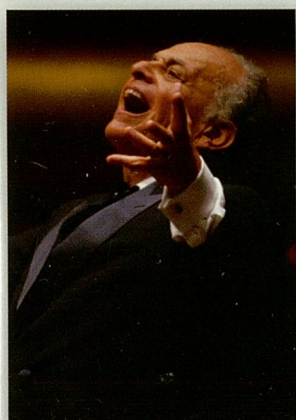


# Ums

WINTER 2005 SEASON

UNIVERSITY MUSICAL SOCIETY  
OF THE UNIVERSITY OF MICHIGAN | ANN ARBOR





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# university musical society

winter 05

University of Michigan • Ann Arbor

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Front Cover: Lorin Maazel (Chris Lee), Engraving of *A Midsummer Night's Dream*, Malouma

Back Cover: Anne-Sophie Mutter, Robert Lepage's *The Far Side of the Moon*, DJ Spooky,  
Soweto Gospel Choir



## FROM THE U-M PRESIDENT

The University of Michigan joins the University Musical Society (UMS) in welcoming you to the spectacular array of events scheduled for the Winter 2005 Season. We are proud of our wonderful partnership, which



provides outstanding opportunities for University of Michigan students and faculty to learn about the creative process and to enjoy these extraordinary performances.

We are delighted to be working with UMS to help sponsor educational activities, especially the events

related to the visit of the New York Philharmonic on February 5 and 6. Specifically, we are joining UMS in offering master classes for young musicians at the University and in the community, in addition to providing an opportunity for Maestro Lorin Maazel to work with our advanced conducting students.

It is hard to believe that an entire year has passed since we re-opened the historic and splendid Hill Auditorium. This year, we will continue our great tradition of brilliant performances with the return appearance of soprano Audra McDonald in January, our first presentation of the South African Soweto Gospel Choir in February, and the other-worldly *The Far Side of the Moon* in March, by Quebec-based director Robert Lepage and his Ex Machina theater company, with soundscape by the notable performance artist Laurie Anderson, the first artist-in-residence at NASA in 2003.

We are also honored to be joining UMS in presenting DJ Spooky's powerful *Rebirth of a*

*Nation* and the extraordinary dancing and choreography of Ronald K. Brown/*Evidence*, both presented as part of the University's commemoration of the birthday of Martin Luther King, Jr. in January.

At the end of February, we look forward to a semi-staged concert performance of Shakespeare's *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. This unique production, which will also take place at Lincoln Center, will be presented at Hill Auditorium on February 25.

In 2004, we launched our ambitious capital campaign for the future of the University of Michigan, titled "The Michigan Difference." We have highlighted the arts as a specific area for support. 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 the University Musical Society during the exhilarating 04/05 season. We share the goal of celebrating the arts in an exciting academic milieu.

A handwritten signature in black ink that reads "Mary Sue Coleman". The signature is fluid and cursive, with a long horizontal line extending from the end of the name.

Mary Sue Coleman  
President, University of Michigan



## FROM THE UMS PRESIDENT

**T**hank you for attending this performance. I hope we'll see you at other UMS performances this winter. Take a look at our complete event listing on p. 29.

The UMS mission includes education, creation, and presentation. With respect to education, UMS is committed to serving people of all ages. We have a Youth Education Program that each year serves more than 10,000 K-12 students and their teachers. The young people attend UMS youth performances

in area theaters, teachers participate in workshops that help them make the connections between the arts on the stage and the curriculum of the school, and artists make themselves available for post-performance discussions, seminars with students, and in-school visits to classrooms and assemblies. UMS also provides many opportunities for adult patrons who participate in our study groups, artists' interviews, pre- and post-concert Meet the Artists sessions, and other learning opportunities.

I want to focus this letter on our work with college and university students. We serve them in many ways. We encourage student attendance at UMS performances with many discount ticket options, from our Half-Price Ticket Sales twice a year to our Rush Ticket program where students can obtain unsold tickets for \$10 on the day of performance (or the Friday prior to weekend events). Faculty members purchase discounted

group tickets for their classes, and U-M's Mentorship Program and Arts at Michigan program promote student attendance at UMS events. More and more UM faculty members throughout the entire campus are becoming UMS partners as they provide intellectual, cultural, or historical context about what UMS puts on the stage for their students.

As the New York Philharmonic appears on our series this winter, I'm reminded of one of the most memorable experiences for U-M students when Leonard Bernstein made his final Ann Arbor appearance on October 29, 1988. Bernstein was for many years the music director of the New York Philharmonic. His 1988 appearance, however, was with the Vienna Philharmonic in a gala concert celebrating his 70th birthday and the 75th anniversary of Hill Auditorium. On the Friday night a week before the concert, students began to line up outside Burton Tower 14 hours before 550 \$10 student tickets would go on sale. The regular ticket prices were \$25-\$125. While waiting in line for the ticket office to open, the inventive U-M students wrote "Messages to Lenny" on a clipboard they circulated. UMS sent more than 100 messages and photographs of the students to Bernstein, who was impressed that a new generation of young people were taking an interest in him.

James Duderstadt had just become president of the University on October 1. He and his wife Anne said they would be pleased to host a post-concert reception for Bernstein, and then made the wonderful suggestion that the other guests be 30 U-M students who would enjoy meeting







David Smith

Leonard Bernstein talking to students at the U-M President's home in 1988.

the Maestro. President Duderstadt left the selection of students to then School of Music Dean Paul Boylan and me. Paul chose 20 students who, like Bernstein at their age, were studying piano, conducting, and composition. I chose the first 10 students in the ticket line, the ones who had spent the night outside Burton Tower, nearly all of whom were freshmen.

After the concert, which included works of Beethoven, Brahms, and Bernstein, the Maestro held court with the 30 students at the President's Home, answering questions and telling stories until 1:30 a.m. At that time, sensing that it would be good to let the Duderstadts get some sleep, Bernstein invited all the students to join him as they would move the party to the Full Moon on Main Street. The upperclassmen drove their cars, and Bernstein invited all the others to jump into his limo for the ride. The student/maestro 'dialogue' continued until 4:30 a.m.

In the spring of 1992, three students stopped by my office, asking for a few minutes of my time. I did not recognize them. They introduced themselves and told me they would be

graduating soon. They shared that they had had a marvelous experience at Michigan. They had learned a lot in their studies, seen their basketball team win a national championship, and met life-long friends. What they stopped by to tell me was that, for them, the

peak experience of their life at Michigan was their evening with Leonard Bernstein back in 1988. They were freshmen back then and were near the front of the ticket line. The students also noted that, with Bernstein's death in 1990, the same experience they had would no longer be available to any other students, making their time with him much more special. Their visit made my day.

I'd love to hear *your* stories about UMS events that have had special meaning to you. I also want you to feel free to speak or write to me about anything related to UMS that you think I should know. Look for me in the lobby, call me at 734.647.1174, or send me an email message at [kenfisch@umich.edu](mailto:kenfisch@umich.edu).

Very best wishes,

Kenneth C. Fischer  
UMS President



## LETTER FROM THE CHAIR

I am so pleased to welcome you to the 2005 Winter UMS season. It promises to be as exciting as always. This winter 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 multi-concert Arab World Music Festival, vocalist Audra

McDonald, and terrific theater and jazz among the more than 30 presentations you will find in your UMS winter 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 41 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

*President, 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


**Timothy G. Marshall**

*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**

**Clayton Wilhite**

*Managing Partner, CFI Group, Inc.*

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

**CFI Group**  
Claes Fornell International

**Edward Surovell**

*President, Edward Surovell Realtors*

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

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SUROVELL  
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**Leo Legatski**

*President, Elastizell Corporation of America*

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

**Elastizell**

**Yousif Ghafari**

*Chairman, The Ghafari Companies*

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

**GHAFARI**  
COMPANIES 




**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.”


**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.”






**Alan Aldworth**

*Chairman and CEO, ProQuest Company*

“ProQuest Company is honored to be a new supporter of the University Musical Society’s educational programs. I believe UMS is a major contributor to the cultural richness and educational excellence of our community.”

**ProQuest**  
COMPANY


**Joe Sesi**

*President, Sesi Lincoln Mercury Volvo Mazda*

“The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization.”

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**Paul A. Phillips**

*Vice President Business Development,  
Standard Federal Wealth Management*

“Standard Federal appreciates and understands the value that arts and music bring to the community. We are proud to be supporters of the University Musical Society.”

**Standard Federal**  
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**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.”

**TIAA  
CREF**


**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.”

**McMULLEN**  
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### Robert R. Tisch

*President, Tisch Investment Advisory*

"Thank you, Ann Arbor, for being a wonderful community in which to live, raise a family, and build a successful business."



### 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."



### Thomas McDermott

*Senior Vice President – Americas International, Western Union*

"Western Union is proud to support organizations and programs that showcase artistic diversity from around the world. We extend our sincere pleasure in being part of the University Musical Society season, and congratulate UMS on its commitment to fostering greater cultural understanding through the arts."



"**Universal Classics Group**, home of Deutsche Grammophon, Decca, and Philips Records – three great labels long synonymous with the finest in classical music recordings – is proud to support our artists performing as part of the University Musical Society's 126th season."



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

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**JazzNet**  
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**The Power Foundation**  
**The Wallace Foundation**

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**Anonymous**  
**The Japan Foundation**

\$10,000-49,999  
**Cairn Foundation**  
**Chamber Music America**  
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“ If you wisely invest in beauty, it will remain  
with you all the days of your life. ”

— FRANK LLOYD WRIGHT



Photograph by Fred Golden



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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 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.

If you have a blue or gold U-M permit with the gate controlled access feature, please consider using the new structure that has opened off of Palmer Drive! There is a light at this intersection of Palmer and Washtenaw, making it easier to access the structure, and we expect there to be less traffic through that entrance. ONLY for U-M employees with blue/gold permits and AVI access. There will *not* be an attendant for visitor parking at that entrance.

Other recommended parking that may not be as crowded as on-campus structures: Liberty Square structure (formerly Tally Hall), entrance off of Washington Street between Division and State. About a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday.

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.



## Some reviews of our performance...

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Ann Arbor Observer

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## Start Time

UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

## Latecomers

Latecomers will be asked to wait in the lobby until seated by ushers. Most lobbies have been outfitted with monitors and/or speakers so that latecomers will not miss the performance.

The late seating break is determined by the artist and will generally occur during a suitable repertory break in the program (e.g., after the first entire piece, not after individual movements of classical works). There may be occasions where latecomers are not seated until intermission, as determined by the artist. UMS makes every effort to alert patrons in advance when we know that there will be no late seating.

UMS tries to work with the artists to allow a flexible late seating policy for family performances.

## 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.

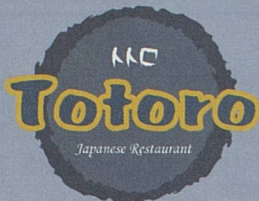
For information, contact the UMS Group Sales Hotline at 734.763.3100 or e-mail [umsgroupsales@umich.edu](mailto:umsgroupsales@umich.edu).

## 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.





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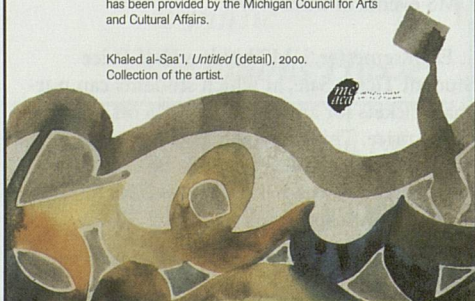
January 15–June 6, 2005

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734.764.UMMA [www.umma.umich.edu](http://www.umma.umich.edu)

Tuesday–Saturday 10–5; Thursday 10–9;  
Sunday 12–5; Monday closed

This exhibition is made possible by the Center for Middle Eastern and North African Studies. Additional support has been provided by the Michigan Council for Arts and Cultural Affairs.

Khaled al-Saa'i, *Untitled* (detail), 2000.  
Collection of the artist.



## TICKETS

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**911 North University Avenue**

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**Sat: 10am-1pm**

By Phone  
**734.764.2538**

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

By Internet  
**[www.ums.org](http://www.ums.org)**

By Fax **734.647.1171**

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

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



2. Students may purchase up to two Rush Tickets per valid student ID. For weekday performances, \$10 Rush Tickets are available the day of the performance between 9 am and 5 pm in person only at the Michigan League Ticket Office. For weekend performances, \$10 Rush Tickets are available the Friday before the performance between 9 am and 5 pm in person only at the Michigan League Ticket Office. Students may also purchase two 50% Rush Tickets starting 90 minutes prior to a performance at the performance venue. 50% Rush Tickets are 50% off the original ticket price. All rush tickets are subject to availability and seating is at the discretion of the ticket office.

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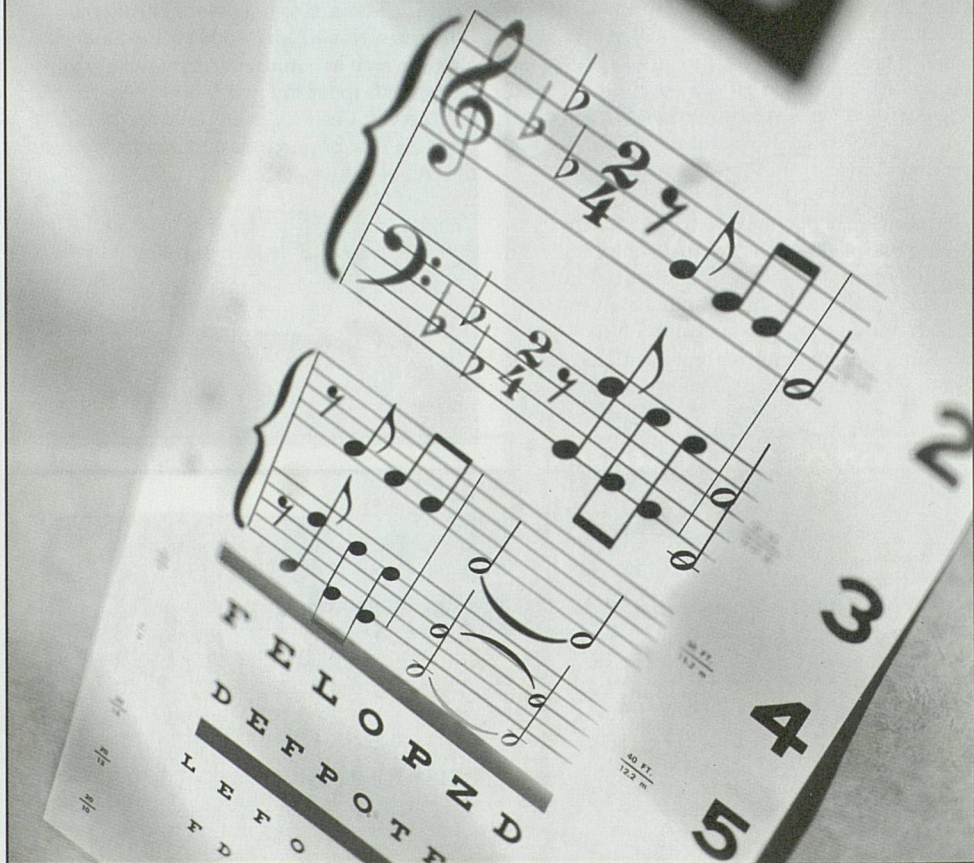
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Why should you log onto [www.ums.org](http://www.ums.org)?

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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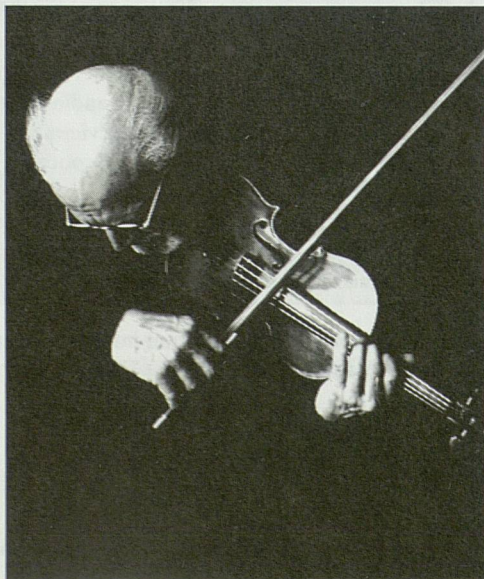
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# UMS annals

**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 96/97 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 04/05 season includes a return engagement with the DSO (Orff's *Carmina Burana*, presented in

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

The culmination and highlight of the Choral Union's 03/04 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

**N**otwithstanding 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

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

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

### St. Francis of Assisi Catholic Church

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

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

### Burton Memorial Tower

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

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

This current season marks the 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



**Winter 2005**

**Event Program Book**

Friday, February 18 through Friday, February 25, 2005

**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** UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

**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.

**Soweto Gospel Choir** **5**

Friday, February 18, 8:00 pm  
Hill Auditorium

**Jack DeJohnette Latin Project** **13**

Saturday, February 19, 8:00 pm  
Hill Auditorium

**Takács Quartet** **19**

Sunday, February 20, 4:00 pm  
Rackham Auditorium

**Kodo** **29**

Monday, February 21, 8:00 pm  
Tuesday, February 22, 8:00 pm  
Wednesday, February 23, 8:00 pm  
Power Center

**A Midsummer Night's Dream** **33**

Friday, February 25, 8:00 pm  
Hill Auditorium



Dear UMS Audience Member,

**W**hen I work with the UMS staff, board, and partners to design a performing arts season, I am always looking for artists who have something extra-special to say about the repertoire they will perform for us while in Ann Arbor. Whether they are creative artists who will be performing their



own work or interpretive artists who are keeping the repertoire alive with new and distinctive approaches to work that we know and love, my primary goal is to make sure that a UMS performance never feels like “just another concert.” (Case in point: I personally will never forget the Lahti Symphony’s

Sibelius *Symphony No. 2* or the New York Philharmonic’s Mahler *No. 5*!)

Two of the events featured in this installment of the UMS program book promise to reach that goal. The Takács Quartet’s return to UMS with their complete survey of the Bartók string quartets is more than just another concert. It is a complete four-hour immersion into the world of these six unique masterpieces of 20th-century chamber music, which stand along with Shostakovich’s 15 quartets as supreme achievements of the form. We have even planned a break with simple box dinners available to any and all to fortify us on the journey. The Takács Quartet commands this repertoire; it is exciting,

in our age of “sound-bite” brevity, to know that our community appreciates the challenge of this unique odyssey.

The other event which promises to be anything but “just another concert” is a special concert production of Shakespeare’s *A Midsummer Night’s Dream* featuring the complete incidental music of Felix Mendelssohn performed by the Orchestra of the Age of Enlightenment and complete scenes from the play performed by a cast of British actors. The music is under the direction of Iván Fischer, last here with the Budapest Festival Orchestra, and the stage direction is by Tim Carroll of Shakespeare’s Globe Theatre whose production of *Twelfth Night* in November of 2003 was a sensation. Bringing this famous concert hall music back to its original context as a compliment to the play’s spoken words is a truly distinctive happening only planned for New York’s Lincoln Center, Ann Arbor’s Hill Auditorium, and London’s Royal Albert Hall. Don’t miss this one...it should be unique and memorable.

Let me know what you think of your performance experience by e-mailing me at [mkond@umich.edu](mailto:mkond@umich.edu).

Sincerely,

Michael Kondziolka  
UMS Director of Programming



## UMS Educational Events *through Friday, February 25, 2005*

*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).*

### **Takács Quartet**

**Study Club:**

**Complete Bartók String Quartet Cycle**

Led by Andrew Jennings, U-M Professor of Violin

Béla Bartók's (1881-1945) six landmark string quartets are considered musical masterpieces of the 20th century. Andrew Jennings will explore the melodic, rhythmic, and harmonic innovations that make these quartets so spectacular. A U-M School of Music string quartet will join Professor Jennings to provide a live illustration of these magnificent pieces.

This study club is an essential primer for those attending the Takács Quartet's performance of the complete string quartet cycle on Sunday, February 20 at Rackham Auditorium. Since its formation in 1975, the ensemble has appeared regularly in every major music capital and prestigious music festival. They have won numerous awards and first prizes at competitions around the world.

*Tuesday, February 15, 7:00-9:00 pm, Ann Arbor District Library, Downtown Branch, Basement Level, 343 S. Fifth Avenue*

### **Soweto Gospel Choir**

**NETWORK Reception**

This NETWORK reception is hosted by the African American Arts Advocacy Committee prior to the performance of the Soweto Gospel Choir. Anyone interested in connecting, socializing, and networking with the African American community is invited to attend. Free and open to the public.

*Friday, February 18, 6:15-7:45 pm, Michigan League, 2nd Floor, Concourse/Hussey/Vandenberg Rooms, 911 N. University*



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COMMUNITY



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126th UMS Season

## Malouma

SATURDAY, APRIL 9, 8 PM  
Michigan Theater

"Backed by guitars and traditional instruments, she mixes subtle, slinky blues-edged songs with others that veer from Moorish influences through to what sounds like a new desert fusion of gospel and gently driving R&B." (*The Guardian*, London)

Made possible in part by **Arts at Michigan**. Funded in part by the **Whitney Fund**. Media Partners **Michigan Radio/Michigan Television**, **WEMU 89.1 FM**, and **Arab American News**. Presented in partnership with the **Arab Community Center for Economic and Social Services**.



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UMS

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present

# Soweto Gospel Choir

DAVID MULOVHEDZI and LUCAS DEON BOK,  
*Music Directors*

## *Performers*

Lucas Deon Bok, Jabulile Dladla, Jeho Fata, Nkosinathi Hadebe, Shimmy Jiyane, Thembisa Khuzwayo, Mirriam Matshepo Kutuane, Sipokazi Luzipo, Bongumusa Mabaso, Vusumuzi Madondo, Sibongile Makgathe, Lindo Makhathini, Joshua Mcineka, Goodwill Mandlenkosi "Mandla" Modawu, Paseka Motloung, Original Velile Msimango, Mulalo Mulovhedzi, Sarah Mulovhedzi, Maserame Ndidwa, Gregory Ndou, Godfrey Nene, Siphon Ngcamu, Noluthando "Thando" Ngqunge, Nozipho Ngubane, Linda Nxumalo, Vusumuzi Shabalala, Lehakwe Tlali

## *Producers*

Lester McGrath, ICA Presents Pty, Ltd.  
Andrew Kay, Andrew Kay and Associates  
Clifford Hocking and David Vigo, Hocking and Vigo

## *Executive Producers*

Beverly Bryer and Lester McGrath

Shimmy Jiyane, *Choreography*

Lyn Leventhorpe, *Costume Design*

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## Program

Friday Evening, February 18, 2005 at 8:00  
Hill Auditorium • Ann Arbor

*The Manhattan Brothers*

### **Jikele Emaweni** (Sung in Xhosa)

SIPOKAZI LUZIPO, *Lead Vocals*

JABULILE DLADLA, *Back-up Vocals*

SIPOKAZI LUZIPO, *Narrator*

*Traditional*

### **Vuma** (Sung in Zulu)

SIBONGILE MAKGATHE, *Lead Vocals*

MASERAME NDINDWA, *Back-up Vocals*

*Gift Vilakazi and  
Nkululeko Vilakazi*

### **Thina Simnqobile** (Sung in Zulu)

JABULILE DLADLA, *Lead Vocals*

NOZIPHO KONATE, *Back-up Vocals*



*Traditional***Mudimo** (Sung in Zulu)LEHAKWE TLALI, *Lead Vocals*MASERAME NDINDWA, *Back-up Vocals**Traditional***Zanele** (Sung in Sotho)BONGUMUSA MABASO, *Lead Vocals*NATHI HADEBE, *Back-up Vocals*SIPOKAZI LUZIPO, *Narrator**J. Clegg and P. Gabriel***Asimbonanga/Biko**LINDO MAKHATHINI AND LEHAKWE TLALI, *Lead Vocals*SHIMMY JIYANE AND SIPOKAZI LUZIPO, *Back-up Vocals**Patric Van Blerk  
and Fransua Roos***Paradise Road**MASERAME NDINDWA AND SHIMMY JIYANE, *Lead Vocals*

THANDO NGQUNGE AND LINDO MAKHATHINI,

*Back-up Vocals**Traditional American***Ride On Moses**

NATHI HADEBE, LINDO MAKHATHINI, SHIMMY JIYANE,

VUSI MADONDO, AND GREG NDOU, *Lead Vocals**Solomon Linda***Mbube** (Traditional Zulu Chant)

THEMBISA KHUZWAYO, LINDO MAKHATHINI,

SHIMMY JIYANE, AND LUCAS BOK, *Lead Vocals*NOZIPHO KONATE AND SHIMMY JIYANE, *Back-up Vocals**Traditional***Ahuna Ya Tswanang Le Jesu** (Sung in Sotho)\*

THANDO NGQUNGE, SHIMMY JIYANE, AND

BONGUMUSA MABASO, *Lead Vocals*MATSHEPO KUTUANE, *Back-up Vocals**Jimmy Cliff***Many Rivers to Cross\***SIBONGILE MAKGATHE, *Lead Vocals*SIPOKAZI LUZIPO, *Back-up Vocals**L. Humphries, T. Woods,  
and I. Burgie***Going Down Jordan\***NATHI HADEBE, *Lead Vocals*LINDO MAKHATHINI, *Back-up Vocals*



*Traditional,  
Arr. Otis Redding*

### **Amen\***

NATHI HADEBE AND NOZIPHO KONATE, *Lead Vocals*  
LINDO MAKHATHINI AND JABULILE DLADLA, *Back-up Vocals*

*Traditional American*

### **Amazing Grace**

NATHI HADEBE, LINDO MAKHATHINI, THANDO  
NGQUNGE, AND SIBONGILE MAKGATHE, *Lead Vocals*  
LUCAS BOK, SHIMMY JIYANE, LEHAKWE TLALI, AND  
NOZIPHO KONATE, *Back-up Vocals*

*Traditional*

### **Jerusalem (Sung in Zulu)**

VUSI SHABALALA AND SIPOKAZI LUZIPO, *Lead Vocals*  
SIBONGILE MAKGATHE AND LINDO MAKHATHINI,  
*Back-up Vocals*

### INTERMISSION

### **Dance Segment**

SIPHO NGCAMU, *Narrator*

*Traditional*

### **Malaika (Sung in Swahili)**

SARAH MULOVEDZI, *Lead Vocals*  
MATSHEPO KUTUANE, *Back-up Vocals*

*Traditional*

### **Thula Baba (Sung in Zulu)**

THEMBISA KHUZWAYO, *Lead Vocals*  
THANDO NGQUNGE, *Back-up Vocals*

*Traditional*

### **Sikulandile (Sung in Zulu)**

MATSHEPO KUTUANE, *Lead Vocals*  
JEHO FATA, *Back-up Vocals*

### **Tam Tam Tiri Tiri (Vocal Warm-up)**

LUCAS BOK AND CHOIR, *Lead Vocals*

*Paul Simon and  
Joseph Shabalala/  
Hamilton Nzimande*

### **Homeless/Hlanganani (Sung in English and Zulu)**

MASERAME NDINDWA AND SIBONGILE MAKGATHE,  
*Lead Vocals*  
THANDO NGQUNGE AND MASERAME NDINDWA,  
*Back-up Vocals*



*Namba, Mkhize,  
and Hlongweni*

### **Siliwelile** (Sung in Zulu)\*

BONGUMUSA MABASO, *Lead Vocals*  
PASEKA MOTLOUNG, *Back-up Vocals*

*Traditional*

### **Bayete** (Sung in Zulu)

SIPOKAZI LUZIPO, THANDO NGQUNGE, AND  
JABULILE DLADLA, *Lead Vocals*  
MASERAME NDINDWA AND THEMBISA KHUZWAYO,  
*Back-up Vocals*

### **Drumming**

SIPHO NGACAMUA AND JABULILE DLADLA, *Drums*

*Wetherley, Adams*

### **Holy City/Bayete**

LUCAS BOK, LINDO MAKHATHINI, AND  
SIBONGILE MAKGATHE, *Lead Vocals*  
LINDO MAKHATHINI, NATHI HADEBE, AND  
JABULILE DLADLA, *Back-up Vocals*

### **Nkosi Sikilele** (South African National Anthem)

\*Performed with the Soweto Gospel Choir Band

45th Performance of the  
126th Annual Season

11th Annual  
Global Series

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Tonight's performance is sponsored by Pfizer Global Research and Development, Ann Arbor Laboratories.

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

Media partnership for this performance is provided by WEMU 89.1 FM.

Soweto Gospel Choir appears by arrangement with IMG Artists, New York, NY.

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



## Song Translations

### Jikela Emaweni

(Fighting Sticks of Young Men)

*A traditional song sung in Xhosa calling young men to fight for their manhood*

Young boys carry sticks to go and fight by the river.  
Men are afraid of stick fighting.  
When I walk around the big rocks, I'll be gone.

Men turn around and dance a very good dance.  
Men do a shaking dance, and do it very well.  
They do that for Radebe.

When I walk around the big rocks, I'll be gone.

### Vuma

(Believe, In Heaven There Are Promises)

Believe in the Lord  
And you will be saved.  
There's hope and promise in Heaven.  
Just believe and you'll be saved.

### Thina Simnqobile

(We Have Overcome the Devil)

*A Zulu song of praise to ward off evil*

He's fleeing away.  
We have overcome him,  
We have overcome him.  
By the blood of the Lamb  
We have overcome the Devil.

### Mudimo

Mighty God we thank you.  
Everything and anything  
Was made by you.  
Oh Mighty Lord we thank you.

### Zanele

(The name of a beautiful woman)

*A traditional Zulu wedding song, in which the suitor asks the beautiful young Zanele why she won't respond to his proposal of marriage*

Zanele, why are we fighting for you?  
Come close to me, my hope.  
All my wishes come through.  
My love for you is so strong  
I could die for you.

### Mbube

(The Lion Sleeps Tonight)

*A Zulu chant, originally written by Solomon Linda, but adapted and renamed "The Lion Sleeps Tonight." It became a worldwide hit.*

In the jungle, the mighty jungle,  
The lion sleeps tonight.  
In the jungle the mighty jungle,  
The lion sleeps tonight.

Hush my darling don't cry my darling  
The lion sleeps tonight.  
Hush my darling don't cry my darling.

### Ahuna Ya Tswanag Le Jesu

(There's Nobody like Jesus)

There's nobody like Jesus.  
I have searched everywhere,  
And I have gone around everywhere,  
And I've found no one like Him.  
And I found Jesus.

### Jerusalem

Jerusalem is my home  
That I love so much  
My wishes and hopes are for you  
My eyes will see beautiful gates  
And the street of gold  
Of the City of Salvation



## Malaika

(My Beautiful Angel)

I love you my angel;  
I want to marry you to be my wife.  
But I don't have any money to pay for *lobola*  
(dowry).

You're the only angel I think of;  
You bring happiness to my heart.  
If I marry you, I'll be the happiest man.

## Thula Baba

Keep quiet my child  
Keep quiet my baby  
Be quiet, daddy will be home by dawn.  
There's a star that will lead him home  
The star will brighten his way home.

The hills and stones are still the same my love.  
My life has changed, yes my life has changed.

The children grow but you don't know my love.  
The children grew but you don't see them grow.

## Sikilandile

(We Have Taken the Bride)

We have taken the bride,  
We have taken the bride.  
The groom said we must come with you  
Because you are causing him grief  
By making him a single man.  
Marry and be happy.

## Hlanganani

(Unite)

*Sung in English and Zulu, this song of praise says  
that despite people being relocated, South  
Africa has come together as one nation with  
much hope for the future.*

Unite, Africans unite!  
Be one in spirit  
For our land has been destroyed.

## Siliwelile

(We've Crossed Jordan)

We have crossed Jordan,  
We have crossed Jordan,  
And we have made it there.  
We shall meet our Savior there,  
We shall see our Savior there,  
And we have made it there!

## Bayete

(Oh Hail)

Oh hail, Oh hail,  
Lion of Judah.  
You are the Head of the Church,  
Alpha and Omega,  
The beginning and the end.

Oh Great and Mighty God  
Seated on the Heavenly throne,  
You are the shield of truth.

**I**n its relatively short history, the **Soweto Gospel Choir** has received extraordinary local and international acclaim. It has toured around the world and has received numerous accolades and awards, including the 2003 Helpmann Award (Australia's Performing Arts Award) for "Best Contemporary Music Concert" and, most recently, the top recognition in the "Best Choir of the Year" category of the 2003 American Gospel Music Awards. The choir was also nominated for a 2003 South African Music Award.

Soweto Gospel Choir's first international tour was to Australia and New Zealand in 2003, and since then it has twice been to the Edinburgh Fringe Festival (where it enjoyed two sold-out seasons), to Singapore, Hong Kong, Taiwan, Hamburg, Spain, throughout South Africa, and on an extensive 30-venue tour of the UK.

The choir's mission is to showcase its talent around the world while simultaneously giving



back to the local community in gratitude for the wonderful opportunities members of the choir have been given over the past two years. In August 2003, the choir set up its own charity foundation in association with Nkosi's Haven, called Nkosi's Haven/Vukani (meaning "to arise, do something"), through which funds are raised after each performance for AIDS Orphan establishments which receive no government or private funding.

In November 2003, the choir was invited to participate with top international and national stars in the 46664 Concert in Cape Town, South Africa, under the auspices of Nelson Mandela. This Aids Benefit launched the worldwide music-led campaign to raise awareness of the devastating impact of Aids in Africa, and helped raise monies for this cause. The choir supported such music legends as Bono, Peter Gabriel, Queen, Anastacia, Jimmy Cliff, and the Eurythmics.

This current 35-city tour marks the Soweto Gospel Choir's North American debut, where it is introducing its first CD, *Voices From Heaven*. The choir is thrilled to be performing throughout North America and already looks forward to returning on its next tour.

*Tonight's performance marks the Soweto Gospel Choir's UMS debut.*

**David Mulovhedzi** (*Musical Director, Choir Master*) has been managing Gospel choir groups in Soweto since 1986. A member of the Holy Jerusalem Evangelical Church, this creative and enterprising Soweto resident has entertained the President of China, the Prince of Saudi Arabia, and former President Nelson Mandela. His choir, the Holy Jerusalem Choir, also performed at a Miss World pageant and for Michael Jackson during his South African tour. Mr. Mulovhedzi's extensive knowledge of African Gospel and traditional music has been extremely influential in the selection of the repertoire for the choir.

**Lucas Deon Bok** (*Musical Director, Assistant Choir Master*) was first introduced to music by his father who is a guitarist. By the age of seven, Mr. Deon Bok was playing bass guitar and later moved on to acoustic guitar after he joined a church choir. Mr. Deon Bok writes music, plays multiple instruments, and is a vocalist. He has performed successfully with a group called In Harmony and in 1995 participated in a project called Gospel Explosion. In 1999, Mr. Deon Bok was employed as the music director of the Berea Christian Tabernacle (AFM).

As long as he can remember, **Shimmy Jiyane** (*Choreographer*) has wanted to dance. He realized his dream with performances in shows with Tina Turner and South African star Vicki Samson, and choreographers Adele Blank, David Matamela, and Debbie Rakusin. David Matamela and Debbie Rakusin took Mr. Jiyane's abilities to greater heights, turning his natural exuberance into quality performances in contemporary jazz and traditional dance. During 1997, he was a member of Vusa Dance Company's African Moves which performed to capacity audiences at the Melbourne International Festival. This was followed in 1998 by a nationwide tour of Australia. Mr. Jiyane now choreographs, dances, and performs; he was recently nominated for a FNB Vita Award and has appeared on numerous stage and TV shows. His recent work with the Gospel group Joyous Celebration has allowed him to concentrate on his vocal performance capacities.

#### Touring Staff

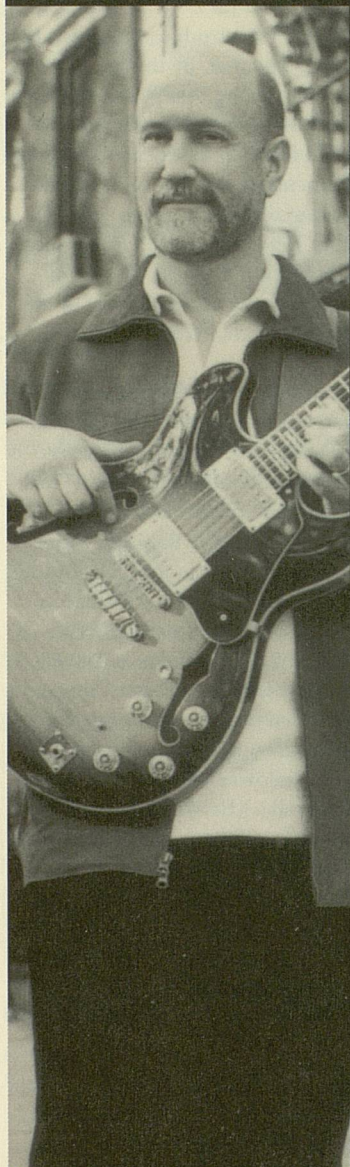
Margot Teele, *Tour Manager*

Robin Hogarth, *Record Producer*

For more information on the Soweto Gospel Choir, please visit [www.sowetogospelchoir.com](http://www.sowetogospelchoir.com).

The Soweto Gospel Choir's recording *Voices From Heaven* is available on the Shanachie Entertainment label. For more information, please visit [www.shanachie.com](http://www.shanachie.com).





## John Scofield Trio

John Scofield, guitar  
 Steve Swallow, electric bass  
 Bill Stewart, drums

## Brad Mehldau Trio

Brad Mehldau, piano  
 Larry Grenadier, bass  
 Jorge Rossy, drums

**THURSDAY, APRIL 21, 8 PM**  
 Michigan Theater

"Universally admired as one of the most adventurous pianists to arrive on the jazz scene in years" (*Los Angeles Times*), Brad Mehldau returns to Ann Arbor after his much talked-about double bill with the Joshua Redman Quartet in 2001. His 1995 debut album, *Introducing Brad Mehldau*, led the *Chicago Tribune* to write, "The elliptical lines, volatile rhythmic figures, and unexpected bursts of color and dissonance... prove that Mehldau writes as cleverly as he plays. The originality of the compositions is startling to behold." For this return, Mehldau shares a double bill with guitarist John Scofield and his Trio. Coming of age in the late 1960s, Scofield started performing R&B and soul in high school and was grabbed by Miles Davis as a regular touring and recording member of Miles' band in 1982. With a career that has included performances with virtually every major jazz leader in a variety of styles and collaborations – including his latest ventures into groove-based jam bands — this concert marks Scofield's "return" to a purer jazz style, while never losing his signature funky edge.

Sponsored by Forest Health Services. Media Partners **WEMU 89.1 FM**, **WDET 101.9 FM**, and **Metro Times**.



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UMS

presents

# Jack DeJohnette Latin Project

Jack DeJohnette, *Drums*  
Don Byron, *Clarinet*  
Giovanni Hidalgo, *Congas*  
Luisita Quintero, *Timbales*  
Edsel Gomez, *Piano*  
Jerome Harris, *Bass*

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## Program

Saturday Evening, February 19, 2005 at 8:00  
Hill Auditorium • Ann Arbor

*Tonight's program will be announced by the artists from the stage and will not contain an intermission.*

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46th Performance of the  
126th Annual Season

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

11th Annual  
Jazz Series

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

Media partnership is provided by WEMU 89.1 FM, WDET 101.9 FM, and *Metro Times*.

Jack DeJohnette exclusively performs on SONOR drums and Sabien cymbals.

Giovanni Hidalgo exclusively performs on LP congas.

Luisita Quintero exclusively performs on LP timbales, bongos, and djembe.

Jack DeJohnette Latin Project appears by arrangement with ALIA Agency, Alison Loerke, President. For more information please visit [www.aliaagency.com](http://www.aliaagency.com).

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

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

**Forest Health Services presents the 11th Annual Jazz Series**



**I**n June 2003 Jack DeJohnette was honored as Artist-in-Residence at the Montreal International Jazz Festival. This invitation allowed Jack to put together several projects of his own choosing. One of the options Jack chose was to celebrate Latin percussion. He invited master conguero Giovanni Hidalgo, rising timbales star Luisito Quintero, magisterial pianist Edsel Gomez, bassist Jerome Harris, and the ever-inventive clarinetist Don Byron to join him on stage in what turned out to be a dynamic and thrilling set. Alain Brunet raved in the Montreal newspaper *La Presse*: “the table was set for a perfect evening of real Latin jazz, of the highest harmonic subtleties, superb melodies, and quite simply hallucinogenic percussion.”

The underlying concept for the Jack DeJohnette Latin Project is to be found in Jack’s love and appreciation for the rhythms of hand percussion. Whether the rhythms are from Cuba, Africa, India, Latin America, or Brazil, hand drumming is an approach to performance that Jack embodies on the trap drum kit. This concept set the foundation for Jack’s choices in putting together an ensemble that would embody his love of and appreciation for the sound of Latin percussion.

A priority on his list was to work with master conguero Giovanni Hidalgo. Jack first became aware of Giovanni Hidalgo on a video, *Conga Masters*. He was attracted by Giovanni’s style, a style that can be described as rather tabla-like, although Giovanni certainly incorporates the tradition of conga-playing in his music. Drawn by Giovanni’s versatility, experience, and style, Jack knew he would fit into this musical setting comfortably and creatively.

Involving Don Byron was natural – longtime friends and neighbors, Jack holds tremendous respect for the work that Don does, and finds he is attracted to Don’s eclectic taste in music, a taste that mirrors his own. Don Byron eagerly explores music of different genres, and enjoys putting together projects that reflect that taste.

Don Byron soon introduced Jack to pianist Edsel Gomez. Something of a pianist himself, Jack is intrigued by Edsel’s approach to the

instrument, embodying characteristics of both Cecil Taylor and Eddie Palmieri all rolled into one – a fascinating package.

Jack’s friend and colleague, pianist and composer Danilo Perez, recommended Luisito Quintero for the ensemble. This young, hot, timbales player is “first call” in a number of bands led by stars of the Latin music scene. His tremendous skill and youthful energy quickly endears him not only to his band mates, but to jazz audiences who are just getting introduced to this Venezuelan dynamo.

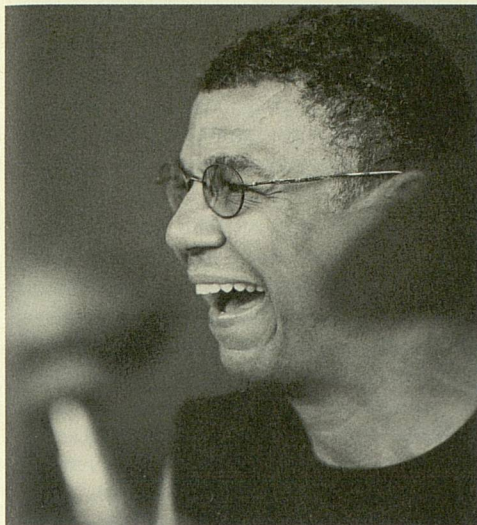
Jerome Harris was asked to complete the “all-star” band, an instrumentalist who Jack has worked with now for a number of years. Jerome carries his own distinctive voice in every musical genre, regardless if he is performing on bass, singing, or playing guitar.

**J**ack DeJohnette is one of the true masters and leading figures in jazz drumming for over 30 years now. His approach to music is comprehensive, exploring the varied colors and timbres of his instruments. His work with jazz giants such as John Coltrane, Miles Davis, Bill Evans, Sonny Rollins, Ornette Coleman, Herbie Hancock, and Keith Jarrett is incomparable. In 1968 he joined Miles Davis on the quintessential jazz fusion recording *Bitches Brew* and soon began recording as a leader while continuing to perform as a sideman with some of the finest players in jazz.

In the early 1970s he began his 25-year collaboration with ECM Records, where he has performed on over 40 recordings to date with his various groups, as a guest sideman, and with the trio led by pianist Keith Jarrett and including bassist Gary Peacock. During the early 1970s he formed New Directions, an ensemble featuring John Abercrombie, Eddie Gomez, and Lester Bowie. This was followed by Special Edition, and then the Gateway Trio with Dave Holland and John Abercrombie.

Universally recognized as a jazz master, Jack’s passion for music crosses boundaries





JACK DEJOHNETTE

with abandon, incorporating an amalgam of musical traditions from jazz, blues, and rock, to reggae, Native American, and other indigenous music. The evolution of his music has bridged these diverse musical realms with an openness that has made him a compelling performer, composer, and bandleader. His most recent project in this vein is a series of concerts with the West African kora player Foday Musa Suso, a collaboration soon to be recorded and released on ECM Records.

In the summer of 2003 Jack was invited by the Montreal International Jazz Festival to be Artist-in-Residence as part of their Invitation series. This opportunity allowed Jack to curate several evenings of music. The first evening featured Jack with long-time colleagues and friends Herbie Hancock, and Dave Holland; the second evening featured Jack in duo with Foday Musa Suso; the third evening was an explosive Latin Project (performed tonight); and the final evening a duet with vocalist Bobby McFerrin.

Jack DeJohnette has the unique distinction of being voted "Best Drummer" in the *Downbeat* Reader's Poll an unprecedented 13 consecutive years (1980-1992). He has received France's prestigious Grand Prix du Disque, "Album of the Year" awards in *Downbeat* and

*Swing Journal* (Japan), and an Honorary Doctorate of Music from the Berklee School of Music in Boston. In 1997 he performed with Herbie Hancock and Natalie Cole on the national televised broadcast of the Grammy Awards, and was a featured musical guest in the *Blues Brothers 2000* film released in 1998.

*Tonight's performance marks Jack DeJohnette's second appearance under UMS auspices. Mr. DeJohnette made his UMS debut in September 2000 at Hill Auditorium as a member of the Keith Jarrett, Gary Peacock, and Jack DeJohnette trio.*

For over a decade, **Don Byron** has been a singular voice in a dizzying range of musical contexts, exploring widely divergent traditions while continually striving for what he calls "a sound above genre." As clarinetist, composer, arranger, and social critic, he redefines every genre of music he plays, be it classical, salsa, hip-hop, funk, klezmer, or any jazz style from swing and bop to cutting-edge downtown improvisation. He has been consistently voted best clarinetist by critics and readers alike in leading international music journals since being named "Jazz Artist of the Year" by *Downbeat* magazine in 1992. Acclaimed as much for his restless creativity as for his unsurpassed virtuosity as a player, Byron has presented a multitude of projects at major music festivals around the world, most recently in Vienna, San Francisco, Hong Kong, London, New York, and Monterey.

Born and raised in the Bronx, Byron was exposed to a wide variety of music by his father, who played bass in calypso bands, and his mother, a pianist. His taste was further refined by trips to the symphony and ballet and by many hours spent listening to recordings. He formalized his music education by studying classical clarinet with Joe Allard. He later studied with George Russell at the New England Conservatory of Music and, while in Boston, also performed with Latin and jazz ensembles.

An integral member of New York's cultural community for over a decade, Byron has taken



part in an extraordinarily wide range of projects. For four seasons, he served as artistic director of jazz at the Brooklyn Academy of Music where he curated a concert series for the Next Wave Festival and premièred his children's show, *Bug Music for Juniors*.

Don Byron has released a diverse array of recordings during the last decade including his latest CD, *Ivey-Divey*, released last fall on Blue Note Records. On *Ivey-Divey*, Byron is joined by pianist Jason Moran and drummer Jack DeJohnette in a tribute to tenor legend Lester Young.

Since 2000, Don Byron has been creating a multitude of projects as Artist-in-Residence at New York's Symphony Space and will present the Symphony Space Adventurers Orchestra and its ever-growing repertoire at future festivals in the US and Europe.

Widely acknowledged as one of the greatest congueros of our time, Puerto Rican-born LP artist **Giovanni Hidalgo** began playing percussion at the age of five. Born into a family of musicians, Giovanni first played on a set of congas handcrafted by his father, the great Jose "Manéngue" Hidalgo. He also practiced on other percussion instruments, developing the lightning precision technique for which he is noted for today.

Giovanni first became popular outside of Puerto Rico in the early-1980s when traveling to Cuba to work with the group Batacumbelle, in which he forged his life-long friendship with Changuito. Hidalgo soon after appeared on Batacumbelle's debut album, which has subsequently become a cult favorite. Featuring his incredible hand-drumming technique, the album shot Giovanni to instant prominence. Inspired by his method, Cuban musicians incorporated it into their own hybrid musical style called Songo.

While performing with Eddie Palmieri in New York, Giovanni forged another life-long friendship, this time with Dizzy Gillespie, with whom he toured in 1988 as a member of Gillespie's United Nations Orchestra. He has also toured extensively with Tito Puente and Mickey Hart's Planet Drum, and has performed

with the likes of Dave Valentin, Paquito d'Rivera, and Carlos Santana. A noted session player, Giovanni has recorded with numerous distinguished musicians, including Freddy Hubbard, Paul Simon, and Mickey Hart.

In 1992, Giovanni accepted a teaching position at the Berklee College of Music in Boston. That same year, he released his first solo album, *Villa Hidalgo*, following it up with *Worldwide* in 1993. His collaborative effort with pianist, Michel Camilo, *Hands of Rhythm*, released in 1997, was nominated for a Grammy award in the "Best Latin Jazz" category.

An unrivaled performer whose skill and technique are admired by percussionists around the world, Giovanni is constantly evolving as a musician. His style is a melding of Latin, jazz, and folkloric influences, delivered in his signature nimble-handed fashion.

Born in Caracas, Venezuela, **Luisito Quintero** has music in his blood. His father was a respected percussionist in his native Venezuela, and taught Luisito through his adolescent years until the time he enrolled in the prestigious Orquesta Simfonica de Venezuela (The Symphonic Orchestra of Venezuela).

Luisito soon gained the respect and admiration of his peers, and, at age 12, his technique on timbales enabled him to join the popular musical ensemble Grupo Guaco and, later, El Trabuco Venezolano. Luisito also worked with Oscar D'Leon, but it was the Latin music diva INDIA's keen eye for talent that transformed Luisito's musical career, from his early inception into her band as percussionist to his current role as band director. During his tenure with INDIA, Luisito evolved as an accomplished musician and has collaborated extensively in the productions of INDIA's two Latin Grammy-nominated albums. The first production, *Sobre fuego* was certified gold; selling over one-half million units, and the second production, *Sola* won the *Billboard* award for "Best Salsa Female Entertainer."

Among Luisito's live playing credits and recordings are work with the late Tito Puente, Eddie Palmieri, Marc Anthony, Gloria Estefan,



Richard Bona, and Horatio Hernandez.

Through his percussion clinics and recorded works, Luisito shares his knowledge and insight with up-and-coming percussionists. Today, he is an established and respected musician, band director, and master percussionist.

**Edsel Gomez** is one of today's première Latin jazz pianists. Born in Puerto Rico in 1962, he began piano studies at age five. He grew up in a musical environment that allowed him to master Afro-Caribbean rhythms, working since childhood with an incredible array of Latin music idols such as Marvin Santiago, Celia Cruz, Carlos "Patato" Valdes, Santitos Colon, Cheo Feliciano, Roberto Roena, Willie Colon, Ismael Rivera Jr., and Luis "Perico" Ortiz.

He gained a Bachelor of Music Degree at Berklee College of Music with a Count Basie Award for outstanding musicianship in 1985 while expanding his performance credits working with such renowned jazz artists as Gary Burton, Claudio Roditi, Bill Pierce, Don Byron, Chick Corea, and Jerry Gonzalez.

Relocating to Brazil from 1986 to 1996 he studied extensive Brazilian music while accompanying such renowned artists as Cauby Peixoto, Wilson Simonal, Paulinho da Viola, Amelinha, Caetano Veloso, João Bosco, and Lucinha Lins. Within the Brazilian landscape he worked as a pianist, arranger, composer, and conductor/musical director of Broadway-like shows, and served as an educator and producer while managing his own recording studio/production company. Gomez's personal approach to fusing jazz, Latin, and Brazilian music gives him a unique personality and musical voice.

Since relocating to New York in 1997, he has been featured in saxophonist

David Sanchez's Grammy-nominated albums; clarinetist Don Byron's *Tuskegee Experiments*, *Music for Six Musicians*, and *You Are Number Six*; Richard Bona's *Scenes From My Life*; and has toured extensively around the world.

Edsel has released an album dedicated to the music of Chico Buarque and recently recorded *Cubist Music* (produced by Don Byron), featuring Edsel's original compositions

reflecting his own improvisational concept based on Cubist Art. He has written a book explaining the details of his cubist music system, yet to be published.

**Jerome Harris** has been widely acclaimed as a versatile and penetrating stylist on both the guitar and the bass guitar.

Harris's first major professional performing experience came as bass guitarist with Sonny Rollins in 1978; from 1988 to 1994 he played guitar with Rollins, and has also recorded and/or performed with Jack DeJohnette, Bill Frisell, Ray Anderson, Bobby Previte, Oliver Lake, Don Byron, Bob Stewart, George Russell, and Julius Hemphill. His extensive international touring has included several stints in Japan with Sonny Rollins, as well as several US State Department tours.

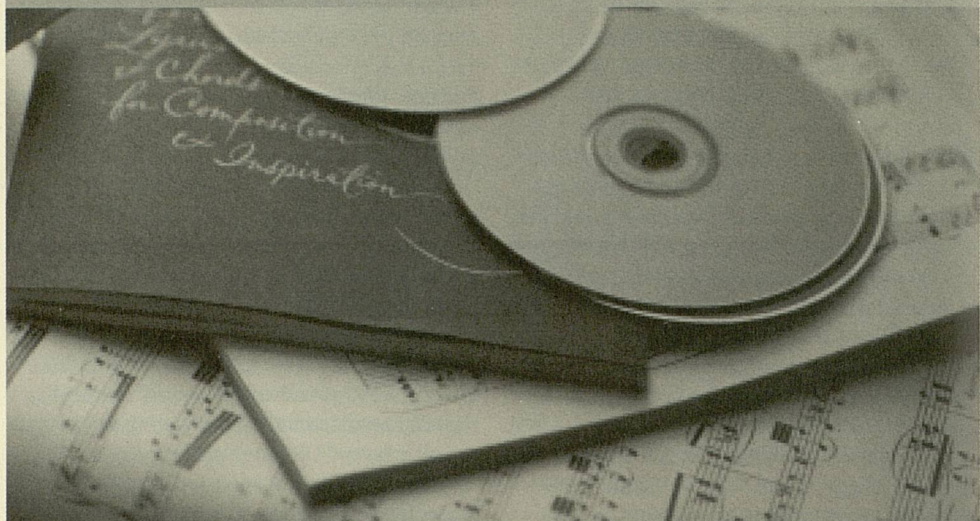
Jerome Harris has appeared on over 50 recordings. His albums as a leader include *Rendezvous*, the first jazz recording from the high-end audio magazine *Stereophile*, and *Hidden In Plain View* (New World), where his acoustic bass guitar is at the heart of an all-star group, creatively interpreting pieces by the inspiring jazz master Eric Dolphy.

Jerome Harris has contributed a major piece of jazz scholarship to the recently published collection of essays *The African Diaspora: A Musical Perspective* (Garland). His essay, "Jazz on the Global Stage," is a wide-ranging insider's view of the history, present state, and future implications of the spreading and flourishing of jazz in locales far from its African-American origins. In the volume's introduction, the editor – award-winning jazz scholar Ingrid Monson – writes that "Harris provides the most comprehensive portrait currently available of jazz outside the United States."

After studying psychology and social relations at Harvard University, he attended New England Conservatory of Music as a scholarship student in jazz guitar, graduating with honors in 1977.



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Edward Dusinberre, *Violin*

Károly Schranz, *Violin*

Roger Tapping, *Viola*

András Fejér, *Cello*

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## Program

Sunday Afternoon, February 20, 2005 at 4:00

Rackham Auditorium • Ann Arbor

## *The String Quartets of Béla Bartók*

### **String Quartet No. 1, Op. 7**

Lento

Poco a poco accelerando all'allegretto

Introduzione Allegro

Allegro vivace

### **String Quartet No. 2, Op. 17**

Moderato

Allegro molto capriccioso

Lento

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

### **String Quartet No. 3**

Prima parte: Moderato —

Seconda parte: Allegro —

Ricapitolazione della prima parte: Moderato —

Coda: Allegro molto

### **String Quartet No. 4**

Allegro

Prestissimo, con sordino

Non troppo lento

Allegretto pizzicato

Allegro molto

60 - MINUTE DINNER BREAK



**String Quartet No. 5**

Allegro

Adagio molto

Scherzo. Alla bulgarese – Trio

Andante

Finale: Allegro vivace – Presto

**String Quartet No. 6**

Mesto – Più mosso, pesante – Vivace

Mesto – Marcia

Mesto – Burletta: Moderato

Mesto

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Drama in London.

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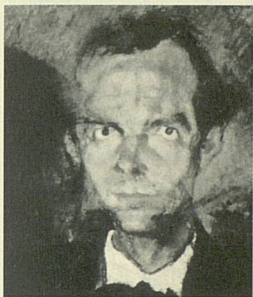
## The Six String Quartets

Belá Bartók

Born March 25, 1881 in Nagyszentmiklós,  
Hungary [now Sînnicolau Mare, Romania]  
Died September 26, 1945 in New York

**T**he string quartets of Béla Bartók have long been recognized as one of the peaks of 20th-century chamber music. In these six masterworks, Bartók created a classical sense of harmony and balance using entirely new and

non-classical means – an achievement to which few of his contemporaries can lay claim. His non-traditional harmonies can sound harsh and dissonant at first hearing, but he used them in such a coherent and logical



BELÁ BARTÓK

way that the ear soon accepts them as a natural idiom, organically evolving from the past.

It is noteworthy that each of the quartets has a different sequence of movements, and there is not a single one that adheres to the classical allegro-adagio-scherzo-finale scheme. Devising the unique form to best serve his intentions in each case was one of Bartók's most important contributions to the genre of the string quartet.

In his numerous writings on music, Bartók rarely discussed the harmonic and structural innovations found in the quartets. On the other hand, he had a great deal to say about the relationship between his compositions and folk music. A leading expert in the then-new discipline of ethnomusicology, Bartók had collected, notated, and analyzed thousands of melodies of Hungarian, Romanian, and Slovak origin, and quite a few from other ethnic groups. The influence of these melodies was easy to see in the arrangements and straightforward folksong imitations found in many of Bartók's works. Yet the composer maintained that all his works had

folk music as their basis, even, he stressed, the string quartets, "except their setting is stricter." These words have puzzled many commentators ever since, but in fact they are not only true but probably offer the best key to an understanding of the music. Bartók did not quote any actual folk songs in his quartets; instead, he isolated certain structural elements from those folk-songs, such as a melodic turn, a rhythmic pattern, or a typical scale. He combined these elements with a harmonic language following its own inner logic, and used them to fashion musical forms that were sometimes indebted to the classical sonata or scherzo but also reflected his own personal approach, with a distinct predilection for symmetrical, mirror-like designs.

The six quartets span a time period of more than three decades – all but the very first and the very last years of Bartók's career. *String Quartet No. 1* dates from a time when Bartók was just beginning to find his own voice as a composer. To have it performed, he had to organize his own concert venue, co-founding the short-lived Association for New Hungarian Music (UMZE). The Third won a major prize in Philadelphia; the Fifth was commissioned by Elizabeth Sprague Coolidge, the great American patron of new music; and the Sixth was premiered by the Kolisch Quartet in New York City. To tell the story of the six quartets is then, in a sense, to tell the story of Bartók's growing international recognition.

### String Quartet No. 1, Op. 7 (1908)

Looking back on his early years from the vantage point of his mid-40s, Béla Bartók considered his *String Quartet No. 1*, written at the age of 27, to be his first composition truly representative of his mature style. He had written a great deal of music before that time, including highly successful orchestral works like the *Kossuth Symphony*. But these were written in a nationalistic-Romantic manner that Bartók later disavowed, having discovered the old Hungarian peasant music that changed his life and his artistic outlook forever.



*String Quartet No. 1*, completed in 1908, is one of the first Bartók works to show signs of this major change. The work stands on the cusp of a new era, combining the influence of folk song with the other important influence that had reached Bartók at around the same time, namely, the new French music of Debussy and Ravel. On a personal level, Bartók was going through an emotional crisis at the time, having been rejected by the violinist Stefi Geyer, with whom he was passionately in love and for whom he had written a violin concerto the previous year. The opening motif in the quartet's mournful first movement is a kind of reversal of the Stefi Geyer theme (so identified by Bartók) from the concerto; it is developed in a dense, highly chromatic post-Romantic polyphonic style introduced by a duo of violins. The fog lifts, first in an impassioned viola solo written in a distinctly Hungarian style (though not yet in the style of the old folksongs Bartók had discovered), and then in a flowing pentatonic melody intoned by the cello. One feels why Bartók's friend and colleague Zoltán Kodály referred to this quartet as "return to life." The polyphony later returns, but, as Hungarian musicologist János Kárpáti has noted, it has been "transposed an octave higher into an 'ethereal sphere' [representing] a tone of 'transfiguration,'" and bringing "solace" to the music.

The "return to life" continues in the second movement, which is in a moderately fast "allegretto" tempo, reached gradually after a transitional passage written, like the beginning of the first movement, for instrumental duos (viola-cello followed by first and second violins). The "allegretto" begins as a lyrical waltz but it eventually gathers momentum; tender, expressive passages alternate with intense dramatic outbursts. The ending, once more, is quiet and almost "transfigured."

The third and last movement is preceded by an "Introduzione" which presents a cello recitative, somewhat like in Beethoven's *Symphony No. 9*. But this cello recites in a distinctly Hungarian manner. It is still closer to 19th-century popular songs than to the ancient repertoire Bartók had discovered in the villages, but

even so, it serves to announce the stylistic change that is about to occur, in the manner of Beethoven, who had his soloist in *Symphony No. 9* sing: "nicht diese Töne!" (not these sounds!). And in fact, the "Allegro vivace" that ensues makes the "return to life" complete with its exuberant and playful tone. At the movement's culmination point, the tempo suddenly slows down to a solemn *adagio*, and the first violin plays an expressive pentatonic melody which is, finally, in the style of the ancient folksongs which Bartók had saved up until this strategic moment. The folksong episode is rather brief, and is followed by a return of the "Allegro" material, including a humoristic fugato. The excitement keeps increasing to the end. There is a single moment of introspection before the end, when the ancient folksong makes a second appearance, even shorter than the first, evidently to drive home the point that this old-new style – which symbolizes spiritual renewal and the attainment of a new authenticity – is definitely here to stay.

### String Quartet No. 2, Op. 17 (1917)

A decade after the First Quartet's "return to life," we find Bartók in the throes of a new crisis in his *String Quartet No. 2*. This time, the crisis had to do with the hardships of World War I, and with the vehement opposition to Bartók's music on the part of the Hungarian critics, an opposition that in 1912 had caused the composer to withdraw from the musical life of Budapest and to move to a relatively distant suburb. A mood of pessimism took hold of Bartók during these years – witness the tragic endings of the *Four Pieces for Orchestra* and the *Suite for Piano*, Op. 14, and the two dark song cycles Opp. 15 and 16, all from the years immediately preceding *String Quartet No. 2*.

The Quartet, too, ends with a desolate slow movement, preceded by a "Moderato" filled with nostalgic longing and an extended, ferocious dance. The three movements represent wide emotional extremes, even more polarized than was the case in *String Quartet No. 1*.



The first movement contains its own inner polarity, between the opening theme (a languid melody with ever-widening intervals) and a second, “bittersweet” idea that appears only twice, harmonized in a much more consonant way. The contrast of these two themes could correspond to an imagined contrast between a melancholy state of mind and the world of ideal dreams. Powerful surges and desperate climaxes punctuate this movement which – roughly – follows the outlines of sonata form. One of the most memorable moments occurs shortly before the end: a five-note motif, played by all four instruments in a menacing, *fortissimo* unison, turns out to be identical to the beginning of the “bittersweet” theme, which immediately follows, ushering in a coda in which both themes are united in a farewell gesture of great tenderness.

For most of its duration, the second movement has a single interval – the minor third – for its theme. It is hammered home in a relentless *ostinato* in which Kárpáti sees a reflection of the Arabic drumming Bartók had heard during his visit to Biskra, Algeria in 1913. On the other hand, as Kárpáti also notes, a very similar *ostinato* can be found in Bartók’s piano piece, *Allegro barbaro*, from 1911 – that is, two years before the Biskra trip. It should come as no surprise that Bartók was most receptive to external impulses that confirmed what he was already exploring in his own creative work.

In the central movement of *String Quartet No. 2*, this *ostinato* theme is developed in spectacular ways, in turn serious and comic. Toward the middle of the movement, the tempo slows down for a while and a lyrical melody appears, only to be brushed aside by the returning *ostinatos* that become wilder and wilder to the end. The concluding *fortissimo* unison recalls the similar passage from the first movement mentioned above. Only this time there is no relief in a dreamlike conclusion; the third movement that follows is one of the darkest pieces of music Bartók ever wrote.

Isolated melodic fragments, played with mutes, set a desolate stage, preparing the appearance of the melody modeled after a cer-

tain type of Hungarian folksong of a mournful character. The contours of the melody, and the fact that the phrase is repeated a fifth higher, are reminiscent of folk music, but the chromatic inflections of the theme speak an intensely personal language of Bartók’s own. In fact, the pitches derive from the languid opening theme of the first movement. The two kinds of sadness – the personal grief of the composer and the communal lament of folksong – reinforce one another as the music moves through successive stages of anxiety and despair. The final sonority of the work is the same minor third that figured so prominently in the second movement – now played twice, *pizzicato* (plucked) by the viola and cello, muffled and austere.

### String Quartet No. 3 (1927)

The Third and Fourth Quartets, written in short succession, have been seen as the acme of Bartók’s modernism. In fact, it may well be that at first hearing, the listener’s attention is engaged by the highly advanced harmonic and rhythmic idiom of these works. Yet the folk-music influence is never too far from the surface, only the “setting” is really “strict” this time. For all its “modernity,” *String Quartet No. 3* is full of references (sometimes veiled, sometimes more overt) to Hungarian folk music. Bartók’s strategy consists in using only one parameter of his folk sources at a time: he will either quote a typical pentatonic cadence from Hungarian folk music (G-C-A) without the rest of the tune, or use a symmetrical melodic structure derived from folk music but filled out by markedly non-folkloric pitch material. In this way, the traditional and non-traditional elements of his style are fused in a seamless unity.

*String Quartet No. 3* is in a single movement but is divided into four clearly demarcated segments. A slow “Prima parte” and a fast “Seconda parte” are followed by a varied recapitulation of Part I and a “Coda” based on Part II. The “Prima parte” is a masterful example of “organic growth:” a complex and variegated movement arises from two or three tiny motifs



that are themselves interrelated. One of the most important moments comes at the end of the section, where these tiny motifs coalesce into a long, pentatonic musical phrase (played by the second violin and the viola). The “Seconda parte” brings together a string of themes in various dance meters, both symmetrical and asymmetrical. The dance becomes more and more excited; the themes are developed in contrapuntal imitation, almost as if the dancers tripped over one another. The end of the section was best characterized by Kárpáti in his book *Bartók’s Chamber Music* (Pendragon Press: Stuyvesant, NY, 1994): “The composer’s ‘scalpel’ continues to strip off the thematic and motivic layers – penetrating right down to the ‘skeleton’ of the themes.” This is followed by the return of the slow tempo (“Ricapitolazione della prima parte”) in which the short motifs of the work’s opening are “reconfigured” to form a completely new musical entity. Finally, the “Coda” presents the main thematic material of the “Seconda parte” in a condensed version, culminating in a climactic ending.

### String Quartet No. 4 (1928)

The five-movement layout of *String Quartet No. 4*, with two thematically related fast movements in the first and fifth place, respectively, two scherzo-type pieces (also related) as movements 2 and 4, and an emotionally intense central slow movement has inspired many analyses and spawned countless imitations, yet is essentially both unexplainable and unrepeatable. No theory can account for the irresistible rhythmic energy that characterizes the first movement, though its patterns can be (and have been) laid bare. Nor could the symmetrical structures produce the impact they do, if they weren’t filled out with an extraordinary timbral and textural imagination, with double and triple stops, *tremolos*, *glissandos* and other technical devices adding their dramatic contributions to musical form. The breath-taking coda of the first movement (*Più mosso*, [Faster]) caps a movement that has been powerful and exciting from the start.

In the second movement (“Prestissimo, con sordino”) all four instruments keep their mutes on throughout. Much of this dashing and mysterious scherzo, which constantly plays the metric game of having three notes in one instrument against two in another, consists of chromatic scales scurrying up and down. Only in the middle section does a “theme” (a musical idea with a sharp rhythmic and melodic profile) emerge, only to be buried again in a vibrant texture of *glissandos*, harsh chords, and rapid chromatic scales.

The third movement, the centerpiece of the work, begins with an expressive cello solo, played in a precisely notated rhythm that nevertheless gives the impression of *tempo rubato* (free rhythm). Commentators have seen in this passage a reflection (though not a direct recreation) of the Romanian *hora lungă*, an improvisatory form that was one of Bartók’s most cherished discoveries during his ethnomusical fieldwork. The extended cello solo eventually yields to an anguished passage led by the first violin, reaching an *agitato* climax. When the original tempo resumes and the cello reclaims its leading role, it receives a counterpoint from the first violin, and the *rubato* rhythm becomes more regular, as if “tamed” by the intervening events. Yet the last word belongs to the anguished micro-motifs of the first violin.

The fourth movement takes up the ascending and descending scales of movement 2, yet the chromatic scale is now stretched out to diatonicism (many of the half-steps widened to whole steps). Again, a special playing technique is called for, but instead of the mutes used in the second movement, this time the four players put down their bows and use *pizzicato* (plucked strings) throughout. Sometimes these *pizzicatos* are of the variety known as the “Bartók” *pizzicato*, in which the string is plucked so strongly that it rebounds off the fingerboard. The rhythmic complexity of the movement is considerable, yet the overall impression is a humorous one.

The last movement, based on the same thematic material as the first, nevertheless regularizes the rhythmic structure so that the melody



fits into a dance pattern with phrases of equal length, which was not the case before. The accompaniment, with strong offbeat accents and playful grace notes, greatly enhances the dance mood. The high jinks are only briefly halted by a light and graceful melodic episode; the wild dance soon returns and culminates in a concluding passage that recalls the ending of the first movement almost literally.

### String Quartet No. 5 (1934)

Like the Fourth, *String Quartet No. 5* follows a symmetrical five-movement layout, only this time the scherzo is in the center, framed by two slow movements (Nos. 2 and 4) and two fast ones in the extreme positions. This scheme, which makes for a regular alternation of fast and slow tempos, actually results in a seven-fold symmetry, since the central scherzo is itself in an A-B-A form.

The main theme of the first movement grows out of a single note, repeated many times by the four instruments in rhythmic unison. Similarly to the first movement of *String Quartet No. 4*, this "Allegro" follows sonata form, and the contrast among the various themes (the opening *ostinato*, the angular rhythms of the second theme, and the long *legato* lines of the third) propels the movement on its path. Bartók's fondness for mirror symmetries is further expressed in the thematic inversions during the recapitulation: in that section, all the themes return "upside down," with ascending intervals substituted for descending ones and vice versa.

The second movement is one of Bartók's so-called "night musics" – a gripping evocation of the mysterious noises of the night as heard by a solitary observer lost in contemplation. A theme of an almost Romantic tenderness, harmonized with conventional triads that sound entirely non-conventional in their 20th-century context, emerges out of the isolated trills of the opening, representing the voice of the individual. The *tremolos* and *pizzicatos* that soon appear, including *pizzicatos* with the nail of the left

index finger, create an eerie atmosphere, which is relieved by a return of the pure chords of the earlier melodic section. True to his concept of symmetry that governs the entire quartet, Bartók returns to the opening trills at the very end.

The third movement is a scherzo in "Bulgarian rhythm," that is, in the characteristic mixed meters often found in the folk music of the Balkan nation. The basic pattern of the scherzo is one-two-three-four, one-two, one-two-three (in a rather fast tempo). Two different melodic motifs are made to fit into the "regular irregularity" of the rhythm: an idea that moves up and down in a chain of thirds, and another one that evokes Hungarian folk music with its melodic outline. The Trio section (which is the center of symmetry for the entire work) brings a particularly striking folk melody played by the viola in its high register, answered by the cello, against the agitated figurations of the first violin. The return of the scherzo is a free recomposition rather than a literal repeat, again involving inversion of the themes.

In many ways, the fourth-movement "Andante" harks back to the second movement: again we hear isolated gestures and mysterious noises gradually giving rise to more sustained melodies. But this time, Bartók includes an additional element: a powerful cry in the form of a terse motif of only two notes – an ascending minor third. This motif becomes the basis of a passionate middle section that is the total emotional opposite of the quiet and meditative "Adagio." A few slow *pizzicato* chords played by the cello serve to bring some calm to the final measures of the movement.

The music of the last movement is driven forward by rambunctious dance rhythms and playful imitations (as though the instruments were playing catch). The many repeated notes recall the *ostinatos* of the first movement (another symmetrical touch), but the earlier thematic contrasts have all but disappeared. A startling episode occurs just before the end: a passage marked *Allegretto con indifferenza* where the second violin plays an intentionally banal little melody to the "meccanico" accompaniment of the viola. When the first violin



takes over the melody a jarring half-step higher, the joke becomes cruel, and is finally brushed aside by a return of a fast tempo and a mad rush which will last to the end.

### String Quartet No. 6 (1939)

*String Quartet No. 6* was the last work Bartók completed before his emigration to the United States. The first three movements were written in Saanen, Switzerland, during the summer of 1939. From the surviving sketches, scholars have been able to trace how Bartók's ideas about the unique form of this work took shape. Originally he had planned a four-movement string quartet with a dance finale preceded by a slow introduction. Then it occurred to him to use that slow introduction as a motto, appearing before the other movements as well. The compositional work had to be interrupted in September when, after the outbreak of World War II, Bartók had to return to Budapest. He had also received news of his mother's grave illness. At some point during this time, Bartók dropped his plans for the dance finale, and fashioned the material of the slow introduction into an entire movement to conclude the work. This "Mesto" (sad) finale was finished in Budapest in November 1939. (Bartók's mother died a few weeks later.)

In the final form of the work, each of the first three movements is introduced by a "Mesto" motto, which then provides the entire material of the finale. In the case of the first movement, the motto – a lyrical, intensely chromatic melody, is played by the viola alone. After a short transition section (where the unison of the four instruments anticipate the main theme of the movement), the "Vivace" tempo begins with more instrumental solos (unaccompanied first and then second violin). This suggests a certain lightness of the tone that remains constant throughout this predominantly lyrical and lively movement.

Two character pieces follow: a "Marcia" (March) and a "Burletta" (Burlesque), both in ABA form and, as mentioned before, preceded

by an ever-intensifying "Mesto" motto. In each case, Bartók created subtle motivic links to connect the "Mesto" sections to the subsequent scherzos. The characteristic dotted rhythms of the "Marcia" are related to the *verbunkos*, a 19th-century Hungarian instrumental tradition which had inspired Bartók at the beginning of his career and again during the last decade of his life. (One commentator, however, has drawn attention to the "Scherzando" movement in Beethoven's *String Quartet in E-flat Major*, Op. 127, as another possible model.) At times, the march takes on a decidedly parodistic tone, which makes the beginning of the middle section all the more shocking. For here the cello bursts out in a passionate, declamatory outcry, accompanied by dramatic *tremolos* in the violins and strumming *pizzicato* chords in the viola. It is a traumatic interlude after which the March melody returns transfigured, played *piano* instead of *forte*, with delicate harmonics in the first violin.

The "Burletta" is one of Bartók's most sarcastic movements. The crude puppet from his ballet *The Wooden Prince* comes back to life, even more grotesque than in his first incarnation more than 20 years earlier. Strong rhythmic accents and the "out-of-tune" effect – produced by the second violin playing a quarter-tone lower than the first – leave no doubt as to the character Bartók had in mind. The middle section this time recalls the gentle lyricism of the first movement, but then the merciless satire returns with a vengeance.

Expanding upon the opening motto, the fourth-movement "Mesto" is full of nostalgia and resignation. Bartók's instruction in the score, *senza colore* (without color), is extremely revealing. The two themes of the first-movement "Vivace" return, in a slow tempo this time, as faint reminders of a long-past happiness, before the music unmistakably says farewell.

*Program notes by Peter Laki.*



**R**ecognized as one of the world's première string quartets, the **Takács Quartet** plays with a virtuosic technique, intense immediacy, and consistently burnished tone. The ensemble explores its repertoire with intellectual curiosity and passion, creating performances that are probing, revealing, and constantly engaging. The Quartet is based in Boulder, Colorado, where it has been in residence at the University of Colorado since 1983.

Now entering its 30th season, the Takács Quartet has performed repertoire ranging from Haydn, Mozart, Beethoven, and Schubert to Bartók, Britten, Janáček, and Sheng in virtually every music capital in North America, Europe, Australia, and Japan, as well as at prestigious festivals around the globe. The ensemble is also known for its award-winning recordings on the Decca label, including its 2-CD set of Beethoven's three "Rasumovsky" *String Quartets*, Op. 59 and *Quartet in E-flat Major*, Op. 74, which won the Grammy Award and the Gramophone Award for "Best Chamber Performance" in 2002. The album is the first installment of the Takács Quartet's recordings of the complete Beethoven Quartet cycle in three sets. The Quartet's third and final CD of the late quartets, which completes the cycle, is scheduled for release in 2005.

Highlights of the Takács Quartet's 04/05 season include performances of the complete Beethoven String Quartet cycle in six concerts at Lincoln Center in New York as well as the completion of its three-year cycle of performances of the quartets presented by The Cleveland Orchestra. The Quartet also performs the entire Bartók String Quartet cycle in Ann Arbor, Pittsburgh, and Tucson, and gives concerts throughout North America. This May, the Quartet returns to London's Wigmore Hall along with performances throughout Europe.

Recently, notable Takács Quartet appearances worldwide have included performances of the Beethoven cycle in Cleveland, London, Los Angeles, Paris, and Sydney; the world-première performance of Bright Sheng's *Quartet No. 3*; the world première of Su Lian Tan's *Life in Wayang*; and a 14-city US tour with Poet Laureate Robert Pinsky.



TAKÁCS QUARTET

Signed to an exclusive contract with Decca/London in 1988, the Takács Quartet has made 16 recordings for the label. The ensemble's recording of the six Bartók String Quartets received the 1998 Gramophone Award for chamber music and, in 1999, was nominated for a Grammy.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai, and András Fejér, while all four were students. It first received international attention in 1977, winning First Prize and the Critics' Prize at the International String Quartet Competition in Evian, France. Violinist Edward Dusinberre joined the Quartet in 1993 and violist Roger Tapping in 1995. Of the original ensemble, violinist Károly Schranz and cellist András Fejér remain. In addition to its residency at the University of Colorado, the ensemble is also a Resident Quartet at the Aspen Music Festival and School; its members are Visiting Fellows at the Guildhall School of Music and Drama in London; and, beginning in the 05/06 season, will become Associate Artists of the South Bank Center in London. In 2001, the Takács Quartet was awarded the Order of Merit of the Knight's Cross of the Republic of Hungary.

*This afternoon's performance cycle of the complete Bartók string quartets marks the Takács Quartet's eighth appearance under UMS auspices. The Takács Quartet made their UMS debut in February 1984 at Rackham Auditorium in a program which included Bartók's String Quartet No. 3.*





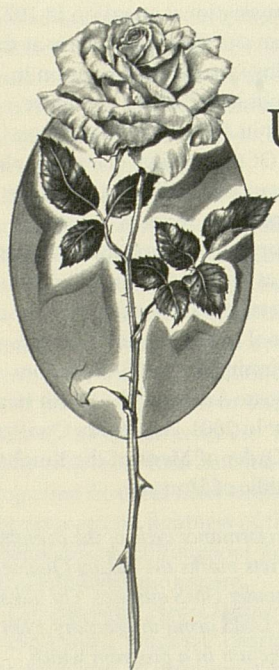
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Yuichiro Funabashi, Tsubasa Hori, Mitsuru Ishizuka,  
Tomohiro Mitome, Yosuke Oda, Eiichi Saito, Yoshie Sunahata,  
Masaru Tsuji, Kaoru Watanabe

## Program

Monday Evening, February 21, 2005 at 8:00  
Tuesday Evening, February 22, 2005 at 8:00  
Wednesday Evening, February 23, 2005 at 8:00

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Using the traditional Japanese drum, the taiko, **Kodo** explores the countless byways of the traditional performing arts as they strive to create something new for the modern age. The name *Kodo* conveys two meanings: the literal readings of the two characters that make up the name in Japanese are “drum” and “child” – conveying Kodo’s desire to play the taiko purely, with the heart of a child. The word *Kodo* is also a homonym for “heartbeat” – humanity’s most fundamental source of rhythm and the first sound a child hears in their mother’s womb.

Since Kodo’s debut at the Berlin Festival in 1981, the ensemble has given over 2,700 widely acclaimed performances in 42 countries, from war-torn Croatia to America’s Carnegie Hall on the One Earth Tour.

The globe is filled with a huge variety of people from different cultures who often have very different ways of living. In this world, it is more important than ever that people find ways to live together harmoniously. In ancient Japan the taiko was a symbol of the rural community; it is said that the limits of the village were defined not by geography but by the furthest distance at which the taiko could be heard. It is Kodo’s hope with the One Earth Tour to bring the sound of the taiko to people around the globe, so that we may all be reminded of our membership in that much larger community: the world.

*These performances mark Kodo’s 15th, 16th, and 17th appearances under UMS auspices. The ensemble made their UMS debut in October 1982.*

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Kodo has recently released a DVD/CD combo entitled *One Earth Tour Special*. For more information on Kodo, their recording, or the Kodo Arts Sphere America, a US nonprofit corporation established to encourage, enable, and support programs and opportunities for North Americans to study and understand the traditional and contemporary Japanese music of the taiko and its related performing arts, please visit [www.kodo.or.jp](http://www.kodo.or.jp).





Kodo





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with

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by FELIX MENDELSSOHN

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## Actors

James Garnon	<i>Puck and Snout</i>
John Paul Connolly	<i>Bottom</i>
Martin Turner	<i>Thesius and Oberon</i>
Daniel Rigby	<i>Demetrius and Starveling</i>
Antonina Lewis	<i>Helena and Snug</i>
Amy Brown	<i>Hermia and Peter Quince</i>
Alex Hassell	<i>Lysander and Flute</i>
Melanie Jessop	<i>Titania</i>

**B**eginning in the latter part of the 18th century and continuing throughout the 19th, discovery of and appreciation for Shakespeare spread steadily across the European continent. German translations of the Bard's works first appeared in the 1770s were followed shortly after 1800 by versions in French, Italian, and Russian, and somewhat later in Spanish and other languages. Productions of the major plays began to be seen in the capitals and larger cities, though often in "amended" versions that did considerable violence to their sources. (It was especially common, for example, to affix happy endings to the tragedies.)

The rising awareness of Shakespeare's work and its importance was not lost on musicians in the 19th century, and the Bard provided inspiration and subject matter for many composers throughout the Romantic era. Beethoven entertained plans for an opera on *Macbeth*; Verdi went ahead and composed one. Rossini set an adaptation of *Othello* in 1816, as did Verdi some seven decades later. *Romeo and Juliet* brought forth varied treatments from Gounod, Berlioz, and Tchaikovsky, among others, while Liszt composed a tone poem inspired by *Hamlet*. Nor were the comedies neglected. Berlioz created his opera *Béatrice et Bénédict* after *Much Ado About Nothing*, and both Otto Nicolai and Verdi (like Berlioz, a devoted Shakespearean) set *The Merry Wives of Windsor* to music.

Shakespeare's appeal to these and other composers was due in no small part to a shared fascination with the supernatural, which artists and thinkers associated with the Romantic movement felt to be closely linked to music. The Italian writer Giuseppe Mazzini, for example, defined music as "the echo from an invisible world," while E.T.A. Hoffman famously declared: "Music unlocks for man an unfamiliar world having nothing in common with the external material world which surrounds him." It is hardly surprising, then, that works like Berlioz's *Symphonie fantastique*, Schubert's *The Erl King*, Weber's *Der Freischütz*, Liszt's *Faust* Symphony and Wagner's *The Flying Dutchman* (to name but a few) sought to evoke a world of unseen spirits and unexplained events. Shakespeare's plays, populated by ghosts, witches, and fairies, resonated with this aspect of the Romantic sensibility. And it was precisely what the 19th century perceived as the Bard's Romanticism – his creation of a world of enchantment and fantasy – that Felix Mendelssohn sought to capture in his *Overture*, Opus 21, and *Incidental Music*, Opus 61, to *A Midsummer Night's Dream*, music produced at the start and in the twilight of his career.

Mendelssohn was only 17 when he conceived the idea of a concert overture to Shakespeare's comedy. In July 1826, he wrote to his sister, who was traveling: "I've gotten into the habit of composing in our garden.... Today or tomorrow I shall go there to dream A



*Midsummer Night's Dream.*" This declaration suggests that the composition of the work was a fairly effortless matter, but such was not the case. Mendelssohn had completed a substantial portion of the score when he became dissatisfied and began over again. We can be thankful that he lavished such care on his overture. It is one the composer's most appealing works and perhaps the most accomplished piece of music ever produced by an adolescent – not overlooking the early works of Mozart and Strauss.

Seventeen years after he wrote the overture, Mendelssohn was the most celebrated composer in Europe and director of music at the court of King Friedrich Wilhelm of Prussia. The King, upon ascending the throne, resolved to elevate Berlin to a position of cultural pre-eminence, and to this end he not only engaged Mendelssohn but patronized prominent painters and poets and established a Royal Theater in nearby Potsdam. Friedrich Wilhelm's taste was decidedly conservative, and most of the works mounted by the Royal Theater were classical Greek dramas. But in 1843, His Majesty consented to a production of *A Midsummer Night's Dream* and commissioned his court composer to produce songs and brief instrumental pieces for interpolation at suitable points during the play. Mendelssohn set about this task with pleasure. For at least a short while, he could escape his adult cares and recapture some of his youthful enthusiasm for the enchanted world of Shakespeare's comedy. Certainly he recaptured the spirit of his overture, which he recalled to a remarkable extent in the music he wrote for the Potsdam production of *A Midsummer Night's Dream* in October 1843.

*A Midsummer Night's Dream* with Mendelssohn's music was first performed in Potsdam on October 14, 1843. What was that occasion like? It would be impossible to reproduce precisely. We can only imagine the sets, costumes, and acting styles of the period, and we might not care to duplicate the ambience Friedrich Wilhelm's opulent New Palace Theater, nor restrict the audience to a select group of artists, intellectuals, and aristocrats, such as witnessed that historic performance. But the essen-

tial matter – a presentation of Shakespeare's comedy with the main portions of Mendelssohn's music in place – is what we offer now. And this begins with the celebrated overture.

Mendelssohn's prelude follows the usual form of a concert overture but introduces clear pictorial elements. The customary slow introduction is reduced to four magical chords which seem to cast a spell and transport us to that enchanted forest where Oberon and Titania rule. Each of the three themes that follow corresponds loosely to one the three types of characters in the play. The light and rapid figures in the strings that follow the opening sequence conjure up visions of Shakespeare's fairies rushing through the forest, while the more warmly romantic second melody suggests the mortal lovers. Finally, the *pesante* closing theme represents the antics of the rustic folk, including the braying of the hapless Bottom after he has been given the head of a donkey, and concludes with the horn calls of Duke Theseus' hunting party. Mendelssohn develops these ideas with keen imagination and a gossamer touch, and the overture closes with the magic chords of the opening measures. And now, the play.

### Act I

The first act of *A Midsummer Night's Dream* takes place in a mythical Athens. The city's ruler, Duke Theseus, is preparing to marry Hippolyta, the Amazon queen he has won in both battle and in love. He is petitioned by one of his subjects, Egeus, who arrives with his daughter, Hermia, followed by her two suitors, Demetrius and Lysander. Egeus had promised the girl to the former, but she loves the latter and will marry only him. Theseus affirms that Athenian law requires Hermia to wed as her father decrees or be punished by death or life as a nun, and he urges her to think carefully on her choice.

Left alone, Lysander and Hermia decide to flee the city together. They are met by their friend Helena. She pines for Demetrius, who had once wooed her, though he now covets Hermia. Learning of Lysander and Hermia's plan to elope, Helena devises a plan to ingratiate



ate herself with Demetrius by alerting him to the couple's prospective flight.

A group of tradesmen gather to prepare an entertainment they hope to perform at the Duke's wedding. Their leader, Peter Quince, announces that they will gather outside the city to rehearse, hoping thereby to keep their enterprise a secret.

The action shifts to the woods outside the Athens. This is home to sprites and fairies, whose scurrying presence and mischievous nature is suggested in the Scherzo of Mendelssohn's *Incidental Music*, which stands as an entr'acte between the play's first and second acts. The flowing figuration and delicate orchestration of this piece are quite akin to the fairy music of the overture, and the music created an entire genre of "supernatural scherzo" cultivated by many admiring composers during the rest of the 19th century.

## Act II

Puck, a particularly spirited fairy, discusses with a comrade the smoldering feud between his master, Oberon, the fairy king, and his queen, Titania. Both fairy monarchs now arrive and resume their quarrel over a changeling boy, on whom Titania dotes to Oberon's annoyance. When she leaves, Oberon instructs Puck to go and find for him a rare flower with the magical power to induce love for the first creature seen by whomever has its nectar placed on the eyelids. With this he hopes to humiliate Titania.

Awaiting Puck's return, Oberon overhears Demetrius, who has come to the wood to intercept Hermia and Lysander, berating the still-hopeful Helena. Dismayed by Demetrius' cruel treatment of Helena, Oberon decides he will alter the youth's affection with the same magical flower he plans to use on Titania. When Puck returns with the plant, Oberon instructs him to apply some of its nectar to the eyes of an Athenian youth who roams the woods nearby.

Elsewhere, Titania and her retinue bed down for the night. Oberon finds her and applies the juice of the magic plant. He departs, and Hermia and Lysander enter, lost and

exhausted. They, too, lie down to sleep. Puck finds them and, noting their Athenian garments, mistakes Lysander for Demetrius and applies the flower's nectar to his eyes, as Oberon had instructed. Demetrius comes on the scene, pursued by Helena, whom he presently leaves miserably alone. Lysander awakes, sees Helena and, under the influence of the magic plant, falls immediately in love with her. Incensed by what she takes as a heartless jest with her, Helena flees, with Lysander in pursuit. Hermia then wakes to find herself alone. Act II ends with her running off desperately in search of the missing Lysander. Mendelssohn's *Intermezzo*, the entr'acte that precedes Act III, suggests her distress in agitated harmonies.

## Act III

The tradesmen have gathered to rehearse their play. Puck happens upon them and decides to have some fun, changing the head of Bottom the Weaver into that of a donkey. This transformation frightens off the other tradesmen. And it presently wakens Titania who, seeing Bottom, falls instantly in love, thanks to the effect of the flower's nectar. She instructs her attendants to dote on her new paramour, and Bottom happily accepts their attention.

Puck reports back to Oberon on Titania's absurd infatuation. Demetrius and Hermia enter, quarreling, and Oberon soon realizes that Puck has anointed the eyes of the wrong Athenian youth. To correct this error, he places some of the flower's nectar on Demetrius' eyes. Soon Helena arrives, fleeing Lysander and his protestations of affection. Demetrius spies her and, sure enough, falls at once in love with her. Now Helena is sure that both young men are mocking her. Hermia enters; glad to have found her Lysander. But her joy turns to bewilderment and then bitterness when he spurns her in favor of Helena. Both the men and the women quarrel with each other. Finally, Hermia chases off Helena, and Lysander and Demetrius resolve to settle their dispute with blows.

Oberon, who has observed all this con-



tentious confusion, resolves to set things right. He instructs Puck to conjure up a dense fog and lead the various Athenians astray. Puck confuses the men until, exhausted, they drop off to sleep. Hermia and Helena soon fall into the same state. Puck now drips an antidote to the effect of the flower's nectar onto Lysander's eyes.

Once again, a musical entr'acte bridges this act to the one that follows. This is the Nocturne, one of the most admired portions of Mendelssohn's incidental music. It features the sound of the horn, an instrument widely associated during the Romantic period with the forest and with magic. (Weber capitalized on this famously in the overture to his opera *Oberon*, another work derived from *A Midsummer Night's Dream*.) Mendelssohn uses its sonority to splendid effect in this piece, which suggests the sleep of the four young Athenians.

## Act IV

Titania continues to dote on the ass-headed Bottom until, growing weary, they lie down to sleep. Oberon, having gained the changeling boy from his queen, decides to take pity on her. Applying the antidote to her eyes, he releases her from the flower's spell. She awakes, is horrified by the sight of Bottom, and reconciles with Oberon. Before departing, the fairy king instructs Puck to undo the mischief of Bottom's donkey head.

As morning arrives, so do Theseus, Hippolyta, and Egeus, who have gone out hunting. They come upon the four lovers and wake them. All marvel at what the young people recall of the previous night's events, and all are glad to find their affections now happily aligned. Theseus declares that Hermia shall marry Lysander, and Helen wed Demetrius, at the same ceremony uniting himself to Hippolyta.

After the others leave to return to Athens, Bottom wakes and wonders at what seems to have been the strange dream he has experienced. He rushes to rejoin his comrades, who are worried about both his fate and their prospects of performing at the Duke's wedding without him. Happily, Bottom, now in his true

appearance, bursts in, and the novice actors prepare to go on as planned.

## Act V

The play's final act is given over to the wedding festivities, which provides the occasion for Mendelssohn's celebrated "Wedding March," by far the most familiar portion of his incidental music for *A Midsummer Night's Dream*. After considering several alternatives, Theseus commands a performance of the tradesmen's entertainment, *Pyramus and Thisbe*. Quince, Bottom, and the others enact this in unintentionally hilarious fashion, after which all retire to bed. The fairies arrive to bless the marriages consecrated that day, and Puck delivers to the audience a brief epilogue allowing that all that has gone before can be dismissed as merely a dream.

*Program notes reprinted with permission by Paul Schiavo.*

**B**orn in 1951 in Budapest, **Iván Fischer** initially studied piano, violin, and cello. After composition studies in Budapest, he graduated from Hans Swarowsky's famous conducting class in Vienna where he also studied cello and early music (studying and working as assistant to Nikolaus Harnoncourt).

After a very successful early international career, he returned to Hungary in 1983 to found the Budapest Festival Orchestra. Here he introduced new, intense rehearsal methods and an emphasis on chamber music and creative work for each orchestral musician.

The sensational success of this new orchestra – which has since been repeatedly invited to the most prestigious music festivals such as Salzburg, Edinburgh, Lucerne, and the London Proms – established Iván Fischer's reputation as one of the world's most visionary and creative orchestral leaders. He signed an exclusive recording contract with Philips Classics in 1995



and his Bartók and Liszt recordings with Budapest Festival won a Gramophone Award, Diapason d'Or de l'Annee, 4 Cles de Telerama, the Arte, MUM, and Erasmus prizes. Other recordings include works by Kodály, Dvořák, and Iván Fischer's own orchestration of Brahms' *Hungarian Dances*, which combine improvisations from Gypsy musicians with a symphony orchestra. Beginning in 2004 he developed a new partnership with Channel Classics.

In Budapest, where he has been Music Director of the Budapest Festival Orchestra for over 20 years, Iván Fischer has introduced new concert forms. His "cocoa-concerts" for small children, his public matinees where he talks about the works, his "secret concerts" without an announced program, and his open air concerts on Hero's Square have all become extremely popular. Budapest Festival Orchestra's concerts are all played to capacity audiences.

As a guest conductor Iván Fischer appears regularly with the Berlin Philharmonic, Royal Concertgebouw, New York Philharmonic, Cleveland Orchestra, Orchestre de Paris, Munich Philharmonic, and Israel Philharmonic. For seven years he has held the position of Principal Guest Conductor of the

IVÁN FISCHER



Cincinnati Symphony Orchestra.

Iván Fischer was Music Director of the Opera National de Lyon from 2000 to 2003. The Lyon production of *Ariadne aux Naxos* received the prize of "Best Regional Opera Production of the Year" given by the Association of French Music Critics. Iván Fischer has previously held the position of Music Director, then Artistic Director, with Kent Opera. As guest conductor he has led a Mozart cycle at the Vienna State Opera, and productions in Zurich, London, Paris, Brussels, Stockholm, and Budapest.

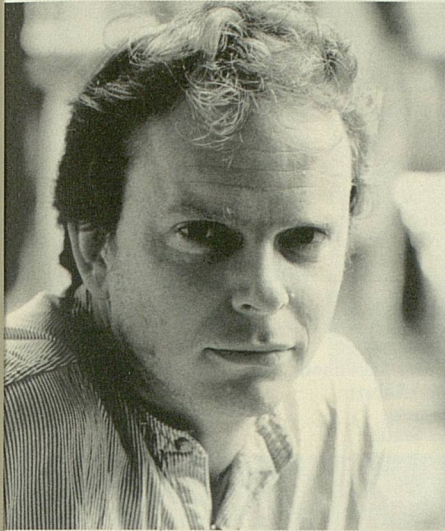
Iván Fischer is a founder of the Hungarian Mahler Society, and the Patron of the British Kodály Academy. He received the Golden Medal Award from the President of the Republic of Hungary, and the Crystal Award from the World Economic Forum for his services to help international cultural relations.

*Tonight's production marks Iván Fischer's third appearance under UMS auspices. Maestro Fischer made his UMS debut leading the Budapest Festival Orchestra in February 1997.*

**Tim Carroll** began his career with the English Shakespeare Company, for whom he directed *Julius Caesar*, *Cymbeline*, and *The Tempest*. As Associate Director of the Northcott Theatre in Exeter (1994-95) he directed many productions including *Amadeus*, *The Last Yankee*, *Charley's Aunt*, *Abigail's Party*, and several new plays. Since then he has been a guest director at many theaters: as recently as Christmas 2002 he directed W.S. Gilbert's *Engaged* for the Orange Tree Theatre, Richmond. Since 1997 he has directed three productions in Hungary: *The Clearing*, *Fair Ladies at a Game of Poem Cards*, and *The Duchess of Malfi*.

His first opera production was for Kent Opera in 1994: Benjamin Britten's *The Prodigal Son*. He is now Director of Productions for Kent Opera, for whom he has staged *Purcell in the Theatre* (1995), Monteverdi's *Orfeo* (97/98), Handel's *Acis and Galatea* (2002), and Britten's *Albert Herring* (2003). Other operas include





TIM CARROLL

*Eight Songs for a Mad King* (Maxwell Davies), *El Cimarron* (Henze), and *Twice Through The Heart* (Turnage) for Psappha Modern Music Ensemble. At the Gran Teatre de Liceu, Barcelona, in 1999 he staged Sarah Walker's *Cabaret Classico*, returning in 2001 to direct Britten's *Five Canticles*; and in 2002, *The Divine Sarah* (again with Sarah Walker, whose *White Christmas* he staged in December 2003). In 2003 he directed Monteverdi's *il ritorno d'Ulisse in patria* for the Britten-Pears School in Aldeburgh and at Shakespeare's Globe.

Tim Carroll is Associate Director of Shakespeare's Globe in London, where he has directed Peter Oswald's *Augustine's Oak* in 1999, *The Two Noble Kinsmen* in 2000, *Macbeth* in 2001, and in 2002, *Twelfth Night* at Middle Temple Hall and at the Globe. The production won *Evening Standard*, *Time Out*, Critics' Circle and Olivier Awards. He also directed *The Golden Ass*, a new verse play by Peter Oswald. In 2003 he directed *Richard II* and *Dido, Queen of Carthage*. He recently revived *Twelfth Night* for a record-breaking run at the Globe and a subsequent tour in the US, appearing in Ann Arbor under UMS auspices in fall 2003. In 2004 he directed *Romeo and Juliet* at the Globe; *The Tempest* in Lisbon; David Lewis' *Misconceptions*

for a national tour; *Il re pastore* for Kent Opera; and a revival of his *Richard II* prior to an international tour.

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

The OAE is in its 13th season as Associate of the Royal Festival Hall, and is also Associate Orchestra at Glyndebourne. The OAE has toured many countries, including South America and the US in 2002, and Southeast Asia in autumn 2003. The Orchestra's discography covers over 50 recordings in music from Purcell to Verdi.

The OAE established an education and outreach program in 1994 with the aim of encouraging creativity and active participation in the arts. The 04/05 season's flagship education project *DREAM!* is inspired by the Mendelssohn series at the South Bank. The OAE is the only period instrument orchestra to offer an apprenticeship scheme, the Jerwood/OAE Experience for Young Players.

Substantially dependent on sponsorship for its core activities, the OAE has a particularly successful relationship with Jupiter Unit Trust Managers, who sponsored the OAE's Beethoven Symphonies Series in 1999 and 12 subsequent concerts in the 00/01 season. Jupiter Unit Trust Managers have been the orchestra's Principal Sponsor since the 01/02 season.

*Tonight's production marks the Orchestra of the Age of Enlightenment's second appearance under UMS auspices. The OAE made their UMS debut appearing with mezzo-soprano Cecilia Bartoli in February 2004 at Hill Auditorium.*



**T**he **Choir of the Enlightenment** is formed of a group of professional singers, many of whom are soloists in their own right. In recent years the choir has appeared with the

Orchestra of the Age of Enlightenment at British and European festivals, as well as regularly performing with them as part of their annual London concert series at the South Bank Centre.

The choir has taken part in many of the OAE's recordings, including J.S. Bach cantatas BWV 205 and 114 and Purcell's *Odes for Queen Mary*, both with Gustav Leonhardt, and Mozart's *Così fan tutte* with Sir Simon Rattle, recorded live at Symphony Hall Birmingham. In July 2000, the choir and orchestra performed Bach's *B minor Mass* on the 250th anniversary of his death. This concert, which was part of the BBC Proms Festival, was broadcast live on BBC Radio 3 and on BBC Television.

During the 02/03 London season, the Choir of the Enlightenment joined the Orchestra of the Age of Enlightenment for performances of Bach's *B minor Mass* with Sir Roger Norrington and Haydn's *Creation* with Iván Fischer. The 03/4 season included performances of Purcell's *Dido and Aeneas* directed by Richard Egarr at the BBC Proms and at the Utrecht Festival; concerts of music by Schütz and Gabrieli conducted by Sir Roger Norrington; and performances of Charpentier's *David et Jonathas* to celebrate the tercentenary of his death, conducted by Emmanuelle Haïm. In the current season the choir takes part in performances of Mendelssohn's *A Midsummer Night's Dream* and his version of Bach's *St. Matthew Passion*.

*Tonight's production marks the Choir of the Enlightenment's UMS debut.*

## Orchestra of the Age of Enlightenment

IVÁN FISCHER, *Conductor*

### Violin

Ken Aiso  
Alison Bury  
Susan Carpenter-Jacobs  
Iona Davies  
Nancy Elan  
Catherine Ford  
Jennifer Godson  
Claire Holden  
Catherine Mackintosh  
Andrew Roberts  
Jill Samuel  
Claire Sansom  
Henrietta Wayne  
Catherine Weiss

### Viola

Jan Schlapp  
Nicholas Logie  
Martin Kelly  
Annette Isserlis

### Cello

Jonathan Cohen  
Susan Sheppard  
Robbie Jacobs  
Ruth Alford

### Double Bass

Chi-chi Nwanoku MBE  
Cecelia Bruggemeyer

### Flute

Lisa Bezniouk  
Neil McLaren

### Oboe

Anthony Robson  
Richard Earle

### Clarinet

Antony Pay  
Jane Booth

### Bassoon

Andrew Watts  
Sally Jackson

### Horn

Andrew Clark  
Gavin Edwards

### Trumpet

David Blackadder  
Phillip Bainbridge  
Timothy Hayward

### Trombone

Susan Addison  
Peter Thorley  
Patrick Jackman

### Ophicleide

Anthony George

### Timpani

Charles Fullbrook

### Percussion

Nicholas Ormrod

---

Orchestra of the Age of Enlightenment

Marshall Marcus, *Chief Executive*

Katy Shaw, *Director of Development and Marketing*  
Anna Rowe, *Director of Projects and Finance*  
Philippa Brownsword, *Orchestra Manager*

For more information on OAE, please visit [www.oae.co.uk](http://www.oae.co.uk).

---

## Choir of the Enlightenment

Jeanette Ager  
Jane Butler  
Julia Doyle  
Helen Groves, *Soloist*  
Carol Hall  
Frances Jellard

Angela Kazimierczuk  
Carys Lane, *Soloist*  
Helen Parker  
Susanna Spicer  
Caroline Stormer  
Karen Woodhouse



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- 2/19 Jack DeJohnette
- 2/25 Midsummer Night's Dream
- 2/20 Takacs Quartet
- 3/9 Florestran Trio
- 3/10 Fred Hersch Trio
- 3/12 Oslo Philharmonic
- 3/19 James Galway
- 4/9 Malouma
- 4/20 Felicity Lott & Angelika Kirchschlager

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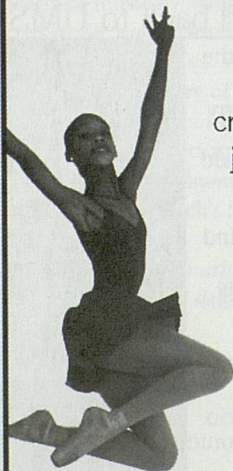
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# UMS experience

## 126TH UMS WINTER SEASON

### January 05

- Wed 12** Sam Shalabi: *The Osama Project*  
**Thu 13** Stephanie Blythe, mezzo-soprano  
**Fri 14** DJ 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

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

### February

- 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



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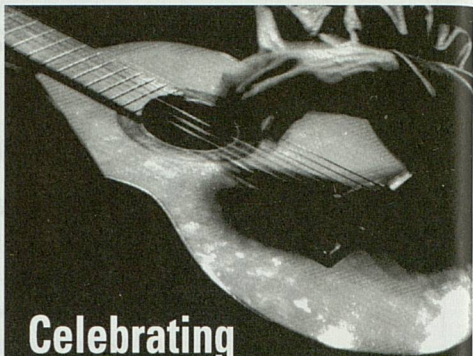
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*Sat 2* UMS Choral Union: Haydn's *Creation*  
*Fri 8* Trio Mediaeval  
*Sat 9* Malouma  
*Sun 10* Songs of the Sufi Brotherhood  
*Wed 13* Chamber Orchestra of Philadelphia with Ignat Solzhenitsyn, piano  
*Thu 14* La Capella Reial de Catalunya and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

## May

- Sat 14* Ford Honors Program: Guarneri String Quartet

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### July 10-23, 2005

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 Scott Parkman, conductor  
 Clarinet Workshop  
 Flute Workshop  
 Harp Workshop  
 Saxophone Workshop

### July 24-August 6, 2005

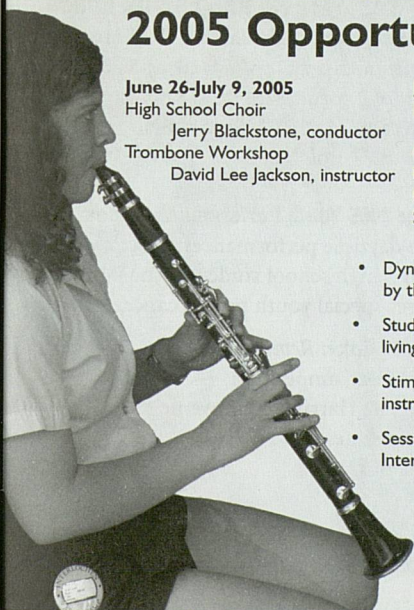
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## UMS EDUCATION PROGRAMS

**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 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).

### Winter 2005 Youth Performance Series

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

- 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*

Winter Workshops focusing on UMS Youth Performances are:

- *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

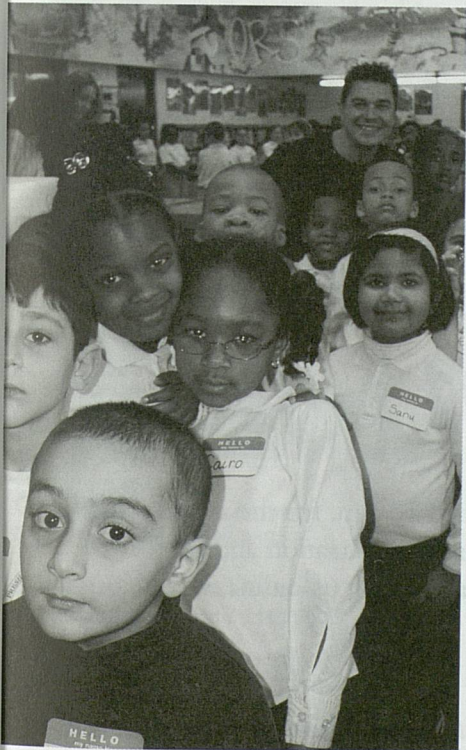
UMS educational materials are available online at no charge to all educators. All materials are designed to connect with curriculum via the Michigan State Benchmarks and Standards.

### Teen Tickets and *Breakin' Curfew*

As part of UMS's teen initiative, teens may purchase one \$10 ticket to public UMS performances the day of the event (or the Friday prior to weekend performances). Alternatively, teens may purchase one ticket for 50% of the originally published price at the door. *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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## 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.

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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.

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- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Complimentary parking passes for all UMS concerts at U-M 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

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- Associate benefits, plus:
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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 51-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.

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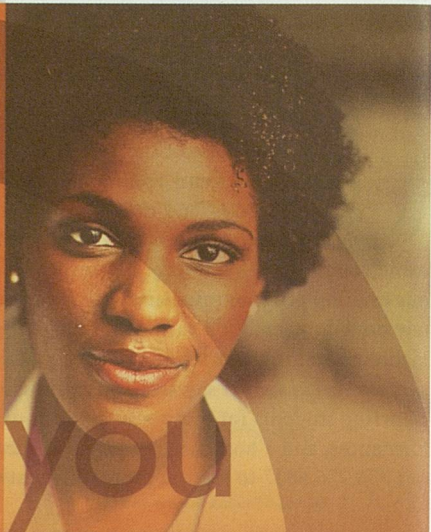
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Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming, and production. If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

## USHERS

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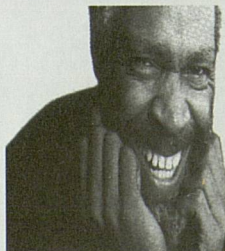
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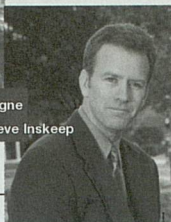


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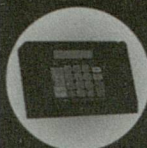
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