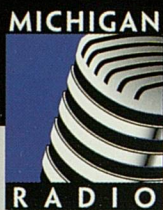




FALL 2004 SEASON

UNIVERSITY MUSICAL SOCIETY
OF THE UNIVERSITY OF MICHIGAN | ANN ARBOR





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university musical society

fall 04

University of Michigan • Ann Arbor

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Front Cover: Mikhail Baryshnikov in *Forbidden Christmas* or *The Doctor and The Patient*
(Michal Daniel), Whirling Dervishes of Damascus, Yuri Temirkanov, Measha Brueggengosman
(Lorne Bridgeman)

Back Cover: Laurie Anderson, The Bad Plus (Marcelo Krasilcic), Akira Kasai (Hideyo Tanaka
and Takahiro Hachikubo), *The Elephant Vanishes* (Robbie Jack)

FROM THE U-M PRESIDENT

The University of Michigan joins the University Musical Society (UMS) in welcoming you to its 2004/05 season. We are proud of the wonderful partnership between our two organizations and of the role of the University as co-sponsor of several educational events connected to this season's calendar. These jointly sponsored events are 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.

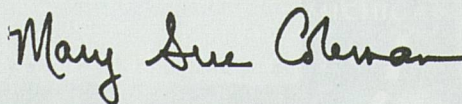
We are delighted to be working with UMS again to help sponsor educational activities throughout the 2004/05 season. Some highlights of our fall educational co-presentations include some of the great artists UMS will present this season, such as Ravi Shankar, Paul Taylor Dance Company, and Akira Kasai, along with remarkable productions of *Forbidden Christmas* or *The Doctor and The Patient* with Mikhail Baryshnikov, and Complicite's *The Elephant Vanishes*, which has received extraordinary reviews at Lincoln Center.

Last year, we were honored to welcome UMS back to Hill Auditorium for their 125th anniversary season. Seeing the magnificent Hill Auditorium for the first time was an amazing experience. Watching the national coverage of the re-opening of Hill and hearing hundreds of stories about its astonishing artistic legacy and

rich history with UMS made me appreciate all the more how important both the University and UMS has become in the cultural life of our country. We have another great example of the marvelous opportunities our University and UMS can provide to our community in the production of *The Elephant Vanishes* in October – this production will only be seen in New York, Paris, London, and Ann Arbor!

This year, we have also launched our ambitious capital campaign for the future of the University of Michigan, titled *The Michigan Difference*. One of the areas we have highlighted for support is the arts. We provide experiences, both in the classroom and throughout our museums and theaters, to stimulate creativity, engage tomorrow's performers and artisans, and showcase the world from diverse points of view. I hope you will join me and many others in moving our University to even greater levels of excellence and aspiration.

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 UMS during this exhilarating 2004/05 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.



Mary Sue Coleman
President, University of Michigan



FROM THE UMS PRESIDENT

Thank you for attending this UMS performance. We hope we'll see you at other UMS events throughout our 126th season. For a list of performances, visit page 27 in this program book or check out our website at www.ums.org.

UMS is able to bring you world-class performances because we have a lot of help from our partners. There are the artists' managers around the world — the people artists and ensembles retain to manage their careers — with whom we negotiate the terms of the artists' engagements on the UMS season. Then there are our venue partners, the institutions that own the places we rent for our performances, including the University of Michigan, Eastern Michigan University, Michigan Theater, and St. Francis of Assisi Catholic Church. Other arts organizations, some across the globe, collaborate with UMS to present performances, commission new work, and create new productions. The men and women of the Local #395 of the International Alliance of Theatrical Stage Employees (IATSE) do an outstanding job unloading the trucks, constructing the sets, setting the stage, and doing everything else necessary to assure a smooth production before, during, and after a given performance. Our media partners help us spread the word about our events, and our corporate, foundation, and government partners contribute the additional financial support we need to balance the budget.

Our most important partner, however, is you. Without your attendance at our events we would have no reason to bring the artists to our community, and without the additional financial support many of you provide through your UMS membership, we wouldn't be able to afford them. Thank you for all of your support.

There are a variety of other partners with whom we serve young people throughout the region, enrich our performances with educational programming, deepen our links to the community, promote our events, develop new audiences, and inform and enlighten our staff. These include area public and private K-12 schools; colleges, institutes, and centers at the University of Michigan; other area colleges and universities; and community organizations like Neutral Zone, The Links, Inc., and ACCESS.

A special word about ACCESS, the Arab Community Center for Economic and Social Services. UMS began a relationship in the late

(l-r) Ken Fischer, Congressman John Dingell, and ACCESS Executive Director Ismael Ahmed.

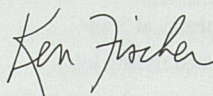


1990s with ACCESS, an award-winning Dearborn-based community organization that serves the region's large Arab American community. After getting to know one another and developing a relationship of trust and respect, UMS and ACCESS wrote a proposal in June 2001 for funds to plan and carry out a three-week residency featuring Palestinian-American composer and musician Simon Shaheen. It would include performances, visits to the schools, workshops on Arabic music for area musicians, artists' interviews, and educational sessions. The project would also include ACCESS providing Arab immersion experiences for UMS staff and UMS providing production workshops for ACCESS staff. When 9/11 occurred, we agreed that the project was more important than ever since its objectives also included our respective audiences gaining a greater understanding and appreciation of the diverse cultures of the Arab world. The project took place in December and January of last season, culminating in a January 31 concert at the Michigan Theater by Simon Shaheen, his group Qantara, and leading Arab musicians from southeastern Michigan, that included the world première of Shaheen's *Arboresque*. The successful project led to our planning this sea-

son's Arab World Music Festival, which is co-presented by ACCESS and UMS and supported by a distinguished Honorary Committee and by foundation grants and corporate sponsorships. For UMS, ACCESS has become an exemplary partner as we've sought to build our relationship based on the principles of communication, cooperation, vulnerability, and reciprocity.

It's wonderful to have you with us for this performance. I hope that we'll see you at some of the Arab World Music Festival concerts and other UMS performances throughout the season. Feel free to get in touch with us if you have any questions or problems. The best place to begin is with our Ticket Office at 734.764.2538. You should also feel free to get in touch with me about anything related to UMS. If you don't see me in the lobby at this performance, please send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

Very best wishes,



Kenneth C. Fischer
UMS President

LETTER FROM THE CHAIR

I am so pleased to welcome you to the 2004/05 UMS season. It promises to be as exciting as always. This year we are bringing The New York Philharmonic, a semi-staged concert performance of

A Midsummer Night's Dream with the Orchestra of the Age of Enlightenment conceived for the concert hall by Tim Carroll of Shakespeare's Globe Theatre, a five-concert Arab World Music Festival, vocalist Audra McDonald,

and terrific theater and jazz among the 50 presentations you will find in your UMS season program.

UMS is undertaking its largest fundraising campaign ever, which is incorporated within the \$2.5 billion Michigan Difference Campaign of the University of Michigan. UMS's campaign goal is \$25 million, to be achieved by the end of 2008. The campaign's objective is to assure that

UMS will continue to be one of the most distinctive presenting organizations in the country by securing its financial future. I invite you to join us in achieving this important objective.

There are many ways to participate, and gifts at all levels are welcomed. For more information, please call the UMS Development Office at 734.647.1178.

I wish to thank all of our UMS members whose financial support over and above their ticket purchases helps us fulfill our mission of presentation, education, and creation at the highest level. Their names are listed beginning on page 39 of this program book. And a special thanks to our corporate sponsors whom we recognize on the next few pages.

Enjoy the performance!

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 brilliant people. In order to get people with world-class talent 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 things that define the quality of life here, UMS would be at or near the very top. Pfizer is honored to be among UMS's patrons."


Douglass R. Fox

President, Ann Arbor Automotive

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


David C. Sharp

Publisher, The Ann Arbor News

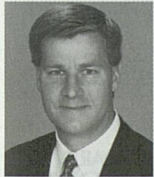
"The people at *The Ann Arbor News* are pleased and honored to partner with and support many community organizations, like the University Musical Society, that as a whole create one of the most vibrant, diverse, and interesting cities throughout this region."

ANN ARBOR NEWS


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 2004/05 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."




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."


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."


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 season. They need your support—more than ever—to continue their outstanding programming and educational workshops."




Yousif Ghafari

Chairman, The Ghafari Companies

"The Ghafari Companies are pleased to support the University Musical Society and its multicultural programming. We are especially pleased to be part of the Arab World Music Festival."


Mohamad Issa

Director, Issa Foundation

"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diversity into the music and talent of its performers."

Issa
Foundation


Erin R. Boevé

Director of Sales, Kensington Court Ann Arbor

"The Kensington Court Ann Arbor 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."


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 superior and diverse cultural events, which for 125 years, has brought inspiration and enrichment to our lives and to our community."

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


Robert J. Malek

Community President, National City Bank

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

National City


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."

SESI
PREMIER FAMILY IN CARS


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."

**TCF
BANK**



Nicholas C. Mattera

Assistant 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 U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."



Yasuhiko "Yas" Ichihashi

President, Toyota Technical Center, USA Inc.

"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming. In particular, TTC supports UMS presentations of global performing arts — programs that help broaden audiences' interest in and understanding of world cultures and celebrate the diversity within our community."



FOUNDATION AND GOVERNMENT SUPPORT

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

\$100,000 and above

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Southeastern Michigan
Doris Duke Charitable Foundation
The Ford Foundation
JazzNet
Michigan Council for Arts and
Cultural Affairs
The Power Foundation
The Wallace Foundation
The Whitney Fund

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Anonymous
The Japan Foundation

\$10,000-49,999

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National Endowment for the Arts

\$1,000-9,999

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(of R. and P. Heydon)
National Dance Project of the New England
Foundation for the Arts
Sarns Ann Arbor Fund
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of the University of Michigan

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A N N A R B O R

Symphony Orchestra

MUSIC IN THE KEY OF A₂

9/11/04 *French Chic*

Ravel *Alborada*; Berlioz *Symphonie Fantastique*;
Saint-Saëns *Cello Concerto* with Wendy Warner

10/16/04 *Pip Plays Korngold*

Korngold *Concerto for Violin* with Pip Clarke;
Shostakovich *Symphony No. 11*

11/20/04 *Polish Polonaise*

Chopin *Piano Concerto* with Anton Nel;
Tchaikovsky *Symphony No. 3 ("Polish")*

11/21/04 *Family Performance:*
Arabian Nights

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Maestro Lipsky

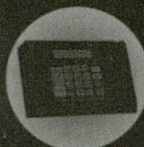
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The logo for Bank of Ann Arbor features a stylized graphic of a tree or plant with leaves above the word 'Bank'. Below 'Bank' is the text 'OF ANN ARBOR' in a bold, sans-serif font.
Bank
OF ANN ARBOR

UMS services

GENERAL INFORMATION

Barrier-Free Entrances

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

Listening Systems

For hearing-impaired persons, Hill Auditorium, Power Center, 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, Lydia Mendelssohn Theatre, Power Center, or Rackham Auditorium please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church or Michigan Theater 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 04/05 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 www.ums.org.

Refreshments

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and 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 ushers will seat them. UMS staff works with the artists to determine when late seating will be the least disruptive to the artists and other concertgoers.

The New Hill

A Sight to Match the Sound



YAMAHA • *Blüthner* • Story & Clark



KING'S
Keyboard House

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Ann Arbor, MI

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Art of the Lega

*Meaning and Metaphor
in Central Africa*

October 16, 2004–January 16, 2005

"Let me explain to him the
whispers of the teachings."

—Lega saying

525 South State Street, Ann Arbor
734-763-UMMA
www.umma.umich.edu

Art of the Lega: Meaning and Metaphor in Central Africa was co-organized and produced by the UCLA Fowler Museum of Cultural History, Los Angeles, and The Nelson-Atkins Museum of Art in Kansas City.

Human figure, Lega peoples, Democratic Republic of Congo, wood and pigment.
Photograph by Don Cole

TICKETS

In Person

League Ticket Office
911 North University Avenue

Hours

Mon-Fri: 9am-5pm

Sat: 10am-1pm

By Phone

734.764.2538

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

By Internet

www.ums.org

By Fax **734.647.1171**

By Mail

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

*On-site ticket offices at performance venues
open 90 minutes before each performance.*

Returns

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

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 tickets 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 e-mail umsgroupsales@umich.edu.

Discounted Student Tickets

Since 1990, students have purchased over 150,000 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 04/05 season, students may purchase discounted tickets to UMS events in three ways:

1. Each semester, UMS holds a Half-Price Student Ticket Sale, at which students can purchase tickets for any event for 50% off the published price. This extremely popular event draws hundreds of students every fall. Be sure to get there early as some performances have limited numbers of tickets available.
2. Students may purchase up to two Rush Tickets for \$10 the day of the performance at the UMS Ticket Office, or are entitled to 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 04/05 season. With the UMS Student Card, students can buy Rush Tickets up to two weeks in advance, subject to availability.

Gift Certificates

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

Tired of giving flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for any of more than 70 events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

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



Some reviews of our performance...

★★★★★ Detroit Free Press

"A stunner" Ann Arbor News

"An exceptional restaurant"

Ann Arbor Observer

"The best French restaurant"

Detroit Free Press Best of Detroit 2004

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Join the thousands of savvy people who log onto **www.ums.org** each month!

Why should you log onto **www.ums.org**?

Last season, UMS launched a new web site, with more information for your use:

Tickets. Forget about waiting in long ticket lines. Order your tickets to UMS performances online. You can find out 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.

The screenshot shows the UMS website interface. At the top, it says "126 years of live music, dance and theater". Below this is a navigation bar with links: Performances | Ticket Office | Welcome Students! | Education | About UMS | Make a Gift | Plan Your Visit | Contact Us. The main content area is divided into two columns. The left column is titled "Hot News" and lists several items: "All UMS Tickets On Sale Monday, August 23; Internet Sales Begin Friday, August 20", "Calisto Tanio's Harriet Tour Canceled; Replaced by Complicite's The Elephant Vanishes", and "UMS Profiled in International Arts Manager magazine". The right column is titled "UMS Picks" and lists: "Last Chance to Purchase Monogram Series - 10th Deciscent Ends August 20" and "UPJOS UMS Theater Series now includes Complicite's The Elephant Vanishes". On the far right, there is a "BUY TICKETS NOW" button and a section for "JOIN the UMS E-Mail Club" and "SIGN up with the UMS Choral Union".

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

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

Online Event Calendar. A list of 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 audio recordings and view video clips and interviews 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. Archived 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.

The advertisement is for "Ann Arbor's healing Spa experience". It features a large, stylized "Spa" in the center. Below the "Spa" text, there is a small image of a Buddha statue. At the bottom of the ad, it says "bellanina DAY SPA & GIFT BOUTIQUE". The address "201 N. FOURTH AVE." and phone number "734.327.1000" are listed, along with the website "BELLANINA.COM".

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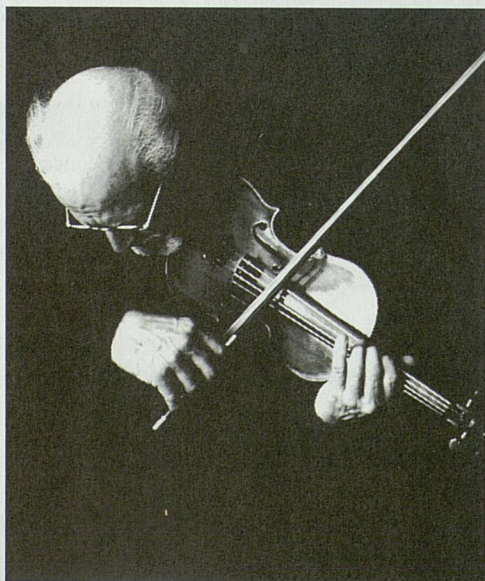
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UMS annals

Through a 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. 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 new 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 through-

out 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 theater. Through educational endeavors, com-

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

missioning 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 over 70 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that this year gathers in six different Ann Arbor venues.

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

UMS CHORAL UNION

Throughout its 125-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Eleven years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadow Brook for subscription performances of Stravinsky's *Symphony of Psalms*, John Adams' *Harmonium*, Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms'

in Orchestra Hall in Detroit in September), Handel's *Messiah* with the Ann Arbor Symphony (returning to Hill Auditorium this December), and Haydn's *Creation* (with the Ann Arbor Symphony in Hill Auditorium in April 2005).

The culmination and highlight of the Choral Union's 2003/04 season was a rare performance and recording of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos plans to release a three-disc set of this recording this October, featuring the Choral Union and U-M School of Music ensembles. Other noted performances included Verdi's *Requiem* with the DSO and the Choral Union's 125th series of annual performances of Handel's *Messiah* in December.

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

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

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

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

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

Led by newly appointed Conductor and Music Director Jerry Blackstone, the 2004/05 season includes a return engagement with the DSO (Orff's *Carmina Burana*, to be presented

VENUES & BURTON MEMORIAL TOWER

Hill Auditorium

After an 18-month \$38.6-million dollar renovation 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 3,575.

Power Center

The Power Center for the Performing Arts grew out of 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 was 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 "a new theater" was mentioned. The Powers were immediately interested, realizing that state and federal governments

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

Opening in 1971 with the world premiere of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieved the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features included 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 presently features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* (Arabesque) by Pablo Picasso.

The Power Center seats approximately 1,400 people.

Arbor Springs Water Company is generously providing complimentary water to UMS artists backstage at the Power Center throughout the 04/05 season.

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.

Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theater as part of the 100th May Festival's Cabaret Ball. This season the superlative Mendelssohn Theatre hosts UMS's return of the Song Recital series and continues to serve as the venue of choice for select chamber jazz performances.

Michigan Theater

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

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

St. Francis of Assisi Catholic Church

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

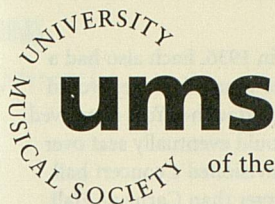
St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Burton Memorial Tower

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

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

This current season marks the fourth year of the merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this 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 N. University Avenue. The UMS Ticket Office phone number and mailing address remains the same.



of the University of Michigan, Ann Arbor

Fall 2004

Event Program Book

Friday, September 17 through Sunday, September 26, 2004

General Information

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

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

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

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

**Lincoln Center Jazz Orchestra
with Wynton Marsalis** **3**

Friday, September 17, 8:00 pm
Hill Auditorium

Ravi Shankar **11**

Thursday, September 23, 8:00 pm
Hill Auditorium

Emerson String Quartet **15**

Sunday, September 26, 4:00 pm
Rackham Auditorium

*See page 20 of this program for
UMS Educational Events
related to these performances*

Fall marks the beginning of the concert season, and I'm pleased that UMS can open its 126th season with three offerings that represent the very top of their respective genres — Lincoln Center Jazz Orchestra in jazz, Ravi Shankar in global music, and Emerson String Quartet in chamber music. Thank you for helping us get the season off to a great start by attending this event.

Fall also means the Michigan football season with its traditions, pageantry, and hopes for a Big Ten championship and more. Michigan football is celebrating its 125th anniversary this football season. Its first year was 1879, the same year that the University Musical Society began. There are some interesting features beyond their age that these two programs have in common. They each had legendary leaders who put the University of Michigan on the national map in their respective fields — coach Fielding Yost delivered national championships for the football team, and, in 1919, UMS President Charles Sink delivered to Ann Arbor the most famous singer in the world, tenor Enrico Caruso, and engaged the Philadelphia Orchestra for 49 consecutive May

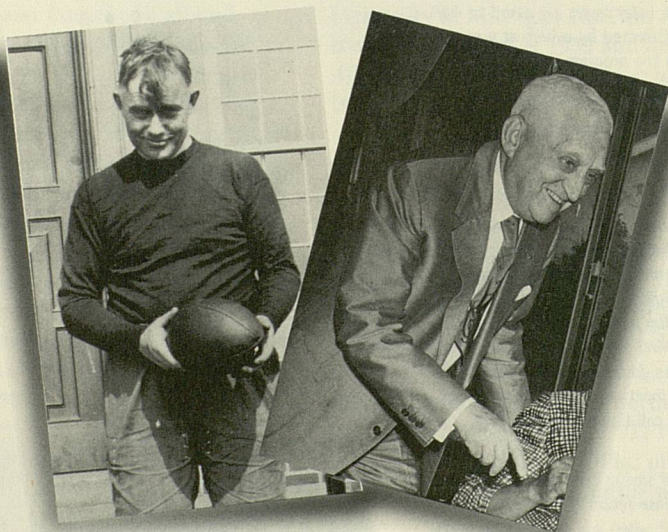
Festivals beginning in 1936. Each also had a unique vision for the venue that they would become most identified with—Yost conceived of a stadium that would eventually seat over 100,000, and Sink envisioned a concert hall nearly 2,000 seats larger than Carnegie Hall. Michigan Stadium and Hill Auditorium have achieved iconic status and have been key factors in enabling Michigan's football and music presentation programs to be among the best in the nation. UMS wishes Coach Carr and his team great success in their milestone season.

As we prepared to launch the season, UMS learned of the death of popular stagehand J. Mazure, who served UMS and other area arts organizations for 20 years as a member of Local 395 of the International Alliance of Theatrical Stage Employees. We send our condolences to J's family and to his IATSE brothers and sisters. We will miss him.

Enjoy this performance, and may you, too, have a successful fall season.

Ken Fischer

Kenneth C. Fischer
UMS President



FIELDING YOST, LEFT, AND CHARLES SINK

UMS
presents

Lincoln Center Jazz Orchestra with Wynton Marsalis

Wynton Marsalis, *Music Director, Trumpet*
Walter White, *Trumpet*
Ryan Kisor, *Trumpet*
Marcus Printup, *Trumpet*
Ron Westray, *Trombone*
Andre Hayward, *Trombone*
Vincent R. Gardner, *Trombone*
Wess "Warmdaddy" Anderson, *Alto and Sopranino Saxophones*
Ted Nash, *Alto and Soprano Saxophones, Clarinet*
Walter Blanding, Jr., *Tenor Saxophone*
Victor Goines, *Tenor and Soprano Saxophones, Bb Clarinet, Bass Clarinet*
Joe Temperley, *Baritone and Soprano Saxophones, Bass Clarinet*
Eric Lewis, *Piano*
Carlos Henriquez, *Bass*
Herlin Riley, *Drums*

Program

Friday Evening, September 17, 2004 at 8:00

Hill Auditorium • Ann Arbor

Out Here to Swing 2004/05 Tour

*Tonight's program will be announced by the artists from the stage
and will contain one intermission.*

Opening Performance of
the 126th Annual Season

11th Annual
Jazz Series

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.

Media partnership for this performance provided by WEMU 89.1 FM, WDET 101.9 FM, and *Michigan Chronicle/Front Page*.

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

Support for the "Out Here to Swing" Tour is provided by the National Endowment for the Arts.

Brooks Brothers is the official clothier of the Lincoln Center Jazz Orchestra with Wynton Marsalis.

The Lincoln Center Jazz Orchestra with Wynton Marsalis appears by arrangement with ICM Artists, Ltd.

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.*

Forest Health Services presents the 11th Annual Jazz Series

Jazz at Lincoln Center (JALC) is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of education, performance, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, a weekly national radio program, television broadcasts, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis and President and CEO Hughlyn F. Fierce, Jazz at Lincoln Center will produce hundreds of events during its 2004/05 season. This is the inaugural season in Jazz at Lincoln Center's new home – Frederick P. Rose Hall – the first-ever education, performance, and broadcast facility devoted to jazz.

The **Lincoln Center Jazz Orchestra** (LCJO), composed of 15 of the finest jazz soloists and ensemble players today, has been the JALC resident orchestra for over 10 years. JALC features the remarkably versatile LCJO in nearly all aspects of its programming: the LCJO performs and leads educational events in New York, across the US and around the globe; in concert halls, dance venues, jazz clubs, public parks, river boats, and churches; and with symphony orchestras, ballet troupes, local students, and an ever-expanding roster of guest artists.

Education is a major part of JALC's mission and its educational activities are coordinated with concert and LCJO tour programming. These programs, many of which feature LCJO members, include the celebrated Jazz for Young PeopleSM family concert series, the *Essentially Ellington* High School Jazz Band Competition & Festival, the Jazz for Young PeopleTM

Curriculum, educational residencies, workshops, and concerts for students and adults worldwide. JALC educational programs comprise two-thirds of its overall programming, and annually reach over 110,000 students, teachers, and general audience members.

The JALC weekly radio series, *Jazz From Lincoln Center*, hosted by Ed Bradley, is distributed by the WFMT Radio Networks. Winner of a 1997 Peabody Award, *Jazz From Lincoln Center* is produced in conjunction with Murray Street Enterprise, New York.

Under Music Director Wynton Marsalis, the LCJO spends over half of the year on tour. The LCJO performs a vast repertoire, from rare historic compositions to JALC-commissioned works.

JALC also regularly premieres works commissioned from a variety of composers, including Benny Carter, Joe Henderson, Benny Golson, Jimmy Heath, Wayne Shorter, Sam Rivers, and Joe Lovano, as well as LCJO members Wynton Marsalis, Wycliffe Gordon, Ted Nash, and Ron Westray.

Over the last few years, the LCJO has performed collaborations with many of the world's leading symphony orchestras, including the New York Philharmonic, the Russian National Orchestra, and the Berlin Philharmonic Orchestra. The LCJO has also been featured in several education and performance residencies in the last few years, including ones in Vienne, France; Perugia, Italy; Prague, Czech Republic; London, England; and São Paulo, Brazil.

Television broadcasts of JALC programs have helped broaden the awareness of its unique efforts in the music. Concerts by the LCJO have aired around the globe. JALC has appeared on six *Live From Lincoln Center* broadcasts, carried by PBS stations nationwide, most recently in December 2001 with the New York Philharmonic. The LCJO was also featured in a Thirteen/WNET production of "Great Performances," entitled *Swingin' with Duke: Lincoln Center Jazz Orchestra with Wynton Marsalis*, which aired on PBS. In September 2002, BET Jazz premiered a weekly series called *Journey with Jazz at Lincoln Center*, featuring

performances by the LCJO around the world.

To date, nine recordings featuring the LCJO have been released and internationally distributed: *All Rise* (2002), *Big Train* (1999), *Sweet Release & Ghost Story* (1999), *Live in Swing City* (1999), *Jump Start and Jazz* (1997), *Blood on the Fields* (1997), *They Came to Swing* (1994), *The Fire of the Fundamentals* (1993), and *Portraits by Ellington* (1992).

For more information on JALC, please visit www.jalc.org.

This evening's performance marks the LCJO's eighth appearance under UMS auspices. The LCJO made its UMS debut in February 1994 in Hill Auditorium.

Wynnton Marsalis is the Artistic Director of JALC. Born in New Orleans, Louisiana in 1961, Mr. Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands of diverse genres. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Mr. Marsalis made his recording debut as a leader in 1982, and since he has recorded more than 30 jazz and classical recordings, which have won him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammys in the same year and repeated this feat in 1984. Mr. Marsalis's rich body of compositions includes *Sweet Release*, *Jazz: Six Syncopated Movements*, *Jump Start*, *Citi Movement/Griot New York*, *At the Octoroon Balls*, *In This House*, *On This Morning*, and *Big Train*. In 1997, Mr. Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music, for his oratorio *Blood on the Fields*, which was commissioned by JALC. In 1999, he released eight new recordings in his unprecedented "Swinging into the 21st" series, and premiered several new compositions, including the ballet *Them Twos*, for a collaboration with the New York City Ballet. That same year he premiered the monumental work *All Rise*, commissioned and performed by the New

York Philharmonic along with the Lincoln Center Jazz Orchestra (LCJO) and the Morgan State University Choir in December 1999. Sony Classical released *All Rise* on CD October 1, 2002. Recorded on September 14 and 15, 2001 in Los Angeles in those tense days following 9/11, the *All Rise* CD features the LCJO along with the Los Angeles Philharmonic, the Morgan State University Choir, the Paul Smith Singers and the Northridge Singers. On March 9, 2004, he released *The Magic Hour*, his first album on Blue Note records. Mr. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the US. He conducts educational programs for students of all ages and hosts the popular *Jazz for Young People*SM concerts produced by JALC. Mr. Marsalis has also been featured in the video series *Marsalis on Music* and the radio series *Making the Music*. He has also written two books: *Sweet Swing Blues on the Road* in collaboration with photographer Frank Stewart, and recently released *Jazz in the Bittersweet Blues of Life* with Carl Vigeland. Mr. Marsalis, appointed Messenger of Peace in 2001 by Mr. Kofi Annan, Secretary-General of the United Nations, has also been designated cultural ambassador to the United

WYNTON MARSALIS



States of America by the US State Department through their CultureConnect program. He is helping to lead the effort to construct JALC's new home – Frederick P. Rose Hall – the first education, performance, and broadcast facility devoted to jazz, will open in October 2004.

This evening's performance marks Wynton Marsalis's ninth appearance under UMS auspices. In February 1997, Mr. Marsalis presented his Pulitzer Prize-winning oratorio Blood on the Fields under UMS auspices in Hill Auditorium. He made his UMS debut in January 1996 with the Lincoln Center Jazz Orchestra.

Wess "Warmdaddy" Anderson began playing the saxophone at age 14. He attended Jazzmobile workshops in Harlem, studied with Frank Wess, Frank Foster, and Charles Davis, and frequented jam sessions led by saxophonist Sonny Stitt at the Blue Coronet. Before entering Southern University, where he studied with clarinetist Alvin Batiste, Mr. Anderson met Wynton and Branford Marsalis. In 1988, he became a member of Wynton Marsalis's Septet, with which he toured and recorded for seven years, and has been a member of the LCJO since it began touring in 1992. As a leader, Mr. Anderson has recorded and released three solo albums entitled *Warmdaddy in the Garden of Swing* (1994), *The Ways of Warmdaddy* (1996), and *Live at the Village Vanguard* (1998). Mr. Anderson is a frequent participant in JALC educational events, and serves on the faculty of the Juilliard Institute for Jazz Studies.

This evening's performance marks Wess "Warmdaddy" Anderson's ninth appearance under UMS auspices.

Walter Blanding, Jr. was born on August 14, 1971 in Cleveland, Ohio to a musical family and began playing the saxophone at age six. In 1981, he moved with his family to New York City, and by age 16, he was performing regularly with his parents at the Village Gate. Mr. Blanding attended LaGuardia High School for

Music & Art and the Performing Arts and continued his studies at the New School for Social Research. Mr. Blanding lived in Israel for four years, where he had a major impact on the music scene, inviting great artists such as Louis Hayes, Eric Reed, and others to perform. He also taught in several Israeli schools and toured the country with his ensemble. During this period, *Newsweek* described him as "Jazz's Ambassador to Israel." His first recording, *Tough Young Tenors*, was acclaimed as one of the best jazz albums of 1991. Since then, he has performed or recorded with many artists, including Cab Calloway, the Wynton Marsalis Septet, Marcus Roberts, Illinois Jacquet, Eric Reed, and Roy Hargrove. His latest release, *The Olive Tree*, features fellow members of the LCJO.

This evening's performance marks Walter Blanding, Jr.'s fourth appearance under UMS auspices.

Vincent R. Gardner was born in Chicago in 1972 and raised in Virginia. His family had a strong musical background, including his mother, his brother, and his father, Burgess Gardner, a trumpeter and music educator who has been very active on the Chicago music scene since the 1960s. Singing in church from an early age, he began playing piano when he was six, and soon switched to the violin, saxophone, and French horn before finally deciding on the trombone at age 12. Mr. Gardner became interested in jazz while attending high school and upon graduating went on to Florida A & M University in Tallahassee and the University of North Florida in Jacksonville. In college, he took a summer job performing with a jazz band at Walt Disney World in Orlando, Florida, where he caught the ear of Mercer Ellington, who hired him on his first professional job. After graduating in 1996, he moved to New York to pursue his professional career. Mr. Gardner has performed, toured, and/or recorded with The Duke Ellington Orchestra, Bobby McFerrin, The Count Basie Orchestra, Frank Foster, The Glenn Miller Orchestra,

Chaka Kahn, A Tribe Called Quest, Nancy Wilson, McCoy Tyner, Nicholas Payton, Illinois Jacquet, Wynton Marsalis, Tommy Flanagan, Marcus Roberts, Matchbox 20, Jimmy Heath, and Lauryn Hill. He has been a member of the LCJO since 2000.

This evening's performance marks Vincent Gardner's second appearance under UMS auspices.

Victor Goines was born and raised in New Orleans. He received his Bachelor of Music Education degree from Loyola University (New Orleans) and his Master's of Music degree from Virginia Commonwealth University. Mr. Goines serves as the Director of the Juilliard Institute for Jazz Studies – a collaboration between Jazz at Lincoln Center and The Juilliard School – and serves as Education Consultant to Jazz at Lincoln Center. He has previously served on the music faculties of Florida A & M University, Xavier University, Loyola University, and The University of New Orleans. A member of the LCJO since 1993, Mr. Goines is also an acclaimed solo artist and leads his own quintet. He has made several recordings as a leader, including *Sunrise to Midnight* (2000), *To Those We Love So Dearly* (1999), *Joe's Blues* (1998), and *Genesis* (1992). He has performed and recorded with the Wynton Marsalis Septet, the Ellis Marsalis Quartet, the Wycliffe Gordon Quintet, Marcus Roberts and The Academy of The Ascension, the Smithsonian Masterworks Orchestra, Terence Blanchard, Ruth Brown, Dizzy Gillespie, Lionel Hampton, Freddie Hubbard, James Moody, Dianne Reeves, and a host of other renowned musicians and ensembles in a wide variety of genres.

This evening's performance marks Victor Goines's 11th appearance under UMS auspices.

Andre Hayward was born in Houston, Texas in 1973. He started playing trombone and tuba at age 11, performing in his junior high school jazz band and studying with local trombonist Steve Baxter. Mr. Hayward attended Texas Southern University and landed his first engagement with Roy Hargrove, touring with

the trumpeter to Europe. Summers spent performing at Walt Disney World gave him the opportunity to perform with many noted singers, including Joe Williams, Diane Schuur, Eartha Kitt, and Rosemary Clooney. Mr. Hayward performed with the late singer/bandleader Betty Carter for five years, and has performed and/or recorded with Illinois Jacquet, Russell Gunn, and the Ellington Orchestra under Mercer Ellington. He has been a member of the LCJO since 1999.

This evening's performance marks Andre Hayward's third appearance under UMS auspices.

Carlos Henriquez was born in 1979 in the Bronx, New York. After having studied classical guitar in junior high school, he started playing bass at The Juilliard School's Music Advancement Program. Mr. Henriquez entered LaGuardia High School of Music & Art and Performing Arts, where he performed in the LaGuardia Concert Jazz Ensemble, which earned first place in the JALC First Annual *Essentially Ellington* High School Jazz Band Competition and Festival in 1996, and second place the following year. Mr. Henriquez has performed with artists as diverse as Steve Turre, Eddie Palmieri and Tito Puente, Carlos Santana, and George Benson. He traveled with the LCJO during its 20-city Summer 1998 tour through the US, Canada, and Japan. Mr. Henriquez was also featured in on the LCJO Fall 1998 World Tour that traveled to 33 cities in Europe, South America, and the US. Since then, he has recorded, toured, and performed with artists including Wynton Marsalis, Gonzalo Rubalcaba, Danilo Perez, and Celia Cruz.

This evening's performance marks Carlos Henriquez's third appearance under UMS auspices.

Ryan Kisor was born on April 12, 1973, in Sioux City, Iowa and began playing trumpet at age four. In 1990, he won first prize at the Thelonious Monk Institute's first annual Louis Armstrong Trumpet Competition. Mr. Kisor enrolled in the Manhattan School of Music in 1991, where he studied with trumpeter Lew

Soloff. He has performed and/or recorded with the Mingus Big Band, the Gil Evans Orchestra, Horace Silver, Gerry Mulligan, Charlie Haden's Liberation Music Orchestra, the Carnegie Hall Jazz Band, and the Philip Morris Jazz All-Stars. As well as being an active sideman, Mr. Kisor has recorded several albums as a leader, including *Battle Cry* (1997), *The Usual Suspects* (1998), and *Point of Arrival* (2000). He has been a member of the LCJO since 1994.

This evening's performance marks Ryan Kisor's fifth appearance under UMS auspices.

Eric Lewis was born in Camden, New Jersey and raised playing the piano since he was three years old. His mother, a classically trained flutist, music teacher, and arranger along with other artistic family members, imbued Mr. Lewis with the love of music. After his mother and subsequently his grandmother initiated his piano instruction, Mr. Lewis studied music theory and classical piano at Settlement School of Music in Philadelphia. Later, Mr. Lewis was awarded a full scholarship to Manhattan School of Music and it was at that institution that he developed the powerful techniques of Art Tatum under the tutelage of Jaki Byard. Upon graduation from college, bassist Lonnie Plaxico recommended the pianist for Cassandra Wilson's band, a gig that lasted several years. As a 16-year old, he was a semi-finalist in the 1989 Thelonious Monk International Piano Competition and won the competition 10 years later. Mr. Lewis has previously toured with the Lincoln Center Jazz Orchestra and with Elvin Jones.

This evening's performance marks Eric Lewis's third appearance under UMS auspices.

Ted Nash was born in 1959 in Los Angeles into a musical family – his father Dick Nash and uncle Ted Nash both being well-known jazz and studio musicians. He first came to New York at the age of 18 and soon after released his first album as a leader, *Conception*. Within a couple of years he joined the Mel Lewis Jazz Orchestra,

an association that lasted for more than 10 years. It was in this fertile environment that Nash began to write his first arrangements, which have been featured on two of the band's recordings. In 1994, Nash was commissioned by the Davos Musik Festival (Switzerland) to compose for a string quartet in a jazz setting. This commission was the inspiration for *Rhyme and Reason*, which was voted one of the top five CDs of 1999 by *Jazz Times* Magazine. Besides being a regular member of the LCJO – which he joined in 1997 – Mr. Nash has toured and recorded with Marcus Roberts and Joe Lovano. He also can be heard on several acclaimed CDs produced by the Jazz Composers Collective including the Herbie Nichols Project's *Love is Proximity* and *Dr. Cyclops' Dream*, Ben Allison's *Medicine Wheel*, *Third Eye*, and *Riding the Nuclear Tiger*, as well as recordings by Wynton Marsalis, and Wycliffe Gordon. His latest CD, *Sidewalk Meeting*, featuring his new ensemble Odeon, was released in June 2001.

This evening's performance marks Ted Nash's fifth appearance under UMS auspices.

Marcus Printup was born and raised in Conyers, Georgia. He had his first musical experiences hearing the fiery gospel music his parents sang in church, and he later discovered jazz as a senior in high school. While attending the University of North Florida on a music scholarship, he won the International Trumpet Guild Jazz Trumpet competition. In 1991, Mr. Printup's life changed drastically when he met his mentor to this day, the great pianist Marcus Roberts. Mr. Roberts introduced him to Wynton Marsalis, which led to his induction into the LCJO in 1993. Mr. Printup has performed and/or recorded with Betty Carter, Dianne Reeves, Eric Reed, Cyrus Chestnut, Wycliffe Gordon, and Mr. Roberts. Mr. Printup has several records as a leader, including *Song for the Beautiful Woman*, *Unveiled*, *Hub Songs*, *Nocturnal Traces*, and his most recent, *The New Boogaloo*. He made his screen debut in the 1999 movie *Playing by Heart* and recorded on the film's soundtrack.

This evening's performance marks Marcus Printup's seventh appearance under UMS auspices.

Herlin Riley was born into a musical family in New Orleans, Louisiana and began playing the drums at age three. Mr. Riley was a member of Ahmad Jamal's band from 1984 through 1987, and has performed and/or recorded with Dianne Reeves, Marcus Roberts, Dr. John, Harry Connick, Jr., George Benson, Steve Turre, and The Clayton Brothers. His theater experience includes playing in *One Mo' Time* and *Satchmo: America's Musical Legend*. In the spring of 1988, he joined Wynton Marsalis's Septet, with which he toured and recorded for six years. He appeared on the cover of *Modern Drummer* and is featured in an instructional video, *New Orleans Drumming Ragtime and Beyond – Evolution of a Style*. Mr. Riley has performed regularly with the LCJO since it began touring in 1992. He has released one recording as a leader, *Watch What You're Doing*, which features fellow LCJO members.

This evening's performance marks Herlin Riley's sixth appearance under UMS auspices.

Joe Temperley was born in Scotland and first achieved prominence in the UK as a member of Humphrey Lyttelton's band from 1958 to 1965, which toured the US in 1959. In 1965, he came to New York City, where he performed and/or recorded with Woody Herman, Buddy Rich, Joe Henderson, Duke Pearson, the Jazz Composer's Orchestra, the Thad Jones-Mel Lewis Orchestra, and Clark Terry. In October 1974, he toured and recorded with The Duke Ellington Orchestra as a replacement for Harry Carney. Mr. Temperley played in the Broadway show *Sophisticated Ladies* in the 1980s, and his film soundtrack credits include the *Cotton Club*, *Biloxi Blues*, *Brighton Beach Memoirs*, *When Harry Met Sally*, and *Tune In Tomorrow*, composed by Wynton Marsalis. Mr. Temperley is a mentor and a co-founder of the FIFE Youth Jazz Orchestra program in Scotland, which now enrolls 70 young musicians ages seven to 17

playing in three full-size bands. Mr. Temperley has released several albums as a leader, including *Nightingale* (1991), *Sunbeam and Thundercloud* with pianist Dave McKenna (1996), *With Every Breath* (1998), and *Double Duke* (1999) with several fellow LCJO members. He is an original member of the LCJO, and serves on the faculty of the Juilliard Institute for Jazz Studies.

This evening's performance marks Joe Temperley's sixth appearance under UMS auspices.

Ron Westray was born on June 13, 1970 in Columbia, South Carolina. He began studying piano at age five and was introduced to the trombone at age 11. In 1991, while studying at South Carolina State University, Mr. Westray met Wynton Marsalis and Marcus Roberts in a Columbia jazz club and soon joined the Marcus Roberts Septet for several recordings and national tours. Mr. Westray received his B.A. in Trombone Performance from South Carolina State University and his M.A. from Eastern Illinois University. Mr. Westray toured Europe as a member of the group Jazz Futures II in the summer of 1992. In addition to leading his own ensembles and working as a sideman, Mr. Westray recorded a widely acclaimed album with fellow LCJO trombonist Wycliffe Gordon entitled *Bone Structure*. He first performed with the LCJO in 1993 in which he currently serves as lead trombonist and frequently contributes new compositions and arrangements.

This evening's performance marks Ron Westray's seventh appearance under UMS auspices.

Walter White grew up in a musical family near Detroit, Michigan. Trained at Interlochen, Juilliard, University of Miami, and The Banff Centre, his dynamic trumpet playing led him to work with artists and ensembles including Bob James, the Woody Herman Orchestra, Dave Holland, Kenny Wheeler, Gunther Schuller, and the Mingus Big Band. He has also toured and recorded with his boyhood hero, trumpeter Maynard Ferguson. Mr. White has appeared as guest soloist with the Cincinnati Pops and the

Baltimore Symphony, and is a frequent guest performer with the Detroit Symphony Orchestra. A finalist in the Smithsonian's prestigious Louis Armstrong International Jazz Trumpet Competition, his 1980 collaborations with saxophonist Rick Margitza also won him Hennessy's National Jazz Search and a spot in the Playboy Jazz Festival at the Hollywood Bowl. Mr. White's playing has graced the soundtracks of records, movies, and television; most notably network sitcoms *TAXI* and *The Cosby Show*. He has authored a recording for music practice entitled *Walter White Long-tone Accompaniment* and recently released *Being There*, a CD with the Des Moines Big Band that features his original big band compositions. Walter's own groups include the Walter White Jazz Quartet and the fusion group IF-U-NU. An avid educator, he holds master classes and clinics at leading music schools around the globe.

This evening's performance marks Walter White's UMS debut.

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

UMS

presents

Ravi Shankar

Sitar

Tanmoy Bose, *Tabla*

Parimal Sadaphal, *Tabla*

Program

Thursday Evening, September 23, 2004 at 8:00

Hill Auditorium • Ann Arbor



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

Second Performance of
the 126th Annual Season

11th Annual Global Series

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Media partnership for this performance provided by WDET 101.9 FM.

The oriental rug used in this evening's performance is made possible by Hagopian World of Rugs, with locations in Novi, Birmingham, and the Oak Park Outlet.

Mr. Shankar records for Angel/EMI.

Ravi Shankar appears by arrangement with ICM Artists, Ltd.

Large print programs are available upon request.

Legendary virtuoso sitarist, composer, teacher, and writer, **Ravi Shankar** is India's most esteemed musical Ambassador and a singular phenomenon in the classical music worlds of East and West.

The youngest son of a Bengali family, he was born in 1920 in Varansi (Benares), the holiest of Indian cities. At the age of 10 he accompanied his elder brother, Uday Shankar, with his company of dancers and musicians to Paris where he attended school. He spent several years in the West absorbing different kinds of music but returned to India in 1938 to begin his career. As word of his virtuosity spread throughout India, then Europe, Asia, and the US, Mr. Shankar embarked on one of the most extraordinary careers in the history of contemporary music.

Ravi Shankar is a prolific composer. In addition to composing numerous traditional ragas and talas, he has written many works involving western collaborations including two concertos for sitar and orchestra, duets for the distinguished violinist Yehudi Menuhin and himself, and chamber music for Jean-Pierre Rampal. Mr. Shankar has also collaborated with Philip Glass, first on the album *Passages* and most recently on the multi-artist work, *Orion*, which opened the 2004 Cultural Olympiad in Greece. He has composed extensively for ballets and films including Satyajit Ray's *Apu* trilogy, and *Gandhi*, the Academy Award-winning classic by Sir Richard Attenborough that won him nominations for both an Oscar and a Grammy Award.

Ravi Shankar is the recipient of many awards and honors. In 1999 the government of India honored Ravi Shankar by awarding him its highest civilian award, the Bharat Ratna, or Jewel of India. In 2000, Mr. Shankar received France's highest civilian award, the *Commandeur de la Légion d'Honneur*. In March 2001, the British High Commissioner and Lady Young awarded Ravi Shankar the Honorary Knight Commander of the Most Excellent Order of the British Empire.

Ravi Shankar's discography of more than 60 albums continues to grow. In 1996 Angel records released *In Celebration*, a four-CD retrospective of his greatest recordings, in honor of his 75th birthday. In 2001 Angel released *Full Circle, Carnegie Hall 2000*, Mr. Shankar's first live concert recording in nearly two decades. Angel/EMI is also continuing to release many of Mr. Shankar's albums previously unavailable on CD.

He continues to tour each season all over the world dividing his time between India and the US with regular visits to Europe and the Far East. He is the author of three books—*My Music, My Life* (English), *Rag Anurag* (Bengali) and *Raga Mala* (English)—the latest of which is an autobiography that was released in 1999.

This evening's performance marks Ravi Shankar's third appearance under UMS auspices. Mr. Shankar made his UMS debut in April 1996 in Rackham Auditorium.

Born in to a family of music connoisseurs, **Tanmoy Bose** was exposed to the subtle nuances of music and rhythm since childhood. Though he received vocal training from Shri Maharaj Banarjee and learned harmonium from the late Montu Banarjee, the charm of the rhythm attracted Tanmoy towards the tabla.

A disciple of the late Kanai Dutta and Pandit Shankar Ghosh, Tanmoy has developed a balanced technique that does not restrain itself to any one particular Gharana or school. Tanmoy has carved a niche for himself among the younger generation of top-ranking musicians of the country and formed his own Indo-Latin band, Taaltantra. A sought-after tabla player both as a soloist and an accompanist, he has participated in numerous prestigious musical events in India and abroad winning accolades wherever he performed and has been performing regularly with Ravi and Anoushka Shankar for a number of years.

This evening's performance marks Tanmoy Bose's second appearance under UMS auspices.

Parimal Sadaphal began playing the sitar at the age of seven and initially trained under Shri Balwant Rai Verma and Shri Uma Shankar Mishra, both senior disciples of Ravi Shankar. At the age of eight, he won the "Best Instrumentalist" award among all age groups in the Sangeetayan Competetion and at the age of 12, he received the National Cultural Talent Scholarship of the Government of India. When he was 10 he played several concerts for the Bangladesh Relief Fund in 1971. Until the age of 18, Parimal Sadaphal was a regular performer on All India Radio (Yuva Vani).

Parimal Sadaphal has trained under Ravi Shankar since 1985. Major performances included the Festival of India at Moscow in 1988 where he was a member of Ravi Shankar's troupe. This performance, with the Russian Philharmonic and Folk Orchestras, has been released as a CD. Other performances with Ravi Shankar's ensemble include numerous concerts in Delhi and Mumbai and a solo performance of Ravi Shankar in Bhabha Auditorium in Mumbai, Bhavnagar and Guild Hall in London.

Parimal Sadaphal has a Master's degree in Agricultural Engineering and is recognized as a development professional associated with the fields of renewable energy and rural development.

This evening's performance marks Parimal Sadaphal's UMS debut.

See it. Hear it. Feel it.



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Emerson String Quartet

Philip Setzer, *Violin* (1st in Tower and Beethoven)

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

Lawrence Dutton, *Viola*

David Finckel, *Cello*

Program

Sunday Evening, September 26, 2004 at 4:00

Rackham Auditorium • Ann Arbor

Joan Tower

Incandescent

Dmitri Shostakovich

Quartet No. 2 in A Major, Op. 68

Overture: Moderato con moto

Recitative and Romance: Adagio

Waltz: Allegro

Theme and Variations: Adagio-Moderato con moto

INTERMISSION

Ludwig van Beethoven

Quartet in c-sharp minor, Op. 131

Adagio, ma non troppo e molto espressivo

Allegro molto vivace

Allegro moderato

Andante, ma non troppo e molto cantabile (Theme and Variations)

Presto

Adagio quasi un poco andante

Allegro

(*Attacca*: played without pause)

Third Performance of the
126th Annual Season

This performance is sponsored by Borders Group and Universal Classics Group.

42nd Annual
Chamber Arts Series

Media partnership for this performance provided by WGTE 91.3 FM and Observer & Eccentric Newspapers.

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Emerson String Quartet appears by arrangement with IMG Artists,
New York, NY.

Large print programs are available upon request.

Incandescent

Joan Tower

Born September 6, 1938 in New Rochelle, New York

The word “incandescent” is not one that I would usually include in a title because it seems to be more poetic than what I am thinking about. My titles are usually more upfront and visceral, and in this case I would have preferred to call it “White Heat,” but was outvoted by friends who found that title carried too many associations. (Titles are not easy for composers—especially for me.)

What I try to do in my music, and particularly in this piece, is to create a heat from within, so that what unfolds is not only motivated by the architecture of the piece (which I consider the most important goal), but also that each idea or phrase contains a strong “radiance” of texture and feeling about it. In other words, the complete “action” of rhythm, texture, dynamic, harmony, and register has a strong enough profile that it creates an identity with a “temperature,” one felt rather than observed.

In *Incandescent*, my third string quartet, basically five actions or ideas unfold, develop, interact, and gradually change their “temperatures.” They are a three-note collection that initially appears as an upper and lower neighbor to a central note at the very opening of the piece and that later turns around on itself repeatedly in the first violin; a repetitive, dense, held-in-place, and narrowly registered dissonant chord; a consonant arpeggiation that creates a “melody” distributed throughout the instruments; a climbing motive that initially outlines an octatonic scale (whole steps alternating with half steps) and later shifts into both whole-tone and chromatic scales; and, finally, wide leaps that first appear in the first violin and are subsequently picked up by the viola. The extended 16th-note passages that occur throughout, finally arriving at a virtuosic, Vivaldi-like cello solo, include all these motives in different guises and temperatures.

Incandescent, which is in one movement and lasts about 18 minutes, was a joint commission

between the South Mountain Concerts and Bard College for the Emerson String Quartet, to whom it is dedicated with admiration and affection.

Program note by Joan Tower.

Quartet No. 2 in A Major, Op. 68

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg

Died August 9, 1975 in Moscow

Dmitri Shostakovich wrote 15 symphonies and 15 string quartets. This numerical balance is, however, somewhat misleading, for it was not until after *Symphony No. 5* that *String Quartet No. 1* appeared. Moreover, later on in his career there was an important shift of emphasis on the part of the composer. After *Symphony No. 10* (1953), Shostakovich wrote five more symphonies: two are based on objective programs, two use verbal texts; only one (*Symphony No. 15*) reveals in purely instrumental terms the kind of personal-dramatic content associated with the earlier symphonies. During the same period, Shostakovich composed at least four of his six concertos and 10 of his 15 string quartets; and although his last symphony came in 1971, the remaining four years of his life yielded a further two string quartets. This shift in emphasis would have been striking even if the works themselves had not been so deeply felt or imaginatively searching. As it is, one can only conclude that the intimate nature of his concerto and quartet writing has a close bearing on the character and quality of Shostakovich's later music in general.

Shostakovich wrote his *String Quartet No. 1* in 1938. Where that work is witty and relaxed, *String Quartet No. 2* (1944) – an altogether bigger piece – is dogged and intense. The extensive opening movement, “Overture,” is constructed from terse ideas with the composer obviously enjoying the possibilities of motivic interaction and combination; closely composed, it demands close listening, and such is its staying

power that not until the very end is the principal subject formally recapitulated.

This is followed by a heartfelt romance, framed by lengthy declamatory passages (*molto espressivo*) marked "Recitative" in a formal experiment that Shostakovich never repeated. The following scherzo is a "diabolical" waltz, haunted, as if from a distance, by the "dance of death" imagery found in so many of his wartime and post war compositions. Here the instruments are muted throughout, but the dynamics rise to *fortissimo* and the climax is strenuous.

The finale is a continuous set of variations in a minor, introduced by a short *adagio* derived from the theme, which is then stated by each instrument in turn, beginning with the viola. The variations are both imaginative and instrumentally brilliant, with a good deal of emphasis on reiterated figures and a progressive quickening of the tempo. At last there is a return to the *adagio* introduction, and the movement ends with a broad declamatory version of the beginning of the theme.

Program note by Hugh Ottaway.

Quartet in c-sharp minor, Op. 131

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

Beethoven once confided to friend Karl Holz that, while each of his 16 quartets was unique, "each in its way," his favorite was the c-sharp minor, Op. 131. When Schubert heard the piece, Holz reported that "he fell into such a state of excitement and enthusiasm that we were all frightened for him." Down to our own day many people, musicians as well as listeners, consider it the greatest quartet ever written.

Lasting close to 40 minutes, the quartet is divided into seven sections that are played without pause, creating a completely organic, well-integrated whole. The burden for projecting this underlying unity rests with the per-

formers, who must maintain the proper relationships of tempo and mood for the work to flow smoothly from beginning to end.

Beethoven began to work on Op. 131 late in 1825, after he had completed the three-quartet commission (Opp. 127, 130, 132) for Prince Galitzin, and presented it to the publisher on July 12 of the next year. Beethoven's flippant note on the score—"Put together from pilferings from this and that"—caused the publisher great concern, and the composer had to assure the publisher that the music was completely original, and his remark was only a joke. The quartet was dedicated to Baron Joseph von Stutterheim, Field Marshal, in gratitude for accepting Beethoven's nephew Karl into the baron's regiment. Scholars believe that the first hearing was at a private concert in Vienna in December 1826, but that the initial public performance did not take place until 1835, long after Beethoven's death.

The very slow introductory "Adagio," which Richard Wagner said "reveals the most melancholy sentiment in music," is basically a fugue, with four episodes and a coda, all based on the sober melody originally stated by the first violin. More than sorrowful or pitying, the music is contemplative and serene, surmounting personal despair and sadness. The section ends with a quiet rising C-sharp octave leap, which finds an echo in the ascending D octave leap that opens the second section.

The fast second movement sails forth, cheery and open-faced, with none of the profundity or expressivity of the first movement. Even the thematic material contributes no striking contrasts to create dramatic tension; the same kind of warm, good spirits prevail throughout.

The short movement that follows, only 11-measures long, is in effect a recitative, a rhythmically free introduction to the "Andante" that follows without pause.

The fourth movement is an expansive theme and variations that provides the pivotal central focus of the entire quartet. The syncopated theme, which Wagner called the "incarnation of

innocence," is shared by the two violins. Beethoven then puts the melody through a series of six variations in which it is completely shaped and fashioned to reveal fully all of its expressive potential.

The "Presto" corresponds to the Classical scherzo movement, playful and humorous in spirit. The lightness of character, though, disguises a score that is treacherously difficult for the musicians. It requires great delicacy of touch and split-second reaction times to interweave the four parts and achieve the smooth flow that is necessary. After the abrupt four-note growl by the cello that opens the movement, the first violin picks up the dance-like tune. Passages of smooth *legato* articulation interrupt statements of the bright, bouncy main theme. Beethoven directed that the final return of the opening tune be played *ponticello* (bowed near the bridge), producing a glassy, whistle-like sound. The whirlwind motion continues until two sets of chords effectively end the movement.

The short, introspective "Adagio," only 28-measures long, provides a transition between the gay flight of the preceding "Presto" and the rhythmic excitement of the finale. Based on a mournful, meditative melody, which is first played by the viola, the "Adagio" moves directly to the last section.

Two bold, angry unison phrases precede the martial main theme with its dotted (long-short) rhythm, which recalls the last movement of Beethoven's e-minor quartet, Op. 59, No. 2. Forcefully, and with great thrust, the melody builds up momentum until a quiet contrasting melody, obviously derived from the melody of the opening fugue, intercedes. The second theme, a long descending line that slows down as it jumps to three high notes at the end, is heard before a shortened development, recapitulation, and full-length coda. In summarizing this movement, Richard Wagner wrote: "This is the fury of the world's dance – fierce pleasure, agony, ecstasy of love, joy, anger, passion, and suffering; lightning flashes and thunder rolls; and above the tumult the indomitable fiddler

whirls us on to the abyss. Amid the clamor he smiles, for to him it is nothing but a mocking fantasy; at the end, the darkness beckons him away, and his task is done."

Program note by Melvin Berger from Guide to Chamber Music, published by Doubleday Anchor.

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

In the current season, the Quartet presents a four-concert series in Carnegie Hall's Zankel Hall entitled *A Vision of Mendelssohn*. The series explores the complete Mendelssohn quartets, juxtaposed with works by Bach, Beethoven, Schumann, and Schubert. The Mendelssohn cycle will also be presented in London at the South Bank Festival in March 2005. Deutsche Grammophon supports these series with a release of the complete Mendelssohn quartets in February 2005. The recording also includes a performance of Mendelssohn's famous *Octet*, in which the Emerson is featured playing all eight voices. This was accomplished with a computer designed by the Quartet's producer specifically for this release, using a sophisticated digital format comprised of 28 recording lines.

In addition to its active performance schedule in the major concert halls of North America, the Quartet tours Europe extensively, with stops

in France, Italy, Germany, Switzerland, Spain, Belgium, and Austria. 2004/05 is the Quartet's 26th sold-out season at the Smithsonian Institution in Washington, DC. In 2002, the Emerson joined Stony Brook University as Quartet-in-Residence, coaching chamber music, giving master classes and providing instrumental instruction, as well as several concerts during the year at Stony Brook's Staller Center for the Arts. The ensemble initiated its first International Chamber Music Festival at Stony Brook in June 2004, and continues its educational affiliation with Carnegie Hall in a workshop focusing on quintets by Brahms and Dvořák. In March of 2004 the Quartet was named the 18th recipient of the 2004 Avery Fisher Prize—another first for a chamber ensemble.

The Emerson has received six Grammy Awards: two for its Shostakovich cycle, two for

its Bartók cycle, one for *American Originals* (works by Ives and Barber), and one for the complete quartets of Beethoven.

Formed in 1976, the Emerson String Quartet took its name from the American poet and philosopher Ralph Waldo Emerson. Violinist Eugene Drucker and Philip Setzer alternate in the first chair position and are joined by violist Lawrence Dutton and cellist David Finckel. Since January 2002, the Emerson has performed while standing—the cellist plays on a podium—and incorporates this practice in all appearances. The Quartet is based in New York City.

Tonight's performance marks the Emerson String Quartet's 12th appearance under UMS auspices. The Quartet made its UMS debut in March 1989 and has made annual appearances in the UMS Chamber Arts Series since 1998.



EMERSON STRING QUARTET

UMS Educational Events *through Friday, October 1, 2004*

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. Please visit www.ums.org for complete details and updates. For more information, contact the UMS Education Department at 734.647.6712 or e-mail umsed@umich.edu.

Lincoln Center Jazz Orchestra with Wynton Marsalis

NETWORK Reception

This NETWORK reception is hosted by the African American Arts Advocacy Committee prior to the evening's performance by the LCJO. Anyone interested in connecting, socializing, and networking with the African-American community is invited to attend. Concert tickets for LCJO will be required for admittance to the reception. Please enter through Hill Auditorium's West Entrance. *Friday, September 17, 6:15-7:45 pm, Hill Auditorium, Mezzanine Lobby.*

Ravi Shankar

UMS Artist Interview

Stephen Rush, U-M Associate Professor of Dance and Performing Arts Technology.

In a rare public interview, Indian musical ambassador to the world, virtuoso sitarist, composer, and humanitarian, Ravi Shankar is interviewed about his career and musical legacy. A collaboration with the U-M Center for South Asian Studies and the International Institute. *Wednesday, September 22, 6:00-7:15 pm, Rackham Auditorium, 915 E. Washington Street*

Symposium

Indian Classical Music: From Princely Courts to Carnegie Hall

Speakers:

Janaki Bakhle, Assistant Professor of Modern South Asian History, Columbia University
Indira Peterson, Chair, Asian Studies Program, Mount Holyoke College.
Stephen Slawek, Professor of Ethnomusicology, University of Texas, Austin.

Internationally recognized scholars lead a public symposium featuring presentations on Ravi Shankar's work and its impact in Western music and culture.

Thursday, September 23, 1:00-5:00 pm, Michigan League, 911 N. University Avenue, Henderson Room, Third Floor

An Evening with Dave Brubeck

UMS Artist Interview and Master Class

Interviewed by Linda Yohn, Music Director, WEMU 89.1 FM

Jazz legend Dave Brubeck holds a public master class with U-M Jazz students followed by a public interview discussing his historic career. A collaboration with the U-M School of Music, Department of Jazz and Improvisational Studies.

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10/3 Laurie Anderson
10/15 Leipzig Gewandhaus Orch.
11/9 St. Petersburg Philharmonic
11/12 Kremerata Baltica
11/13 E.S.T. & The Bad Plus
12/4&5 Handel's Messiah
12/11 Anne Sofie Von Otter
1/13 Stephanie Blythe
1/26 Lahti Symphony Orchestra
1/30 Audra McDonald
2/5&6 New York Philharmonic
2/10 Netherland Wind Ensemble
2/19 Jack DeJohnette
2/25 Midsummer Night's Dream
2/20 Takacs Quartet
3/9 Florestran Trio
3/10 Fred Hersch Trio
3/12 Oslo Philharmonic
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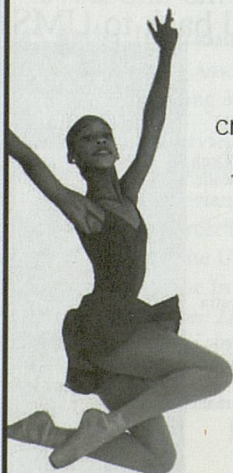
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- Fri 17** Lincoln Center Jazz Orchestra
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- Thu 23** Ravi Shankar
- Sun 26** Emerson String Quartet

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

October

- Sat 2** An Evening with Dave Brubeck
- Sun 3** Laurie Anderson: *The End of the Moon*
- Fri-Sat 8-9** Paul Taylor Dance Company
- Sat 9** Paul Taylor Dance Company One-Hour Family Performance
- Wed 13** Akira Kasai: *Pollen Revolution*
- Fri 15** Leipzig Gewandhaus Orchestra with Mikhail Pletnev, piano
- Sat 16** Marcel Khalifé and the Al Mayadine Ensemble
- Wed-Sat 20-23** Complicite: *The Elephant Vanishes*
- Wed-Sun 27-31** Rezo Gabriadze: *Forbidden Christmas or The Doctor and The Patient*

November

- Thu 4** Le Concert Spirituel
- Fri 5** Kopelman Quartet
- Tue 9** St. Petersburg Philharmonic
- Fri 12** Kremerata Baltica with Gidon Kremer, violin
- Sat 13** E.S.T. (Esbjörn Svensson Trio) and The Bad Plus
- Sun 14** Ensemble Al-Kindi and the Whirling Dervishes of Damascus
- Tue 23** Measha Brueggergosman, soprano

December

- Sat-Sun 4-5** Handel's *Messiah*
- Sat 11** Anne Sofie von Otter, mezzo-soprano

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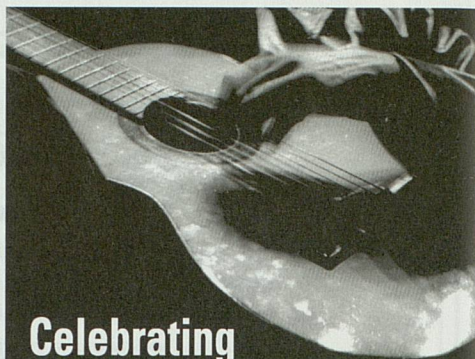
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Fri 14 D.J. Spooky: *Rebirth of a Nation*
Sun-Mon 16-17 Ronald K. Brown/Evidence
Wed 26 Lahti Symphony Orchestra with Louis Lortie, piano
Sun 30 Audra McDonald

February

- Sat-Sun 5-6** New York Philharmonic
Thu 10 Netherlands Wind Ensemble
Fri-Sat 11-12 Rennie Harris Puremovement: *Facing Mekka*
Sun 13 Michigan Chamber Players (Complimentary Admission)
Fri 18 Soweto Gospel Choir
Sat 19 Jack DeJohnette Latin Project
Sun 20 Takács Quartet: Complete Bartók String Quartet Cycle
Mon-Wed 21-23 Kodo Drummers
Fri 25 *A Midsummer Night's Dream: A Semi-Staged Performance*

March

- Sat 5** Dan Zanes and Friends Family Performance
Wed 9 Florestan Trio
Thu 10 Fred Hersch Ensemble: *Leaves of Grass*
Thu-Sun 10-13 Robert Lepage: *The Far Side of the Moon*
Sat 12 Oslo Philharmonic with Anne-Sophie Mutter, violin
Sat 19 James Galway, flute and Lady Jeanne Galway, flute

April

- Fri-Sat 1-2** Emio Greco | PC
Sat 2 UMS Choral Union: Haydn's *Creation*
Fri 8 Trio Mediaeval
Sat 9 Malouma
Sun 10 Songs of the Sufi Brotherhood
Wed 13 Chamber Orchestra of Philadelphia with Ignat Solzhenitsyn, piano
Thu 14 La Capella Reial de Catalunya and Le Concert des Nations
Wed 20 Felicity Lott, soprano and Angelika Kirchschlager, mezzo-soprano
Thu 21 John Scofield Trio and Brad Mehldau Trio
Thu 28 Jerusalem Quartet

May

- Sat 14** Ford Honors Program: Artist to be Announced

UMS EDUCATION PROGRAMS

UMS's Education and Audience Development Program deepens the relationship between audiences and art, and raises awareness of the impact the performing arts can have on our community. The program creates and presents the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The UMS Education and Audience Development Department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing community receptions; artist interviews; workshops; in-school visits; master classes; lectures; youth, teen, and family programs; educator professional development; curriculum development; and much more.

UMS Community Education Program

Details about educational events are posted at www.ums.org one month before the performance date. To receive information and e-mail reminders about UMS educational events, join the UMS E-Mail Club at www.ums.org. For immediate information, e-mail umsed@umich.edu, or call the numbers listed below.

UMS Partnership Program

If you represent an organization that would like to work in collaboration with UMS to create education events or attend performances and community receptions, please call 734.764.6179.

African American Arts Advocacy Committee – The NETWORK

If you are interested in networking with the African American community and supporting African American artistry and performance, please call 734.764.6179.

Arab World Festival Honorary Committee

If you would like to be involved in the upcoming Arab World Music Festival and support Arab World programming, education, and community building, please call 734.764.6179.

Educational Programs

UMS hosts a wide variety of educational opportunities that provide context and inform audiences about the artists, art forms, and cultures we present. For more information about this program, please call 734.647.6712 or e-mail umsed@umich.edu. Events include:

- PREPs – pre-performance lectures
- Meet the Artists – post-performance artist interviews
- Artist Interviews – public dialogues with performing artists
- Master Classes – interactive workshops
- Panels/Symposia – expert-led, university-based presentations
- Study Clubs – in-depth adult education related to a specific art form
- Artist-in-Residence – artists teach, create, and meet with community groups, university units, and schools.

UMS Youth, Teen, and Family Education

UMS has one of the largest K-12 arts education initiatives in the State of Michigan. For more information, or to become involved, please call 734.615.0122 or e-mail umsyouth@umich.edu.

2004/05 Youth Performance Series

These daytime performances serve pre-K through high school students. The 04/05 series features special youth performances by:

- Lincoln Center Jazz Orchestra with Wynton Marsalis
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- Sphinx Competition
- Rennie Harris Puremovement
- Dan Zanes and Friends
- Malouma

Teacher Workshop Series

UMS offers two types of K-12 Educator Workshops: Performing Arts Workshops and Kennedy Center Workshops. Both types focus on teaching educators techniques for incorporating the arts into classroom instruction.

This year's Kennedy Center Workshop Series will feature a return engagement by noted instructor Sean Layne who will be leading two sessions:

- *Preparing for Collaboration: Theater Games and Activities that Promote Team-Building and Foster Creative and Critical Thinking*
- *Acting Right: Drama as a Classroom Management Strategy*

Michelle Valeri, a singer, songwriter, and children's entertainer, will lead a workshop entitled:

- *Story Songs for the Young Child*

Workshops focusing on UMS Youth Performances are:

- *Paul Taylor Dance Company: Dance is Art, Music, and Storytelling* led by Susan Filipiak
- *Punch's Progress: A Brief History of the Puppet Theater* led by Lawrence Baranski
- *Arts Advocacy: You Make the Difference* led by Lynda Berg
- *Race, Identity and Art: Getting Beyond the Discomfort of Talking About "Normal"* led by Marguerite Vanden Wyngaard and Rowyn Baker
- *Facing Mekka: Hip Hop in Academic and Theatrical Context* led by Mark Bamuthi Joseph and members of Rennie Harris Puremovement
- *Malouma: The Culture, Dance, and Music of Mauritania* led by Ibrahima Niang, African Cultural Ambassador, and Mame Lo Mor and Fatou Lo, members of the local Mauritanian community

K-12 Arts Curriculum Materials

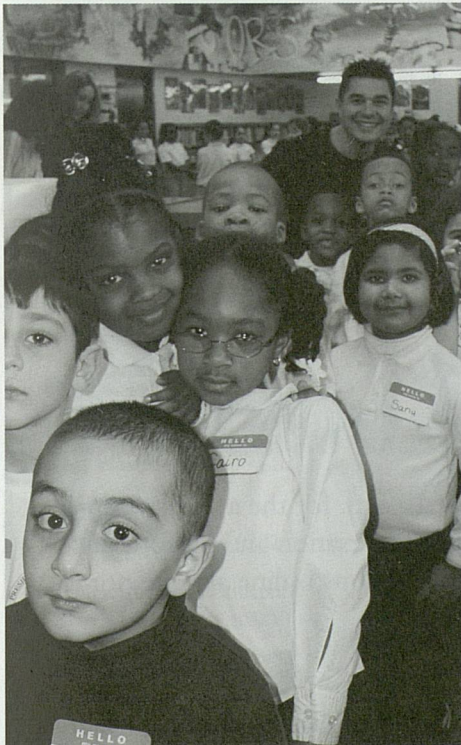
UMS educational materials are available online at no charge to all educators. All materials are designed to connect with curriculum via the Michigan State Benchmarks and Standards.

Teen Tickets and Breakin' Curfew

As part of UMS's teen initiative, teens may attend public UMS performances at a special discount. Visit www.ums.org to download a special Teen Ticket coupon. *Breakin' Curfew* is an annual event showcasing teen talent, presented in collaboration with Neutral Zone.

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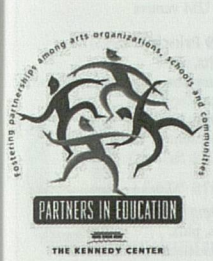


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This group is comprised of educators, school administrators, and K-12 arts education advocates who advise and assist UMS in determining K-12 programming, policy, and professional development. To join, please call 734.615.4077 or e-mail umsyouth@umich.edu.



UMS is a partner with the Ann Arbor Public Schools and the Washtenaw Intermediate School district as part of the *Kennedy Center: Partners in Education* program. UMS also participates in the Ann Arbor Public School's

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The UMS Youth Education Program was designated as a "Best Practice" program by ArtServe Michigan and the Dana Foundation.

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

ADVISORY COMMITTEE

The 53-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.

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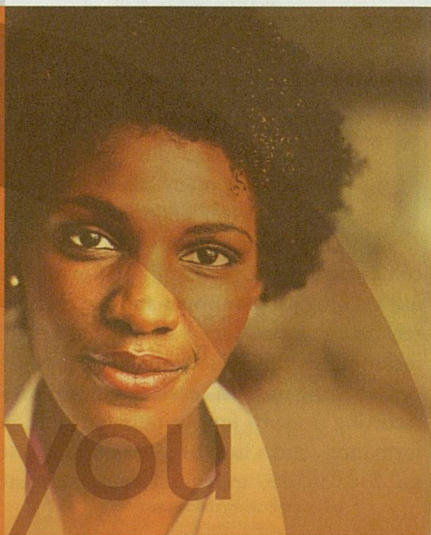
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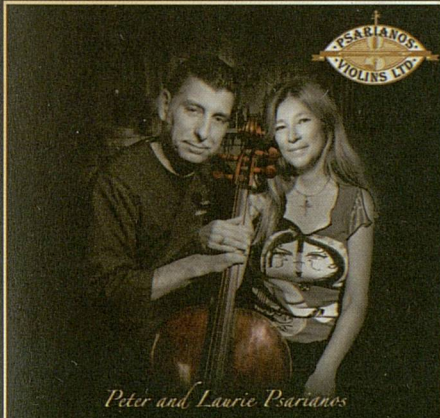
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Without the dedicated service of UMS's Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books, and providing that personal touch which sets UMS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

The UMS Usher Corps is comprised of over 400 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. Orientation and training sessions are held each fall and winter, and are open to anyone 18 years of age or older. Ushers may commit to work all UMS performances in a specific venue or sign up to substitute for various performances throughout the concert season.

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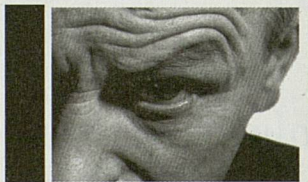
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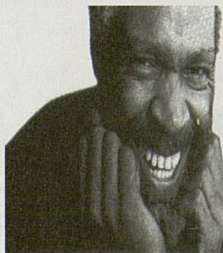
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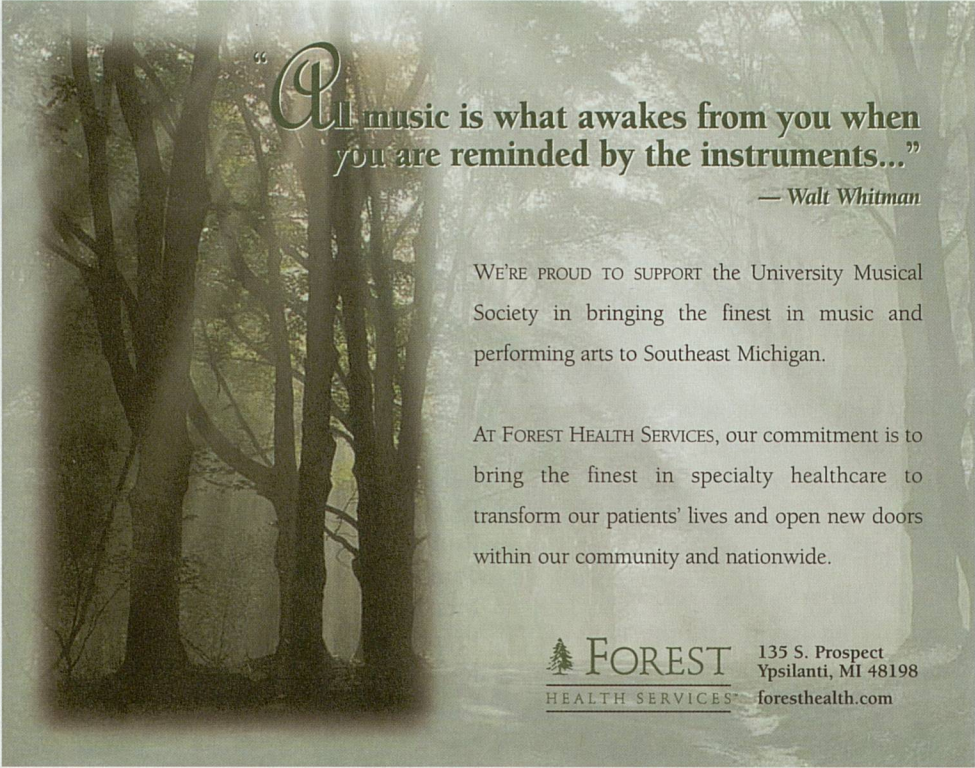
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