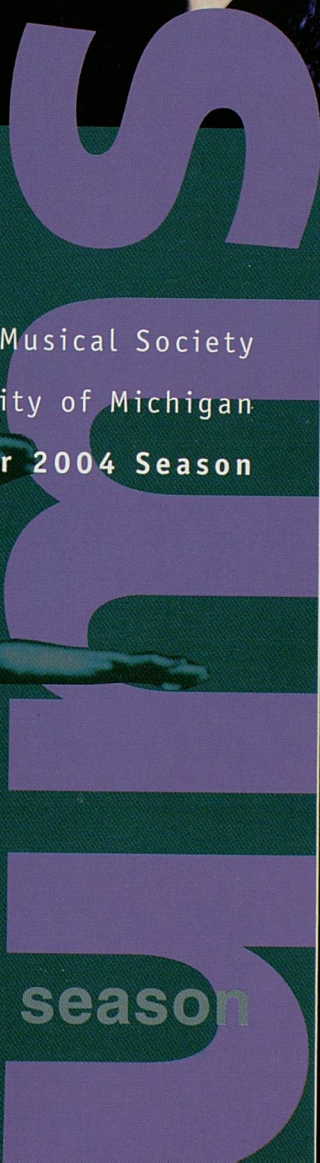




University Musical Society  
of the University of Michigan  
Winter 2004 Season



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  
Ballet dancers 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,

Mary Sue Coleman  
President, University of Michigan

## FROM THE UMS PRESIDENT

**T**hank 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](http://www.ums.org).

The big news during this winter term is, of course, the re-opening of 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.

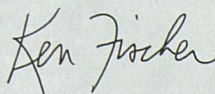
We are pleased that *International Arts Manager*, the major business magazine for the performing arts published in London, featured UMS as the cover story in its

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](mailto: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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UNIVERSITY  
**ums**  
MEDICAL SOCIETY

## 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 increasingly 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 virtuosic 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.*

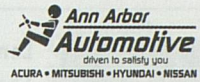
“Through the visionary rebirth of Hill Auditorium, UMS has at once glorified its mission, reconfirmed the cultural heart of the university community, and ensured the continuing legacy of architect Albert Kahn. Thank you!”



**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.”

**CHRISTMAN**  
SINCE 1894



### 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.”

**CFI Group**  
Claes Fornell International



### Rhonda Davenport

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

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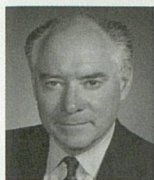


### Erin R. Boevé

*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.”

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**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.”

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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.”

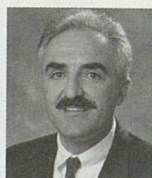
**National City**


**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.”

  
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**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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*of the University of Michigan*

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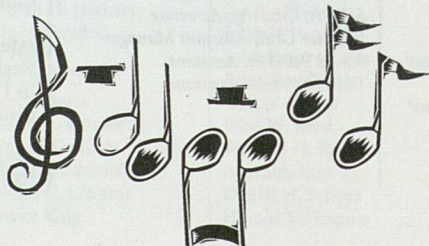
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# UMS services

## Barrier-Free Entrances

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations vary by venue; visit [www.ums.org/tickets](http://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](http://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.

**I**n 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**  
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## Returns

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

## 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](mailto: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

Looking for that perfect meaningful gift that speaks volumes about your taste? Tired of giving



flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for every event throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

**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.

“What was one day  
a sheep’s hind leg  
and a handful of spinach  
was the next part of the hand  
that wrote, the brain that conceived  
the slow movement of  
the Jupiter Symphony.”

—ALDOUS HUXLEY

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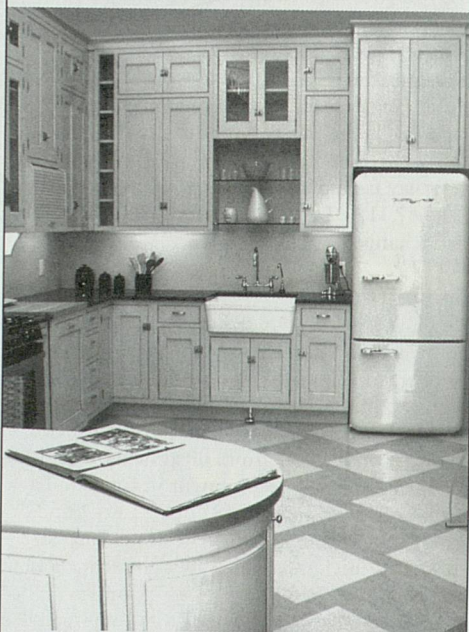
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Why should *you* log onto [www.ums.org](http://www.ums.org)?

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!

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**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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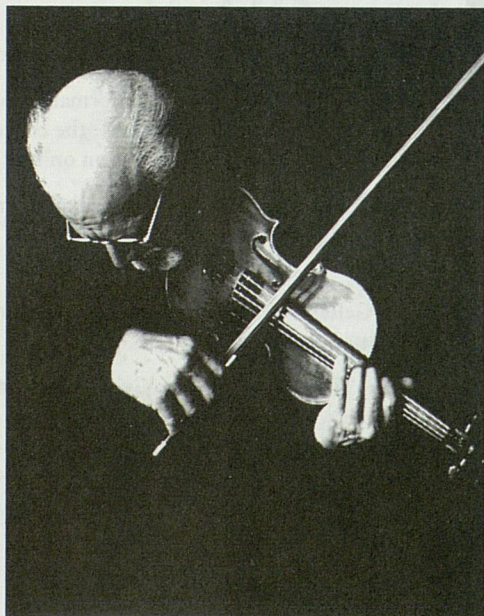
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# UMSannals

**T**hrough 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

**T**hroughout 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](mailto: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 a cappella 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.

**Winter 2004**

**125th Annual Season**

**Event Program Book**

Thursday, February 19 through Sunday, March 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 pre-determined 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.

**Children of Uganda**

**5**

Thursday, February 19, 7:00 pm  
 Saturday, February 21, 8:00 pm  
 Power Center

**Cecilia Bartoli**

**11**

**Orchestra of the Age of Enlightenment**

Friday, February 20, 8:00 pm  
 Hill Auditorium

**Guthrie Theater**

**19**

**Shakespeare's *Othello***

Thursday, March 4, 8:00 pm  
 Friday, March 5, 8:00 pm  
 Saturday, March 6, 2:00 pm  
 Saturday, March 6, 8:00 pm  
 Sunday, March 7, 2:00 pm  
 Power Center

**Merce Cunningham Dance Company**

Friday, March 12, 8:00 pm  
 Saturday, March 13, 8:00 pm  
 Power Center

**23**

**29**

**Kronos Quartet**

**39**

Sunday, March 14, 6:00 pm  
 Power Center

## UMS Educational Events *through Thursday, March 18, 2004*

All UMS educational activities are free and open to the public unless otherwise noted (\$). Please visit [www.ums.org](http://www.ums.org) for complete details and updates. All events in Ann Arbor unless otherwise specified.

### Children of Uganda

#### Community Performance Exchange

Mini-performances by Children of Uganda and Ann Arbor/Ypsilanti youth choirs in a community-wide performance exchange.

*Wednesday, February 18, 7:00 pm, Community Church of God, 565 Jefferson, Ypsilanti*

#### New Bethel Baptist Church Visits

Mini-performances by Children of Uganda and Detroit youth choirs at Detroit's historic New Bethel Baptist Church.

*Sunday, February 22, 10:45 am and 3:30 pm, New Bethel Baptist Church, 8430 C. L. Franklin Blvd. (Linwood), Detroit*

For more information on the above events, contact 734.764.6179 or [umsed@umich.edu](mailto:umsed@umich.edu).

### Guthrie Theater

#### The Guthrie Speaks: Play Discussion

A public "behind-the-scenes" session with actors, dramaturgy, production, and education staff from the Guthrie Theater's production of Shakespeare's *Othello*, led by Ben Johnson, UMS Director of Education and Audience Development. Audience members will be given an overview of play/text, description of the production, and enjoy a special interview with the actors.

*Tuesday, March 2, 7:00 pm, Ann Arbor District Library, Multi-purpose Room, 343 S. Fifth Avenue*

### Merce Cunningham Dance Company

#### Third Annual Dance on Camera Festival

Featuring the latest internationally acclaimed dance videos, the Third Annual Dance on Camera Festival features cutting-edge work that redefines the trends in video dance. As part of the Merce Cunningham Dance Company residency, the Dance on Camera Festival is devoting one night of the festival to celebrating the contributions of this pioneering artist. David Vaughan, archivist for the Cunningham Foundation, will select and introduce each of these videos, some of which have been rarely seen in public.

*Sunday, March 7, 7:00 pm (Selections from the New York Dance on Camera Festival) and Monday, March 8, 7:00 pm (Merce on Camera with David Vaughan), U-M Dance Building, Betty Pease Theatre, 2nd Floor, 1310 N. University Ct., Behind CCRB, off Observatory Road*

#### Study Club: Merce Cunningham

"I make movement, that is what I do." Merce Cunningham is widely considered to be one of the master artists of the 20th Century, and his ideas and art have profoundly influenced all of contemporary culture, yet understanding his work can still be elusive and perplexing. Jessica Fogel, U-M Professor of Dance, will lead this Study Club to help audience members understand the important role that Cunningham has played in dance history, with a focus on his choreography, his collaborations, his use of technology, and his avant-garde philosophies. This Study Club is an essential primer to his Ann Arbor performances.

*Tuesday, March 9, 7:00 pm, U-M Dance Building, Betty Pease Theater, 2nd Floor, 1310 N. University Ct., Behind CCRB, off Observatory Road*

**Artist Interview and Panel: "This is Your Brain on Dance: The Intersection of Dance, Health, and Technology"**

Demonstrating his own choreographic software, entitled DanceForms, Mr. Cunningham will respond to some of U-M's leading medical experts and their latest research from the Departments of Psychology, Kinesiology, Radiology, and Neurology. This special interdisciplinary presentation will feature Jill Sonke-Henderson, professor and artist-in-residence at the University of Florida's Shands Arts in Medicine Program. Reception to immediately follow the panel/interview.

*Wednesday, March 10, 4:00-6:00 pm, with reception immediately to follow. U-M Life Sciences Palmer Commons Building, Forum Hall, 3rd floor, 100 Washtenaw Avenue*

**Special Event**

**unCAGED: The Exploration of Non-Intention (\$)**

The Contemporary Art Institute of Detroit (CAID) presents a special "event" inspired by the musical approaches of John Cage. unCAGED is a (late) night of music, dance and spontaneity, honoring the week-long residency of the Merce Cunningham Dance Company. unCAGED features a varied group of Detroit- and Ann Arbor-based exploratory artists, musicians, and performers working/playing in the Cage frame of chance. Fueled by a very Cageian preset of "the exploration of non-intention," the possibilities of mixed medium collaboration are endless, reflecting the pure energy felt in Cunningham's guided improvisation. Featuring artists include Nazanin Arandi, Mike Dykehouse, Elliott Earls, Viki Hott, Jeremy Kallio, Erin Knowles, Melanie Manos, Chris McNamara, Brent Sommerhauser, and Scott Zacharias. DJs provided by Ghostly International.

\$5 cover charge at the door.

*Friday, March 12, post-performance, Dance Gallery Studio, 815 Wildt Street*

For more information on the above events, contact 734.764.6179 or umsed@umich.edu.

**An Evening with Ornette Coleman**

**Roundtable and Interview: "Prime Time for Harmolodics with Ornette Coleman"**

Iconoclast Ornette Coleman changed the course of 20th-century music with his vision of "Harmolodics," which is the playing, improvising, and composing of music outside of its known harmonic conventions. After being interviewed by *Detroit Free Press* writer Mark Stryker, Ornette Coleman will participate in a roundtable discussion moderated by Stephen Rush, Director of Digital Music Ensemble, U-M Department of Dance. Discussants to include: Travis Jackson, Associate Professor, Music and the Humanities, University of Chicago; Andrew Bishop, Assistant Professor of Jazz, Theory, and Composition, Albion College; and Tim Flood, *All-Music Guide*. For more information, contact 734.764.6179 or benjohn@umich.edu.

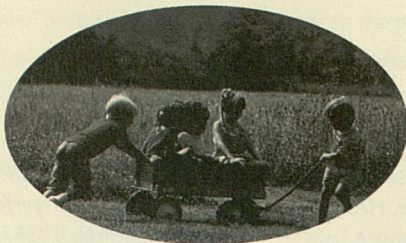
*Wednesday, March 17, 5:00-7:00 pm, Ann Arbor District Library, 343 S. Fifth Avenue*

**Jazz Master Class and Jam**

Ornette Coleman will lead a master class and jam with students from the U-M School of Music Department of Jazz and Improvisational Studies. For observation only.

*Thursday, March 18, 2:45-4:30 pm, Recital Hall, U-M School of Music, North Campus, 1100 Baits Drive*

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COMMUNITY



125th ums season **03/04**

## Dance Party!

featuring **Orchestra Baobab**

Sat **4/17** 9 pm

EMU Convocation Center

After an exhilarating performance as part of the 2003 Ann Arbor Summer Festival, Grammy nominees Orchestra Baobab return to Ann Arbor with their unique Afro-Cuban grooves to heat up the night at UMS's fourth annual Dance Party.

Co-Sponsored by **Sesi Lincoln-Mercury Volvo Mazda.**

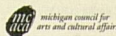
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UMS

and

Pfizer Global Research

and Development

present

# Children of Uganda

FRANK KATOOLA, *Choreographer and Director*

PETER KASULE, *Master of Ceremonies*

## *The Company*

Emmanuel Anguyo

Francis Kalule

Ronald Kibirige, *Lead Drummer*

Rose Kokumbya

Francis Lubuulwa

Moses Mubiru

Peter Mugga

Jacintha Nabawanuka

Gorrette Nabulya

Geoffrey Nakalanga

Betty Nakato

Prossy Namaganda, *Lead Dancer*

Annet Nambalirwa

Teddy Namuddu

Zaam Nandyose

Lukia Nantale

Harimah Nassali

Jane Ndagire

Patrick Nyakojo

Paul Olaja

Bob Ssebandeke

Bernard Sserwanga

## *Produced by*

Uganda Children's Charity Foundation

Alexis Hefley, *President and Executive Director*

## *Lighting Design*

Brenda Dolan

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## Program

Thursday Evening, February 19, 2004 at 7:00

Saturday Evening, February 21, 2004 at 8:00

Power Center • Ann Arbor

## *Tour of Light 2004*

*Tonight's program contains one intermission.*

43rd and 44th  
Performances of the  
125th Annual Season

Ninth Annual  
World Culture Series

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

Additional support provided by media sponsor WEMU 89.1 FM.

Children of Uganda appear by arrangement with Lisa Booth  
Management, Inc.

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

**D**ance in Africa is not merely for entertainment but is a deeply embedded part of life itself. Its heart-throbbing rhythms regulate our pulse at life's intervals and at different stages of development, laying the foundation for each of us to absorb and embrace the values, ideals, and practices of our society. The performing arts also add spice, offer spiritual renewal, and nourish culture. In these difficult times for Africa, I find that my artistic choices favor material that leads toward holistic fulfillment, enriching the body, the mind, and the soul. I also emphasize the joy that emanates from the works themselves and from the act of performing them.

African songs, dances, and music all have educative roots to the communities where they originated and are performed. When training children in Uganda, I not only teach the movement, songs, and lyrics but also the cultural setting and seminal intent for each work we study. In this way, I can do my part to ensure the continuation of indigenous, authentic African values that have never been recorded except within these songs and dances.

The Children of Uganda are jewels who carry with them a deeply-rooted experience, representing the beauty of authentic African art in such a gracious manner. These children have seen suffering in its true sense yet their backgrounds do not inhibit them from dancing with joy. They perform with an enthusiasm that is clearly beyond training. They sing and dance with hope in their hearts, which is reflected in their bodies. They represent communities in crisis, bearing a candle that will light the way for the rest.

— *Frank Katoola*, Director and Choreographer

**T**he dances and songs that the Children of Uganda perform reflect the history, culture, legends, and beliefs of East Africa. Each of Uganda's 52 distinct ethnic groups has its own dance and music traditions. The dances performed by the Children of Uganda can be loosely classified into historical, social, and festival dances.

The songs and dances performed tonight feature a number of Ugandan dialects as well as English and Swahili.

#### **My Story**

This song was written by Frank Katoola to rally all of us to fight AIDS.

#### **Olonge, Bakabaka, Tubariki**

This suite of contemporary African rhythms and dynamic melodies welcomes all to the performance and includes the popular song "Hakuna-Matata" (No Worries):

*You just got to move your body  
When the melodies are sung in  
Company of the authentic Ugandan drums.  
Sum it up: "Here we come, the masters of  
rhythm!"*

#### **Bakisimba**

This is a traditional dance of the court of Buganda, the largest ethnic group of Uganda. It celebrates the creation of banana wine for the King.

#### **Kaikenya and Aida**

Based on a centuries old folk song, *Kaikenya's* story hails from a group of people that settled in central Africa around the Great Lakes region and counsels on the 'dos' and 'don'ts' of marriage. Its rhythm and lyrics are shared by the Bantu-speaking people of East Africa. Sung in praise of the village beauty, *Aida's* contemporary choreography is rooted in forms from the ethnic Tutsi of Rwanda and Hima of Uganda and was subsequently enriched by a Northern Ugandan rhythm.



### Omugundu and Ekimandwa

*Engoma* (drums) are the true identity of the African culture. The rhythms of these two pieces are a link from history to modern Africa. *Omugundu* introduces the power of *engoma* and is followed by *Ekimandwa*, named for the spiritual set of drums that traditionally served to communicate with the gods.

### Gaze

A modern dance of northern Uganda near the Congo border, *Gaze* is danced by teenage girls while boys accompany them on the drums. This high-energy dance emphasizes improvisation, allowing each generation to build on previous steps by adding their own.

### Omussango Gwamulilwana

This song features *Endigidi*. These single-stringed instruments, whose cousins can be found throughout the Middle East and Asia, are also called “tube fiddles.” They are said to have been present in the time of the ancient Egyptians and to have traveled to and from East Africa during the era of Afro-Asiatic-Arab triangular trade. In Africa, *Endigidi* were mainly played to give company to good storytellers; now they are part of the emerging Ugandan Orchestra. This bowed instrument is tuned to the pentatonic scale.

### Ekitaguriro

This dance belongs to the nomadic people of Banyankole who hail from the western district of Uganda. This dance praises the long-horned cows of Ankole and Rwanda — found nowhere else on earth. The dancers imitate the sounds, rhythms, and the movements of the graceful cows.

## INTERMISSION

### Katusanyuke Ffena

With western Colonialism came the Christian religions that were widely adopted by Africans throughout the continent. *Katusanyuke Ffena* is a Christian Easter Choral.

### Otwenge

The Democratic Republic of Congo lies to the west of Uganda where cultural traditions are shared across the national borders. Congolese are known throughout Africa for their sensual dancing and music. Set to the song “Otwenge,” this dance takes on a contemporary style while the accompanying lyrics reflect common happenings.

### Addungu

*Addungu* is a bow harp (named for its arched shape) that originated with the Alur people who live on Uganda’s northern border with Sudan. These beautiful instruments, which come in various sizes and sets, are used in both traditional and in contemporary music. These nine-string instruments can be tuned to pentatonic and diatonic scales.

### Rwemeza, Amaaraba, and Entore

Uganda is bordered to the southwest by Rwanda, home of the Banarwanda people. *Rwemeza* are drums of the Banarwanda royalty, played to announce the King’s entrance to the court. Following the procession, the dance *Amaaraba* is performed. We finish off the drum medley with *Entore*, a dance performed by young men preparing to enter battle.

### Amadinda

A log xylophone is an important instrument to which all other Ugandan instruments are tuned. *Amadinda* most often accompanies dances, but it can also accompany a good storyteller. This xylophone is tuned to a pentatonic scale.

### Yesu Kiddukiro

A Lugandan song of praise performed by the company.

### Orunyeye

Originally a courtship dance of the Banyoro-Batooro people of Western Uganda, this exuberant and demanding dance gives everyone a chance to show their individual talents and styles. In the past, young men and women

would be brought together in front of the community in a ceremony to choose their future mates. This ceremony was a critical event, especially for the boys, since poor dancers risked remaining bachelors. The girls were expected to dance well in return — exhibiting spunk, kindness, grace, and style.

**T**he 20 members of **Children of Uganda** range in age from eight to 18. The performers live in one of several orphanages and schools supported by the Uganda Children's Charity Foundation (UCCF). Through their performances, educational programs, and community exchanges, Children of Uganda serve as goodwill ambassadors for the 1.7 million orphans living in Uganda today.

Children of Uganda have been selected as "Best Performers" at the International Children's Festival at Wolf Trap in Washington, DC and hailed as "first-rate" and "inspiring" by *The New York Times*. Touring the US biennially since 1994, Children of Uganda have performed in more than 20 states. The group has also participated in a number of special events including performing for former Treasury Secretary Paul O'Neill during his trip to Africa, performances for the World Bank, MTV, and Nike, and appearances on the *David Letterman Show* and at the recent Grammy's MusiCares benefit saluting U2's Bono.

The dual crises of civil war and AIDS in Uganda pose a serious threat to the complex fabric of family and village life that previously nurtured and depended on a rich and varied oral culture. Children of Uganda was originally founded to teach orphaned children the songs, dances and stories that were in danger of being lost. At home, the ensemble includes many young people who study with Frank Katoola and perform for weddings, special events, and other celebrations. Children of Uganda *Tour of Light* gives 20 of the most talented of these performers an opportunity to share their stories in the US, promoting East African culture and an

increasing awareness of the HIV/AIDS crisis in their homeland.

*These performances mark the Children of Uganda's third and fourth appearances under UMS auspices. The company made their UMS debut in February 2002.*

**Frank Katoola** (Director and Choreographer) has taught music, dance, and drama in Kampala, Uganda since 1989 and has directed Children of Uganda since 1996. In 1999, he founded the Tender Talents Magnet School that provides secondary education to young people in Kampala with focused training in music, dance, and theater as its pedagogical approaches. The school is an extension of his Tender Talents Theatre Company — an umbrella organization for children's theater work in Uganda.

Mr. Katoola received a diploma in Performing Arts for Music, Dance and Drama from Kampala's Makere University and a diploma in Teacher Education specializing in pedagogy from the Institute of Teacher Education in Kyambogo. He has since worked with World Vision Uganda, Vision in Action, American Peace Corps, Habitat International, The British Council, the National Theatre, and the Uganda Children's Charity Foundation. He serves on the Children and Youth Committee of the International Amateur Theatre Association. Since 1987, Mr. Katoola has performed with *Ndere Troupe Cultural Performers*, touted as the most outstanding cultural troupe in the country. He has conducted workshops and seminars in Uganda and other parts of the world, including Germany and the US. He has written, produced and directed three theater-in-education dramas: *The Sweet Filth* (1993), *Your Choice* (1994), and *This Evil Chain* (1995).

**Alexis Hefley**, President and Executive Director of the Uganda Children's Charity Foundation (UCCF), initially traveled to Uganda in June 1993. During her time living and working with AIDS orphans for 18 months

in Kampala, Ms. Hefley saw the overwhelming need for international humanitarian assistance to address the AIDS and orphan crisis in Uganda. She returned to the US in 1994 having organized the first national tour of the Children of Uganda. Upon completion of this tour, Ms. Hefley founded UCCF to continue her efforts to assist these children. Since 1994 she has traveled regularly to Uganda and continues to devote her life to AIDS-related orphans.

**Emmanuel Luswata** (Assistant Stage Manager and Sound Technician) is a teacher and guidance counselor in Uganda. Mr. Luswata has taught in the Kisulsi Boys Primary School, the Mugwanya Preparatory School, and the Lohana Academy. He accompanied the Children of Uganda to attend the Bono "Person of the Year" Award in February 2003. He specializes in promoting the children's art and designs sound and mixes for other musical groups in Uganda. Mr. Luswata has recorded and edited the CDs for Children of Uganda's 2002 and 2004 tours.

**Tara Jenkins** (Company Manager) is a 2000 graduate of Armstrong Atlantic University of Savannah, Georgia who has been involved with the Children of Uganda since 1994 when the children performed at her high school. In 2001 she traveled to Uganda to volunteer in two of the UCCF-sponsored orphanages. In 2002 Ms. Jenkins was chosen to serve as Tour Volunteer for the *Tour of Light*. Additionally, she served as the American Volunteer for the Bono "Person of the Year" event in February 2003. She currently sponsors a child in Uganda at the Rakai orphanage. She plans to return to Atlanta after the 2004 *Tour of Light*.

**Brenda Dolan** (Lighting Designer) designs for many New York-based dance companies including Ronald K. Brown – Evidence, Notario Dance Company, RythMEK, and Carlota Santana – Flamenco Vivo. She has also designed numerous ballets for the Alvin Ailey American Dance Theater including: *Serving Nia* (Ron Brown), *Lettres D' Amour* (Redha), *Ascension* (Troy Powell), and *Days Past, and Not Forgotten*

(Earl Mosley). Recently, Ms. Dolan designed Guangdong Modern Dance Company's Joyce première; a staged reading of *Largo*, a new rock musical, for New York Stage and Film; and *50 Minutes with Harriet and Phillis*, a dance play written and performed by Francesca Harper and Pulitzer Prize-winning journalist Margo Sappington.

**Gregg Carville** (Lighting Supervisor and Production Manager) is a free-lance theatrical designer and technician residing in New York City. His career has involved lighting dance and theater in New York and New England performance spaces. For the last three years he has lit the Barneys New York display windows on Madison Avenue. In the summer of 2003 he toured Germany, Austria, and Spain with *Avner the Eccentric*.

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A not-for-profit corporation founded in 1995, **Uganda Children's Charity Foundation (UCCF)** is based in Dallas, TX, and in Kampala, Uganda, where it is a registered Non-Government Organization (NGO).

UCCF is dedicated to helping Uganda's children have a brighter future by providing an education, food, shelter, clothing, and medical care to hundreds of orphaned children. In this way, UCCF is furnishing the tools these children need to become self-reliant members of Ugandan society, with the capacity to contribute to Uganda's social welfare and economic recovery.

For further information, please visit [www.uccf.org](http://www.uccf.org).

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UCCF would like to thank the following people and organizations for their involvement in Children of Uganda's residency:

Ann Arbor School for the Performing Arts, Ardis Elementary School, Brown Chapel AME Church, Community Church of God, Detroit City Council Members Alberta Tinsley-Talabi and JoAnn Watson, Dr. Dwight Fontenot, Penny Godboldo, Christopher Hale, Hartford Memorial Baptist Church, Leslie Nzinga Mathews-Smith, Michigan Children of SCORE, Michigan School for the Deaf, New Bethel Baptist Church, Rev. Mangedwa Nyathi, Pfizer Global Research and Development, Janae Pitts, Pastor Robert Smith, Jr., and Washtenaw Intermediate School District.

125th ums season **03/04**



# Karita Mattila soprano

Martin Katz piano

**Thu 4/22 8 pm**

Hill Auditorium

## PROGRAM

Includes works by Duparc, Sibelius, Rachmaninoff, and Dvorák.

Media Sponsors **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.

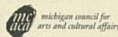
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Children of Uganda  
Tour of Light 2004

### Producer

Uganda Children's Charity Foundation, Inc.

Alexis Hefley, *President and Founder*

Alida Bakema-Boon, *Uganda Program Director*

Tim Allen, *Director of Operations*

### Tour Management

Lisa Booth Management, Inc.

Lisa Booth, *President*

Deirdre Valente, *Vice President*

### Tour Staff

Frank Katoola, *Director and Choreographer*

Brenda Dolan, *Lighting Designer*

Gregg Carville, *Lighting Supervisor and Production Manager*

Emmanuel Luswata, *Assistant, Stage Manager,  
and Sound Engineer*

Peter Kasule, *Production Assistant*

Tara Jenkins, *Company Manager*

Rita Sweranga, *Tour Volunteer*

Special thanks to Karen Blessen, designer of *Tour of Light 2004* marketing materials; Vicky Leland for her production photographs; all of our volunteer city coordinators; and the New Jersey Performing Arts Center for the nationwide use of their specially prepared study guide.

UMS  
*presents*

# Cecilia Bartoli

*Mezzo-soprano*

## Orchestra of the Age of Enlightenment

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### Program

Friday Evening, February 20, 2004 at 8:00  
Hill Auditorium • Ann Arbor

*Antonio Vivaldi*

### Concerto in C Major, RV 114

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

*Vivaldi*

### Gelosia

from *Ottone in Villa*

*Christoph W. Gluck*

### Di questa cetra

from *Il Parnaso confuso*

*Antonio Salieri*

### Vi sono sposa e amante

from *La Fiera di Venezia*

*Salieri*

### Overture: Don Chisciotte alle nozze di Gamace

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

*Salieri*

### E non degg'io seguirla...Lungi da te...Forse, chi sa...Vieni a me sull'ali d'oro

from *Armida*

*Salieri*

### Sulle mie tempie

from *La Secchia Rapita*

INTERMISSION

- Salieri*                               **Se lo dovessi vendere**  
from *La Finta Scema*
- Salieri*                               **Or ei con Ernestia...Ah sia già**  
from *La Scuola Dei Gelosi*
- Salieri*                               **Overture: La secchia rapita**  
ORCHESTRA OF THE AGE OF ENLIGHTENMENT
- Salieri*                               **Contro un'alma sventurata**  
from *Palmira, Regina Di Persia*
- Salieri*                               **Se spiegar si potessi appieno**  
from *La Finta Scema*
- Salieri*                               **Variazioni su La Folia di Spagna (excerpts)**  
ORCHESTRA OF THE AGE OF ENLIGHTENMENT
- Salieri*                               **E voi da buon marito...Non vò già che vi suonino**  
from *La Cifra*

45th Performance of the  
125th Annual Season

125th Annual  
Choral Union Series

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

Additional support provided by media sponsors WGTE 91.3 FM and *Observer & Eccentric* Newspapers.

Large print programs are available upon request.

## Arias by Antonio Salieri

Antonio Salieri

Born August 18, 1750 in Legnago, near

Verona, Italy

Died May 7, 1825 in Vienna

“... the only thing I love in vocal music is truth, that truth which the incomparable Gluck makes me feel so profoundly throughout and in every detail of his Tragedies, and which I have felt on hearing works of other genres by a few other composers; so I strive to bring truth to all those of my operas which deserve such care — this is the only reason for the changes I have made, and continue to make, to the score of *Armida*.”

— Antonio Salieri writing to Carl F. Cramer, Vienna, 20 July 1784

“Music, divine imitation of nature, how I thank you for the happy hours you have brought me!...”

— Antonio Salieri: Ringraziamento all’arte ch’io professo (*I Give Thanks to My Art*), Vienna, 22 May 1822

These two brief quotations from Salieri encompass his entire artistic career and philosophy of composition. On the one hand is the Gluckian ideal of dramatic truth, on the other, a perception — also present in Gluck’s aesthetic, and anticipating Romanticism — of music’s capacity for metaphysical (“divine”) knowledge and moral value, so that, in the composer’s own words, it becomes “a pleasure that tames Man.” The two statements, written almost 40 years apart, also bear witness to Salieri’s existential journey from the Enlightenment to Romanticism, from the Vienna of Joseph II to that of the Biedermeier era, via the heady atmosphere of pre-revolutionary Paris.

Salieri’s life was marked by an extraordinary series of encounters with influential figures of the age. First among these was his meeting with Florian Leopold Gassmann in Venice in 1766. Salieri, by then an orphan, had moved there from his native Legnago in order to continue

his musical studies. Gassmann was in the city for the production of one of his operas, and took the young man back to Vienna with him as his pupil, thereby changing his future. In the years that followed, Salieri would meet Metastasio and Gluck (who became a close friend and spoke of him as his only true heir), as well as Joseph II, Mozart, Haydn, and Ranieri de Calzabigi, while among his pupils were Beethoven, Schubert, and Liszt. Lorenzo da Ponte and Giovanni Battista Casti both wrote librettos for him, and when *Tarare* was premiered in Paris, he spent months working alongside Beaumarchais.

Salieri experienced at first hand all the cultural developments of the time, the most significant being the move from Metastasian *opera seria* to the reform opera of Gluck and Calzabigi. He had a key influence on the development of *opera buffa* in Vienna and lived to see the success of Rossini’s comic operas in the city. Although a native Italian speaker, he supported Joseph II’s desire to create a national German opera, writing a Singspiel and realizing his enlightened sovereign’s aesthetic and musical ideas. Yet in his masterpiece *Tarare* (Paris, 1787), he depicted the ideals of liberty and just government espoused by the French Revolution.

Salieri witnessed the spread of Napoleon’s armies across Europe, but also the Congress of Vienna and post-Napoleonic restoration under Metternich. He experienced the multiculturalism of the Hapsburg Empire as well as the birth of 19th-century nationalism. For most of this time he was *Kammerkomponist* and director of the Italian opera and between 1788 and 1824 he was court *Kapellmeister*, then the most prestigious position in Viennese musical life.

This wealth of experience and inspiration informs all of Salieri’s writing. As well as his 39 completed operas, he composed many sacred works, demonstrating his profound religious faith.

To place Salieri’s work in its proper historical context, tonight’s concert will begin with some selections by Antonio Vivaldi, two generations older than Salieri (Venice, 1678 — Vienna, 1741), and Christoph Willibald Gluck, who was

one generation older (Erasbach, Upper Palatinate [now Northern Bavaria in Germany], 1714 — Vienna, 1787).

The C-Major concerto that opens tonight's program is one of Vivaldi's 44 so-called *concerti ripieni* — works written in concerto form (three movements, ritornellos, and episodes alternating) but lacking the usual contrast between solo instrument (or instruments) and the full ensemble. The present work has only a short chord progression for a slow movement (as in Bach's *Brandenburg Concerto, No. 3*) and a chaconne, or a set of variations over a bassline, for a finale.

*Ottone in Villa* (1713) was the first of Vivaldi's 50-odd operas. Its story, involving the Roman emperor Otho, is not simply a love triangle but a love quadrangle. "Gelosia," the first word of tonight's selection, is therefore the main theme of the entire plot. Originally written for a soprano castrato, this aria includes, in typical fashion, a main section requiring a great dealing of virtuosic agility and a slower middle section where the character gives vent to his grief and sorrow.

Gluck's *Il Parnaso confuso* (1765) belongs to a type of 18th-century opera known as *azione teatrale* — a shorter dramatic work usually written in honor of a ruler. Gluck wrote his work, on a text by the celebrated court poet Pietro Metastasio, to celebrate the wedding of the future Emperor Joseph II to Princess Maria Josepha of Bavaria. It was performed at the palace of Schönbrunn; contemporary sources report that four archduchesses, Maria Theresa's daughters, sang on that occasion, while Archduke Leopold directed the small orchestra from the harpsichord.

We are on Mount Parnassus, and the god Apollo calls the three muses Melpomene, Euterpe, and Erato to celebrate the wedding of "august Joseph" in a blend of myth and history. Erato, despite being the lyric muse, surprises all by singing to her own accompaniment on Euterpe's mythical lyre the exquisite aria "Di questa cetra in seno" (Within this lyre). Against

a background of *pizzicato* (plucked) violins and basses (in imitation of a lyre), the violas create a warm, sensual atmosphere that prepares for the entry of the voice. It is as if the song is casting a spell, promising the delights of an enchanted garden of love, and the mood is akin to that conjured up by Mozart in Susanna's fourth-act aria in *The Marriage of Figaro*.

The first Salieri excerpt tonight is from *La Fiera di Venezia* (The Fair of Venice, 1772). It ends with a written-out cadenza, into which Salieri introduces the flute as a second concertante instrument alongside the oboe. Flute and oboe, wife and lover: perfect symmetry is achieved in all possible combinations with the vocal line. In a luminous C Major, the instruments play chase with the voice, imitating its coloratura, playing in thirds, even taking it in turns to converse. Together the three protagonists give us a palpable sense of the joy that Calloandra promises in return for her future husband's fidelity.

In *Don Chisciotte alle nozze di Gamace* (Don Quixote at Camacho's Wedding, 1771) Salieri tried to combine Italian comic opera with French ballet, working with a Spanish source — an episode from Cervantes's *Don Quixote*. The opera's overture is a three-movement Italian *sinfonia*, which, instead of the usual slow movement, has a minuet in the middle.

Gluck's influence is immediately obvious in the extract from *Armida* (1771) — in the sculptural force of the accompanied recitative and in the flute phrase that introduces Rinaldo's aria. Here the character calls on love to bring him sleep, that "sweet image of death," and dreams of "a false pleasure." This is the only way in which he can relive the union with his now-distant lover, hoping to discover her close by him when he awakes. The beautiful natural surroundings in which he finds himself are emphasized by the warm color of muted strings. The sense of empathy with the protagonist is, however, pure Salieri (only 21-years-old when *Armida* was first staged) and requires no violent or overblown gestures for effect.

Salieri's taste for parody can be seen in *La Secchia Rapita* (The Stolen Bucket, 1772),



which tells the story of two states at war over a stolen bucket. In the aria “Sulle mie tempie,” the countess Gherarda, trying to reaffirm her husband’s fidelity, compares herself favorably to the most virtuous historical and mythological women. The formal elements come straight from the type of *opera seria* aria in which the *prima donna* would display her virtuosity in expressing elevated universal concepts. Yet this is no *opera seria* aria: the treatment of both the voice and the orchestra subtly deviates from the norm throughout, bringing ever more irony to the music as it unfolds.

Equally amusing in tone is “Se lo dovessi vendere” from *La finta scema* (Playing Dumb, 1775), a rapid, carefree sketch in a rustic, dance-like 6/8 meter, in which Ninetta, responding to the suitor who wants to “buy” her heart, tells us exactly what she looks for in a man. Salieri describes it as “a simple piece, cut to fit the young girl singing it.”

In the late 18th century, composers began to favor the rondo as a means of enabling characters to express their deepest feelings and singers to showcase their interpretative abilities. Salieri wrote the rondo “Ah sia già” expressly for Nancy Storace (the original Susanna in Mozart’s *Le nozze di Figaro* in 1786) when, in 1783, *La Scuola Dei Gelosi* (The School of the Jealous) was chosen to open the newly reestablished Italian opera season at the Vienna Burgtheater. In “Ah sia già” the Countess laments her husband’s infidelity before stating her continuing love for him and her hope of regaining his affections. Salieri here creates a flesh-and-blood character — an obvious precursor of Mozart’s Countess — who from the opening bars of her recitative is torn between impetuosity and fear, unsure as to whether to agree to the Lieutenant’s plan to make the Count jealous with a fake love letter addressed to herself. In the rondo itself, psychological truth and musical form come together as the Countess moves from reflection, introspection, and doubt to hope, and it is the latter emotion that prevails in the tranquil and positive conclusion.

Unlike the overture to *Don Chisciotte*, that of *La secchia rapita* is in a single movement, though it has what Salieri scholar John A. Rice

describes as a “grandiose and memorable slow introduction.”

*Palmira, Regina Di Persia* (Palmira, Queen of Persia, 1795) belongs to the last phase of Salieri’s operatic career. Persia is under threat from a dreadful monster, and the prize for defeating it will be the hand of the king’s daughter, Palmira. One of the three kings to attempt the feat is Alcidoro, her secret lover. Palmira’s sense of powerlessness in the face of pitiless fate, and her fear of having to renounce Alcidoro forever, lead to her desperate cry to the stars in “Contro un’alma sventurata.”

“Se spiegar si potessi appieno” (If I could explain fully) from *La Finta Scema* was a show-piece for Catarina Cavalieri, the first Konstanze in Mozart’s *Abduction from the Seraglio*, who was Salieri’s student and also, it seems, his lover.

Salieri’s last major work (1815) was a set of orchestral variations on the famous “Folia” theme, which had previously inspired many generations of composers. Salieri’s biographer Volkmar Braunbehrens writes that this work practically amounts to a “method for teaching orchestration...a forerunner of more recent works of this sort such as Benjamin Britten’s *A Young Person’s Guide to the Orchestra*.”

*La Cifra* (1789) was written on a libretto by Mozart’s famous collaborator Lorenzo Da Ponte. In her lively, infectious aria, the peasant girl Lisotta, planning her wedding to a nobleman, declares that she wants only refined instruments from the city to play, and no peasant music will be allowed. Accordingly, the orchestra divides to play the roles of “peasants” and “townspeople.” Salieri, who was clearly enjoying himself here, recreated the sounds of instruments definitely not to be found in a late-18th-century opera orchestra. (This aria was originally written in 1770 for the pastorale *L’amore Innocente*, Salieri’s second opera. The original text, by Giovanni Gastone Boccherini, brother of the more famous Luigi, was retained, with just a few of the instruments being replaced by other choices.)

*Program notes by Claudio Osele (translation: Susannah Howe and Kenneth Chalmers) and Peter Laki.*

**B**orn in Rome, **Cecilia Bartoli** received her voice training at the Conservatorio di Santa Cecilia while being taught and coached by her parents, Silvana Bazzoni and Angelo Bartoli, both professional singers. Ms. Bartoli's early career included collaborations with Herbert von Karajan, Daniel Barenboim, and Nikolaus Harnoncourt. She has since worked with a host of other acclaimed conductors, including Pierre Boulez, Charles Dutoit, Christopher Hogwood, James Levine, Zubin Mehta, Marc Minkovski, Sir Simon Rattle, Sir Georg Solti, and Franz Welser-Möst.

In Ms. Bartoli's opera career she has been heard in numerous Mozart operas (*Nozze di Figaro*, *Don Giovanni*, *Così fan tutte*) in the most distinguished opera houses around the world. She has achieved equal renown in operas by Rossini (*La Cenerentola*, *Il Turco in Italia*), Paisiello (*Nina*), Handel (*Rinaldo*, *Il trionfo del*



Cecilia Bartoli

*tempo*), and Haydn (*Armida*, *L'anima del filosofo*). Since the beginning of her career, Ms. Bartoli has been an enormously successful concert artist. In her recital appearances she has been accompanied by leading pianists such as Daniel Barenboim, Myung-Whun Chung, James Levine, and Jean-Yves Thibaudet. Besides arias of Mozart, Rossini, Puccini, etc., her concert repertoire comprises also German Lieder and songs and arias by Bizet, Viardot, Berlioz, and Ravel.

Perhaps her greatest commitment belongs to early music. Her performances of compositions by Scarlatti, Paisiello, Caldara, Caccini, Vivaldi, and Gluck have helped create a new audience for this repertoire throughout the world. This led to Ms. Bartoli's collaboration with such outstanding period instrument orchestras as The Orchestra of the Age of Enlightenment, Concentus Musicus Wien, Il Giardino Armonico, Akademie für Alte Musik

Berlin, The Academy of Ancient Music, Les Arts Florissants, and Le Musichie Nove.

Ms. Bartoli's discography comprises more than 10 complete opera recordings, as well as numerous solo discs. With her 1999 award-winning *Vivaldi Album*, the artist awakened a new international interest in the previously unknown operas of Vivaldi. Her 2000 *Gluck Album* won the Grammy Award for "Best Classical Vocal" recording. Acclaimed by critics internationally, this CD topped numerous Best-of-the-Year lists. In summer 2002, Ms. Bartoli renewed her exclusive contract with the Decca Music Group.

Her most recent disc, the *Salieri Album*, was launched in the fall of 2003. Typical of the thoughtfulness with which Ms. Bartoli chooses her recording projects, this exploration of Italian arias by the famously misunderstood Antonio Salieri was recorded with The Orchestra of the Age of Enlightenment conducted by Adam Fischer.

*Tonight's performance marks Cecilia Bartoli's fourth appearance under UMS auspices. Ms. Bartoli made her UMS debut in April 1993 in Hill Auditorium.*

**A**lison Bury, orchestral director and concertmaster, is well known in the field of baroque and classical performance on original instruments.

She is a founding member and regular leader of the Orchestra of the Age of Enlightenment and has appeared with them as soloist and director. In the 03/04 season she will be directing a number of concerts with the OAE featuring Cecilia Bartoli. She is also the leader of the English Baroque Soloists.

Solo work includes performances and recordings with the Academy of Ancient Music, the Raglan Baroque Players, and the Taverner Players.

*Tonight's performance marks Alison Bury's UMS debut.*

In 1986 a group of the finest exponents of period instruments in the UK pooled their talents and expertise to found their own self-governing orchestra: the **Orchestra of the Age of Enlightenment** (OAE). The OAE was quickly recognized as exceptional and, in 1992, scored a further coup when it persuaded Frans Brüggen and Sir Simon Rattle to put their names to the orchestra as Principal Guest Conductors.

The OAE is in its 11th season as Associate of the Royal Festival Hall, and it is also Associate Orchestra at Glyndebourne. The OAE has toured many countries, including South America and the US in 2002, and will be touring South East Asia in Autumn 2003. The Orchestra's discography covers over fifty recordings in music from Purcell to Verdi.

The OAE established an education and outreach program in 1994 with the aim of

encouraging creativity and active participation in the arts. The 03/04 season's flagship education project, *Role over Beethoven*, is inspired by the Beethoven Piano Concerto cycle at the South Bank. The OAE is the only period instrument orchestra to offer an apprenticeship scheme, the Jerwood/OAE Experience for Young Players.

Almost entirely dependent on sponsorship for its core activities, the OAE has a particularly successful relationship with Jupiter Unit Trust Managers, who sponsored the OAE's Beethoven Symphonies Series in 1999 and 12 subsequent concerts in 2000/01. Jupiter Unit Trust Managers have been the orchestra's Principal Sponsor since the 01/02 season.

*Tonight's performance marks the Orchestra of the Age of Enlightenment's UMS debut.*

---

## Orchestra of the Age of Enlightenment

### First Violins

Alison Bury, *Director*  
Catherine Weiss  
Catherine Mackintosh  
Miranda Fulleylove  
Jill Samuel  
Claire Sansom

### Cellos

Sebastian Comberti  
Jonathan Cohen  
Susan Sheppard

### Basses

Chi-chi Nwanoku MBE  
Jonathan Moss

### Flutes

Lisa Beznosiuk  
Neil McLaren

### Oboes

Anthony Robson  
Richard Earle

### Clarinets

Antony Pay  
Guy Cowley

### Second Violins

Ken Aiso  
Andrew Roberts  
Lucy Howard  
Claire Holden  
Susan Carpenter-Jacobs  
Catherine Ford

### Violas

Martin Kelly  
Nicholas Logie  
Annette Isserlis  
Katharine Hart

### Bassoons

Philip Turbett  
Zoë Shevlin

### Horns

Andrew Clark  
Martin Lawrence

### Trumpets

Neil Brough  
Paul Sharp


### Timpani

Alan Emslie

### Staff

Marshall Marcus, *Chief Executive*  
Charlotte Wadham, *Director of Planning*  
Katy Shaw, *Director of Development and Marketing*  
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For further information, please visit [www.oae.co.uk](http://www.oae.co.uk).



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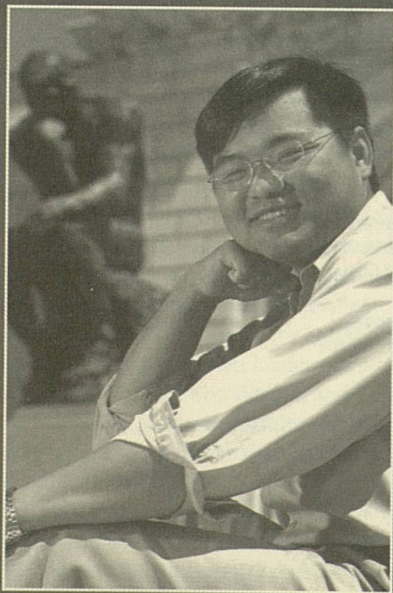
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Thac Nguyen  
Market Analyst

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The arts broaden the mind, lift the spirits and warm the heart. That's why I love organizations that embody the arts. At DTE Energy, we believe artistic expression is an important part of our community's personality. That's why we support leading cultural institutions – to help make it possible for people to practice the art of cultural enrichment.



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with  
National City  
and  
DTE Energy Foundation  
present

# Guthrie Theater's Othello

A Play by William Shakespeare

JOE DOWLING, *Artistic Director*

THOMAS C. PROEHL, *Managing Director*

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## Program

Thursday Evening, March 4, 2004 at 8:00

Friday Evening, March 5, 2004 at 8:00

Saturday Afternoon, March 6, 2004 at 2:00

Saturday Evening, March 6, 2004 at 8:00

Sunday Afternoon, March 7, 2004 at 2:00

Power Center • Ann Arbor

*This production contains one intermission.*

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46th, 47th, 48th, 49th,  
and 50th Performances  
of the 125th Annual  
Season

The Thursday evening performance of Guthrie Theater is sponsored by National City.

The Friday evening performance of Guthrie Theater is sponsored by DTE Energy Foundation.

Fourth Annual  
Theater Series

The youth performance of Guthrie Theater is supported by Tom and Marilou Capo and Carl and Charlene Herstein.

This presentation is part of *Shakespeare in American Communities*, a national theater touring initiative sponsored by the National Endowment for the Arts and The Sallie Mae Fund in cooperation with Arts Midwest.

Additional support provided by media sponsors Michigan Radio and Michigan Television.

Special thanks to the groups of 100 or more people who attended these performances: Arts at Michigan, Linda Gregerson's English 367 class, and Macklin Smith's English 267 class.

Special thanks to the Ann Arbor District Library, Arts at Michigan, Lisa Herbert Borgsdorf, Linda Gregerson, Judith Hommel, John Kantu, John Neville-Andrews, U-M Department of English Language and Literature, U-M Department of Theatre and Drama, U-M Honors Program, and Washtenaw Community College for their involvement in this residency.

Large print programs are available upon request.

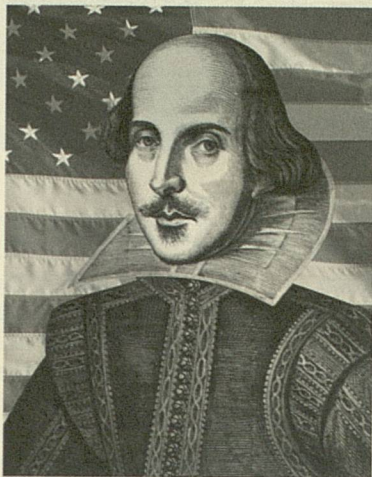
*The photographing or sound recording of this concert or possession of any device for such photographing or sound recording is prohibited.*

The Tony Award-winning **Guthrie Theater** is an institution of international distinction founded in 1963 by the great English director Sir Tyrone Guthrie. Under the artistic leadership of Joe Dowling, the Guthrie continues to set a national standard for excellence in theatrical production and performance. Work is currently underway to chart the course for the Guthrie of the next century. In 2006, the Guthrie Theater will move to a new three-stage complex where it will uphold its tradition of presenting timeless classics, as well as the development of new work by contemporary writers, collaborations with other regional and national theaters, and the presentation of work from international stages.

*This production of Othello marks the Guthrie Theater's fourth production and third appearance under UMS auspices. The company made its UMS debut in January 1996 presenting k. Impressions from The Trial by Franz Kafka and Harold Pinter's Old Times.*

*Please use the accompanying programs provided by the Guthrie Theater for complete program information on this performance.*

NATIONAL ENDOWMENT FOR THE ARTS  
PRESENTS



SHAKESPEARE  
IN AMERICAN COMMUNITIES

The **Sallie Mae** Fund

# William Bolcom's *Songs of Innocence and of Experience*

Leonard Slatkin conductor

University Symphony Orchestra

Kenneth Kiesler conductor

UMS Choral Union and U-M Choirs

Jerry Blackstone music director

MSU Children's Choir

Mary Alice Stollack music director

Soloists TBA

**Thu 4/8 8 pm**

Hill Auditorium

When Pulitzer Prize-winning composer and U-M Professor William Bolcom was 17, he began setting the 46 poems in William Blake's "Songs of Innocence and of Experience" to music. The work, which took some 25 years to complete, calls for over 200 musicians, including a massive chorus and orchestra, and more than 15 soloists from the classical, operatic, and pop realms. The *New York Times* called the work "a masterpiece of our time and place...gigantically ambitious." This special collaboration between the U-M School of Music and UMS celebrates the re-opening of Hill Auditorium.

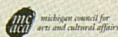
Funded in part by the **University of Michigan**. Supported by the **Maxine and Stuart Frankel Foundation** and **Linda and Maurice Binkow**. Media Sponsors **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.

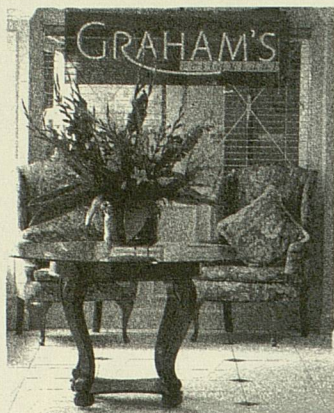


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125th ums season 03/04

# Tricodex

A New Work by French cinema, circus,  
and theater artist Philippe Decouflé

Performed by **Lyon Opera Ballet**

Yorgos Loukos artistic director

Fri 4/2 8 pm

Sat 4/3 8 pm

Power Center

Lyon Opera Ballet returns to UMS with a full-evening work  
of dance, acrobatics, and other-worldly visual effects  
masterminded by artistic visionary Philippe Decouflé.

Individual performances are sponsored by **TIAA CREF** and the **Thomas  
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Michigan Council for  
Arts and Cultural Affairs



UMS  
and  
Crowne Plaza  
present

# Merce Cunningham Dance Company

## *Dancers*

Cédric Andrieux	Rashaun Mitchell	Jeannie Steele
Jonah Bokaer	Koji Mizuta	Derry Swan
Lisa Boudreau	Marcie Munnerlyn	Robert Swinston
Holley Farmer	Daniel Roberts	Andrea Weber
Jennifer Goggans	Daniel Squire	

## *Musicians*

Loren Kiyoshi Dempster	Andy Russ
Takehisa Kosugi	John Shiurba

## *Choreography*

Founding Music Director	Merce Cunningham
Assistant to the Choreographer	John Cage (1912-1992)
Music Director	Robert Swinston
Executive Director	Takehisa Kosugi
	Jeffrey H. James

---

## Program

Friday Evening, March 12, 2004 at 8:00  
Power Center • Ann Arbor

### **Pictures (1984)**

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

### **Native Green (1985)**

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

### **How to Pass, Kick, Fall and Run (1965)**

---

51st Performance of the  
125th Annual Season

This performance is co-sponsored by Crowne Plaza Hotels and Resorts.  
Presented with support from the Wallace Foundation.

13th Annual  
Dance Series

Additional support provided by the National Endowment for the Arts.  
Presented with support from Altria Group, Inc.

Additional support provided by media sponsors WDTE 101.9 FM and  
*Metro Times*.

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This tour is made possible with public funds from the National  
Endowment for the Arts and the New York State Council on the Arts, a  
state agency.

Merce Cunningham Dance Company appears by arrangement with  
David Lieberman/Artist's Representative.

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

## Company

Trevor Carlson, *General Manager*

James Hall, *Wardrobe Supervisor*

Josh Johnson, *Lighting Director*

Will Knapp, *Production Manager*

Andy Russ, *Music Supervisor*

Eddie Schneller, *Company Manager*

Jeannie Steele, *Rehearsal Assistant*

David Vaughan, *Archivist*

---

**For complete company biographies please refer to  
page 32 of your program.**

## Pictures (1984)

<i>Music</i>	David Behrman, <i>Interspecies Small Talk</i>
<i>Décor / Costumes</i>	Mark Lancaster
<i>Lighting</i>	Mark Lancaster, reconstructed by Josh Johnson
<i>Dancers</i>	Cédric Andrieux Jonah Bokaer Lisa Boudreau Holley Farmer Jennifer Goggans Rashaun Mitchell Koji Mizuta Marcie Munnerlyn Daniel Roberts Jeannie Steele Daniel Squire Derry Swan Robert Swinston Andrea Weber
<i>Musicians</i>	Takehisa Kosugi Andy Russ

---

First performance: Merce Cunningham Dance Company, City Center Theater, New York, New York, 6 March 1984.

Restaged by Robert Swinston in 2002.

**Native Green (1985)**

<i>Music</i>	John King, <i>Gliss in Sighs</i>
<i>Décor / Costumes</i>	William Anastasi
<i>Lighting</i>	Mark Lancaster, reconstructed by Aaron Copp
<i>Dancers</i>	Lisa Boudreau Jennifer Goggans Koji Mizuta Daniel Roberts Daniel Squire Andrea Weber
<i>Musician</i>	Takehisa Kosugi

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First Performance: City Center Theater, New York, New York, 12 March 1985.

Revival staged by Robert Swinston in June 2001.

This work was made possible, in part, through the generosity of a gift in memory of Edwin Denby.

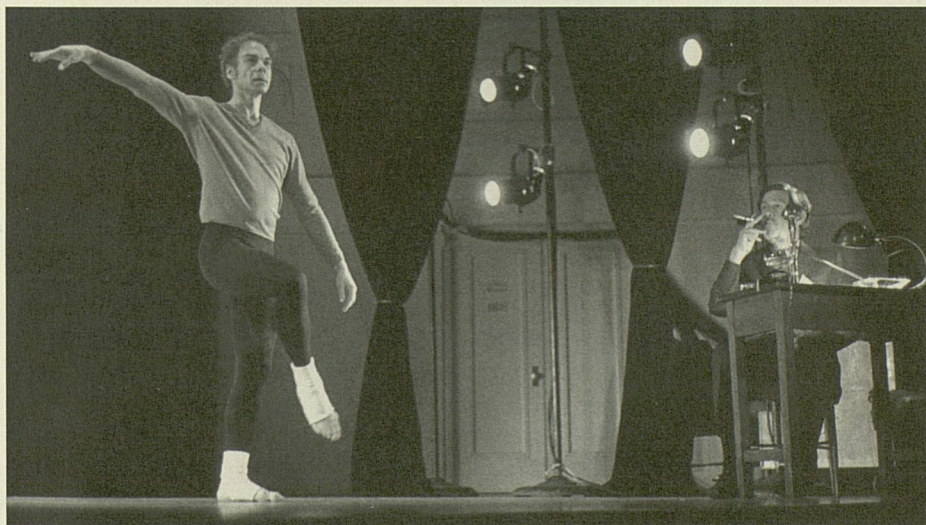
**How to Pass, Kick, Fall and Run (1965)**

<i>Music</i>	John Cage, <i>Stories from Silence, A Year from Monday, and elsewhere</i>
<i>Lighting</i>	Beverly Emmons
<i>Dancers</i>	Cédric Andrieux Jennifer Goggans Jeannie Steele Rashaun Mitchell Koji Mizuta Derry Swan Robert Swinston Marcie Munnerlyn
<i>Readers</i>	Merce Cunningham David Vaughan

First performance: Merce Cunningham Dance Company, Harper Theater, Chicago, Illinois, 24 November 1965.

Restaged by Carolyn Brown, Merce Cunningham, and Robert Swinston in 2002.

Special thanks to Sandra Neels, Albert Reid, Valda Setterfield, Jeff Slayton, and Gus Solomons for their collective memories.



Merce Cunningham and John Cage in Hill Auditorium: *How to Pass, Kick, Fall and Run*, 1971.

125th ums season

03/04

# An Evening with Ornette Coleman



Ornette Coleman alto saxophone  
Greg Cohen bass  
Tony Falanga bass  
Denardo Coleman drums

Fri **3/19** 8 pm  
Hill Auditorium

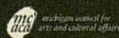
Ornette Coleman's legendary New York debut caused an ecstatic Leonard Bernstein to exclaim, "This is the best music I've ever listened to!" Known as the father of "free jazz", the MacArthur "Genius" Grant winner celebrates his 74th birthday with this UMS debut concert.

Sponsored by TIAA-CREF. Funded in part by the Wallace Foundation and JazzNet.  
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UMS  
presents

# Merce Cunningham Dance Company

## *Dancers*

Cédric Andrieux	Rashaun Mitchell	Jeannie Steele
Jonah Bokaer	Koji Mizuta	Derry Swan
Lisa Boudreau	Marcie Munnerlyn	Robert Swinston
Holley Farmer	Daniel Roberts	Andrea Weber
Jennifer Goggans	Daniel Squire	

## *Musicians*

Loren Kiyoshi Dempster	Andy Russ
Takehisa Kosugi	John Shiurba

## *Kronos Quartet*

David Harrington, <i>Violin</i>	Hank Dutt, <i>Viola</i>
John Sherba, <i>Violin</i>	Jennifer Culp, <i>Cello</i>

## *Choreography*

<i>Founding Music Director</i>	Merce Cunningham
<i>Assistant to the Choreographer</i>	John Cage (1912-1992)
<i>Music Director</i>	Robert Swinston
<i>Executive Director</i>	Takehisa Kosugi
	Jeffrey H. James

---

## Program

Saturday Evening, March 13, 2004 at 8:00  
Power Center • Ann Arbor

### **MinEvent with Kronos Quartet (2003)**

INTERMISSION

### **BIPED (1999)**

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52nd Performance of the  
125th Annual Season

Presented with support from the Wallace Foundation.

Additional support provided by the National Endowment for the Arts.

13th Annual  
Dance Series

Presented with support from Altria Group, Inc.

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Merce Cunningham Dance Company appears by arrangement with  
David Lieberman/Artist's Representative.

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

## Company

Trevor Carlson, *General Manager*  
 James Hall, *Wardrobe Supervisor*  
 Josh Johnson, *Lighting Director*  
 Will Knapp, *Production Manager*  
 Andy Russ, *Music Supervisor*  
 Eddie Schneller, *Company Manager*  
 Jeannie Steele, *Rehearsal Assistant*  
 David Vaughan, *Archivist*

## MinEvent with Kronos Quartet (2003)

<i>Music</i>	John Cage, <i>Thirty Pieces for String Quartet</i> (1983)	
<i>Décor</i>	Robert Rauschenberg, <i>Immerse</i> (1994)	
<i>Lighting</i>	Josh Johnson	
<i>Audio Engineer</i>	Scott Fraser	
<i>Dancers</i>	Cédric Andrieux	Marcie Munnerylyn
	Jonah Bokaer	Daniel Roberts
	Lisa Boudreau	Daniel Squire
	Holley Farmer	Jeannie Steele
	Jennifer Goggans	Derry Swan
	Rashaun Mitchell	Robert Swinston
	Koji Mizuta	Andrea Weber
<i>Musicians</i>	<b>Kronos Quartet</b>	
	David Harrington, <i>Violin</i>	
	John Sherba, <i>Violin</i>	
	Hank Dutt, <i>Viola</i>	
	Jennifer Culp, <i>Cello</i>	

This **MinEvent** consists of complete dances, excerpts of dances from the repertory, and often new sequences arranged for the particular performance and place, with the possibility of several separate activities happening at the same time — to allow not so much an evening of dances as the experience of dance. — *Merce Cunningham*

“Each solo is either microtonal, tonal, or chromatic, or presents these differences in pairs or presents all of them in succession. Each begins at any time within a 45-second period and ends at any time within another 45-second period that overlaps the first by 15 seconds. Thus, a given piece may be played as fast as possible or it may be drawn out to a maximum length of 75 seconds. The work’s flexibility of structure makes it a music that is, so to speak, earthquake proof.” — *John Cage*

*Thirty Pieces* was written for the Kronos Quartet and received its première at the Darmstadt Festival in July of 1984.



**BIPED (1999)**

<i>Music</i>	Gavin Bryars, <i>Biped</i>	
<i>Décor</i>	Shelley Eshkar, Paul Kaiser	
<i>Costumes</i>	Suzanne Gallo	
<i>Lighting</i>	Aaron Copp	
<i>Dancers</i>	Cédric Andrieux	Koji Mizuta
	Jonah Bokaer	Marcie Munnerylyn
	Lisa Boudreau	Daniel Roberts
	Holley Farmer	Daniel Squire
	Jennifer Goggans	Jeannie Steele
	Rashaun Mitchell	Derry Swan
		Andrea Weber
<i>Musicians</i>	Loren Kiyoshi Dempster	
	Takehisa Kosugi	
	John Shiurba	

---

First Performance: Merce Cunningham Dance Company, Cal Performances, Zellerbach Hall, University of California, Berkeley, California, 23 April 1999.

The décor for *BIPED* is an exploration of the possibilities of the new animation technology of motion capture. The movement (but not the physical appearance) of the dancers was transposed into digital images. Paul Kaiser and Shelley Eshkar collaborated with Cunningham to make a new piece of virtual choreography. The dancers involved in the motion capture process were Jared Phillips, Jeannie Steele, and Robert Swinston.

*BIPED* was commissioned by the American Dance Festival through the Doris Duke Awards for New Work, The Barbican Centre, London, and Cal Performances, Berkeley.

Major funding was provided by the National Endowment for the Arts, the AT&T Foundation, and the National Dance Project of the New England Foundation for the Arts (with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and the Philip Morris Companies Inc.) in partnership with the Walker Art Center.

This work was also funded in part by the National Dance Residency Program, a program underwritten by The Pew Charitable Trusts and administered at the New York Foundation for the Arts.

Animations for the décor of *BIPED* were created with Character Studio and 3D Studio Max software by Discreet (a division of Autodesk) on Compaq Workstations. The motion capture for the décor was performed at Modern Uprising Studio in Brooklyn, New York.

Portions of the music recorded by Gavin Bryars at the Dave Hunt Studio, London: Chris Ekers, recording engineer; Dave Hunt, programming. Special thanks to Gavin Bryars Ensemble musicians: Sophie Harris, cello; James Woodrow, guitar; and Roger Heaton, bass clarinet.

Music used by arrangement with European American Music Distributors Corporation. Sole US and Canadian agent for Schott and Co., Ltd., London, publisher and copyright.

**M**erce Cunningham Dance Company (MCDC) came into being in the summer of 1953, when Cunningham took a group of dancers who had been working with him in New York to Black Mountain College, the progressive liberal arts school near Asheville, North Carolina. The group included Carolyn Brown, Viola Farber, Remy Charlip, and Paul Taylor. John Cage was music director and David Tudor the company musician.

In June 1964, as the company began its second decade, it set off on a world tour that was to last six months, with performances in Western and Eastern Europe, India, Thailand, and Japan. The recognition, by audiences and critics alike, of the importance of the work of Cunningham and Cage and their associates made this tour a turning point in the company's history. Extended domestic tours and New York seasons were soon part of the annual schedule, as well as further trips abroad.

John Cage's association with the company continued until his death in August 1992, when David Tudor succeeded him as music director. Tudor died in August 1996. In 1995, Takehisa Kosugi was appointed music director.

From 1954 to 1964, Robert Rauschenberg was the company's resident designer. The following decade saw a number of celebrated collaborations with visual artists such as Jasper Johns (who was appointed artistic advisor in 1967), Frank Stella, Andy Warhol, and Robert Morris. Mark Lancaster succeeded Johns as artistic advisor in 1980, and was in turn succeeded by William Anastasi and Dove Bradshaw in 1984.

Since the 1970s, Cunningham has choreographed a number of video- and film dances in collaboration with Charles Atlas and with Elliot Caplan. The collaboration with Atlas resumed with the production of the documentary *Merce Cunningham: A Lifetime of Dance*, a co-production of INA and La Sept ARTE (France and Germany), BBC (Britain), and Thirteen/WNET, which was released in 2001. In Mulhouse, France, in November 2001, three dances from

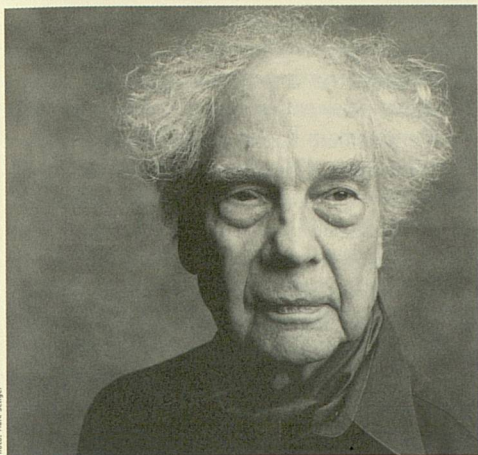
the company's repertory were filmed under Atlas's direction. Caplan's films of *Deli Commedia*, *Changing Steps*, and *Beach Birds For Camera* will shortly be released on DVD.

At the conclusion of the Merce Cunningham Dance Company's 50th Anniversary Year, Cunningham's latest work, *Split Sides*, was presented in the Brooklyn Academy of Music's "Next Wave" Festival in October 2003, and again in the Paris Autumn Festival in December. In November the company gave a series of *Events* at the Tate Modern in London.

*This weekend's performances mark the Merce Cunningham Dance Company's fourth and fifth appearances under UMS auspices. The company made its UMS debut in a residency in April 1971 and last appeared in Ann Arbor in February 1999.*

**M**erce Cunningham, born in Centralia, Washington, received his first formal dance and theater training at the Cornish School (now Cornish College of the Arts) in Seattle. From 1939 to 1945, he was a soloist in the company of Martha Graham. He presented his first New York solo concert with John Cage in April 1944. Merce Cunningham Dance Company was formed at Black Mountain College in the summer of 1953. Since that time Cunningham has choreographed nearly 200 works for his company. His work has been presented in the most prestigious ballet and theater houses throughout the world.

Cunningham has worked extensively in film and video, in collaboration first with Charles Atlas and later with Elliot Caplan. In 1999 the collaboration with Atlas was resumed with the production of the documentary *Merce Cunningham: A Lifetime in Dance*, a version of which was shown on PBS's *American Masters* in December 2001. Cunningham's interest in contemporary technology has also led him to work with the computer program *DanceForms*, which he has used in making all his dances since *Trackers* (1991). Another major work, *Interscape*, first given in 2000, reunited



Merce Cunningham

Cunningham with his early collaborator Robert Rauschenberg, who designed both décor and costumes for the dance, which has music by John Cage.

In October 2000 Merce Cunningham received the Dorothy and Lillian Gish Prize. Cunningham was also a recipient of the National Medal of Arts in 1990 and the Kennedy Center Honors in 1985, in which year he also received a Laurence Olivier Award in London and a MacArthur Fellowship. In France, he was made Commander of the Order of Arts and Letters in 1982. In 2003 he was made Officer of the French Legion of Honor.

Cunningham has collaborated on two books about his work: *Changes: Notes on Choreography*, with Frances Starr, and *The Dancer and the Dance*, interviews with Jacqueline Lesschaeve. The latter, originally published in French, has also been translated into German and Italian. *Merce Cunningham/Dancing in Space and Time*, a collection of critical essays edited by Richard Kostelanetz, was published in 1998 by the Da Capo Press. *Merce Cunningham: Fifty Years*, chronicle and commentary by David Vaughan, Archivist of the Cunningham Dance Foundation, was published in September 1997. A major exhibition on Cunningham and his collaborations, curated by Germano Celant, was first seen at the Fundació Antoni Tàpies in Barcelona in 1999.

In August 2001 Merce Cunningham returned to the stage in the first theatrical presentations of John Cage's *An Alphabet*, at the Edinburgh Festival in Scotland. In the revival of *How to Pass, Kick, Fall and Run* (1965), Merce Cunningham reads the accompanying stories by John Cage (originally performed by Cage) together with David Vaughan.

**John Cage** (founding music director) was born in Los Angeles in 1912. He studied with Richard Buhlig, Henry Cowell, Adolph Weiss, and Arnold Schoenberg. In 1952, at Black Mountain College, he presented a theatrical event considered by many to be the first "Happening." He was associated with Merce Cunningham from the early 1940s, and was Music Director to Merce Cunningham Dance Company until his death in 1992. Cage and Cunningham were responsible for a number of radical innovations in musical and choreographic composition, such as the use of chance operations and the independence of dance and music. His last work for MCDC was *FOUR*<sup>3</sup>, the score for *Beach Birds*, presented at the James Joyce/John Cage Festival in Zürich in 1991. He was the author of many books, among them *Silence* (1961), *A Year from Monday* (1968), *M* (1973), *Empty Words* (1979), and *X* (1983), all published by Wesleyan University Press. *I-VI* (the Charles Eliot Norton Lectures delivered at Harvard University in 1988-89) was published by Harvard University Press in 1990. Cage's music is published by the Henmar Press of C.F. Peters Corporation and has been recorded on many labels. He died in New York City on 12 August 1992.

**Takehisa Kosugi** was born in Tokyo in 1938. He studied musicology at Tokyo National University of Fine Arts and Music. In 1960, he co-founded the Group Ongaku, the first collective improvisation group in Tokyo. During this period, Fluxus introduced his event pieces in Europe and the US. From 1965 to 1967 he lived in New York, creating mixed-media performance works and giving concerts with Nam June

Paik and other Fluxus members. In 1967, he co-founded the Taj Mahal Travellers in Tokyo, a collective improvisational group giving inter-media presentations in various environments, which continued until 1976.

As a composer he participated in Expo'70 in Osaka, with works commissioned for environmental sound events for the Festival Plaza. He has been a composer/performer with MCDC since 1977, and was appointed Music Director of the Company in 1995. He received grants from the JDR 3<sup>rd</sup> Fund in 1966 and 1977, a DAAD fellowship grant to reside in Berlin in 1981, and the John Cage Award for Music from the Foundation for Contemporary Performance Arts in 1994. He has performed in many international festivals, including the Festival d'Automne in Paris and the Biennale d'art contemporain in Lyon in 1993. His sound installations have been presented in various exhibitions, including Fur Augen und Ohren in Berlin and the Ashiya City Museum of Art and History, Japan.

**Jeffrey H. James** has pursued a 28-year career as a manager, fundraiser, and marketer in the arts and education. Among his arts assignments have been the New York Philharmonic, Dance Theatre of Harlem, and the International Foundation for the Canadian Centre for Architecture, where he was founding president. In higher education, he has served as a senior member of the Advancement Office of UCLA and as Vice President, Advancement and External Affairs, for the California Institute of the Arts. He became Executive Director of the Cunningham Dance Foundation in Fall 2001.

**Robert Swinston** (assistant to the choreographer) was born in Pittsburgh, Pennsylvania, and attended Middlebury College and The Juilliard School, where he received a BFA in dance. He has danced with the Martha Graham Apprentice Company, the José Limón Dance Company, and with Kazuko Hirabayashi Dance Theatre. He joined MCDC in August 1980. He has taught dance at Montclair State College, SUNY Purchase, The Juilliard School and the

Merce Cunningham Studio. In July 1992 he became Assistant to the Choreographer. Swinston directs the activities of the CDF Repertory Understudy Group and its work with the Cunningham Educational Outreach Program. Since 1998, Swinston has initiated and overseen various Cunningham archival reconstructions including *Suite for Five* (1956-8), *Summerspace* (1956), *Antic Meet* (1958), *Crises* (1960), *How to Pass, Kick, Fall and Run* (1965), and *RainForest* (1968). He has assisted in the staging of Cunningham works on other companies, including Boston Ballet and New York City Ballet. In 2003, Swinston received a Bessie Award for his performance in the revival of Cunningham's *How to Pass, Kick, Fall and Run*.

**William Anastasi** was born in Philadelphia in 1933 and has lived in New York since 1963. His work has been seen in galleries around the world and is part of the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, and the Guggenheim Museum in New York City; the National Gallery of Art in Washington DC; and the Art Institute in Chicago. In 1984 he became co-Artistic Advisor to the Merce Cunningham Dance Company. Aside from *Native Green* his other collaborations with Merce Cunningham include *Grange Eve* (1986), *Points in Space* (1986), and *Polarity* (1990).

Active as a composer and multimedia artist since the 1960s, **David Behrman** makes pieces designed for performance as well as sound installations. Most of his work since the late '70s has involved computer-controlled systems operating interactively with people. Recordings of his works are published by Lovely Music, XI, Alga Marghen, and Classic Masters. Two recent sound/multimedia installations, "Pen Light" and "View Finder" are currently being shown at the 2002 Inventionen Festival in Berlin.

**Gavin Bryars** is one of Britain's most successful composers. He was born in Yorkshire in 1943. His first musical reputation was as a jazz bassist

working in the mid-1960s with improvisers Derek Bailey and Tony Oxley. He also worked closely with composers such as Cornelius Cardew, as well as founding The Portsmouth Sinfonia, which acquired a cult status for its performances and recordings of the classical repertoire with minimal music skills. His first major work was *The Sinking of the Titanic* (1969) that was originally released along with *Jesus' Blood Never Failed Me Yet* on Brian Eno's Obscure Label. Robert Wilson produced his opera *Medea* at the Opéra de Lyon and the Paris Opéra in 1984. Choreographers have extensively used his work worldwide including William Forsythe, Lucinda Childs, Carolyn Carlson, Maguy Marin, Jiri Kylian, Siobhan Davies, and Edouard Lock. The Gavin Bryars Ensemble (founded in 1981) gives annual London concerts and tours internationally.

**Aaron Copp** was associated with the MCDC for ten years. His designs for the company include *Doubletoss* (1993), *Breakers* (1994), *Ground Level Overlay* (1995), *Windows* (1995), *BIPED* (1999), *Interscape* (2000), *Way Station* (2001), and *Loose Time* (2002). Aaron was the recipient of a 2000 New York Dance and Performance Award ("Bessie") for *BIPED*. He has been a member of the performance group The Second Hand since 1989.

**Loren Kiyoshi Dempster** was born in Seattle, WA. In 1996 he graduated with a BA/BM from the University of Washington where he studied cello with Raymond Davis. Dempster recently studied cello with Bonnie Hampton and received an MM from the San Francisco Conservatory of Music. He started with MCDC in 1999, performs solo cello in Gavin Bryars' *BIPED*, is recognized worldwide for his performance of John Cage's *108* in Cunningham's dance *Interscape*, and is also a regular member among the Company Musicians.

**Beverly Emmons** has designed for Broadway, Off-Broadway, regional theater, dance, and opera in the US and abroad. Off-Broadway she has worked with director-artists Joseph

Chaikin, Meredith Monk, and Robert Wilson in such works as *Quarry* and *Einstein on the Beach*. In the regional theater, she lit well-known productions of *Tartuffe*, *The Wild Duck*, *The Cherry Orchard*, and *The Broken Jug* at the Guthrie and Arena Stage with directors Lucian Pintilie and Liviu Ciulei. She worked with MCDC from 1965 to 1968, and she has lit the works of Jawole Willa Jo Zollar, Trisha Brown, and Martha Graham. Her Broadway credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, *Stephen Sondheim's Passion*, *The Elephant Man*, and *Amadeus*. She has been awarded seven Tony nominations, the 1976 Lumen award, 1984 and 1986 "Bessies," and a 1986 Obie for Distinguished Lighting, and 31 Maharam Foundation/American Theater Wing Awards.

**Shelley Eshkar** is a multimedia artist and experimental animator who received a BFA from the Cooper Union School of Art in 1993, pursuing a multidisciplinary fine arts education. Eshkar's innovations in three-dimensional figural drawing and animation have aroused considerable attention in the fields of computer graphics, dance, and architecture. Eshkar joined Riverbed in 1995 where, together with Paul Kaiser, he has collaborated with Bill T. Jones (on *Ghostcatching*) and with Merce Cunningham (on *Hand-drawn Spaces*), receiving an award for this work from the Foundation for Contemporary Performance Arts in 1998. He has lectured to such diverse groups as SIG-GRAPH, the Congress of Research in Dance, Jacob's Pillow Dance Festival, Brooklyn Academy of Music, and Harvard University's Graduate School of Design.

**Suzanne Gallo** was the costumer for Merce Cunningham from 1982 until her death in February 2000. She worked in a wide variety of performing arts stretching from Las Vegas revues to Broadway musicals to opera. She designed a contemporary version of *Phaedra*, a modern opera based on the letters of Vincent Van Gogh, and works for Neil Greenberg & Company, diamond Dance, Andrew Janetti, Ellen Cornfield, and Mary Seldman as well as

for MCDC. She has worked for Meredith Monk, Alvin Ailey, Ballet Hispanico, New Choreographers on Pointe, Lucinda Childs, Trisha Brown, and White Oak Dance Project.

**Josh Johnson** is a technical artist who uses all the tools of our time to support the emotional expression of theater artists. Johnson has engineered performances in airplane hangars, lit spaces with neon and fire, and hitchhiked from Montreal to Seattle. In the past few years he has seen many hotel rooms from touring with Michael Moschen, 33 Fainting Spells, Bebe Miller, and David Dorfman.

**Paul Kaiser's** early work was in experimental filmmaking (with such films as *Timothy* and *Colourblind* etc) and performance audio tapes (including *Talking my way about theirs* and *Thoughts on erasing blank tape*). He later spent 10 years teaching students with severe learning disabilities, with whom he collaborated on making multimedia depictions of their own minds (a body of work honored by a Computerworld/Smithsonian Award in 1991). In 1994, Kaiser founded Riverbed, a digital arts studio in New York City. He has collaborated with Robert Wilson (*Visionary of Theater/Theater of Drawings* and on *The New World Theater for the Museum of the Jewish Diaspora*); with Bill T. Jones and Shelley Eshkar (*Ghostcatching*); and with Merce Cunningham and Shelley Eshkar (*Hand-drawn Spaces*). In 1996, Kaiser became the first digital artist to receive a Guggenheim Fellowship. In 1998, he received an award from the Foundation for Contemporary Performance Arts together with Shelley Eshkar.

**John King**, composer and guitarist, has presented his solo, chamber, and group compositions throughout the US, Europe, and Japan. He has performed in major festivals as well as on the club circuit. The music for *Native Green*, *CRWDSPCR*, and *Fluid Canvas* are his three commissioned works for MCDC.

Please turn to page 45 for a complete biography on the **Kronos Quartet**.

**Mark Lancaster** was born in Yorkshire, England, and educated at Bootham School, York, and the University of Newcastle-upon-Tyne. He was Artist-in-Residence at King's College, Cambridge, from 1968 to 1970. He moved to New York in 1974, when he first designed for MCDC, having been Jasper Johns's assistant for *Un jour ou deux* at the Paris Opéra in 1973. He designed for the videodance *Westbeth* (1974), *Sounddance* (1975), *Rebus* (1975), *Torse* (1976), *Squaregame* (1976), *Fractions* (both video and stage versions, 1977), *Tango* (1978), *Locale* (1979), and *Roadrunners* (1979). In 1980 he was appointed Artistic Advisor to MCDC. He received a New York Dance and Performance Award ("Bessie") for *Five Stone Wind* (1988). His paintings have been exhibited widely and are in numerous public and private collections.

**Robert Rauschenberg** was born in Port Arthur, Texas, in 1925. His first one-man show was at the Betty Parsons Gallery in 1951. In 1954, he designed his first decor for Cunningham, *Minutiae*, and for the next decade he was resident designer and sometimes technical director for MCDC. Cunningham works for which Rauschenberg designed decors, costumes, and objects include *Suite for Five* (1956), *Nocturnes* (1956), *Antic Meet* (1958), *Summerspace* (1958), *Rune* (original version, 1960), *Aeon* (1961), *Story* (1963), and *Winterbranch* (1964). In 1977, Cunningham, Cage, and Rauschenberg collaborated again on *Travelogue* (1977). His large painting, *Immerse*, was made as a backdrop for Cunningham's *Events*, and was first seen at the Joyce Theater in May 1964. Most recently, Rauschenberg designed the decor and costumes for Cunningham's *Interscape* (2000).

**Andy Russ** has been making noise and helping others make noise in New York City since 1995. His most recent projects have included sound design for dances by Terry Creach and the late Amy Sue Rosen.

**John Shiurba** is a composer and guitarist whose musical pursuits include improvisation, art-rock, modern composition, and noise. Shiurba has recorded and toured the US and in Europe as a member of the bands Eskimo, The Molecules, and Spezza Rotto, in various improvisational settings and as a member of MCDC and the SFSound Ensemble. Shiurba has composed works for his own Triplicate and 5x5 ensembles, for the SFSound Ensemble, and for various soloists. As a guitarist Shiurba has developed a unique and personalized approach to the guitar. Through the use of extended techniques and unusual preparations, he expands the traditional sound range of the instrument, producing stunning, often unrecognizable results. He was featured at New Langton Arts premiering his work *Triplicate* in 2002 and has performed with internationally acclaimed musicians such as Anthony Braxton and Fred Frith. In 1998, Shiurba formed the improvised music label Limited Sedition, which has released 28 CDs documenting the diverse and lively Bay Area improvised music scene.

**David Vaughan** has performed and choreographed in London, Paris, on and off Broadway, in American regional theaters, in film, television, ballet, and modern dance companies, and in cabaret. He is the archivist of the Cunningham Dance Foundation and the author of *Merce Cunningham: Fifty Years* (Aperture, 1997) and of *Frederick Ashton and his Ballets* (revised edition, Dance Books, 1999). In July 2000 he received the 2000 CORD (Congress on Research in Dance) Award for Outstanding Leadership in Dance Research, and in September 2001 a New York Dance and Performance Award ("Bessie") for Sustained Achievement. He currently appears, in his original role, in the Company's revival of *How to Pass, Kick, Fall and Run* (1965) as a reader with Cunningham.

## Cunningham Dance Foundation

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Pamela Clouser, Contemporary Art Institute of Detroit, Dance Gallery Studio, Dance on Camera Festival, Eastern Michigan University Department of Dance, Jessica Fogel, Terri Sarris, Amy Sheon, Elaine Sims, Peter Sparling, U-M Department of Dance, U-M Health System Gift of Arts Program, U-M Film and Video Studies Department, U-M Life Sciences, Values and Society Program, and the U-M School of Music Library.

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# Kronos Quartet

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John Sherba, *Violin*  
Hank Dutt, *Viola*  
Jennifer Culp, *Cello*

Alexander V. Nichols, *Scenic and Projection Design*  
Larry Neff, *Lighting Design*  
Mark Grey, *Sound Design*

---

## Program

Sunday Evening, March 14, 2004 at 6:00  
Power Center • Ann Arbor

## *Visual Music*

*Program performed without pause.*

*Steve Reich*

### **Pendulum Music**

for microphones, amplifiers, speakers and performers

*John Zorn*

### **Cat O' Nine Tails (Tex Avery Directs the Marquis de Sade) \***

*Scott Johnson*

### **How It Happens (The Voice of I. F. Stone) (excerpts) \***

*Video Larry Springer/  
Voice I. F. Stone*

It Raged  
Perfect Weapon  
What Would Have Happened

*Mark Grey*

### **Bertoia I \***

*Video Catherine Owens*

*Bernard Herrmann*

### **The Day the Earth Stood Still †**

*Arr. Stephen Prutsman/*

*Video Mickey T/*

*Additional images*

*Scott Pagano*

*Conlon Nancarrow*

### **Boogie Woogie #3A †**

*Realization Trimpin/*

*Video Alexander V. Nichols/*

*Kronos samples Mark Grey/*

*Arr. of Kronos live parts*

*Stephen Prutsman*

Krzysztof Penderecki  
 Video Alexander V. Nichols,  
 Larry Springer, and  
 Dan D. Shafer

### Quartetto per archi

Terry Riley  
 Video Willie Williams/  
 Voice Alice Walker

### One Earth, One People, One Love

from *Sun Rings* \*

Mark Grey  
 Video Catherine Owens

### Bertoia II \*

Sigur Rós  
 Arr. Stephen Prutsman/  
 Video Catherine Owens

### Flugufrelsarinn (The Fly Freer) †

\* Written for Kronos Quartet

† Arranged for Kronos Quartet

*Visual Music runs approximately 90 minutes with no intermission.*

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The Kronos Quartet records exclusively for Nonesuch Records.

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

## About Visual Music

What we're trying to do with *Visual Music* is to give each piece a setting, a visual environment to live and breathe in. We envision a continuous, unfolding experience that is bizarre and unexpected, where the building blocks transform themselves in unforeseen ways. We move into a totally different place, a different room in each piece. I'm not sure if this is a play, a film, a recording, a TV show, or a concert. *Visual Music* represents multiple viewpoints about musical relationships and visual perception. Magnification, video interpretation, and the use of differing angles and points of view will hopefully allow our audience to ask the same questions we ask — what is an instrument, what is a note, what is a quartet, where does music start and stop?

— David Harrington, Kronos Quartet

## Pendulum Music

for microphones, amplifiers, speakers  
and performers

Steve Reich

Born October 3, 1936 in New York

"A totally oddball piece" is composer Steve Reich's description of this rarely performed composition in relation to the balance of his work since the mid-1960s. Not only does *Pendulum Music* forsake traditional instruments for a series of feedback pulses between microphones and amplifiers, the piece also features no written notes, relying instead on chance operations, as each microphone moves through space in a pendular arc. Fittingly enough, the composition itself was inspired by an act of chance.

"I was spending the summer in New Mexico in '68," Reich recalls. "I went up to Boulder to collaborate with a friend of mine, William Wiley, who's a painter. We were trying to put together a 'happening' with sculpture, black light. While we were working on that,

Bruce Nauman, who was a student of Wiley, stopped by. The three of us were in this room and I had one of these Wollensack tape recorders — they're these funky 1950s models with a cheap electric microphone. It was an old machine by then. I was holding the microphone, which was plugged into the back of the machine so it could record. The speaker was turned up. Being out West, I let it swing back and forth like a lasso. As it passed by the speaker of the machine, it went, 'Whoop!' and then it went away.

"We were all laughing at this and the idea popped into my mind that if you had two or three of these machines, you would have this audible sculpture phase piece.... It's me making my peace with [John] Cage. If it's done right, it's kind of funny."

## Cat O' Nine Tails (Tex Avery Directs the Marquis de Sade)

John Zorn

Born September 2, 1953 in New York

Turning a self-described short attention span into a creative asset, the ever-daring composer John Zorn developed a unique approach to composition in the 1980s and early '90s. Starting with discrete musical ideas — or "moments" — jotted down on file cards whenever inspiration struck, Zorn would create a new work by assembling the cards in a specific order. The resulting music is both endlessly surprising and relentlessly pulse quickening — an experience often compared to rapidly pushing the pre-set buttons on a car radio, or to the constantly shifting, "jump cut" imagery of modern films and music videos.

*Cat O' Nine Tails* is a perfect example of the form. In under 15 minutes, the piece brings together 51 distinct moments, from gently plucked tones to razor-sharp dissonance, and from stately classicism to country hoe-down to cartoon zaniness — with few passages daring to challenge the 10-second barrier.

"It's a fun piece to play and a fun one to listen to," Zorn says. "A piece with a lot of

drama and humor and many musical games hidden in the web of its inner details. Sly quotes and secret codes are scattered throughout my classical repertory, serving as both special tributes to the composers and compositions that feed my inspirations and, more importantly, as unifying devices to create structural integrity.... This piece is subtitled 'Tex Avery Directs the Marquis de Sade,' for obvious reasons."

### **How It Happens (The Voice of I. F. Stone)** (excerpts)

Scott Johnson  
*Born in 1952*

The voice of the great progressive journalist I. F. Stone brings both meaning and melody to Scott Johnson's *How It Happens*. Now 10 years since the work's completion and 20 years since Stone delivered the lecture sampled by Johnson, the three movements presented in this program seem paradoxically tailored for our own times, evoking themes of war, religion, and of the dangers inherent in their meeting.

Johnson writes, "Stone's often expressive and animated voice immediately brought to mind some of the early observations that first led to my habit of transcribing the pitches and rhythms of speech. The desire to convince someone seems to create a clear musicality in human speech, both in moments of personal persuasion and in public rhetoric. The speech contours of anyone engaged in oratory, anger, wheedling, or witticism generally show a wider pitch or dynamic range, or more consistent low pedal points, or all of the above.

"In his work as a Washington journalist, Stone's idealistic and democratic vision of the advancement of the human race as a whole was kept sharp by a no-nonsense reporter's eye and an intellectual's sense of history. Add a delight in humor, outrage and hyperbole, and the combination is as irresistible as Sam Spade casing a Supreme Court justice. To me, Stone seems to have been cut from the same cloth as that strain of maverick American composers who turn

conflicting feelings of love for, and disappointment with, their parent culture into an engine driving their efforts."

### **Bertoia I and II**

Mark Grey  
*Born in 1967*

For many, the name "Harry Bertoia" is synonymous with the "Diamond" chair this Italian-born American sculptor and furniture designer created for Knoll Associates in 1952. Formed of chromed steel wire in a flowing meshed pattern, Bertoia was fond of pointing out that, when looking at his chairs, you could see that "space passes through them." After this chair brought him fame and sufficient royalties to strike out on his own, Bertoia went on to further investigate this concept of space moving through metal in a fascinating and revolutionary series of what he termed "Sonambient" sculptures.

Following an encounter with these works of visual and aural art, David Harrington searched for a way to bring Bertoia's spell-binding sounds into Kronos' repertoire. He enlisted the help composer and longtime Kronos sound designer Mark Grey, and as Grey tells the story:

As the CD began I could not believe the sounds coming through the speakers. Huge metallic textures weaved through delicate chimes growing into massive gong strokes. Each complex sound easily sustaining up to one minute, if not three. The experience was baffling. How was this possible? For months [David and I] brainstormed the idea and finally decided to use technology to solve our problem.

Using a computer and infrared sensors, Kronos now triggers sampled Bertoia sculptures and controls their timbral colors in real time. The two Bertoia movements performed in Kronos' *Visual Music* program are composed improvisations recalling the rich open-form spirit of

composer Earle Brown. Each quartet member plays a unique sculpture 'group' organized by classes of chimes, gongs, metallic sizzle, and struck, as well as bowed and brushed instruments. A computer randomly selects the choice of individual instruments in each sculpture group, so the quartet members have fresh interpretations in each performance.

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## The Day the Earth Stood Still

Bernard Herrmann

*Born June 19, 1911 in New York*

*Died December 24, 1975 in Los Angeles*

Some 30 years before E.T. touched down on these earthly shores (and promptly decided to phone home) the far more dapper space alien Klaatu and his trusty robot, Gort, arrived with a simple message for the people of earth: "Your choice is simple. Join us and live in peace or pursue your present course and face obliteration."

Klaatu had put humanity a bit on edge, given his sudden arrival in a sleek flying saucer, Gort's habit of reducing rifles and tanks to scrap metal, and, most panic inducing of all — that spooky theremin music!

The theremin, an early electronic instrument with an appropriately unearthly sound, was made famous by great American film composer Bernard Herrmann. Throughout the film's score, Herrmann used two theremins, one each for low and high register parts. The sound eerily resembled the human voice. Herrmann gained even greater fame through his long and fertile collaboration with Alfred Hitchcock, and in 1960, he once again sent chills down moviegoers' spines with perhaps his most celebrated work of all: the score for Hitchcock's terrifying *Psycho*.

Responsible for arranging Herrmann's soundtrack into this program's quartet arrangement is the composer, pianist, and conductor Stephen Prutsman. A frequent Kronos collaborator, Prutsman is also an Avery Fisher Career Grant recipient, as well as a past medallist at the Tchaikovsky International Piano Competition

and the Queen Elisabeth International Music Competition. In March 2001, in the inaugural concert of *The Silk Road Project*, cellist Yo-Yo Ma performed a Prutsman arrangement with the New York Philharmonic.

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## Boogie Woogie #3A

Conlon Nancarrow

*Born October 27, 1912 in Texarkana, Arkansas*

*Died August 10, 1997 in Mexico City, Mexico*

The American-born, Mexican-expatriated composer did not actually "write" his most celebrated works: he punched them, hole by hole, into player piano rolls. Using this system, Conlon Nancarrow would spend months or even years composing short works for piano that flew by at dizzying speed, requiring more dexterity, precision, and digits on the keyboard than any human player could ever muster.

German-born, Seattle-dwelling composer and electronics trailblazer, Trimpin became a collaborator of Nancarrow's in the 1980s. He designed an electronic system that could scan player piano rolls and convert the data of punched holes into the computer-friendly code of ones and zeroes. Furthermore, Trimpin could manipulate player piano codes on his computer screen in seconds and play them back instantly on the player piano in his studio. When Nancarrow first witnessed Trimpin's magic, he was floored.

After the initial shock wore off, Nancarrow invited Trimpin down to his Mexican studio, where the two set to work converting Nancarrow's handmade piano rolls into digital information. In addition to preserving his legacy, Trimpin notes, Nancarrow was also interested in the potential for precision that the new technology offered.

Kronos' David Harrington was also highly intrigued by the Nancarrow/Trimpin possibilities, particularly setting Nancarrow's *Boogie Woogie Study #3A* for string quartet. The finished result is well worth the effort. As Trimpin points out, with the variety of timbres heard in

the Kronos version of *Boogie Woogie #3A*, the individual voices of the piece stand out and intertwine for the listener as never before. In this performance, Kronos adds a further layer of interest by playing some portions of the work live over their own pre-sampled, faster-than-life accompaniment.

## Quartetto per archi

Krzysztof Penderecki

*Born November 23, 1933 in Debica, Poland*

Kronos revisits a group milestone — the quartet's first-ever staged production (designed by Larry Neff), *Live Video* (1986) — in this reprise performance of Penderecki's early work for string quartet. One in a series of early '60s pieces that would garner the young Polish composer an international reputation, the *Quartetto per archi* overflows with musical events and textures. Layers of lightly tapping bows give way to the crackle of plucked strings, barely audible bowed harmonics, sudden low-register growls, and more. This is tantalizing music, the sound of intriguing extremes: high and low, gentle and harsh, explosive and hushed.

In 1959, Penderecki's works *Strophes*, *Emanations*, and *Psalms of David* won first prizes in the Second Warsaw Competition of Young Polish Composers of the Composers' Union. Following the subsequent successes of *Anaklasis* and *Threnody*, Penderecki went on to compose such major works as the multiple award-winning *St. Luke Passion* (1966) and the opera *The Devils of Loudon* (1967), based on Aldous Huxley's book of the same title. His extensive body of work now boasts four operas and seven symphonies, including 1996's *Seven Gates of Jerusalem* (a.k.a. *Symphony No. 7*), commissioned by its namesake city for the "Jerusalem — 3000 Years" celebrations. The recipient of many awards and honorary degrees, Penderecki numbers among his most recent honors a 1998 "Foreign Honorary Membership" in the American Academy of Arts and Letters; the 2000 Cannes Classical Award

for "Living Composer of the Year"; the 2001 Prince of Asturias Award for the Arts; and the 2002 Romano Guardini Prize of the Catholic Academy in Bavaria.

## One Earth, One People, One Love

from *Sun Rings*

Terry Riley

*Born June 24, 1935 in Colfax, California*

The evening-length 2002 work *Sun Rings* includes sounds harvested from our solar system (the crackling of solar winds, the whistling of deep-space lightning, and other cosmic events), combined with breathtaking imagery gathered by NASA spacecraft and prepared by Kronos in collaboration with the eminent visual designer Willie Williams.

Given the galactic scope of *Sun Rings*, it is perhaps a touch ironic that the seeds of the project lay in a cardboard box in the University of Iowa physics department. Inside that box rested a store of audiocassette tapes of cosmic phenomena recorded over some 40 years by Iowa's Dr. Donald Gurnett.

From Dr. Gurnett, the story moves to Bertram Ulrich, curator of the NASA Art Program. Long intrigued by Gurnett's recordings, Ulrich offered Kronos a commission to turn these tones from outer space into music. Kronos' David Harrington then turned to long time Kronos collaborator Terry Riley, who agreed to serve as the project's composer. However, the project was nearly de-railed by the tragic events of September 11, 2001, after which all parties concerned questioned *Sun Rings'* relevance.

At this point, the *Sun Rings* chain reaction surprisingly continued. As the *L.A. Times* put it: "Riley heard poet and novelist Alice Walker on the radio talking about how she had made up a September 11 mantra: 'One Earth, One People, One Love.' It suddenly occurred to him that contemplating outer space could be a way to put the problems on Earth into perspective." Alice Walker's mantra not only gave Riley the

inspiration to continue: it also provided a title and focal point for *Sun Rings*' concluding movement, the excerpt performed by Kronos in the present program. Furthermore, the sound of Walker's voice intoning the words "One Earth, One People, One Love" became an integral component of the movement itself.

## Flugufrelsarinn (The Fly Freer)

Sigur Rós

Formed in 1994, the Icelandic group Sigur Rós is at the forefront of today's international "post-rock" scene. The group leaves traditional song forms on some lower, less magical plane, slipping instead into ever-shifting environments of sound. Beyond the difficulties for non-Icelandic speakers in understanding some of Jónsi's lyrics (and the band's reluctance to provide translations) there is the fact that Jónsi sings the remainder of his songs in a self-invented language he calls Hopelandish. The group's 1999 breakthrough album, *Ágætis Byrjun*, features very little writing and, in place of the usual liner notes, a booklet of cryptic drawings that (possibly) illustrate some of the songs' narrative themes.

In the past three years, the critical and popular response to Sigur Rós has been anything but enigmatic. In addition to its early fans around the world such as fellow musicians like David Bowie, Beck, the band Radiohead, and, of course, Kronos, the group reached new audiences through the inclusion of one of its songs, "Svefn-g-englar" (Dreams of Angels), on the soundtrack for the film *Vanilla Sky*.

In light of Sigur Rós' own wide-ranging music, it is no surprise to discover that the group's members are enthusiastic fans of the Kronos Quartet. After the two ensembles met following a Kronos performance in Reykjavik, they soon began to discuss some form of collaboration. The result is this quartet arrangement of Sigur Rós' composition *Flugufrelsarinn* (The Fly Freer), from the *Ágætis Byrjun* album. In its original, sung version, *Flugufrelsarinn*

relates a parable of salvation and sacrifice, in which an unnamed narrator tries to rescue helpless flies in a lake from the jaws of the approaching salmon. In Stephen Prutsman's arrangement for Kronos, the work takes on a new delicacy while losing none of its essential mystery.

*Program notes by Matthew Campbell.*

Synonymous with musical innovation, the **Kronos Quartet** is known for its unique artistic vision and fearless dedication to experimentation. Since its inception in 1973, Kronos has assembled a body of work unparalleled in its range and scope of expression, and in the process, has captured the attention of audiences worldwide.

Kronos has been commissioning new work since its earliest days, and more than 450 pieces have been written or arranged for the ensemble. The Quartet's extensive repertoire ranges from Alban Berg, Alfred Schnittke, George Crumb, Sofia Gubaidulina, and Morton Feldman to Hildegard von Bingen, Charles Mingus, Astor Piazzolla, Harry Partch, and Carlos Paredes. In addition to ongoing creative relationships with composers such as Terry Riley and Osvaldo Golijov, Kronos has collaborated with some of



Kronos Quartet

the world's most influential and creative artists. Kronos has recently premièred, or will soon première, works written for them by Ellen Fullman, Philip Glass, Michael Gordon, Steve Reich, and Peteris Vasks.

Kronos performs tours extensively with more than 100 concerts each year in concert halls, clubs, and at jazz festivals throughout the world. The ensemble has won numerous international awards, including three Edison Prizes (The Netherlands), eight ASCAP/Chamber Music America Awards for Adventurous Programming (US), Australian Broadcasting Company Classic FM "Best International Recording of the Year" (Australia), and Les Diapason d'Or de Mai (France).

Kronos records exclusively for Nonesuch Records, and the ensemble's recorded performances have been heard throughout the world on radio and television, in films, and in live dance and theater performances. Their catalog includes *Nuevo* (2002); Steve Reich's *Triple Quartet* (2001); Terry Riley's *Requiem for Adam* (2001); *Requiem for a Dream: Soundtrack by Clint Mansell* (2000); *Dracula: Soundtrack by Philip Glass* (1999); *Kronos Quartet — 25 Years* (1998); *Kronos Quartet Performs Alfred Schnittke: The Complete String Quartets* (1998), which received Grammy nominations for "Best Classical Album" and "Best Chamber Music Performance"; John Adams' *John's Book of Alleged Dances/Gnarly Buttons* (1998); *Early Music (Lachrymae Antiquae)* (1997), which received a Grammy nomination for "Best Chamber Music Performance"; Tan Dun's *Ghost Opera* (1997); Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind* (1997); *Howl, U.S.A.* (1996); *Black Angels* (1990), which received a Grammy nomination for "Best Chamber Music Performance"; *Salome Dances for Peace* (1989), which received a Grammy nomination for "Best Contemporary Composition"; *Different Trains* (1989), which received a Grammy award for "Best Contemporary Composition"; *White Man Sleeps* (1987), which received a Grammy nomination for "Best Chamber Music Performance"; and *Kronos Quartet* (1986).

*This evening's performance marks the Kronos Quartet's third appearance under UMS auspices. The Kronos Quartet made their UMS debut in March 1994 in performance with Foday Musa Suso in the Power Center.*

**Alexander Nichols'** design work spans from lighting and projections to scenery and costumes for dance, theater, and opera. Nichols has designed for companies and artists including Margaret Jenkins Dance Company, Joe Goode Performance Group, ODC/SF, Hubbard Street Dance Chicago, Alvin Ailey American Dance Theater, San Francisco Ballet, Hong Kong Ballet, National Theater of Taiwan, Paul Dresher Ensemble, Rinde Eckert, Arena Stage Co., and Berkeley Repertory Theater. He has served as Resident Lighting Designer for the Pennsylvania Ballet, the Hartford Ballet, and as Lighting Director for American Ballet Theatre. Other dance credits include designs for choreographers Mark Morris, Bill T. Jones, and Brenda Way.

**Larry Neff** has been the lighting designer for the Kronos Quartet for 15 years. He has designed many productions for Kronos, including *Live Video* — the group's first fully staged concert — George Crumb's *Black Angels*, Tan Dun's *Ghost Opera* and Gabriela Ortiz' *Altar de Muertos*. Neff, who also acts as Kronos' Production Director, is responsible for the unique visual aspects of the Quartet's concerts, having worked with the group on more than 1,000 concerts throughout the world. Neff has also worked with The Paul Dresher Ensemble (*Slow Fire*, *Power Failure*, and *Pioneer*), George Coates performance works, and various other theater and dance companies including ODC San Francisco, Beach Blanket Babylon, and Rinde Eckert.

**Mark Grey** is a sound designer and composer living in the San Francisco Bay Area. He has acted as sound designer on premières of major theatre, opera, and concert works by John Adams, Philip Glass, Steve Reich, Terry Riley,



and the Kronos Quartet. Recent sound design projects include the critically acclaimed John Adams and Peter Sellars stage productions of *El Niño* (première at Théâtre du Châtelet, Paris in 2000), Adams' most recent orchestral work for the New York Philharmonic, *On the Transmigration of Souls* (première at Avery Fisher Hall, Lincoln Center in 2002), as well as Philip Glass' *Dracula: The Music and Film*, with a new score written for the 1931 Universal Pictures release, performed live to the film with Philip Glass and Kronos (première at Royal Festival Hall, London in 1999). Grey frequently designs sound for major opera productions at the Théâtre du Châtelet, Paris. His compositions have been premièred by Kronos, The Paul Dresher Ensemble, The California EAR Unit, and Joan Jeanrenaud.

**Larry Springer** is a freelance designer of motion graphics and corporate event staging. He has provided video for Berkeley Repertory Theater and Smuin Ballet. He was a Visiting Assistant Professor of Theatre and Film at Hunter College, New York City, and a Lecturer of Theatrical Design at the New School of Social Research, New York City. He currently lives in Kansas.

**Catherine Owens** is an Irish artist living and working in New York. Her work is installation based, the installations originating from drawings and ideas that evolve through sculpture, photography, sound, and video. Owens has also worked as the creative director of screen visuals for U2 on their last three world tours. These projects consisted of making video segments in response to the band's musical direction on each tour and commissioning a series of animations and videos by artists such as Roy Lichtenstein, David Wojnarowicz, and digital projection artist Jennifer Steinkamp, the Keith Haring Estate, and the Warhol Foundation. Owens has attended two Lincoln Center Director's Labs as an invited artist and is currently working on a documentary/installation about the women who direct traffic for the NYPD at the intersection of Canal St. and Broadway in Manhattan.

Tokyo native **Mickey T** is a documentary artist, filmmaker, and electronic musician who produces documentary films across a wide range of subjects. His specific focus is creating real-time music and art documentaries through an intensive live collaboration with performing artists. He completed 16 documentary films in 2002. Mickey T is also a founder of the Drum Machine Museum and curator of the Whitebox VIP Lounge, as well as producer of DMV, a television program showcasing contemporary live audio and visual electronic artists.

**Scott Pagano** is a video and sound artist currently living in San Francisco. His work ranges from experimental video and film pieces to live video performance, and from architectural photography to electronic music composition. The impetus behind his video and sound compositions are transmission technologies, transportation, the physical layout of cities, and the pathways through which we are "informed" of events around the world.

**Trimpin**, a sound sculptor, composer, and inventor, is one of the most stimulating one-man forces in music today. A specialist in interfacing computers with traditional acoustic instruments, he has developed a myriad of methods for playing trombones, pianos, and other acoustic instruments using Apple Macintosh computers. Trimpin's work is an ongoing experimentation that challenge stereotypes and introduce our senses to new perceptions. Although he uses the latest technology, he works with "natural" elements — water, air, light, fire — and reconfigures them into unexpected applications, pushing them beyond their traditional role. Trimpin taught at the Sweelinck Conservatory of Music in Amsterdam from 1985 through 1987 and was co-chair of the Department of Electronic Music. Installations of Trimpin's work have been exhibited at several art and science museums providing opportunities for public interaction with his work. He has also collaborated with choreographer Merce Cunningham, composer Conlon Nancarrow, and composer Henry Brant.

**Willie Williams** designs and directs multimedia shows. Over 20 years he has created many highly acclaimed touring productions combining hi-tech media with lo-tech eccentricity. He has worked with U2, R.E.M., and David Bowie, producing shows which have become benchmarks within the music industry. U2's 1992 "Zoo TV" tour was recently described by *Q Magazine* as "still the most spectacular show staged by any band." Installation work includes the creation of "SkyChurch," a multimedia performance space at the Experience Music Project in Seattle, plus a permanent exhibit at Cleveland's Rock & Roll Hall of Fame Museum. Current shows include The Rolling Stones for whom he has designed the tour's video screen material. He has also designed lighting and video for the Queen musical *We Will Rock You*, installed at London's Dominion Theatre. In 2001 he received an "EDDY" award in New York for excellence in entertainment design and *Wired* magazine ranked him as one of the "Top 25 visionaries in entertainment in the year 2000." Lighting Dimensions International awarded him "Designer of the Year" in 1992, as did the UK's *Live* magazine in 2002.

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*Cat O Nine Tails* was commissioned for the Kronos Quartet by Lincoln Center for the Performing Arts, New Music America, Miami, and Doris and Myron Beigler and appears on Kronos' Elektra/Nonesuch recording *Short Stories*.

*How It Happens (The Voice of I. F. Stone)* was commissioned for the Kronos Quartet by the National Endowment for the Arts, Hancher Auditorium at the University of Iowa, Lincoln Center for the Performing Arts, Center for the Performing Arts at Penn State, Lied Center at the University of Kansas, On the Boards, Northrop Auditorium at the University of Minnesota, and the North West Area Foundation.

*Sun Rings* was commissioned for the Kronos Quartet by the NASA Art Program, the National Endowment for the Arts, The Rockefeller Foundation's Multi-Arts Production Fund, Hancher Auditorium/University of Iowa, Society for the Performing Arts, Eclectic Orange Festival/Philharmonic Society of Orange County, SFJAZZ, Barbican, London, U.K., and University of Texas Performing Arts Center, Austin (with the support of the Topfer Endowment for Performing Arts). Additional contributions from Margaret Lyon, Greg G. Minshall, and David A. and Evelynne T. Lennette made this work possible.

The arrangement of *Flugufrelsarinn* was commissioned for the Kronos Quartet by the Reykjavik Arts Festival.

## Visual Music

Janet Cowperthwaite, *Producer*  
Laird Rodet, *Project Development*  
Kronos Performing Arts Association,  
*Production Management*

Berkeley Repertory Theater Scene Shop,  
*Scenery Construction*  
Jim Smith, *Technical Director*  
Lisa Lazar, *Scenic Charge*

Kronos extends special thanks to all the creative collaborators involved in *Visual Music*: Alex; Mark; Larry; Catherine; Mickey; Scott; Trimpin; Stephen; and Willie. Additionally, Kronos extends special thanks to Dawn Gibson Brehon and everyone at CSU Monterey Bay's World Theater; David Sefton and everyone at UCLA Live; and all of the other commissioning partners. Special thanks also to Val Bertoia, Melissa Strawser, Chuck Helm, and Regan Harrington.

## For the Kronos Quartet

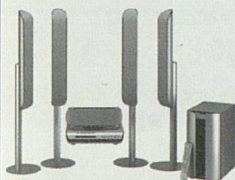
Janet Cowperthwaite, *Managing Director*  
Laird Rodet, *Associate Director*  
Sidney Chen, *Project Manager*  
Anna Balkrishna, *Production and*  
*Communications Coordinator*  
Larry Neff, *Production Director*  
Spencer W. Weisbroth, *Business Affairs Director*  
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For further information on the Kronos Quartet, please visit [www.kronosquartet.org](http://www.kronosquartet.org).



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*Sun* 18 Orchestre Révolutionnaire  
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*Mon* 19 Jazz Divas Summit:  
 Dee Dee Bridgewater,  
 Regina Carter & Dianne Reeves  
*Fri* 30 Emerson String Quartet  
*Sat* 31 Simon Shaheen and Qantara

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### 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  
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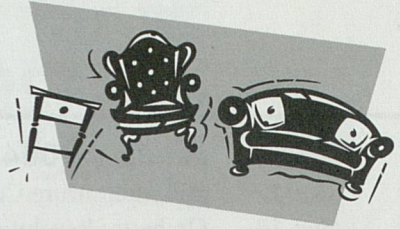
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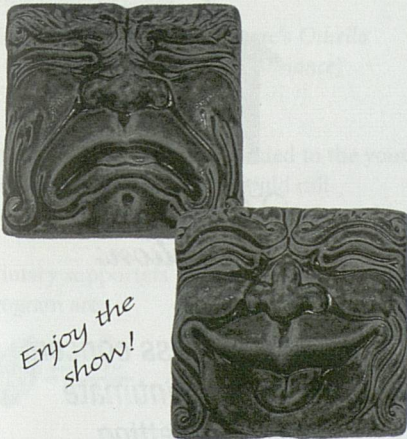
- Thur 1 Lang Lang, piano  
 Fri-Sat 2-3 Lyon Opera Ballet: Philippe Decouflé's *Tricodex*  
 Sat 3 Lyon Opera Ballet One-Hour Family Performance  
 Thur 8 William Bolcom's *Songs of Innocence and of Experience*  
 Thur 15 Alfred Brendel, piano  
 Fri 16 Girls Choir of Harlem  
 Sat 17 Orchestra Baobab 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

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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](http://www.ums.org), e-mail [umsed@umich.edu](mailto:umsed@umich.edu), or call 734.647.6712. Join the UMS E-Mail Club for regular reminders about educational events.

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### 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](http://www.ums.org), e-mail [umyouth@umich.edu](mailto: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](mailto: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](http://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](mailto: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.

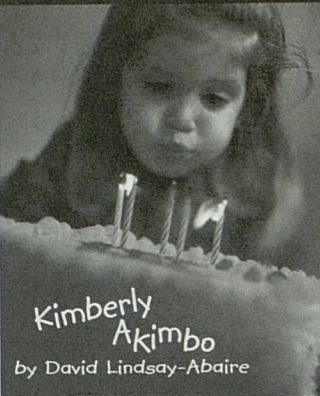
### UMS Teen Ticket

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](mailto:umyouth@umich.edu).



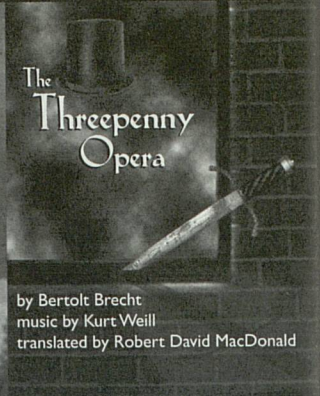
## Spike Heels

by Theresa Rebeck



## Kimberly Akimbo

by David Lindsay-Abaire



## The Threepenny Opera

by Bertolt Brecht  
music by Kurt Weill  
translated by Robert David MacDonald

Jan. 29 - Feb. 29

Mar. 11 - Apr. 11

Apr. 22 - May 30

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## The Kennedy Center Partnership

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

## Family Programming 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.

## UMS Preferred Restaurant and Business Program

Join us in thanking these fine area restaurants and businesses for their generous support of UMS:

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Sweetwaters Cafe  
123 West Washington –  
769.2331

Weber's Restaurant  
3050 Jackson – 665.3636

Zanzibar  
216 South State – 994.7777

### UMS Preferred Businesses

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1123 Broadway – 996.9446

King's Keyboard House  
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Parrish Fine Framing and Art  
9 Nickels Arcade – 761.8253

Schlandlerer & Sons  
208 South Main – 662.0306

## 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](http://www.ums.org).

# Cast Yourself in a Starring Role

Become a Member of the University Musical Society

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.

## Presenter's Circle

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

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

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

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

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

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

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

- Producer benefits, plus:
- Opportunity to be a concert sponsor or supporting sponsor for a selected performance
- Opportunity to meet artist backstage as guest of UMS president

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

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

### \$2,500–\$3,499 Leader (\$85)\*

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

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

- Benefactor benefits, plus:
- Ten complimentary one-night parking passes for UMS concerts
- Priority subscription handling
- Invitation to all Presenters Circle events

## Friends

### \$500–\$999 Benefactor

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

### \$250–\$499 Associate

- Advocate benefits, plus:
- Listing in UMS Program

### \$100–\$249 Advocate

- UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
- Advance notice of performances
- Advance ticket sales

\* Denotes non-tax deductible portion of gift.

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

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

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# UMS support

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

## ADVISORY COMMITTEE

**T**he 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.

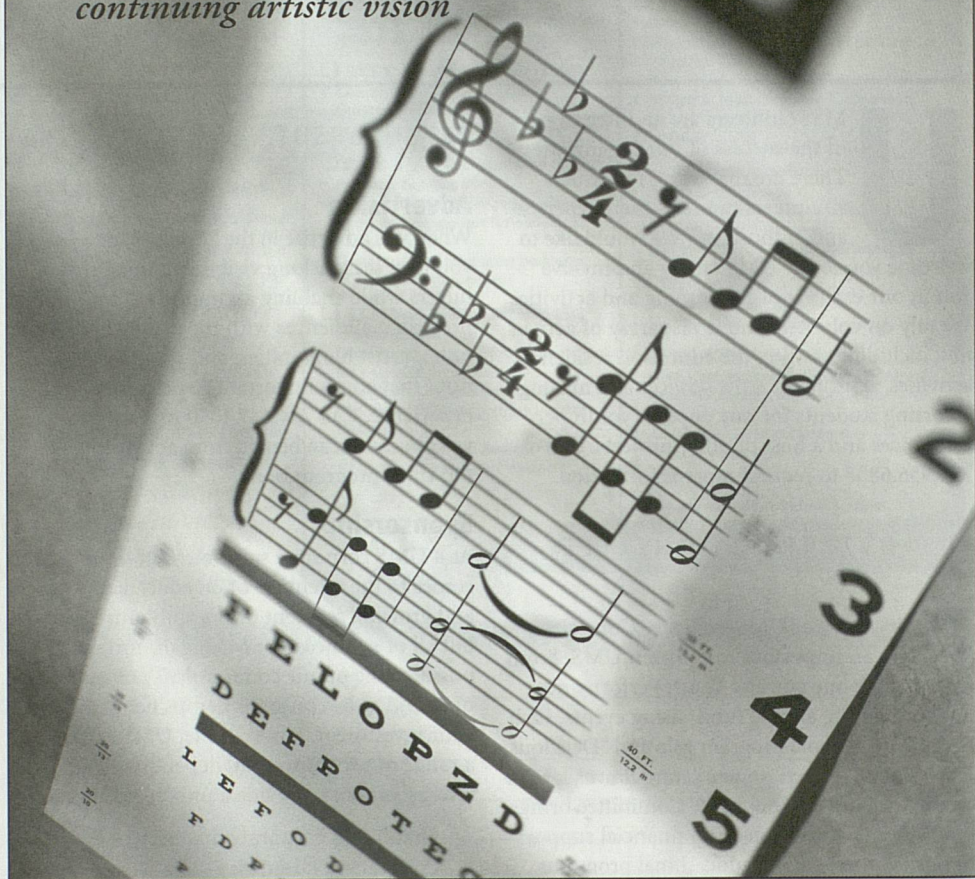
### Sponsorship

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

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## Internships & College Work-Study

Internships with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. For more information, please call 734.615.1444.

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

Without the dedicated service of UMS's Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books and providing that personal touch which sets UMS events above others.

The UMS Usher Corps comprises over 300 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall or winter. Ushers are responsible for working at every UMS performance in a specific venue for the entire concert season.

If you would like information about becoming a UMS volunteer usher, call the UMS usher hotline at 734.913.9696 or e-mail [fohums@umich.edu](mailto:fohums@umich.edu).

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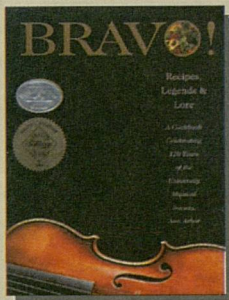
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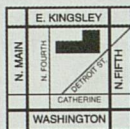


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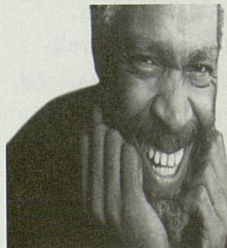
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*— Walt Whitman*

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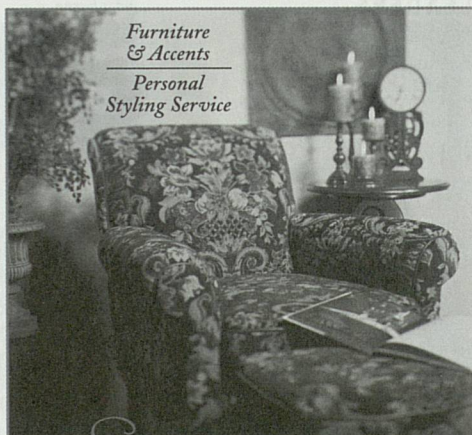


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### Gelosia

from *Ottone in Villa*

Antonio Vivaldi

Gelosia,  
Tu già rendi l'alma mia  
Dell'inferno assai peggior.

Ma se pria  
La vendetta io non farò,  
Non m'uccidere, no, no,  
Mio crudele aspro dolor.

Jealousy  
You are making my soul  
Suffer the worst hell.

But if before  
I don't seek revenge  
Don't kill me, no, no  
With this cruel, bitter pain.

### Di questa cetra

from *Il Parnaso confuso*

Christoph W. Gluck

Di questa cetra in seno  
Pien di dolcezza, e pieno  
D'amabili deliri  
Vieni, e t'ascondi, Amor.  
E tal di questa or sia  
La tenera armonia,  
Che immerso ognun sospiri  
Nel tuo felice ardor.

Cupid, within this lyre  
Filled with sweetness, and filled  
With loving rapture,  
Come and conceal yourself.  
And now let the tender harmony  
Of it be such  
That all may sigh, absorbed  
In your happy passion

*Translation: Decca 2001, Kenneth Chalmers*

---

## Antonio Salieri

### Vi sono sposa e amante

from *La Fiera di Venezia*, Act III, scene 3

(Giovanni Gastone Boccherini)

#### *Calloandra*

Vi sono sposa e amante:  
Siate ancor voi costante,  
E ognor più di me stessa  
Fedel v'adorerò.  
E pur che ognor concessa  
Mi sia la vostra grazia  
Più in là della Dalmazia  
Ancor vi seguirò.

I am both wife and lover;  
As long as you are faithful  
I shall always adore you faithfully  
More than I love myself.  
And as long as I am allowed  
To enjoy your favor  
I shall follow you  
Even beyond Dalmatia.

**E non degg'io seguirla...Lungi da te...Forse, chi sa...Vieni a me sull'ali d'oro**from *Armida*, Act II, scene 2

(Marco Coltellini)

*Rinaldo*

E non degg'io seguirla! Ah senza Armida  
 Son secoli gl'istanti. A che mi giova  
 Il ridente soggiorno? e dove or sono  
 Tante varie bellezze, onde l'adorna  
 La prodiga natura agl'occhi miei?  
 Ah che vicino a lei  
 Tutto è lieto, e giocondo;  
 Ride il cielo, ride il mondo,  
 Ma cuopre un fosco velo,  
 Se s'allontana Armida, e terra, e cielo;  
 E diventa per me da lei diviso  
 Un deserto d'orror l'istesso Eliso.

Lungi da te ben mio,  
 Se viver non poss'io,  
 Lungi da te, che sei  
 Luce degl'occhi miei,  
 Vita di questo cor;  
 Venga, e in un dolce sonno  
 Se te mirar non ponno,  
 Mi chiuda i lumi Amor.

Forse, chi sa? verranno  
 Con un leggiadro inganno  
 In sembianza d'Armida i lieti sogni  
 A lusingar mia sorte  
 In questa dolce immagine di morte.  
 Oh inganno fortunato,  
 Che le più care idee finga il pensiero,  
 E da un finto piacer lo chiami al vero.

Vieni a me sull'ali d'oro  
 Lusinghier sogno amoroso,  
 Ingannando il mio riposo  
 In sembianza del mio ben.  
 Trovi in te per pochi istanti  
 Il mio cor qualche ristoro,  
 Fin che amor del mio tesoro  
 Faccia poi svegliarmi in sen.

And I must not follow her? Ah, without Armida  
 Each moment lasts a century. What pleasure is there  
 For me in this charming place? And where now  
 Are the host of beauties that adorned it,  
 Offered by generous nature to my gaze?  
 Ah, beside you  
 All is happy and cheerful;  
 The heavens and the earth smile.  
 But when Armida is far away, both heaven and earth  
 Are covered in a veil of darkness.  
 When I am apart from her, even Elysium  
 Turns into a gloomy desert.

Far from you, beloved,  
 If I cannot live  
 Far from you, who are  
 The light of my eyes,  
 The life of my heart,  
 May Love come to me,  
 And if I cannot see you,  
 May he close my eyes in gentle sleep.

Perhaps, who can tell,  
 Sweet dreams will come  
 With gentle deception in the form of Armida  
 To soothe my fate  
 In this sweet image of death.  
 Oh happy deception  
 That assumes the form of my dearest thoughts  
 And from a false pleasure recalls the reality.

Come to me on golden wings,  
 Flattering dream of love,  
 Soothing my sleep  
 With the image of my beloved.  
 May my heart find relief  
 For a few moments,  
 While you awaken in my breast  
 Love of my treasure.

**Sulle mie tempie**from *La Secchia Rapita*, Act II, scene 4

(Boccherini)

*Gherarda*

Sulle mie tempie in dono  
Di puri gigli un serto  
Nel tempio suo la Gloria  
Mi porgerà da sé.  
Io sederò per merto  
Di casto cedro in Trono,  
Ed al mio nome accanto  
Già perderanno il vanto  
Penelope, Lucrezia,  
Virginia, Dido, Alceste,  
Ersilia, e le Sabine.  
Ed Artemisia, e Porzia,  
E Claudia, e le Vestali,  
Saran donne triviali  
Al paragon di me.

Upon my brow  
Glory herself in her temple  
Will place a wreath  
Of pure lilies as her gift.  
I shall deserve to be seated  
On a throne of chaste cedar,  
And beside my name  
Penelope, Lucretia,  
Virginia, Dido, Alcestis,  
Ersilia and the Sabine women  
Will lose their fame.  
Artemisia and Portia,  
And Claudia and the Vestal virgins  
Will seem quite vulgar  
Compared to me.

**Antonio Salieri****Se lo dovessi vendere**

from *La Finta Scema*, Act II, scene 1

(Giovanni de Gamerra)

*Ninetta*

Se lo dovessi vendere  
Vorrei cercare un giovine,  
Ma lo vorrei così.  
Costante ed amoroso,  
Con buona educazione,  
Non goffo, né buffone  
Non rozzo, né incivile,  
Ma affabile e gentile,  
Ricco, grazioso, e bello,  
E pieno di cervello  
Si raro ai nostri dì.  
Se lo dovessi vendere  
Vorrei cercare un giovine,  
Ma lo vorrei così.

If I have to sell my heart,  
I'd like to look for a young man,  
And this is how I'd like him:  
Faithful and loving,  
Well-mannered,  
Neither clumsy nor foolish,  
Neither coarse nor rude,  
But friendly and polite,  
Rich, elegant and handsome,  
And with a good brain,  
Rare enough nowadays.  
If I have to sell my heart,  
I'd like to look for a young man,  
And I'd like him to be like this.



**Or ei con Ernestia... Ah sia già**

from *La Scuola Dei Gelosi*, Act II, scene 14  
(Caterino Mazzola)

*La Contessa*

Or ei con Ernestina... Andiam si corra...  
Ma che giova? che pro? Povere stanze  
Da quel che foste un giorno  
Quanto siete diverse!... A me vicino,  
Tenero, ed amoroso  
Dolcemente lo sposo  
Passava i giorni interi. Oh come oh Dio!  
D'un anno il solo giro  
Come tutto cambiò! Nella mia stanza  
Solinga, disprezzata,  
In compagnia de' tristi miei pensieri  
Passo l'ore piangendo; ed egli intanto,  
Favellando d'amor sta d'altra accanto.  
Del Tenente il consiglio  
Si segua. Il ciel pietoso  
Deh renda al primo amor il caro sposo.

Ah sia già de' miei sospiri  
Sazio il fato, e sazio il ciel.  
Abbastanza a suoi martiri  
Mi serbò destin crudel.  
Fra gli orror d'avversa sorte  
Dovrei sempre i dì passar?  
Il tormento della morte  
Men terribile mi par.  
Torna, torna amato sposo  
Al desio del primo amor,  
E bei giorni di riposo  
Sien compenso al mio dolor.

Now he is with Ernestina... let us go... hurry.  
But what good is it? What for? Poor rooms,  
How different you are  
From what you once were! At my side,  
Tenderly and gently loving,  
My husband  
Used to spend whole days. Oh how, O God!  
In the passage of a single year  
How everything has changed! Alone in my room,  
Scorned, despised,  
With the company of my sad thoughts  
I spend the hours weeping. And he, meanwhile,  
Is with another, speaking of love.  
I shall follow  
The Lieutenant's advice. Ah, may merciful heaven  
Restore my dear husband to his first love.

Ah, may fate and heaven  
Both be satisfied with my sighs!  
Cruel destiny  
Has tormented me long enough.  
Must I always spend my days  
Amidst the horrors of a hostile fate?  
The horror of death  
Seems less dreadful to me.  
Return, beloved husband,  
To the longing of your first love,  
And may fair days of peace  
Reward me for my sorrow.

**Contro un'alma sventurata**from *Palmira, Regina Dei Persia*, Act I, scene 6

(de Gamera)

Dunque anche il cielo  
 Congiura a danni miei?  
 E di che mi punite, eterni Dei?

So even heaven  
 Conspires to harm me?  
 And what are you punishing me for, eternal gods?

Contro un'alma sventurata  
 Deh non siate più rubelle,  
 E calmate, o avverse stelle  
 Un sì barbaro rigor.  
 A che giova la virtude  
 Se ostinate al par che crude  
 Opprimete un fido cor!

Against an unfortunate soul,  
 Oh do not continue to be hostile,  
 And calm, you hostile stars,  
 Such cruel harshness.  
 What is the use of virtue  
 If you persistently  
 And cruelly torment a faithful heart?

**Se spiegar si potessi appieno**from *La Finta Scema*, Act III, scene 2

(de Gamera)

Se spiegar potessi appieno  
 Quell' ardor, che l' alma accende,  
 Vi farei destar nel seno  
 Qualche tenera pietà.

If I could fully explain it,  
 This ardour, which inflames the soul,  
 I would arouse in your breast  
 Some tender pity.

**E void a buon marito...Non vò già che vi suonino**from *La Cifra*, Act II, scene 8

(Lorenzo da Ponte, recitative; Boccherini, aria)

*Lisotta*

E voi da buon marito  
 Pensate a divertirmi: io voglio tutti  
 Il di delle mie nozze  
 I possibili gusti, e feste, e giochi,  
 E ballo a più di mille,  
 E invito a più di cento:  
 E una musica poi da far spavento.

Non vo' che già vi suonino

Pive, sampogne, o pifferi,  
 Chitarre, o callascioni,  
 Tamburi, lire, o nacchere,  
 Né sveglie, né bussoni,  
 Ribecche, o dabbuddà.  
 Ci voglio li violini,  
 Arpe, oboè, salterj,  
 ViOLE, e violoncelli,  
 Flauti traversieri,  
 Fagotti, e contrabbassi  
 E i clarinetti, e i timpani,  
 E le trombette, e i corni,  
 E tutti gli stromenti  
 Che s'usano in città.

And you, like a good husband,  
 Must think how to amuse me. I want everything  
 On my wedding day  
 That could appeal, with feasting, games,  
 A thousand dances,  
 Hundreds of invitations,  
 And music to raise the roof.

I don't want anyone playing

Bagpipes, fifes,  
 Guitars or lutes,  
 Drums, lire or castanets,  
 Pipes or big drums,  
 Rebecs or zithers.  
 I want violins,  
 Harps, oboes, psalteries,  
 Violas and cellos,  
 Transverse flutes,  
 Bassoons and double basses,  
 And clarinets and timpani,  
 And trumpets and horns,  
 And all the instruments  
 They play in town.

*Translation: Decca, Andrew Huth*

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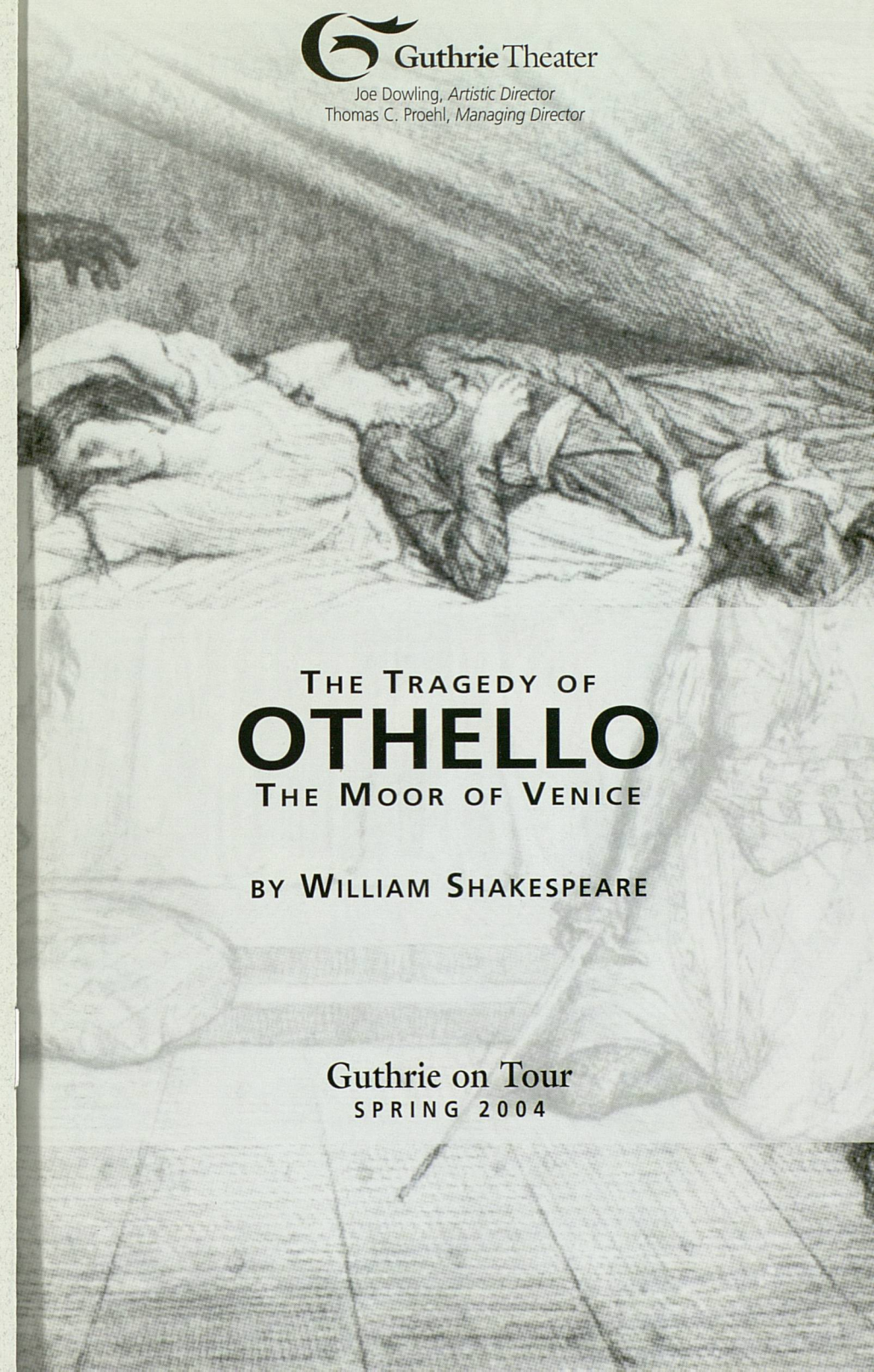
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**Guthrie Theater**

Joe Dowling, *Artistic Director*  
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**OTHELLO**  
THE MOOR OF VENICE

BY **WILLIAM SHAKESPEARE**

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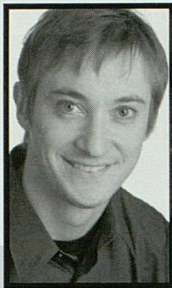
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## Emotional Power and Human Frailties

I am delighted to welcome you to the Guthrie Theater's 2004 tour. We are thrilled to be part of the National Endowment for the Arts' Shakespeare in American Communities initiative. Touring has become a vital part of our annual program and to combine that with Shakespeare allows us to really share the strength of the Guthrie with other communities. As we develop our plans for the future, this will be an increasingly important part of our mission. The Guthrie Theater has been and remains a flagship theater and a resource for audiences, students and teachers from the whole Upper Midwest. A national tour allows us to bring our resources to a wider audience and forms a step on the path to becoming a national center for theater arts and theater education.

*Othello* is a play of emotional power and psychological insight rather than of spectacle and epic grandeur. Shakespeare was more interested in Othello the man rather than the soldier, and Iago, whose evil permeates the play, is one of his most fascinating characters whose motives have been the subject of much critical speculation through the ages. In mounting a production at the Lab and for tour, it is my intention to focus on the human weaknesses and frailties that make this story so timeless and profound. I think *Othello* is one of the most accomplished of Shakespeare's tragedies because, while it contains some of the truly greatest poetry in the Shakespeare canon, it also has the most wonderfully compelling plot and the characters are so rich. Desdemona, daughter of a Venetian aristocrat, is a rebel, who breaks conventions and marries outside the tribe; therefore in many ways, she comes to pay the price of defying the boundaries of her culture. Her husband, the noble Moor Othello, is the greatest soldier of his day yet he has deep insecurities about his place in Venetian society. The ease with which Iago can dupe him is proof of his feelings of being an outsider in a very enclosed society. Like all outsiders who

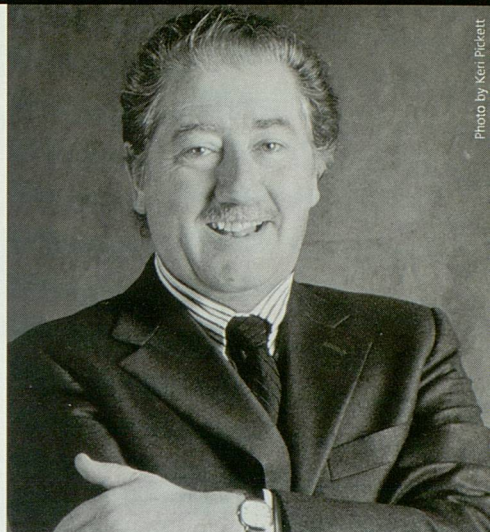


Photo by Ken Pickett

excel, he must prove himself better than any of the Venetians. They admire him and need him to fight their wars, but woe betide him when he wants to marry one of them.

However, I don't essentially see this play as being about racism. There are many, many racial elements to it. There are slurs thrown at Othello, and there are characters that are distinctly racist. Racism is a pernicious creed and a destructive force within a society and is certainly evident in Shakespeare's Venice. But the actual core of the play – how Iago fools Othello and destroys not only his happiness but his life – is much more complex than simply a matter of racial prejudice. At no point does Iago suggest that his hatred of the Moor is because of his race. The fascinating part of our exploration has been to go beyond the obvious and to find the complexities of human behavior that motivate the tragic events of the play. In this exploration I have been blessed with a wonderful cast led by Lester Purry and Bill McCallum.

As the Guthrie continues to expand and grow, we are so pleased that you have joined us to be part of this amazing journey.

Enjoy the show.

*Joe Dowling*  
Joe Dowling  
Artistic Director  
January 1, 2004

Shakespeare in American Communities is a national theater touring initiative sponsored by the National Endowment for the Arts and the Sallie Mae Fund in cooperation with Arts Midwest. The Guthrie Theater tour of *Othello* is sponsored by Target Corporation and Marshall Field's Gives with additional support from RBC Dain Rauscher and Bankfirst.



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# OTHELLO

## BY WILLIAM SHAKESPEARE

Othello  
*the Moor, a general in  
the service of Venice*

Brabantio  
*father to Desdemona,  
a Venetian senator*

Cassio  
*a lieutenant who  
serves under Othello*

Iago  
*Othello's ancient  
or ensign*

Roderigo  
*a gentleman of Venice*

Duke of Venice

Montano  
*governor of Cyprus,  
replaced by Othello*

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Lodovico  
*a noble Venetian,  
Desdemona's cousin*

Gratiano  
*a noble Venetian,  
Desdemona's uncle*

Messenger

Herald

Officers/  
Citizens of Cyprus

Desdemona  
*wife to Othello and  
Brabantio's daughter*

Emilia  
*wife to Iago*

Bianca  
*a courtesan and  
Cassio's mistress*

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## Understudies

**ROBERT O. BERDAHL\*** (Iago), **PAUL DOEPKE\*** (Brabantio, Gratiano), **SEAN MICHAEL DOOLEY\*** (Cassio), **CHARLES FRASER\*** (Roderigo, Herald, Officer/Citizen of Cyprus), **BRIAN GORANSON\*** (Duke of Venice), **BRIAN A. GRANDISON\*** (Montano), **SHAWN HAMILTON\*** (Othello), **RON MENZEL\*** (Lodovico, Messenger, Officer/Citizen of Cyprus), **STACIA RICE\*** (Desdemona, Emilia, Bianca)

*Understudies never substitute for performers unless announced prior to the performance.*

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## THERE WILL BE ONE INTERMISSION

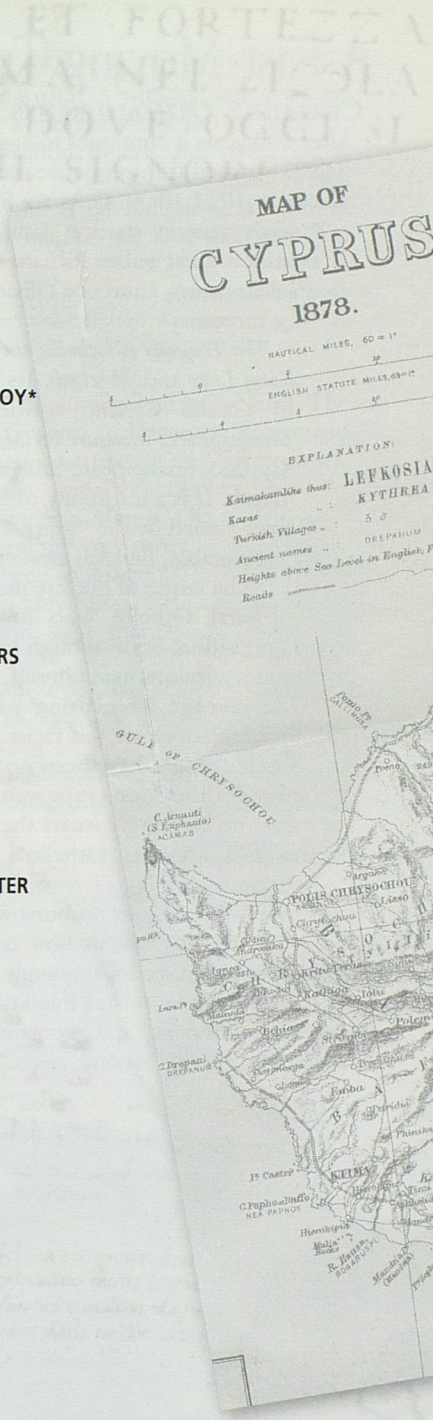
The action of *Othello* begins in Venice.

After the first three scenes, the rest of the play takes place in Cyprus.

Cyprus, the third-largest island in the Mediterranean, gained importance when copper was discovered there more than 4,000 years ago. Ancient Cyprus saw rare periods of independence during repeated conquests by Assyrians, Egyptians, Greeks and Romans. Later the Byzantine and Islamic empires battled for control of the island, but the Crusades paved the way for Venetian occupation in 1489. Some 80 years later, Ottoman Turks invaded and defeated the Venetian army. Turkish rule lasted more than three centuries until Britain assumed a mandate over Cyprus in 1878.

Director  
 Set and Costume Designer  
 Lighting Designer  
 Sound Designer  
 Dramaturgy  
 Voice and Language Consultant  
 Movement  
 Fight Choreographer  
 Stage Manager  
 Assistant Stage Manager  
 Assistant Director  
 Singing Coach  
 Costume Design Assistant  
 Lighting Design Assistant  
 Dramaturgy Intern  
  
 Director of Education and  
 Community Partnerships  
 Tour Company Manager  
 Assistant Company Manager  
 Head Carpenter  
 Head Electrician  
 Head Props  
 Head Sound  
 Head Wardrobe  
 Carpenter  
 Rigger  
 Electrician  
 Wardrobe Crew  
 Wig Crew  
 Drivers

**JOE DOWLING**  
**PATRICK CLARK**  
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**JEFFREY R. H. ROGERS**  
  
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**JAKE HEINRICHS**  
**BETH NISTLER**  
**KATRINA MARTIN**  
**DAVE BARBER**  
**RAY BRANHAM**  
**TONY BURLINGAME**  
**JIM FELTMAN**



Cover illustration of the final scene of *Othello* by Theodore Chasseriau, *Illustrations for Othello*, 1844, Plate 15, Archives Paul Prouté, Paris. Costume renderings by Patrick Clark.

Cameras, radios and recorders are not allowed in the theater. Paggers and cellular phones must be turned off or checked with the House Manager.

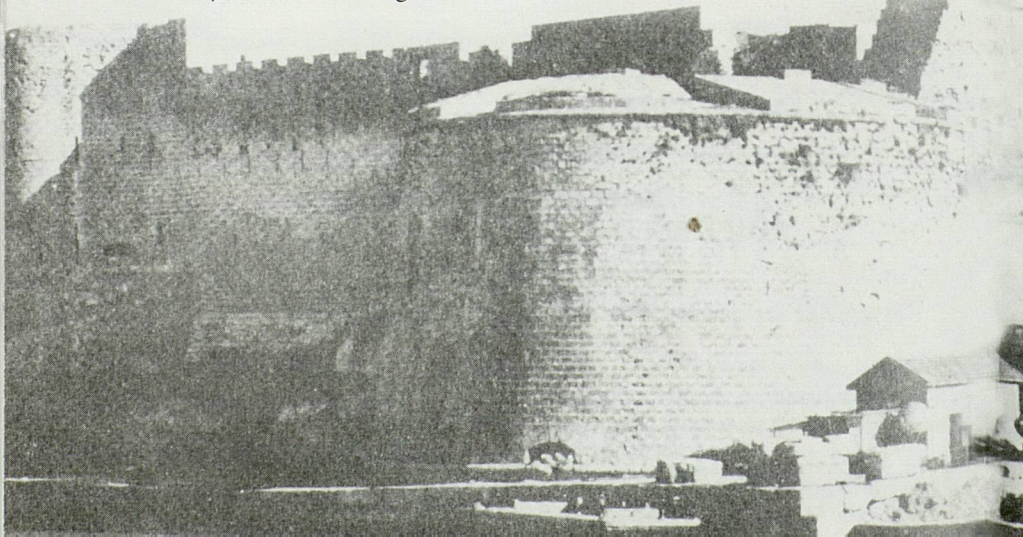
# A Fast-Moving Tragic Plot

CERTAINLY *OTHELLO* RANKS AMONG Shakespeare's most widely popular plays. After 400 years it continues to engage audiences everywhere. Rossini (1816) and Verdi (1887) turned it into operas; more than a dozen movies based on it were produced, from a 1922 silent German film to Orson Welles' adaptation (1952) to Oliver Parker's version starring Laurence Fishburn and Kenneth Branagh (1996); for countless great actors: Richard Burbage, Edmund Kean, Ira Aldrige, Tommaso Salvini, Paul Robeson, Laurence Olivier, Patrick Stewart, the title role highlights outstanding careers.

*The Tragedy of Othello, the Moor of Venice* was written after *Hamlet* and prior to *King Lear* and *Macbeth*. Its source – a 1565 collection of Renaissance 'novellas' by Giraldi Cinthio entitled *Hecatommithi* – must have been familiar to Shakespeare; *Measure for Measure*, dated around 1604, uses another narrative by Cinthio. Shakespeare brilliantly re-imagined the original and gave it unsurpassed depth. It is a testimony to the indelible touch of his genius that his tale of tragic love ruined by the "green-eyed monster" of jealousy has engendered an array of memorable, diverse, even controversial interpretations.

The target of the fast-moving plot – unstoppable as a brushfire – is the valiant general Othello who loves and marries Desdemona despite her father's opposition. Soon though he succumbs to the demons of suspicion unleashed by Iago, a jealous man himself, plagued by his own fears of being a cuckold and bent on revenge after being passed over in the military hierarchy. The villain's manipulations exploit racist prejudices against an interracial marriage, yet Iago's scheme would have been no less pernicious had he taken aim at a white man. He ensnares the Moor in a web of innuendoes and seemingly plausible accusations while he cunningly wears the mask of absolute honesty. Virtually no one escapes this evil scheme: Othello's lieutenant Cassio, Desdemona's hopeless suitor Roderigo, and Iago's own wife, Emilia. Eventually Desdemona's innocence and Othello's murderous outburst meet the same fate in death.

The tragedy reveals how complex human vulnerability is. Shakespeare's poetic language gives voice to stunningly fresh psychological insights in a compelling cautionary tale about the beauty and fragility of love. Othello himself has a keen premonition of the tragic inevitability and agonizing dilemma at the center of the play: "when I love thee not/Chaos is come again."



THERE ARE PEOPLE DEDICATED TO EVIL in the world; ... without their perverse example we should not know the good. Evil is not a mistake but a fact in itself. ... I believe merely that, from whatever cause, a dedication to evil, not mistaking it for good, but knowing it as evil and loving it as evil, is possible in human beings who appear agreeable and normal. I think now that one of the hidden weaknesses of our whole approach to dramatic psychology is our inability to face this fact – to conceive, in effect, of Iago.

**Arthur Miller, 1957**

From the "Introduction" to *Arthur Miller's Collected Plays*, New York: Viking Press.

IN WHAT SETTING does Othello's tragedy unfold? The question sounds absurd. The first act takes place in Venice, the remaining four in Cyprus. ... However, Venice and Cyprus in *Othello* are no more real than the cities and countries in all Shakespeare's other tragedies and comedies. ... The action of *Othello* ... really takes place only on the Elizabethan stage which is also the *Theatrum Mundi*. On that stage ... the world is unhinged, chaos returns, and the very order of nature is threatened. ... Desdemona having been murdered, apocalyptic night falls down on Othello's world: "Methinks it should be now a huge eclipse/Of sun and moon, and that th'affrighted globe/Should yawn at alteration." ...

Othello kills Desdemona in order to save the moral order, to restore love and faith. ... He desperately wants to save the meaning of life, of his life, perhaps even the meaning of the world. ... Othello's death can save nothing. ... In all great Shakespearean dramas ... the moral order and the intellectual order are in conflict with one another.

**Jan Kott, 1964**

From *Shakespeare Our Contemporary*,  
Doubleday & Company, Inc.

But jealous souls will not be answered so:  
They are not ever jealous for the cause,  
But jealous for they're jealous.

Emilia



# Trust and Suspicion at Play

*OTHELLO* IS ALMOST A COPY-BOOK DEMONSTRATION of what happens when trust and suspicion come into contact. Othello, like David in the Hebrew Bible, like Odysseus, is a foreigner to introspection; he is what he does and what he can relate. His way of speaking is not to argue but to tell a story – to the senators of Venice as much as to his future wife. And this holds right through to the end:

I pray you, in your letters,  
When you shall these unlucky deeds relate,  
Speak of me as I am.

He does not want them to sum him up – mighty warrior or black ram – but to *relate a deed*. ... That Othello and not Iago has the last word, in keeping with the promise of the title, is borne out by the play's concluding line: "This heavy act with heavy heart *relate*."

To Iago of course this mode of being and telling is nothing more than an attempt to dignify human affairs with "bombast circumstance". ... For him we are alone in a hostile world, but if we can recognize this and not be fooled by men's rhetoric we can remain masters of our destinies. Thus he urges Roderigo to cheer up and put money in his purse, for "If sanctimony, and a frail vow betwixt an erring barbarian and a supersubtle Venetian, be not too hard for my wits, and all the tribe of hell, thou shalt enjoy her."

Othello, like the oral story-teller he is, tells a tale; Iago, like a novelist, sums up the characters of others in two words: "erring barbarian," "supersubtle Venetian." The play, it has often been said, charts the way in which Iago's language gradually infects that of Othello and how, when that happens, Othello is doomed. That is true; but it also charts the way in which the language of a culture of suspicion infects the language of a culture of trust.

Iago sows the seeds of suspicion in Othello's mind by asking him to *interpret*, to get to the bottom of things. The ancient tragedian and the oral story-teller answer the question: what happened? The novelist and the modern playwright answer the question: what *really* happened? A small difference, it might be thought, but, in effect, a monumental one.

**Gabriel Josipovici**, 1999  
From *On Trust: Art and the  
Temptation of Suspicion*,  
Yale University Press.

The danger with all Iagos is that they make Othello seem too credulous. Unless we find their lies plausible, the play becomes a tale of an oaf gulled by a con man.

**Kenneth Tynan**, 1966  
From his account of Laurence Olivier's Othello performance at the National Theatre in London, 1964.

Think'st thou I'd make a life of jealousy,  
To follow still the changes of the moon  
With fresh suspicions? No: to be once in doubt  
Is once to be resolved. ...  
I'll see before I doubt, when I doubt, prove,  
And on the proof, there is no more but this:  
Away at once with love or jealousy!

### Othello

IT IS FUTILE TO DEMAND motivation from the Vice, or reasons for his actions, for the point about evil is that it is absurd, unmotivated, and inconsistent. Such a character is Iago. ... His one object is to destroy Othello and he can have no good reason for it. ... In case we should forget that Iago is the "tempter," he reminds us, telling us that he hates Othello as he hates "hell-pains." ... Iago's ubiquity in the play as he skips from character to character, organizing the complicated scenario which will entrap Othello, is more than natural, as is his mad inventiveness in luring Roderigo and Cassio to their doom.

The action of *Othello* opens out to include the audience, and their perception of the struggle of good and evil. They do not go home hoping they will never meet an Iago, but rather understanding something of the nature of evil and how soon bright things come to confusion. ... We no longer feel, as Shakespeare's contemporaries did, the ubiquity of evil, but Iago is still serviceable to us, as an objective correlative of the mindless inventiveness of racist aggression.

**Germaine Greer**, 1986

From *Shakespeare*, Oxford University Press.

IN LOVING AND MARRYING EACH OTHER, Othello and Desdemona instinctively act according to principles of racial equality and sexual freedom which are far from generally accepted and practiced in our own day, let alone in Shakespeare's. ...

Not the least disquieting feature of the play is the way it encourages us, through the villain's downstage intimacy with the audience, to identify more with the viewpoint and values of Iago than with Othello. The effect of this should be to compel us to confront our own collusion in Othello's tragedy, a collusion confirmed by our involuntary attraction to Iago's self-interested cynicism, and by our tacit acquiescence in the degrading mentality which finds in him such a seductive spokesman.

**Kiernan Ryan**, 1995

From *Shakespeare*, Prentice Hall/Harvester  
Wheatsheaf, a division of Simon & Schuster.





THE MARRIAGE BED is at the very heart of the tragedy of *Othello*; offstage but dramatically the center of attention in the first scene and again in the first scene of the second act, it is literally and symbolically at the center of the last scene. ... The play's central theme is love – specifically marital love. ... *Othello* rings changes on the theme of male and female in a series of parallel and contrasting couples – Desdemona/Othello, Emilia/Iago, Bianca/Cassio. ...

The play concludes, not with symmetrical pairings off and a movement toward marriage beds, but with one final triangle: Emilia, Desdemona, and Othello dead on wedding sheets. We are made to look with Iago, ominously a survivor, at the “tragic loading of this bed” ... a note of arrested growth, devastated fertility. ... The pain and division of the ending are unmitigated, and the clarification it offers is intolerable.

**Carol Thomas Neely, 1985**

*From Nuptials in Shakespeare's Plays, Yale University Press.*

... my love doth so approve him  
That even his stubbornness, his checks, his frowns  
... have grace and favor.

Desdemona

OTHELLO'S SUPREME CONFIDENCE in his marital bliss frees him [early on] to cherish what is so humanly characteristic of Desdemona: her appetite for pleasure. That appetite does not threaten him; even his awareness of his own “weak merits” cannot draw from him “the smallest fear or doubt.” ... Yet some eighty lines later, still in the same scene, Othello has become the stereotype of the anxious male beset by fears of womanly duplicity. The very things that have counted so heavily in Desdemona's favor – her openness and warmth of response to the tactile pleasures of physical existence – are now the basis of the most terrible indictment against her. ... The shift is indeed breathtakingly rapid, but ... it is prepared for in ways that make clear Othello's vulnerability and ... connect him to other anxious males in Shakespeare's plays.

**David Bevington, 2002**

*From “Othello: Portrait of a Marriage” in Othello: New Critical Essays edited by Philip C. Kolin, Routledge.*



TO CONTEMPLATE SHAKESPEARE'S GENIUS is at once to encounter the critic's despair and the critic's ecstasy. ... Shakespeare's language is primary to his art, and is florabundant. He had a deep drive to coin words anew, and I am always astonished that he employed more than twenty-one thousand separate words. Of these, he invented roughly one out of twelve: about eighteen hundred coinages, many of them now in common use. ...

The Shakespearean difference, the uniqueness of his genius is ... his universality, is the persuasive illusion (is it illusion?) that he has peopled a world, remarkably like what we take to be our own, with men, women, and children preternaturally natural.

**Harold Bloom, 2002**

*From Genius: A Mosaic of One Hundred Exemplary Creative Minds, Warner Books.*

FROM ITS VERY FIRST LINE – “Tush, never tell me! I take it much unkindly...” – *Othello* traces the way people react to whatever they are told, the psychic sources of their credulity and the reasons why they so often at first repudiate others' suggestions (“Tush, never tell me!”) only to topple into acquiescence by either *mistaking* the point or “tak[ing] it much unkindly.” ... Shakespeare highlights the connection between fear and credulity, the way people are often as quick to believe what they are afraid of as (at other times) they are to believe what they hope or wish. Iago's behavior all through the play exhibits both propensities, and he everywhere exploits both in other people. ...

At the heart of the play, and centered in its full realization of both Desdemona's and Othello's anguish, is Shakespeare's insight into the dire necessity for, and the often impossible difficulty of sustaining, a life open to doubt and uncertainty and therefore always at risk. ... Much of the power of *Othello* as a tragedy, I believe, is to make us acutely aware of our *own* needs for emotional and moral certainty, simplicity and finality – our own impulse to think on two spools: black/white, right/wrong – and to categorize people as fair or foul in accordance with our own hot feelings about them. ...

In thinking about Shakespeare's art in *Othello* it is vital not to get trapped into too-ready feelings or too-ready judgments about its “greatness” or its “limitations.”

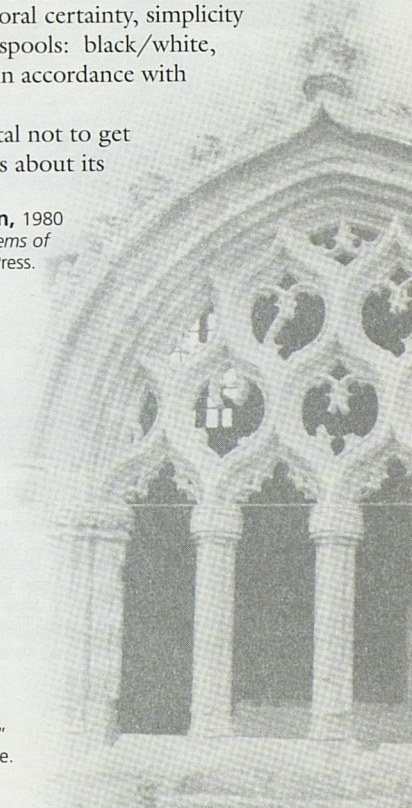
**Jane Adamson, 1980**

*From Othello as Tragedy: Some Problems of Judgment and Feeling, Cambridge University Press.*

BOTH HAMLET AND OTHELLO are told of terrible wrongs that have been committed. Othello responds with easy belief, and then finds that he is responsible for a horrible wrong. Hamlet doubts and probes and questions, and finds that the killing continues, of the guilty and innocent alike. It's in the nature of tragedy. How to test or trust? ... Othello sets out to prove faithfulness, demands “ocular proof” and, tragically, fails. Of course, love and faithfulness cannot be proved (nor bought); when found, they are freely given and must be accepted on trust.

**Archibald Leyasmeyer, 1993**

*From the essay “Love, Trust & Destruction in a Murky World,” written for and published in the Guthrie Study Guide.*





**Robert O. Berdahl**  
Cassio

**At the Guthrie** *Othello, Pride and Prejudice, Three Sisters, Wintertime, All My Sons, Antony and Cleopatra, Amadeus, Twelfth Night, A Midsummer Night's Dream, The School for Scandal*

**Theater** Park Square Theatre: *Art*; Music Box Theatre, Temple for the Performing Arts, Horton Grand

Theater: *Triple Espresso*; Lyric Theater: *Staggerford Murders*; Bryant-Lake Bowl Theatre: *Warm Beer Cold Women*; Great American History Theatre: *A Time on Earth*; Hope Repertory Theatre: *Romeo and Juliet, Anything Goes, Our Town, Little Shop of Horrors*; Hey City Stage: *Forever Plaid*; Playhouse Square; Michigan Ensemble Theater; State Theater, Michigan; Theatre in Old Town; Main State Music Theater

**Film/Television** *Great Lakes, Private Eyes*, "House of Four Doors"  
**Training** Gustavus Adolphus College; California Institute of the Arts



**Virginia S. Burke**  
Emilia

**At the Guthrie** *Othello, Pride and Prejudice, Once in a Lifetime, Summer and Smoke, Lysistrata*

**Theater** American Players Theatre: *Hamlet, The Beaux' Stratagem, The Learned Ladies*; Minnesota Festival Theatre: *Dracula*; Pregones Theatre: *Rosario's Barrio*; Great American History Theatre: *Songcatcher*, Frank

Theatre: *The Taming of the Shrew, Etta Jenks, Machinal, Tottering House, The Chekhov Project, Actors Theatre of Minnesota: The Weir*; New Classic Theatre: *Four Dogs and a Bone*; Teatro Latino de Minnesota; Northern Sign Theatre: *Antigone*; Cricket Theatre: *Five Women Wearing the Same Dress*; Park Square Theatre: *Macbeth, Merton of the Movies, On Borrowed Time*; The Playwrights' Center

**Film/Television** *The Homestead, Truth, Fascinating, Overnight Delivery*, "Unsolved Mysteries"



**James Cada**  
Gratiano

**At the Guthrie** *Othello, A Midsummer Night's Dream, Great Expectations*

**Theater** The Children's Theatre Company: *Mr. A's Amazing Maze Plays*; The Cricket Theatre: *Terra Nova*; Actors Theatre of St. Paul: *Tartuffe, The Three Sisters, Have You Anything to Declare?*; Chanhassen

Dinner Theatres: *The Music Man, The Sound of Music*; Old Log Theatre: *The Foreigner*, Brave New Workshop: Nine improvisation-based shows (director/actor); Elitch Theater, Denver: *Dear Ruth*

**Film/Television** *The Straight Story, Iron Will, Untamed Heart, Drop Dead Gorgeous, Grumpier Old Men, Wild Rose, Crossing the Bridge*, made-for-televisions movies: *Chance of Snow* (Lifetime), *Lucky Day* (ABC), "The Faculty," "Married ... with Children," "Real Monsters" (cartoon voiceover)



**Cheyenne Casebier**  
Desdemona

**At the Guthrie** *Othello, Pride and Prejudice, Twelfth Night, A Midsummer Night's Dream*

**Theater** New York: Connelly Theatre: *Can't Let Go* (world premiere); Kraine Theatre: *Chicks with Dicks*; HERE: *Lesbian Pulp-O-Rama*; Interact: *Misogamy*; Colorado Shakespeare Festival: *Troilus and Cressida, Romeo and Juliet*

**Film/Television** *Love the Hard Way, First We Take Manhattan*, "All My Children," "Guiding Light"

**Awards** International Artistic Fellowship at Shakespeare's Globe, London; Guthrie recipient

**Training** M.F.A., The Professional Theater Training Program, University of Delaware; Pacific Conservatory of the Performing Arts



**Paul Doepke**  
Understudy

**At the Guthrie** *Othello, Amadeus, Once in a Lifetime, Black No More*

**Theater** Mixed Blood Theatre: *Joanne!*, *To Be Young, Gifted and Black, They're Coming to Make It Brighter*, Santos Y Santos, *Good News About Third World Shoes, Maria! Maria, Maria, Maria, Bee-luther-hatchee*; The Children's Theatre

Company: *A Mark Twain Storybook* (national tour); People's Theatre: *Hamlet*; Park Square Theatre: *Romeo and Juliet*; New Tradition Theatre Company: *Bleacher Bums, The Road to Mecca, Educating Rita, Oliver!*, *Black Comedy, A Walk in the Woods, Sleuth*

**Other** Theatre l'Homme Dieu, Alexandria: guest artist (10 years); industrial videos and radio commercials

**Training** B.A., Theater and Drama, Lawrence University



**Sean Michael Dooley**  
Messenger, Officer, Citizen of Cyprus

**At the Guthrie** *Othello, A Christmas Carol, Ah, Wilderness!, Twelfth Night, A Midsummer Night's Dream*

**Theater** Door Shakespeare: *A Midsummer Night's Dream, Much Ado About Nothing; Romeo and Juliet; Great American History Theatre: A Christmas Schooner; Match Light Theatre: The Woolgatherer, Old Log Theatre: A*

*Perfect Wedding, Moon Over Buffalo*; Illusion Theater: *Celebrating Diversity*; University of Minnesota: *Hair, The Importance of Being Earnest, The Tempest*

**Training** M.F.A., University of Minnesota; B.A., University of Wisconsin, Eau Claire



**Charles Fraser**  
Understudy

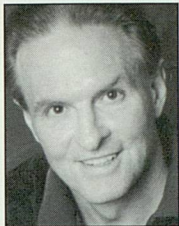
**At the Guthrie** *Othello, The Comedy of Errors, Ah, Wilderness!*

**Theater** Minnesota Shakespeare Project: *A Midsummer Night's Dream*; Minnesota Festival Theatre: *Guys and Dolls, Time of Your Life, Godspell, The Nerd*; Theatre de la Jeune Lune: *Tartuffe*; *Mystery Cafe*: six seasons

including *Let's Kill the Boss*, *Trial by Jury*, *Till Death Do Us Part*; Disney Cruise Line's *M.S. Disney Magic: Off Beat Comedy Club*; Brave New Workshop; Illusion Theater; Southern Theater of Theatre: *Much Ado About Nothing*, *The Taming of the Shrew*, Lincoln Amphitheatre: *Young Abe Lincoln*, *Big River*  
**Television** "Trigger Happy TV"

**Recordings** *Young Abe Lincoln* cast recording

**Training** B.F.A., University of Mississippi



**Nathaniel Fuller**  
Brabantio

**At the Guthrie** *Othello*, *Six Degrees of Separation*, *A Christmas Carol*, *Ah, Wilderness!*, *Amadeus*, *Twelfth Night*, *Molly Sweeney*, *A Midsummer Night's Dream*, *The Magic Fire*, *The Importance of Being Earnest*, *A Month in the Country*, *Much Ado About Nothing*, *The Playboy of the Western World*, *Blithe Spirit*, *You Can't Take It With You*, *She Stoops to Conquer*, *Philadelphia, Here I Come!*, *The Royal Family*, *K: Impressions of The Trial by Franz Kafka*, *King Lear*, *The Play's the Thing*, *A Woman of No Importance*, *Too Clever by Half*, *Fantasio*, *Henry IV*, *Henry V*, *Richard III*, *Candida* (17 Guthrie seasons, 1987-2004)

**Theater** Los Angeles Free Shakespeare Festival; Great Lakes Shakespeare Festival; Drury Lane; Cricket Theatre; Chanhassen Dinner Theatres

**Training** University of Southern California; B.A., Dartmouth College



**Brian Goranson**  
Lodovico

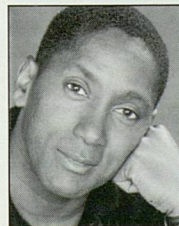
**At the Guthrie** *Othello*, *Macbeth*, *A Christmas Carol*

**Theater** Jungle Theater: *Orange Flower Water*; Pillsbury House Theatre: *Mr. Bundy*, *Angels in America*, *The Sign in Sidney Brustein's Window*, *Dutchman*, *Sexual Perversity in Chicago*, [sic], *Burn This*, *Extremities*; Illusion Theater: *Good 'N'*

*Plenty*, *Angel-Headed Hipster*, *Lloyd's Prayer*; Great American History Theatre: *Main Street*, *World War II Stories*

**Teaching** University of Minnesota

**Training** M.F.A., Theater Arts, University of Minnesota



**Brian A. Grandison**  
Herald, Officer, Citizen of Cyprus

**At the Guthrie** *Othello*, *The Stuff of Dreams*, *Merrily We Roll Along*, *Dream on Monkey Mountain*, *The Skin of Our Teeth*, *Troilus and Cressida*, *The History Plays*, *Anything Goes*, *A Christmas Carol*

**Theater** Off-Broadway: Adrienne Kennedy workshop; Brooklyn Academy of Music: *Suite Saturday Nite*;

Goodman Theatre: *Cry the Beloved Country*, *The Rover*; Mixed Blood Theatre; Chanhassen Dinner Theatres; Great American History Theatre; national tour: *Sounds of Blackness* (director)

**Other** As author: screenplay for Showtime cable network; Stages Theatre: *And a Child Shall Lead Them: Brown vs. Board of Education*

**Film/Television** *Very Bad Things*, *Crossing the Bridge*, "Picket Fences," "Chicago Hope," "C-16"

**Training** M.F.A., University of Georgia; Stella Adler Conservatory



**Shawn Hamilton**  
Montano

**At the Guthrie** *Othello*, *Twelfth Night*, *A Midsummer Night's Dream*, *Gross Indecency*, *Many Colors Make the Thunder-King*, *Big White Fog*, *Mother Courage*, *Marat/Sade*, *The Tempest*, *The Illusion*, *Troilus and Cressida*, *Henry V*, *A Christmas Carol*, *The Skin of Our Teeth*

**Theater** Trinity Repertory Theatre: *The Illusion*; Yale Rep: *Troilus and Cressida*, *Pill Hill*; Dallas Theater Center: *Theophilus Maitland*, *All the King's Men*; Mixed Blood Theatre: *La Ayuda*, *Six Degrees of Separation*; The Children's Theatre Company: *Beggars' Strike*, *Boundless Grace*, *Crow and Weasel*, *The Jungle Book* (national tour); Jungle Theater: *Orson Welles Rehearses Moby Dick*, *Hapgood*; Penumbra Theatre Company: *Seven Guitars*, *Black Nativity*; Great American History Theatre: *The Meeting*, *The Brotherhood*



**Ann Kim**  
Bianca

**At the Guthrie** *Othello*, *The Stuff of Dreams*

**Theater** The Children's Theatre Company: *Dragonwings*, *Pippi Longstocking*, *Mississippi Panorama*, *Pinocchio*, *Starry Messenger*, *Cinderella*, *A Village Fable*, *Whale*, *How the Grinch Stole Christmas*, *Afternoon of the Elves*; Mixed Blood

Theatre: *Primary English Class*, *The History of Bowling*, *League of Nations*, *I Don't Need No Stinkin' Badges*, *Trumpeting the Gateway*, *Boy*, *Marial Maria*, *Maria*, *Maria*, *Eastern Parade* (tour); Eye of the Storm Theatre: *Stop Kiss*; Theater Mu: *Internment Voices*, *Fax Shangri-La*; Pangea World Theater: *The Winged Seed*; Hartford Children's Theater: *A Wrinkle in Time*

**Teaching** Neighborhood Bridges at The Children's Theatre Company and School Partnership Program: actor/educator

**Training** B.A., English, Columbia University



**Bill McCallum**  
Iago

**At the Guthrie** *Othello*, *Three Sisters*, *Six Degrees of Separation*, *A Christmas Carol*, *All My Sons*, *Antony and Cleopatra*, *Who's Afraid of Virginia Woolf?*, *The Invention of Love*, *Twelfth Night*, *The Plough and the Stars*, *Misalliance*, *Ah, Wilderness!*, *Gross Indecency*, *Much Ado About Nothing*, *Racing Demon*, *A Midsummer Night's Dream*, *She Stoops to Conquer*, *The Cherry Orchard*

**Theater** Goodman Theatre; American Players Theatre: seven season company member; Great American History Theatre; Minnesota Festival Theatre; Madison Repertory Theatre; Northlight Theatre; Body Politic Theatre; New American Theatre; The Minnesota Orchestra; Frank Theatre

**Film** *The Straight Story*, *Joe Somebody*

**Training** North Carolina School of the Arts

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Understudy

**At the Guthrie Othello**

**Theater** City Theatre, Pittsburgh: *Fair Game*; Jungle Theater: *Orson Welles Rehearses Moby Dick, Macbeth*; Eye of the Storm Theatre: *Fair Game, Stop Kiss*; Ten Thousand Things: *The Furies, The Tempest, The Unsinkable Molly Brown*; Frank Theatre: *Self-Defense, or Death of Some Salesmen*;

Minnesota Shakespeare Project: *Hamlet, Romeo and Juliet, Pericles*; Hidden Theatre: *Isaac, Hedda Gabler*; Huldafolk Theatre: *W.A.S.P.*; Seattle Children's Theatre: *An Evening of Washington Irving*; Dark Horse Theater: *The Dumb Waiter, Terra Nova, Spoon River Anthology*

**Film** *Vernie, New World Symphony, The Coast*



**Peter Moore**

Duke of Venice/Fight Choreographer

**At the Guthrie Othello**, *Six Degrees of Separation, Antony and Cleopatra, Twelfth Night, Julius Caesar*, As fight director: *Thief River, In the Blood, Twelfth Night*

**Theater** As an actor: Mixed Blood Theatre: *The Boys Next Door, Spinning Into Butter*; Chanhassen Dinner Theatres: *A Walk in the*

*Woods, The Rainmaker*; Frank Theatre: *Measure for Measure*; Park Square Theatre: *Art, Harvey*; Illusion Theater: *Miss Evers' Boys*; New Classic Theatre: *Burn This, All in the Timing*; Meadow Brook Theatre, Detroit; Utah Shakespearean Festival. As fight director: *Broadway: The Lion King, Marlowe*; Off-Broadway: *Sweet Prince, The Rover, A Cry of Players*; La Jolla Playhouse: *Twelfth Night*; Dallas Theater Center: *I Hate Hamlet*

**Film** *The Cure, Overnight Delivery, Trauma*, "ABC AfterSchool Special"; Stunt Coordinator: *Embrace of the Vampire, With or Without You, Old Explorers*



**Kris L. Nelson**

Roderigo

**At the Guthrie Othello**, *Three Sisters, Six Degrees of Separation, A Christmas Carol, Antony and Cleopatra, Amadeus, Once in a Lifetime, Twelfth Night, To Fool the Eye, The Plough and the Stars, Mr. Peters' Connections, The School for Scandal, Summer and Smoke, Julius Caesar, The Venetian Twins, Much*

*Ado About Nothing, The Playboy of the Western World, A Midsummer Night's Dream*

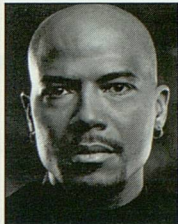
**Theater** Jungle Theater: *The Blue Room*; Salt Lake Acting Company: *Sight Unseen*; Creede Repertory Theatre: *Voice of the Prairie, Bedroom Farce, Antigone*; Shakespeare Theatre, Washington, D.C.: *Richard II, Julius Caesar, Romeo and Juliet*; Babcock Theater: *Edward II, Three Sisters, Marat/Sade, As You Like It, Leonce and Lena*

**Training** University of Utah Actors Training Program

**Lester Purry**

Othello

**At the Guthrie Othello**, *The Darker Face of the Earth, Big White Fog*  
**Theater** Penumbra Theatre Company: *King Hedley II, The Darker Face of the Earth, Blues for an Alabama Sky, The Piano Lesson, Fences,*



*A photograph: Lovers in motion, Two Trains Running, The Last Minstrel Show, Buffalo Hair, Spell #7, Shine, Dutchman, Pill Hill, The Mojo and the Sayso, Waiting in Vain*; Center Stage, Studio Theatre, Philadelphia Theatre Company, Dallas Theatre Company, Alabama Shakespeare Festival, Arden Theatre Company, Sundance Theatre Institute, Illusion Theater, Mixed Blood Theatre, The Children's Theatre Company, The Minnesota Opera, Savannah Theater Company, S.A.R.T

**Stacia Rice**

Understudy

**At the Guthrie Othello**

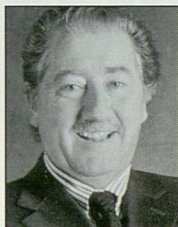
**Theater** Fifty Foot Penguin Theater: *Cat on a Hot Tin Roof, Dogg's Hamlet, Cohoot's Macbeth, I Married Odin, Parallel Lives, Escape from Happiness*; Park Square Theatre: *An Experiment with an Airpump, The Women*; Illusion Theater: *Kuwait; Pig's Eye Theater: House of Yes, A*

*Few Good Men, Laughter on the 23rd Floor*; The Director's Theater: *The Maiden's Prayer, Baby with the Bathwater*; Outward Spiral Theatre Company: *David's Redhaired Death, A Bright Room Called Day*; Eye of the Storm Theater: *Hazard County*; Bald Alice Theater: *Gospel of the Messiah Widow*; The Children's Theatre Company: *The Little Match Girl*

**Film** *A Day in the Life of Andrew Hiskler, Descent of Woodpeckers, Medea's Guilt, Blue Through the Night*

**Teaching** Comedy improvisation

A R T I S T I C S T A F F



**Joe Dowling**

Artistic Director

**At the Guthrie Othello**, *Pride and Prejudice, Three Sisters, All My Sons, Amadeus, The Invention of Love, Twelfth Night, The Plough and the Stars, The School for Scandal, Julius Caesar, Molly Sweeney, The Importance of Being Earnest, Much Ado About Nothing, The Playboy of the Western World, Blithe Spirit, A Midsummer*

*Night's Dream, Philadelphia, Here I Come!*, *The Cherry Orchard*  
**Theater** Abbey Theatre, Dublin: artistic director (1978-85), artistic director of Peacock Theatre, the Abbey's second stage (1973-76), founder of the Young Abbey, Ireland's first theater-in-education group (1970); Irish Theatre Company: artistic director, The Gaiety, Dublin: managing and artistic director, founder of the Gaiety School of Acting, Ireland's premier drama school; Gate Theatre; Arena Stage; Shakespeare Theatre, Washington, D.C.; New York Shakespeare Festival; The Acting Company; American Repertory Theatre; Stratford Festival; Roundabout Theatre; Geffen Playhouse; Chichester Festival Theatre; Chicago Shakespeare Theater

**Patrick Clark**

Set and Costume Designer

**At the Guthrie Othello**, *Three Sisters, Amadeus, The Invention of Love*

**Theater** Stratford Festival, Ontario: *Henry IV parts 1 and 2, As You Like It, Richard III, Juno and the Paycock, Pericles, The Comedy of*

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*Errors, Titus Andronicus, Romeo and Juliet, The Boyfriend, King Lear, Shaw Festival: Cuckoo in the Nest, Hit the Deck, She Loves Me; Atlantic Theatre Festival: The Matchmaker, The Constant Wife, Private Lives, Hedda Gabler, Amadeus, Macbeth; Canadian Stage: Homeward Bound, Hay Fever, To Grandmother's House We Go; Banff School: Twelfth Night, The Theater for Scandal, Last Comedy; Vancouver Playhouse; Theatre Calgary;*

Theatre London; Neptune Theatre; Theatre New Brunswick  
**Teaching** Banff School of Fine Arts; Concordia University; St. Thomas University  
**Training** B.A., Classics, University of New Brunswick

### Matthew Reinert

Lighting Designer

**At the Guthrie** *Othello, Three Sisters, Good Boys, All My Sons, Who's Afraid of Virginia Woolf?, Twelfth Night, Side Man, A Midsummer Night's Dream, Misalliance, Sweeney Todd, Gross Indecency, Simpatico*; Resident Lighting Department Supervisor since 1994  
**Theater** Actors Theatre of Louisville: designs for over 15 productions, many in the Humana Festival of New American Plays and Flying Solo Festivals, Lighting Department Supervisor for more than 100 productions; Missouri Repertory Theatre; Pepsico Summerfaire; Kentucky Shakespeare Festival; Glimmerglass Opera; Chautauqua Opera; Ragamala Music and Dance Theatre; Purdue University/Indiana Public Television; University of Minnesota; Western Michigan University; University of Missouri, Kansas City; Iowa State University

**Education** M.F.A., University of Missouri, Kansas City; B.A., Iowa State University

### Scott W. Edwards

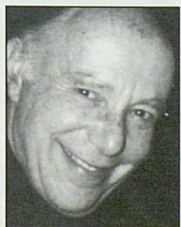
Sound Designer

**At the Guthrie** More than 40 productions including *Othello, A Christmas Carol, The Night of the Iguana, Pride and Prejudice, Three Sisters, Wintertime, The Comedy of Errors, Resurrection Blues, All My Sons, The Canterbury Tales, Antony and Cleopatra, Merrily We Roll Along, Amadeus, Once in a Lifetime, In the Blood, Who's Afraid of Virginia Woolf?, Twelfth Night, Blood Wedding, To Fool the Eye, Hedda Gabler*

**Theater** The Children's Theatre Company: more than 40 productions; Jungle Theatre: 15 productions; Penumbra Theatre Company; Mixed Blood Theatre; Illusion Theater; Arizona Theatre Company; Ballet of the Dolls (founding member); Theater Mu; Eye of the Storm Theatre; Teatro Latino; The Minnesota Opera

**Other** Production manager/live sound engineer for Garrison Keillor's *A Prairie Home Companion*

**Awards** Helen Hayes Award nomination, *You Can't Take It With You*, Arena Stage



### Michael Lupu

Dramaturgy

**At the Guthrie** (Selected productions since 1981) *Othello, Three Sisters, A Christmas Carol, The Comedy of Errors, Amadeus, Twelfth Night, Blood Wedding, The Plough and the Stars, Lake Hollywood, Mr. Peters' Connections, Julius Caesar, Gross Indecency, Black No More, Much Ado About Nothing, A Midsummer Night's*

*Dream, The Cherry Orchard, K: Impressions of The Trial by Franz Kafka, King Lear, Home, The Broken Jug, The Sea Gull, The History*

*Plays, The Skin of Our Teeth, Medea, Uncle Vanya, The Imaginary Invalid, Frankenstein – Playing with Fire, The Wild Duck, The Bacchae, Tartuffe, Threepenny Opera, The Marriage of Figaro, Peer Gynt, Don Juan, Our Town*

**Teaching** University of Minnesota Department of Theater Arts and Dance, Elderlearning Institute

**Education** University of Pennsylvania – The Annenberg School of Communications; University of Bucharest



### Marcela Lorca

Movement

**At the Guthrie** Director: *Blood Wedding, In Darkness, I Keep Walking on Sinking Sand, The Long Walk*; Choreography: more than 20 plays; Movement: more than 60 plays since 1991

**Theater** Missouri Repertory Theatre: *Blood Wedding* (director); New York University: *Mystery Plays*; Long Wharf

Theatre: *She Stoops to Conquer*; National Opera of the Dominican Republic: *Carmina Burana*; Grupo del Centro, Chilean dance company; Jonathan Stone's *Dinner*, O'Shaughnessy Auditorium; Southern Theatre; Hennepin Center for the Arts

**Awards** McKnight Fellowship for Theater Artists, McKnight Choreographic Fellowship, Jerome Foundation Travel & Study Grant, Hometown awards for direction of *Dreams* and *Zoolook* dance videos

**Other** Head of movement for the Guthrie/University of Minnesota B.F.A. Actor Training Program.



### Andrew Wade

Voice and Language Consultant

**At the Guthrie** *Othello, The Comedy of Errors, Antony and Cleopatra*; Guthrie Experience guest faculty

**Theater** Royal Shakespeare Company: head of voice, 1990-2003, assistant voice director, 1987-90, codirector with Cicely Berry of *Journeys, Words, Words, Words* and *More Words*, more than 170

productions with more than 80 directors

*Film Shakespeare in Love*: verse consultant

**Professional Affiliations** Fellow at Rose Bruford College; independent appraiser for Central School; steering committee, University of Newcastle; formerly, board member: Theatre Centre Young People's Theatre and British Voice Association; Central School: external examiner for M.A. in voice studies

**Teaching** Mountview Theatre School; Rose Bruford College; East 15 Acting School: head of voice; master classes with theater companies in Australia, Belgium, Canada, Colombia, Denmark, France, Germany, Greece, India, Ireland, Japan, The Netherlands, Norway, Poland, Russia, Sweden, Singapore, Switzerland and the U.S.

### Michaella K. McCoy

Stage Manager

**At the Guthrie** *Othello, The Stuff of Dreams*

**Theater** Studio Arena Theatre: *Greetings!, Moon Over Buffalo, The House of Blue Leaves*; Studio Too!: *A Tuna Christmas, How I Learned to Drive*; The Children's Theatre Company: *The Snow Queen, The Beggars' Strike, Charlie and the Chocolate Factory, Mississippi Panorama, The Lion, the Witch and the Wardrobe*; Open Eye Figure Theatre: *The Holiday Pageant*; Minnesota Festival Theatre: *Guys and Dolls, Crimes of the Heart, The Sunshine Boys* (starring Dick Van Patten and James Van Patten); Carlyle Brown and Company: *The Masks of Othello*; North Star Opera: *Wonderful*

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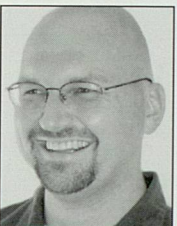


**Michele Harms**  
Assistant Stage Manager/  
Assistant Company Manager

**At the Guthrie** *Othello*, *Pride and Prejudice*, *Top Girls*, *Mrs. Warren's Profession*, *The Comedy of Errors*, *Ah, Wilderness!*, *Merrily We Roll Along*, *The Carpetbagger's Children*, *Molly Sweeney*; as an intern: *A Christmas Carol*, *To Fool the Eye*, *Hedda Gabler*

**Theater** Contemporary American  
*Theater Festival: Thief River*, *The Late Henry Moss*, *The Ecstasy of St. Theresa*, *The Occupation*; Waldorf College Theatre: *The Good Person of Setzuan*, *Beloved Friend*, *The 1940s Radio Hour*, *You Never Can Tell*, *Antigone*, *Rosencrantz and Guildenstern Are Dead*, *Hamlet*, *Dolorosa Sanchez*, *Light Up the Sky*

**Training** B.A., Humanities, Theater Emphasis, Waldorf College



**Rob Melrose**  
Assistant Director

**At the Guthrie** *Othello*  
**Theater** The Cutting Ball Theater: artistic director: *Hamletmachine*, *As You Like It*, *Mayakovsky: A Tragedy*, *My Head Was a Sledgehammer*, *Roberto Zucco*, *The Vomit Talk of Ghosts* (world premiere), *Drowning Room*; Perishable Theatre: *All Spoken by a Shining Creature* (world premiere); Actors' Collective: *Hedda Gabler*; Yale School of Drama: *Macbeth*, *Woyzeck*, *The Great Highway*, *Endgame*, *The Shawl*; Princeton University: *The Seagull*, *Twelfth Night*, *Rhinoceros*, *No Exit*; As assistant director: American Conservatory Theatre: *Indian Ink* (Carey Perloff, director); Yale Repertory Theatre: *Twelfth Night* (Mark Rucker, director); As directing intern: The McCarter Theatre: *The Glass Menagerie* (Emily Mann, director)

**Education** M.F.A., Yale School of Drama, B.A. Magna Cum Laude, Princeton University

**Professional Affiliations** Executive Committee, League of Resident Theaters; treasurer, The Playwrights' Center board of directors  
**Education** M.F.A., Brooklyn College; B.A., Moorhead State University



**Beth Burns**  
Director of Education  
and Community Partnerships

**At the Guthrie** *Othello*, *The Stuff of Dreams*, *Ah, Wilderness!*, *Molly Sweeney*, *A Midsummer Night's Dream*

**Other** The Children's Theatre Company: public relations; MacPhail Center for the Arts: communications manager; University of St. Thomas: marketing manager

**Professional Affiliations** Minnesota Citizens for the Arts board of directors; Developing Arts and Music Foundation board of directors; panelist: National Endowment for the Arts, South Dakota Arts Council, Metro Regional Arts Council

**Teaching** University of St. Thomas Center for Nonprofit Management

**Training** M.B.A. coursework, University of St. Thomas; B.A., St. Olaf College

**Rebecca Easton**  
Company Manager

**At the Guthrie** *Othello*, *The Stuff of Dreams*. As assistant director: *Pride and Prejudice*; As directing or dramaturgy intern: *Who's Afraid of Virginia Woolf?*, *A Christmas Carol*, *Blood Wedding*, *Hedda Gabler*; Tour and Residency Coordinator (2001-03)

**Theater** Dallas Theater Center (directing intern): *Dinah Was*, *A Christmas Carol*, *Inexpressible Island*, *The Mystery of Irma Vep*, *The Seagull*; As director: Chaos Theories Theatre: *Crave*, *The Skriker*, *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad*; Susurrus Theatre: *The Wreck on the 5:25*; Eden Prairie High School: *Heart's Desire*, *The Day Room*; Kennedy High School: *The Skin of our Teeth*; College of William and Mary: *Kindertransport*, *Laundry & Bourbon*. As a dramaturg: University of Missouri - Kansas City: *Anything to Declare*; University of Virginia: *The Threepenny Opera*; College of William and Mary: *The Hostage*. As an assistant director: Virginia Shakespeare Festival: *Measure for Measure*, *Romeo & Juliet*

**Training** B.A., College of William and Mary; Marymount London Drama Conservatory

## ADMINISTRATION



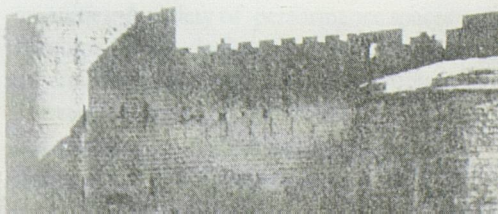
**Thomas C. Proehl**  
Managing Director

**At the Guthrie** General Manager, 1999-2003; Box office reservationist and accounting department, 1984-86

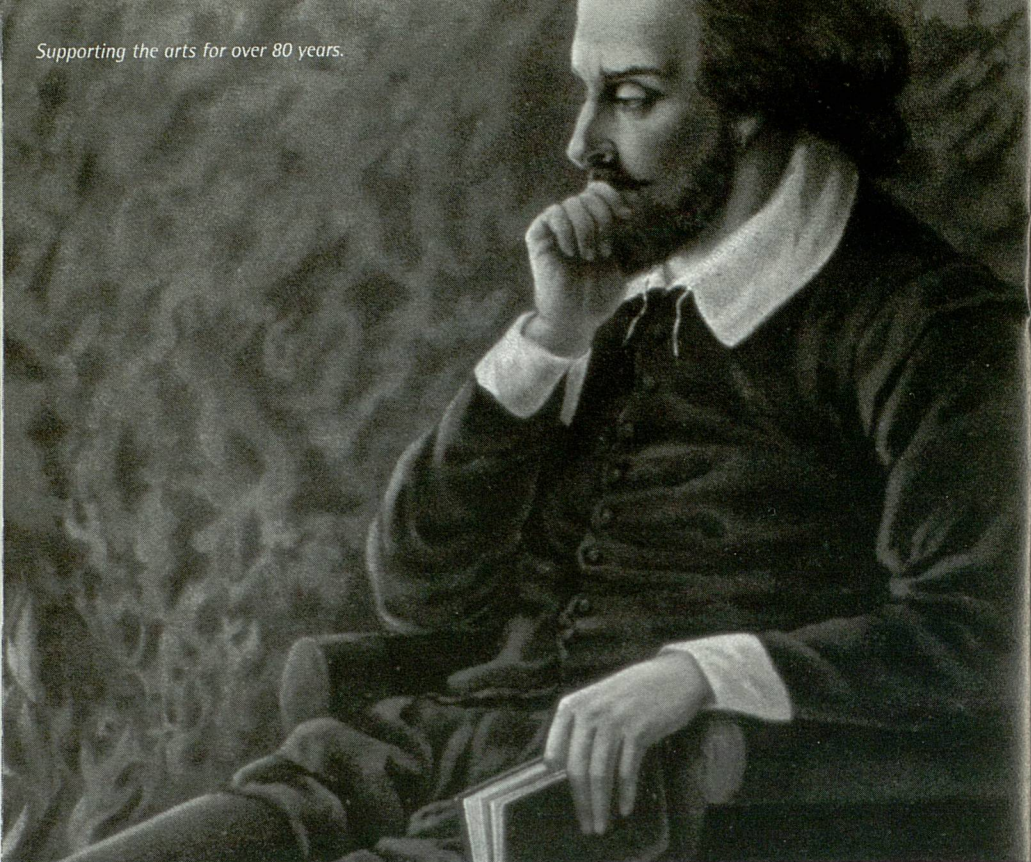
**Theater** Signature Theatre Company: managing director, 1992-99, including the seasons of Lee Blessing, Edward Albee, Horton Foote, Adrienne Kennedy, Sam Shepard, Arthur Miller and John Guare; The Dramatists

Guild: general manager, 1989-95; Theatre for a New Audience: 1992; Playwrights Horizons: director of ticket central, 1988-89; La Jolla Playhouse: box office manager, 1986

**Other** Consultant to Signature Theatre Company, Foundry Theatre Company, SoHo Rep and Cherry Lane Theatre, all in New York City, and to Pillsbury House Theatre and The Playwrights' Center in Minneapolis



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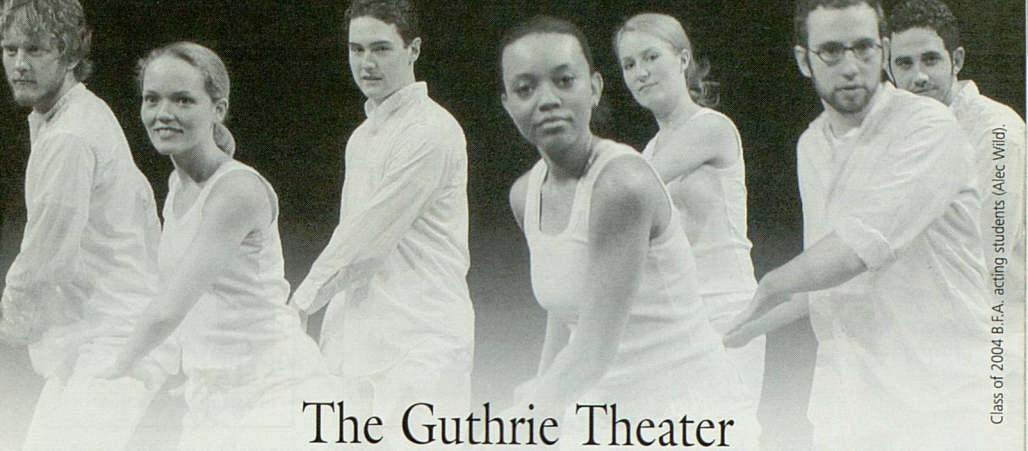
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# The Guthrie Theater

CHALLENGING AND DELIGHTING AUDIENCES YEAR-ROUND

Sir Tyrone Guthrie founded his namesake theater in 1963. For 40 years, the Theater has continued Guthrie's vision to provide Minneapolis/St. Paul, the state of Minnesota and the Upper Midwest with quality theater and to set a national standard for excellence. Under the leadership of Artistic Director Joe Dowling and Managing Director Thomas C. Proehl, the Guthrie remains committed to presenting high-caliber productions of classic plays. World-renowned playwrights, directors, designers and artists join the cast of performers to challenge and delight audiences year-round.

Producing a season of 11 plays between its signature thrust stage, its second stage and on tour, recent productions have ranged from Shakespeare to modern classics, including the world premieres of Arthur Miller's *Resurrection Blues* and Jane Martin's *Good Boys*.

The Guthrie's acclaimed production of *A Midsummer Night's Dream* revived its touring program in 2000. The Guthrie has subsequently toured to communities big and small: *Molly Sweeney*, *Ah, Wilderness!* and *The Stuff of Dreams*, which was commissioned especially for the touring program. *Othello* is the first national tour undertaken by the Guthrie in 20 years.

In the fall of 2000, the Guthrie renewed its partnership with the University of Minnesota by launching a joint B.F.A. actor training program. The first class will

graduate from the program this spring after experiencing four rich years of master classes, classroom projects, productions and a semester of study abroad.

The Guthrie also promotes new play development, having recently commissioned more than 30 plays for high schools, the Theater's B.F.A. program and A Guthrie Experience for Actors in Training, an intensive summer program that creates a bridge for actors between school and the professional world. A major grant from the Bush Foundation launched the Guthrie New Play Project, which provides commissioning and travel fees for nine national playwrights.

The Guthrie's WORLDStage Series presents internationally-renowned theater companies such as Shakespeare's Globe of London and Teatr Biuro Podrozy of Poland.

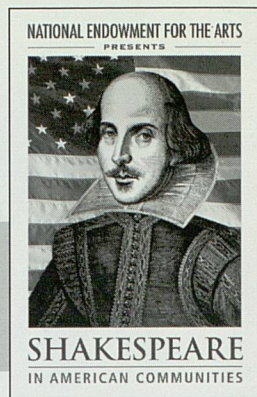
In May 2006, the Guthrie will move to a new three-stage complex designed by the internationally-acclaimed French architect Jean Nouvel. A landmark destination, the Guthrie's new home will serve the Upper Midwest in exciting ways, from collaborations with other national and international theaters to expanded educational programming and improved audience amenities. A variety of performance spaces combined with dedicated classroom and community space will allow the Guthrie Theater unprecedented growth.

For more information about the Guthrie Theater, visit [www.guthrietheater.org](http://www.guthrietheater.org).



Guthrie On Tour

## Cross-Country Shakespeare



This production of *Othello* is part of an historic endeavor: the largest tour of Shakespeare in American history. The Guthrie Theater, along with The Acting Company, Aquila Theatre Company, Inc., Arkansas Repertory Theatre, Artists Repertory Theatre and Chicago Shakespeare Theater, comprise Shakespeare in American Communities, a new initiative of the National Endowment for the Arts. Shakespeare in American Communities brings professional Shakespeare productions and related educational activities to 100 small and mid-sized communities in all 50 states.

Audiences in 13 communities across the country are experiencing Guthrie on Tour thanks to the generous support of our sponsors: Shakespeare in American Communities, in partnership with Arts Midwest and Sallie Mae, Target Corporation, Marshall Field's Gives, RBC Dain Rauscher and BANKFIRST. Sponsor leadership makes it possible for young people and adults to attend performances, participate in workshops and enjoy the work of one of America's premier theaters.

But that's not the whole story. Local sponsors – including businesses, government agencies, foundations and individuals – have also stepped forward to ensure that the arts flourish in their own communities. This list represents the chronology of our 2004 tour and highlights the sponsors that are making these activities possible at the local level.

### January 9-10

*Concordia University, St Paul, MN*

The performances at Concordia University, St. Paul are presented as part of Concordia University Theatre's 2003-04 Season, presenting a mix of student and professional productions in order to fulfill Concordia University Theatre's mission to provide a challenging variety of theatrical experiences that enrich the artistic, intellectual, cultural and spiritual life of the community in which we live.

### January 16-17

*Washington Pavilion of Arts and Science, Sioux Falls, SD*

In addition to their support of the Guthrie's touring program, BANKFIRST has provided local sponsorship for this program at the Washington Pavilion. Additional support has been made by Keloland Television and MIX 97-3.

### January 23-24

*Jamestown College, Jamestown, ND*

Jamestown College offers many large school advantages – quality and variety of programs along with numerous opportunities for leadership and growth – in a small college setting. The college, with its \$6.2 million Reiland Fine Arts Center, is the home to arts events in the region, scheduling touring theater and music groups to perform for the entire community.

**January 30-31**

*Cache Center for the Arts, Logan, UT*

This residency is sponsored by the George S. and Delores Doré Eccles Foundation, Marie Eccles Caine Foundation and Emma Eccles Jones Foundation.

**February 5-8**

*Arizona Theatre Company, Phoenix, AZ*

The Guthrie Theater is sponsored in Phoenix by Mary Jo Ghory M.D.

**February 11-15**

*Arizona Theatre Company, Tucson, AZ*

The Guthrie Theater is sponsored in Tucson by Mary Jo Ghory, M.D.

**February 26-29**

*St. Mary's College, Notre Dame, IN*

This residency is sponsored locally by Summer Shakespeare at Notre Dame, The College of Arts and Letters, University of Notre Dame and Saint Mary's College.

**March 4-7**

*University Musical Society, Ann Arbor, MI*

Performances at the University Musical Society of the University of Michigan, Ann Arbor are part of UMS's Fourth Annual Theater Series, made possible by the generous support of the Herbert S. Amster Fund. Individual performances are sponsored by National City and DTE Energy Foundation, with media sponsorship by Michigan Radio. The Clare Venables Memorial Youth Performance is supported by Tom and Marilou Capo and Carl and Charlene Herstein.

**March 17-21**

*Annenberg Center for the Performing Arts, Philadelphia, PA*

The Philadelphia presentation is sponsored in partnership with TIAA-CREF, with additional funding provided by The William Penn Foundation, Mid Atlantic Arts Foundation, University Square and the Penn Humanities Forum. Media sponsors are WHYY-FM and *Philadelphia Weekly*.

**March 26-27**

*Penn State University, University Park, PA*

The 2003-04 season of the Penn State Center for the Performing Arts is supported, in part, by grants from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania; the National Endowment for the Arts, a federal agency; and the Mid Atlantic Arts Foundation. Additional sponsors include M&T Bank and Media Partner WPSU.

**April 2-3**

*University of Massachusetts Fine Arts Center, Amherst, MA*

Performances and outreach activities by the Guthrie Theater are made possible, in part, by the Office of the Chancellor, Office of the Provost and the College of Humanities and Fine Arts at the University of Massachusetts; and through collaboration with the 5-College Theater Department, UMass Department of Theater and the students of Amherst College, Hampshire College, Mt. Holyoke College, Smith College and the University of Massachusetts.

**April 7-10**

*Cutler Majestic Theatre, Boston, MA*

The Guthrie Theater is presented in Boston by Emerson College and is funded in part by a grant from the Massachusetts Cultural Council, a state agency.

**April 29-May 2**

*Virginia Arts Festival, Norfolk, VA*

The Virginia Arts Festival welcomes the Guthrie Theater to Norfolk as part of its eighth annual season, joining some of the world's most prestigious artists such as the Alvin Ailey American Dance Theater, Joshua Bell, Cirque Eloize, Chanticleer and Emerson String Quartet. This production of Shakespeare's *Othello* has been made possible by a grant from the NEA as well as private and public contributions.

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Steven J. Rosenstone

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Emily Anne Tuttle  
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Mary W. Vaughan  
Philip Von Blon  
Steven C. Webster  
Irving Weiser  
Frances Wilkinson  
Margaret Wurtele  
*As of December 19, 2003*

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Joe Dowling

**Managing Director**

Thomas C. Proehl

**Artistic**

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*Artistic Advisor*  
James Houghton

*Artistic Administrator*  
Louise Burt

*Artistic Administrative Assistant*  
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*Director of Company Development*  
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*Movement*  
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*Voice/Speech*  
Elisa Carlson, Lucinda Holshue

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*Casting Consultant*  
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*Company Management Associate*  
Ben Olson

*Company Physician*  
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*Literary Director*  
Michael Bigelow Dixon

*Senior Dramaturg*  
Michael Lupu

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Amy Wegener

*Librarian/Literary Specialist*  
Jo Holcomb

**Costumes**

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*Costume Workroom Manager*  
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*Costume Design Assistants*  
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Lynda K. Myers  
*Costume Crafts*  
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*Dyer/Painter*  
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*Drapers and Tailors*  
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*Draper Emeritus*  
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*First Hands*  
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*Stitchers*  
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Ivy Loughborough  
*Wig Assistant*  
Heather Volkman  
*Wardrobe Supervisor*  
Susan Fick  
*Wardrobe Assistant*  
Lynda K. Myers  
*Wardrobe Crew*  
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Deb Murphy  
*Costume Rentals Assistant*  
Sarah Bissonette

**Production**

*Production Manager*  
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*Production Stage Manager*  
Russell Johnson  
*Assistant Production Manager*  
James D. Scott  
*Production Coordinator*  
Beth Eiserloh  
*Stage Managers*  
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*Technical Director*

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*Assistant Technical Directors*  
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*Scene Shop Supervisor*  
Grant Wibben  
*Master Carpenter*  
Thomas J. Truax  
*Lead Carpenter*  
Michael Larson, Christopher Sibilia  
*Staff Carpenters*  
Eric Kiekhaefer, Patrick Landers, Nathan Saul  
*Shopper/Buyer*  
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*Lead Scenic Artist*  
Michael Hoover  
*Staff Scenic Artist*  
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*Scenic Artists*  
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Matthew Reinert  
*Assistant Lighting Designer/Supervisor*  
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*Master Electrician*  
Andrew Sullivan  
*Staff Electrician*  
Michael Frohling  
*Electricians*  
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*Associate Props Manager*  
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Mel X. Springer  
*Staff Props Craftspersons*  
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*Props Craftspersons*  
Dana Lewman, Lisa Powers  
*Master Soft Props Artisan*  
Rozi Graham  
*Resident Sound Designer/Supervisor*  
Scott W. Edwards  
*Master Sound Technician*  
Paul Estby  
*Stage Supervisor*  
Brian Crow

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*Interim Director of Individual Giving/ Major Gifts*  
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*Associate Director of Individual Giving*  
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*Individual Giving Assistant*  
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*Telefund and Building Manager*  
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*Telefund Supervising Assistant*  
Sarah Thompson  
*Telefund Clerical Assistant*  
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Douglas Nathan  
*Associate Director of Corporate Giving*  
Amy Hawkins  
*Development Assistant*  
Kate Lawson  
*Associate Director of Institutional Giving*  
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*Campaign Coordinator*  
Emily Boigenzahn  
*Development Data Coordinator*  
Emily Longaecker

**Education and**

**Community Partnerships**

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*Education and Community Partnerships Manager*  
Catherine McGuire  
*Education and Community Partnerships Associate*  
Daniel Hershey  
*Teaching Artists*  
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Edward Bok Lee, Blayn Lemke, David Mann, Bill McCallum, Amy McDonald, Kris L. Nelson, Richard Ooms, Stephen Pelinski, Mark Rosenwinkel, Doug Scholz-Carlson, Buffy Sedlacek, Colin Denby Swanson, A-Yia Thoj, Matthew Vaky, Claudia Wilkens

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*Administrative Assistant to the Managing Director*  
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*Human Resource Director*  
Bernadette Christiansen  
*Volunteer Coordinator/ Human Resource Generalist*  
Marsha Wilson  
*Human Resources Associate*  
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*Director of Information Systems*  
Lou Ambrose  
*Information Systems Associate*  
Pam Truesdell  
*Information Systems Assistants*  
Kathy Rogers, Mark Vaillancourt, Peter J. Wegner

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*Payroll Specialist*  
Rose Block  
*Accounting Associate*  
Kevin Hannon  
*Accounts Payable Specialist*  
Liana Kostetskaya  
*Facilities Manager*  
Dan Soltys  
*Building Engineer*  
Dave Sargent  
*Custodian*  
Charles Brewster

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*Associate Marketing Director*  
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*Marketing and Promotions Associate*  
Carol Rosenblum

*Marketing Associate/ Web Specialist*  
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*Graphic Designers*  
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*Box Office Manager*  
Todd Hughes  
*Subscription Manager*  
Hunter Gullickson  
*Box Office Supervisors*  
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*Group Sales Manager*  
Koleen Reed  
*Special Projects*  
Renee Gallagher, Hannah Rediske

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*Director of Communications/ WORLDStage Series*  
James LL Morrison  
*Production Press Representative*  
Melodie Bahan  
*Publications Manager*  
Carla Steen

**Theater Services**

*Director of Theater Services*  
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*House Manager*  
Barbara Hesse  
*Assistant House Manager/ Bar Supervisor*  
Richard Holcomb  
*Gift Shop Manager/Buyer*  
Bonnie Kenney Casey  
*Stage Door Receptionist*  
Steve Sweere

**Interns**

*Communications*  
Paul Anderton  
*Development*  
Chris Worman  
*Dramaturgy*  
Anne-Sophie Martin  
Mondière, Jeff Rogers  
*Education and Community Partnerships*  
Yee Xiong

**Acknowledgments**

The Guthrie Theater is a constituent of Theatre Communications Group and a member of the League of Resident Theatres.

The Guthrie Theater is a member of the American Arts Alliance and Minnesota Citizens for the Arts, government advocacy groups at the federal and state levels, respectively.

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Directors are members of the Society of Stage Directors and Choreographers.

Guthrie costume and wardrobe employees, stagehands and craftspeople are represented by International Alliance of Theatrical Stage Employees Local 13.

All of the music in this production was performed by American Federation of Musicians career professional musicians who are members in good standing of the Twin Cities Musicians Union, Local 30-73.

Scenery, props and costumes are designed especially for Guthrie productions and are built in its shops. Thousands of costumes may be rented through CostumeRentals. Call 612.375.8722.

Visit the Guthrie online: [www.guthrietheater.org](http://www.guthrietheater.org). Find information about the Guthrie Theater/University of Minnesota B.F.A. Actor Training Program, Guthrie on the River, study guides, purchase tickets and more.

Guthrie Theater  
725 Vineland Place  
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*A Midsummer Night's Dream, 2000*



*Othello, 2004*



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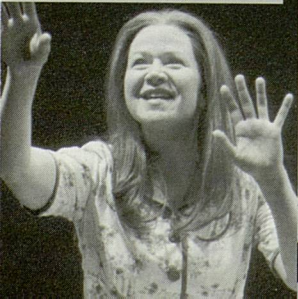
After five consecutive years of sending classic drama, passion, romance and laughter on the road, the Guthrie Theater is gearing up for next season.

To learn more about hosting the Guthrie Theater's Spring 2005 tour in your community, contact Beth Burns at 612.347.1144 or [bethb@guthrietheater.org](mailto:bethb@guthrietheater.org).

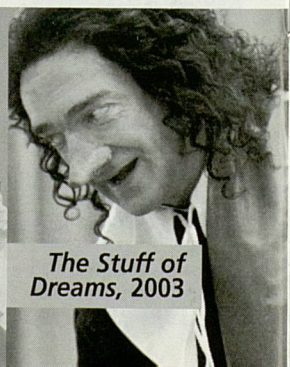
[www.guthrietheater.org](http://www.guthrietheater.org)

*Clockwise from top left:* Lester Purry and Cheyenne Casebier (*T. Charles Erickson*); Shawn Hamilton, Randy Reyes and Catherine Eaton (*Michal Daniel*); Jon Andrew Hegge (*Michal Daniel*); Cast of *Ah, Wilderness!* (*Michal Daniel*); Laura Esping (*Michal Daniel*).

*Molly Sweeney, 2001*



*Ah, Wilderness!, 2002*



*The Stuff of  
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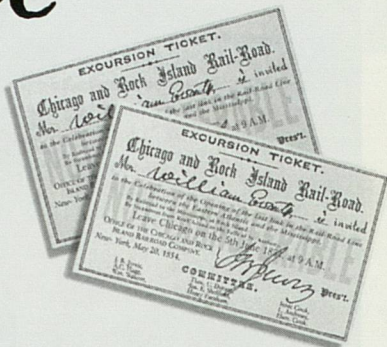
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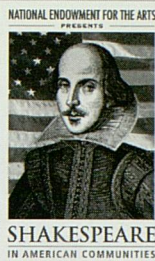


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# Shakespeare *in* American Communities



On behalf of the National Endowment for the Arts, The Sallie Mae Fund and Arts Midwest, welcome to the Guthrie Theater's production of William Shakespeare's *Othello*, directed by Joe Dowling. This performance is part of Shakespeare in American Communities, the largest tour of Shakespeare in U.S. history.

Over the next year, audiences from across America will enjoy exceptional productions of Shakespeare in more than 100 cities in every state and educational programs in thousands of schools. Mrs. Laura Bush and Motion Picture Association of America President and CEO Jack Valenti are honorary co-chairs of Shakespeare in American Communities.

The National Endowment for the Arts believes a great nation deserves great art. Shakespeare in American Communities exemplifies the Arts Endowment's commitment to artistic excellence, arts education and access to all Americans.

The Sallie Mae Fund is committed to opening doors to higher education for America's children. The nonprofit is underwriting The Sallie Mae Fund Free Seats for Students program. In each city of the Shakespeare in American Communities tour, 50 complimentary tickets will be given to deserving high school students and their parents or chaperones to enjoy the performance.

Enjoy the beautiful language of Shakespeare as it comes alive for a new generation and the splendid artistry of the Guthrie Theater. Thank you.

The Sallie Mae Fund





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