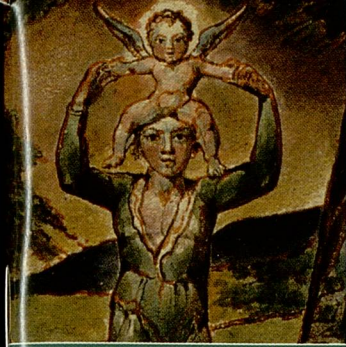


UNIVERSITY MUSICAL SOCIETY  
with the  
SCHOOL OF MUSIC  
OF THE UNIVERSITY OF MICHIGAN  
WINTER 2004 SEASON

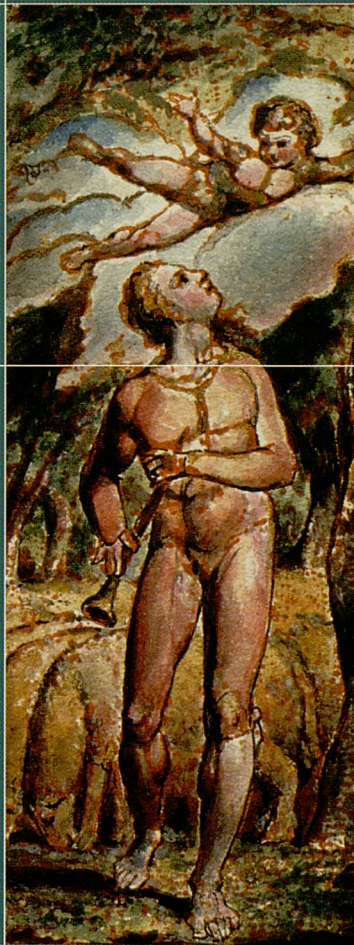


William Bolcom's  
**SONGS OF INNOCENCE  
AND OF EXPERIENCE**

*A Musical Illumination of the  
Poems of William Blake*

LEONARD SLATKIN, CONDUCTOR

Thursday, April 8, 2004  
Hill Auditorium



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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,

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

Mary Sue Coleman  
President, University of Michigan

## FROM THE UMS PRESIDENT

**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.

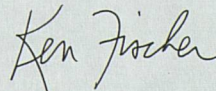
We are pleased that *International Arts Manager*, the major business magazine for the performing arts published in London, featured UMS as the cover story in its

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 [kenfish@umich.edu](mailto:kenfish@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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Marnie Reid  
Lisa Rozek  
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Warren Williams III

## LETTER FROM THE CHAIR

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

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



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

summer we had to reduce our staff by 20%, further 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."



### Len Niehoff

*Shareholder, Butzel Long*

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



### Clayton Wilhite

*Managing Partner, CFI Group, Inc.*

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



### Rhonda Davenport

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

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

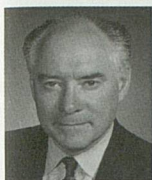


### Erin R. Boevé

*Sales Manager, Crowne Plaza*

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




**Fred Shell**

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

“Plato said, ‘Music and rhythm find their way into the secret places of the soul.’ So do UMS programs. The DTE Energy Foundation salutes your efforts to enrich the quality of our lives through music.”

**DTE Energy  
Foundation**

**Edward Surovell**

*President, Edward Surovell Realtors*

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

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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."

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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."

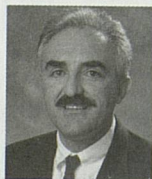
**National City.**


**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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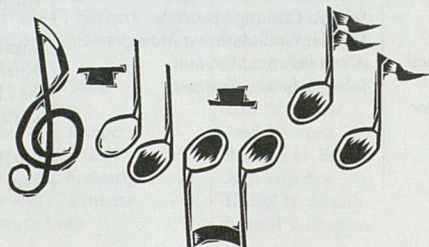
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# UMS services

## 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**  
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By Internet **www.ums.org**

By Fax  
**734.647.1171**

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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 house-warming present when new friends move to town.

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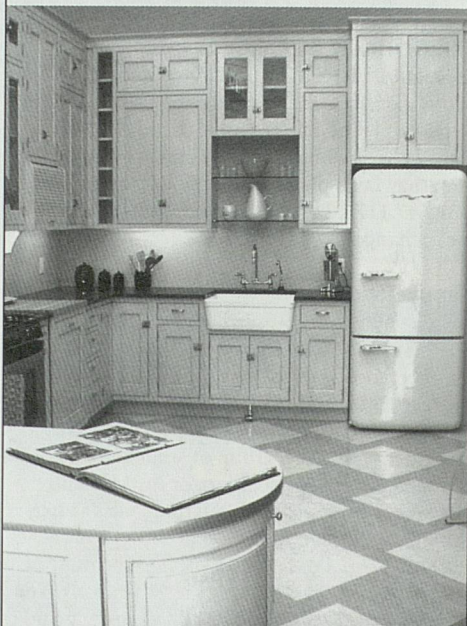
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In September, UMS launched a new web site, with more information that you can use:

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

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

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

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

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

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

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

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

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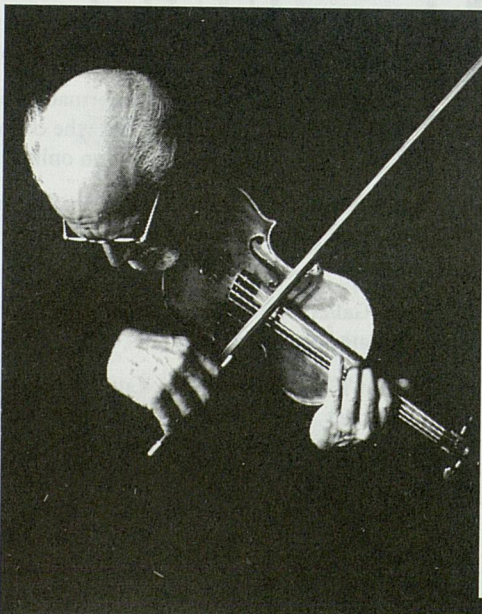
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# UMS annals

**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-choral 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 première 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

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

**I**n 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

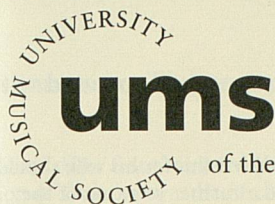
**A**n exciting new era in EMU athletics was set in motion in the fall of 1998 with the opening of the \$29.6-million Convocation Center. The Barton-Malow Company along with the architectural firm Rossetti Associates of Birmingham/The Argos Group began construction on the campus facility in 1996. The 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

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

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

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



of the University of Michigan, Ann Arbor

**Winter 2004**  
**125th Annual Season**  
**Event Program Book**

**General Information**

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of 3 to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

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

**While in the Auditorium**

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

**Cameras and recording equipment are prohibited in the auditorium.**

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

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

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

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

*A Musical Illumination of the*  
*Poems of William Blake*

Thursday, April 8, 8:00 pm  
Hill Auditorium

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“Nothing is worse than curdled innocence... America, up to now, has operated with

# Then

**Note by the composer for the US première of *Songs of Innocence and of Experience* nearly 20 years ago to the day: April 11, 1984 in Hill Auditorium.**

**E**ver since I was 17, when the reading of William Blake was to make a profound difference to my life, I have wanted to set the entire *Songs of Innocence and of Experience* to music. Several songs were actually completed in 1956 — “The Sick Rose,” and the opening, revised, of the *Songs of Innocence*, are survivors of that time — and the work remained in my mind until 1973, when I moved to Ann Arbor to teach at the University of Michigan. I felt that I could simplify my life enough to be able to realize the cycle I had dreamed of for so long.

Most of the work was completed in the years 1973-74 and 1979-82; the opening of the *Songs of Experience* was fully sketched in 1966 and several of the major songs date from the early and middle 1970s. The largest problem was the form the entire setting would take. It could not be a standard opera, and the stopping and starting that constantly bedevils the oratorio form would prove fatal for 46 poems over an evening.

The final ordering of the *Songs* left by Blake, as will be seen, is quite different from the one I had become used to in my earliest reading. In the 1880s William Muir, an artist greatly involved with the revival of interest in Blake’s engravings and paintings, actually printed some of the poet’s works from the original copperplates. He then (as Blake and his wife Catherine had done) hand-colored them, although, to my mind, not as interestingly or vividly as had Blake himself. In Muir’s edition of *The Marriage of Heaven and Hell* (1888) I found, by chance, in the appendix, an ordering of the *Songs of Innocence and of Experience* (reproduced in what looks very much like Blake’s own hand).

Blake had presumably left this for his wife should anyone have wanted a further printing of the *Songs*, which had been one of the few of his engraved works that had had any sale. (Evidently no one asked Catherine Blake for a copy.)

This ordering, new to me, gave me what I needed in trying to find an overall shape to the work: a series of arches, in both subject and emotion, that marked the piece off into nine clear movements, each inhabiting a certain spiritual climate and progressing ever further in “Shewing the Two Contrary States of the Human Soul.” With slight changes I have used Blake’s last ordering in my piece. I had always wanted to end the evening with “A Divine Image,” which Blake had engraved and then rejected for the *Experience* cycle, and I revised the order of the last part to accommodate the poem.

The Blakean principle of contraries — “Without Contraries is no progression: Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence.” (*The Marriage of Heaven and Hell*) — would also dominate my approach to the work, particularly in matters of style. Current Blake research has tended to confirm what I had assumed from the first, that at every point Blake used his whole culture, past and present, highflown and vernacular, as sources for his many poetic styles. Throughout the entire *Songs of Innocence and of Experience*, exercises in elegant Drydenesque diction are placed cheek by jowl with ballads that could have come from one of the “songsters” of his day (small, popular books or pamphlets of words set to well-known tunes, in the manner of John Gay’s 1728 *Beggar’s Opera*). It is as if many people from all walks of life are speaking, each in a different way. The apparent disharmony of each clash and juxtaposition eventually produces a deeper and more universal harmony, once the whole cycle is absorbed. All I did was to use the same stylistic point of departure as Blake in my musical settings.

If any one work of mine has been the chief source and progenitor of the others, I would have to say that this is it. My fascination with the synthesis of the most unlikely stylistic ele-

a strange unwillingness to confront actual human nature.” — *William Bolcom*

ments dates from my knowledge and application of Blake’s principle of contraries, and I have spent most of my artistic life in pursuit of this higher synthesis. In this work, through my settings, I have tried my best to *make everything clear*; I have used some music in the same way Blake used line and color, in order to illuminate the poems.

To me, William Blake is the most urgent of poets. What he says is as immediate as ever, but particularly to us. He came from an epoch of social change as total as ours, and, in the time of our deepest human crisis, we can learn from him whether we will survive as a planet. With clear and unjudging vision Blake saw where the human race was heading; it could be argued that the *Songs of Innocence and of Experience* may be the clearest explanation we have of what forces have brought us to where we are now. If there is any solution, it is only through acceptance and understanding of our own nature, and if I have caused a more careful listening to Blake’s message, then my works over a span of 25 years will not have been in vain.

— *William Bolcom, 1984*

Symphony in London also under tonight’s conductor Leonard Slatkin; and with the Pacific Symphony in Costa Mesa in Southern California under former Ann Arborite Carl St. Clair. A piece of its sheer size cannot hope to be played too often, and I am still amazed, 20 years later, that it has been heard all these times.

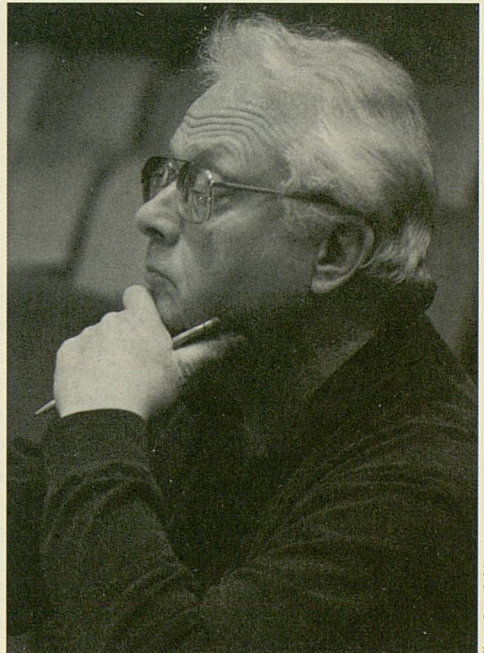
I was once afraid it would never be heard or even finished. Although parts of *Songs* date from almost 50 years ago, I certainly did not (and economically could not) work on it steadily; *Songs* is one of those works one does without commission. Finding time and relative peace to compose it in the sheer all-day effort to survive freelance in New York had proved impossible. When we came here, finally I was able to put the piece together; of course I did not realize that my wife Joan Morris and I would still be in Ann Arbor 30-something years later!

You will notice many instruments unusual to the orchestra. I love writing for the “modern” symphony orchestra, but often I am confronted

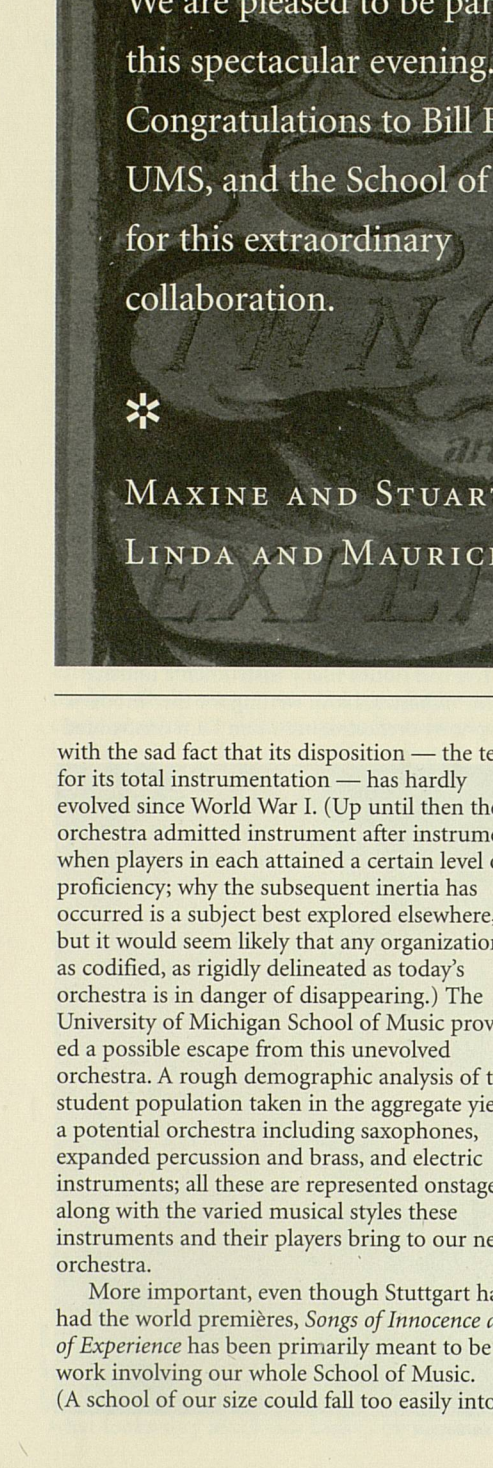
# Now

## Recollections on the Twentieth Anniversary of *Songs of Innocence and of Experience*

After the US première of this work in this auditorium (the world’s first performances had taken place January 8 and 9, 1984 with the Stuttgart Opera Orchestra) there have been 12 performances of *Songs of Innocence and of Experience*: at Grant Park in Chicago with Gustav Meier, who had conducted the University of Michigan performance; with the Brooklyn Philharmonic under Lukas Foss; with the Saint Louis Symphony, both there and in New York, and the BBC



William Bolcom



We are pleased to be part of  
this spectacular evening.  
Congratulations to Bill Bolcom,  
UMS, and the School of Music  
for this extraordinary  
collaboration.



MAXINE AND STUART FRANKEL FOUNDATION  
LINDA AND MAURICE BINKOW

with the sad fact that its disposition — the term for its total instrumentation — has hardly evolved since World War I. (Up until then the orchestra admitted instrument after instrument when players in each attained a certain level of proficiency; why the subsequent inertia has occurred is a subject best explored elsewhere, but it would seem likely that any organization as codified, as rigidly delineated as today's orchestra is in danger of disappearing.) The University of Michigan School of Music provided a possible escape from this unevolved orchestra. A rough demographic analysis of the student population taken in the aggregate yields a potential orchestra including saxophones, expanded percussion and brass, and electric instruments; all these are represented onstage along with the varied musical styles these instruments and their players bring to our new orchestra.

More important, even though Stuttgart has had the world premières, *Songs of Innocence and of Experience* has been primarily meant to be a work involving our whole School of Music. (A school of our size could fall too easily into

watertight departmental thinking on the part of both faculty and students; what a shame not to get to know and collaborate with other kinds of musicians, or actors, or dancers, in one's learning years!) In the chorus of a *St. Matthew Passion* performance when a student in Seattle, I experienced a deep feeling of oneness with the whole community of musicians onstage that permeated my soul; we were singers and instrumentalists, each from different disciplines, brought spiritually together by Bach's music. I vowed someday to write something that could afford such an experience to students after me, that would permit a true bringing together of many kinds of performers; the hope is that the greater understanding of ourselves that Blake leads us toward in this cycle will thus be experienced here communally, on and offstage. The knowledge these poems give us is often frightening, but it makes us free and in the end gives us joy.

— William Bolcom, March 2004

UMS  
and the  
University of Michigan  
School of Music  
with the  
Maxine and Stuart  
Frankel Foundation  
and  
Linda and  
Maurice Binkow  
present

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

*A Musical Illumination of the  
Poems of William Blake*

---

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

LEONARD SLATKIN, *Conductor*

*Featuring*

UNIVERSITY SYMPHONY ORCHESTRA  
Kenneth Kiesler, *Music Director*

CONTEMPORARY DIRECTIONS ENSEMBLE  
Jonathan Shames, *Music Director*

UMS CHORAL UNION AND U-M CHAMBER CHOIR  
Jerry Blackstone, *Conductor*

U-M UNIVERSITY CHOIR  
Christopher Kiver, *Conductor*

U-M ORPHEUS SINGERS  
Carole Ott, William Hammer, Jason Harris, *Conductors*

MSU CHILDREN'S CHOIR  
Mary Alice Stollak, *Music Director*

*with*

Christine Brewer, *Soprano*  
Measha Brueggergosman, *Soprano*  
Ilana Davidson, *Soprano*  
Nmon Ford, *Baritone*  
Nathan Lee Graham, *Speaker/Vocals*  
Linda Hohenfeld, *Soprano*  
Tommy Morgan, *Harmonica*  
Joan Morris, *Mezzo-soprano*  
Carmen Pelton, *Soprano*  
Peter "Madcat" Ruth, *Harmonica and Vocals*  
Marietta Simpson, *Contralto*  
Thomas Young, *Tenor*

**Please Note:**

*Tonight's program is approximately 3 hours in length including one 20-minute intermission.*

*Please do your part to keep audience noise to a minimum, as this evening's performance is being professionally recorded for later release on CD.*

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

64th Performance of the  
125th Annual Season

This performance is supported by the Maxine and Stuart Frankel Foundation, and Linda and Maurice Binkow.

125th Annual  
Choral Union Series

This performance is co-presented with the University of Michigan as part of a special U-M/UMS partnership that furthers a mutual commitment to education, creation, and presentation in the performing arts.

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.

Grateful thanks to Professor Michael Daugherty for the initiation of this project and his inestimable help in its realization.

Thanks to the U-M Institute for the Humanities for their involvement with this event.

Thanks to Lisa Herbert and Arts at Michigan for underwriting tickets for U-M School of Music students to attend this concert.

Special thanks to Claire Rice for her tireless contributions to this event.

The illuminated images reproduced in this program and in the lobby are taken from William Blake's 1826 edition of *Songs of Innocence and of Experience: Shewing the Two Contrary States of the Human Soul*. The original copy of this book is in the Rare Book and Special Collection Division, Library of Congress.

Mr. Slatkin appears by arrangement with ICM Artists, Ltd.

Ms. Brewer and Ms. Brueggergosman appear by arrangement with IMG Artists, New York, NY.

Mr. Ford appears by arrangement with Mirshak Artists Management.

Mr. Graham appears by arrangement with Paul Kohner Agency.

Ms. Pelton and Ms. Simpson appear by arrangement with Herbert Barrett Management, Inc.

Mr. Young appears by arrangement with The Luedtke Agency.

**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.*



# Songs of Innocence and of Experience

## Songs of Innocence

### Part I

Introduction

MR. YOUNG

The Ecchoing Green

COMBINED CHORUSES

The Lamb

MS. BRUEGGERGOSMAN

The Shepherd

PETER "MADCAT" RUTH

Infant Joy

MS. SIMPSON

MSU CHILDREN'S CHOIR

The Little Black Boy

MR. GRAHAM

### Part II

Laughing Song

U-M CHAMBER CHOIR

Spring

MR. YOUNG

COMBINED CHORUSES

A Cradle Song

MS. HOHENFELD

Nurse's Song

MS. MORRIS

Holy Thursday

U-M CHAMBER CHOIR SOLOISTS

COMBINED CHORUSES

The Blossom

MS. BRUEGGERGOSMAN

Interlude

ORCHESTRA

The Chimney Sweeper

MR. GRAHAM

U-M CHAMBER CHOIR

The Divine Image

MS. MORRIS

### Part III

Nocturne

ORCHESTRA

Night

MR. YOUNG

A Dream

MS. DAVIDSON

On Another's Sorrow

COMBINED CHORUSES

The Little Boy Lost

MS. PELTON

COMBINED CHORUSES

The Little Boy Found

MR. GRAHAM

Coda

ORCHESTRA

INTERMISSION

## Songs of Experience *Volume I*

### Part I

Introduction

ORCHESTRA

Hear the Voice of the Bard

MR. FORD

Interlude

ORCHESTRA

Earth's Answer

MS. BREWER

### Part II

Nurse's Song

MS. MORRIS

The Fly

MSU CHILDREN'S CHOIR

The Tyger

COMBINED CHORUSES

The Little Girl Lost

MR. FORD

In the Southern Clime

U-M CHAMBER CHOIR

The Little Girl Found

COMBINED CHORUSES

### Part III

The Clod and the Pebble

MR. YOUNG

The Little Vagabond

MS. MORRIS

Holy Thursday

MS. PELTON

A Poison Tree

MR. GRAHAM

The Angel

MS. DAVIDSON

The Sick Rose

MS. SIMPSON

To Tirzah

MR. GRAHAM

COMBINED CHORUSES

## Songs of Experience *Volume II*

### Part IV

The Voice of the Ancient Bard

MR. FORD

My Pretty Rose Tree

CHORUS MEN

Ah, Sun-Flower

U-M CHAMBER CHOIR

The Lilly

MR. YOUNG

COMBINED CHORUSES

### Part V

Introduction to Part V

ORCHESTRA

The Garden of Love

MR. YOUNG

A Little Boy Lost

MS. PELTON

COMBINED CHORUSES

A Little Girl Lost

MR. FORD

MS. BREWER

Infant Sorrow

U-M CHAMBER CHOIR SOLOISTS

Vocalise

COMBINED CHORUSES

### Part VI

London

MR. GRAHAM

The School-Boy

MS. HOHENFELD

The Chimney Sweeper

U-M CHAMBER CHOIR

The Human Abstract

MR. FORD

Interlude: Voces Clamandae

ORCHESTRA

A Divine Image

MR. GRAHAM, SOLOISTS, AND

COMBINED CHORUSES

## A Listener's Guide to William Bolcom's *Songs of Innocence and of Experience*

By Joseph Horowitz

### Who was William Blake?

William Blake was born in London in 1757 and died there in 1826. He had no schooling past the age of 10 — around the time he saw a tree filled with angels. At 14 he was apprenticed to the trade of engraving. When he was 30 his beloved younger brother Robert died; William witnessed his spirit rise from his body (“clapping its hands for joy”). Robert returned in a vision to inspire William to create, through his engraver's art, “illuminated books,” printed in color or painted in watercolor over prints in a single tint. These unique volumes, combining text and pictorial decoration, were also individually unique, each edition colored for a private customer. They afforded Blake a modest income and sporadic recognition.

Blake the man was high-tempered and excitable, with (according to a contemporary report) “the look of one who can do all things but hesitate.” Influenced by American and French Revolutions, he mistrusted authority and grew indignant at evidence of social injustice. He was widely read in philosophy and poetry. His visions of spirits or angels accompanied him daily and he spoke of them plainly. He was perceived by some as tainted by madness, as an object of sympathy or pity by others.

He is widely regarded as one of the leading British poets of his time and a painter of world consequence. He rejected oil paints in favor of the engraver's clean outlines. He identified art with Christianity, of which his understanding was unorthodox. The Bible furnished many of his subjects.

### What are the *Songs of Innocence and of Experience*?

Blake's intention was to unite the “labors of the Artist, the Poet, and Musician.” He sang his lyrics in addition to illustrating them.

The *Songs of Innocence*, produced in 1789, were his first considerable exercise in “illuminated printing.” The child-like simplicity of these verses mirrors one aspect of Blake's nature. The *Songs of Experience* of 1793 are

darker in tone and more opaque in meaning. In 1794 — the height of the French Terror — Blake issued in tandem the *Songs of Innocence and of Experience*, “Shewing the Contrary States of the Human Soul.” The ordering, and even the number of individual poems, changed in all but five of 28 printings of what would become his best-known work.

### What is William Bolcom's message?

Blake's poem magnetized Bolcom for at least two reasons. The first is that William Blake, like Bolcom, sings “high” and “low:” his influences include the Bible and folk verse. Bolcom's two-and-a-half hour setting of the *Songs of Innocence and of Experience* uses a huge orchestra supplemented by an electric guitar, keyboard, and two electric violins; a chorus, madrigal chorus, and children's chorus; and a group of soloists including country, rock, and folk singers. As the listener will discover with delight and amazement, his purpose is not maximum sound but maximum diversity: marches, carols, barroom ballads; rock and country-and-western strains; and nontonal avant-gardisms all convey an American melting pot complete with certain original British ingredients.

This multiplicity of styles conveys both an American reality and — Bolcom's second reason for setting Blake — a message about America. Bolcom's decision to place last “A Divine Image” — a poem Blake eventually dropped from the cycle — says it all:

*Cruelty has a Human Heart,  
And Jealousy a Human Face;  
Terror the Human Form Divine,  
And Secrecy the Human Dress.*

“Take the bad with the good,” is William Bolcom's message. As his music makes clear, Bolcom's *Songs of Innocence* are less innocent than Blake's: the whole of his musical tapestry is invested with Experience. And, in Bolcom's cosmos, Experience teaches that Innocence — American innocence — is both false and dangerous. The composer comments: “Nothing is worse than curdled innocence. Cynicism is at least informed by broken-heartedness: by a form of knowledge. It's wonderful in early life to be straightforward and uncomplicated. But you have to grow up. America, up to now, has

operated with a strange unwillingness to confront actual human nature. Our hard work ethic, our Puritanism are ultimately simplistic. We're a whole nation of innocents, thinking in black and white, conserving nostalgia for the world as it never was. The whole point of Blake's dichotomy between innocence and experience is to show a way to deal with these conflicts and accept them."

Of composing *Songs of Innocence and of Experience* over a multi-year span, Bolcom comments: "At first, I kept coming up with these settings that didn't fit together stylistically. A conversation with John Cage was what really got me feeling that such a strong impulse was best served by simply seeing where it took me. I was interviewing him for three hours on a local radio station in Seattle. And I was going through this stylistic problem at a time when there was a moral imperative among composers that tonality was dead. I was having trouble resolving my various selves. Cage asked me, 'How are you doing compositionally?' And I said that I was tortured by conflicts and choices. And he said, 'Some people divide the world into things good and bad. Other people take the whole world in and let their inner organism decide.' This gave me a way to deal with these conflicts and accept them. As Walt Whitman said: 'I am big. I contain multitudes.'"

### An overview of the piece

Bolcom's *Songs of Innocence* comprises three parts. His *Songs of Experience* — almost twice as long — comprises six parts.

In *Songs of Innocence*, "The Chimney Sweeper," in part two, foreshadows darker "Experience" to come. The following song, "The Divine Image," signifies in Bolcom's view a futile effort "to hold onto an older notion that everything is sweet and nice." "The Little Boy Lost," the penultimate song of part three, opens a Pandora's box that cannot be shut.

Bolcom's *Songs of Experience* begins with the unresolved discord of the "Voice of the Bard" and "Earth's Answer." "A Little Girl Lost," in part five, and "London," beginning part six, are climactically anguished. "A Divine Image," coming last, is a final reality check: it is the lesson of Experience that there is no return to Innocence.

## Listening Signposts

### *Songs of Innocence*

**Part 1:** The music we hear is not innocent but experienced — "fast and wild," says the score. Is this the state of nature? The human condition? Whatever it may be, a cosmos of disharmony underlies Bolcom's part one: it peeks through the cracks between songs and gradually dissipates. The *Songs of Innocence* — the happy piper, the laughing children, the little lamb — are presented as a palliative or distraction: not the experiential base, but an overlay. "The Little Black Boy," ending part one, is Blake condemning slavery: the African child attains God without formal Christian instruction. Though Blake's views were liberal for his time and place, many readers of today will find God's whiteness disturbing. Bolcom (who here reads "whiteness" as "purity," not race) sets the poem as black music: his Black Boy does not copy the white man's song.

**Part 2:** The madrigal singing group of "Laughing Song," in its first appearance, links Bolcom's many American styles to English forebears. In "The Nurse's Song," Innocence mates with the tuneful simplicity of folksong. "The Chimney Sweeper," as situated by Bolcom in a Dickensian music hall, stresses the "coffins of black" of Tom's nightmare, not the happiness and warmth of his awakening. The composer even adds a pathetic postlude: Tom walks off-stage softly exclaiming "Weep! Weep!" "The Divine Image," coming next, seeks the human in the divine — and yet remains shadowed by Tom's distress.

**Part 3:** The Nocturne, a prelude, is literal: night sounds: a foreshadowing. In "Night," the lion lies down with the lamb: a Peaceable Kingdom here drawn less than peacefully. In "The Little Boy Lost," the Bartókian night sounds return, but menacingly. As re-imaged by Bolcom, this image of anxious solitude — a nontonal Expressionist miasma — is no mere foil for "The Little Boy Found," with its loping rhythm-and-blues gait. The Coda, recalling the piper's tune of the Introduction, collapses back into the chaos with which all began.

## Songs of Experience

**Part 1:** *Songs of Innocence* began in disharmony. The Introduction to *Songs of Experience* is even more fractious and “worldly:” a hoarse saxophone sings a post-Edenic fanfare. The poems are now not only bleaker but more obscure. In “Hear the Voice of the Bard” the lapsed Earth is summoned to rise up and claim her destiny. “Earth’s Answer,” write the Blake scholars Robin Hamlyn and Michael Phillips, acknowledges the words of the Bard in the preceding poem, confirming that verse’s expression of confinement, while suggesting the possibility for hope.” For William Bolcom, this “unresolved disagreement” between giver and receiver sets the tone of all to come. As a musical/dramatic frontispiece, the exchange is forbidding yet open-ended.

**Part 2:** “Nurse’s Song” is Bolcom’s one musical reprise: the guileless tune of the earlier, Innocent “Nurse’s Song” returns to encounter words new and disturbing with some harmonic twists. “The Fly” miniaturizes man at fate’s mercy. In “The Tyger,” Bolcom rises to the challenge of Blake’s most famous lines, here chanted to thunderous jungle drums; the layered accretion of voices where “the stars threw down their spears” are master strokes. The madrigal-like “Little Girl Lost/In the Southern Clime,” sensuously illustrated by Blake with erotic forms and pastel shades, is no existential trauma, but another Peaceable Kingdom, fleshier and more knowing than before. “The Little Girl Found” clinches this vision of earned repose: one part of the many-hued tapestry of Experience.

**Part 3:** “A Poison Tree,” “The Sick Rose,” and “Holy Thursday” portray a bleak landscape of the soul. “To Tirzah,” a finale to the first half of *Songs of Experience*, is a frustratingly obscure verse, possibly written later than the others. Tirzah was the first capital of the northern kingdom of Israel; it is also the name of one of the five daughters of Zelophehad. According to the Blake scholar Andrew Lincoln: “She is a power that seeks to imprison humanity in a vision of the body as finite and corrupt. In addressing her [‘Thou Mother of my Mortal part’] the speaker of this song claims to reject her vision.”

**Part 4:** In some of Blake’s orderings, “The Voice of the Ancient Bard” — of truth newborn and vanquished doubt — comes last; in Bolcom’s ordering (derived from an 1818 printing a list Blake left for his widow in case of future orders), it is a fleeting moment, happier than most.

**Part 5:** “The Garden of Love” and “A Little Boy Lost” bristle with anger toward “priests” whose rules institutionalize faith as rigid and orthodox; Blake, in contrast, trusts personal experience. “A Little Girl Lost” — a collapse in communication between maiden and “white father” — drives Bolcom’s setting to a climax of dissonant explosions marked “Like screams!” In the composer’s reading, this poem “epitomizes that life is full of thwarted desires.” Closing this penultimate segment is a singular inspiration: an unaccompanied choral Vocalise (that is, music sung without a text) alternating soft “pa” sounds with eruptions of “wild laughter.” The “harmonies” are clusters of unfixed pitches in between designated upper and lower notes. Bolcom comments: “I’d thought of some extra-terrestrial group of creatures watching us, bemusedly and amusedly, in our sufferings, much as children watch ant colonies between glass plates, and with the same amount of personal concern.”

**Part 6:** “London” is here a vulgar Hollywood horror show of midnight streets. “Weep!” “Weep!” — its chimney sweeper’s cry, first heard in *Songs of Innocence*, part two — recurs in “The Chimney Sweeper,” “The Human Abstract” and “A Divine Image” both in their way argue the joint necessity of good and evil, innocence and experience. In between, an Interlude: *Voces clamandae* (Screaming Voices) recalls the hoarse saxophone of the Introduction to *Songs of Experience*. The last music we hear is Jamaican: a reggae number. William Bolcom: “To me, the message of ‘A Divine Image’ is the importance of accepting the humanity of the worst of us. Reggae is a cheerful music set to dark and trenchant words: apocalyptic stuff with a happy beat, a curious dichotomy. It perfectly embodies Blake’s non-tragic acceptance of that which we are. He advises us to take the world for what it is instead of trying to make it something it is not.”

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

## Songs of Innocence and of Experience

Poetry by William Blake

### Songs of Innocence

#### Part I

##### 1. Introduction

Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me:

“Pipe a song about a Lamb!”  
So I piped with a merry cheer.  
“Piper, pipe that song again;”  
So I piped: he wept to hear.

“Drop thy pipe, thy happy pipe;  
Sing thy songs of happy cheer:”  
So I sung the same again,  
While he wept with joy to hear.

“Piper, sit thee down and write  
In a book, that all may read.”  
So he vanish’d from my sight,  
And I pluck’d a hollow reed,

And I made a rural pen,  
And I stain’d the water clear,  
And I wrote my happy songs,  
Every child may joy to hear.

##### 2. The Echoing Green

The Sun does arise,  
And make happy the skies;  
The merry bells ring  
To welcome the Spring;  
The skylark and thrush,  
The birds of the bush,  
Sing lounder around  
To the bells’ cheerful sound,  
While our sports shall be seen  
On the Echoing Green.

Old John, with white hair,  
Does laugh away care,  
Sitting under the oak,  
Among the old folk.  
They laugh at our play,  
And soon they all say:  
“Such, such were the joys  
When we all, girls & boys,  
In our youth time were seen  
On the Echoing Green.”

Till the little ones, weary,  
No more can be merry;  
The sun does descend,  
And our sports have an end.  
Round the laps of their mothers  
Many sisters and brothers,  
Like birds in their nest,  
Are ready for rest,  
And sports no more seen  
On the darkening Green.

##### 3. The Lamb

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life, & bid thee feed  
By the stream & o’er the mead;  
Gave thee clothing of delight,  
Softest clothing, wooly, bright;  
Gave thee such a tender voice,  
Making all the vales rejoice?  
Little Lamb, who made thee?  
Dost thou know who made thee?

Little Lamb, I’ll tell thee,  
Little Lamb, I’ll tell thee,  
He is called by thy name,  
For he calls himself a Lamb.  
He is meek, & he is mild;  
He became a little child.  
I a child, & thou a lamb,  
We are called by his name.  
Little Lamb, God bless thee!  
Little Lamb, God bless thee!

#### 4. The Shepherd

How sweet is the Shepherd's sweet lot!  
From the morn to the evening he strays;  
He shall follow his sheep all the day,  
And his tongue shall be filled with praise.

For he hears the lamb's innocent call,  
And he hears the ewe's tender reply;  
He is watchful while they are in peace,  
For they know when their Shepherd is nigh.

#### 5. Infant Joy

"I have no name:  
I am but two days old."  
What shall I call thee?  
"I happy am,  
Joy is my name."  
Sweet joy befall thee!

Pretty joy!  
Sweet joy but two days old,  
Sweet joy I call thee:  
Thou dost smile, I sing the while,  
Sweet joy befall thee!

#### 6. The Little Black Boy

My mother bore me in the southern wild,  
And I am black, but O! my soul is white;  
White as an angel is the English child,  
But I am black, as if bereav'd of light.

My mother taught me underneath a tree,  
And sitting down before the heat of day,  
She took me on her lap and kissed me,  
And pointing to the east, began to say:

"Look on the rising sun: there God does live,  
And gives his light, and gives his heat away;  
And flowers and trees and beasts and men  
receive  
Comfort in morning, joy in the noonday.

"And we are put on earth a little space,  
That we may learn to bear the beams of love;  
And these black bodies and this sunburnt face  
Is but a cloud, and like a shady grove.

"For when our souls have learn'd the heat to  
bear,  
The cloud will vanish; we shall hear his voice,  
Saying: 'Come out from the grove, my love &  
care,  
And round my golden tent like lambs rejoice.'"

Thus did my mother say, and kissed me;  
And thus I say to little English boy:  
When I from black and he from white cloud  
free,  
And round the tent of God like lambs we joy,

I'll shade him from the heat, till he can bear  
To lean in joy upon our father's knee;  
And then I'll stand and stroke his silver hair,  
And be like him, and he will then love me.

## Part II

#### 7. Laughing Song

When the green woods laugh with the voice  
of joy,  
And the dimpling stream runs laughing by;  
When the air does laugh with our merry wit,  
And the green hill laughs with the noise of it.

When the meadows laugh with lively green,  
And the grasshopper laughs in the merry scene,  
When Mary and Susan and Emily  
With their sweet round mouths sing  
"Ha, Ha, He!"

When the painted birds laugh in the shade,  
Where our table with cherries and nuts is  
spread,  
Come live & be merry, and join with me,  
To sing the sweet chorus of "Ha, Ha, He!"

## 8. Spring

Sound the Flute!

Now it's mute.

Birds delight

Day and Night;

Nightingale,

In the dale,

Lark in Sky,

Merrily,

Merrily, Merrily, to welcome in the Year.

Little Boy,

Full of joy;

Little Girl,

Sweet and small;

Cock does crow,

So do you;

Merry voice,

Infant noise,

Merrily, Merrily, to welcome in the Year.

Little Lamb,

Here I am;

Come and lick

my white neck;

Let me pull

your soft Wool;

Let me kiss

your soft face:

Merrily, Merrily, we welcome in the Year.

## 9. A Cradle Song

Sweet dreams, form a shade

O'er my lovely infant's head;

Sweet dreams of pleasant streams

By happy, silent, moony beams.

Sweet sleep, with soft down

Weave thy brows an infant crown.

Sweep sleep, Angel mild,

Hover o'er my happy child.

Sweet smiles, in the night

Hover over my delight;

Sweet smiles, Mother's smiles,

All the livelong night beguiles.

Sweet moans, dovelike sighs,

Chase not slumber from thy eyes.

Sweet moans, sweeter smiles,

All the dovelike moans beguiles.

Sleep, sleep, happy child,

All creation slept and smil'd;

Sleep, sleep, happy sleep,

While o'er thee thy mother weep.

Sweet babe, in thy face

Holy image I can trace.

Sweet babe, once like thee,

Thy maker lay and wept for me,

Wept for me, for thee, for all,

When he was an infant small

Thou his image ever see,

Heavenly face that smiles on thee,

Smiles on thee, on me, on all;

Who became an infant small.

Infant smiles are his own smiles;

Heaven & earth to peace beguiles.

## 10. Nurse's Song

When the voices of children are heard  
on the green

And laughing is heard on the hill,

My heart is at rest within my breast

And everything else is still.

"Then come home, my children, the sun is  
gone down

And the dews of night arise;

Come, come, leave off play, and let us away

Till the morning appears in the skies."

"No, no, let us play, for it is yet day

And we cannot go to sleep;

Besides, in the sky the little birds fly

And the hills are all cover'd with sheep."

"Well, well, go & play till the light fades away  
And then go home to bed."

The little ones leaped & shouted & laugh'd

And all the hills echoed.

## 11. Holy Thursday

'T was on a Holy Thursday, their innocent faces  
clean,

The children walking two & two, in red & blue  
& green,

Grey-headed beadles walk'd before, with wands  
as white as snow,

Till into the high dome of Paul's they like

Thames' waters flow.



O what a multitude they seem'd, these flowers  
of London town!

Seated in companies they sit with radiance all  
their own.

The hum of multitudes was there, but multi-  
tudes of lambs,

Thousands of little boys & girls raising their  
innocent hands.

Now like a mighty wind they raise to heaven  
the voice of song,

Or like harmonious thunderings the seats of  
Heaven among.

Beneath them sit the aged men, wise  
guardians of the poor;

Then cherish pity, lest you drive an angel  
from your door.

## 12. The Blossom

Merry, Merry Sparrow!  
Under leaves so green  
A happy Blossom  
Sees you swift as arrow  
Seek your cradle narrow  
Near my Bosom.

Pretty, Pretty Robin!  
Under leaves so green  
A happy Blossom  
Hears you sobbing, sobbing,  
Pretty, Pretty Robin,  
Near my Bosom.

## 13. The Chimney Sweeper

When my mother died I was very young,  
And my father sold me while yet my tongue  
Could scarcely cry "weep! 'weep! 'weep! 'weep!"  
So your chimneys I sweep, & in soot I sleep.

There's little Tom Dacre, who cried when his head,  
That curl'd like a lamb's back, was shav'd: so I said  
"Hush, Tom! never mind it, for when your  
head's bare  
You know that the soot cannot spoil your white  
hair."

And so he was quiet, & that very night,  
As Tom was a-sleeping, he had such a sight!  
That thousands of sweepers, Dick, Joe, Ned, & Jack,  
Were all of them lock'd up in coffins of black.

And by came an Angel who had a bright key,  
And he open'd the coffins & set them all free;  
Then down a green plain leaping, laughing,  
they run,  
And wash in a river, and shine in the Sun.

Then naked & white, all their bags left behind,  
They rise upon clouds and sport in the wind;  
And the Angel told Tom, if he'd be a good boy,  
He'd have God for his father, & never want joy.

And so Tom awoke; and we rose in the dark,  
And got with our bags & our brushes to work,  
Tho the morning was cold, Tom was happy  
& warm,  
So if all do their duty they need not fear harm.

## 14. The Divine Image

To Mercy, Pity, Peace, and Love  
All pray in their distress;  
And to these virtues of delight  
Return their thankfulness.

For Mercy, Pity, Peace, and Love  
Is God, our father dear,  
And Mercy, Pity, Peace, and Love  
Is Man, his child and care.

For Mercy has a human heart,  
Pity a human face,  
And Love, the human form divine,  
And Peace, the human dress.

Then every man, of every clime,  
That prays in his distress,  
Prays to the human form divine,  
Love, Mercy, Pity, Peace.

And all must love the human form,  
In heathen, turk, or jew;  
Where Mercy, Love, & Pity dwell  
There God is dwelling too.

**Part III****15. Night**

The sun descending in the west,  
 The evening star does shine;  
 The birds are silent in their nest,  
 And I must seek for mine.  
 The moon like a flower  
 In heaven's high bower,  
 With silent delight  
 Sits and smiles on the night.

Farewell, green fields and happy groves,  
 Where flocks have took delight.  
 Where lambs have nibbled, silent moves  
 The feet of angels bright;  
 Unseen they pour blessing  
 And joy without ceasing,  
 On each bud and blossom,  
 And each sleeping bosom.

They look in every thoughtless nest,  
 Where birds are cover'd warm;  
 They visit caves of every beast,  
 To keep them all from harm.  
 If they see any weeping  
 That should have been sleeping,  
 They pour sleep on their head,  
 And sit down by their bed.

When wolves and tygers howl for prey,  
 They pitying stand and weep;  
 Seeking to drive their thirst away,  
 And keep them from the sheep;  
 But if they rush dreadful,  
 The angels, most heedful,  
 Receive each mild spirit,  
 New worlds to inherit.

And there the lion's ruddy eyes  
 Shall flow with tears of gold,  
 And pitying the tender cries,  
 And walking round the fold,  
 Saying "Wrath, by his meekness,  
 And by his health, sickness  
 Is driven away  
 From our immortal day.

"And now beside thee, bleating lamb,  
 I can lie down and sleep;  
 Or think on him who bore thy name,  
 Graze after thee and weep.

For, wash'd in life's river,  
 My bright mane for ever  
 Shall shine like the gold  
 As I guard o'er the fold."

**16. A Dream**

Once a dream did weave a shade  
 O'er my Angel-guarded bed,  
 That an Emmet lost its way  
 Where on grass methought I lay.

Troubled, 'wilder'd, and forlorn,  
 Dark, benighted, travel-worn,  
 Over many a tangled spray,  
 All heart-broke I heard her say:

"O, my children! do they cry?  
 Do they hear their father sigh?  
 Now they look abroad to see:  
 Now return and weep for me."

Pitying, I drop'd a tear;  
 But I saw a glow-worm near,  
 Who replied: "What wailing wight  
 Calls the watchman of the night?"

"I am set to light the ground,  
 While the beetle goes his round:  
 Follow now the beetle's hum;  
 Little wanderer, hie thee home."

**17. On Another's Sorrow**

Can I see another's woe,  
 And not be in sorrow too?  
 Can I see another's grief,  
 And not seek for kind relief?

Can I see a falling tear,  
 And not feel my sorrow's share?  
 Can a father see his child  
 Weep, nor be with sorrow fill'd?

Can a mother sit and hear  
 An infant groan an infant fear?  
 No, no! never can it be!  
 Never, never can it be!

And can he who smiles on all  
 Hear the wren with sorrows small,  
 Hear the small bird's grief & care,  
 Hear the woes that infants bear,

And not sit beside the nest,  
Pouring pity in their breast;  
And not sit the cradle near,  
Weeping tear on infant's tear;

And not sit both night & day,  
Wiping all our tears away?  
O, no! never can it be!  
Never, never can it be!

He doth give his joy to all;  
He becomes an infant small;  
He becomes a man of woe;  
He doth feel the sorrow too.

Think not thou canst sigh a sigh  
And thy maker is not by;  
Think not thou canst weep a tear  
And thy maker is not near.

O! he gives to us his joy  
That our grief he may destroy;  
Till our grief is fled & gone  
He doth sit by us and moan.

### 18. The Little Boy Lost

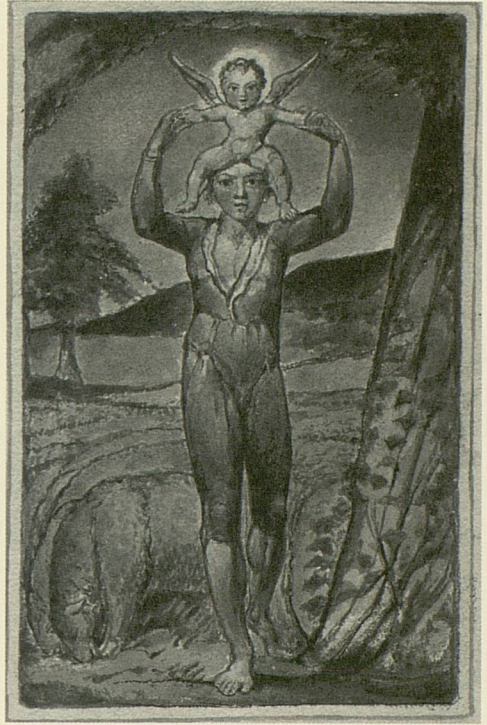
"Father! father! where are you going?  
O do not walk so fast.  
Speak, father, speak to your little boy,  
Or else I shall be lost."

The night was dark, no father was there;  
The child was wet with dew;  
The mire was deep, & the child did weep,  
And away the vapour flew.

### 19. The Little Boy Found

The little boy lost in the lonely fen,  
Led by the wand'ring light,  
Began to cry; but God, ever nigh,  
Appear'd like his father in white.

He kissed the child & by the hand led  
And to his mother brought,  
Who in sorrow pale, thro' the lonely dale,  
Her little boy weeping sought.



**Songs of Experience** *Volume I***Part I****1. Hear the Voice of the Bard**

Hear the voice of the Bard!  
 Who Present, Past, & Future sees;  
 Whose ears have heard  
 The Holy Word  
 That walk'd among the ancient trees,

Calling the lapsed Soul,  
 And weeping in the evening dew;  
 That might controll  
 The starry pole,  
 And fallen, fallen light renew!

"O Earth, O Earth, return!  
 Arise from out the dewy grass;  
 Night is worn,  
 And the morn  
 Rises from the slumberous mass.

"Turn away no more;  
 Why wilt thou turn away?  
 The starry floor,  
 The wat'ry shore,  
 Is giv'n thee till the break of day."

**2. Earth's Answer**

Earth rais'd up her head  
 From the darkness dread & drear.  
 Her light fled,  
 Stony dread!  
 And her locks cover'd with grey despair.

"Prison'd on wat'ry shore,  
 Starry Jealousy does keep my den:  
 Cold and hoar,  
 Weeping o'er,  
 I hear the father of the ancient men.

"Selfish father of men!  
 Cruel, jealous, selfish fear!  
 Can delight,  
 Chain'd in night,  
 The virgins of youth and morning bear?

"Does spring hide its joy  
 When buds and blossoms grow?  
 Does the sower  
 Sow by night,  
 Or the plowman in darkness plow?

"Break this heavy chain  
 That does freeze my bones around.  
 Selfish! vain!  
 Eternal bane!  
 That free Love with bondage bound."

**Part II****3. Nurse's Song**

When the voices of children are heard on the  
 green  
 And whisp'rings are in the dale,  
 The days of my youth rise fresh in my mind,  
 My face turns green and pale.

Then come home, my children, the sun is gone  
 down,  
 And the dews of night arise;  
 Your spring & your day are wasted in play,  
 And your winter and night in disguise.

**4. The Fly**

Little Fly,  
 Thy summer's play  
 My thoughtless hand  
 Has brush'd away.

Am not I  
 A fly like thee?  
 Or art not thou  
 A man like me?

For I dance,  
 And drink, & sing,  
 Till some blind hand  
 Shall brush my wing.

If thought is life,  
 And strength & breath,  
 And the want  
 Of thought is death;

Then am I  
 A happy fly,  
 If I live  
 or if I die.

## 5. The Tyger

Tyger! Tyger! burning bright,  
In the forests of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry?

In what distant deeps or skies  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare sieze the fire?

And what shoulder, & what art,  
Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand? & what dread feet?

What the hammer? what the chain?  
In what furnace was thy brain?  
What the anvil? what dread grasp  
Dare its deadly terrors clasp?

When the stars threw down their spears,  
And water'd heaven with their tears,  
Did he smile his work to see?  
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright  
In the forests of the night,  
What immortal hand or eye  
Dare frame thy fearful symmetry?

## 6. The Little Girl Lost

In futurity  
I prophetic see  
That the earth from sleep  
(Grave the sentence deep)

Shall arise and seek  
For her maker meek;  
And the desert wild  
Become a garden mild.

## 6a. In the Southern Clime

In the southern clime,  
Where the summer's prime  
Never fades away,  
Lovely Lyca lay.

Seven summers old  
Lovely Lyca told;  
She had wander'd long  
Hearing wild birds' song.

"Sweet sleep, come to me  
Underneath this tree.  
Do father, mother weep,  
Where can Lyca sleep?"

"Lost in desert wild  
Is your little child.  
How can Lyca sleep  
If her mother weep?"

"If her heart does ake  
Then let Lyca wake;  
If my mother sleep,  
Lyca shall not weep.

"Frowning, frowning night,  
O'er this desert bright  
Let thy moon arise  
While I close my eyes."

Sleeping Lyca lay  
While the beasts of prey,  
Come from caverns deep,  
View'd the maid asleep.

The kingly lion stood  
And the virgin view'd,  
Then he gamboll'd round  
O'er the hollow'd ground.

Leopards, tygers, play  
Round her as she lay,  
While the lion old  
Bow'd his mane of gold.

And her bosom lick,  
And upon her neck  
From his eyes of flame  
Ruby tears there came;

While the lioness  
Loos'd her slender dress,  
And naked they convey'd  
To caves the sleeping maid.

## 7. The Little Girl Found

All the night in woe  
 Lyca's parents go  
 Over vallies deep,  
 While the desarts weep.

Tired and woe-begone,  
 Hoarse with making moan,  
 Arm in arm seven days  
 They trac'd the desert ways.

Seven nights they sleep  
 Among the shadows deep,  
 And dream they see their child  
 Starv'd in desert wild.

Pale, thro' pathless ways  
 The fancied image strays  
 Famish'd, weeping, weak,  
 With hollow piteous shriek.

Rising from unrest,  
 The trembling woman prest  
 With feet of weary woe:  
 She could no further go.

In his arms he bore  
 Her, arm'd with sorrow sore;  
 Till before their way  
 A couching lion lay.

Turning back was vain:  
 Soon his heavy mane  
 Bore them to the ground.  
 Then he stalk'd around,

Smelling to his prey;  
 But their fears allay  
 When he licks their hands,  
 And silent by them stands.

They look upon his eyes  
 Fill'd with deep surprise,  
 And wondering behold  
 A spirit arm'd in gold.

On his head a crown,  
 On his shoulders down  
 Flow'd his golden hair.  
 Gone was all their care.

"Follow me," he said;  
 "Weep not for the maid;  
 In my palace deep  
 Lyca lies asleep."

Then they followed  
 Where the vision led,  
 And saw their sleeping child  
 Among the tygers wild.

To this day they dwell  
 In a lonely dell;  
 Nor fear the wolfish howl  
 Nor the lion's growl.

## Part III

## 8. The Clod and the Pebble

"Love seeketh not Itself to please,  
 Nor for itself hath any care,  
 But for another gives its ease,  
 And builds a Heaven in Hell's despair."

So sang a little Clod of Clay  
 Trodden with the cattle's feet,  
 But a Pebble of the brook  
 Warbled out these metres meet:

"Love seeketh only Self to please,  
 To bind another to Its delight,  
 Joys in another's loss of ease,  
 And builds a Hell in Heaven's despite."

## 9. The Little Vagabond

Dear Mother, dear Mother, the Church is cold,  
 But the Ale-house is healthy & pleasant & warm;  
 Besides I can tell where I am used well,  
 Such usage in Heaven will never do well.

But if at the Church they would give us some Ale,  
 And a pleasant fire our souls to regale,  
 We'd sing and we'd pray all the live-long day,  
 Nor ever once wish from the Church to stray.

Then the Parson might preach, & drink, & sing,  
 And we'd be as happy as birds in the spring;  
 And modest Dame Lurch, who is always at  
 Church,

Would not have bandy children, nor fasting,  
nor birch.

And God, like a father rejoicing to see  
His children as pleasant and happy as he,  
Would have no more quarrel with the Devil or  
the Barrel,  
But kiss him, & give him both drink and  
apparel.

### 10. Holy Thursday

Is this a holy thing to see  
In a rich and fruitful land,  
Babes reduc'd to misery,  
Fed with cold and usurous hand?

Is that trembling cry a song?  
Can it be song of joy?  
And so many children poor?  
It is a land of poverty!

And their sun does never shine,  
And their fields are bleak & bare,  
And their ways are fill'd with thorns:  
It is eternal winter there.

For where-e'er the sun does shine,  
And where-e'er the rain does fall,  
Babe can never hunger there,  
Nor poverty the mind appall.

### 11. A Poison Tree

I was angry with my friend:  
I told my wrath, my wrath did end.  
I was angry with my foe:  
I told it not, my wrath did grow.

And I water'd it in fears,  
Night & morning with my tears;  
And I sunned it with smiles,  
And with soft deceitful wiles.

And it grew both day and night,  
Till it bore an apple bright;  
And my foe beheld it shine,  
And he knew that it was mine,

And into my garden stole  
When the night had veil'd the pole:  
In the morning glad I see  
My foe outstretch'd beneath the tree.

### 12. The Angel

I dreamt a Dream! what can it mean?  
And that I was a maiden Queen,  
Guarded by an Angel mild:  
Witless woe was ne'er beguill'd!

And I wept both night and day,  
And he wip'd my tears away,  
And I wept both day and night,  
And hid from him my heart's delight.

So he took his wings and fled;  
Then the morn blush'd rosy red;  
I dried my tears, & arm'd my fears  
With ten thousand shields and spears.

Soon my Angel came again:  
I was arm'd, he came in vain;  
For the time of youth was fled,  
And grey hairs were on my head.

### 13. The Sick Rose

O Rose, thou art sick!  
The invisible worm  
That flies in the night,  
In the howling storm,

Has found out thy bed  
Of crimson joy,  
And his dark secret love  
Does thy life destroy.

### 14. To Tirzah

Whate'er is Born of Mortal Birth  
Must be consumed with the Earth  
To rise from Generation free:  
Then what have I to do with thee?

The Sexes sprung from Shame & Pride,  
Blow'd in the morn, in evening died;  
But Mercy chang'd Death into Sleep;  
The Sexes rose to work & weep.

Thou, Mother of my Mortal part,  
With cruelty didst mould my Heart,  
And with false self-deceiving tears  
Didst bind my Nostrils, Eyes, & Ears:

Didst close my Tongue in senseless clay,  
And me to Mortal Life betray.  
The Death of Jesus set me free:  
Then what have I to do with thee?

Songs of Experience *Volume II*

## Part IV

## 15. The Voice of the Ancient Bard

Youth of delight, come hither,  
 And see the opening morn,  
 Image of truth new born.  
 Doubt is fled, & clouds of reason,  
 Dark disputes & artful teasing.  
 Folly is an endless maze,  
 Tangled roots perplex her ways.  
 How many have fallen there!  
 They stumble all night over bones of the dead,  
 And feel they know not what but care,  
 And wish to lead others, when they should be led.

## 16. My Pretty Rose Tree

A flower was offer'd to me,  
 Such a flower as May never bore;  
 But I said "I've a Pretty Rose-tree,"  
 And I passed the sweet flower o'er.

Then I went to my Pretty Rose-tree,  
 To tend her by day and by night;  
 But my Rose turn'd away with jealousy,  
 And her thorns were my only delight.

## 17. Ah! Sun-Flower

Ah, Sun-flower! weary of time,  
 Who countest the steps of the Sun,  
 Seeking after that sweet golden clime  
 Where the traveller's journey is done:

Where the Youth pined away with desire  
 And the pale Virgin shrouded in snow  
 Arise from their graves, and aspire  
 Where my Sun-flower wishes to go.

## 18. The Lilly

The modest Rose puts forth a thorn,  
 The humble Sheep a threat'ning horn;  
 While the Lilly white shall in Love delight,  
 Nor a thorn, nor a threat, stain her beauty  
 bright.

## Part V

## 19. The Garden of Love

I went to the Garden of Love,  
 And saw what I never had seen:  
 A Chapel was built in the midst,  
 Where I used to play on the green.

And the gates of this Chapel were shut,  
 And "Thou shalt not" writ over the door;  
 So I turn'd to the Garden of Love  
 That so many sweet flowers bore;

And I saw it was filled with graves,  
 And tomb-stones where flowers should be;  
 And Priests in black gowns were walking their  
 rounds,  
 And binding with briars my joys & desires.

## 20. A Little Boy Lost

"Nought loves another as itself,  
 Nor venerates another so,  
 Nor is it possible to Thought  
 A greater than itself to know:

"And Father, how can I love you  
 Or any of my brothers more?  
 I love you like the little bird  
 That picks up crumbs around the door."

The Priest sat by and heard the child,  
 In trembling zeal he siez'd his hair:  
 He led him by his little coat,  
 And all admir'd the Priestly care.

And standing on the altar high,  
 "Lo! what a fiend is here!" said he,  
 "One who sets reason up for judge  
 Of our most holy Mystery."

The weeping child could not be heard,  
 The weeping parents wept in vain;  
 They strip'd him to his little shirt,  
 And bound him in an iron chain;

And burn'd him in a holy place,  
 Where many had been burn'd before:  
 The weeping parents wept in vain.  
 Are such things done on Albion's shore?



## 21. A Little Girl Lost

*Children of the future Age  
Reading this indignant page,  
Know that in a former time  
Love! sweet Love! was thought a crime.*

In the Age of Gold,  
Free from winter's cold,  
Youth and maiden bright  
To the holy light,  
Naked in the sunny beams delight.

Once a youthful pair,  
Fill'd with softest care,  
Met in garden bright  
Where the holy light  
Had just remov'd the curtains of the night.

There, in rising day,  
On the grass they play;  
Parents were afar,  
Strangers came not near,  
And the maiden soon forgot her fear.

Tired with kisses sweet,  
They agree to meet  
When the silent sleep  
Waves o'er heaven's deep,  
And the weary tired wanderers weep.

To her father white  
Came the maiden bright;  
But his loving look,  
Like the holy book,  
All her tender limbs with terror shook.

"Ona! pale and weak!  
To thy father speak:  
O, the trembling fea:!  
O, the dismal care!  
That shakes the blossoms of my hoary hair."

## 22. Infant Sorrow

My mother groan'd! my father wept.  
Into the dangerous world I leapt:  
Helpless, naked, piping loud:  
Like a fiend hid in a cloud.

Struggling in my father's hands,  
Striving against my swadling bands,  
Bound and weary I thought best  
To sulk upon my mother's breast.

## 22a. Vocalise

## Part VI

## 23. London

I wander thro' each charter'd street,  
Near where the charter'd Thames does flow,  
And mark in every face I meet  
Marks of weakness, marks of woe.

In every cry of every Man,  
In every Infants cry of fear,  
In every voice, in every ban,  
The mind-forg'd manacles I hear.

How the Chimney-sweepers cry  
Every black'ning Church appalls;  
And the hapless Soldier's sigh  
Runs in blood down Palace walls.

But most thro' midnight streets I hear  
How the youthful Harlot's curse  
Blasts the new-born Infants tear,  
And blights with plagues the Marriage hearse.

## 24. The School-Boy

I love to rise in a summer morn  
 When the birds sing on every tree;  
 The distant huntsman winds his horn,  
 And the sky-lark sings with me.  
 O! what sweet company.

But to go to school in a summer morn,  
 O! it drives all joy away;  
 Under a cruel eye outworn,  
 The little ones spend the day  
 In sighing and dismay.

Ah! then at times I drooping sit,  
 And spend many an anxious hour,  
 Nor in my book can I take delight,  
 Nor sit in learning's bower,  
 Worn thro' with the dreary shower.

How can the bird that is born for joy  
 Sit in a cage and sing?  
 How can a child, when fears annoy,  
 But droop his tender wing,  
 And forget his youthful spring?

O! father & mother, if buds are nip'd  
 And blossoms blown away,  
 And if the tender plants are strip'd  
 Of their joy in the springing day,  
 By sorrow and care's dismay,

How shall the summer arise in joy,  
 Or the summer fruits appear?  
 Or how shall we gather what griefs destroy,  
 Or bless the mellowing year,  
 When the blasts of winter appear?

## 25. The Chimney Sweeper

A little black thing among the snow,  
 Crying "weep! weep!" in notes of woe!  
 "Where are thy father & mother? say?"  
 "They are both gone up to the church to pray.

"Because I was happy upon the heath,  
 And smil'd among the winter's snow,  
 They clothed me in the clothes of death,  
 And taught me to sing the notes of woe.

"And because I am happy & dance & sing,  
 They think they have done me no injury,  
 And are gone to praise God & his Priest & King,  
 Who make up a heaven of our misery."

## 26. The Human Abstract

Pity would be no more  
 If we did not make somebody Poor;  
 And Mercy no more could be  
 If all were as happy as we.

And mutual fear brings peace,  
 Till the selfish loves increase:  
 Then Cruelty knits a snare,  
 And spreads his baits with care.

He sits down with holy fears,  
 And waters the grounds with tears;  
 Then Humility takes its root  
 Underneath his foot.

Soon spreads the dismal shade  
 Of Mystery over his head;  
 And the Catterpillar and Fly  
 Feed on the Mystery.

And it bears the fruit of Deceit,  
 Ruddy and sweet to eat;  
 And the Raven his nest has made  
 In its thickest shade.

The Gods of the earth and sea  
 Sought thro' Nature to find this Tree;  
 But their search was all in vain:  
 There grows one in the Human Brain.

## 27. A Divine Image

Cruelty has a Human Heart,  
 And Jealousy a Human Face;  
 Terror the Human Form Divine,  
 And Secrecy the Human Dress.

The Human Dress is forged Iron,  
 The Human Form a fiery Forge,  
 The Human Face a Furnace seal'd,  
 The Human Heart is hungry Gorge.

**I**nternationally recognized as one of today's leading conductors, **Leonard Slatkin** is Music Director of the National Symphony Orchestra (NSO) and Chief Conductor of the BBC Symphony Orchestra in London. After a distinguished tenure as Music Director of the Saint Louis Symphony from 1979 until 1996, Mr. Slatkin was named Conductor Laureate.

Mr. Slatkin's 03/04 season with the NSO includes return performances at New York's Carnegie Hall, national and international tours, and a unique American Residencies program. His guest conducting schedule this season includes concerts with the Los Angeles Philharmonic, the Minnesota Orchestra, the Vienna Symphony, and the Paris and Frankfurt Radio Symphonies.

Mr. Slatkin's more than 100 recordings have been recognized with four Grammy awards and more than 50 Grammy nominations. His discography includes a number of discs devoted to the works of American composers, such as Corigliano, Schwantner, Barber, Piston, Ives, Schuman, Copland, and Bernstein.

Since his debuts with the Chicago Symphony and the New York Philharmonic in the early

1970s, Mr. Slatkin has been a frequent guest conductor of the world's major symphony orchestras, including those of London, Paris, Berlin, New York, Philadelphia, Chicago, Cleveland, Boston, Tokyo, and Tel Aviv. His international festival responsibilities have included the Festival of American Music at London's South Bank Centre, for which he served as Artistic Director. In June 1999 he led an American Festival in Amsterdam with the Royal Concertgebouw Orchestra and the Lincoln Center Jazz Orchestra. His operatic conducting includes performances with the Metropolitan Opera, the Lyric Opera of Chicago, the Vienna State Opera, the Hamburg Opera, the Stuttgart Opera, the Washington Opera, and France's L'Orange Festival and Opera National de Paris.

Mr. Slatkin is the recipient of the 2003 National Medal of Arts (the highest award given to artists by the US Government), ASCAP awards with both the National Symphony and the Saint Louis Symphony for "adventuresome programming of contemporary music," an honorary doctorate from The Juilliard School, and the prestigious Declaration of Honor in Silver from the Austrian ambassador to the United

Leonard Slatkin (l) and William Bolcom



States for outstanding contributions to cultural relations. In 1993 he received the Laurel Leaf Award from the American Composers Alliance and was named an honorary member of the Royal Academy of Music. For his work in the community, he was honored with the 1998 Community Service Award from the Anti-Defamation League, and he has been awarded the George Peabody Medal for Outstanding Contributions to Music in America.

*Tonight's performance marks Maestro Leonard Slatkin's third appearance under UMS auspices. Mr. Slatkin made his UMS debut in April 1989 conducting the St. Louis Symphony Orchestra.*

Pulitzer Prize-winning composer/pianist **William Bolcom** was born in Seattle, Washington, in 1938.

Exhibiting early musical talent, he entered the University of Washington at age 11, studied composition with John Verrall and piano with Berthe Poncy Jacobson, and earned his B.A. there in 1948. He went on to study with Darius Milhaud at Mills College in California and at the Paris Conservatoire de Musique. He completed his doctorate in composition at Stanford University in 1964, where he studied with Leland Smith. Returning to the Paris Conservatoire in 1964, he won the 2e Prix in composition in 1965. While in Europe he began writing stage scores for theaters in West-Germany, and he continued to do so at such places as Stanford University, in Memphis, Tennessee, at Lincoln Center/New York, and at the Yale Repertory Theater.

Mr. Bolcom's compositions, widely performed and recorded, include seven symphonies, various concertos, three operas for Lyric Opera of Chicago, three theater operas, and an extensive catalog of chamber music as well as keyboard, vocal, and choral music. In 1988 he received the Pulitzer Prize for Music for his *12 New Etudes for Piano*.

His newest opera, *A Wedding*, with libretto by Arnold Weinstein and based on the Robert Altman/John Considine movie of the same name, will be premièred at Lyric Opera of Chicago in December 2004 with Mr. Altman directing.

For over 30 years Mr. Bolcom and his wife, mezzo-soprano Joan Morris, have performed programs of American popular song, both onstage and in over two dozen recordings.

Mr. Bolcom has taught at the University of Michigan since 1973 where he is the Ross Lee Finney Distinguished Professor of Music in Composition. In 1977 he was awarded the Henry Russel Award, the highest academic prize given by the University of Michigan. He has been chairman of the composition department since 1998.

Further information on Mr. Bolcom's music and composition is available at [www.bolcomandmorris.com](http://www.bolcomandmorris.com).

## Featured Soloists

In concert, American soprano **Christine Brewer** has appeared under the batons of Kurt Masur, Robert Shaw, Pierre Boulez, Michael Tilson Thomas, Christoph von Dohnányi, Sir Simon Rattle, Sir Neville Marriner, Leonard Slatkin, and Charles Dutoit.



Christine Brewer

She regularly performs with the world's leading orchestras, including the Chicago, Boston, and San Francisco Symphonies; the Cleveland, Philadelphia, New York, and Los Angeles Philharmonic Orchestras; the London and National Symphony Orchestras; the Orchestre de Paris, the Orchestra of the Age of Enlightenment, and the Academy of St. Martin-in-the-Fields.

The 02/03 season marked Ms. Brewer's Metropolitan Opera debut in the title role of *Ariadne auf Naxos*. She has performed her signature role of Donna Anna in *Don Giovanni* to critical acclaim at Covent Garden, New York City Opera, Florida Grand Opera, Opera Theatre of Saint Louis, and the Edinburgh Festival. Ms. Brewer has also performed with the Opera de Lyon, the Paris Chatelet, the Santa Fe Opera, English National Opera, and Opera Colorado. In addition to many recital appearances at London's Wigmore Hall, Ms. Brewer has also graced Lincoln Center's "Art of the Song"

series at Alice Tully Hall and has performed in recital in St. Louis, Portland, Oregon, and Oklahoma City. Ms. Brewer's recordings include a contribution to Hyperion's prestigious Schubert series with pianist Graham Johnson; and the Janáček *Glagolithic Mass* and Dvořák *Te Deum* with Shaw and the Atlanta Symphony (Telarc).

*Tonight's performance marks Ms. Brewer's UMS debut.*

Soprano **Measha Brueggergosman** was awarded the Grand Prize at the 2002 Jeunesses Musicales Montreal International Competition and has been a prizewinner in other renowned competitions including the Wigmore Hall in London, George London Foundation in New York, and Robert-Schumann in Germany.

Highlights of Ms. Brueggergosman's current season include programs with the Montreal Symphony Orchestra, the Vancouver Symphony, the Verdi *Requiem* in London's Royal Albert Hall, Berlioz's *Les Nuits d'été* with the Quebec Symphony Orchestra, and performances with the Manitoba Chamber Orchestra of Copland's *Emily Dickinson Songs* and Barber's *Knoxville:*



Measha Brueggergosman

*Summer of 1915.* She offers solo recital programs in Vancouver, Toronto, Ottawa, Calgary, and in Iceland and Finland.

During the 02/03 season, Ms. Brueggergosman performed Beethoven's *Symphony No. 9* and Janáček's *Glagolithic Mass* with the Stuttgart Philharmonic, appeared with Sir Andrew Davis and the Toronto Symphony Orchestra in the Verdi *Requiem*, offered Strauss' *Four Last Songs* with the Philharmonisches Orchester Bad Reichenhall in Germany, and gave a Royal Command Performance for Queen Elizabeth II. She also bowed as Liù in *Turandot* in a return engagement with Cincinnati Opera.

Ms. Brueggergosman's appearances of past seasons have included roles in *Elektra* and *Dead Man Walking* with Cincinnati Opera, a recital debut at Roy Thomson Hall, and the Verdi *Requiem* with Helmuth Rilling at the International Beethoven Festival Bonn. Ms. Brueggergosman also has been honored to sing for the Prince of Wales and for Nelson Mandela.

*Tonight's performance marks Ms. Brueggergosman's second appearance under UMS auspices. Ms. Brueggergosman made her UMS debut as soprano soloist in Hill Auditorium's Re-Opening Celebration on January 17, 2004, stepping in that evening to perform selections of William Bolcom's 24 Cabaret Songs with the composer as piano accompanist.*

Soprano **Ilana Davidson** made her debut at Lincoln Center with Leon Botstein and the American Symphony Orchestra in Orff's *Trionfo di Afrodite*. She made her Carnegie Hall debut as soloist with Leonard Slatkin and the St. Louis Symphony in William Bolcom's *Songs of Innocence and Experience*. She returns to Carnegie Hall in 2004 as soprano soloist in *Mahler's Second Symphony* with the Boston Philharmonic Orchestra conducted by Benjamin Zander. Ms. Davidson is a graduate of the Curtis Institute of Music and Carnegie Mellon University.

Ms. Davidson has sung major roles with opera companies including the Stuttgart Opera, Vlaamse Opera, Nationale Reisopera, Florida Grand Opera, Glimmerglass Opera, and the Opera Company of Philadelphia. Ms. Davidson



Ilana Davidson

has also performed extensively in oratorio and concert repertoire, including Haydn's *Creation*, Handel's *Messiah*, Schumann's *Requiem für Mignon*, Mozart's *Requiem*, Mahler's *Symphonies No. 2 and 4*, Ligeti's *Mysteries of the Macabre*, Barber's *Knoxville: Summer of 1915*, and a debut in Amsterdam's Concertgebouw singing Mozart arias. Recent concert engagements include a series of Bach Cantata concerts with the Orchestra of St. Luke's, and recitals in Colorado and New York.

Ms. Davidson frequently performs contemporary works and has premiered works by Bolcom, Ligeti, Rorem, Kurtag, Krenek, and Weill. Ms. Davidson and pianist Debra Ayers will begin an international tour focusing on art songs of Austrian-American composer Ernst Krenek during the current season.

*Tonight's performance marks Ms. Davidson's UMS debut.*

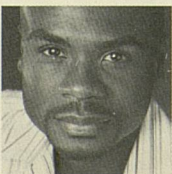
**P**anamanian-American baritone **Nmon Ford** has performed throughout the Americas, Europe, and Japan. He has appeared with the operas of San Francisco, Los Angeles, Utah, Portland, Memphis, Syracuse, Virginia, Kansas City, Madison, San Jose, and at the Spoleto Festival U.S.A. in roles including Don Giovanni, Escamillo (*Carmen*), Figaro (*Il barbiere di Siviglia*), Marcello (*La bohème*), Valentin (*Faust*), Arsamene (*Xerxes*), Aeneas (*Dido and Aeneas*), Enrico (*Lucia di Lammermoor*), Sharpless (*Madama Butterfly*), and Riccardo (*I puritani*).

This season Mr. Ford sings Mahmoud in John Adams' *The Death of Klinghoffer* with the Brooklyn Philharmonic, Mahler's *Rückertlieder* and Fauré's *Requiem* with the Santa Barbara Symphony, *The Porgy and Bess Suite* with the Florida Orchestra, Haydn's *Creation* with the Los Angeles Philharmonic, *L'Enfant du Sortilege* with the National Symphony, a recital for the Marilyn Horne Foundation with the Huntsville Chamber Music Guild, and Ellington's *Sacred Concerts* with the Los Angeles Master Chorale at Disney Concert Hall. Mr. Ford made his New York recital debut with the Marilyn Horne Foundation's "On Wings of Song" Series at the Kosciuszko Foundation. He has recorded Villa Lobos' *Symphony No. 10 "Amerindia"* and *The Sweetest Brilliance — Songs of Bolcom and Weinstein*.

*Tonight's performance marks Mr. Ford's UMS debut.*

**A**ctor and singer **Nathan Lee Graham's** eclectic career includes such feature films as *Sweet Home Alabama* and *Zoolander*, the internationally renowned television show *Absolutely Fabulous*, the Broadway production of the Tony and Grammy nominated musical

*The Wild Party*, the first national touring company of *Jesus Christ Superstar*, as well as countless commercial and new theater projects. Mr. Graham has previously performed *Songs of Innocence and of Experience*



Nathan Lee Graham

with the Pacific Symphony Orchestra under the direction of Carl St. Clair. Mr. Graham has a BFA in musical theater from Webster University Conservatory. His latest feature film, *Sledge, the Mockumentary*, opens in theaters this fall.

*Tonight's performance marks Mr. Graham's UMS debut.*

**L**inda Hohenfeld has appeared in opera, musical theater, symphonic concerts, solo recitals, and chamber music performances. She has sung with the Cleveland, Minnesota, Philadelphia, Orchestras; the National, Saint Louis, and San Francisco Symphony Orchestras; the Vienna, Pittsburgh, and BBC Symphonies; and the New York Philharmonic, the Philharmonia in London, the Orchestre National de France in Paris, the Berlin Radio Symphony, and Norddeutscher Rundfunk Sinfonieorchester in Hamburg. Ms. Hohenfeld has performed at summer music festivals including Aspen, Cabrillo, Marlboro, Copenhagen's Tivoli Festival, Frankfurt Feste in Germany, and the Blossom Festival with the Cleveland Orchestra.

Ms. Hohenfeld was recently seen on PBS in the *Concert for America*, recorded live from The Kennedy Center. Recent performances have included appearances at the Library of Congress, the Great Lakes Chamber Music Festival, and with the London Mozart Players. Her most recent Carnegie Hall appearance was with David Randolph and the St. Cecilia Chorus and Orchestra in April 2002.

Ms. Hohenfeld's discography includes Vaughan Williams's *Symphonies Nos. 1, 3 and 7*, a recording of Leonard Bernstein's *Songfest* and Barber's *Knoxville: Summer of 1915*. She is co-artistic director of the "Women in Music" concert series at the National Museum of Women in the Arts.

*Tonight's performance marks Ms. Hohenfeld's second appearance under UMS auspices. Ms. Hohenfeld made her UMS debut in January 1996 as soprano soloist with the St. Louis Symphony Orchestra.*



Linda Hohenfeld

**Tommy Morgan** is recognized as one of the most unique harmonica players in the recording industry today.

He recently celebrated 50 years as a recording musician in Hollywood (first session in September 1950 with the Andrews Sisters for Decca Records). Longtime "first call" in the studio recording industry, he has recorded for motion pictures, television, records, and commercials.

With reruns throughout the world of the long-running television series *Green Acres*, *Sanford and Son*, *The Waltons*, *The Rockford Files*, *The Dukes of Hazard*, *The Newhart Show*, and *China Beach*; performances on hit records *Good Vibrations* (The Beach Boys), *Rainy Days and Mondays* (The

Carpenters), *He Ain't Heavy, He's My Brother* (The Hollies); and others; and a solo appearance on The Academy Awards 2000 television broadcast (estimated audience one bil-

lion); his harmonica playing has been heard by more people than any other player in history.

As a performer, he has given four command performances and has appeared in concert in over 30 countries. He holds a Master of Arts Degree in Music (Composition) from the University of California at Los Angeles. He has composed background music for episodes of *The Twilight Zone*, *Have Gun, Will Travel*, *Gunsmoke*, and for the *Will Rogers, USA* television special. He has been arranger for Johnny Cash, Glenn Yarbrough, and Rod McKuen.

*Tonight's performance marks Mr. Morgan's UMS debut.*

**M**ezzo-soprano **Joan Morris** attended Gonzaga University in Spokane prior to her studies at the American Academy of Dramatic Arts in New York. While continuing her speech and voice studies, she appeared in Off-Broadway and road productions at the Cafe Carlyle, the Waldorf-Astoria's Peacock Alley, and other Manhattan nightspots.

Since 1972 Ms. Morris has concertized with her husband, William Bolcom. They perform American popular songs from the late-19th and early-20th centuries, the latest songs by Leiber and Stoller, and cabaret songs by Mr. Bolcom.

They perform extensively throughout the US, Canada, and abroad. Recent appearances include return engagements at Alice Tully Hall/Lincoln Center, the Metropolitan Museum of Art, and their eighth engagement at Jordan Hall/Boston. They have recorded 22 albums, the first of which garnered a Grammy nomination for Ms. Morris for "Best Vocal Soloist Performance on a Classical Album."

Ms. Morris has performed Mr. Bolcom's *Songs of Innocence and of Experience* with Leonard Slatkin and the BBC Symphony Orchestra, as well as with the Pacific Symphony Orchestra. She has also appeared in various productions with the Guthrie Theater and as soloist with the St. Louis and Seattle Symphony Orchestras.



Joan Morris

Since 1981, Ms. Morris has taught a cabaret class at the U-M School of Music. In 2003 she wrote, produced, and starred in a musical revue, *The Police Gazette*, based on materials housed in the Clements Library at the University of Michigan.

*Tonight's performance marks Ms. Morris' UMS debut.*

**S**oprano **Carmen Pelton** came to international attention when she debuted as Fiordiligi in *Così fan tutte* with the Aldeburgh Festival. She has since performed many of Mozart's heroines, including Donna Anna in *Don Giovanni*, Giunia in *Lucio Silla*, and Tamiri in *Il Re Pastore*. She has sung with Glimmerglass Opera, Long Beach Opera, Tulsa Opera, Opera Omaha, and New Jersey June Opera.

Ms. Pelton has soloed with orchestras nationwide, including those of San Francisco, St. Louis, Baltimore, Atlanta, Seattle, and Houston, as well as with the Saint Paul Chamber Orchestra and Choral Arts Society of Washington. Ms. Pelton's 03/04 engagements



Carmen Pelton

include Barber's *Prayer of Kirkengard* and Vaughan Williams' *A Sea Symphony* with the Berkshire Choral Festival, and Copland's *Dickenson Songs* and Barber's *Knoxville: Summer of 1915* with ProMusica

Chamber Orchestra. Her 1998 Telarc recording of Barber's *Prayers of Kierkegaard* and Vaughan Williams' *Dona Nobis Pacem* with the Atlanta Symphony and Robert Shaw won Grammys in three different categories, including "Best Classical Album" and "Best Choral Album."

Ms. Pelton has also gained recognition singing contemporary music, starring in Frank Galatis' *She Always Said, Pablo* at the Goodman Theatre in Chicago and *The Mother of Us All*, which she has sung in major revivals around the US. She appears regularly with Da Camera of Houston, the 20th Century Consort, and Sergio Luca's chamber group Context.

*Tonight's performance marks Ms. Pelton's UMS debut.*

**P**eter "Madcat" Ruth's music has been evolving for over 40 years. It started in the Chicago area in the early 1960s, with Madcat playing folk/blues on guitar and harmonica. By the late 1960s he had immersed himself in the Chicago Blues and was studying



Peter "Madcat" Ruth

harmonica with Big Walter Horton. In the early 1970s Madcat moved to Ann Arbor where he was a key presence in two of Ann Arbor's finest progressive rock bands: New Heavenly Blue and Sky King. By the mid '70s Madcat was touring

the world with jazz pianist Dave Brubeck. In the 1980s, Madcat began performing solo, infusing the folk/blues tradition with elements of rock and jazz.

In 1990, "Madcat" Ruth teamed up with guitarist/singer Shari Kane to form the duo Madcat & Kane. For the past 14 years they have been touring nationally and internationally.

In 1997, The Society for the Preservation and Advancement of the Harmonica (SPAH) honored Peter "Madcat" Ruth as the "Harmonica Player of the Year."

Since 1997, Madcat has made six trips to Brazil and three trips to Japan touring with local blues bands. In 1999, Madcat, Joel Brown, and Chris Brubeck (son of Dave Brubeck) formed a new acoustic jazz trio called Triple Play. Since then the ensemble has toured extensively throughout the US.

*Tonight's performance marks Peter "Madcat" Ruth's second appearance under UMS auspices. He made his UMS debut in April 1991 in performance with the Butch Thompson Trio.*

**M**ezzo-soprano Marietta Simpson has sung with the major orchestras in the US and under many of the world's great conductors, including Robert Shaw, Kurt Masur, Lorin Maazel, Simon Rattle, Helmuth Rilling, Charles Dutoit, Wolfgang Sawallisch, Neeme Jarvi, and Neville Marriner.

This season Ms. Simpson debuts with the Vienna Philharmonic under Sir Simon Rattle, the Chicago Symphony under Daniel Barenboim, and at Chicago Lyric Opera singing the role of Addie in Marc Blitzstein's opera *Regina*. She also performs under Rattle with the Berlin Philharmonic. Previous seasons have seen her Carnegie Hall debut in 1988, as soloist in Brahms's *Alto Rhapsody* with Robert Shaw and the Atlanta Symphony, and her 1991 New York Philharmonic. In 1992 she debuted at the Royal Opera House in *Porgy and Bess*. Ms.



Marietta Simpson

Simpson has completed over ten recordings with the Atlanta Symphony and Shaw on the Telarc label, and she can also be heard on the EMI recording of *Porgy and Bess*, conducted by Rattle.

In 1994, Philadelphia's National Political Congress of Black Women presented her with its second Chisholm Award as an outstanding African-American woman in music. She won the 1983 Minna Kaufman Ruud Award and was a finalist in the Metropolitan Opera Regional Auditions. In 1989, she was a prize winner in the Naumburg International Vocal Competition and was awarded First Prize in the Leontyne Price Vocal Arts Competition sponsored by the National Association of Negro Business and Professional Women Clubs, Inc.

*Tonight's performance marks Ms. Simpson's second appearance under UMS auspices. Ms. Simpson made her UMS debut in January 2001 as featured soloist with the Moses Hogan Singers in St. Francis of Assisi Catholic Church in Ann Arbor.*



Tenor **Thomas Young** has appeared as a principal soloist in the major concert halls and opera houses of some 20 countries under the batons of Zubin Mehta, Sir Roger Norrington, Sir Simon Rattle, and Esa-Pekka Salonen. Mr. Young also serves as tenured professor of music at Sarah Lawrence College.

One of the foremost interpreters of tenor roles in contemporary opera, Mr. Young made his Chicago Lyric Opera debut in the world premiere of Anthony Davis' *Amistad* in a role which was written for him, The Trickster God. Other composers and directors with whom he has collaborated include George C. Wolfe, Peter Sellers, Mike Nichols, John Adams, and Tan Dun, whose works he has performed with the New York City Opera, Opera Theatre of St. Louis, the San Francisco Opera, the Hong Kong Festival, and Opera de Lyon. He has also performed roles at Covent Garden, the festivals of Vienna and Salzburg, and extensively with the Netherlands Opera.

Mr. Young's concert appearances include performances with the London, American, Japan, BBC Scotland, Baltimore, Seattle, and Denver Symphony Orchestras, as well as the Brooklyn Philharmonic and St. Louis Symphony. His recordings include *X: The Life and Times of Malcom X* (Gramavision), nominated for a Grammy in 1993; John Adams' *The Death of Klinghoffer* (Elektra), nominated for a Grammy in 1994; Tan Dun's *Marco Polo* (Sony); George Gershwin's *Blue Monday* (Telarc); and Schoenberg's *Von Heufe auf Morgen* (DGG).

Tonight's performance marks Mr. Young's second appearance under UMS auspices. Mr. Young made his UMS debut in October 1997 as tenor soloist with the Orchestra of St. Luke's Chamber Ensemble.



Thomas Young

## Ensembles

The University of Michigan **University Symphony Orchestra** (USO) is considered one of the world's finest student orchestras. Under the auspices of the School of Music, the USO serves as a training ground for both young musicians, many of whom go on to play in major symphony orchestras, and for students who come to the conducting program, ranked number one in the country.

Recent projects include the first performance since 1940 of the one-act blues opera, *De Organizer*, by librettist Langston Hughes and composer James P. Johnson, reconstructed by James Dapogny; first-ever recordings on the Equilibrium label of works by William Bolcom, Leslie Bassett, and Michael Daugherty; and recordings with the University Chamber Choir and Orpheus Singers on the Naxos American Jewish series of opera scenes by Amram, Ellstein, Schiff, and Schoenfield.

Kenneth Kiesler is the Director of Orchestras and Professor of Conducting at the University of Michigan School of Music.

*Over the last 125 years, U-M student orchestras have played an important role in the concert presentations of UMS. Before 1940, UMS and the School of Music were under one umbrella and one name; university orchestras often performed as part of UMS concerts. Since 1941, when auspices of the School of Music were transferred from UMS to the University, student orchestras have regularly performed as part of UMS concerts in annual Messiah performances, special tribute concerts, and festivals. The University Symphony Orchestra under the baton of Maestro Kenneth Kiesler was recently featured at the Hill Auditorium Re-Opening Celebration on January 17, 2004.*

The University of Michigan School of Music's **Contemporary Directions Ensemble** (CDE), the only one of the school's performing groups to concentrate solely on new music, is comprised of graduate students and upperclassmen with an intense interest in this repertoire. The CDE, under the musical direction of Jonathan Shames, works regularly with important composers of our day, includ-

ing recently Stephen Hartke, Betsy Jolas, Karen Tanaka, Bright Sheng, William Bolcom, and Michael Daugherty, as well as other members of U-M's own composition department.

*Tonight's performance marks the Contemporary Directions Ensemble's UMS debut.*

*A total of ten choral ensembles provide singing opportunities for students and community members throughout the University of Michigan and the Ann Arbor area. Over 600 singers participate regularly in choral ensembles on the U-M campus.*

*Dr. Jerry Blackstone is the Director of Choral Activities at the University of Michigan School of Music.*

Please refer to UMS Annals, page 22 of the white pages of your program, for biographical information on the **UMS Choral Union**.

*The UMS Choral Union began performing in 1879 and has presented Handel's Messiah in annual performances. Tonight's performance marks the UMS Choral Union's 395th appearance under UMS auspices.*

Members of the School of Music's 40-voice **U-M Chamber Choir** are graduate and undergraduate students majoring in vocal performance, conducting, or music education. Recent appearances by the U-M Chamber Choir have included performances at national and division conventions of the American Choral Directors Association and acclaimed performances of Handel's *Messiah* with the Detroit Symphony Orchestra.

Dr. Jerry Blackstone is the Director of Choral Activities at the University of Michigan School of Music.

*Tonight's performance marks the U-M Chamber Choir's second appearance under UMS auspices. The Choir made their UMS debut in October 1994 as part of UMS's In the American Grain: The Martha Graham Centenary Festival.*

The **U-M University Choir**, a 110-voice ensemble at the University of Michigan School of Music, is comprised of music majors, most in vocal performance, music education, piano, composition, and theory. The **U-M Orpheus Singers**, the newest choir at the U-M School of Music, is a 24-voice ensemble comprised of music education and vocal performance majors, and is directed by graduate choral conductors.

*Tonight's performance marks both the U-M University Choir and U-M Orpheus Singers' UMS debuts.*

The **Michigan State University Children's Choir** program began in 1993 with the founding of the MSU Community Music School. The program has a present membership of over 180 singers in four choirs representing 23 communities.

In August of 2002, The MSU Children's Choir performed at the Sixth World Symposium on Choral Music as the official representative of the US, and it was a featured choir on the national NPR special broadcast produced by Peabody Award-winning host, Brian Newhouse. The MSU Children's Choir gave performances at national, division, and state conventions of the American Choral Directors Association (ACDA). They have been guest artists with the Detroit Symphony Orchestra (Neemi Jarvi, conducting), Greater Lansing, MSU, and Rochester symphony orchestras and have appeared in concert with the Canadian Brass, Peter Nero, Marilyn Horne, and Marvin Hamlisch. Opera chorus engagements include Bizet's *Carmen* and Humperdinck's *Hansel and Gretel*.

The choir has recorded the CDs *Songs of Sorrow*, *Songs of Hope*, works with texts written by children caught in the Holocaust and the war in Bosnia; *America the Beautiful: Songs of Our Heritage*; and *Rejoice!*, traditional Christmas music. The choir's tenth anniversary CD, *Songs From the Heart*, was released in December of 2003.

*Tonight's performance marks the MSU Children's Choir's UMS debut.*

## University of Michigan School of Music

KAREN L. WOLFF, *Dean*

## University Symphony Orchestra

KENNETH KIESLER, *Director of Orchestras*

JONATHAN SHAMES, *Associate Director of Orchestras*

### Violin

Julia Gish\*\*, *Concertmaster*  
Eric Wuest\*, *Principal*  
Emma Banfield  
Sarah Charness  
Myriam Clermont  
Andrew d'Allemand  
Michelle Davis  
Mili Fernandez  
Annie Guénette\*\*  
Seo-Yeon Han  
Andy Harvey  
Joseph Hintz  
Shawn Jaeger  
Min Lee  
Ashley Malloy  
Bethany Mennemeyer+  
Diego Piedra  
Jennifer Salmon  
Eric Shieh  
Stephanie Song  
Trina Stoneham  
Tzu-Yin Su  
Brittany Uschold  
Jennifer Walvoord\*\*+  
Sarah Whitney\*  
Austin Wulliman

### Viola

Elvis Chan\*, *Principal*  
Jason Amos\*  
Levi Hyssong  
Megan Mason\*  
Daniel McCarthy  
Kathleen Overfield

### Cello

Andrew Barnhart\*, *Principal*  
Will Dunlap  
Kareem Goode  
Geen Hwang  
Amy McGinn  
Diane Strasser  
Benjamin Vickers  
Christopher Wild+

### Double Bass

Jordan Scapinello\*,  
*Principal*  
Pearl Alexander  
B.K. Daniels  
Anna Jensen\*  
Andrew Kratzat+  
Evan Premo  
Isaac Trapkus

### Solo Fiddle

Jeremy Kittel

### Electric Violin

Julia Gish  
Jennifer Walvoord

### Guitar

Matthew Dievendorf

### Mandolin

Bradley Phillips

### Electric Bass

Robert Lester

### Flute

Jennifer Hooker+  
Melissa Klauder  
Kelly Sulick  
Marie Tachout

### Recorder

Bobby Streng

### Oboe

Sarah Davis  
Aaron Hill  
Jenny Sengpiel  
Jessica Warner

### Clarinet

Jeremy Benhammou+  
Catherine Gatewood  
Jonathon Troy  
Lyle Wong

### Bassoon

Derek Bannasch  
Sam Childers  
Christopher Reid+  
Tristan Rennie

### Saxophone

Christopher Blossom  
Brian Sacawa

### Horn

Brian Allen  
Patrick Carlson+  
Tasha O'Neal  
Tom Weber  
William Wiegard+  
Ian Zook

### Trumpet

Adam Decker  
Kevin Gebo  
Timothy Krohn  
Alex Noppe  
Louis Reed

### Trombone

Arthur Haecker+  
Eric Newsome+  
Steven Peterson

### Bass Trombone

Robert Graham  
Nathan Platte

### Euphonium

Evy Rodriguez

### Tuba

Eric Bank  
Grant Harville

### Timpani and Percussion

Jeffrey Barudin  
Hayes Bunch  
Dan Fineberg  
Daniel Karas  
Renée Keller+  
Olman Piedra  
Chuck Ricotta

### Harp

Hannah Foster  
Nadia Pessoa

### Keyboards

Julius Abrahams

Concertmasters (\*\*) and principal (\*) string players rotate positions during the season. Wind players rotate principal positions during the concert.

+ Performing Member of the Contemporary Directions Ensemble

### Production Staff

David Aderente, *Managing Director*  
Brian Eldridge, *Personnel Manager*  
Eric Newsome, *Equipment*

## University Musical Society

KENNETH C. FISCHER, *President*

### UMS Choral Union

JERRY BLACKSTONE, *Interim Conductor and Music Director*

JASON HARRIS, *Assistant Conductor*

STEVEN LORENZ, *Assistant Conductor*

JEAN SCHNEIDER, *Accompanist*

KATHLEEN OPERHALL, *Chorus Manager*

DONALD BRYANT, *Conductor Emeritus*

#### Sopranos

Mary Bowman  
Debra Joy Brabenec  
Ann K. Burke  
Susan F. Campbell  
Young Cho  
Cheryl D. Clarkson  
Marie Ankenbruck Davis  
Kathy Neufeld Dunn  
Jennifer Freese  
Kathleen Gage  
Keiko Goto  
Loretta Lovalvo  
Melissa Hope Marin  
Linda Selig Marshall  
Marilyn Meeker  
Motoko Osawa  
Young Park  
Nancy K. Paul  
Ulrike Peters  
Margaret Dearden Petersen  
Sara Peth  
Marie Phillips  
Julie Pierce  
Mary A. Schieve  
Jennifer Wagner Sobocinski  
Elizabeth Starr  
Sue Ellen Straub  
Barbara Treveshan  
Barbara Hertz Wallgren  
Elizabeth Ward  
Rachelle Barcus Warren  
Margie Warrick  
Mary Wigton  
Linda Kaye Woodman  
Kathleen Young

#### Altos

Anne Lampman Abbrecht  
Paula Allison-England  
Leslie Austin  
Carol Barnhart  
Dody Blackstone  
Ellen Bryan  
Anne Casper  
Laura Clausen  
Alison Cohen  
Siri Gottlieb  
Kat Hagedorn  
Allison Halerz  
Nancy Heaton  
Jeanmarie Leverich Houle  
Carol Kraemer Hohnke  
Olga Johnson  
Maren E. Keyt  
Eunice Kua  
Heidi Laura  
Jessica Lehr  
Jan Leventer  
Carolyn Gillespie Loh  
Cynthia Lunan  
Karla K. Manson  
Patricia Kaiser McCloud  
Carol Milstein  
Betty Montgomery  
Deidre Myers  
Kristen Neubauer  
Kathleen Operhall  
Jennifer Rosenbaum  
Carren A. Sandell  
Tricia Sartor  
Cindy Shindlecker  
Rhonda Sizemore  
Beverly N. Slater  
Jari Smith  
Katherine Spindler  
Ruth A. Theobald  
Patricia J. Tompkins  
Barb Tritten  
Cheryl Utiger  
Madeleine A. Vala  
Alice VanWambeke  
Katherine Verdery  
Sandra Wiley  
Bonnie Wright

#### Tenors

Adam D. Bonarek  
Jack Etsweiler  
Steven Fudge  
Albert Girod  
Roy Glover  
Matthew P. Gray  
Arthur Gulick  
Jason Harris  
J. Derek Jackson  
Henry Johnson  
Bob Klaffke  
Mark A. Krempski  
Richard Marsh  
A.T. Miller  
Jason Sell  
Carl Smith  
Jim Van Bochove

#### Basses

William Baxter  
Kee Man Chang  
Jeff Clevenger  
Roger Craig  
John Dryden  
Don Faber  
Gregory Fleming  
David Hoffman  
George Lindquist  
Rod Little  
Lawrence Lohr  
Steven Lorenz  
Joseph D. McCadden  
Gerald Miller  
Michael Pratt  
Andrew Schulz  
Rodney Smith  
Jeff Spindler  
Michael Steelman  
Robert D Strozier  
Steve Telian  
Terril O.Tompkins  
Thomas L. Treveshan  
James Wessel Walker  
Donald R. Williams  
Mike Zeddies

**U-M Chamber Choir**JERRY BLACKSTONE, *Conductor***Sopranos**

Kara Alfano  
 Minnita Daniel Cox  
 Kelly Daniel Decker  
 Kaori Emery  
 Sara Guttenberg\*  
 Abigail Haynes  
 Jo Ellen Miller\*  
 Carole Ott  
 Shaina Taelman

**Altos**

Cindy Boote  
 Victoria DeCarlo  
 Suzanne Klock  
 Diana Lawrence  
 Rebecca Jo Loeb\*  
 Suzanne Ma  
 Andrea Moore  
 Valerie Ogbonnaya  
 Heather Yanke  
 Peiyi Wang

**Tenors**

Joshua Breitzer\*  
 Nicholas Edwin  
 Jason Harris  
 Brent Hegwood  
 Grant Harville  
 Christopher Kiver  
 Jeremy Nabors  
 Sean Panikkar\*  
 Korland Simmons  
 Ian Trevethan  
 Gregory Wakefield

**Basses**

Keith Dixon  
 Bryan Estabrooks  
 Jeff Landau  
 William Hammer  
 Jeffrey Krause  
 Tobey Miller  
 Joseph Roberts  
 Marco Santos  
 Paul Tipton\*  
 David Wilson

\*Soloist in "Holy Thursday" and "Infant Sorrow"

**U-M Orpheus Singers**CAROLE OTT, WILLIAM HAMMER,  
JASON HARRIS, *Conductors***Sopranos**

Rebecca Eaddy  
 Sara Emerson  
 Sara Guttenberg  
 Carole Ott  
 Sara Packard  
 Rachel Simowitz

**Altos**

Megan Landry  
 Carolyn Senger  
 Amy Weatherford  
 Adrienne Webster

**Tenors**

Jason Harris  
 Eiki Isomura  
 Christopher Kiver  
 Adrian Leskiw  
 Fred Peterbark  
 Fernando Tarango  
 David Steely  
 Gavin Bidelman

**Basses**

Stephen Bobalik  
 Mark Buckles  
 William Hammer  
 Chris Lees  
 Donald Milton  
 Devin Provenzano  
 Tobias Singer

**U-M University Choir**CHRISTOPHER KIVER, *Conductor***Sopranos**

Mutiya Ade-Salu  
 Laura Allen  
 Olga Astapova  
 Katie Balaam  
 Kelly Ann Bixby  
 Rebecca Blinder  
 Kristin Boggs  
 Mary Bonhag  
 Monica Borger  
 Lisa Briggs  
 Joy Burch  
 Erin Clark  
 Elizabeth Crabtree  
 Jennah Delp  
 Arielle Doneson  
 Erin Ginger  
 Claudia Guinot  
 Joanna Jakubas  
 Margaret Jensen  
 Amanda Kingston  
 Tanya Komblevitz  
 Emily Lau  
 Gabrielle Mineo  
 Katie Montgomery  
 Jessica Oberholtzer  
 Cathy O'Shaughnessy  
 Kathryn Rankin  
 Lisa Roth  
 Courtney Rowley  
 Carrie Schimpke  
 Heather Schwartz  
 Alison Sisul  
 Maria Spear  
 Katelin Spencer  
 Molly Spooner  
 Colleen Stamo  
 Rachel Steel  
 Melissa Swain  
 Laura Wilcox

**Altos**

Audrey Bashore  
 Margaret Cassetto  
 Rebecca Choi  
 Rachel Common  
 Kimberley Comdron  
 Megan Cox  
 Fomyue Dorn  
 Elizabeth Gentry  
 Carolyn Goodman  
 Vanessa Gross  
 Tessa Hartle  
 Lucy Heald  
 Amanda Heuermann  
 Soojin Kim  
 Grace Luo  
 Jessica Medoff  
 Sarah McHaffey

Sandra Merritt  
 Sarah Meyer  
 Lena Nietfeld  
 Margaret Rood  
 Susan Ruggiero-Mezzadri  
 Kate Schwass  
 Sarah Showalter  
 Ashley Talsma  
 Caitlyn Thomson  
 Gina Tirpak  
 Marina Trejo  
 Jennifer Trombley  
 Charis Vaughn  
 Sarah Wang  
 Ashley Beneta White  
 Hannah Williams

**Tenors**

Michael Acton  
 Nathan Evenson  
 Michael Fabiano  
 Michael Fowler  
 Luke Gyure  
 Robert Huebner  
 Karl Pestka  
 Matthew Ray  
 Benjamin Robinson  
 Joshua Ethan Sánchez  
 Victor Szabo  
 Matt Travis  
 Jeff Waraksa  
 Lamar Willis

**Basses**

John Atorino  
 Matthew Bogart  
 John Boomenberg  
 Victor Broderick  
 Jason Brown  
 Michael Fauver  
 Ben Henri  
 Andrew Hill  
 Thomas Hollmes  
 Lucas Hoyt  
 L.E. Johnson  
 Thomas Keam  
 Evin Kridalkorn  
 Ben LaPrairie  
 William Lea  
 Scott Lindroth  
 Joseph Matthias  
 Gregory Nicolett  
 Andy Pappas  
 Travis Pratt  
 Brian Sandler  
 Paul Scholten  
 David Schout

**Michigan State University  
Children's Choir**MARY ALICE STOLLA, *Music Director*

Amanda Bergman  
 Claire Buitendorp  
 Shawn Buitendorp  
 Katrina Campos  
 Carolyn Carpenter  
 Morgan Chavez  
 Jackie Cook  
 Noelle Cruce  
 Stephanie Dale  
 Chantel Dunham  
 Katie Endahl  
 Grace Hanson  
 Allie Harte  
 Saylor Henney  
 Jennifer Hogg  
 Abigail Johnson  
 Amy Johnson  
 Bo Ra Kim  
 Zachary Kribs  
 Heather Lantz  
 Falina Lothamer  
 Sara MacKimmie  
 Molly Magen  
 Kasey Mahoney  
 Laura Mason  
 Rachel Mayer  
 Liz Meadows  
 Mara Miller  
 Katherine Moore  
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 Katherine Taylor  
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 Lillian Werbin

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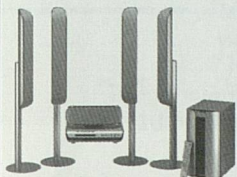
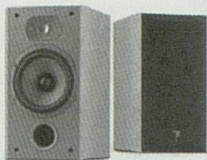
Bernard Kallban, *Publications Director*  
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# UMS experience

## the 125th ums season

# 1

### January 2004

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

**P**lease note that a complete listing of all UMS Educational programs is conveniently located within the concert program section of your program book and is posted on the UMS website at [www.ums.org](http://www.ums.org).

### February

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

### March

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

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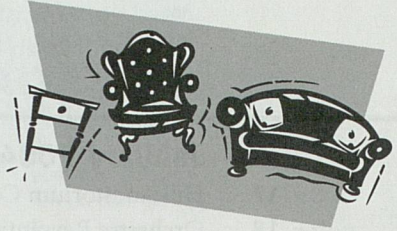
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- ◆ Art Fairs
- ◆ Holiday Concerts
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## 4 April

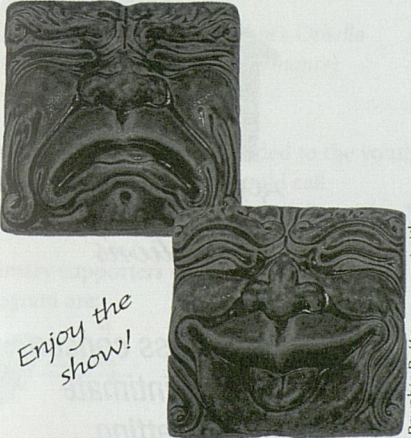
- Thur 1* Lang Lang, piano  
*Fri-Sat 2-3* Lyon Opera Ballet: Philippe Decouflé's *Tricodex*  
*Sat 3* Lyon Opera Ballet One-Hour Family Performance  
*Thur 8* William Bolcom's *Songs of Innocence and of Experience*  
*Thur 15* Alfred Brendel, piano  
*Fri 16* Girls Choir of Harlem  
*Sat 17* Orchestra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

## 5 May

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

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## EDUCATION & AUDIENCE DEVELOPMENT

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

### UMS Community Education Program

The following activities enlighten and inform audiences about the artists, art forms, ideas, and cultures presented by UMS. Details about specific 03/04 educational activities will be announced one month prior to the event. For more information about adult education or community events, please visit the website at [www.ums.org](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.

### Artist Interviews

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

### Master Classes

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

### Study Clubs

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

### PREPs and Lectures

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

### Meet the Artists

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

### Artists-in-Residence

Many artists remain in Michigan beyond their performances for short periods to deepen the connection to communities throughout the region. Artists teach, create, and meet with community groups, university units, and schools while in residence. For the 03/04 season, major residencies include Simon Shaheen, Children of Uganda, Merce Cunningham, and Ornette Coleman.



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## UMS YOUTH, TEEN, AND FAMILY EDUCATION PROGRAM

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

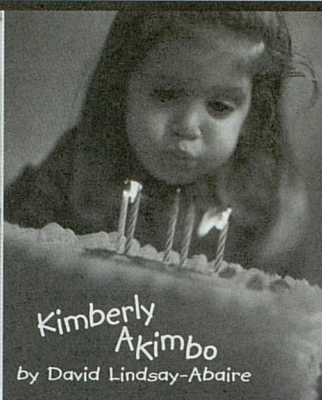
### UMS Teen Ticket

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 [umseyouth@umich.edu](mailto:umseyouth@umich.edu).



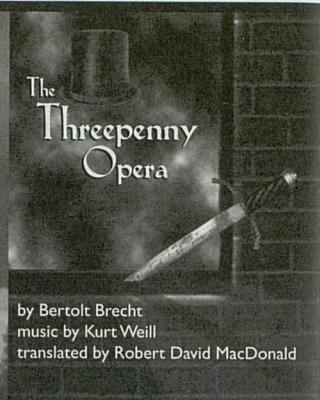
## Spike Heels

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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## 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.

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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.

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

## Ushers

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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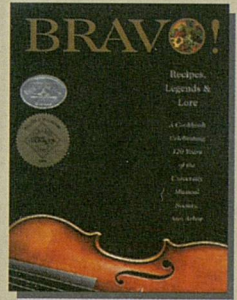
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Proceeds from sales of the book benefit UMS's nationally-acclaimed performance programs and its innovative education and outreach activities. Copies may be ordered through [www.ums.org](http://www.ums.org) or by calling toll-free 877.238.0503.

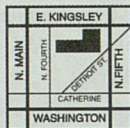


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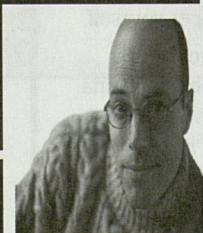
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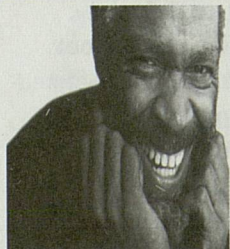
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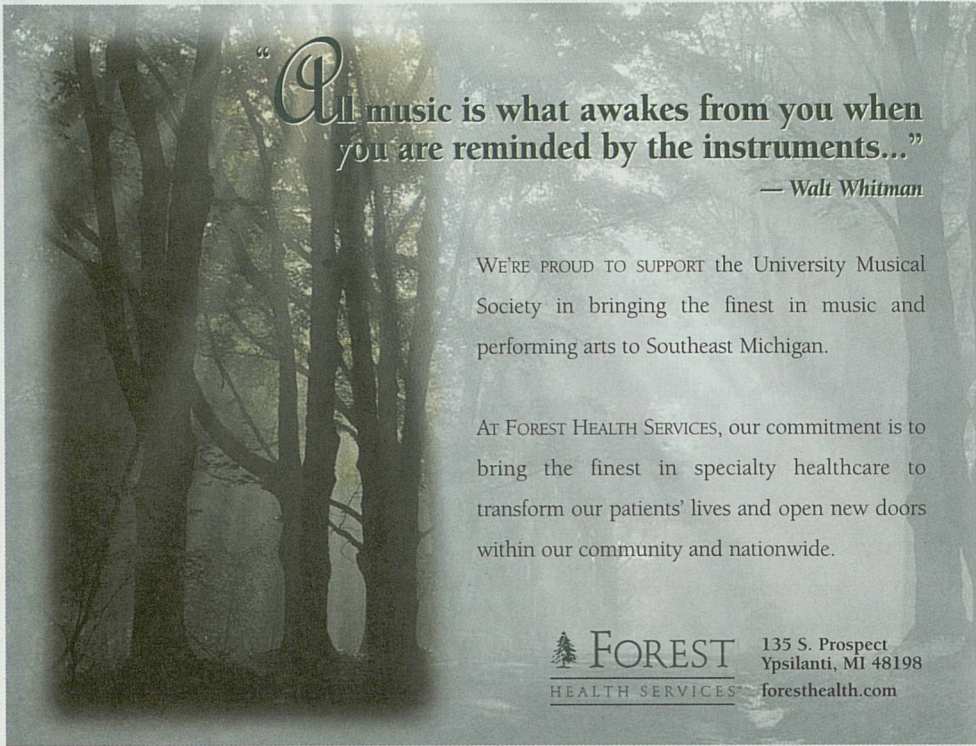
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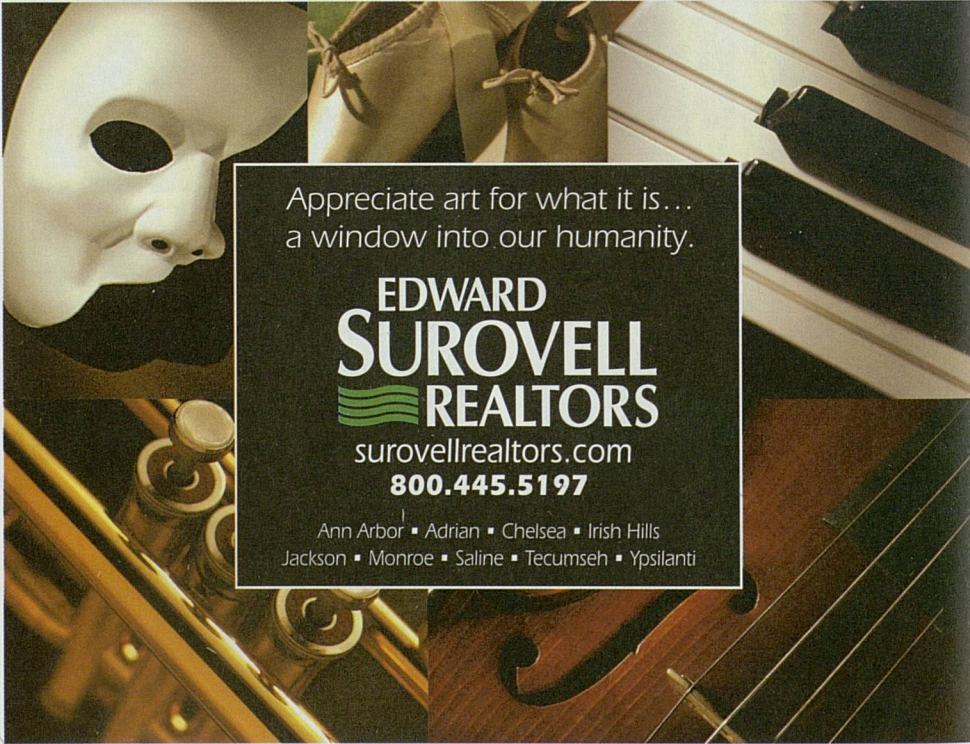
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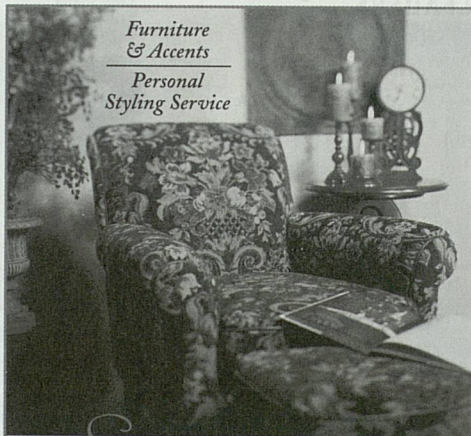


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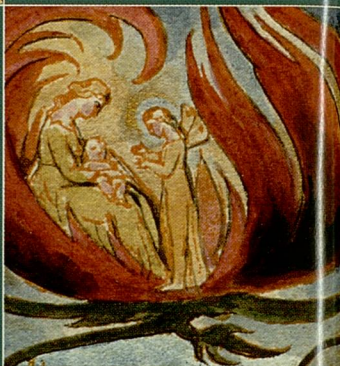
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