



# ums

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 Brueggogorsman (Lorne Bridgeman)

**Back Cover:** Laurie Anderson, *The Bad Plus* (Marcelo Krasilovic), 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.

A handwritten signature in black ink that reads "Mary Sue Coleman". The signature is fluid and cursive, with a long horizontal stroke at the end.

Mary Sue Coleman  
President, University of Michigan

## FROM THE UMS PRESIDENT

**T**hank 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](http://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.

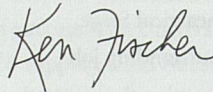


1990s with ACCESS, an award-winning Dearborn-based community organization that serves the region's large Arab American community. After getting to know one another and developing a relationship of trust and respect, UMS and ACCESS wrote a proposal in June 2001 for funds to plan and carry out a three-week 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](mailto: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*

“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.”



Ford Motor Company Fund



## 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."

BORDERS  
GROUP


**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.”


**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.”


**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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The Ford Foundation  
JazzNet  
Michigan Council for Arts and  
Cultural Affairs  
The Power Foundation  
The Wallace Foundation  
The Whitney Fund

\$50,000-99,999

Anonymous  
The Japan Foundation

\$10,000-49,999

Chamber Music America  
Maxine and Stuart Frankel Foundation  
National Endowment for the Arts

\$1,000-9,999

Akers Foundation  
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The Molloy Foundation  
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THE MOSAIC FOUNDATION  
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National Dance Project of the New England  
Foundation for the Arts  
Sarns Ann Arbor Fund  
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NATIONAL  
ENDOWMENT  
FOR THE ARTS



M I D W E S T



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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 A.

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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# 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](http://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](http://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.

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By Internet

**www.ums.org**

By Fax **734.647.1171**

By Mail

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### Art of the Lega

*Meaning and Metaphor  
in Central Africa*

October 16, 2004–January 16, 2005

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whispers of the teachings."

—Lega saying

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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.

## 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](mailto: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.



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

**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.

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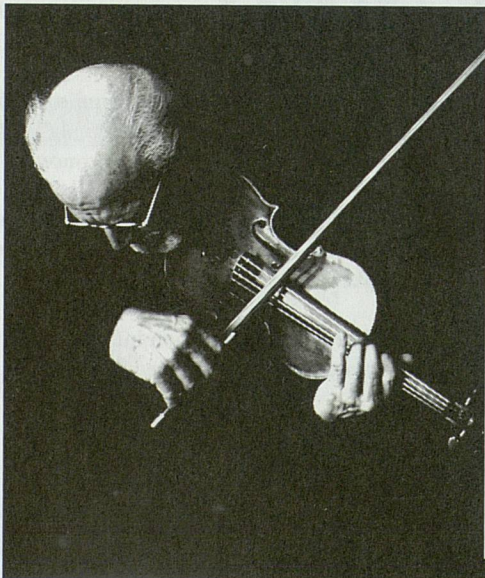
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# UMSannals

**T**hrough 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

**T**hroughout its 125-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

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

### **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

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](mailto:choralunion@umich.edu) or call 734.763.8997.



## 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

Sunday, November 14 – Saturday, December 11, 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 three 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.

## The Whirling Dervishes of Damascus Sheikh Hamza Chakour and the Al-Kindi Ensemble

Sunday, November 14, 8:00 pm  
Michigan Theater

## Measha Brueggergosman

Tuesday, November 23, 8:00 pm  
Lydia Mendelssohn Theatre

## Handel's *Messiah*

Saturday, December 4, 8:00 pm  
Sunday, December 5, 2:00 pm  
Hill Auditorium

## Anne Sofie von Otter *Home for the Holidays*

Saturday, December 11, 8:00 pm  
Hill Auditorium

Last season, UMS undertook a massive market research effort to understand how we can better serve you, our audiences. The incredible loyalty of UMS audiences was demonstrated by the extraordinary 38% response rate from 3,000 households that were mailed extensive surveys. In addition, we distributed a smaller survey at 17 concerts last spring.

Although we are continuing to analyze the data collected from this study, we thought you might be interested in some of the highlights:

- 77% have a U-M affiliation, as faculty/staff, students, parents of U-M grads, and/or alumni
- UMS audiences are interested in a variety of presentations. For example, 49% of theater subscribers also attend the Choral Union Series, and 73% subscribe to at least one other UMS series.
- 58% have visited [www.ums.org](http://www.ums.org), and 36% of those visiting have purchased UMS tickets online

Perhaps most interesting were the attitudes and perceptions of UMS audiences:

- 25% of UMS audiences “agreed a lot” that they seek out new ideas and performers that are unfamiliar to them. Your trust is what allows us to program unusual, but ultimately incredibly exciting, work such as last month’s *The Elephant Vanishes*.
- Top reasons for donating: “because UMS is an important community resource that I want to support” (76%) and “to ensure access to the finest international artists” (71%)
- UMS is perceived as significantly more inviting than intimidating and slightly more adventurous

than traditional. On the “serious/fun” continuum, you put us exactly in the middle, telling us that different people attend UMS events for different reasons.

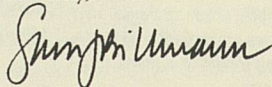
Finally, a note on satisfaction levels. On a scale of 1 (poor) to 5 (excellent) you ranked us:

- 4.5 for overall ticket office service, with friendliness at 4.7
- 4.3 for quality of program notes and helpfulness of ushers
- 3.4 for cost of parking and 3.1 for availability of parking. As many of you know, we do not control our own parking situation, but we will be continuing to work with the appropriate people at the University to try to improve this situation.

People often wonder why we gather demographic data such as age, household income, and educational status. The main reason for doing so is that it helps to benchmark us against other comparable organizations and the population at large. As UMS applies for funding for specific programs and initiatives, the grantors want to know more about our audiences and how they have changed or will change as part of the programs for which we are seeking funding.

We take every comment seriously and appreciate your ongoing feedback on how we can better serve you.

Sincerely,



Sara Billmann  
UMS Director of Marketing and Public Relations

## UMS Educational Events

through Saturday, December 11, 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](http://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](mailto:umsed@umich.edu).

## Measha Brueggergosmon

### Lecture

The Song Recital, A Living Art Form  
Presented by Richard LeSueur, Music Specialist,  
Ann Arbor District Library

Ann Arbor District Library Music Specialist Richard LeSueur introduces the songs which will be featured on Ms. Brueggergosmon’s recital program.

Information and recordings about the songs, their composers, and the poets whose words inspired the compositions will be discussed.

Sunday, November 14, 3:00-4:30 pm, Ann Arbor District Library, Downtown Branch, Basement Level, 343 S. Fifth Avenue

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Ziyâd Kâdi Amin, *Reed Flute (ney)*

Muhammad Qadri Dalal, *Lute (oud)*

Adel Shams el-Din, *Percussion (riqq)*

Suleyman Al-Khichn and Abdallah Chakour, *Choir (Munshiddin)*

*Dervishes (Mawlawi)*

Hatem al-Jamal

Ahmad al-Khatib

Maher al-Jamal

Hicham al-Khatib

---

## Program

Sunday Evening, November 14, 2004 at 8:00

Michigan Theater • Ann Arbor

## Sufi Liturgy of the Great Ummayad Mosque

(Great Mosque of Damascus)

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---

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This performance is made possible in part by Western Union.

Presented with support from the Whitney Fund.

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The Whirling Dervishes of Damascus and Sheikh Hamza Chakour and the Al-Kindî Ensemble appear by arrangement with Zamzama Productions.

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

**T**he Great Master Junayd was asked why the Sufis felt such powerful emotions in their spirit and the urge to move their body when listening to sacred music. He replied:

When God asked the souls in the spirit world, at the moment of the First Covenant, 'Am I not your Lord?', the gentle sweetness of the divine words penetrated each soul forever, so that whenever one of them hears music now, the memory of this sweetness is stirred within him causing him to move.

In the early-ninth century, when the Muslim mystics organized their Sufi brotherhoods or orders, they adopted music as a support for meditation, as a means of access to the state of grace or ecstasy, or quite simply as "soul food," in other words, something that give new vigor to a body and soul tired by the rigors of the ascetic life. In Sufism, the *sama'* (literally meaning "listening") denotes the tradition of listening in spiritual fashion to music, chanting, and songs of various forms, all ritualized to a greater or lesser degree.

The very meaning of the word *sama'* suggests that it is the act of listening that is spiritual; the music or poetry does not necessarily need to be religious in content. The major preoccupation of the Muslim mystics was to give the ecstasy a tangible content and the music a true meaning.

The Sufi mystic brotherhood known as *Mawlawiyya* (whirling dervishes) was founded at Konya (Anatolia) by the great Persian poet Jalâl al-Dîn al-Rûmi (1207-1273). Although we primarily associate this ritual with Turkey, local traditions of this art form have been in existence in Syria, Egypt, and Iraq since the 16th century. The brotherhood survived in these regions even after the 1925 dissolution of all Sufi fraternities in Turkey and following the suicide of the great master 'Abd al-Halîm Thsêlêbi Bashi.

Damascus, one of the principal centers of Islam, is the former capital of the Umayyad dynasty and a pivotal stage in the pilgrimage to

Mecca. In their meeting-places there (*takiyya* or *zâwiya*), the Malawian adopted the suites (*Wasla*), modes (*maqâm*), and rhythms of the capitol. Their specialized ritual was not allowed to be performed in the mosques, where musical instruments are either completely forbidden or only allowed in the form of percussion instruments.

Certain great mosques, such as the Umayyad Mosque (also known as the Great Mosque of Damascus) possess a specific vocal repertory. The sacred suites are known there as *nawba-s*, a term reserved for secular suites by the former inhabitants of Andalusia and the Maghribi.

Generally accompanied by a male-voice choir (*bitâna*), the reciters (*munshid*) work into the *samâ* (sacred concert) extracts from the repertoire of the Great Mosque, the naming of God (*dhikr-s*) and extracts from the Birth of the Prophet (*mawlid*). Their expressivity (*hiss*) is fundamentally serene, always subtly inventive, and rigorously organized rhythmically in order to progressively lead the assembly into a trance (*inkhitâf*) or a state of meditation (*ta'ammul*), a choice which depends on each individual fraternity.

---

**I**f properly embodied, Islam is a religion that preaches a message of clemency and mercy, beauty and harmony. The spiritual power emanating from **Sheikh Hamza Chakour's** song draws us into the mystical tradition of Islam embodied in Sufism.

Born in Damascus in 1947, he is a *muqri* (Koran reader) and a *munshid* (hymnodist). He is the disciple of Saïd Farhat and Tawfiq al-Munajjid; his task is to assure the continuity of the repertory proper to the Malawian order. Sheikh Hamza Chakour is the choir master of the Munshiddin of the Great Mosque in Damascus and serves at official religious ceremonies in Syria. Sheikh Hamza is an impressively large and charismatic figure whose bass, with its richly rounded timbre, has made him

one of the première performers of Arabic singing. His art is uncompromisingly sober and introverted, to the exclusion of all affectation. He develops his improvisations within the framework of a centuries-old modal art, where orison blends with dance and prayer with art. The Islam he represents, far from being fundamentalist, is that of mysticism and happiness in the Faith.

Replying to his soaring, powerful invocations to God, the musicians of the Al-Kindi Ensemble alternate subtle flourishes and arabesques with refined preludes, while the dervishes whirl on stage following an immemorial devotional ritual.

*This evening's performance marks Sheikh Hamza Chakour's UMS debut.*

**F**ounded in 1983 by Julien Jâlal Eddine Weiss, the Swiss virtuoso of Arab zither (*qânûn*), the **Al-Kindi Ensemble** is currently rated among the foremost ensembles devoted to classical Arab music. Indebted to the musical qualities displayed by its performers and to the high standards of their work, the Al-Kindi Ensemble is steeped in the various musical traditions of the near and middle East.

Mr. Weiss' influence has infused new blood into classical Arab music and his faithful audiences are deeply appreciative of the encouragement and freedom given to the intuitive genius of the great soloists who form the Al-Kindi Ensemble. Mr. Weiss serves as the *qânun* player and the ensemble's artistic director.

Along with singers from Syria and Iraq who are held in the highest esteem, this ensemble presents various repertoires of classical Arab secular and sacred chant, enabling us to rediscover the riches and refinement of the art of these age-old cultures.

Al-Kindi's concerts and various recordings have become the standards of excellence by which all others of their kind are compared.

*This evening's performance marks the Al-Kindi Ensemble's UMS debut.*

**Julien Jâlal Eddine Weiss**, a Frenchman of Swiss and Alsatian heritage, was born in Paris in 1953 and converted to the Muslim faith in 1986. He has developed into a virtuoso on the board zither (*qânûn*) after receiving teaching from masters from all over the Arab world including Egypt, Tunisia, Turkey, Lebanon, Syria, and Iraq. He is both a soloist and accompanist in his ensemble, the Al-Kindi Ensemble, which he founded in 1983. He travels Europe with his illustrious Oriental vocalists – Hussein al-Aczami from Iraq; Sabri Moudallal, Omar Sarmini and Adib Daiykh from Aleppo; Shaykh Hamza Shakur from Damascus; and Lotfi Bushnak from Tunisia.

**Ziyâd Kâdi Amin** is a flutist from Damascus, a pupil of Abdelsalam Safar and considered to be the best exponent of the *ney* (reed flute) in Syria. He has been a member of the Al-Kindi Ensemble for several years and is a member of the ensemble in all of their European touring.

**Muhammad Qadri Dalal** was born in Aleppo in 1946. He is a peerless master of the Arab lute (the *oud*) and is extremely well-known in his native country. He carries on the traditional Aleppian style for his instrument, a style emanating from the Turkish school, aiming at a smooth, rounded sound. He has an encyclopedic knowledge of the traditional repertoire.

**Adel Shams el-Din** was born in Cairo in 1950 and currently resides in France. He has been one of the mainstays of the Al-Kindi Ensemble since its formation, and has become indispensable as an accompanist. His total mastery of even the most complex rhythmic cycles have made him a much respected performer on the *riqq* (tambourine with tiny cymbals). He currently resides in France.



04 05  
126th UMS Season

# Audra McDonald

SUNDAY, JANUARY 30, 4 PM  
Hill Auditorium

Soprano Audra McDonald has been compared to a young Barbra Streisand (*New York Times*) and a young Judy Garland (*USA Today*). Whichever comparison you choose, there can be little doubt that she is a once-in-a-generation performer. She has made Broadway history, earning three Tony Awards before she turned 28. All told, her five Tony nominations have resulted in four awards, most recently in 2004 for *A Raisin in the Sun*. She has distinguished herself as a concert performer, recording artist, and dramatic actress, adding an Emmy nomination for *Wit* to her expanding list of popular and critical acclaim. McDonald returns for her third UMS concert after sellouts in 2000 and 2003.

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UMS *and*

Robert and Pearson Macek

present

# Measha Brueggergosman

Soprano

J. J. PENNA, Piano

I

## Cinq mélodies populaires grecques

Maurice Ravel

### Chanson de la mariée

Réveille-toi, perdrix mignonne,  
Ouvre au matin tes ailes.  
Trois grains de beauté  
mon coeur en est brûlé!  
Vois le ruban d'or que je t'apporte,  
Pour le nouer autour de tes cheveux.  
Si tu veux, ma belle, viens nous marier!  
Dans nos deux familles, tous sont alliés!

### Là-bas, vers l'église

Là-bas, vers l'église,  
Vers l'église Ayio Sidéro,  
L'église, ô Vierge sainte,  
L'église Ayio Costandino,  
Se sont réunis,  
Rassemblés en nombre infini,  
Du monde, ô Vierge sainte,  
Du monde tous les plus braves!

### Quel Galant m'est comparable

Quel galant m'est comparable,  
D'entre ceux qu'on voit passer?  
Dis, dame Vassiliki?  
Vois, pendus à ma ceinture,  
pistolets et sabre aigu...  
Et c'est toi que j'aime!

### Chanson des cueilleuses de lentisques

O joie de mon âme, Joie de mon coeur,  
Trésor qui m'est si cher;  
Joie de l'âme et du coeur,  
Toi que j'aime ardemment,  
Tu es plus beau qu'un ange.  
O lorsque tu parais, Ange si doux  
Devant nos yeux,  
Comme un bel ange blond,  
Sous le clair soleil,  
Hélas! tous nos pauvres coeurs soupirent!

### Tout gai!

Tout gai! gai, Ha, tout gai!  
Belle jambe, tireli, qui danse;  
Belle jambe, la vaisselle danse,  
Tra la la la la...

### The Song of the Bride

Wake up, dear little partridge.  
Open your wings to the morning.  
Three beauty spots  
Set my heart aflame!  
See the golden ribbon I bring you  
To tie around your hair.  
If you wish, my beauty, come let us be married!  
In our two families, everyone is related!

### Yonder near the Church

Yonder, near the church,  
Near the church of Ayio Sidero,  
The church, o blessed Virgin,  
The church Ayio Costandino,  
Are gathered together,  
Assembled in infinite numbers,  
The world's, o blessed Virgin,  
All the world's best people!

### What dandy can be compared with me

What dandy can be compared with me,  
Among those who are seen passing by?  
Tell me, lady Vassiliki!  
Look, hanging on my belt  
Pistols and a sharp sword...  
And it is you whom I love!

### Song of the Girls Collecting Mastic

O joy of my soul, joy of my heart,  
Treasure so precious to me  
joy of my soul and of my heart,  
you whom I love ardently,  
you are more beautiful than an angel.  
O when you appear, angel so sweet,  
Before our eyes,  
Like a fine, blond angel,  
under the bright sun,  
Alas! all our poor hearts sigh!

### All gay!

All gay! Gay, ha, all gay!  
Beautiful legs, tra la, dancing;  
Beautiful legs; the dishes are dancing too,  
Tra la la, la la la!

## II

*Joseph Marx***Selige Nacht**

Im Arm der Liebe  
 schliefen wir selig ein,  
 Am offenen Fenster  
 Lauschte der Sommerwind,  
 Und uns'rer Atemzüge  
 Trug er hinaus  
 In die helle Mondnacht.

Und aus dem Garten tastete  
 Zagend sich ein Rosenduft  
 An uns'rer Liebe Bett  
 Und gab uns wundervolle Träume.  
 Träume des Rausches  
 So reich an Sehnsucht.

**Und gestern hat er mir Rosen gebracht**  
(Thekla Lingen)

Und gestern hat er mir Rosen gebracht,  
 Sie haben geduftet die ganze Nacht,  
 Für ihn geworben, der meiner denkt,  
 Da hab' ich den Traum einer Nacht ihm geschenkt  
 Und heute geh' ich und lächle stumm,  
 Trag seiner Rosen mit mir herum  
 Und warte und lausche und geht die Tür,  
 So zittert mein Herz, ach käm' er zu mir!  
 Und küsse die Rosen die er mir gebracht  
 Und gehe und suche den Traum der Nacht!

**Waldseligkeit**

(Richard Fedor Leopold Dehmel)

Der Wald beginnt zu rauschen,  
 Den Bäumen naht die Nacht,  
 Als ob sie selig lauschen  
 Berühren sie sich sacht.

Und unter ihren Zweigen  
 Da bin ich ganz allein,  
 Da bin ich ganz dein eigen  
 Ganz nur dein!

**Hat dich die Liebe berührt**

Hat dich die Liebe berührt,  
 Still unter lärmenden Volke,  
 Gehst du in goldner Wolke,  
 Sicher von Gott geführt.

Nur wie verloren, umher  
 Lässtest die Blicke du wandern,  
 Gönnt ihre Freuden den Andern,  
 Trägst nur nach einem Begehrt:

**Blissful Night**

In the arms of love  
 we slumbered blissfully.  
 At the open window  
 the summer wind listened;  
 and carried away the peacefulness  
 of our breathing  
 into the moonlight.

And from the garden  
 the fragrance of roses cautiously  
 swept over our bed of love  
 and gave us wonderful dreams.  
 Dreams of desire,  
 so full of longing.

**And yesterday he brought me roses**

And yesterday he brought me roses,  
 They smelled the whole night,  
 Courted for him, he who thinks of me,  
 So I gave him the dream of a night  
 And today I go and smile silently,  
 Carry his roses around with me  
 And wait and listen and when I hear the door,  
 My heart trembles, oh if only he came to me!  
 And I kiss the roses that he brought to me  
 And go and look for the dream of the night!

**Bliss in the woods**

The woods begin to rustle,  
 and Night approaches the trees,  
 as if it were listening happily  
 for the right moment to caress them.

And under their branches  
 I am entirely alone;  
 I am entirely yours,  
 entirely yours!

**If Love Has Touched You**

If love has touched you softly,  
 among the noisy folk,  
 amid a cloud of gold,  
 you're led by God safely.

Only as one thus bemused,  
 you let your gaze depart.  
 You do not envy the joy of others.  
 Only one desire is yours.

Scheu in dich selber verzückt,  
Möchtest du leugnen vergebens,  
Daß nun die Krone des Lebens,  
Strahlend die Stirn dir schmückt.

Shyly delighted with yourself,  
though you would deny it,  
the gleaming crown of life  
now adorns your brow.

### III

#### Cinco Cañones Negras

Xavier Montsalvatge

##### Cuba dentro de un piano (Alberti)

Quando mi madre llevaba un sorbete de fresa  
por sombrero  
y el humo de los barcos aún era  
humo de habanero.  
Mulata vuelta abajera.

Cádiz se adornecía  
entre fandangos y habaneras  
y un lorito al piano  
quería hacer de tenor.  
Dime done está la flor  
que el hombre tanto venera.

Mi tío Antonia volvía  
con su aire de insurrecto.  
La cabaña y el Príncipe  
sonaban por los patios del Puerto.  
Ya no brilla la perla azul  
del mar de las Antillas,  
ya se apagó, se nos ha muerto.

Me encontré con la bella Trinidad,  
Cuba se había perdido,  
y ahora era verdad,  
era verdad, no era mentira.  
Un cañonero huido llegó  
cantándolo en guajiras.

La Habana ya se perdió  
tuvo la culpa el dinero.  
Calló, cayó el cañonero.  
Pero después,  
pero ¡ah! después,  
fué cuando al "sí"  
lo hicieron "yes".

##### Cuba in a piano

When mother wore a strawberry ice  
for a hat  
and the smoke from the boats was still  
made in Havana,  
dark as a girl from Vuelta Abajo.

That was when Cadiz fell asleep  
to the sound of fandangos and habaneras,  
and a favorite parrot at the piano  
tried to sing tenor.  
Tell me now where the flower has gone  
a man can really respect.

That was when Uncle Antony came  
home with a conspiratorial air.  
The guns of the barracks and the fort could be heard  
in the patios of the houses at the port.  
But the blue pearl  
of the Caribbean sea doesn't shine any more,  
its brilliance has gone, it has died.

I found myself in beautiful Trinidad,  
Cuba was lost,  
and that was a fact,  
a fact, not just a false rumor.  
A gunner from a cruiser who'd escaped, arrived  
and sang all about it in the Cuban style.

Havana was lost,  
and money was to blame for it.  
The gunner stopped singing and fell down and died.  
And later on,  
ah, later on,  
that was when the Cuban "sí"  
became the Yankee "Yes".

**Punto de Habanera**

(Luján)

La niña criolla pasa con su miriñaque blanco  
 ¡Qué blanco!  
 Hola crespón de tu espuma;  
 ¡marineros contempladla!  
 Va mojadita de lunas  
 que le hacen su piel mulata.  
 Niña, no te quejes,  
 tan solo por esta tarde.  
 Quisiera mandar al agua  
 que no se escape de pronto  
 de la cárcel de tu falda,  
 tu cuerpo encierra esta tarde  
 rumor de abrirse de dalia.  
 Niña, no te quejes,  
 tu cuerpo de fruta está  
 dormido en fresco brocado.  
 Tu cintura vibra fina  
 con la nobleza de un látigo,  
 toda tu piel huele alegre  
 a limonal y a naranjo.  
 Los marineros te miran  
 y se te quedan mirando.  
 La niña criolla pasa  
 con su miriñaque blanco.  
 ¡Qué blanco!

**Chévere**

(Guillén)

Chévere del navajazo  
 se vuelve él mismo navaja:  
 Pica tajadas de luna  
 más la luna se le acaba,  
 pica tajadas de sombra  
 mas la sombra se le acaba,  
 pica tajadas de canto,  
 más el canto se le acaba,  
 ¡Y entonces, pica que pica  
 carne de su negra mala!

**Canción de cuna para dormir a un negrito**

(Valdés)

Ninghe, ninghe, ninghe tan chiquitito,  
 el negrito que no quiere dormir.  
 Cabeza de coco, grano de café,  
 con lindas motitas,  
 con ojos grandotes  
 como dos ventanas  
 que miran al mar.  
 Cierra los ojitos,  
 negrito asustado;  
 el mandinga blanco te puede comer.  
 ¡Ya no eres esclavo!  
 y si duermes mucho  
 el señor de casa promete complar  
 traje con botones  
 para ser un "groom."  
 Ninghe ninghe ninghe  
 duérmete negrito,  
 mm...  
 Cabeza de coco, grano de café.

**Habanera Rhythm**

The creole girl goes by with her long white skirt.  
 How white it is!  
 What a spray your crêpe skirt makes, girl.  
 Look at her, sailors:  
 she goes by shining wet with the glint  
 of the gold from her tawny skin.  
 Don't complain, girl,  
 it's only for this one evening.  
 I want the water to stay  
 imprisoned in your skirt  
 and not escape for a while.  
 Your body this evening makes  
 the sound of a dahlia opening.  
 Don't complain, girl,  
 your body's asleep like a fruit  
 wrapped in its fresh brocade.  
 Your slender waist quivers  
 as proud as the lash of a whip,  
 and every inch of your skin smells gloriously  
 of orange and lemon trees.  
 The sailors look at you  
 and cannot stop looking.  
 The Creole girl goes by  
 with her long white skirt.  
 How white it is!

**The man with the scar**

The man with the scar from a razor  
 becomes quite a razor himself:  
 He takes slices out of the moon,  
 but the moon is soon finished off;  
 he takes slices out of the dark,  
 but the dark is soon finished off,  
 he then takes slices of song,  
 but the song is soon finished off.  
 So he has to take slice after slice  
 from the bad black woman he keeps!

**Lullaby for a black baby**

Lullaby, lullaby, lullaby baby  
 little black baby who won't go to sleep.  
 Coconut darling, head like a coffee bean,  
 with pretty dark freckles  
 and big wide eyes  
 like two huge windows  
 looking out to the sea.  
 Close your little eyes tight and keep them shut,  
 my frightened child,  
 or the big white devil may come and eat you up.  
 You're not a slave-boy any more!  
 And if you're good and sleep a lot  
 the master of the house has promised  
 to buy a suit to dress you up  
 with buttons on it, like a Paige.  
 Lullaby, lullaby, lullaby, baby,  
 lullaby baby, and go to sleep,  
 mm...  
 Coconut darling, head like a coffee bean.

### Canto negro (Guillén)

¡Yambambó,  
yambambé!  
Repica el congo solongo,  
repica el negro bien negro.  
¡A-o-é!  
congo solongo del songo  
baila yambó sobre un pié.  
¡Yambambó,  
yambambé!

Mama tomba serembé  
cuserembá.  
El negro canta  
y se ajuma.  
Mama tomba serembé  
cuserembá,  
el negro se ajuma  
y canta.  
Mama tomba serembé  
cuserembá,  
el negro canta y se va.  
A cue-me-me serembó a-é,  
yambambó a-é  
yambambé a-ó.  
Tamba, tamba, tamba, tamba,  
tamba del negro que tamba,  
tamba del negro caramba,  
caramba, caramba,  
que el negro tamba,  
yambá, yambó, yambambé  
yambambé, yambambé,  
¡baila yambó,  
sobre un pié!

### Negro Song

Yo, ho, ho,  
Yo, ho, hey!  
Rhythm of the lonely dancing,  
rhythm of the negro negro,  
Yo, ho, ho!  
The lonely dancing goes on ho, ho,  
and he dances on one foot only.  
Yo, ho, ho,  
Yo, ho, hey!

Mama falls flat,  
just look at that.  
The negro sings,  
and gets drunker and drunker.  
Mamma falls flat,  
just look at that,  
the negro gets drunker and drunker  
and sings.  
Mamma falls flat,  
just look at that,  
the negro sings and off he goes.  
Yo, ho, ho sleep with me, hey,  
hurrah, hurrah,  
hurrah, hurrah.  
Look at the negro's G-string,  
look at the negro falling,  
the negro's G-string, *caramba*,  
*caramba, caramba*,  
the negro is falling,  
yo, ho, ho,  
yo, ho, hey,  
he dances, yo, ho,  
on one foot only!

## IV

### On this Island, Op. 11

Benjamin Britten  
(W.H. Auden)

#### Let the florid music praise!

Let the florid music praise,  
The flute and the trumpet,  
Beauty's conquest of your face:  
In that land of flesh and bone,  
Where from citadels on high.  
Her imperial standards fly,  
Let the hot sun  
Shine on.  
Oh! but the unloved have had power,  
The weeping and striking,  
Always, always; time will bring their hour:  
Their secretive children walk  
Through your vigilance of breath  
To unpardonable death,  
And my vows break before his look.

#### Now the leaves are falling fast

Now the leaves are falling fast;  
Nurse's flowers will not last;  
Nurses to the grave are gone,  
And the prams go rolling on.  
Whispering neighbors, left and right,  
Pluck us from the real delight;  
And the active hands must freeze,  
Lonely on the separate knees.  
Dead in hundreds at the back  
Follow wooden in our track,  
Arms raised stiffly to reprove  
In false attitudes of love.  
Starving through the leafless wood  
Trolls run scolding for their food;  
And the nightingale is dumb,  
And the angel will not come.

*please turn page quietly*

Cold, impossible, ahead  
Lifts the mountain's lovely head  
Whose white waterfall could bless  
Travelers in their distress.

### Seascape

Look, stranger at this island now  
The leaping light for your delight discovers,  
Stand stable here  
And silent be,  
That through channels of the ear  
May wander like a river  
The swaying sound of the sea.  
Here at the small field's ending pause  
Where the chalk wall falls to the foam,  
and its tall ledges oppose the pluck  
And knock of the tide,  
And the shingle scrambles after the sucking surf,  
and the gull lodges  
A moment on its sheer side.  
Far off like floating seeds the ships  
Diverge on urgent voluntary errands;  
And the full view  
Indeed may enter  
And move in memory as now these clouds do,  
That pass the harbour mirror  
And all the summer through  
the water saunter, through the water saunter.

### Nocturne

Now through night's caressing grip  
Earth and all her oceans slip'  
Capes of China slide away  
From her fingers into day  
And the Americas incline  
Coasts towards her shadow line.

Now the ragged vagrants creep  
Into crooked holes to sleep:  
Just and unjust, worst and best,  
Change their places as they rest:  
Awkward lovers lie in fields  
Where disdainful beauty yields:

While the splendid and the proud  
Naked stand before the crowd  
And the losing gambler gains  
And the beggar entertains:  
May sleep's healing power extend  
Through these hours to our friend.

Unpursued by hostile force,  
Traction engine, bull or horse  
Or revolting succubus;  
Calmly till the morning break  
Let him lie,  
then gently wake.

### As it is plenty

As it is, plenty;  
As it's admitted  
The children happy and the car, the car  
That goes so far... and the wife devoted:  
To this as it is,  
To the work and the banks  
Let his thinning hair  
And his hauteur  
Give thanks, give thanks.

All that was thought  
As like as not, is not;  
When nothing was enough  
But love, but love  
And the rough future  
Of an intransigent nature  
And the betraying smile,  
Betraying, but a smile:  
That that is not, is not;  
Forget, Forget, Forget.

Let him not cease to praise  
Then his spacious days;  
Yes, and the success  
Let him bless, let him bless:  
Let him see in this  
The profits larger  
And the sins venal,  
Lest he see as it is  
The loss as major  
And final, final, final, final, final, final.

### V

## Twelve Poems of Emily Dickinson

(excerpts)

*Aaron Copland*  
(Emily Dickinson)

### Nature, the gentlest mother

Nature, the gentlest mother,  
Impatient of no child,  
The feeblest or the waywardest, -  
Her admonition mild

In forest and the hill  
By traveler heard,  
Restraining rampant squirrel  
Or too impetuous bird.

How fair her conversation  
A summer afternoon, -  
Her household, her assembly;  
And when the sun goes down

Her voice among the aisles  
Incites the timid prayer  
Of the minutest cricket,  
The most unworthy flower.

When all the children sleep  
She turns as long away  
As will suffice to light her lamps;  
Then, bending from the sky

With infinite affection  
And infinitier care,  
Her golden finger on her lip  
Wills silence everywhere.

### Heart, we will forget him

Heart, we will forget him!  
You and I tonight!  
You may forget the warmth he gave,  
I will forget the light.  
When you have done pray tell me,  
That I my thoughts may dim;  
Haste, lest while you're lagging  
I may remember him.

### Sleep is supposed to be

Sleep is supposed to be,  
By souls of sanity  
The shutting of the eye.

Sleep is the station grand  
Down which on either hand  
The hosts of witness stand!  
Morn is supposed to be,  
By people of degree,  
The breaking of the day.

Morning has not occurred  
That shall Aurora be  
East of Eternity.

One with the banner gay,  
One in the red array  
That is the break of day.

### Dear March, come in!

Dear March, come in!  
How glad I am!  
I looked for you before.  
Put down your hat –  
You must have walked –  
How out of breath you are!  
Dear March, how are you?  
And the rest?  
Did you leave nature well,  
Oh March come right up stairs with me,  
I have so much to tell!

I got your letter, and the birds';  
The maples never knew that you were coming,  
I declare, how red their faces grew.  
But, March forgive me,  
And all those hills you left for me to hue;  
There was no purple suitable,  
You took it all with you.

Who knocks? That April?  
Lock the door!  
I will not be pursued!  
He stayed away a year  
To call when I am occupied.  
But trifles look so trivial  
As soon as you have come,  
And blame is just as dear a praise,  
And praise as mere as blame.

## VI

### selected Cabaret Songs

William Bolcom

#### Over the piano

He sang songs to her  
over the piano.  
Sang long songs to her  
over the piano.  
Low slow songs  
lusty songs of love.  
Loving songs of long lost lust  
just for her  
just for her  
over the piano.

Until at last  
at half-past four –  
Everybody out the door!  
She asked him please  
play me one more.  
Which he did  
and as he did  
slid off the bench  
and said to her  
over the piano  
Good-bye.

#### Toothbrush Time

It's toothbrush time,  
ten a.m. again  
and toothbrush time.

Last night at half-past nine  
it seemed O.K.  
but in the light of day  
not so fine  
at toothbrush time.

Now he's crashing round my bathroom,  
now he's reading my degree,  
perusing all my pills  
reviewing all my ills  
and he comes out smelling like me.

*please turn page quietly*

Now he advances on my kitchen,  
now he raids every shelf  
till from the pots and pans  
and puddles and debris  
emerges three eggs all for himself.

Oh, how I'd be ahead  
if I'd stood out of bed!  
I wouldn't sit here grieving,  
waiting for the wonderful  
moment of his leaving  
at toothbrush time,  
toothbrush time,  
ten a.m. again  
and toothbrush time.

I know it's sad to be alone  
it's so bad to be alone,  
still I should've known  
that I'd be glad to be alone.  
I should've known, I should've known!  
Never should've picked up the phone  
and called him.

Hey – uh, listen, uhm,  
(*trying to remember his name*)  
uh, I've got to, uh,  
oh, you gotta go too?  
So glad you understand.  
And by the way,  
did you say,  
nine tonight again?  
See you then.  
(*piano slams door*)  
Toothbrush time!

### Song of Black Max

(As Told by the De Kooning Boys)

He was always dressed in black,  
long black jacket, broad black hat,  
sometimes a cape,  
and as thin, and as thin as rubber tape:  
Black Max.

He would raise that big black hat  
to the big-shots of the town  
who raised their hats right back,  
never knew they were bowing to  
Black Max.

I'm talking about night in Rotterdam  
when the right night people of all the town  
would find what they could  
in the night neighborhood of  
Black Max.

There were women in the windows  
with bodies for sale  
dressed in curls like little girls  
in little dollhouse jails.  
When the women walked the street  
with the beds upon their backs,  
who was lifting up his brim to them?  
Black Max!

And there were looks for sale,  
the art of the smile –  
(only certain people walked that mystery mile:  
artists, charlatans, vaudevillians,  
men of mathematics, acrobatics and civilians).  
There was knitting-needle music  
from a lady organ-grinder  
with all her sons behind her,  
Marco, Vito, Benno  
(Was he strong! Though he walked like a woman)  
and Carlo, who was five.  
He must be still alive!

Ah, poor Marco had the syph, and if  
you didn't take the terrible cure those days  
you went crazy and died  
and he did.  
And at the coffin  
before they closed the lid,  
who raised *his* lid?  
Black Max!

I was climbing on the train  
one day going far away  
to the good old U.S.A.  
when I heard some music  
underneath the tracks.  
Standing there beneath the bridge,  
long black jacket, broad black hat,  
playing the harmonica, one hand free  
to lift that hat to me:  
Black Max, Black Max, Black Max.

### Waitin'

Waitin' waitin'  
I've been waitin' waitin' waitin'  
all my life.  
That light keeps on  
hiding from me,  
but it someday  
just might  
bless my sight.  
Waitin'  
waitin'  
waitin'



UMS

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present

# Measha Brueggergosman

*Soprano*

J. J. PENNA, *Piano*

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## Program

Tuesday Evening, November 23, 2004 at 8:00

Lydia Mendelssohn Theatre • Ann Arbor

*Maurice Ravel*

### I

#### **Cinq mélodies populaires grecques**

Chanson de la mariée

Là-bas, vers l'église

Quel Galant m'est comparable

Chanson des cueilleuses de lentisques

Tout gai!

*Joseph Marx*

### II

Selige Nacht

Und gestern hat er mir Rosen gebracht

Waldseligkeit

Hat dich die Liebe berührt

*Xavier Montsalvatge*

### III

#### **Cinco Cançiones Negras**

Cuba dentro de un piano

Punto de Habanera

Chévere

Canción de cuna para dormir a un negrito

Canto negro

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

Benjamin Britten

#### IV

### On this Island, Op. 11

Let the florid music praise!  
 Now the leaves are falling fast  
 Seascape  
 Nocturne  
 As it is plenty

Aaron Copland

#### V

### Twelve Poems of Emily Dickinson (excerpts)

Nature, the gentlest mother  
 Heart, we will forget him  
 Sleep is supposed to be  
 Dear March, come in!

William Bolcom

#### VI

### selected Cabaret Songs

Over the piano  
 Toothbrush Time  
 Song of Black Max  
 Waitin'

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

28th Performance of the  
 126th Annual Season

Ninth Annual  
 Song Series

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This performance is supported by Robert and Pearson Macek.

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

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

Ms. Brueggergosman appears by arrangement with IMG Artists, New York, NY.

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

All of the music we hear tonight was written in the last hundred years. And yet, it is as diverse as six groups of songs from different centuries could ever be. Tonight's program is sometimes grouped by the composer into fixed sets – we will hear three such quintets of songs – and sometimes grouped, by tonight's performers, as excerpts from larger collections.

Maurice Ravel was not the most prolific of composers, far less so than his impressionist colleague, Claude Debussy. Furthermore, his music for the voice is but a small percentage of his total output. Yet his work in this genre, limited or not, is important in anyone's list of vocal repertoire. Ravel's ability to distill and streamline the elements of impressionism set him apart from all his contemporaries, even the esteemed Debussy. He consistently created a subtle and highly sophisticated world of sound and gesture, often with the fewest notes imaginable. Singers of his art songs are confronted with the most complex of rhythms, but the result is perfect prosody, an exact blueprint of the French language in pitch and duration. In this regard, Ravel has no peers in France; in the German repertoire, Hugo Wolf achieved the same thing: that perfect synthesis of words and music.

Tonight, however, we see a slightly different side of Ravel, for the five Greek folksongs that open the program are not entirely his creations. These are his arrangements of timeless melodies translated into French for which Ravel created accompaniments. Thus we are presented with the genuine expression of an unsophisticated Greek folksinger, but we hear the music through a French impressionist filter. This double-effect might be compared to watching an antique scene unfold through an opaque modern screen featuring new lighting effects, all courtesy of Maurice Ravel. The composer later orchestrated numbers one and five of the set, but tonight we hear his original conception of all five songs with piano accompaniment. Greece is not the only foreign culture imported into the concert hall by Ravel; he also arranged

tunes from Italy, France, Spain, Scotland, and the Jewish cultures.

This set of songs does not tell a story; rather, it gives us five brief sound bites into the world that is Greece. Numbers one and three are clearly from the male point of view, as he awakens his fiancée in the first and teasingly menaces and struts in the third. In number four, we meet a female field hand who passes her arduous workday daydreaming. This group of songs offers spirited themes of patriotism and zest for life, something common to all folk experiences, be they composed or arranged. They have remained in the repertoire continually since their creation 100 years ago.

Only passionate fans of German Lieder will know the name of Joseph Marx. This is difficult to understand, for at one time it was impossible to find a program featuring Lieder which did not include Marx's songs. Part of the mystery is explained when one learns that with the onset of World War II his scores became virtually impossible to find, and it is only in the last 15 years that we can once again investigate this impressive legacy of nearly two hundred songs.

Like his slightly elder and far more famous colleague, Hugo Wolf, Marx was born in Graz, and both composers made their way to Vienna to initiate their careers. Both men were pianists, and both had elevated literary taste, so that any text they might choose was inevitably something that lovers of poetry would find worthwhile without a musical setting. Another common feature to both composers is a unique insight into prosody – something already mentioned in these notes with regard to Ravel. With Marx's songs, we encounter complex rhythms and highly chromatic melodic lines, but the final effect does not strike our ears as complicated or difficult; it simply sounds appropriate and inevitable for the text at hand – no small compositional feat and one achieved by very few.

Most of Marx's songs were written in the first decade of the 20th century, an immense flood of creativity reminiscent of Schumann's year of song in 1840. Marx was drawn to the

large collection of old Italian poems called *rispetti* – yet another commonality with Wolf – but the he avoided setting the same poems as his colleague, and thus we have two entirely separate collections called *The Italian Songbook*. Following this fertile period, Marx turned to other compositional genres (symphony, organ music, string quartet) but never again found critical or commercial success outside of texted music. Later he began a double career as a music critic and teacher (and eventually Dean) at what was to become Vienna's Hochschule für Musik. But his glorious years were definitely behind him and he became increasingly bitter and diffident as he watched his music fall into obscurity. He would be thrilled to know that a small renaissance of Marx performances has now begun.

Tonight's quartet of Marx songs is not part of any larger collection, but these songs are among his very finest. They clearly show his most ethereal and impressionistic side and, on the other extreme, his most Wagnerian. Three of them have been orchestrated by the composer, and any pianist performing Marx certainly needs to think orchestrally to bring them to life. The harmonic world here is at its ripest, and the voice is invited to sing generously and sensuously throughout. This is no repertoire for introverted expression, rather an outpouring, loud or soft, of unabashed romanticism without apology.

### III

This evening's second set of five songs is by Catalan composer, Xavier Montsalvatge, a venerable figure in Barcelona's musical society until his death just a few years ago. In addition to composing four operas, more than 20 ballets, three oratorios, and nearly 100 songs, Montsalvatge found time to teach at the Conservatory, head the roster of local critics, and author books on orchestration and ethnomusicology. He needed a long life to accomplish all of this! The *Cançons Negras* which we hear tonight is his only opus to win a permanent place in the repertoire, but a place clearly deserved.

Written in the mid 1940s, these five songs resemble the Ravel songs that opened tonight's concert in that they do not tell a story, but offer five glimpses into the world of the West Indies. Unlike the Greek folksongs however, these are original compositions, both voice and keyboard parts. Although this composer and the four poets whose texts he employed are Spanish, the songs quite successfully evoke a view of Iberian culture exported to the New World, and then re-imported to the mother country. Three dance rhythms are easily detected: the *habanera*, lazy and sensuous symbol of Cuba itself in songs one and four; the *guajira*, with its fascinating alternating meter (6/8 to 3/4) in the second; and that exciting blend of Africa and Latin America we know well as the *rhumba*, (3+3+2) which underpins the entire last song. These dances in the accompaniment, plus traditional harmonies leavened with many a provocative dissonance often left unresolved, create the particular sound of this opus.

"*Cuba dentro de un piano*," the first and longest song, is a veritable history lesson for students of Cuba. We hear of the island's paradise years, fragrant and stress-free. The long saga continues with war, deportation, and destruction. The text makes it entirely clear who is responsible for the tragic loss of Cuba's soul. The last word of the song, an English one, seals the accusation. Sailors admiring a lithe Creole young woman form our second picture in the cycle. Her pale complexion ("*¡Que blanco!*") fascinates them endlessly. "*Chévere*" is a violent experience, spousal abuse with no holds barred. Montsalvatge is at his most dissonant and the vocal line is decorated with traditional Spanish flourishes, giving an improvised impression to this shocking third song. The Lullaby is the cycle's most celebrated moment, often used as an encore by such luminaries as Victoria de los Angeles or Montserrat Caballe in years past. Here the use of the *habanera* has no provocative purpose; this is far too chaste a song for that. The mother's aspirations for her infant give us a touching glimpse into the limitations of social advancement for her people: the rank of stable groom is all she can hope for.

And for a finale, African syllables, and dancing for dancing's sake. Song and dance are indispensable when the weather is wonderful and one has no wordly goods.

#### IV

The second half of tonight's recital, all in English, begins with Britain's most important and prolific song composer of our time. Indeed, since his compatriot, Henry Purcell, four centuries before him, British song had found no real champion until Benjamin Britten. We have wonderful vocal repertoire by Vaughn-Williams, Elgar, Quilter, and Walton, but with Britten, the bar is raised significantly. While he composed easily in all genres, it is clearly on his textured music that his great celebrity rests. He is also unique in that he is equally adept with opera and song; one cannot say this of Schubert or Wolf on one hand, or of Bellini or Wagner on the other. Britten's choice of poets clearly shows us the discernment of the highly educated, well-read man he was. The list would include Hardy, Michelangelo, Hölderlin, Donne, Blake, Pushkin, Shakespeare, and of course, tonight's poet, W.H. Auden.

*On this Island*, Britten's opus 11, was written and published in 1937. Several other Auden settings had preceded this, but this was to be the composer's last work to employ this poet's lines. Originally, Britten planned 12 songs which were to form Volume 1 of a much larger effort, but as composition began, the dozen became only the five we hear tonight. Auden's verses bear the title "Look, Stranger," and we hear these words as the opening of the third song in Britten's ordering. It is safe to say that Auden's words are not readily comprehensible to most of us – we understand each word, but the larger meaning can remain elusive. The overriding themes of loss and isolation are clear, however, and they are contrasted with those of consolation and hope for a better day. Auden was profoundly shaken by World War I and its devastation in the United Kingdom, and although Britten was just a child during the War, he was hypersensitive to its effects to the end of his life, choosing pacifism as his abiding credo.

"Let the florid music praise!" is in two distinct styles: Handelian and Purcellian. Featuring the longest *melismas* of any Britten song, part one is in the traditional festive trumpet key of D Major. Handel's *Let the bright Seraphim* and *Hallelujah Chorus* come to mind. But soon painful, unrequited love becomes the subject in the song's second half. G minor is now the key (*Dido's "Lament"*) and suspensions, appoggiaturas, and descending chromatic passages now abound to paint the lover's disappointment. The second song, "Now the leaves are falling fast," is framed by an introduction and a coda wherein a frigid lack of motion denies us comfort. The three rapid stanzas in between feature images of war-torn society. The only completely beautiful song is "Seascape." Here the keyboard is all water and wind, and the voice's sweeping lines and plunging arpeggios suggest birds in flight. There is no war here, no conflict; this is England as she used to be and must be again. "Nocturne" is Britten's first song with night as its subject. This theme would hold a fascination for him throughout his career. The *Serenade for Tenor, Horn and String*, Op. 31 and the later *Nocturne*, Op. 60 for voice and orchestra are prime examples of this. Here, in the cycle's simplest utterance, stroked chords create a lovely rocking monotony under a symmetrical vocal melody that offers us hope for tomorrow. Lastly, Britten will foreshadow the Bolcom songs yet to come this evening with "As it is plenty" – a song straight out of vaudeville theater. The shallowness of society promulgated by the war is our subject here, and although the music sounds delicious and witty, the words are tinged with sarcasm and irony.

#### V

Emily Dickinson is the second-most popular writer in English for composers of song; only Shakespeare outnumbers her for musical settings. Her ability to articulate and exteriorize our feelings in simple but unique words is unexcelled; her understanding of human nature, life and death, and our relationship to our physical world and its creator is incredible when one considers that she never married, nor

left her small-town New England home. Aaron Copland turned to these poems in 1949-50 and was awarded the Pulitzer Prize for his dozen settings the following year. Half of the songs have been orchestrated, but tonight we hear his original conceptions.

When Copland began writing these songs, much success was already behind him. His great ballet scores, *El Salón México*, *Billy the Kid*, and particularly *Appalachian Spring* had launched what is often called his “American” sound, and his film scores for *The Red Pony* and particularly *Our Town* had changed our notion of what movie music could be. Copland’s use of widely spaced chords, undecorated fifths and fourths, his interpolation of hymn tunes and folksongs – all these devices create an atmosphere which we now take for granted 50 years later. This particular Copland sound has become nothing less than our notion of what American art music sounds like.

Ms. Brueggergosman has selected four wonderfully contrasting songs from the entire set of twelve. The first and last songs (“Nature” and “Dear March”) show us Dickinson’s fascination with the miracle that is the physical world around us. In the first, an entire day transpires before us, from the first bird call at dawn to the last at dusk. Copland’s use of seemingly random birdcall gestures in the piano and constantly shifting tempi create a canvas which is improvised each and every morning. The arrival of spring is the subject of the last song tonight. Dickinson always seems surprised that the seasons manage their rotation, and she treats spring as the most welcome and missed of friends. Copland responds with a symphony of sing-song gestures in the piano part, perhaps evoking our childlike amazement at the onset of the new season. Between these are two solemn and very different songs. “Heart, we will forget him” is the slowest song of the entire set, and taxes both performers with the need for an aching intense *legato*. Copland’s punctuation in the vocal line before the last word might make us skeptical of the singer’s success in overcoming her lost love. And finally, in tonight’s third song, we are treated to musical illustrations of

enormous concepts: Sleep, Life, Death, and the dawn of an Afterlife. Here is Emily at her most philosophical. Copland responds with a tight double-dotted rhythm, a very unforgiving and severe figure; how different from the humanity and grace of the other songs. The huge dynamic and vocal range of this song is the grandest in the cycle, and appropriately so, given the immensity of the text.

## VI

Pulitzer Prize-winning composer William Bolcom needs no introduction to an Ann Arbor audience; “Bill” is a local treasure as well as an institution in himself. For more than 30 years he has been a professor in U-M’s composition department, and his performances as a pianist (and a witty raconteur) have adorned Ann Arbor’s musical life season after season. Himself a student of Milhaud and Messaien, Bolcom has been responsible for the training, guidance, and inspiration of countless composers and performers who are working all over the globe. His passionate interest in rags has led to a re-flowering of this genre, both those of other composers and Bolcom’s original compositions in this style. Together with his wife, mezzo-soprano Joan Morris, he has spearheaded a re-investigation into American popular song of the early-20th century, with innumerable recordings as documents of their enthusiasm for and research into this repertoire. Just last April, Bolcom’s magnum opus, *Songs of Innocence and of Experience*, was a highlight of UMS’s season, recorded for commercial release by Naxos. Lastly and not at all surprisingly, Bolcom is equally active as an operatic composer; productions of his stage works at the Chicago Lyric have garnered consistent critical and public success.

Bolcom has always been intent on breaking down any barriers or distinctions between popular and serious music. This philosophy is easily heard in any of his compositions, where styles are juxtaposed with incredible facility. Atonality can bump up against ragtime against musical-theater idioms against impressionism without apology. He is clearly without prejudice

for one style over another, and this contributes enormously to his worldwide success amongst concertgoers of all ages and backgrounds.

Four volumes of *Cabaret Songs* are now to Bolcom's credit, all in partnership with New York poet, Arnold Weinstein, the first appearing in 1985. Very little in the vocal repertoire can challenge these gems for clever entertainment, both verbally and musically; indeed, the fusion of text and music in these songs is so complete that it is impossible to imagine the words set in any other way. While the songs may sound comfortable and often easy-going, the listener should make no mistake. Bolcom has presented both performers (and dare I say, particularly the pianist!) with highly complex demands both rhythmically and melodically; in the hands of accomplished performers, we do not experience labor or difficulties. These wonderful songs delight our minds and ears, but they are never intellectual and almost always delivered with a Bolcom/Weinstein smile in every measure.

"Over the piano" opens the entire collection and perfectly captures the cocktail lounge's smoky, sensuous atmosphere. As a pianist, I can tell you there are no thornier landscapes to be decoded anywhere in the repertoire than in these three brief pages, but how "laid back" the result sounds, courtesy of Bolcom's genius. The dating scene in Manhattan could not be captured more accurately than in "Toothbrush Time". How well Weinstein seems to understand the single woman's plight! "Song of Black Max" could be dropped into *The Godfather* almost unnoticeably. Good-natured menace is this song's credo; Bolcom employs an inexorable *staccato* accompaniment to "trap" his singer and his audience. Listen for the national anthem played near the song's conclusion – no composer has so perfectly realized the sound of a harmonica on the Steinway. Finally, in an unusual move, tonight's performers say goodbye with the briefest and most serious creation in all four volumes of these songs. This single page, one-third of it for piano solo, shows us a vastly different view of cabaret. No cleverness is here, and with but a single motive played end-

lessly, Bolcom makes us meditate on the hopelessness of modern city life.

*Program notes by Martin Katz.*

Critically acclaimed by the international press for her innate musicianship, radiant voice, and a sovereign stage presence far beyond her years, Canadian soprano **Measha Brueggergosman** is emerging as one of the brightest stars of her generation appearing on the great opera and concert stages of the world. Of the special gifts she brings to her performances, *The Globe and Mail* wrote, "Brueggergosman is one of those personas born to captivate from the moment she sets foot on a platform. She has an instant natural charisma that makes you want to hear her, and a sweetness of address.... This stems from her evidently intense desire to sing, which communicates itself more powerfully than it does in many a more seasoned artist."

A dynamic scope of repertoire coupled with a profound depth of artistry brings Ms. Brueggergosman together with many of the finest international orchestras and most esteemed conductors of our day. During the current season she debuts with the San Francisco Symphony and Michael Tilson Thomas in Janáček's *Glagolitic Mass*, the Deutsches Symphonie-Orchester Berlin in Strauss' *Vier Letzte Lieder*, and the Bonn Philharmonic in Britten's *War Requiem*; and she returns to the National Arts Centre Orchestra in a program of opera arias under the baton of Patrick Summers, the Toronto Symphony Orchestra with Jiri Behlolvek in Dvořák's *Te Deum*, and the Kitchener Waterloo Philharmonic and Choir in Mendelssohn's *Elijah*. She also records a program of Berlioz's *Les nuits d'été* and Massenet arias with Yoav Talmi and the Quebec Symphony Orchestra. *So Much to Tell*, Ms. Brueggergosman's first commercial recording, featuring Barber's *Knoxville: Summer of 1915*, Copland's *Emily Dickinson Songs*, and Gershwin songs with the



MEASHA BRUEGGERGOSMAN

Manitoba Chamber Orchestra and Roy Goodman is scheduled for release this fall on the CBC Records label.

Deeply committed to the art of recital where her programs are likely to include less frequently-heard songs by Bolcom, Chausson, and Turina alongside more familiar works by Mahler, Ravel, and Strauss, Ms. Brueggergosman makes an extensive North American recital tour in the current season appearing at the Kennedy Center, Weill Recital Hall at Carnegie Hall, Spivey Hall in Atlanta, University Musical Society in Ann Arbor, and on concert series in Toronto, Montreal, and Winnipeg.

Highlights of the recent past have included Liù in *Turandot* and Sister Rose in *Dead Man Walking* with Cincinnati Opera; Beethoven's *Symphony No. 9* and Janáček's *Glagolitic Mass* with the Stuttgart Philharmonic; the Verdi *Requiem* with Sir Andrew Davis and the Toronto Symphony Orchestra, Sir David Willcocks at the Royal Albert Hall, and with Helmuth Rilling at the International Beethoven Festival Bonn; William Bolcom's *Songs of Innocence and of Experience* with Leonard Slatkin and the orchestra and choirs of the University of Michigan and the University Musical Society (recorded for the Naxos label); Beethoven's *Symphony No. 9* with Bobby McFerrin and the Baltimore Symphony Orchestra; Britten's *War Requiem* with the Ottawa Symphony; and

Krzysztof Penderecki's *Credo* with the Toronto Symphony Orchestra conducted by the composer. Ms. Brueggergosman has participated in the gala re-openings of Toronto's Roy Thomson Hall and of the University of Michigan's Hill Auditorium and has given a Royal Command Performance for Queen Elizabeth II. She also has been honored to sing for the Prince of Wales, President Tarja Halonen of Finland, and for Nelson Mandela.

Measha Brueggergosman has been the subject on a full-length feature documentary, *Spirit in her Voice*, produced by the CBC network and has starred in a short film entitled *Go Diva!*, which was produced by the BRAVO network. An original new streaming video of Measha, launching the Emerging Artist Showcase Series, was recently released on ArtsPass Live! ([www.artspass.com](http://www.artspass.com)); comprehensive performance and career information is found at [www.measha.com](http://www.measha.com).

Measha Brueggergosman was awarded the Grand Prize at the 2002 Jeunesses Musicales Montreal International Competition and has been a prizewinner at The Dutch International Vocal Competition, the Wigmore Hall in London, George London Foundation in New York, The Queen Sonja International Music Competition in Oslo, and the ARD Music Competition in Munich. She also is a recipient of the prestigious Canada Council and Chalmers Performing Arts Grants. She studied at the University of Toronto with Mary Morrison and pursued postgraduate studies in Germany with Edith Wiens. She also has worked with such distinguished musicians as Christoph Eschenbach, Brigitte Fassbaender, Margo Garrett, Håkan Hagegård, Rudolf Piernay, and Thomas Quasthoff.

*This evening's recital marks Measha Brueggergosman's third appearance under UMS auspices. Ms. Brueggergosman made her UMS debut as soprano soloist at Hill Auditorium's Re-Opening Celebration on January 17, 2004. She later appeared as soprano soloist in presentation of William Bolcom's Songs of Innocence and of Experience in April 2004 at Hill Auditorium.*



**P**ianist **J.J. Penna** has performed extensively throughout the US, Europe, South America, and the Far East with a variety of eminent singers, including Kathleen Battle, Harolyn Blackwell, Amy Burton, Denyce Graves, David Daniels, Kevin McMillan, Roberta Peters, Florence Quivar, Sharon Sweet, and Ying Huang. He has been heard at Weill Recital Hall in New York, at the Palacio de Bellas Artes in Mexico City, at Wigmore Hall in London, at the Kennedy Center in Washington, DC, and at Ozawa Hall at Tanglewood. Devoted to the study and performance of new music, he has premiered works by William Bolcom, Tom Cipullo, Lowell Liebermann, Ricky Ian Gordon, and Michael Cohen.

The current season includes appearances at the Edinburgh Festival, the Edvard Grieg Museum in Norway, the Lanaudière Festival, as well as recitals in Washington, DC, Atlanta, Santa Fe, Toronto, Ann Arbor, and New York City.

Mr. Penna received his doctoral degree from the University of Michigan in 1996 as a student of Martin Katz, and has received fellowships for further training at the Tanglewood Music Center, Banff Centre For the Arts, Chautauqua Institution, the Norfolk Summer Chamber Music Festival, the Music Academy of the West, and the Merola Opera Program, where he was presented with the Otto Guth Award as outstanding apprentice coach in 1994.

Mr. Penna was the director of the vocal program at the Bowdoin Summer Music Festival from 2001 to 2003. He is currently on the staff of the Steans Institute for Young Artists at the Ravinia Festival, in addition to directing his own song festival in Princeton, New Jersey each summer. Devoted to the teaching of art song literature, he is on the faculties of the Yale University School of Music and Westminster Choir College of Rider University.

*This evening's recital marks J.J. Penna's third appearance under UMS auspices. Mr. Penna made his UMS debut in February 2002 in performances of William Bolcom's From a Diary of Sally Hemings in recital with soprano Harolyn Blackwell and mezzo-soprano Florence Quivar. Mr. Penna is a graduate of the University of Michigan School of Music.*



The 2004 performances of Handel's *Messiah*  
are dedicated in loving memory to

## Isabelle Brauer

with deepest sympathy to Carl Brauer,  
the Brauer family, and their many friends.

"Because Handel's *Messiah* portrays dramatically the miraculous birth,  
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126th UMS Season

## UMS Choral Union Hadyn's *Creation*

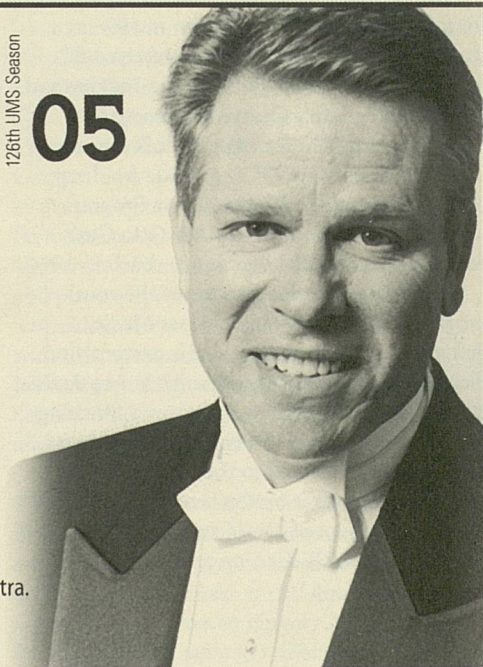
Ann Arbor Symphony Orchestra

Jerry Blackstone, conductor

SATURDAY, APRIL 2, 8 PM

Hill Auditorium

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**Messiah**

UMS CHORAL UNION  
ANN ARBOR SYMPHONY ORCHESTRA  
JERRY BLACKSTONE, *Conductor*

Ilana Davidson, *Soprano*  
Susan Platts, *Contralto*  
Richard Clement, *Tenor*  
Brett Polegato, *Baritone*  
Edward Parmentier, *Harpsichord*

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**Program**

Saturday Evening, December 4, 2004 at 8:00  
Sunday Afternoon, December 5, 2004 at 2:00  
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Ms. Davidson, Ms. Platts, and Mr. Clement appear by arrangement with  
Matthew Sprizzo.

Mr. Polegato appears by arrangement by IMG Artists, New York, NY.

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

# Part I

- 1 **Sinfonia**
- 2 **Arioso** **Mr. Clement**  
*Isaiah 40: 1* Comfort ye, comfort ye my people, saith your God.  
*Isaiah 40: 2* Speak ye comfortably to Jerusalem, and cry unto her that her  
warfare is accomplished, that her iniquity is pardoned.  
*Isaiah 40: 3* The voice of him that crieth in the wilderness: Prepare ye the way of  
the Lord, make straight in the desert a highway for our God.
- 3 **Air** **Mr. Clement**  
*Isaiah 40: 4* Every valley shall be exalted, and every hill and mountain . . .  
made low: the crooked . . . straight, and the rough places plain:
- 4 **Chorus**  
*Isaiah 40: 5* And the glory of the Lord shall be revealed, and all flesh shall see  
it together: for the mouth of the Lord hath spoken it.
- 5 **Accompanied recitative** **Mr. Polegato**  
*Haggai 2: 6* . . . thus saith the Lord of hosts: Yet once, . . . a little while, and I  
will shake the heavens and the earth, the sea and the dry land;  
*Haggai 2: 7* And I will shake all nations, and the desire of all nations  
shall come: . . .  
*Malachi 3: 1* . . . the Lord, whom ye seek, shall suddenly come to his temple,  
even the messenger of the covenant, whom ye delight in:  
behold, he shall come, saith the Lord of hosts.
- 6 **Air** **Ms. Platts**  
*Malachi 3: 2* But who may abide the day of his coming? And who shall stand  
when he appeareth? For he is like a refiner's fire, . . .
- 7 **Chorus**  
*Malachi 3: 3* . . . and he shall purify the sons of Levi, . . . that they may offer  
unto the Lord an offering in righteousness.
- 8 **Recitative** **Ms. Platts**  
*Isaiah 7: 14* Behold, a virgin shall conceive, and bear a son, and shall call his  
name Immanuel, "God-with-us."
- 9 **Air and Chorus** **Ms. Platts**  
*Isaiah 40: 9* O thou that tellest good tidings to Zion, get thee up into the high  
mountain; O thou that tellest good tidings to Jerusalem, lift up thy  
voice with strength; lift it up, be not afraid; say unto the cities of  
Judah: Behold your God!  
*Isaiah 60: 1* Arise, shine; for thy light is come, and the glory of the Lord is  
risen upon thee.

- 10 **Arioso** **Mr. Polegato**  
*Isaiah 60: 2* For behold, . . . darkness shall cover the earth, and gross darkness  
the people: but the Lord shall arise upon thee, and His glory shall  
be seen upon thee.  
*Isaiah 60: 3* And the Gentiles shall come to thy light, and kings to the  
brightness of thy rising.
- 11 **Air** **Mr. Polegato**  
*Isaiah 9: 2* The people that walked in darkness have seen a great light: and  
they that dwell in the land of the shadow of death, upon them hath  
the light shined.
- 12 **Chorus**  
*Isaiah 9: 6* For unto us a child is born, unto us a son is given: and the  
government shall be upon his shoulder, and his name shall be  
called Wonderful, Counselor, The Mighty God, The Everlasting  
Father, The Prince of Peace.
- 13 **Pifa** (Pastoral Symphony)
- 14 **Recitative** **Ms. Davidson**  
*Luke 2: 8* . . . there were . . . shepherds abiding in the field, keeping watch  
over their flock by night.
- 15 **Arioso** **Ms. Davidson**  
*Luke 2: 9* And, lo, the angel of the Lord came upon them, and the glory of  
the Lord shone round about them: and they were sore afraid.
- 16 **Recitative** **Ms. Davidson**  
*Luke 2: 10* And the angel said unto them, Fear not: for, behold, I bring you  
good tidings of great joy, which shall be to all people.  
*Luke 2: 11* For unto you is born this day in the city of David a Saviour, which  
is Christ the Lord.
- 17 **Arioso** **Ms. Davidson**  
*Luke 2: 13* And suddenly there was with the angel a multitude of the  
heavenly host praising God and saying,
- 18 **Chorus**  
*Luke 2: 14* Glory to God in the highest, and peace on earth, good will toward men.
- 19 **Air** **Ms. Davidson**  
*Zechariah 9: 9* Rejoice greatly, O daughter of Zion; shout, O daughter of  
Jerusalem: behold, thy King cometh unto thee: he is the righteous  
Saviour, . . .  
*Zechariah 9: 10* . . . and he shall speak peace unto the heathen: . . .

- 20 **Recitative**  
*Isaiah 35: 5*  
*Isaiah 35: 6*  
 Ms. Platts  
 Then shall the eyes of the blind be opened, and the ears of the deaf . . .unstopped.  
 Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .
- 21 **Air**  
*Isaiah 40: 11*  
*Matthew 11: 28*  
*Matthew 11: 29*  
 Ms. Platts and Ms. Davidson  
 He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and . . . gently lead those that are with young.  
 Come unto Him, all ye that labour and are heavy laden, and He will give you rest.  
 Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.
- 22 **Chorus**  
*Matthew 11: 30*  
 . . . His yoke is easy, and His burden is light.

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 INTERMISSION
 

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## Part II

- 23 **Chorus**  
*John 1: 29*  
 . . . Behold, the Lamb of God, that taketh away the sin of the world! . . .
- 24 **Air**  
*Isaiah 53: 3*  
*Isaiah 50: 6*  
 Ms. Platts  
 He was despised and rejected of men; a man of sorrows, and acquainted with grief: . . .  
 He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.
- 25 **Chorus**  
*Isaiah 53: 4*  
*Isaiah 53: 5*  
 Surely he hath borne our griefs, and carried our sorrows: . . .  
 . . . he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes are we healed.
- 26 **Chorus**  
*Isaiah 53: 4*  
 All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.
- 27 **Arioso**  
*Psalms 22: 7*  
 Mr. Clement  
 All they that see him laugh him to scorn: they shoot our their lips, and shake their heads, saying:

- 28 **Chorus**  
*Psalm 22: 8* He trusted in God that he would deliver him: let him deliver him, if he delight in him.
- 29 **Accompanied recitative** Mr. Clement  
*Psalm 69: 20* Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man; neither found he any to comfort him.
- 30 **Arioso** Mr. Clement  
*Lamentations 1: 12* ... Behold and see if there be any sorrow like unto his sorrow ...
- 31 **Accompanied recitative** Mr. Clement  
*Isaiah 53: 8* ... he was cut off out of the land of the living: for the transgressions of thy people was he stricken.
- 32 **Air** Mr. Clement  
*Psalm 16: 10* But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.
- 33 **Chorus**  
*Psalm 24: 7* Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.  
*Psalm 24: 8* Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.  
*Psalm 24: 9* Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.  
*Psalm 24: 10* Who is this King of glory? The Lord of hosts, he is the King of glory.
- 34 **Recitative** Mr. Clement  
*Hebrews 1: 5* ... unto which of the angels said he at any time, Thou art my son, this day have I begotten thee? ...
- 35 **Chorus**  
*Hebrews 1: 6* ... let all the angels of God worship him.
- 36 **Air** Ms. Platts  
*Psalm 68: 18* Thou art gone up on high, thou has lead captivity captive: and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.
- 37 **Chorus**  
*Psalm 68: 11* The Lord gave the word: great was the company of the preachers.
- 38 **Air** Ms. Davidson  
*Isaiah 52: 7* How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things ...

- 39 **Chorus**  
*Romans 10: 18* Their sound is gone out into all lands, and their words unto the ends of the world.
- 40 **Air**  
*Psalm 2: 1* Mr. Polegato  
 Why do the nations so furiously rage together, . . . why do the people imagine a vain thing?  
*Psalm 2: 2* The kings of the earth rise up, and the rulers take counsel together against the Lord and his anointed, . . .
- 41 **Chorus**  
*Psalm 2: 3* Let us break their bonds asunder, and cast away their yokes from us.
- 42 **Recitative**  
*Psalm 2: 4* Mr. Clement  
 He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 43 **Air**  
*Psalm 2: 9* Mr. Clement  
 Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- 44 **Chorus**  
*Revelation 19: 6* Hallelujah: for the Lord God omnipotent reigneth.  
*Revelation 11: 15* . . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.  
*Revelation 19: 16* . . . King of Kings, and Lord of Lords.

*You are invited to join the Choral Union in singing the "Hallelujah" chorus. Please leave the music at the door when exiting the auditorium. Thank you.*

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## Part III

- 45 **Air**  
*Job 19: 25* Ms. Davidson  
 I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.  
*Job 19: 26* And though . . . worms destroy this body, yet in my flesh shall I see God.  
*I Cor. 15: 20* For now is Christ risen from the dead, . . . the first fruits of them that sleep.



- 46 **Chorus**  
*I Cor. 15: 21* . . . since by man came death, by man came also the resurrection  
of the dead.  
*I Cor. 15: 22* For as in Adam all die, even so in Christ shall all be made alive.
- 47 **Accompanied recitative** **Mr. Polegato**  
*I Cor. 15: 51* Behold, I tell you a mystery; we shall not all sleep, but we shall all  
be changed,  
*I Cor. 15: 52* In a moment, in the twinkling of an eye at the last trumpet:
- 48 **Air** **Mr. Polegato**  
*I Cor. 15: 52* . . . the trumpet shall sound, and the dead shall be raised  
incorruptible, and we shall be changed.  
*I Cor. 15: 53* For this corruptible must put on incorruption, and this mortal must  
put on immortality.
- 49 **Recitative** **Ms. Platts**  
*I Cor. 15: 54* . . . then shall be brought to pass the saying that is written, Death  
is swallowed up in victory.
- 50 **Duet** **Ms. Platts and Mr. Clement**  
*I Cor. 15: 55* O death, where is thy sting? O grave, where is thy victory?  
*I Cor. 15: 56* The sting of death is sin; and the strength of sin is the law.
- 51 **Chorus**  
*I Cor. 15: 57* But thanks be to God, who giveth us the victory through our Lord  
Jesus Christ.
- 52 **Air** **Ms. Davidson**  
*Romans 8: 31* If God be for us, who can be against us?  
*Romans 8: 33* Who shall lay anything to the charge of God's elect? It is God  
that justifieth.  
*Romans 8: 34* Who is he that condemneth? It is Christ that died, yea rather, that  
is risen again, who is . . . at the right hand of God, who . . .  
maketh intercession for us.
- 53 **Chorus**  
*Revelation 5: 12* . . . Worthy is the Lamb that was slain and hath redeemed us to  
God by His blood to receive power, and riches, and wisdom, and  
strength, and honour, and glory, and blessing.  
*Revelation 5: 13* . . . Blessing, and honour, . . . glory, and power, be unto Him that  
sitteth upon the throne, and unto the Lamb for ever and ever.  
Amen.

## Messiah

George Frideric Handel

Born on February 23, 1685 in Halle, Germany

Died on April 14, 1759 in London

**G**eorge Frideric Handel's sacred oratorio *Messiah* is without question one of the most popular works in the choral/orchestral repertoire today. In what has become an indispensable Christmas tradition, amateur and professional musicians in almost every city and town throughout the country perform this work as a seasonal entertainment, and are rewarded with the satisfaction of taking part in one of the great communal musical events.

Since the first performances in 1742, generations of musicians have adapted Handel's *Messiah* to suit the changing tastes of fashion and function. The small ensembles Handel conducted himself had around 20 singers and an equal number of instrumental players, but even before the end of the 18th century much larger ensembles were performing the work. By the mid-19th century, when the appeal of the spectacle sometimes outweighed the demands of musical integrity, singers and instrumentalists for a single performance would often number in the several thousands. But the size of the ensemble wasn't the only variable. Mozart reorchestrated Handel's score in 1789, adding extra parts for woodwinds to give the orchestral writing richer harmonies and a more varied timbre. In addition to Mozart's re-orchestration, Sir Arthur Sullivan and Eugene Goossens likewise made their own arrangements of the orchestral parts, updating the work for their respective audiences. And in 1993, a popular recording of excerpts from *Messiah* titled *A Soulful Celebration* brought together Stevie Wonder, Quincy Jones, Al Jarreau, the Boys Choir of Harlem, and others in a gospel-style interpretation of Handel's music. The diversity of performance styles and enthusiastic responses to this oratorio over the centuries testify to its immense popularity.

The oratorio as a musical genre originated

during the 17th century in the churches and monasteries of Italy. In the Oratory (a side chapel found in many consecrated buildings), the theatrical presentation of vocal music on a sacred topic was an adjunct to the liturgy of the Church. But by 1700, oratorios were being performed in private chapels and palaces as a form of entertainment, and had taken on the now-standard characteristics of a sung drama on sacred texts, without staging or costumes.

Handel composed several oratorios early in his career, including some in Italian – *Il Trionfo del Tempo e del Disinganno* and *La Resurrezione* – and the later English-language works *Esther*, *Deborah*, and *Athalia*. But after the collapse of his operatic ventures in London around 1740, Handel devoted himself to the oratorio as a form in which he could combine his flair for dramatic vocal writing and his experience as a composer of sacred, devotional music. With these later oratorios Handel eventually won back the esteem of the London critics, and secured a phenomenal public following that would ensure his future success and reputation.

The text for *Messiah* was selected and compiled from the Authorized (King James) Version of the Bible by Charles Jennens, an aristocrat and musician/poet of modest talent and exceptional ego. With *Messiah*, Jennens seems to have outdone himself in compiling a libretto with profound thematic coherence and an acute sensitivity to the inherent musical structure. With the finished libretto in his possession, Handel began setting it to music on 22 August 1741, and completed it 24 days later. He was certainly working at white-hot speed, but this didn't necessarily indicate he was in the throes of devotional fervor, as legend has often stated. Handel composed many of his works in haste, and immediately after completing *Messiah* he wrote his next oratorio, *Samson*, in a similarly brief time-span.

The swiftness with which Handel composed *Messiah* can be partially explained by the musical borrowings from his own earlier compositions. For example, the melodies used in the two choruses "And He shall purify" and "His yoke is easy" were taken from an Italian cham-

ber duet Handel had written earlier in 1741, "*Quel fior che all' alba ride.*" Another secular duet, "*Nò, di voi non vo' fidarmi,*" provided material for the famous chorus "For unto us a Child is born," and the delightful "All we like sheep" borrows its wandering *melismas* from the same duet. A madrigal from 1712, "*Se tu non lasci amore,*" was transformed into a duet-chorus pair for the end of the oratorio, "O Death, where is thy sting," and "But thanks be to God." In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the light-hearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus.

Over-enthusiastic "Handelists" in the 19th century perpetuated all sorts of legends regarding the composition of *Messiah*. An often-repeated story relates how Handel's servant found him sobbing with emotion while writing the famous "Hallelujah Chorus," and the composer claiming, "I did think I did see all Heaven before me and the great God Himself." Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel's life and religious views tend to downplay these stories. It's been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera *Semele*. Handel's religious faith was sincere, but tended to be practical rather than mystical.

Handel was also not a native English-speaker, and examples of awkward text-setting in *Messiah* demonstrate some idiosyncrasies in his English declamation. He set the word "were" as if it had two syllables, and "surely" with three syllables. In the bass aria, "The trumpet shall sound," Handel originally declaimed "incorruptible" with emphasis on the second and fourth syllables. While these can be corrected by the editor of the score or the singer in per-

formance, sometimes Handel placed rhythmic accents on the wrong words entirely. Yet they are so familiar to us now that we don't hear them as unusual: "For unto us a Child is born," or "Come unto Him, ye that are heavy laden."

The first public performance of *Messiah* took place in Dublin, Ireland, on 13 April 1742. As this was to be a benefit performance for charity, the ladies were asked not to wear hoop dresses, and the men to leave their swords at home, in order to accommodate more people in the hall. *Messiah* was an unqualified success in Dublin; Handel had worked for months preparing his chorus and orchestra, and brought in some of the finest solo singers from England. The alto soloist in particular sang so affectingly that after one aria an audience member exclaimed from his chair, "Woman, for this, be all thy sins forgiven." But when Handel took *Messiah* to London the following season, it received a chilly reception. Even though King George II attended the first performance at Covent Garden Theatre (and, it is claimed, initiated the tradition of standing for the "Hallelujah Chorus"), London audiences found its contemplative texts lacking in drama and narrative action, and it closed after only three performances. Some clergy considered the theatre in general a den of iniquity and certainly no place for a work on such a sacred topic (Handel couldn't win – when it was scheduled to be performed in Westminster Abbey, other members of the clergy declared it sacrilege for a public entertainment to take place in a consecrated church). And Jennens, the librettist, wasn't entirely pleased with what Handel had done to his texts. After initially voicing his thorough disappointment with the work, Jennens later declared Handel's composition "a fine Entertainment, tho' not near so good as he might and ought to have done." It wasn't until 1750, when another performance for charity was staged at the Foundling Hospital in London, that English audiences took *Messiah* to their hearts, and yearly performances at the hospital from that time on established the lasting popularity of both the work and its composer. Upon Handel's death in 1759, he willed

his score and parts for *Messiah* to the Foundling Hospital in a charitable gesture of gratitude.

The tradition of performing *Messiah* at Christmas began later in the 18th century. Although the work was occasionally performed during Advent in Dublin, the oratorio was usually regarded in England as an entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah's* extended musical focus on Christ's redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel's lifetime. But in 1791, the Cæcilian Society of London began its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work's first complete performance in the US on Christmas Day – establishing a tradition that continues to the present. The University Musical Society is a direct result of this tradition. In 1879, a group of local university and townspeople gathered together to study Handel's *Messiah*; this group assumed the name "The Choral Union" and, in 1880, the members of the Choral Union established the University Musical Society.

Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah's coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ's mission and sacrifice, culminating in the grand "Hallelujah Chorus." The final, shortest section is an extended hymn of thanksgiving, an expression of faith beginning with Job's statement "I know that my Redeemer liveth" and closing with the majestic chorus "Worthy is the Lamb" and a fugal "Amen." In its focus on Christ's sacrifice *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the Messiah's earthly mission. Handel scholar Robert Myers suggested that "logically Handel's masterpiece should be called *Redemption*, for its author celebrates

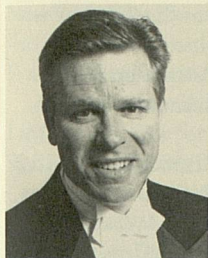
the *idea* of Redemption, rather than the *personality* of Christ."

For the believer and non-believer alike, Handel's *Messiah* is undoubtedly a majestic musical edifice. But while a truly popular favorite around the world, *Messiah* aspires to more than just a reputation as an enjoyable musical event. After an early performance of the work in London, Lord Kinnoul congratulated Handel on the "noble entertainment" he had recently brought to the city. Handel is said to have replied, "My Lord, I should be sorry if I only entertained them; I wished to make them better." Certainly *Messiah* carries an ennobling message to people of all faiths and credos, proclaiming "peace on earth, and goodwill towards men" – a message that continues to be timely and universal.

*Program note by Luke Howard.*

**Jerry Blackstone** is Director of Choirs and Chair of the Conducting Department at the University of Michigan School of Music where he conducts the Chamber Choir, teaches conducting at the graduate and undergraduate levels, and administers a choral program of 11 choirs. In February 2003, the Chamber Choir presented three enthusiastically received performances in New York City at the National Convention of the American Choral Directors Association (ACDA). In addition to his choral conducting work at the University, he has conducted operatic productions with the University of Michigan Opera Theatre, including a 2002 production of Janáček's *The Cunning Little Vixen*.

Professor Blackstone is considered one of the country's leading conducting teachers and his students have received first place awards and been finalists in both the graduate and undergraduate divisions of the ACDA biennial National Choral Conducting Awards competition. *US News and World Report* ranks the graduate conducting programs at the University of Michigan first in the nation.



JERRY BLACKSTONE

Professor Blackstone has appeared as festival guest conductor and workshop presenter in 28 states as well as in Hong Kong and Australia. Guest appearances in the current season include all-state choirs in Vermont,

South Dakota, Florida, Tennessee, Maryland, Missouri, and Rhode Island; the MENC All-Eastern Choir in Baltimore; the TTBB Honor Choir at the ACDA North Central Division Convention; a choral residency with PCA Great Performances in Maine; the University of Miami Music Camp; and featured workshop and conference presentations in New Zealand, Texas, Florida, New York, Maryland, and Michigan.

In April 2004, Dr. Blackstone was named Conductor and Music Director of the University Musical Society Choral Union. Prepared by Dr. Blackstone, the Choral Union and the School of Music Chamber Choir, University Choir, and Orpheus Singers recently performed and recorded William Bolcom's *Songs of Innocence and of Experience* for Naxos, led by American conductor Leonard Slatkin. Choirs prepared by Dr. Blackstone have also appeared under the batons of Neeme Järvi, Nicholas McGegan, and Yitzak Perlman.

As conductor of the University of Michigan Men's Glee Club from 1988-2002, Professor Blackstone led the ensemble in performances at ACDA national and division conventions and on extensive concert tours throughout Australia, Eastern and Central Europe, Asia, South America, and the US.

Santa Barbara Music Publishing distributes Dr. Blackstone's acclaimed educational video, *Working with Male Voices*, and publishes the *Jerry Blackstone Choral Series*, a set of choral publications that presents works by several composers in a variety of musical styles.

As a strong advocate for the training of young musicians, Professor Blackstone serves as Director of the University of Michigan's All-

State Summer Programs, held at the Interlochen Center for the Arts and on the U-M Ann Arbor campus, as well as the Michigan Youth Ensembles organization which offers advanced instrumental and choral ensemble opportunities in Ann Arbor for talented high school students.

Prior to coming to the University of Michigan in 1988, Professor Blackstone served on the music faculties of Phillips University in Oklahoma, Westmont College in California, and Huntington College in Indiana. He holds degrees from the University of Southern California, Indiana University, and Wheaton College.

*These performances mark Jerry Blackstone's third and fourth appearances under UMS auspices.*

*Dr. Blackstone made his UMS debut leading the UMS Choral Union in performances of Handel's Messiah in December 2003 at Michigan Theater. In April 2004, Dr. Blackstone was named Conductor and Music Director of the University Musical Society Choral Union.*

**Ilana Davidson** continues to gain international attention for the musicality, interpretive insight, and beautiful lyric soprano voice she brings to repertoire ranging from the Baroque to the contemporary. At Carnegie Hall she performed Mahler's *Symphony No. 2* with Benjamin Zander and the Boston Philharmonic and William Bolcom's *Songs of Innocence and of Experience* with Leonard Slatkin and the University of Michigan Symphony Orchestra. She recently sang the Angel in Schütz's *A Christmas Story* with the EOS Orchestra at New York's Metropolitan Museum of Art (broadcast live on National Public Radio), Bach cantatas with the Orchestra of St. Luke's, Handel's *Messiah* with the Pacific Symphony/Carl St. Clair, Orff's *Trionfo di Afrodite* with Leon Botstein and the American Symphony, Krenek's *Die Nachtigall* with the Austrian Chamber Symphony, Schumann's *Requiem für Mignon* with the Residentie Orkest of the Hague, Haydn's *Creation* with Philadelphia's Voces



ILANA DAVIDSON

Novaes ed Antiquae, Mozart arias with the Nieuw Sinfonietta Amsterdam, the Mozart *Requiem* with the Scheierbacher Kammerorchester, and Schubert's *Shepard on the Rock* with members of the Harrisburg

Symphony. Other conductors with whom she collaborates include Keith Lockhart, Reinbert de Leeuw, Oliver Knussen, Stuart Malina, Harry Bicket, and Thomas Hengelbrock. Festival invitations include Schwetzingen and Innsbruck.

In opera, Ms. Davidson most recently sang her first-ever Gilda in Verdi's *Rigoletto* at the Crested Butte Music Festival, and has sung principal roles with companies in Vienna, Stuttgart, Amsterdam, Antwerp, Miami, Philadelphia, Milwaukee, and New York; her roles include Amor in Gluck's *Orfeo*, Susanna in Mozart's *Le nozze di Figaro*, and Oscar in Verdi's *Un ballo in maschera*.

Ms. Davidson's recordings include the art songs of Ernst Krenek, John Zorn's *Chimeras*, and Kurt Weill's *Down in the Valley*. Naxos recently released Bolcom's *Songs of Innocence and of Experience* with Leonard Slatkin and University of Michigan and University Musical Society orchestral and choral forces.

*These performances mark Ilana Davidson's second and third appearances under UMS auspices. Ms. Davidson recently made her UMS debut as soprano soloist in William Bolcom's Songs of Innocence and of Experience in April 2004 at Hill Auditorium.*

In May of 2004, as part of the Rolex Mentor and Protégé Arts Initiative, soprano Jessye Norman chose Ms. Platts to be her protégée, selecting her from 26 candidates worldwide.

Current season highlights include a *Messiah* tour with the Netherlands Bach Society, Mendelssohn's *Elijah* with Franz Welser-Moest and the Cleveland Orchestra, Mahler's *Symphony No. 3* with Bramwell Tovey and the Vancouver Symphony, and Chausson's *Poème de l'amour et de la mer* with the Malaysian Philharmonic.

In February 2004, Ms. Platts made her Carnegie Hall debut, singing Mahler *Symphony No. 2* with the Boston Philharmonic Orchestra conducted by Benjamin Zander, and two months later she returned to Lincoln Center's Avery Fisher Hall to sing Elgar's *Sea Pictures* with Leon Botstein conducting the American Symphony Orchestra. During past seasons, she has appeared with the Philadelphia Orchestra (Martin Haselboeck), CBC Radio Orchestra (Mario Bernardi), L'Orchestre de Paris



SUSAN PLATTS

(Christoph Eschenbach), National Arts Centre Orchestra (Pinchas Zuckerman), Toronto Symphony Orchestra (Sir Andrew Davis), Les Violons du Roy (Bernard Labadie), Montreal Symphony (JoAnn Falletta and Eliahu Inbal), and the Detroit Symphony (Itzhak Perlman).

In October of 2001 Ms. Platts gave a euphorically received performance of Wagner's *Wesendonck Lieder* and *Song of the Wood Dove* from Schoenberg's *Gurrelieder* with the Canadian Opera Company Orchestra under Richard Bradshaw. She has been featured on Canadian television's *Opening Night*, which was nominated for a Gemini Award. In 2002, Ms. Platts opened two of America's most distinguished art song series: the Vocal Arts Society at the Kennedy Center, in Washington, DC and the "Art of the Song" series at Lincoln Center in

British-born Canadian mezzo-soprano **Susan Platts** brings a uniquely rich and wide-ranging voice to nearly all concert and recital repertoire for alto and mezzo-soprano. She is particularly acclaimed for her Mahler and Bach interpretations, which she has performed with orchestras around the globe.

New York City. She has since been invited by the major recital series in Cleveland, San Francisco, and Louisville.

Ms. Platts recently recorded Mahler's *Das Lied von der Erde* for Fontec Records, Gary Bertini conducting the Tokyo Metropolitan Orchestra. In addition, she recorded a CD of dramatic sacred art songs with renowned accompanist Dalton Baldwin. Her recording of Mahler's *Lieder eines fahrenden Gesellen* with the Smithsonian Chamber Players and Santa Fe Pro Musica is available on the Dorian label.

Ms. Platts' teachers include Christa Ludwig, Catherine Robbin, and Alexandra Browning; she coaches in Toronto with Don Tarnawski.

*These performances mark Susan Platts' fourth and fifth appearances under UMS auspices. Ms. Platts made her UMS debut in April 2000 as contralto soloist in Bach's St. Matthew Passion at Hill Auditorium.*

Grammy Award-winning American lyric tenor **Richard Clement** has performed with most of America's major orchestras and music directors, bringing tonal beauty and superb musicality to repertoire from the Baroque to the contemporary.

Of particular distinction in recent seasons are performances of Mendelssohn's *Die erste Walpurgisnacht* and *Symphony No. 2* with Kurt Masur and the Israel Philharmonic; Toch's *Cantata of the Bitter Herbs* with the Czech Philharmonic; the Mozart *Requiem* with the Saint Louis Symphony; Stravinsky's *Oedipus Rex* with Charles Dutoit and the Montreal Symphony; Beethoven's *Missa solemnis/Symphony No. 9* and Bach's *B minor Mass* with the Detroit Symphony; Kernis' *Millenium Symphony* with the Minnesota Orchestra; Haydn's *The Creation* and *Messiah* with Boston's Handel and Haydn Society; Rachmaninoff's *The Bells* with Leon Botstein and the American Symphony in Lincoln Center's Avery Fisher Hall; Haydn's *Seven Last Words of Christ*; and Beethoven's *Missa solem-*



RICHARD CLEMENT

*nis/Symphony No. 9* with the Saint Paul Chamber Orchestra, under Daniel Harding and Hugh Wolff, respectively. In addition Mr. Clement has been guest soloist with the Cleveland and Philadelphia Orchestras; Houston, Toronto, San Francisco and Cincinnati Symphonies; and has collaborated with such conductors as Wolfgang Sawallisch, Bobby McFerrin, Christopher Hogwood, Carlo Rizzi, Neeme Järvi, and James Conlon.

Festival engagements include Tanglewood, Beethoven *Symphony No. 9* at both Grant Park and the Hollywood Bowl, and the Bach *B minor Mass* with Seiji Ozawa at Japan's Saito Kinen Festival.

Mr. Clement's considerable operatic credentials include Pedrillo in Mozart's *Die Entführung aus dem Serail* with Kurt Masur and the New York Philharmonic; and Tamino in Mozart's *Die Zauberflöte* at Belgium's De Vlaamse Opera and with the Colorado Symphony. His roles at the Vancouver Opera include Nanki-Poo (*The Mikado*), Ferrando (*Così fan tutte*), and Don Ottavio (*Don Giovanni*); Ernesto (*Don Pasquale*) at Glimmerglass Opera; Vanya (*Katya Kabanova*) and To-No-Chujo (*Tale of the Genji*) at Opera Theater of St. Louis; Belmonte (*Entführung*) with the Boston Baroque; Lensky (*Eugen Onegin*) and Nemorino (*L'elisir d'amore*) at Opera Festival of New Jersey; Lockwood (*Wuthering Heights*) and Fenton (*Falstaff*) at Boston Lyric Opera; and Albert Herring with the Atlanta Opera.

Mr. Clement studied voice at Georgia State University and at the Cincinnati Conservatory. He was a Tanglewood Music Festival Fellow, has been a member of the Houston Grand Opera Studio, and was a recipient of the Richard Tucker Music Foundation Jacobson Study Grant. Recordings include Britten's *War Requiem* with the Washington Choral Society, Bartók's *Cantata Profana* with the Atlanta

Symphony (both Grammy Award winners) and Tchaikovsky's *Pique Dame*.

*These performances mark Richard Clement's second and third appearances under UMS auspices. Mr. Clement's made his UMS debut during the 1994 May Festival as tenor soloist in Mozart's Mass in c minor with the Orchestra of St. Luke's at Hill Auditorium.*

**Brett Polegato's** artistic sensibility within the realm of the adventurous has earned him the highest praise from critics and juries. He has already appeared on several of the world's most distinguished stages in 19 countries, and participated as soloist in the Grammy Award-winning 2003 "Best Classical Recording," a recording of Vaughn Williams' *A Sea Symphony* with the Atlanta Symphony Orchestra.



BRETT POLEGATO

The current season includes Brett performing excerpts from *Le nozze di Figaro* in concert with the Atlanta Symphony. Also the season includes a concert production of *The Pearlfishers* with the Vancouver Opera. Mr. Polegato will debut at the Paris Opera as Frere Leon in Messiaen's *St. Francois d'Assis*, and will join both the Minnesota Orchestra and Tafelmusik Baroque Orchestra for separate performances of Handel's *Messiah*. He will tour Europe singing *St. Matthew's Passion* with conductor Robert King and perform Fauré's *Requiem* in Toulouse. This season also offers his debut in Madrid as Pappageno in *The Magic Flute*.

Mr. Polegato made his Carnegie Hall recital debut in Carnegie's Weill Recital Hall in May 2003 and his La Scala debut in 2000 as Ned Keene in *Peter Grimes*. In competitions, he has finished first among the men at the 1995 Cardiff Singer of the World Competition and was awarded the William Matheus Sullivan Foundation Grant for opera.

*These performances mark Brett Polegato's third and fourth appearances under UMS auspices. Mr. Polegato made his UMS debut in December 1998 as baritone soloist in Handel's Messiah at Hill Auditorium.*

**Edward Parmentier**, Professor of Music at the U-M School of Music (Harpsichord, Early Music Ensemble), released his new CD of Bach's *Well-Tempered Clavier, Book I* on the Wildboar Label earlier this year. November saw the first occasion of "Michigan Harpsichord Saturday," an educational program organized by him and his U-M harpsichord studio for youth to have a hands-on experience with harpsichord performance. In 2004 he completed his Bach concert series in collaboration with U-M faculty member and violinist Andrew Jennings.



EDWARD PARMETNIER

His summer 2004 harpsichord workshops at U-M studying Bach's fugues and the works of William Byrd will be followed in July 2005 by workshops on Bach's preludes and fantasies and the works of Francois Couperin. In May 2005, Mr. Parmentier will be concertizing in Hokkaido and Tokyo, Japan, and in July he will be joining U-M colleague and violist Yitzhak Schotten and other musicians for Bach's *Brandenburg Concerti* at the Steamboat Springs summer festival in Colorado.

*These performances mark Edward Parmentier's 19th and 20th appearances under UMS auspices. He has performed in the annual UMS presentation of Handel's Messiah since 1995.*



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

*The UMS Choral Union began performing in 1879 and has presented Handel's Messiah in annual performances. These performances mark the UMS Choral Union's 396th and 397th appearances under UMS auspices and mark the UMS Choral Union's 126th annual performances of Messiah.*

night concerts, 5,000 family members, 30,000 area students, and 1,000 senior citizens across southeastern Michigan each season.

*These performances mark the Ann Arbor Symphony Orchestra's 45th and 46th appearances under UMS auspices. The A<sup>2</sup>SO has performed in the annual UMS presentations of Handel's Messiah since 1988.*

The **Ann Arbor Symphony Orchestra** (A<sup>2</sup>SO) has been part of Ann Arbor's cultural life for 76 years. It was founded in 1928 as a "mom-and-pop" orchestra. In 1986, the A<sup>2</sup>SO became a fully professional orchestra, first under the baton of Carl St. Clair, then followed by Sam Wong from 1992-1999, and now under the inspired leadership of Arie Lipsky. The A<sup>2</sup>SO is Washtenaw County's largest arts employer, with over 70 professional musicians, supported by a staff of six, and a volunteer corps logging more than 1,500 hours annually. During the Symphony's 75th Anniversary Season last year, the A<sup>2</sup>SO presented the world première of Michael Daugherty's *Once Upon a Castle* for orchestra and theater organ. Mr. Daugherty is the 2004 recipient of the ArtServe Michigan Governor's Artist Award. The première performance received national attention and was broadcast on Michigan Public Radio's *Pipe Dreams* in November 2004.

In December 2002, the A<sup>2</sup>SO was chosen as the runner-up for *Crain's Detroit Business* Best Managed Nonprofit in the category of businesses whose budgets are under \$3 million; in May 2003 the A<sup>2</sup>SO was the recipient of NEW Nonprofit Excellence in Management Award. Since Maestro Lipsky's *Season of Firsts* in the 2000/01 season, the A<sup>2</sup>SO has received steady critical acclaim while simultaneously audiences have grown by 17%. The A<sup>2</sup>SO now serves over 10,000 concertgoers on main stage Saturday

# Ann Arbor Symphony Orchestra

ARIE LIPSKY, *Music Director and Conductor*

## Violin I

Aaron Berofsky, *Concertmaster*

*Elizabeth A. H. Green Concertmaster Chair*

Adrienne Jacobs, *Associate Concertmaster*

Kathryn Votapek, *Assistant Concertmaster*

Bethany Mennemeyer

*Arnold and Susan Coran Violin Chair*

Mark Schuppener

Denice Turck

## Violin II

Barbara Sturgis-Everett\*

*The A<sup>2</sup> Principal Second Violin Chair Honoring Anne Gates and Annie Rudisill*

Joseph Hintz

*Abraham Weiser Violin Chair*

Anne Ogren

*Stephanie Kantor Violin Chair*

Daphne Tzu-Yin Su

Jackie Livesay

Katie Rowan

## Viola

Elvis Chan\*

*Tim and Leah Adams Principal Viola Chair*

Megan Mason

Carolyn Tarzia

David Ford

Julianne Zinn

## Cello

Sarah Cleveland<sup>+</sup>

*Sundelson Endowed Principal Cello Chair*

Vladimir Babin<sup>+</sup>

Eileen Brownell

*Weiblen Cello Chair*

Mimi Morris-Kim

## Bass

Gregg Emerson Powell\*

Mitchell Nelson

Anna Jensen

## Oboe

Kristin Reynolds\*

*Gilbert Omenn Principal Oboe Chair*

Yuki Harding

Kristy Meretta

Yopie Pries

## Bassoon

Christine Prince\*

*E. Daniel Long Principal Bassoon Chair*

Nathan Zeisler

## Trumpet

Justin Cohen\*

*David S. Evans III Principal Trumpet Chair*

Jean Moorehead-Libs

## Timpani

James Lancioni\*

\*Principal

+Co-Principal

Justin Burselson, *Operations Manager*

Gregg Emerson Powell, *Personnel Manager*

Kathleen Grimes, *Librarian*

Mary Steffek Blaske, *Executive Director*

# UMS Choral Union

JERRY BLACKSTONE, *Conductor and Musical Director*  
 JASON HARRIS, *Assistant Conductor*  
 STEVEN LORENZ, *Assistant Conductor*  
 JEAN SCHNEIDER, *Accompanist*  
 KATHLEEN OPERHALL, *Chorus Manager*  
 DONALD BRYANT, *Conductor Emeritus*

<b>Soprano I</b>	Sara Peth	Nancy Heaton	<b>Bass I</b>
Kathryn Borden	Dana Rossiter	Milena Hering	David Bowen
Ann Marie Borders	Mary A. Schieve	Carol Kraemer Hohnke	Andrew Corum
Jamie Bott	Sue Ellen Straub	Jessica Lehr	Michael Coster
Ann Burke	Li Wang Tower	Cynthia Lunan	Roger Craig
Sandra Burke	Jane VanSteenis	Karla K. Manson	Cliff Davidson
Susan F. Campbell	Catherine Wadhams	Patricia Kaiser McCloud	John Dryden
Marie Ankenbruck Davis	Barbara Hertz Wallgren	Beth McNally	Greg Fleming
Kathy Neufeld Dunn	Dr. Rachelle B. Warren	Kathleen Operhall	Chi Wang Fong
Rene Forsythe	Kathleen A. Young	Connie Pagedas	Kenneth A. Freeman
Jennifer Freese	Denise Rae Zellner	Beverly N. Slater	Andrew Hartley
Kathleen Gage		Gail Beck Stevens	David W. Hoffman
Keiko Goto	<b>Alto I</b>	Cheryl Utiger	Craig LeMoyné
Kelly Karakashian	Olga Astapova	Madeleine Vala	George Lindquist
Kyoung Kim	Jennifer Berry	Alice VanWambeke	Lawrence Lohr
Allison Lamanna	Dody Blackstone	Iris Wei	Steven Lorenz
Mary Kay Lawless	Anne Casper	Sandra K. Wiley	Charles Lovelace
Katie Mitchell-Koch	Laura Clausen		William Malone
Motoko Osawa	Jeanette Faber	<b>Tenor I</b>	Joseph D. McCadden
Nancy K. Paul	Norma Freeman	Fr. Timothy J. Dombrowski	Stephen Merino
Margaret Dearden Petersen	Siri Gottlieb	Steven Fudge	Michael Pratt
Marie Phillips	Heather Kaye	Arthur Gulick	Bill Premin
Julie Pierce	Maren Keyt	Jason Harris	Daniel R. Ruge
Judith Premin	Katherine Klykylo	Steve Heath	David Sandusky
Jennifer Rothschild	Jan Leventer	Alexander Hollingsworth	Michael Scionti
Vera Sacharin	Jean Leverich	J. Derek Jackson	Donald Sizemore
Jennifer Wagner Sobocinski	Carolyn Loh	Mark A. Krempski	Rodney Smith
Elizabeth Starr	April M. Marzec	Robert MacGregor	William Stevenson
Jennifer Tomko	Carol Milstein	John McLaughlin	Steve Telian
Margie Warrick	Betty Montgomery	Nicholas J. Pharris	Thomas L. Trevelyan
Mary Wigton	Mary Morse	Elizabeth Sklar	Jesse Turner
Linda Kaye Woodman	Tracy Parron		
Karen Woollams	Jennifer Rosenbaum	<b>Tenor II</b>	<b>Bass II</b>
	Cindy Shindledecker	Daniel Albert	Robert Aylesworth
<b>Soprano II</b>	Rhonda Sizemore	Jeff Druchniak	William Baxter
Mary Bowman	Jari Smith	John W. Etsweiler III	Joel Beam
Debra Joy Brabenc	Katherine R. Spindler	Albert P. Girod	Kee Man Chang
Carol Callan	Emily Swan	Roy Glover	Jeff Clevenger
Young Cho	Ruth A. Theobald	Michael J. Gordon	George Dentel
Hyun Jung Choi	Patricia Tompkins	Matthew Gray	Don Faber
Cheryl Clarkson	Barbara Trevelyan	Henry Johnson	James Head
Joy Collman	Barbara Tritten	Bob Klaffke	Chris Hill
Carrie Deierlein	Jennifer Williams	Richard A. Marsh	Rod Little
Jennifer James		A.T. Miller	Gerald Miller
Nancy Kyro	<b>Alto II</b>	Carl Smith	Edward Morris
Jihan Lee-Park	Paula Allison-England	Ron Vanasden	Jeff Spindler
Loretta Lovalvo	Siobhan Armstrong	Jim Van Bochove	Robert Stawski
Melissa Hope Marin	Carol Barnhart		Michael Steelman
Linda Selig Marshall	Ellen Bryan		Robert Strozner
Marilyn Meeker	Alison Cohen		Terril O. Tompkins
Kirsten Meister	Joan Cooper		Benjamin Vickers
Caroline E. Mohai	Marilyn A. Finkbeiner		Donald Williams
Ulrike Peters Nichols	Kat Hagedorn		
Ann Orwin	Allison Halzer		



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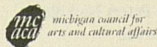
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Mezzo-soprano

## Hälsingemarchen (Instrumental)

August Bohlin

## Hjortingen (Instrumental)

Traditional, after Hjort-Anders Ohlsson

## Klang min vackra Bjällra

Traditional

Klang, min vackra bjällra i den sena kväll!

Spring, min raska fåle över mo och fjäll!

Hemåt ila vi med vindens

snabba fart,

där så vila vi i mjuka armar snart,

och vår lycka ingen må förtycka.

Alla kvällens norrsken flämta där i skyn,

alla sälla minnen skymta

för min syn.

Klang, min vackra bjällra...

## Jingle my pretty sleigh bell

Jingle, my pretty sleigh bell in the late evening!

Run, my swift steed, over heath and mountain!

We are dashing homewards with the rapid

speed of the wind,

there we will soon be resting in soft arms,

and may no one begrudge us our happiness.

All the northern lights<sup>1</sup> are flickering in the sky,

all blessed memories are flitting

passed before my eyes.

Jingle, my pretty (sleigh-)bell...

<sup>1</sup> *aurora borealis*

## Bred dina vida vingar

Swedish psalm

Bred dina vida vingar,

o Jesu, över mig,

och låt mig stilla vila

i ve och väl hos dig.

Bliv du min ro, min starkhet,

min visdom och mitt råd,

och låt mig alla dagar

få leva av din nåd.

Förlåt mig alla synder

och två mig i ditt blod.

Giv mig ett heligt sinne,

en vilja ny och god.

Tag i din vård och hägnad

oss alla, stora, små,

och låt i frid oss åter

till nattens vila gå.

## Spread your wings

Spread your wings and give me shelter,

oh Jesus, in your grace.

Let me feel your peaceful spirit

till I stand before your face.

Be my strength, oh Lord, in my sorrow,

my wisdom and advice.

Let me wake up safe tomorrow

and let heaven be my prize.

And forgive me if I stumbled

though your blood was shed for me.

I pray you make me humble

and I pray you make me see.

Oh guide us, King of mercy,

and let us see the light

from the holy gift you gave us

that will lead us through the night.

**Bereden väg för herran / Byskalle***Traditional, Arr. Anders Öhrwall*

Bereden väg för Herran  
 Berg sjunken, djup står opp!  
 Han kommer han som fjärran  
 Var sedd av fädrens happ,  
 Rättlärdighelens Förste  
 Av Davids hus den störste.  
 Välsignad vare han  
 Som kom å Herrens namn.

Gör dina portar vida  
 För Herrens härtighet  
 Se folken kring dig bida  
 Att nå din salighet  
 Kring jordens länder alla  
 Skall denna lovsång skalla:  
 Välsignad vare han  
 Som kom å Herrens namn.

**Koppången***Pereric Moraeus*

Här är stillhet och tystnad  
 nu när marken färgats vit.  
 Från den trygga gamla kyrkan  
 klingar sången ända hit.  
 Jag har stannat vid vägen  
 för att vila mig ett tag  
 och blev fångad i det gränsland  
 som förenar natt och dag.

Och ett sken ifrån ljusen  
 bakom fönstrets välvda ram  
 har förenat dom själar  
 som finns med oss här i tiden.  
 Och jag vet att dom som har lämnat oss  
 har förstätt att vi är  
 liksom fladdrande lågor  
 så länge vi är här.

Och där bland gnistrande stjärnor  
 som förbleknar en och en  
 kommer livet väldigt nära  
 som en skymt av sanningen.  
 Vi är fångar i tiden  
 som ett avtryck av en hand  
 på ett frostigt gammalt fönster  
 som fått nåd av tidens tand.

**Prepare a way for the Lord**

Prepare a way for the Lord  
 Each mountain raze, each valley fill!  
 He comes, the Lord  
 Accent hope of prophets still,  
 Prince of Justice  
 Head of David's house.  
 Blessed is He  
 Who comes in the name of the Lord.

God's people, for your sake  
 The eternal king is come  
 Lay palms, cast clothes before Him  
 And sing of hope fulfilled  
 God is faithful to his promises  
 Hosanna sing again,  
 Blessed is He  
 Who comes in the name of the Lord.

**Holy Night**

There is silence around me  
 in the peaceful winter night.  
 From the church down in the valley  
 I can see the candlelight.  
 And I stopped for a moment  
 in this winter paradise,  
 when I heard a choir singing  
 through the darkness and the ice.

And the rays from the lights  
 behind the window's vaulted frames  
 have united the souls in hope  
 that something great is waiting.  
 And I know that those who have left us here  
 had the same thoughts as I  
 like flames in the darkness  
 and stars up in the sky.

And I can see how they sparkle,  
 and they fade before my eyes,  
 and the truth is coming closer  
 like a wonder in disguise.  
 We are caught here a moment  
 like an imprint of a hand  
 on an old and frosted window  
 or a footprint in the sand.

En sekund är jag evig  
och sen vet jag inget mer  
bara ett – att jag lever  
lika fullt som någon annan.  
Jag är här – och mitt på en frusen väg  
finns det värme ändå,  
fastän snön börjat falla  
och himmelen blir grå.

Här är stillhet och tystnad  
nur när psalmen tonat ut  
men jag bär dom gamla orden  
i mitt hjärta som förut.  
Och jag sjunger för himlen  
kanske någon mer hör på  
"Hosianna i höjden"  
sen så börjar jag att gå!

Och jag går till dom andra  
jag vill känna julens frid.  
Jag vill tro att han föddes  
och finns med oss her i tiden.  
Det är jul – och det finns ett barn i mig  
som vill tro att det hänt  
och som tänder ett ljus  
varje söndag i advent.

**Vatten** (Instrumental)  
*Traditional*

**Tomorrow shall be my dancing day**  
*Traditional, Arr. S. Henryson*

Tomorrow shall be my dancing day;  
I would my true love did so chance  
to see the legend of my play  
to call my true love to my dance.  
Sing o my love, o my love, my love, my love.  
This have I done for my true love  
Then was I born of a virgin pure;  
of her I took fleshly substance.  
Thus was I knit to man's nature;  
to call my true love to my dance.  
Sing o my love, o my love, my love, my love.  
This have I done for my true love  
In a manger laid and wrapped I was,  
so very poor; this was my chance,  
betwixt an ox and a silly poor ass,  
to call my true love to my dance.

For a while I'm eternal –  
that's the only thing I know,  
I am here and we share our dreams  
about our destination.  
It is cold out here, and the snow is white  
but I am warm deep inside,  
I am warm 'cause I know that  
my faith will be my guide.

Now there is silence around me,  
I have heard those words again  
in a hymn of grace and glory,  
saying: nothing is in vain!  
I can sing – and believe it,  
let the message reach the sky.  
Oh silent night,  
let your promise never die!

And I long for the others,  
it is peaceful in the church.  
He was born for a purpose,  
and that's why we're here together.  
Holy night, I feel like a child inside,  
and believe He was sent.  
So I'm lighting a candle  
each Sunday in Advent.

Sing o my love, o my love, my love, my love.  
This have I done for my true love  
Then afterwards baptized I was;  
the Holy Ghost on me did glance,  
my Father's voice heard from above  
to call my true love to my dance.  
Sing o my love, o my love, my love, my love.  
This have I done for my true love.

**Nigh Bethlehem***Alfred S. Burt, Arr. Henryson*

Nigh Bethl'em on a wint'ry night,  
 noel, noel, noel!  
 Poor shepherds saw a lonely sight  
 when angel hosts in vesture bright  
 burst forth from heaven's lofty height,  
 and sang, "Noel, noel,"  
 and sang, "Noel, noel!"

Peace and good will the Christ child brings,  
 noel, noel, noel!  
 And saves all men from evil things,  
 for He of whom the angel sings  
 is Lord of lords and King of kinds!  
 Then sing noel, noel, noel!  
 Then sing noel, noel!

So Christian folk, put fear aside,  
 noel, noel, noel!  
 And spread the gospel far and wide,  
 that joy be great at Christmastide,  
 and God in Christ be magnified!  
 Then sing, noel, noel, noel!  
 Then sing noel, noel!

**Bright, bright, the Holly Berries***Burt, Arr. Henryson*

Bright, bright the holly berries  
 in the wreath upon the door,  
 Bright, bright the happy faces  
 with the thoughts of joys in store.  
 White, white the snowy meadow  
 wrapped in slumber deep and sweet  
 White, white the mistletoe  
 'neath which two lovers meet.  
 This is Christmas,  
 this is Christmas,  
 This is Christmas-time.

Gay, gay, the children's voices  
 filled with laughter, filled with glee,  
 Gay, gay the tinsel'd things  
 upon the dark and spicy tree.  
 Day, day, when all mankind  
 may hear the angel's song again,  
 Day, day when Christ was born  
 to bless the sons of men.  
 This is Christmas,  
 this is Christmas,  
 This is Christmas-time.

Sing, sing, ye heavenly host  
 to tell the blessed Savior's birth;  
 Sing, sing in holy joy,  
 ye dwellers all upon the earth.  
 King, King yet tiny Babe  
 come down to us from God above,  
 King, King of every heart  
 which opens wide to love.  
 This is Christmas,  
 this is Christmas,  
 This is Christmas-time.

**Berliner Postiljon***Dutch Traditional*

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

**Blythe Bells (Instrumental)***J.S. Bach, Arr. Percy Grainger*



**Santa Lucia***Traditional*

Natten går tunga fjät  
 runt gård och stuva.  
 Kring jord som sol'n förlät  
 skuggorna ruva.  
 Då i vårt mörka hus  
 stiger med tända ljus  
 Sankta Lucia.

Mörkret skall flykta snart  
 ur jordens dalar,  
 som om ett underbart  
 ord till oss talar:  
 Dagen skall åter ny  
 stiga ur rosig sky,  
 Sankta Lucia.

**Swedish Folk Music (Instrumental)***Traditional***Staffansvisa***Traditional*

Staffan var en stalledräng,  
 vi tackom nu så gärna,  
 han vattna' sina fålar fem,  
 allt för den ljusa stjärna.  
 Ingen dager synes än,  
 stjärnorna på himmelen de blänka.

Bästa fålen apelgrå,  
 vi tackom nu så gärna,  
 den rider Staffan själv uppå,  
 allt för den ljusa stjärna.  
 Ingen dager synes än,  
 stjärnorna på himmelen de blänka.

Staffan rider till källan,  
 vi tackom nu så gärna,  
 han öser upp vatten med skällan,  
 allt för den ljusa stjärna.  
 Ingen dager synes än,  
 stjärnorna på himmelen de blänka.

Nu är eld ut i var spis,  
 vi tackom nu så gärna,  
 julegröt och julegris,  
 allt för den ljusa stjärna.  
 Ingen dager synes än,  
 stjärnorna på himmelen de blänka.

**Saint Lucia**

Night goes in heavy chains  
 around the yard and bears down.  
 On the earth which the sun has forsaken  
 the shadows brood.  
 Then into our dark house,  
 with a lit candle walks  
 Saint Lucia.

Darkness will soon take flight  
 from the vales of the earth,  
 as a wonderful  
 word tells us:  
 day will once again  
 rise from the rosy heavens,  
 Saint Lucia.

**Staffans' Song**

Staffan was a stable boy,  
 let us give thanks.  
 He waters his five horses  
 in the bright starlight.  
 No daylight is yet to be seen,  
 the stars in the sky are shining.

The best mount is dappled grey,  
 let us give thanks.  
 Staffan rides him first  
 in the bright starlight.  
 No daylight is yet to be seen,  
 the stars in the sky are shining.

Staffan rides to the well,  
 let us give thanks.  
 He scoops up water from the spring  
 in the bright starlight.  
 No daylight is yet to be seen,  
 the stars in the sky are shining.

Now there is fire in every hearth,  
 let us give thanks.  
 There's Christmas pudding and suckling pig,  
 In the bright starlight.  
 No daylight is yet to be seen,  
 the stars in the sky are shining.

**För Redeliga Män**

Godmorgon käre fader  
 – för redeliga män  
 Gud låt er vakna gläder  
 – det är ingen dager än

Ingen dager synes än  
 Ingen måne lyser än  
 För stjärnorna  
 på himmelen de blänka

Och kära mor i huset  
 – för redeliga män  
 I tänden nu upp ljuset  
 – det är ingen dager än

Ingen dager...

Jag ser på eran skorsten vit  
 – för redeliga män  
 för eder dotter kom jag hit  
 – det är ingen dager än

Ingen dager...

Jag står ej längre utför knut  
 – för redeliga män  
 Jag tror det tjålas i min trut  
 – det är ingen dager än

Ingen dager ...

**Chorino pra ele** (Instrumental)  
*Hermeto Pascoal*

**Suite for Ensemble and Flute Solo**  
 (Instrumental)  
*J.S. Bach*

**For Good Men**

Good morning dear father  
 – for good men  
 God grant you wake up happy  
 – it is not day yet

No daylight is yet to be seen  
 no moon shines yet  
 for the stars  
 in the sky are shining

And dear mother in the house  
 – for good men  
 now lights up the candles  
 – it is not day yet

No daylight is yet to be seen...

I look at your white chimney  
 – for good men  
 I have come for your daughter  
 – it is not day yet

No daylight is yet to be seen...

I'll stand no longer here outside  
 – for good men  
 I think my mouth will freeze up  
 – it is not day yet

No daylight is yet to be seen...

**Weihnachts Oratorium** (Cantata VI, excerpt)**Nur ein Wink***J.S. Bach*

Nur ein Wink von seinen Händen  
 Stürzt ohnmächtger Menschen Macht.  
 Hier wird alle Kraft verlacht!  
 Spricht der Höchste nur ein Wort,  
 Seiner Feinde Stolz zu enden,  
 O, so müssen sich sofort  
 Sterblicher Gedanken wenden!

**Only a wave**

Only a wave of His hands  
 topples the impotent power of humans.  
 Here all strength is laughable!  
 If the Highest speaks only a word,  
 to terminate the pride of His enemies,  
 o, then how immediately must  
 the thoughts of mortals be turned aside!

**The Eyes of a Child***Svante Henryson*

(Katarina Henryson)

The eyes of a child  
 I wish I had the eyes of a child  
 Eyes that see the world for the first time  
 The sky is so blue  
 In the eyes of a child

The eyes of a child  
 I see it in the eyes of a child  
 No lazy little lies or deceitful guise  
 Just what's true

In the eyes of a child  
 All the hope a heart can hold  
 All the faith glows like gold  
 All the love you will need  
 To stay warm in the cold

The eyes of a child  
 I see it in the eyes of a child  
 The promise of a life  
 That will bring everything that is new  
 In the eyes of a child

That is what I see  
 All that life can be  
 In the eyes of a child

**Black Run** (Instrumental)*Henryson*

**Carol of the Russian children***Traditional*

Snowbound mountains, snowbound valleys  
 Snowbound plateaus, clad in white

Fur-robed Moujiks  
 Fur-robed nobles  
 Fur-robed children, see the light!

Shaggy ponies, Shaggy oxen  
 Gentle shepherds wake the light  
 Little Jesus, little mother  
 Good Saint Joseph come this night.

Fur-robed Moujiks  
 Fur-robed nobles  
 Fur-robed children, see the light!

**Caroling, caroling***Burt*

(Wihla Hutson)

Caroling, caroling, now we go  
 Christmas bells are ringing  
 Caroling, caroling thru the snow  
 Christmas bells are ringing!

Joyous voices sweet and clear  
 Sing the sad of heart to cheer  
 Ding-dong, ding-dong  
 Christmas bells are ringing!

Caroling, caroling thru the town  
 Christmas bells are ringing  
 Caroling, caroling up and down  
 Christmas bells are ringing  
 Mark ye well the song we sing  
 Gadsome tidings now we bring  
 Ding-dong, ding-dong  
 Christmas bells are ringing!

Caroling, caroling, near and far  
 Christmas bells are ringing  
 Following, following yonder star  
 Christmas bells are ringing  
 Sing we all this happy morn  
 "Lo, the King of heav'n is born!"  
 Ding-dong, ding-dong  
 Christmas bells are ringing!

**Have yourself a merry little Christmas***Hugh Martin, Arr. Henryson*

Have yourself a merry little Christmas.  
 Let your heart be light,  
 From now on our troubles  
 Will be out of sight.

Have yourself a merry little Christmas,  
 Make the Yule-tide gay,  
 From now on our troubles  
 Will be miles away.

Here we are as in olden days,  
 Happy golden days of yore,  
 Faithful friends who are dear to us  
 Gather near to us once more.

Through the years  
 We all will be together  
 If the Fates allow,  
 Hang a shining star  
 On the highest bough,  
 And have yourself  
 A merry little Christmas now.

**Silent Night***Franz Xaver Gruber, Arr. Henryson*

Silent night Holy night  
 All is calm all is bright  
 'Round yon virgin Mother and Child  
 Holy infant so tender and mild  
 Sleep in heavenly peace  
 Sleep in heavenly peace  
 Silent night, holy night,  
 Shepherds quake at the sight.  
 Glories stream from heaven afar,  
 Heav'nly hosts sing Alleluia;  
 Christ the Savior is born;  
 Christ the Savior is born.  
 Silent night, holy night,  
 Son of God, love's pure light.  
 Radiant beams from Thy holy face,  
 With the dawn of redeeming grace,  
 Jesus, Lord, at Thy birth;  
 Jesus, Lord, at Thy birth



- Trad.* **Santa Lucia**  
*Traditional Swedish songs to the Festival of St. Lucia, December 13*
- Trad.* **Swedish Folk Music**
- Trad.* **Staffansvisa**  
**För Redeliga Män**
- Hermeto Pascoal* **Chorinho pra ele**  
MR. JANSSON, *Accordion*
- J.S. Bach* **Suite for Ensemble and Flute Solo** (excerpt)  
Badinerie  
MR. BENGTSON, *Flute*
- J.S. Bach* **Weihnachts Oratorium** (Cantata VI, excerpt)  
Nur ein Wink
- Svante Henryson* **The Eyes of a Child**
- Henryson* **Black Run**  
MR. HENRYSON, *Cello*
- Trad.* **Carol of the Russian children**
- Burt* **Caroling, caroling**
- Hugh Martin,*  
*Arr. Henryson* **Have yourself a merry little Christmas**
- Franz Xaver Gruber,*  
*Arr. Henryson* **Silent Night**

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

The recording *Home for Christmas* by Anne Sofie von Otter is available  
on Deutsche Grammophon.

Anne Sofie von Otter appears by arrangement with IMG Artists,  
New York, NY.

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

**A**ne Sofie von Otter is considered to be one of the finest singers of her generation and is sought after by many of the major conductors, orchestras, operas, and recording companies of the world. Born in Sweden, her studies began in Stockholm and continued with Vera Rozsa at London's Guildhall. She commenced her professional career as a principal member of the Basel Opera before she was launched on an international career in which the operatic roles of Mozart and Strauss have formed a major part of her repertoire. Particularly renowned for her interpretation of Oktavian in *Der Rosenkavalier*, this is a role she has not only recorded for EMI with Bernard Haitink, but has also performed in Stockholm, Munich, Chicago, Covent Garden, and at the Bastille, as well as in Vienna, at the Met, and in Japan with Carlos Kleiber.

A frequent performer of opera in concert, Anne Sofie von Otter has participated in live recordings of Debussy's *Melisande* (Orchestre National de France/Haitink); Judith/*Bluebeard's Castle* (BPO/Haitink for EMI); Charlotte/*Werther* (Opéra de Lyon/Nagano for Erato); *Ariodante* and *Hercules* (Musiciens du Louvre/ Minkowski); and *Baba the Turk/Rake's Progress* (LSO/ Gardiner), all for DG Archiv.

Opera performances in recent seasons have included Orfeo in Geneva, Handel and Mozart's Sesto and Ariodante at the Palais Garnier, Sesto and Idamantes at the Met with Levine, Oktavian in Paris, Munich, and Stockholm, Nerone in Monteverdi's *L'Incoronazione di Poppea* at the Aix-en-Provence Festival, the title role in Glück's *Alceste*, conducted by John Eliot Gardiner at the Châtelet (released on DVD), and her highly-acclaimed stage debut as Carmen in the new production by David McVicar presented at the 2002 Glyndebourne Festival, conducted by Philippe Jordan.

An equally busy concert career has brought Anne Sofie von Otter regularly to the major concert halls of Europe and North America and she enjoys a regular partnership with some of the world's pre-eminent conductors. She is also an acclaimed recitalist and appears regularly

around the world with her long-time accompanist, Bengt Forsberg.

An exclusive solo recording artist with Deutsche Grammophon (DG) for many years, Anne Sofie von Otter boasts an extensive personal discography: together with Bengt Forsberg, she has made a number of award-winning recital and chamber music discs; with orchestra she has recorded Weill, Berlioz, Mozart, Berg, Zemlinsky, and Mahler. Her opera catalogue includes *Dorabella* with Solti, Monteverdi's *Ottavia*, Glück's *Orfeo* as well as Sesto and Idamantes with Gardiner, Marguérite with Chung, and R. Strauss' *Composer* with Sinopoli. Recent releases include Mahler *Symphony No. 3* (Boulez/DG); Glück's *Alceste* (Gardiner/Philips); a selection of Offenbach's arias and scenes with Les Musiciens du Louvre (Minkowski/DG); *For the Stars*, a collaboration with the songwriter, arranger, and producer, Elvis Costello; a recital disc of Beethoven, Meyerbeer, and Spohr with Melvyn Tan; and the Gramophone Award-winning and Grammy-nominated *Mots d'amour*, a complete disc dedicated to the music of Cécile Chaminade.



ANNE SOFIE VON OTTER

This season's operatic commitments include her first *Xerxes* in Paris with Christie and *Béatrice et Bénédicte* at the Châtelet with future commitments including Clairon/Capriccio at the Bastille with Thielemann and Monteverdi's Ottavia at Paris' Theatre des Champs-Elysees with Rene Jacobs and David McVicar. In addition to two return productions to New York's Metropolitan Opera with James Levine, Anne Sofie von Otter's busy itinerary combines recitals around the world (including tours of Japan and America) with concerts throughout Europe and America.

*This evening's performance marks Anne Sofie von Otter's third appearance under UMS auspices. Ms. von Otter made her UMS debut in January 1999 with the Chamber Music Society of Lincoln Center and appeared as mezzo-soprano soloist with Les Musiciens du Louvre in April 2002 at Hill Auditorium.*



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Mozart Symphony No. 26 in E-flat Major, K. 184 (1773)  
Mahler Symphony No. 5 in c-sharp minor (1901-03)

**PROGRAM (SUN 2/6)**

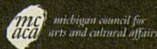
Dvořák Symphony No. 9 in e minor, Op. 95 ("New World") (1893)  
Bartók Concerto for Orchestra (1943)

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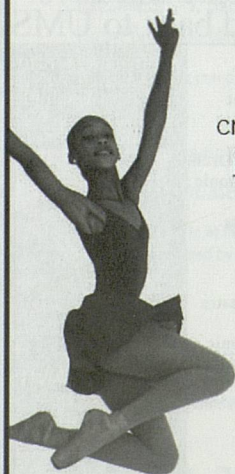
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- Thu 23** Ravi Shankar
- Sun 26** Emerson String Quartet

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### 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-Kindî 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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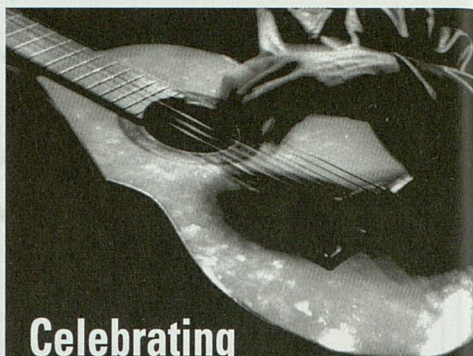
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## January 05

- 1**
- Wed 12** Sam Shalabi: *The Osama Project*  
**Thu 13** Stephanie Blythe, mezzo-soprano  
**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 Mediæval  
**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 Kirchschrager, 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

**U**MS'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

**D**etails about educational events are posted at [www.ums.org](http://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](http://www.ums.org). For immediate information, e-mail [umsed@umich.edu](mailto: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](mailto: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

**U**MS 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](mailto: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
- Paul Taylor Dance Company
- DJ Spooky: *Rebirth of Nation*
- 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

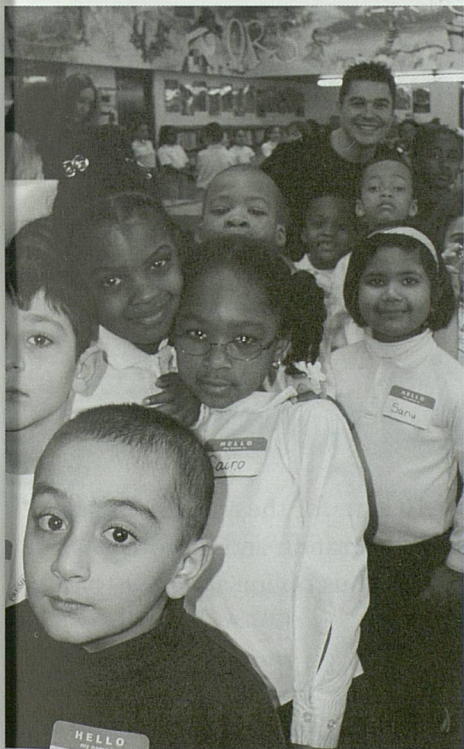
UMS educational materials are available online at no charge to all educators. All materials are designed to connect with curriculum via the Michigan State Benchmarks and Standards.

## 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](http://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.

## Family Programming and Ann Arbor Family Days

UMS offers reduced-priced, one-hour, family friendly performances and workshops. Ann Arbor Family Days features special family programming from numerous Ann Arbor cultural organizations. For more information, please call 734.615.0122.



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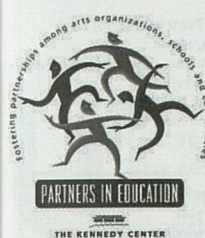


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### UMS Teacher Advisory Committee

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](mailto: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

*Partners in Excellence* program.

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

### UMS PREFERRED RESTAURANT & BUSINESS PROGRAM

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### UMS Delicious Experiences

Back by popular demand, friends of UMS are offering a unique donation by hosting a variety of dining events to raise funds for our nationally recognized educational programs. Thanks to the generosity of the hosts, all proceeds from these delightful dinners go to support these important activities. Treat yourself, give a gift of tickets, or come alone and meet new people! For more information or to receive a brochure, call 734.647.8009 or visit UMS online at [www.ums.org](http://www.ums.org).

# Cast Yourself in a Starring Role

Support the University Musical Society

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

For more information on membership, please call the Development Office at 734.647.1175.

## Presenters Circle

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

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

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

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

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

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

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

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

- Leader benefits, plus:
- Complimentary valet parking for Choral Union Series performances at UM venues
- Invitation to selected Audience Youth Performances

### \$2,500–\$3,499 Leader (\$85)\*

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

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

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

## Friends

### \$500–\$999 Benefactor

- Associate benefits, plus:
- Half-price tickets to selected performances

### \$250–\$499 Associate

- Advocate benefits, plus:
- Listing in UMS Program

### \$100–\$249 Advocate

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

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# UMS support

**U**MS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing 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

**T**he 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.

## SPONSORSHIP & ADVERTISING

### Advertising

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

### Sponsorship

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

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

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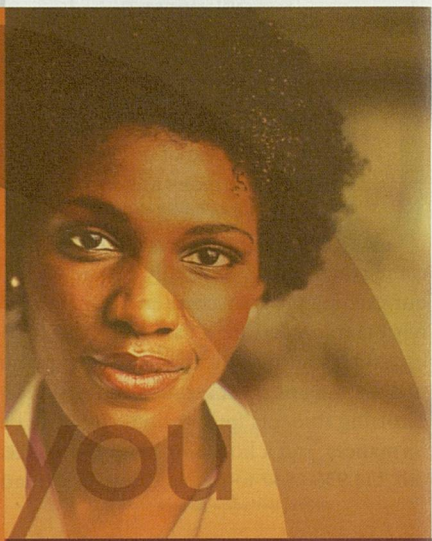
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## Internships & College Work-Study

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

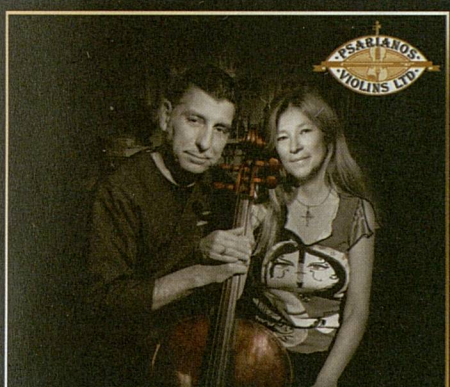
Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming, and production. If you are a University of Michigan student who receives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

## Ushers

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

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



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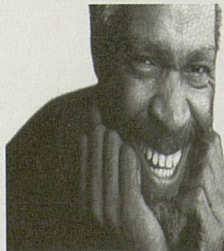
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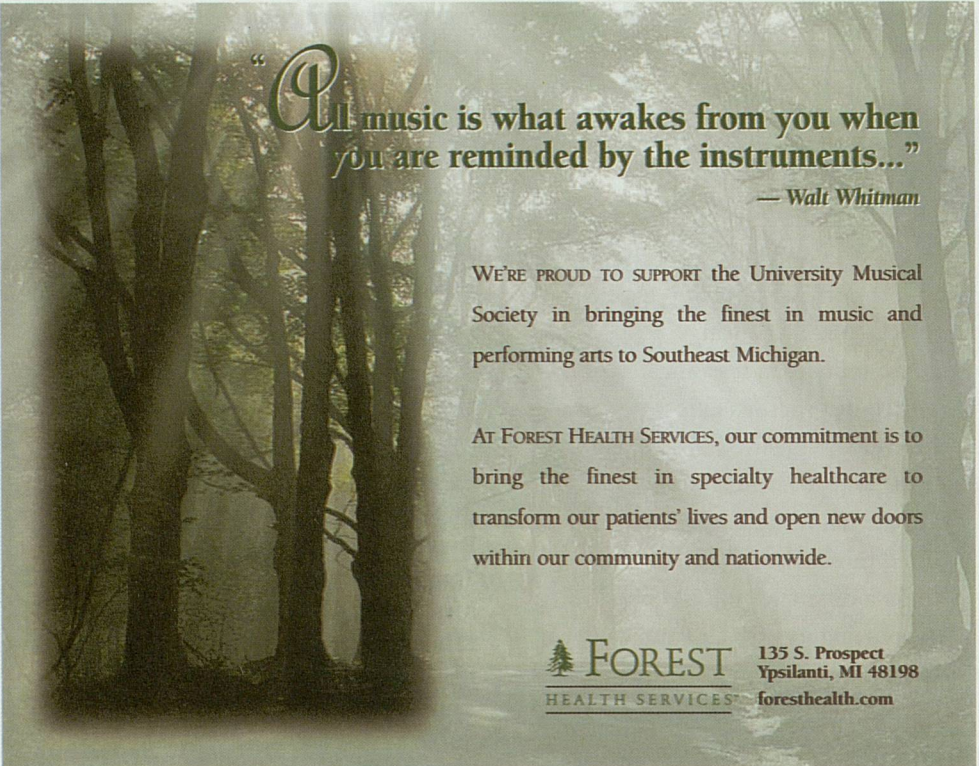
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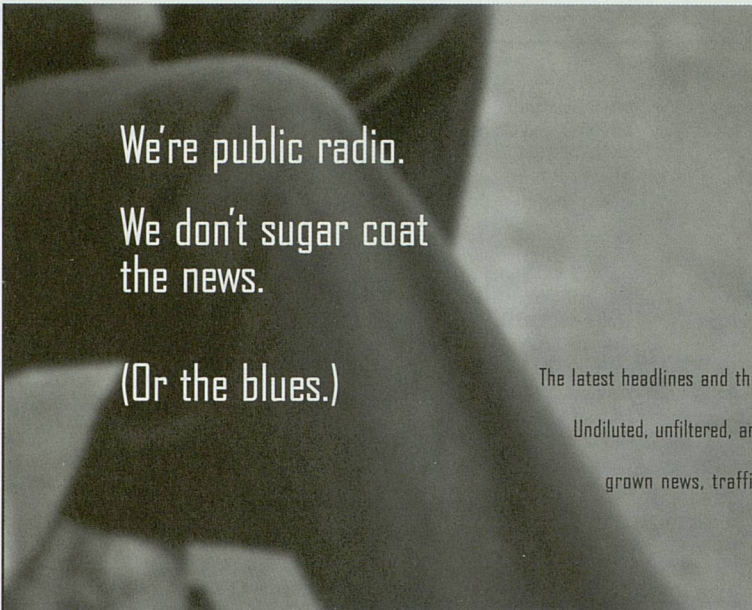
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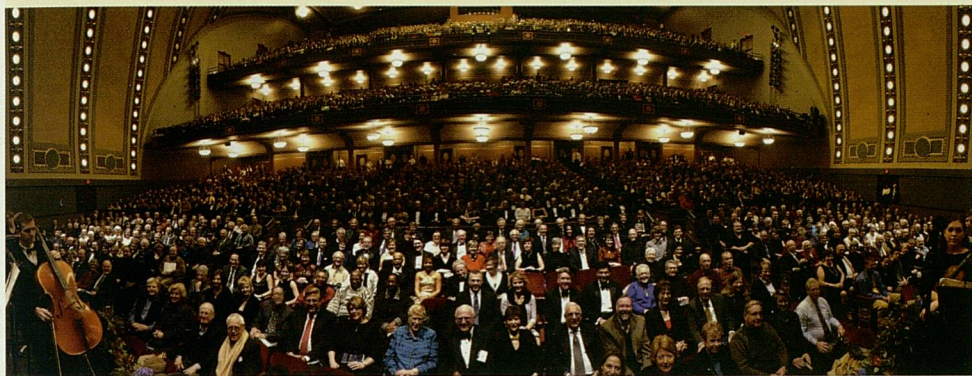
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