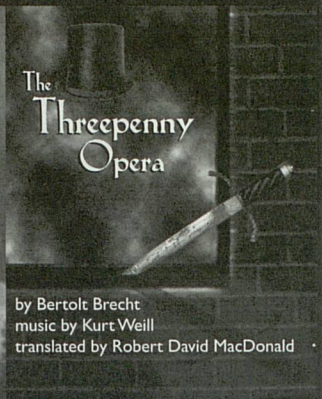


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UMS and the Ann Arbor Public Schools are members of the Kennedy Center Partners in Education Program. Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates professional development opportunities for educators.

Family Programming and Ann Arbor Family Days

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.

- Wild Swan Theater's *The Firebird*
- Children of Uganda
- Lyon Opera Ballet

Ann Arbor Family Days – Saturday, April 3 and Sunday, April 4, 2004. Many Ann Arbor organizations are joining together to offer families a day of performances, master classes, workshop, and demonstrations. Watch for more information on Ann Arbor Family Days in January 2004.

Volunteers Needed

The 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.

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UMS Delicious Experiences

Back by popular demand, friends of UMS are offering a unique donation by hosting a variety of dining events to raise funds for our nationally recognized educational 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 or visit UMS online at www.ums.org.

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The exciting programs described in this program book are made possible 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 734.647.1175. To join now, please complete the form below and mail to the address printed at the bottom of this page.

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UMS support

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

ADVISORY COMMITTEE

The 58-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 734.647.8009.

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.

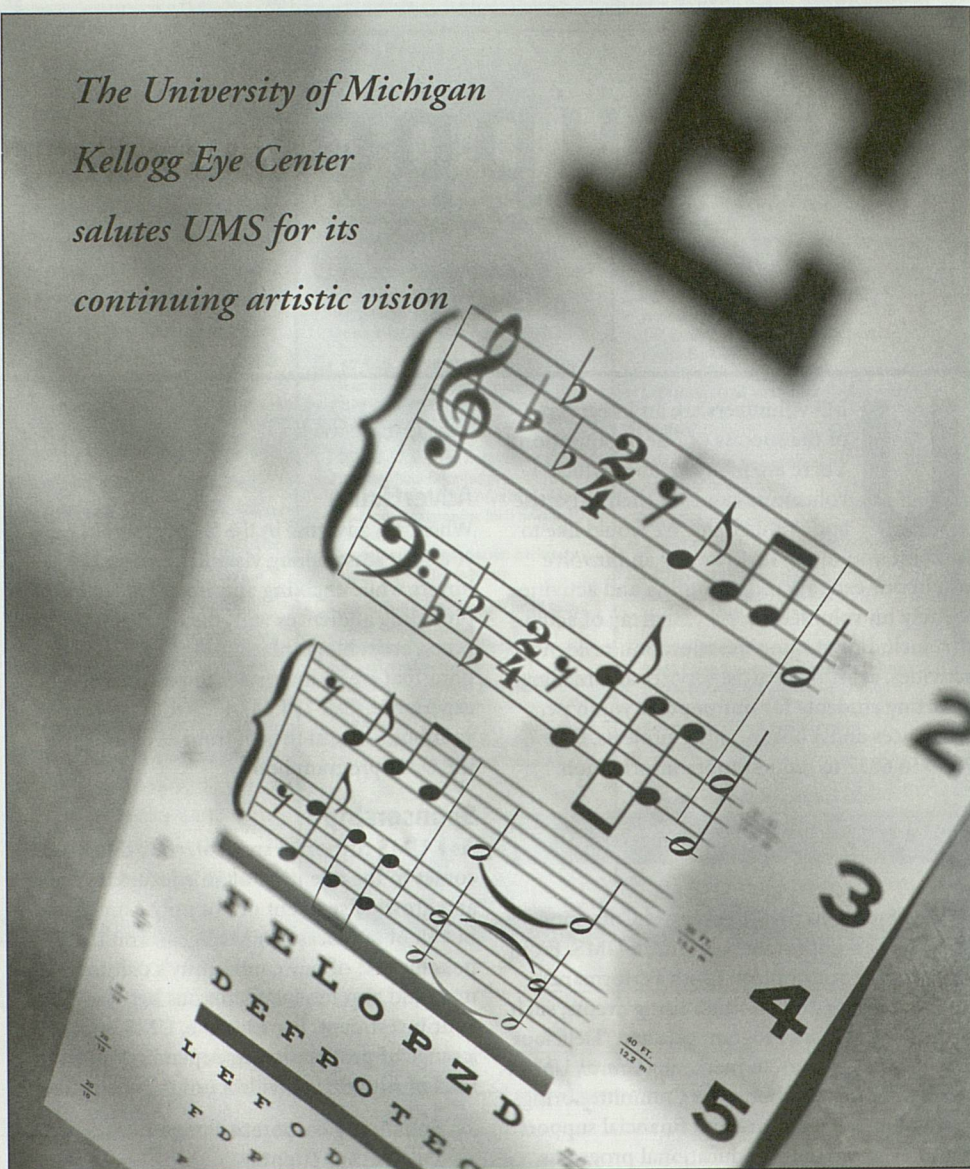
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Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming and production. If you 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

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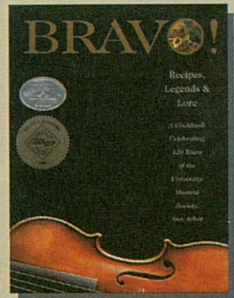
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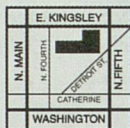
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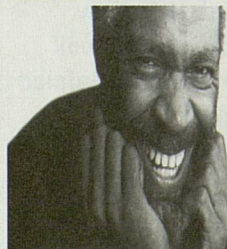
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