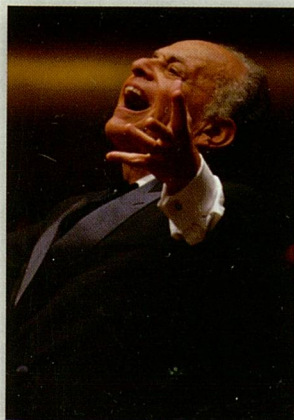


# UMMS

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 stroke at the end.

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 Farnell 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."

**EDWARD  
SUROVELL  
REALTORS**

**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."

**GHAFAARI**  
 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.”



*Kensington Court*  
ANN ARBOR


**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.”

**KeyBank**

**McDonald**  
Financial Group


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*President and CEO, McKinley Associates, Inc.*

“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”

**mckinley**  
*Associates*


**Erik H. Serr**

*Principal, Miller, Canfield, Paddock & Stone, P.L.C.*

“Miller Canfield is a proud supporter of the University Musical Society and its superior and diverse cultural events, which for 125 years, has brought inspiration and enrichment to our lives and to our community.”

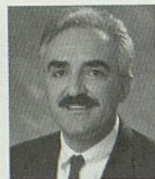
**MILLER  
CANFIELD**  
MILLER, CANFIELD, PADDOCK & STONE, P.L.C.


**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."

**SESI**  
PREMIER FAMILY IN CARS


**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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Wealth Management Group


**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**  
THOMAS B. McMULLEN CO.


**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."



## FOUNDATION AND GOVERNMENT SUPPORT

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

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

\$50,000-99,999  
**Anonymous**  
**The Japan Foundation**

\$10,000-49,999  
**Cairn Foundation**  
**Chamber Music America**  
**Community Foundation for Southeastern Michigan**  
**Maxine and Stuart Frankel Foundation**  
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**Japan Business Society of Detroit Foundation**  
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*of the University of Michigan*

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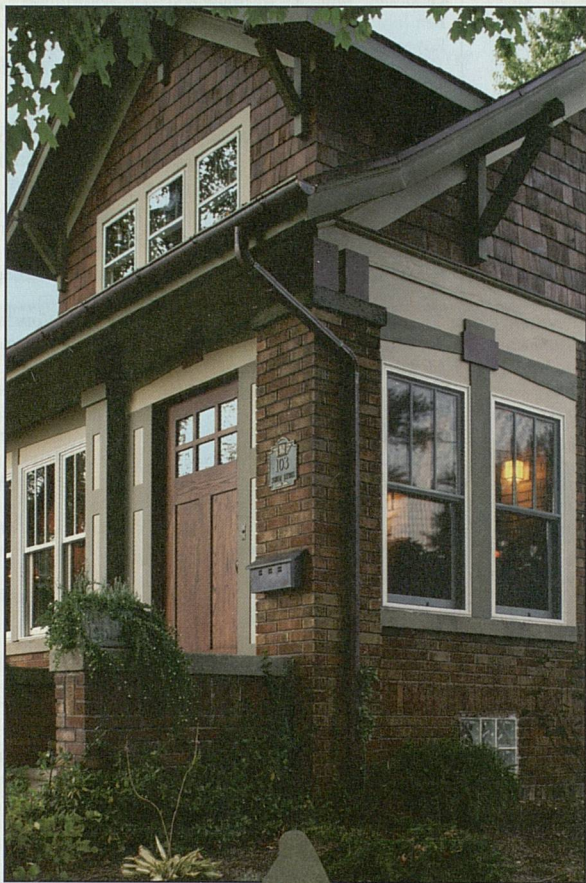
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“ *If you wisely invest in beauty, it will remain  
with you all the days of your life.* ”

— FRANK LLOYD WRIGHT



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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...**

★★★★★ Detroit Free Press

"A stunner" Ann Arbor News  
"An exceptional restaurant"  
Ann Arbor Observer

"The best French restaurant"  
Detroit Free Press Best of Detroit 2004

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## 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:

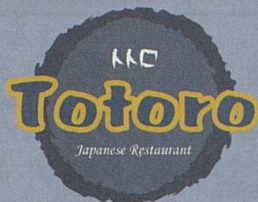
- reserving tickets before tickets go on sale to the general public
- discounts of 15-25% for most performances
- accessibility accommodations
- no-risk reservations that are fully refundable up to 14 days before the performance
- 1-3 complimentary tickets for the group organizer (depending on size of 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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## museum of art

### The Art of the Written Word in the Middle East

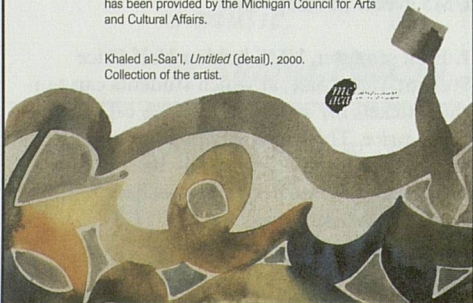
January 15–June 6, 2005

525 South State Street, Ann Arbor  
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

In Person

**League Ticket Office**  
**911 North University Avenue**

Hours

**Mon–Fri: 9am–5pm**

**Sat: 10am–1pm**

By Phone

**734.764.2538**

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

By Internet

**[www.ums.org](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.*

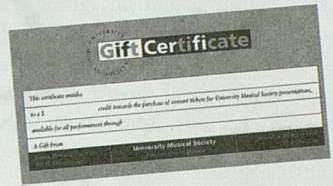
2. Students may purchase up to two Rush Tickets per valid student ID. For weekday performances, \$10 Rush Tickets are available the day of the performance between 9 am and 5 pm in person only at the Michigan League Ticket Office. For weekend performances, \$10 Rush Tickets are available the Friday before 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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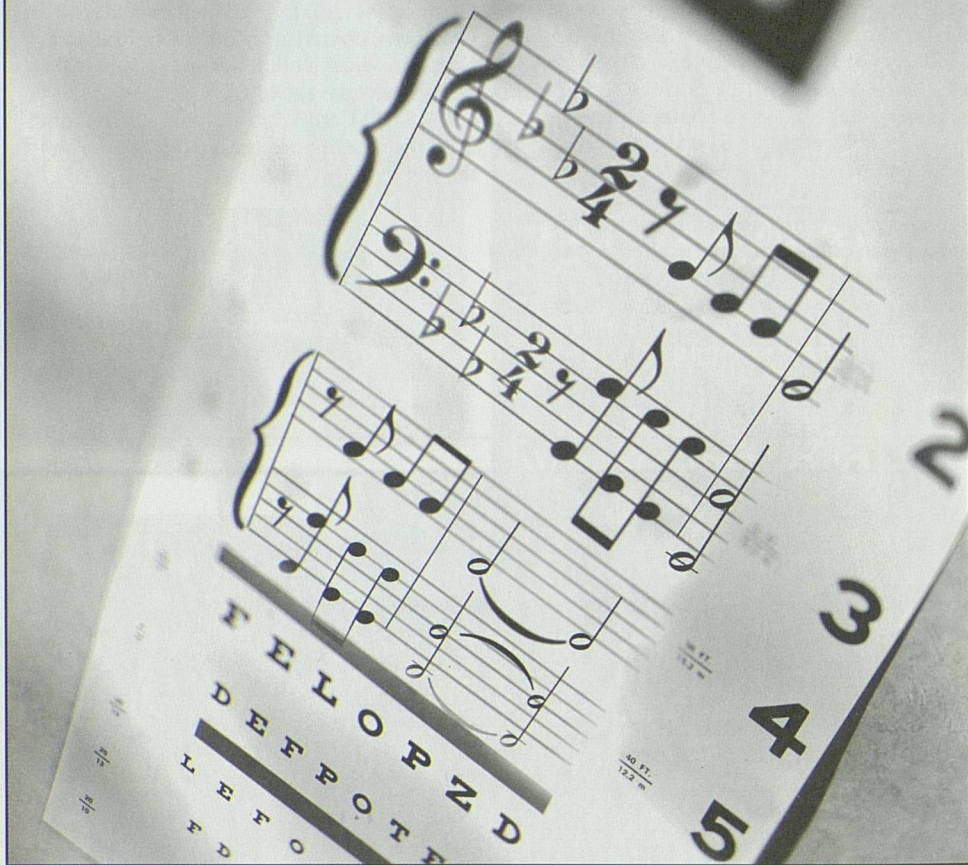
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Why should *you* log onto **www.ums.org**?

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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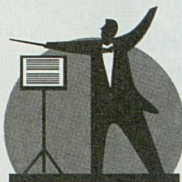
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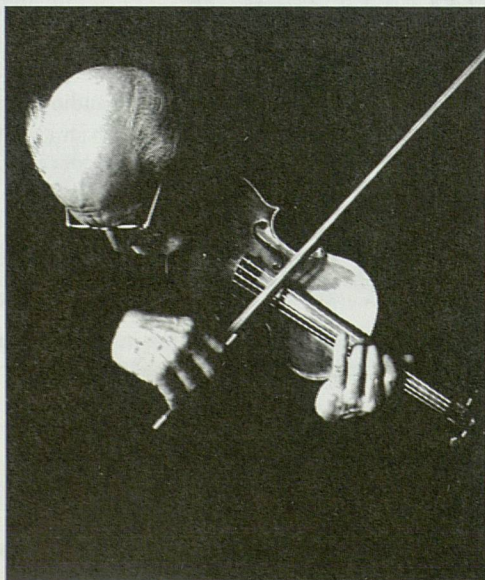
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# UMS annals

**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

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

### Michigan Theater

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

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

### St. Francis of Assisi Catholic Church

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

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

### Burton Memorial Tower

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

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

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



of the University of Michigan, Ann Arbor

**Winter 2005**

**Event Program Book**

Friday, April 1 through Sunday, April 10, 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.

<b><i>Rimasto Orfano</i></b>	<b>5</b>
<b>Emio Greco   PC</b>	
Friday, April 1, 8:00 pm	
Saturday, April 2, 8:00 pm	
Power Center	
<b>Haydn's <i>The Creation</i></b>	<b>9</b>
Saturday, April 2, 8:00 pm	
Hill Auditorium	
<b>Trio Mediæval</b>	<b>21</b>
Friday, April 8, 8:00 pm	
St. Francis of Assisi Catholic Church	
<b>Malouma</b>	<b>27</b>
Saturday, April 9, 8:00 pm	
Michigan Theater	
<b>Songs of the Sufi Brotherhood</b>	<b>29</b>
Sunday, April 10, 4:00 pm	
Rackham Auditorium	

## Greetings Everyone,

Spring is just around the corner, and it will be great to see you all at upcoming cultural events. As many of you know, the variety of artistic offerings to the community each season can be either staggering or invigorating; I tend to go with the latter, as I know that UMS has done its global research in combing the world for exciting, new artistic performances.

Four of the five artists in the next couple of weeks represent debuts to the UMS program, and each ensemble, in their own way, is breaking new ground in their respective genre.

In the field of contemporary modern dance, Emio Greco | PC (PC stands for Pieter C. Scholten – co-artistic director of the group) are a fresh force in the European artistic scene. One is an Italian choreographer and dancer and the other is a Dutch theater director. Together they have created a new hybrid of visual movement termed “extremalism” – representing the merging of extreme dancing and choreography with theatrical intensity!

Then, under the astute leadership of Conductor Jerry Blackstone, Haydn’s tour-de-force composition *The Creation* (1798) will be delivered in all of its glory by the 180-member strong UMS Choral Union and our own Ann Arbor Symphony Orchestra. *The Creation* is considered one of the most important choral works ever composed; the basis for its text is the Bible and Milton’s *Paradise Lost*.

Trio *Mediaeval* comes from the new artistic hotspot of Norway. This hip ensemble of three voices has turned the early music world on its ears, specializing in medieval ballads and songs from Norway, England, and France. Ethereal, vivid, and peaceful are a few ways to describe the glorious sounds that will be heard at St. Francis of Assisi Catholic Church.

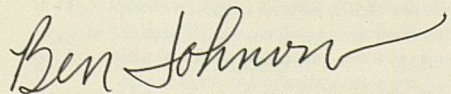
The Arab World Music Festival Finale Weekend will feature four amazing artists from the countries of Mauritania, Morocco, Sudan, and Pakistan. Single handedly, Malouma changed the cultural climate of Mauritania

through her activism and artistry, garnering the title “Singer of the People.” She is making her US debut with this very special concert.

The peaceful and spiritual music of Sufism will be explored by three artists who have come to represent the leading voices in their communities, both nationally and internationally. *Songs of the Sufi Brotherhood* features Hassan Hakmoun who will bring his Gnawan and Moroccan influences to bear in his portion of the concert, while Hamza El Din, godfather of Nubian music, will mesh his esteemed passion and nobility with Sudanese melodies to pay tribute to the memories of his youth. The new faces of Sufi music from Pakistan, Rizwan-Muazzam Qawwali, will offer their renditions of songs dedicated to peace and love and to their legendary great uncle, Nusrat Fateh Ali Khan.

There are many people to thank for the efforts to cultivate, educate, and promote the audiences for the Arab World Music Festival. We would like to gratefully thank the U-M Center for Middle Eastern and North African Studies and the Dearborn-based Arab Community Center for Economic and Social Services who were both equal partners on the Arab World Music Festival. We would also like to thank all of the members of the Arab World Festival Advisory Committee and four special women: Rabia Shafie, Liz Othman, Wadad Abed, and Huda Rosen, for their total commitment to this festival in all ways. Thank you so much!

And with many thanks to all of you,



Ben Johnson  
UMS Director of Education and Audience  
Development

## UMS Educational Events *through Sunday, April 10, 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).

### Haydn's *The Creation*

#### Study Club:

Exploring the Libretto of Haydn's *The Creation*  
Haydn's *The Creation* is considered one of the great choral works of all time. A combination of early chapters of Genesis and sections of John Milton's *Paradise Lost*, U-M Professor of English Ralph Williams will examine and place in context the rich texts Haydn used to create this epic piece.

*Tuesday, March 29, 7:00-8:30 pm, Michigan League, Vandenberg Room, 2nd Floor, 911 N. University*

#### PREP:

#### The Evolution of *The Creation*

UMS Choral Union conductor Jerry Blackstone will give a talk setting Haydn's *The Creation* in a musical and historical context immediately prior to the evening's performance. Haydn's highly imaginative use of musical figures to paint the visual elements of the Creation story will also be discussed.

Please note that due to the time and location of this event, all attendees will be required to have a ticket to the presentation of Haydn's *The Creation* upon entry.

*Saturday, April 2, 7:00-7:30 pm, Hill Auditorium, Lower Lobby*

### Malouma

#### Roundtable/Artist Interview:

Arab Women Activism in the 21st Century  
Participants will include: Malouma, Mauritanian musician and activist; Nadine Naber, moderator, Assistant Professor of American Culture and Women's Studies, University of Michigan and Arab Movement of Women Arising for Justice (AMWAJ); Anan Amiri, Director, Cultural Arts Program, Arab Community Center for Economic and Social Services; Amal Hassan Fadlallah, Assistant Professor of Afroamerican and African Studies and Women's Studies, University of Michigan; Huda Karaman, local Palestinian activist and AMWAJ; Saja Raouf, AMWAJ; May Seikaly, Chair of Near Eastern and Asian Studies, Wayne State University

Malouma is both a respected artist and a controversial advocate for women and children's rights in her homeland of Mauritania and around the world. With the power of her artistry and activism, she single handedly changed the culture and attitudes in Mauritania while using her music to denounce inequalities, oppression, and injustice, earning her the title, "the singer of the people." In this roundtable, activists representing a large cross-section of the Arab World and its Diaspora join Malouma to talk about the issues facing Arab women and activism in the 21st century.

A collaboration with the U-M Center for the Education of Women, U-M Center for Middle Eastern and North African Studies, and U-M International Institute.

*Saturday, April 9, 4:00-6:00 pm, Michigan League, Kalamazoo Room, 2nd Floor, 911 N. University*

## Songs of the Sufi Brotherhood

### Community Reception

An all-community reception after the performance of Songs of the Sufi Brotherhood. The event will feature local Arab artists and DJs.

A collaboration with Oz. Presented with support from the Whitney Fund. For a complete listing of events associated with the U-M Theme Semester *Cultural Treasures of the Middle East*, please visit

<http://www.lsa.umich.edu/lsa/theme/>  
*Sunday, April 10, post-performance, Oz, 210 S. Fifth Avenue*

## Ann Arbor Family Days

UMS has teamed up with 10 other cultural organizations to present the second annual Ann Arbor Family Days on Saturday and Sunday, April 9 and 10, 2005. Ann Arbor Family Days will offer free and low-cost family-friendly cultural events to members of the Ann Arbor area community in several venues throughout the city. Participating organizations include:

Ann Arbor Art Center  
 Ann Arbor District Library  
 Ann Arbor Hands-On Museum  
 Ann Arbor Youth Chorale  
 Dance Gallery Studio  
 Swing City Dance Studio  
 U-M Exhibit Museum of Natural History  
 U-M Museum of Art

Ann Arbor Family Days is presented with support from the *Ann Arbor Observer*. For more information on events and tickets, please visit [www.annarbor.org/familydays](http://www.annarbor.org/familydays).

## Chamber Orchestra of Philadelphia Jerusalem Quartet

### Study Club:

#### The Works of Beethoven

Led by Steven Whiting, Associate Dean for Graduate Studies, U-M School of Music

In preparation for the two spectacular UMS April performances to feature the works of Beethoven, Professor Whiting will discuss the life and compositions of this celebrated composer. Works to be discussed include *Coriolanus Overture*, Op. 62, *Piano Concerto No. 5* in E-flat Major, *Symphony No. 4*, Op. 60, and the *Quartet in G Major*, Op. 18, No. 2.

*Tuesday, April 12, 7:00-8:30 pm, Ann Arbor District Library, Downtown Branch, Basement Level, 343 S. Fifth Avenue*



UMS

presents

# Rimasto Orfano

Choreography by EMIO GRECO | PIETER C. SCHOLTEN

*Performed by*

Sawami Fukuoka

Barbara Meneses Gutiérrez

Emio Greco

Jordi Martin de Antonio

Nicola Monaco

Suzan Tunca

Tatiana Seguin (cover)

*Lighting, Set and Sound Concept by* Emio Greco | Pieter C. Scholten

*Music by* Michael Gordon

*Lighting Design by* Henk Danner

*Costume Design by* Clifford Portier

*Realization of Sound Collage by* Wim Selles

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## Program

Friday Evening, April 1, 2005 at 8:00

Saturday Evening, April 2, 2005 at 8:00

Power Center • Ann Arbor

*Tonight's performance runs approximately 70 minutes and does not contain an intermission.*

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61st and 62nd  
Performances of the  
126th Annual Season

14th Annual  
Dance Series

Funded in part by the Netherlands Culture Fund, Consulate General of The Netherlands in New York, Theater Instituut Nederland, and the National Dance Project (NDP) of the New England Foundation for the Arts. Lead funding for NDP is provided by the National Endowment for the Arts and Doris Duke Charitable Foundation. Additional funding provided by The Andrew W. Mellon Foundation and The Ford Foundation.

The US tour has also been made possible through support from the Netherlands American Dance and Theatre Project, a joint collaboration between the Consulate General of The Netherlands in New York, the Royal Netherlands Embassy in Ottawa, and Theater Instituut Nederland.

Media partnership for these performances is provided by Michigan Radio/Michigan Television and *Detroit Jewish News*.

Emio Greco | PC appears by arrangement with MAPP/MultiArts Projects & Productions, New York, NY.

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

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



### Credits

North American Tour is produced by **MAPP/ MultiArts Projects & Productions:**  
Ann Rosenthal, *Executive Director and Producer*  
Cathy Zimmerman, *Co-Director and Producer*  
Jordana Phokompe, *Associate Producer*  
Lisa Phillips, *Director of Booking, MAPP on Tour*

*Rimasto Orfano* is a Production of Emio Greco | PC.

Co-production: Holland Festival (Netherlands),  
KunstenFESTIVALdesArts / Kaaitheater, Brussels  
(Belgium), Theatre de la Ville, Paris (France),  
Festival Oriente Occidente Rovereto (Italy)

Première: May 22, 2002, Kaaitheater, Brussels  
(Belgium)

## Rimasto Orfano

**T**he search for synchronicity; the desire for a perfect *unisono* as well as for the unity of mind and body, is an ever present theme in Emio Greco | PC's work.

*Rimasto Orfano*, literally meaning Abandoned Orphan, echoes the first seven years of collaboration between Emio Greco and Pieter C. Scholten. It is a synthesis of past investigations but also a new beginning in which the six dancers advance, withdraw, and regroup in their exploration between control and chaos, togetherness and individuality.

This is the first time Greco and Scholten have created a piece that uses the material of one specific contemporary composer alongside a soundscape. American composer Michael Gordon's powerful music brings a dynamic element into this work, emphasizing and contrasting the need for silence and contemplation.

**I**talian choreographer Emio Greco and Dutch theater director Pieter C. Scholten have worked together in their search for new dance forms since 1995. They present their work under the name of **Emio Greco | PC**, expressing the collaborative effort of their artistic partnership.

For Greco and Scholten the curiosity towards the body and its inner motives serve as the starting point for creating dance. In their performances, movement is seen as self-sufficient and capable of creating its own time and space. Dance is not used as a medium to convey a message or decorate theatrical space, instead it is seen as having an intelligence of its own, capable of communicating a wisdom of the body that needs no added explanations.

Throughout the working process, all the elements of performance – stage design, sound, and lighting – are there to support, contradict, provoke, compel, and evolve with the body in a state of discovery.

*These performances mark the UMS debut of Emio Greco | PC.*

**Emio Greco** (*Choreographer, Director, Dancer*, Italy) merges classical and contemporary elements to arrive at a new movement language in order to articulate the connection between body and mind. Following his classical ballet training in Cannes, Emio Greco danced for several years with Ballet Antibes Cote d'Azur. From 1993 onwards he performed in several stage productions of Belgian visual artist and theater director Jan Fabre as well as in Japanese choreographer Saburo Teshigawara's work. He formed his company Emio Greco | PC in 1995 with collaborate Pieter C. Scholten.

The search for a new dramaturgy of the body has always been a central motivator in the work of theater director and dramaturge **Pieter C. Scholten** (*Choreographer, Director*, The Netherlands). His early stage productions include performances on Oscar Wilde, Yukio Mishima, and Pier Paolo Pasolini. Mr. Scholten worked for several years as a dance dramaturge and advisor to a number of choreographers and initiated Dance Instants, a work-in-progress program for Netherlands-based dance makers.



PIETER C. SCHOLTEN AND EMIO GRECO

**Sawami Fukuoka** (*Dancer*; Japan) studied visual arts at the Art College of Kyoto. In 2001 Fukuoka was chosen for the European Scholarship Program for Contemporary Dance, danceWEB, at ImpulzTanz in Vienna. Sawami Fukuoka joined Emio Greco | PC in 2002.

**Barbara Meneses Gutiérrez** (*Dancer*; Spain) started her dance training in Barcelona. In 1999 she graduated from the Performing Arts Research and Training Studios (P.A.R.T.S.) in Brussels and was invited to ImpulzTanz in Vienna on a danceWeb scholarship. In 2000 Barbara Meneses Gutiérrez received a Spanish artist grant to study in New York where she worked with choreographer Lance Gries. Barbara Meneses Gutiérrez joined Emio Greco | PC in 2000.

**Jordi Martín de Antonio** (*Dancer*; Spain) started his classical ballet training at the age of seven. He received his diploma from the Madrid Conservatorio de Danza in 1998. He was a member of the Victor Ullate Ballet from 1998 to 2003 where he danced in pieces by Ullate, Hans van Manen, and Maurice Bejart. He has also performed in productions by Roberto Zappalà, Nacho Duato, and Rui Lopes Graça.

**Nicola Monaco** (*Dancer*; Italy) started training in classical ballet and contemporary dance at the age of 19. In 2001 he was admitted to the Professional Training Course for Young Dancers at Centro della Danza and continued to study and perform with Artemis Danza and Compagnia Aterballetto. Nicola Monaco joined Emio Greco | PC in 2003.

**Suzan Tunca** (*Dancer*; Germany) graduated from the dance department of the Arts Academy of Arnhem, The Netherlands in 1997. She has worked with several internationally known Dutch dance makers Krisztina de Châtel, Dylan Newcomb, Jerome Meijer, and Marie-Cécile de Bont.

**Tatiana Seguin** (*Dancer*; France) has studied classical ballet, jazz, and contemporary dance as well as hip-hop and African dance. She graduated in 2003 from the Paris Conservatory of Music and Dance and has performed in productions by Mark Tompkins, Yvann Alexandre, Odile Duboc, and Hervé Robbe.

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### MultiArts Projects & Productions (MAPP)

is a NYC-based arts organization dedicated to producing and sustaining performing artists as they develop multidisciplinary projects that raise questions about the complexities of our time. MAPP works in close collaboration with artists, arts organizations, and other arts professionals to provide a holistic set of production and touring services tailored to the specific nature and needs of each project. MAPP was founded in 1994 by Executive Director Ann Rosenthal and since 1998 has been co-directed by Ann Rosenthal and Cathy Zimmerman. MAPP has managed, produced, and toured music, dance, and theater projects by more than 40 artists from eight countries.

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For further information about Emio Greco | PC please visit [www.emiogrecoipc.nl](http://www.emiogrecoipc.nl).

For further information about MAPP on Tour, please visit [www.multiartsprojects.com](http://www.multiartsprojects.com).

UMS

presents

*Franz Joseph Haydn's*

# The Creation

Oratorio in Three Parts

*Text by Gottfried, Baron von Swieten*

UMS CHORAL UNION

ANN ARBOR SYMPHONY ORCHESTRA

JERRY BLACKSTONE, *Conductor and Harpsichord*

Arianna Zukerman, *Soprano* (Gabriel and Eve)

John Tessier, *Tenor* (Uriel)

Stephen Morscheck, *Bass* (Raphael and Adam)

Tracy Parron, *Mezzo-soprano*

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## Program

Saturday Evening, April 2, 2005 at 8:00

Hill Auditorium • Ann Arbor

### Part I

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

### Part II

### Part III

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63rd Performance of the  
126th Annual Season

Special thanks to Ralph Williams, U-M Department of English Language and Literature, Jerry Blackstone, and the U-M School of Music for their participation in this residency.

Special thanks to Joseph Daniel, Carillon Graduate Student Instructor, for his performance of the pre-concert music on the Charles Baird Carillon.

Ms. Zukerman appears by arrangement with Herbert Barrett Management, Inc.

Mr. Tessier appears by arrangement with IMG Artists, New York, NY.

Mr. Morscheck appears by arrangement with Vincent and Farrell Associates, Inc.

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

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

## Die Schöpfung (The Creation)

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

**T**he two great oratorios Haydn wrote late in life – *The Creation* and *The Seasons* – are that rare thing: supreme masterpieces of optimism, celebrating universal harmony and rejoicing in a flawless world order with no conflicts or adversity of any kind. Usually, such overflowing happiness is reserved for the genre of comedy, not for works with serious philosophical and theological content. Even the Mass text has its dark, dramatic moments (the “Crucifixus”). But in the Haydn oratorios, such moments can hardly be found at all. The forces of darkness are disposed of in the first aria of *The Creation* in a matter of seconds. Unlike Voltaire in his *Candide*, another 18th-century landmark, Haydn never entertains the shadow of a doubt that this world is, in fact, the best of all possible worlds. The fact that he was able to present this philosophy convincingly, without ever falling into clichés, is an act of genius unparalleled in history. In fact, the music sounds as fresh today as it did when it was first written.

The world view expressed in *The Creation* was entirely consistent with Haydn's own outlook on life. Georg August Griesinger, who conducted extensive interviews with the composer before writing his invaluable biography, reported:

Haydn was very religiously inclined, and was loyally devoted to the faith in which he was raised. He was very strongly convinced that all human destiny is under God's guiding hand, that God rewards good and evil, that all talents come from above.... His devotion was not of the gloomy, always suffering sort, but rather cheerful and reconciled, and in this character, moreover, he wrote all his church music. His patriarchal, devout spirit is particularly expressed in *The Creation*....

Even as he was writing it, Haydn thought of *The Creation* as the summit of his entire life's work, and certainly, that is how many generations of music-lovers have perceived the oratorio. As Haydn told Griesinger: “I was never so religious as during the composition of *The Creation*. Daily I fell on my knees and asked God for strength.”

The story of how this work came to be – the creation of *The Creation* – began several years before Haydn actually started writing it. During his first London sojourn in 1791, he attended a Handel festival at Westminster Abbey. He was not entirely unfamiliar with the music of the Baroque master, since he was well acquainted with Baron Gottfried van Swieten, the Austrian diplomat, scholar, and music-lover, who had been promoting both Bach and Handel in Vienna for years. Yet Haydn had never heard anything like this London event, which featured as many as a thousand performers, singers, and instrumentalists, presenting a wide selection of Handel's music, including several of the greatest oratorios either in full or in excerpts. It was said that, upon hearing the “Hallelujah” Chorus from *Messiah*, Haydn burst into tears and exclaimed: “He is the master of us all!”

Haydn, honored in England as the greatest living composer, was presented with a libretto for an oratorio titled *The Creation*, which had been intended for Handel but never set to music by him. Haydn took this libretto, whose author is not known, back with him to Austria and showed it to Baron van Swieten, who proceeded to make a German version for Haydn. The original English libretto has since been lost, so we don't know how faithful van Swieten was in his translation. Yet although Haydn composed the work in German, both he and van Swieten wished to provide an English version as well. In fact, the first printed edition, which came out in 1800, did include the text in both languages. The problem was that the original English words did not always fit Haydn's music, so van Swieten had to re-translate certain lines into English. Since his command of the language was less than perfect, this resulted in

numerous infelicities that other editors have since been trying to correct – not an easy task due to the very special flavor of the libretto, which combines Biblical quotes and near-quotes with passages derived from, or influenced by, John Milton's great 17th-century epic poem, *Paradise Lost*.

Milton's retelling of the creation story in the voice of a subjective narrator is reflected in the oratorio's libretto by the appearance of three angels, commenting on the work of God as it unfolds. In van Swieten's manuscript, the angels are nameless: only in the first edition did they become the archangels Gabriel (soprano), Uriel (tenor), and Raphael (bass). With the different voice types came differences in the nature of their comments: Raphael chronicles the major cosmological events, often accompanied by mighty upheavals, and the appearance of large animals like whales and lions. Gabriel strikes a more lyrical tone, celebrating flowery meadows and soaring birds in arias that make ample use of *coloratura*. Uriel appears gentle but resolute as he tells of the defeat of the forces of darkness and rejoices in the appearance of Man and Woman as the crowning glory of creation.

*The Creation* is divided into three parts, instead of two as in most oratorios of the time. But the work that Haydn himself regarded as his most important model, *Messiah*, had a ternary structure, as did most of Handel's oratorios. Far from being a superficial matter, the tripartite design possesses a profound meaning, both in Handel (Nativity – Passion – Resurrection) and in Haydn (the creation of the inanimate world – the animate world – humans).

Part one of Haydn's oratorio begins with one of the most astonishing introductions ever written, "The Representation of Chaos" (No. 1). The unformed world, to Haydn, is a harmonic labyrinth in which the tonal rules guiding classical composition are non-existent. The music uncannily anticipates the 20th century in the way it refuses to settle in any key or to conform to the conventions of phrase structure. Utterly unpredictable woodwind solos (a rapid scale in

the clarinet, a lightning-like ascent in the bassoon) flit by like comets in a dark sky. At the end of the recitative for Raphael and the chorus (No. 2), a spectacular outburst in C Major greets the words "Let there be light – and there was light."

Uriel's aria with chorus (No. 3) starts out as a lyrical commentary on the First Day. At the mention of Hell's Spirits, a sudden shift of mood occurs with a modulation into a startlingly remote key; but by the end of the movement, the blissful feelings are restored, along with the home tonality.

Haydn seems to have set the "big bang" to music in the agitated storm music between the phrases of Raphael's recitative telling about the separation of heaven and earth amidst thunder, lightning, rain, and snow (No. 4). Yet the next moment, the skies are already clear. Gabriel's jubilant aria, accompanied by the chorus, resounds with the praise of the Second Day (No. 5). The fanfare-like melody reaches a glorious high 'C' just before the end of the aria.

Dramatic contrast is provided as Raphael, in a recitative (No. 6), recounts the separation of the waters and the continents and, in the following aria (No. 7), evokes the savage power of the elements at sea and on land. The "dramatic" key of d minor with its attendant syncopations evokes Mozart's "stormy" piano concerto in the same key; yet true to the work's unconquerable optimism, the elements are tamed soon enough. As our glance shifts from the wild seas to the "limpid brook," the key changes to D Major and the world, once again, is a calm and peaceful place. It becomes even more so when vegetation appears: Gabriel proclaims the creation of green grass and fruit-bearing trees in a recitative (No. 8) and elaborates on it in an aria that begins in simple pastoral style but soon erupts in the most virtuosic *coloratura* passages (No. 9). A brief tenor recitative (No. 10) introduces a choral movement (No. 11) that was clearly inspired by Handel: the words "For he the heavens and earth has clothed" inspires a massive fugue, armed with the full arsenal of Baroque contrapuntal techniques such as *augmentation* (the theme sung at half its original

speed) and *stretto* (the successive entrances following upon one another as close as possible). There is, however, no time to relax after this intense moment as another highlight follows immediately. Uriel makes us see the sun, the moon, and the stars appear in the sky: a simpler *recitativo secco* or “dry” recitative (accompanied only by “dry” chords, No. 12) is followed by a *recitativo accompagnato* (No. 13) in which the flutes and violins play a slowly ascending scale, with dynamic crescendo, symbolizing the sunrise. A slower, more introspective passage, with a quiet motion in the strings, announces the moon. The stars of the firmament prompt “the sons of God” to sing a song of praise even more exuberant than the two that have preceded it. In “*Die Himmel erzählen die Ehre Gottes*” (The heavens are telling the glory of God, No. 14), the three soloists are reunited for the first time as an ensemble, which alternates with the chorus as the smaller and larger groups do in a *concerto grosso*. After a brief contrapuntal episode, the movement – and Part I – concludes in a blaze of sound in the triumphant key of C Major.

Part II opens with a brief recitative in which Gabriel announces the creation of birds (No. 15). The subsequent aria (No. 16) is, above all, a showpiece for soprano, as No. 9 was earlier. But the orchestra is at least an equal partner. The lengthy introduction is almost like the orchestral exposition of a concerto. The first clarinet and the first flute vie with the singer in rendering the song of the lark and the nightingale, respectively. A pair of bassoons, doubled by violins, represents the cooing dove. After the birds come the whales: Raphael's recitative (No. 17) turns into an *arioso* at the words “Be fruitful all and multiply,” in a regular tempo and accompanied by a polyphonic string texture (with divided violas and no violins!). He continues by announcing the Fifth Day in a recitative (No. 18) followed by a grandiose trio with chorus (No. 19) in which everything created thus far is surveyed again. Each of the three archangels admires different aspects of creation, according to their own personalities: Gabriel sings about the beauties of nature, Uriel about

songbirds, and Raphael about the giant Leviathan. Then they (with the chorus) all join their voices in a lively trio praising all the wonders of the world.

More wildlife appears in the following scene: in his *recitativo secco* (No. 20) Raphael announces the creation of animals on the dry land and, in his *accompagnato* (No. 21), he literally brings them alive: the energetic figures of the orchestra evoke, in turn, the lion, the tiger, the stag, and the steed. The cattle and the sheep prompt another pastoral episode with flute and bassoon solos, and the crawling worm sends the singer into the lowest part of his range. In a quiet and dignified *Maestoso* aria (No. 22), Raphael rejoices in seeing “heaven in fullest glory,” yet in the second half of the same aria notes that “all the work was not complete,” since there were no knowing creatures as yet who could give God the praise that was His due. This provides the logical connection to Uriel's recitative (No. 23) and aria (No. 24) in which the creation of the first human couple is retold. “*Mit Würd' und Hoheit angetan*” (In native worth and honor clad) is perhaps one of the most famous arias in the whole oratorio. It has often been noted how, in its two sections, Haydn characterizes Adam with “masculine” music (energetic melody, bold modulations) and Eve with “feminine” softness and grace. In his book-length essay about *The Creation* in the Cambridge Music Handbook Series, Nicholas Temperley comments on the “Eve” section: “Like the text, the music reflects man's feelings about her rather than her actual character; but it is a superb example of Haydn's ability to fashion conventional forms to the needs of his text.” The Sixth Day is now over, the work of the Creation complete, and it is time – after a bass recitative (No. 25), which states that God found everything “very good” – for Haydn's great “Hallelujah” chorus. “*Vollendet ist das grosse Werk*” (Achieved is the glorious work, No. 26) is cast in a large ABA form. Between two exuberant choral sections, each making ample use of contrapuntal development, comes an introspective trio for the soloists in a slow tempo. The duo of the soprano and the tenor,



though still “officially” embodying Gabriel and Uriel, begins to sound a little like a love duet, foreshadowing Adam and Eve in Part III. They sing about God’s blessings, while Raphael, amidst remote modulations and extreme vocal depths, describes (but only for a moment) what happens if God hides His face. The bass solo forms the middle section within a middle section, followed first by a trio in which Raphael joins his two fellow archangels in their gentle song of praise, and then by the return of the chorus “Achieved is the glorious work,” even more powerful than before.

Part III opens with a graceful introduction scored, most unusually in Haydn, for three solo flutes. The setting is the Garden of Eden, where Uriel, in an affecting *accompagnato* (No. 27), introduces the new protagonists, the human couple. (In most performances, the singers performing the roles of Raphael and Gabriel take on the roles of Adam and Eve, respectively, though occasionally, new singers are engaged for these parts.) Adam and Eve’s first duet, accompanied by the chorus (No. 28), begins as a heartfelt song of thanksgiving. It continues with an *allegretto* that sounds simple on the surface but is in fact extremely rich in modulations, as *Creation* is examined under its various aspects once more: the panorama includes the sun, the moon, the stars, inanimate nature, plants, and animals. In other words, Haydn offers, near the end of his monumental work, a retrospective summary of the ground that has been covered. There are plenty of musical references to past movements, but no literal repeats – and nothing ever sounds repetitive or redundant. The final portion of the movement brings a personal touch to the praise that was missing earlier: the transition from angelic to human voices may be felt in the special warmth of Adam and Eve’s vocal lines. The concluding choral section, with its long-held notes on *Ewigkeit* (literally: “eternity” – in the sung text: “evermore”) and the unmistakable excitement throughout, also indicate the new human dimension, which continues in Nos. 29 and 30, the recitative and duet in which Adam and Eve turn from God to each other and affirm their

love. To our modern sensibilities, there is certainly something chauvinistic about a libretto in which he says “I’ll guide you” and she says, “Your will is law to me; from obedience grows my pride and happiness.” Yet Haydn’s music renders these modern charges quite irrelevant: it focuses on the great love these two people share and makes their feelings sound totally sincere. The first half of the love duet, in a slow tempo, is an affecting declaration of love; then Adam and Eve give voice to their bliss in a lively and playful *allegro*.

In his short recitative (No. 31), Uriel briefly, and somewhat obliquely, warns about “false conceits” and the misguided desire to know “more than you should.” But the story of the apple – like anything negative – is entirely outside the purview of this masterpiece of optimism, which ends with a great hymn of praise (No. 32) with a monumental fugue filled with Handel’s spirit. The three soloists are briefly joined by a fourth one, an alto, usually selected from the ranks of the chorus. No “Amen” at the end of a piece of music has ever sounded happier or more powerful.

The first public performance in 1799 was awaited in Vienna with the greatest anticipation. Audiences were so excited that Haydn had to make a specific request that they not demand any movements to be encoored so as not to disrupt the dramatic flow. In the course of the next decade, *The Creation* was presented some 40 times in Vienna alone, with the rest of Europe not staying far behind. One particular performance, that conducted by Antonio Salieri in March 1808, deserves special mention, for this occasion marked Haydn’s last appearance in public. According to eyewitness descriptions,

Haydn, sitting in an armchair, was borne along aloft, and at his entrance into the hall, to the sound of trumpets and timpani, was received by the numerous assemblage and greeted with the joyful cry, “Long live Haydn!” The greatest nobility of that palace and from afar had chosen their places in Haydn’s vicinity.

When Haydn heard the thunderous applause interrupting the performance at the words "And there was light,"

...tears streaming down his pallid cheeks and as if overcome by the most violent emotions, raised his trembling arms to heaven, as if in prayer to the Father of Harmony.

A year later (on May 31, 1809), Haydn passed away at the age of 77. The world he left behind was hardly the Paradise he had described so eloquently in his great masterwork: 19 days earlier, on May 12, Vienna had been invaded by Napoleon's army. Yet despite the wars that continued to ravage Europe for six more years, the message of Haydn's two oratorios did not get lost. The world has been thirsty for this enthusiastic affirmation of life ever since.

*Program note by Peter Laki.*

**Jerry Blackstone** is Director of Choirs and Chair of the Conducting Department at the University of Michigan School of Music where he conducts the Chamber Choir, teaches conducting at the graduate and undergraduate levels, and administers a choral program of 11

choirs. In February 2003, the Chamber Choir presented three enthusiastically received performances in New York City at the National Convention of the American Choral Directors Association (ACDA). In addition to his choral

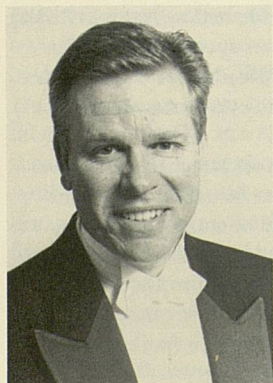
conducting work at the University, he has conducted operatic productions with the University of Michigan Opera Theatre, including a 2002 production of Janáček's *The Cunning Little Vixen*.

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

Professor Blackstone has appeared as festival guest conductor and workshop presenter in 28 states as well as in Hong Kong and Australia. Guest appearances in the current season include all-state choirs in Vermont, South Dakota, Florida, Tennessee, Maryland, Missouri, and Rhode Island; the MENC All-Eastern Choir in Baltimore; the TTBB Honor Choir at the ACDA North Central Division Convention; a choral residency with PCA Great Performances in Maine; the University of Miami Music Camp; and featured workshop and conference presentations in New Zealand, Texas, Florida, New York, Maryland, and Michigan.

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

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



JERRY BLACKSTONE

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

As a strong advocate for the training of young musicians, Professor Blackstone serves as Director of the University of Michigan's All-State Summer Programs, held at the Interlochen Center for the Arts and on the U-M Ann Arbor campus, as well as the Michigan Youth Ensembles organization which offers advanced instrumental and choral ensemble opportunities in Ann Arbor for talented high school students.

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

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

**P**ossessing a luminous voice with "the breadth of dramatic inflection to make for a powerfully effective performance" (*Opera*), soprano **Arianna Zukerman** is equally in demand for opera and concert performances. The *Boston Globe* agrees and lauds her "vocal poise, elegant control of style and dynamics, and real spunk" as elements that continually bring her acclaim on national and international stages.

Arianna Zukerman debuts with Arizona



ARIANNA ZUKERMAN

Opera in the current season as Despina in *Così fan tutte* and sings Micaela in *Carmen* with the Dallas Symphony Orchestra at the Vail Valley Music Festival. She joins the American Bach Soloists as soprano soloist in *Messiah*; the Rochester

Philharmonic in Mahler's *Symphony No. 4* and performances of Libby Larsen's *Notes Slipped Under the Door* (a work which she premiered in 2001); and the U.C. Davis Symphony in Mahler's *Symphony No. 2*. Ms. Zukerman's season also includes performances with Red {an orchestra}, the Vermeer Quartet, and the Pro Musica Chamber Orchestra.

Ms. Zukerman recently sang the Governess in *The Turn of the Screw* with Chicago Opera Theater. She has appeared three times with the Berkshire Opera Company: as Barbarina in *Le Nozze di Figaro*, Anna Gomez in *The Consul*, and Zerlina in *Don Giovanni*. She sang her first performances of Susanna in *Le Nozze di Figaro* with Opera Illinois and returned to the company as Nanetta in *Falstaff*.

Equally comfortable in oratorio and popular repertoire, Ms. Zukerman's appearances on the concert stage include performances with the National Symphony Orchestra, Minnesota Orchestra, Israel Philharmonic, National Arts Centre Orchestra, and the Colorado Symphony; Handel's *Messiah* and *Solomon*; Verdi's *Requiem*; Frank Martin's *In Terra Pax*; and Vivaldi's *Gloria*.

Ms. Zukerman appears frequently in solo recitals in the US and Europe and in duo recitals with her mother, flutist Eugenia Zukerman. An accomplished chamber musician, she also performs regularly at the Vail Valley Music Festival and Caramoor Music Festival.

A 2002 Sullivan Foundation Award Winner, Arianna Zukerman was a member of

the Bavarian State Opera *Junges Ensemble*. She studied theater at Brown University and received her BM from The Juilliard School.

*Tonight's performance marks Arianna Zukerman's UMS debut.*

**O**n the international stages of opera, concert, and recital, Canadian tenor **John Tessier** has gained attention and praise for the beauty and honesty of his voice, a refined style and artistic versatility, and for his youthful presence in the lyric tenor repertoire. He regularly works with many of the most notable conductors including Martin Haselboeck, Bernard Labadie, Nicholas McGegan, John Nelson, and Robert Spano.

During the current season Mr. Tessier's operatic roles include Gerald in *Lakmé* for the operas of Calgary and Edmonton, and Ferrando in *Così fan tutte* at Vancouver Opera



JOHN TESSIER

and in a new production by Tim Albery at Glimmerglass Opera. His international concert schedule includes performances of Haydn's *Creation* with Jane Glover and Chicago's Music of the Baroque, John Nelson and Ensemble Orchestral de Paris, and Bernard Labadie and the Columbus Symphony Orchestra; *Messiah* with the Los Angeles Philharmonic and the Philadelphia Orchestra; the Mozart *Requiem* with the Vancouver Symphony Orchestra; Bach's *St. Matthew Passion* with Nicholas McGegan and the Toronto Symphony Orchestra; and performances and a recording of *Carmina Burana* with Pro Coro Canada. He

also offers solo recital debuts in Edmonton, Calgary, and in San Francisco under the auspices of the Schwabacher Foundation.

In the past season Mr. Tessier's operatic roles included Ernesto in *Don Pasquale* with Opera Lyra Ottawa and Arizona Opera, Almaviva in *Il Barbiere di Siviglia* at Vancouver Opera and Opera Colorado, Camille in *The Merry Widow* with L'Opéra de Montréal, the title role of Handel's *Imeneo* at Glimmerglass Opera, and Agenore in Mozart's *Il Re Pastore* at Lincoln Center's Mostly Mozart Festival conducted by Nicholas McGegan.

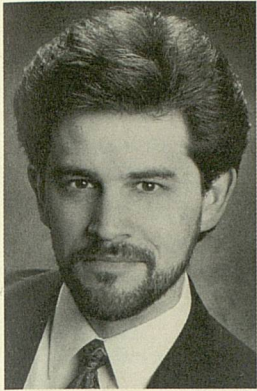
Mr. Tessier has joined Robert Spano and the Brooklyn Philharmonic Orchestra as Fenton in concert performances of *Falstaff*.

*Tonight's performance marks John Tessier's UMS debut.*

**B**ass **Stephen Morscheck** has appeared in operatic roles in opera houses around the world including The Metropolitan Opera, The Lyric Opera of Chicago, The New York City Opera, The Washington Opera, The Los Angeles Opera, and Montreal Opera in Canada, as well as Bonn Opera in Germany, Madrid Opera, Barcelona Opera in Spain, Orchestral Ensemble de Paris in France, and Lisbon Opera in Portugal.

During the current season Mr. Morscheck appears as Alidoro in *La Cenerentola* in his debut with the Kansas City Lyric Opera, Colline in *La Bohème* in his debut at the Los Angeles Opera, and the role of Alidoro with the Florentine Opera. Mr. Morscheck also returns to Paris where he will sing and record the role of Jesus in *St. John Passion* with John Nelson and the Orchestral Ensemble de Paris.

Mr. Morscheck has also been active in recitals and oratorios. Among his repertoire is Mozart's *Requiem* and the *Mass in c minor*, Bach's *B Minor Mass*, *Magnificat*, *St. John Passion*, and *St. Matthew Passion*, Beethoven's *Symphony No. 9*, Mendelssohn's *Elijah*, Handel's



STEPHEN MORSCHECK

*Messiah and Judas Maccabaeus, Rossini's Stabat Mater, Haydn's The Seasons and Teresian Mass, Philip Glass' The Civil Wars at Carnegie Hall and in a recording with Jessye Norman, George Crumb's Songs, Drones, and Refrains of Death,*

*Monteverdi's Madrigals, and Kurt Weill's Der Lindberghflug.*

Future seasons have Mr. Morscheck returning to the Florentine Opera for the role of Rocco in Beethoven's *Fidelio* and other houses for *Mose in Egitto* and *La Damnation de Faust*.

Stephen Morscheck graduated from Wheaton College and completed advance degrees at the University of Michigan. In 1995, he was awarded the Richard Tucker Career Grant.

*Tonight's performance marks Stephen Morscheck's UMS debut. Mr. Morscheck is a graduate of the University of Michigan School of Music.*

**P**lease refer to UMS Annals, page 24 of the white pages of your program, for biographical information on the **UMS Choral Union**.

*The UMS Choral Union began performing in 1879 and has presented Handel's Messiah in annual performances. Tonight's performance marks the UMS Choral Union's 398th appearance under UMS auspices.*

**T**he **Ann Arbor Symphony Orchestra** (A<sup>2</sup>SO) has been part of Ann Arbor's cultural life for 76 years. It was founded in 1928 as a "mom-and-pop" orchestra. In 1986, the A<sup>2</sup>SO became a fully professional orchestra, first under the baton of Carl St. Clair, then followed by Sam Wong from 1992-1999, and now under the inspired leadership of Arie Lipsky. The A<sup>2</sup>SO is Washtenaw County's largest arts employer, with over 70 professional musicians, supported by a staff of six, and a volunteer corps logging more than 1,500 hours annually. During the Symphony's 75th Anniversary Season last year, the A<sup>2</sup>SO presented the world premiere of Michael Daugherty's *Once Upon a Castle* for orchestra and theater organ. Mr. Daugherty is the 2004 recipient of the ArtServe Michigan Governor's Artist Award. The premiere performance received national attention and was broadcast on Michigan Public Radio's *Pipe Dreams* in November 2004.

In December 2002, the A<sup>2</sup>SO was chosen as the runner-up for *Crain's Detroit Business* Best Managed Nonprofit in the category of businesses whose budgets are under \$3 million; in May 2003 the A<sup>2</sup>SO was the recipient of NEW Nonprofit Excellence in Management Award. Since Maestro Lipsky's *Season of Firsts* in the 2000/01 season, the A<sup>2</sup>SO has received steady critical acclaim while simultaneously growing audiences by 17%. The A<sup>2</sup>SO now serves over 10,000 concertgoers on main stage Saturday night concerts, 5,000 family members, 30,000 area students, and 1,000 senior citizens across southeastern Michigan each season.

*Tonight's performance marks the Ann Arbor Symphony Orchestra's 47th appearance under UMS auspices.*

**Ann Arbor Symphony Orchestra**ARIE LIPSKY, *Music Director and Conductor***Violin I**

Andrew Jennings  
*Elizabeth A. H. Green*  
*Concertmaster Chair*

Bethany Mennemeyer

Yuki Numata  
*Arnold and Susan Coran*  
*Violin Chair*

Daphne Tzu-Yin Su  
*Sarah and Jack Adelson*  
*Violin Chair*

Katie Rowan

Elaine Sargous

**Violin II**

Barbara Sturgis-Everett\*  
*The A2 Principal Second*  
*Violin Chair Honoring Anne*  
*Gates and Annie Rudisill*

David Lamse  
*Abraham Weiser Violin Chair*

Brian Etter

Sharon Quint

Jackie Livesay

Anne Ogren

**Viola**

Kathleen Grimes\*  
*Tim and Leah Adams*  
*Principal Viola Chair*

Megan Mason

David Ford

Elvis Chan

Carolyn Tarzia

**Cello**

Sarah Cleveland\*  
*Sundelson Endowed Principal*  
*Cello Chair*

Eileen Brownell  
*Weiblen Cello Chair*

Sabrina Lackey

Yan Jin

**Bass**

Gregg Emerson Powell\*

Anna Jensen

Michael Brownell

**Flute**

Penelope Fischer\*  
*Penelope Fischer Principal*  
*Flute Chair*

Lori Newman  
*William Hanley Flute Chair*

Claudia White

**Oboe**

Kristin Reynolds\*  
*Gilbert Omenn Principal*  
*Oboe Chair*

Kristy Meretta

**Clarinet**

Celia Eidex\*  
*Jim and Millie Irwin Endowed*  
*Principal Clarinet Chair*

Jonathon Troy  
*Amy and Jim Byrne Clarinet*  
*Chair*

**Bassoon**

Roger Maki-Schramm\*  
*E. Daniel Long Principal*  
*Bassoon Chair*

Christine Marsh Prince

Eric Varner, *Contrabassoon*

**French Horn**

Willard Zirk\*

Andrew Pelletier

**Trumpet**

David Kuehn\*  
*David S. Evans III Principal*  
*Trumpet Chair*

Jean Moorehead-Libs

**Trombone**

Ava Ordman\*

Scott Hartley

Greg Lanzi

**Timpani**

James Lancioni\*

\*Principal

Justin Burselon, *Operations Manager*

Gregg Emerson Powell, *Personnel*  
*Manager*

Kathleen Grimes, *Librarian*

Mary Steffek Blaske, *Executive*  
*Director*

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Megan Bonde  
 Kathryn Borden  
 Ann Marie Borders  
 Jamie Bott  
 Tekla Bude  
 Ann Burke  
 Susan F. Campbell  
 Marie Ankenbruck Davis  
 Rene Forsythe  
 Jennifer Freese  
 Kathleen Gage  
 Keiko Goto  
 Kelly Karakashian  
 Kyoung Kim  
 Allison Lamanna  
 Toni Marie Micik  
 Katie Mitchell-Koch  
 Motoko Osawa  
 Nancy K. Paul  
 Margaret Dearden  
 Petersen  
 Marie Phillips  
 Julie Pierce  
 Jennifer Rothschild  
 Vera Sacharin  
 Jennifer Wagner  
 Sobocinski  
 Elizabeth Starr  
 Jennifer Tomko  
 Mary Wigton  
 Linda Kaye Woodman  
 Karen Woollams

**Soprano II**

Katie Balaam  
 Mary Bowman  
 Debra Joy Brabenec  
 Carol Callan  
 Young Cho  
 Hyun Jung Choi  
 Cheryl Clarkson  
 Joy Collman  
 Nancy Kyro  
 Loretta Lovalvo  
 Melissa Hope Marin  
 Linda Selig Marshall  
 Kirsten Meister  
 Caroline E. Mohai  
 Ulrike Peters Nichols

Ann Orwin  
 Sara Peth  
 Dana Rossiter  
 Mary A. Schieve  
 Sue Ellen Straub  
 Li Wang Tower  
 Jane VanSteenis  
 Barbara Hertz Wallgren  
 Dr. Rachele B. Warren  
 Kathleen A. Young  
 Denise Rae Zellner

**Alto I**

Olga Astapova  
 Jennifer Berry  
 Dody Blackstone  
 Anne Casper  
 Jeanette Faber  
 Norma Freeman  
 Jennifer James  
 Heather Kaye  
 Maren Keyt  
 Katherine Klyklyo  
 Jan Leventer  
 Jean Leverich  
 Carolyn Loh  
 Jessica McEntee  
 Marilyn Meeker  
 Carol Milstein  
 Betty Montgomery  
 Mary Morse  
 Tracy Parron  
 Jennifer Rosenbaum  
 Cindy Shindledecker  
 Rhonda Sizemore  
 Jari Smith  
 Katherine R. Spindler  
 Emily Swan  
 Ruth A. Theobald  
 Patricia Tompkins  
 Barbara Trevethan  
 Barbara Tritten  
 Jennifer Williams

**Alto II**

Siobhan Armstrong  
 Carol Barnhart  
 Ellen Bryan  
 Alison Cohen  
 Joan Cooper

Marilyn A. Finkbeiner  
 Kat Hagedorn  
 Allison Halerz  
 Nancy Heaton  
 Milena Hering  
 Carol Kraemer Hohnke  
 Jessica Lehr  
 Cynthia Lunan  
 Karla K. Manson  
 Patricia Kaiser McCloud  
 Beth McNally  
 Kathleen Operhall  
 Connie Pagedas  
 Abigail Peters  
 Beverly N. Slater  
 Gail Beck Stevens  
 Cheryl Utiger  
 Madeleine Vala  
 Alice VanWambeke  
 Iris Wei  
 Sandra K. Wiley

**Tenor I**

Steven Fudge  
 Dan Gotkin  
 Arthur Gulick  
 Jason Harris  
 Steve Heath  
 Eiki Isomura  
 J. Derek Jackson  
 Mark A. Krempski  
 Robert MacGregor  
 Nicholas J. Pharris  
 Elizabeth Sklar

**Tenor II**

Daniel Albert  
 John W. Etsweiler III  
 Albert P. Girod  
 Roy Glover  
 Michael J. Gordon  
 Matthew Gray  
 Henry Johnson  
 Bob Klaffke  
 Richard A. Marsh  
 A.T. Miller  
 Carl Smith  
 Jim Van Bochove

**Bass I**

David Bowen  
 Michael Coster  
 Roger Craig  
 Cliff Davidson  
 John Dryden  
 Greg Fleming  
 Kenneth A. Freeman  
 Andrew Hartley  
 David W. Hoffman  
 Jeff Landau  
 Craig LeMoynes  
 George Lindquist  
 Lawrence Lohr  
 Steven Lorenz  
 Charles Lovelace  
 William Malone  
 Joseph D. McCadden  
 Stephen Merino  
 Michael Pratt  
 Daniel R. Ruge  
 David Sandusky  
 Donald Sizemore  
 Rodney Smith  
 Robert Stevenson  
 William Stevenson  
 Steve Telian  
 Thomas L. Trevethan  
 Jesse Turner

**Bass II**

Robert Aylesworth  
 William Baxter  
 Joel Beam  
 Kee Man Chang  
 Jeff Clevenger  
 George Dentel  
 Don Faber  
 James Head  
 Frank W. Klett  
 Rod Little  
 Gerald Miller  
 Edward Morris  
 Jeremy Peters  
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# Trio Mediæval

Anna Maria Friman  
Linn Andrea Fuglseth  
Torunn Østrem Ossum

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## Program

Friday Evening, April 8, 2005 at 8:00  
St. Francis of Assisi Catholic Church • Ann Arbor

## *Words of the Angel*

*Anonymous,  
France, 13th Century*

**Kyrie and Gloria from *Messe de Tournai***

*Andrew Smith*

**Ave Maris Stella**

*Anonymous,  
13th Century,  
Notre Dame Conductus*

**Veni Creator Spiritus**

*Perotin,  
13th Century,  
Notre Dame Conductus*

**Dum Sigillum**

Ms. FRIMAN  
Ms. FUGLSETH

*Perotin,  
13th Century,  
Notre Dame Conductus*

**Beata Viscera**

*Gavin Bryars*

**Ave Regina Gloriosa**

INTERMISSION

*Anonymous,  
France, 13th Century*

**Sanctus from *Messe de Tournai***

*Andrew Smith*

**Regina Caeli**

*Anonymous,  
England, 13th Century*

**Quem Trina Polluit**

*Anonymous,  
England, 13th Century*

**Beata Viscera**

*Anonymous,  
England, 13th Century*

**Flos Regalis**

*Anonymous,  
England, 13th Century*

**Dou way Robyn / Sancta Mater**

*Ivan Moody*

**Words of the Angel**

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

# Words of the Angel

## Medieval and Contemporary Music from France and England

The movements of *La Messe de Tournai* were re-discovered in the 19th century in the library of Tournai cathedral. They are part of a 14th-century manuscript, which contains only two other polyphonic pieces (a “Kyrie” and a “Sanctus” unrelated to this mass) and a great deal of miscellaneous plainchant in honor of the Virgin Mary. It is very unlikely that they are all by the same composer. The fact that they all come together in one manuscript is probably due to an executive decision in the Tournai scriptorium, based on use rather than authorship. The “Kyrie,” “Sanctus,” and “Agnus dei” seem to pre-date the other three movements on stylistic grounds, and were probably composed in the late-13th century. (The “Gloria,” “Credo,” and “Ite missa est” show the freer rhythms and more advanced triadic harmony of the *Ars Nova*. In other words, the compiler of the manuscript drew together pieces which were stylistically divergent, reminding us that stylistic development doesn’t run in the straight lines that history books sometimes imply. Singers of the 14th century were clearly happy with what today we might consider a bit of a stylistic mishmash.)

It’s hard for us to imagine now, but until quite late in the medieval period relatively little sacred polyphony was heard at all (either in church or elsewhere). Monophonic chant was the rock on which almost all musical experience was founded. In this context, even music composed for just two voices would have made a very special impression. Perhaps even more remarkable is that four-voice polyphony appears quite early (in the form of Perotin’s great *conducti*, composed in Notre Dame, Paris) but then in effect disappeared for hundreds of years before becoming the norm. It’s as though

singers and clerics were aware of the potential complexities of multi-voiced music, but preferred to keep their music focused on clear, light textures, which enable the words to be clearly heard (even if they were not always understood). Polyphony seems to have originated in France, and in a remarkably short time, pieces for two or more voices appeared in monastic foundations all over Europe. The first half of tonight’s program has two of the greatest works by Perotin. *Beata Viscera* is a Marian monophonic *conductus* and shows Perotin’s wonderful gift for melody. *Dum Sigillum* is a neglected contrapuntal masterpiece, virtuosic and elaborately crafted, with syncopations that would not be out of place in more recent music.

Andrew Smith’s *Ave Maris Stella* (2004), written for Trio Mediæval, attempts to convey the words of the beautiful prayer in gently dissonant tonal colors, while at the same time echoing medieval modality. In *Regina Caeli* (2002), also written specifically for the Trio, this is more pronounced. The piece is built around the eponymous Gregorian antiphon, incorporating it into a modern tonal texture.

Wars, the church, and changing tastes all contributed to the destruction of medieval manuscripts, especially in England where the pattern of survival is extremely fragmentary. What is left is probably only a small proportion of what there was; some of the music survived in the most extraordinary circumstances. The second half of tonight’s program, a mixture of English polyphonic motets and chants, are also from the 14th century, and survives in bits and pieces of what were once substantial manuscripts. The Marian cult, which proved a great stimulus to polyphonic composition, would reach its apogee in the following century, especially with the increased sense of security and well-being that came with the ending of the Hundred Years War. *Dou way Robyn/Sancta Mater* is an English 14th-century motet that, uniquely, combines a Latin hymn to the Virgin with a secular English tenor. This is a short phrase (from a folk song perhaps) that translates as “Hush Robin, the baby will cry....”

None of the medieval music would have been sung by women. Medieval manuscripts show that women were just as likely as men to be singing secular music, but the unremitting hostility of the papacy to women in positions of power ensured that female religious houses could rarely support significant musical establishments. So the sound world that we enter here is an imaginary one, based on the question "What if....?"

Ivan Moody's *Words of the Angel* was written for Trio Mediæval in 1998, with a text taken from the Orthodox Easter day liturgy of St. John Chrysostom. The angel exhorts Mary to rejoice, for her son has defeated death.

**T**he brilliant young sopranos of **Trio Mediæval**, founded in Oslo in 1997, specialize in Norwegian medieval ballads and songs, polyphonic medieval music from England and France, and contemporary works, many of which have been written for, and commissioned by, the ensemble. Trio Mediæval developed its unique repertory during intense periods of work at the Hilliard Summer Festivals in England and Germany between 1998 and 2000, and subsequently with Linda Hirst and John Potter. "The fruits of Trio Mediæval's work," declared *Early Music News* (UK), "are compelling and exciting. It is fascinating to see how contemporary this repertoire sounds, and how comfortably it sits beside the modern music...a fascinating journey with music of timeless beauty."



TRIO MEDIÆVAL

Trio Mediæval has collaborated with a multitude of contemporary composers, including Gavin Bryars, Piers Hellawell, Roger Marsh, Ivan Moody, Paul Robinson (UK), Gonzalo Macías (Mexico), Markus Ludwig (Germany), Thoma Simaku (Albania), Oleh Harkavyy, Bjørn Kruse, and Andrew Smith (Norway).

Titled "Debutants 2001" from Rikonskconcertene (Norwegian Concert Institute), Trio Mediæval gave concerts and radio broadcasts in Austria, Finland, Germany, Ireland, Norway, Sweden, and the UK (including a BBC Radio 3 lunch-time concert), at such venues as the Oslo Concert House, Trinity College Chapel in Cambridge, the Vienna Konzerthaus, and Wigmore Hall. The threesome also toured Norway that spring with tenors Rogers Covey-Crump, Steven Harrold, and John Potter, as the Trio Mediæval Sextet.

Trio Mediæval made its US debut in June 2003, performing two sold-out concerts at New Haven's International Festival of Arts and Ideas. The Trio embarked on its first US tour in February 2004 with performances at Boston's Early Music Festival Concert Series, University of Chicago's International Early Music Series, New York's Angel Orensanz Foundation, and Washington DC's National Cathedral. Their visit to the US was highly anticipated, and the airwaves on National Public Radio crackled with feature stories, announcements of their concerts, and of course their ECM recordings. The 04/05 season marks their return to North America and marks their Canadian debut at Festival des Musiques Sacrees de Saint-Roch Church.

Trio Mediæval released its first CD on ECM Records in October 2001. *Words of the Angel* immediately went to The Billboard Top 10 Bestsellers list and was the April 2002 *Stereophile* "Recording of the Month." "These three women have astonishingly beautiful voices, with individual timbres that nonetheless mingle seamlessly. Trio Mediæval sings with feeling, depth, and – dare I say it? – soul" (*Stereophile*). Trio Mediæval's second ECM CD, *Soir, dit-elle*, was released in February 2004 and features commissioned works and Leonel Power's *Missa Alma Redemptoris Mater*. The Trio is looking forward to releasing their third CD in the fall of 2005.

*Tonight's performance marks Trio Mediæval's UMS debut.*

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Aichetou Athie Bintou Wehbin, *Vocals*

Amadou Lamine Kane, *Drums*

Cheikh Ould Breika, *Tebeul*

Ousmane Diamorol Toure, *Bass*

---

### Program

Saturday Evening, April 9, 2005 at 8:00

Michigan Theater • Ann Arbor

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

---

65th Performance of the  
126th Annual Season

This performance is sponsored by University of Michigan Credit Union.

This performance is made possible in part by Arts at Michigan.

Arab World  
Music Festival

This performance is co-presented with the Arab Community Center for Economic and Social Services (ACCESS). Special thanks to Ismael Ahmed, Executive Director of ACCESS, for participating in this collaboration.

Funded in part by the Whitney Fund.

Funded in part by the James A. & Faith Knight Foundation.

Media partnership for this performance provided by Michigan Radio/Michigan Television, WEMU 89.1 FM, and *Arab American News*.

Special thanks to Nadine Naber, Anan Amiri, Amal Hassan Fadlallah, Huda Karaman, Saja Raoof, May Seikaly, Sarah Ely, the U-M Center for the Education of Women, U-M Center for Middle Eastern and North African Studies, and U-M International Institute for their participation in this residency.

Malouma appears by arrangement with ALIA Agency, Alison Loerke, President.

**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.*

**M**alouma Mint Moktar Ould Meidah was born in the 1960s in Mederdra (Traiza), into a family of griots. Her life seemed all mapped out.

The daughter of Moktar Ould Meidah, a prominent traditional musician as well as a highly skilled poet, she is also the granddaughter of Mohamed Yahya Ould Boubane, another virtuoso of words and the *tidinit* (a small traditional guitar used by griots).

Malouma grew up in Charatt (a small town near Mederdra), where her parents taught her the basics of traditional harp (*ardine*) playing. She started to sing at a very young age, and performed for the first time at the age of 12, an age when tradition requires that the daughters of important families already be prepared for a “responsible” life (marriage and self-sufficiency). She started to draw from the traditional repertoire that her parents, especially her father, had enriched. By the age of 15, she was already an accomplished griot, not only accompanying her parents but performing full-length concerts on her own. At the same period, along with her father, she started to listen to songs by Oum Kalthoum, Abdel Hlim Hafez, Fairouz, Nasri Chernes, Dine, and Sabah. As she grew up she also discovered another musical style that was not far from the music she mastered: blues.

It took until the late 1980s for her to appear on stage again in Mauritania. With a new repertoire, she created a true musical revolution. Such pieces as “*Habibi habeytou*,” “*cyam ezzaman tijri*,” and “*awdhu billah*” disrupted the established order. Malouma was aiming to impose a style that drew from the purest tradition and then modernized it. She insisted on contemporary instrumentation and its approach, while utilizing her culture’s rich traditional repertoire. Malouma became a singer-songwriter, introducing a unity of themes in her songs (*oughniya*) and not refraining from broaching subjects that were more or less taboo – such as love, conjugal life, or inequalities.

In her commitment to encourage justice and equality in Mauritania, Malouma committed herself to the performance of activist songs,



MALOUMA

singing for AIDS campaigns, for the vaccination of children, for the elimination of illiteracy, and for the promotion of women. While her music soon became popular among the youth, it was at first rejected by the dominating class (intellectual groups, griots, and decision-makers). She was introducing too many ideas at once: the evolution of both customs and culture, even questioning the traditional social order – giving artists an importance they had not had before. Today, Malouma is recognized as “the singer of the people” (*mutribatou echa’b*). She continues to strive to open Mauritania to the outside world and to make foreigners discover the treasures of her country’s national heritage.

Malouma is a national pride; the griot-artist community acknowledges her as the first true composer in Mauritania and one of the greatest singers on the African continent.

*Tonight’s performance marks Malouma’s UMS debut.*

For more information on the ALLIA Agency, please visit [www.alliaagency.com](http://www.alliaagency.com).



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# Songs of the Sufi Brotherhood

HAMZA EL DIN, *Oud, Tar, Vocals*

HASSAN HAKMOUN

Hassan Hakmoun, *Vocals and Sintir*

Abdel Rahim Hakmoun, *Percussion*

Brahim Fribgane, *Guitar and Percussion*

Adam Rudolph, *Percussion*

RIZWAN-MUAZZAM QAWWALI

Ali Khan-Rizwan, *Vocals*

Ali Khan-Muazzam, *Vocals*

Aourangzaib-Muhammad, *Vocals*

Ali Khan-Zubair, *Harmonium, Vocals*

Ali-Rahat, *Harmonium, Vocals*

Magbool Chishti-Asif, *Harmonium*

Ali-Zafar, *Tabla*

Rashid Amid-Din, *Vocals*

---

## Program

Sunday Afternoon, April 10, 2005 at 4:00

Rackham Auditorium • Ann Arbor

*This afternoon's program will be announced by the artists from the stage and will contain one intermission following Hassan Hakmoun's performance set.*

---

66th Performance of the  
126th Annual Season

Arab World  
Music Festival

This performance is co-presented with the Arab Community Center for Economic and Social Services (ACCESS). Special thanks to Ismael Ahmed, Executive Director of ACCESS, for participating in this collaboration.

Funded in part by the Whitney Fund.

Media partnership for this performance provided by Michigan Radio/Michigan Television, WEMU 89.1 FM, and *Arab American News*.

Special thanks to Oz, Amer Zahr, the U-M Center for Middle Eastern and North African Studies, and the U-M International Institute for their participation in this residency.

Songs of the Sufi Brotherhood appears by arrangement with Folklore Productions, Inc.

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

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

**I**n difficult times, intercultural exchange becomes vital to the health and collective wisdom of our society. As war and economic hardship divides us, music has the healing power to bring people together to overcome adversity. As professionals working in the arts, we are uniquely placed to introduce American audiences to the talent, inspiration, and wisdom embodied in various world music traditions.

Sufism, the peaceful, universal, and mystic tradition of Islam, has for centuries intrigued the world's musical communities. Rizwan-Muazzam Qawwali from Pakistan, Hassan Hakmoun from Morocco, and Hamza El Din of Nubia now join forces to offer a joint concert entitled "Songs of the Sufi Brotherhood," expressing different strains of this ancient tradition. Their timely message of universal love and harmony offer audiences an opportunity to appreciate spiritual music from various corners of the Islamic world.

Qawwali music burst onto the scene with the inspired performances of the late Nusrat Fateh Ali Kahn. His nephews now continue this centuries-old tradition of Sufi devotional song with Rizwan-Muazzam Qawwali. The music is both rhythmic and intense, with text evoking romantic love imagery as a metaphor for the spiritual journey. This is the Pakistani face of Sufism.

In Morocco, the music of the Sufis is the traditional trance music of the Gnawa, with Hassan Hakmoun being arguably its foremost practitioner. From his early days as a street entertainer in Marrakesh's legendary *Jamaa el-Fna* through appearances at Lincoln Center and the Hollywood Bowl, with side collaborations with Peter Gabriel and Paula Cole, Hassan Hakmoun has moved the music out into the wider world, while remaining true to its roots. His performances are marked by impossible leaps and twirls, as he plays the indigenous *sintir*, a three-stringed bass.

Hamza El Din was born in Nubia, Egypt, and is considered the father of modern Nubian music. Performing on the *oud* (the Arabian

short-necked lute) and the *tar* (the ancient single-skinned frame drum of the upper Nile), along with his gentle voice and original compositions, Hamza combines the subtleties of Arabic music with the indigenous music of his native land. He has single-handedly forged a new music, essentially a Nubian/Arabic fusion but one both in line with tradition and informed by Western conservatory training. His artistry, including collaborations with Kronos Quartet and Peter Sellars, has captured the interest of listeners worldwide.

"Songs of the Sufi Brotherhood" is a strong, positive concert, in which Rizwan-Muazzam Qawwali, Hassan Hakmoun, and Hamza El Din present wonderful music, as well as a glimpse into an intriguing and little-understood corner of world culture.

**H**amza El Din was born in Nubia, Egypt, and is considered the father of modern Nubian music. First discovered by Western audiences through his performance at the Newport Folk Festival and Vanguard recordings in 1964, his 1971 (re-released in 1998) Nonesuch recording, *Escalay: The Water Wheel* is legendary among musicians and connoisseurs. His best-known recording in the US is *Eclipse*, produced and engineered by Grateful Dead percussionist Mickey Hart.

Hamza's music has also appeared in movie soundtracks including *Control Room*, *The Black Stallion*, *You Are What You Eat*, and *The Passion in the Desert*. He has appeared regularly with the Kronos Quartet, who commissioned him to arrange "Escalay: The Waterwheel" for their chart-topping *Pieces of Africa* album released in 1992. Hamza's compositions have been performed by ballet companies including Maurice Beajrt Ballet, Paris Opera Ballet, San Francisco Ballet, and Lines Contemporary Ballet. Hamza has performed at prestigious venues around the world including the U.N. Hall, Town Hall, and Lincoln Center (NY); The Opera House (Vienna); and The Opera House (Cairo). In



HAMZA EL DIN

recent years, he has performed at major festivals including Edinburg, Salzburg, Paris, Berlin, Montreux, Barcelona, Los Angeles, and Monterey.

Hamza El Din studied at King Fouad University (now the University of Cairo), then enrolled in the Popular University and at Ibrahim Shafiq's Institute of Music (Shafiq was renowned as a master of Arabian music and of the Muwashshah form). Following graduation, he continued his studies at the King Fouad Institute for Middle Eastern music, mastering the *oud*. Later, with an Italian government grant, he studied Western music and classical guitar at the Academy of Santa Cecilia in Rome.

In the early 1960s, he immigrated to the US, where he lived and worked as a recording and concert artist, and taught as an ethnomusicologist at several American universities, including the University of Ohio (Athens), the University of Washington (Seattle), and the University of Texas (Austin). Aided by a grant from the Japan Foundation, he went to Tokyo to make a comparative study between the Arabian *oud* and the Japanese *biwa* during the 1980s. He currently resides in the San Francisco Bay area.

*This afternoon's performance marks Hamza El Din's UMS debut.*

**H**assan Hakmoun's latest recording, *The Gift*, has received the 2003 AFIM Indie Award as "Best Contemporary World Recording." In the words of Peter Gabriel, quoted in *Rolling Stone*, "I love his extraordinary voice, and he has a fantastic way of blending his Moroccan roots with a variety of Western and African styles to produce music that is fresh, modern, yet familiar."

Born in Marrakech in 1963, Hassan Hakmoun began to study *tagnawit*, the Gnawa-related arts and lore, at age seven. Starting with a few dances and songs, he gradually moved on to learn drumming, *sintir* playing, litanies, chants, costume, and knowledge of the spirits. At 14 he left school to pursue a less formal education on the road. He traveled throughout Morocco and up into France, learning from his experiences and from the Gnawa masters he visited on his journey. Returning to Marrakech, Hassan continued to work as a Gnawi, performing as an entertainer on Jamaa el-Fna and



HASSAN HAKMOUN

as a *m'alle*m (master musician) in the *derdeba*. Eventually his repertory of Gnawa songs broadened to include Arab and Berber material in the Gnawi style.

His first New York appearance was at Lincoln Center as part of Trio Gna. Since that 1987 concert he has appeared at BAM, Symphony Space, and at the Hollywood Bowl, as well as numerous festivals throughout North America, Europe, and Africa. The *New York Times* has been effusive in its praise of Hassan's "spellbinding fusion of Moroccan and Arabic sounds," while *The Los Angeles Times* calls his music "penetrating" and "emotional."

*This afternoon's performance marks Hassan Hakmoun's UMS debut.*

**I**t was the energetic recordings and concerts of the late, great Nusrat Fateh Ali Khan that first introduced Qawwali music to Western audiences. His singing effortlessly transcended language and cultural barriers, and his spirit reached and moved people all over the

world. Today, Qawwali is recognized as one of the world's most passionate and vibrant forms of music.

The master's nephews **Rizwan and Muazzam Ali Khan** continue his legacy in **Rizwan-Muazzam Qawwali**. Coming from a direct family line of Qawwali vocal music that spans over five centuries, their inventive reinterpretations of spiritual love songs based upon classical Islamic and Sufi texts was first showcased in the UK, in July 1998, at the WOMAD Festival in Reading, and has since journeyed to the far corners of the globe. They are, in the words of the *Rough Guide to World Music*, "the best group of young qawwals to emerge in Pakistan for over a decade."

The two lead singers (Rizwan and Muazzam), five secondary singers, two harmonium players, and *tabla* player perform in traditional Qawwali style – sitting on the ground rather than on seats – which they believe brings them closer to God. They sing in Farsi (Persian), Punjabi, and Urdu, with an intensity that has led one commentator to call them, only half in jest, "the Qawwali Clash."

Romantic love is used as a metaphor for spiritual adoration and mystical enlightenment, drawing upon a rich vein of poetic imagery. It is not surprising that Qawwali has become a staple of Bollywood film scores and an increasingly central focus of world music programs in concert halls and festivals throughout the world.



*This afternoon's performance marks Rizwan-Muazzam Qawwali's UMS debut.*

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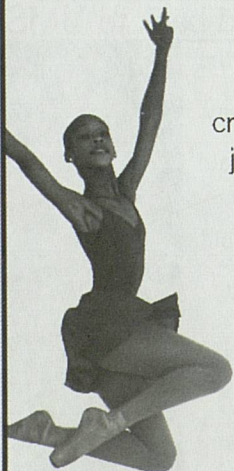
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**Thu 13** Stephanie Blythe, mezzo-soprano  
**Fri 14** DJ Spooky: *Rebirth of a Nation*  
**Sun-Mon 16-17** Ronald K. Brown/Evidence  
**Wed 26** Lahti Symphony Orchestra with  
 Louis Lortie, piano  
**Sun 30** Audra McDonald

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

## May

<b>Sat 14</b>	Ford Honors Program: Guarneri String Quartet
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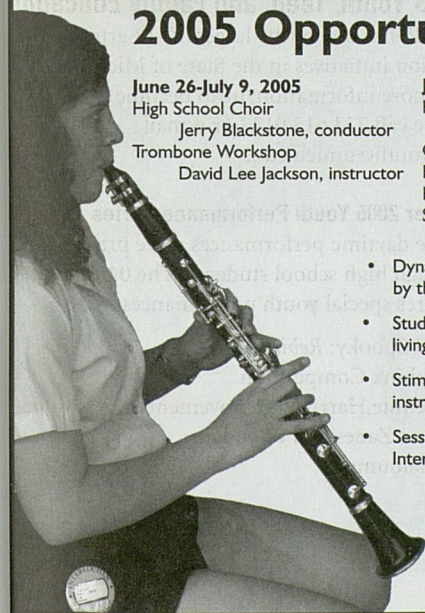
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The UMS Education and Audience Development Department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing community receptions; artist interviews; 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.

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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

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

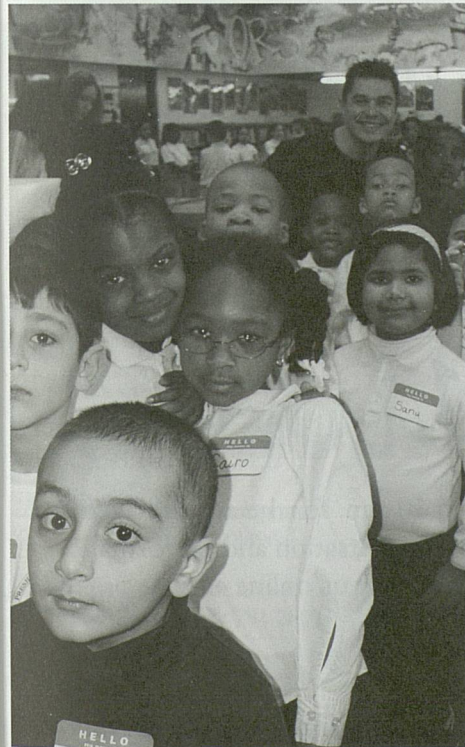
UMS educational materials are available online at no charge to all educators. All materials are designed to connect with curriculum via the Michigan State Benchmarks and Standards.

### 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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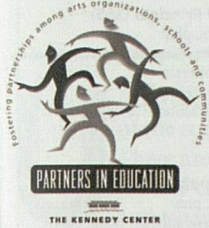


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### UMS Teacher Advisory Committee

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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### UMS Delicious Experiences

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

# Cast Yourself in a Starring Role

## Support the University Musical Society

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

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

### Presenters Circle

- \$25,000 Soloist (\$150)\***
- For information about this very special membership group, call the Development Office at 734.647.1178.
- \$10,000–\$24,999 Maestro (\$150)\***
- Virtuoso benefits, plus:
  - Opportunity to be a concert or supporting sponsor for a selected performance
- \$7,500–\$9,999 Virtuoso (\$150)\***
- Concertmaster benefits, plus:
  - Guest of UMS at a special thank-you event
- \$5,000–\$7,499 Concertmaster (\$150)\***
- Producer benefits, plus:
  - Opportunity to be a concert sponsor or supporting sponsor for a selected performance
  - Opportunity to meet artist backstage as guest of UMS president
- \$3,500–\$4,999 Producer (\$150)\***
- Leader benefits, plus:
  - Complimentary valet parking for Choral Union Series performances at U-M venues
  - Invitation to selected Audience Youth Performances

- \$2,500–\$3,499 Leader (\$85)\***
- Principal benefits, plus:
  - Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
  - Complimentary parking passes for all UMS concerts at 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

- \$500–\$999 Benefactor**
- Associate benefits, plus:
  - Half-price tickets to selected performances
- \$250–\$499 Associate**
- Associate benefits, plus:
  - Listing in UMS Program
- \$100–\$249 Advocate**
- UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
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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.

### Sponsorship

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

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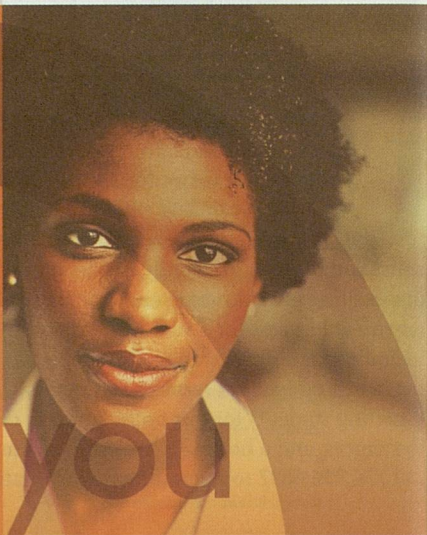
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## INTERNSHIPS & COLLEGE WORK-STUDY

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

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

## USHERS

**W**ithout the dedicated service of UMS's Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books, and providing that personal touch which sets UMS events apart from others.

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

If you would like information about becoming a UMS volunteer usher, call 734.615.9398 or e-mail [fohums@umich.edu](mailto:fohums@umich.edu).



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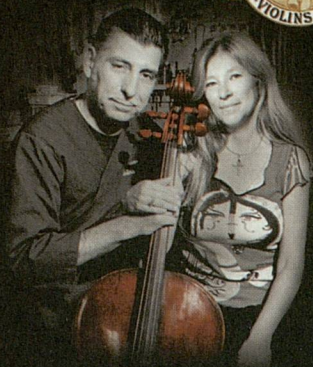
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The artistic presentations and educational programs that UMS brings to the community each season are supported by generous gifts from individuals, businesses, foundations, and government agencies. On the following pages, we have listed those who have chosen to make a difference for UMS by supporting us with an annual gift to operations or endowment. This list includes current donors as of November 1, 2004. Every effort has been made to ensure its accuracy. Please call 734.647.1175 with any errors or omissions.

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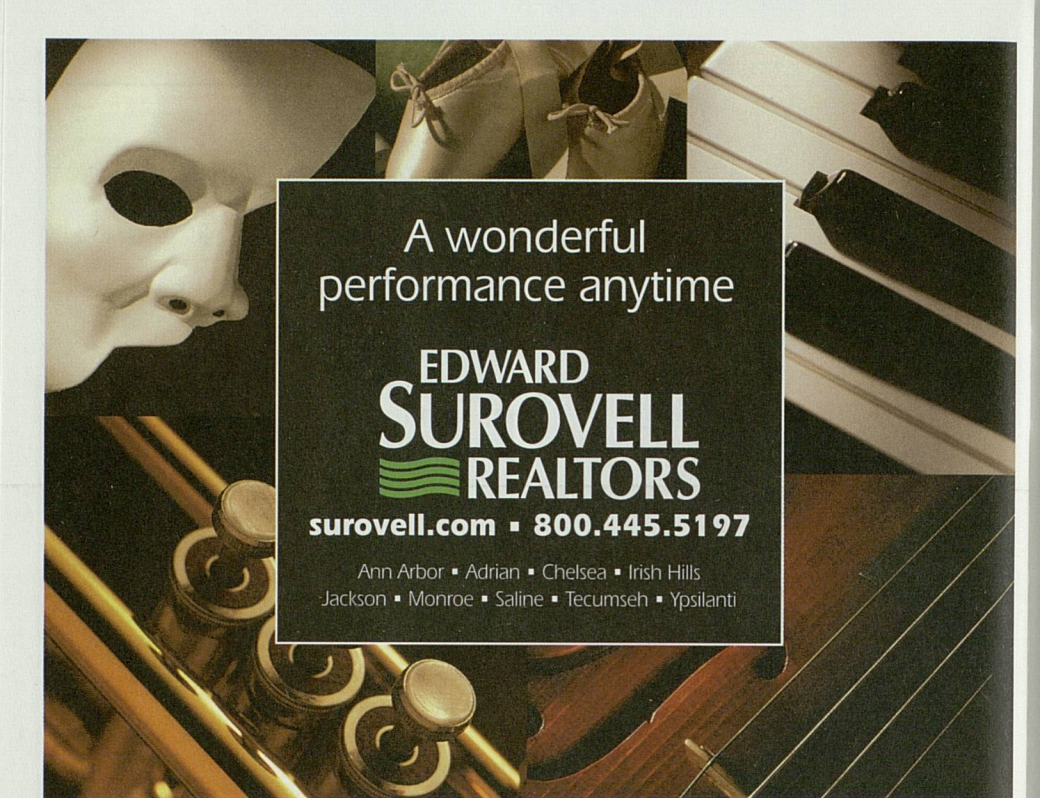
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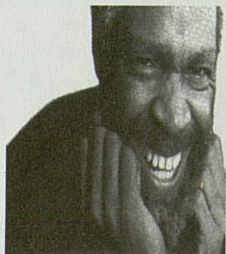
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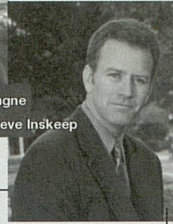
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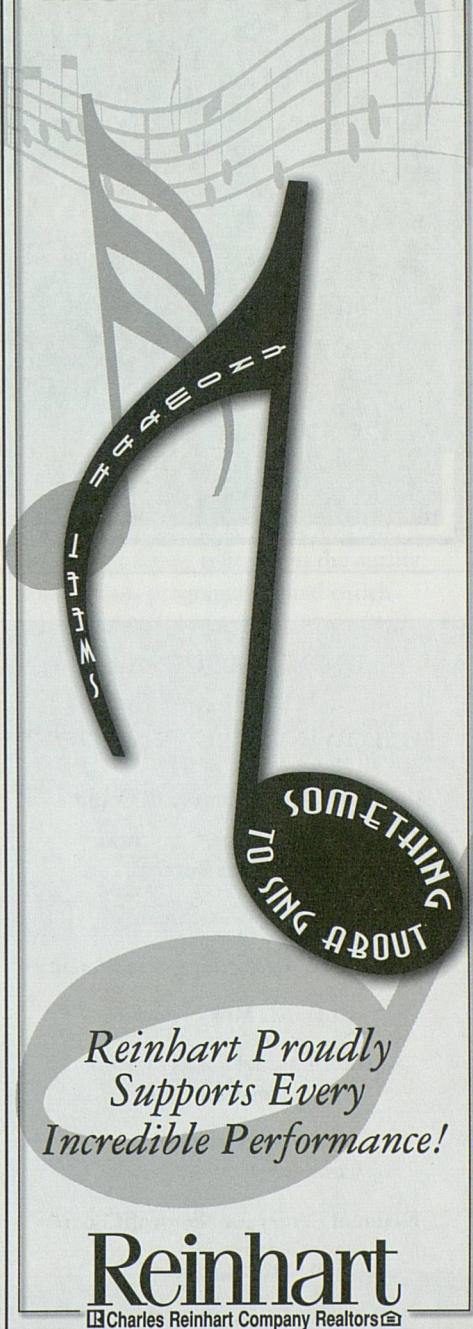
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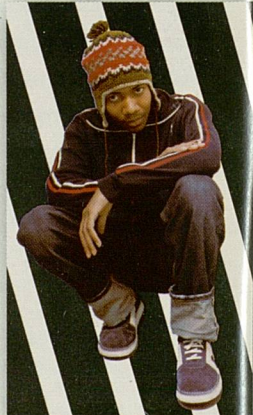
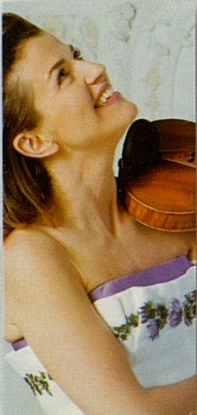
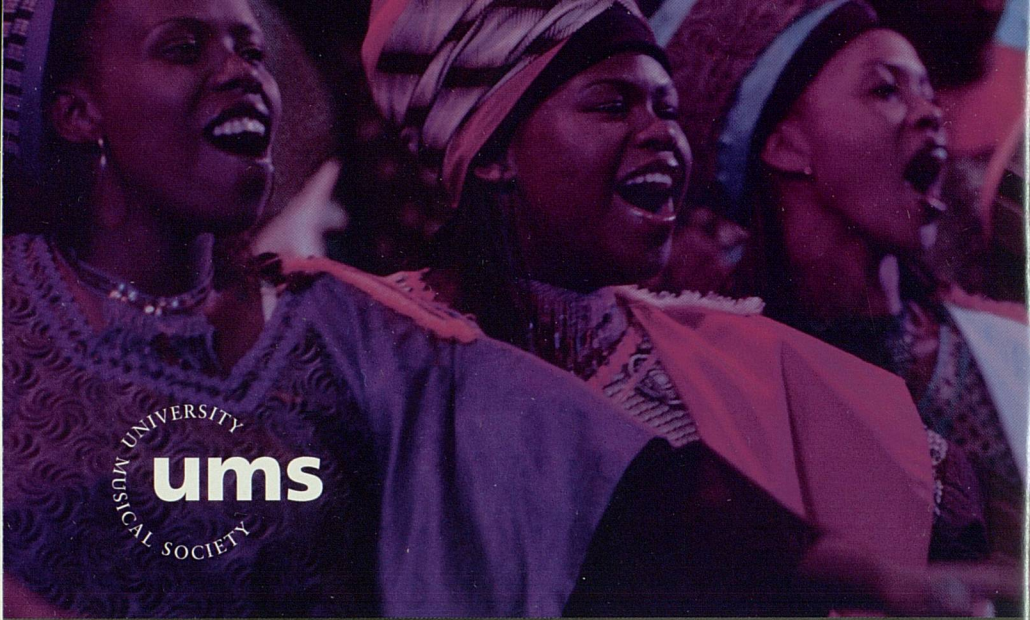


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UMS

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present

# Trio Mediæval

Anna Maria Friman

Linn Andrea Fuglseth

Torunn Østrem Ossum

---

## *Words of the Angel*

Kyrie and Gloria  
from *Messe de Tournai*

*Anonymous,*

*France, 13th Century*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Gloria in excelsis Deo.  
Et in terra pax  
hominibus bonæ voluntatis.

Laudamus te; benedicimus te;  
adoramus te; glorificamus te.  
Gratias agimus tibi propter magnam  
gloriam tuam.

Domine Deus, Rex celestis,  
Deus Pater omnipotens.  
Domine Fili unigenite Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dextram Patris,  
O miserere nobis.

Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris.

Amen.

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

Glory be to God in the highest.  
And on earth peace  
to men of good will.

We praise Thee; we bless Thee;  
we worship Thee; we glorify Thee.  
We give thanks to Thee for Thy  
great glory.

O Lord God, Heavenly King,  
God the Father Almighty.  
O Lord Jesus Christ, the only begotten son.  
Lord God, Lamb of God, Son of the Father.

Thou that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy upon us.

For thou only art holy,  
thou only art the Lord,  
thou only art the most high, Jesus Christ.  
Together with the Holy Ghost  
in the glory of God the Father.

Amen.

## Ave Maris Stella

*Andrew Smith*

Ave maris stella,  
 Dei Mater alma,  
 atque semper Virgo,  
 felix caeli porta.

Solve vincula reis,  
 profer lumen caecis  
 mala nostra pelle,  
 bona cuncta posce.

Vitam praesta puram,  
 iter para tutum:  
 ut videntes Iesum  
 semper collaetemur.

Sit laus Deo Patri,  
 summo Christo decus,  
 Spiritui Sancto,  
 tribus honor unus.

Amen.

Hail, O Star of the ocean,  
 God's own Mother blest,  
 ever sinless Virgin,  
 gate of heav'nly rest.

Break the sinners' fetters,  
 make our blindness day,  
 Chase all evils from us,  
 for all blessings pray.

Keep our life all spotless,  
 make our way secure  
 till we find in Jesus,  
 joy for evermore.

Praise to God the Father,  
 honor to the Son,  
 in the Holy Spirit,  
 be the glory one.

Amen.

## Veni Creator Spiritus

*Anonymous,**13th Century, Notre Dame Conductus*

Veni creator spiritus,  
 spiritus recreator,  
 tu dans, datus celitus,  
 tu donum to donator,  
 tu rex, tu digitus,  
 alens et alitus,  
 spirans et spiritus,  
 spiratus et spirator.

Mentes tuorum visita,  
 mentium visitator,  
 visitando inhabita,  
 visorum habitator,  
 tu fons, tu rivulus,  
 fruttex et surculus,  
 doctor, discipulus,  
 servorum coronator.

Come, creator spirit,  
 Spirit restorer,  
 Thou giving, thou art heavenly given,  
 Thou the gift, thou the giver,  
 Thou the king, thou the finger (of authority),  
 Thou nourishing art the nourished,  
 Thou the breathing and the breath,  
 Thou the breath and the breath-giver.

Visit the souls of thy faithful,  
 Visitor of souls,  
 And by visiting dwell within,  
 Inhabitant of the visited,  
 Thou the fount, thou the stream,  
 Living trunk and sprout,  
 Teacher, pupil,  
 Crowner of slaves.

Tu septi formis gratiae,  
 Dans septiforme donum,  
 vurtutis septipharie,  
 septem petetionum,  
 tu nix non defluens,  
 ignis non destruens,  
 pugil non metuens,  
 propinator sermonum.

Thou of sevenfold grace,  
 Granting a sevenfold gift,  
 A gift of sevenfold virtue,  
 Of the seven petitions;  
 Thou the snow not melting,  
 The fire not destroying,  
 The fighter not fearing,  
 The giver of words of wisdom.

Tu gratis data gratia,  
 et tu faciens gratos,  
 tu primo purges vitia,  
 post conservas purgatos,  
 absolve debita,  
 extolle merita,  
 virtute solita salvans  
 predestinatos.

Thou art grace freely given,  
 And thou makest people grateful,  
 For thou at first didst purge our sins,  
 And then thou didst save the purged;  
 Absolve our merits,  
 By thy wonted virtue,  
 Saving those  
 predestined.

Ergo accende sensibus tu te,  
 lumen et flamen,  
 tu te inspira cordibus,  
 qui es vite spiramen,  
 tu sol, tu radius,  
 mittens et nuntius,  
 persona tercius, salva nos.

Therefore, inflame thyself in our senses,  
 Thou, light and spirit,  
 Thou, breathe thyself into our hearts,  
 Thou who art the spirit,  
 Thou who art the sun, the sun's ray,  
 The sender and the messenger,  
 The third person, save us.

Amen, amen.

Amen, amen.

### Dum Sigillum

*Perotin,*

*13th Century, Notre Dame Conductus*

Dum sigillum summi patris  
 signatum divinitus,  
 in sigillo summi matris  
 signatur humanitus.  
 Nec sigillum castitatis  
 in puella frangitur;  
 nec sigillum deitatis  
 detrimentum patitur.

When the seal of the highest father  
 Became manifest, Divinity appeared;  
 In the seal of the highest mother  
 Was displayed Humanity;  
 Nor was chastity's seal  
 In the maid broken,  
 Nor did Divinity's seal  
 Suffer any harm.

Dum humanum osculatur  
 naturam divinitas,  
 ex contactu fecundatur  
 intacta virginitas.  
 Mira virus osculandi,  
 miranda sunt oscula,  
 que dant vires fecundandi  
 sine carnis copula.

When Divinity kissed  
 Human nature,  
 By this touch fruitful made  
 Was untouched virginity;  
 O wondrous kiss of virtue!  
 Much to be wondered at are the kisses  
 Which gave power to make fruitful  
 Without conjunction of flesh.

Beata Viscera

*Perotin,*

*13th Century, Notre Dame Conductus*

Beata viscera  
Marie virginis,  
cuius ad ubera  
rex nominis;  
veste sub altera  
vim celans numinis,  
dictavit federa  
Dei et hominis.

O mira novitas  
et novum gaudium,  
matris integrita  
post puerperium!

Populus gentium  
sedens in tenebris  
surgit ad gaudium  
partus tam celebris:  
Iudea tedium  
Fovet in latebris,  
cor ferens conscium  
delicti funebris.

O mira...

Solem, quem libere,  
Dum purus oritur  
in aura cernere  
visus non patitur,  
cernat a latere  
dum repercutitur,  
alvus puerpere,  
qua totus clauditur.

O mira...

The blessed flesh  
Of the virgin Mary,  
To whose fruitfulness was entrusted  
The king of mighty name;  
Beneath another cloak  
Hiding the power of his spirit,  
Has enriched the conjunction  
Of God and man.

O new wonder,  
A new joy,  
The mother's chastity prevails  
After child-birth!

The Gentile people  
Seated in darkness  
Have arisen to the joys  
Of a birth so renowned.  
Judea in darkness  
Cherishes her weariness,  
Her heart bearing the knowledge  
Of her impending doom.

O new wonder...

The vision cannot bear to look,  
However boldly, at the sun  
When it uncovered arises  
Into the heavens;  
But the womb of the child-bearer,  
By which it is wholly covered,  
Can gaze unimpaired  
When from the side it is reflected.

O new wonder...

## Ave Regina Gloriosa

*Gavin Bryars*

Ave regina gloriosa,  
Plena d'ogne consolança.

Hail, glorious queen,  
full of all consolation.

Ave pulcra margarita,  
Splendida luce clarita;  
Fresca rosa et aulorita,  
Nostro gaudio et alegrança.

Hail, beautiful pearl,  
clear shining light;  
fresh rose and fragrance,  
our joy and delight.

Ave regina...

Hail, glorious queen...

Ave regina adorata,  
Vergene madre beata;  
Poi ke fosti salutata,  
Madre se' degran pietança.

Hail, adored queen  
blessed virgin mother;  
since you received your salutation,  
you have been our mother of great holiness.

Ave regina...

Hail, glorious queen...

Ave porto de salute;  
Ki ben t'amatu l'aiute;  
Guàrdane di far cadute,  
Tràici for de dubitança.

Hail, gateway of salvation;  
you help whoever loves you well;  
save him from falling into error,  
and keep us free from doubting thoughts.

Ave regina...

Hail, glorious queen...

## Sanctus

from *Messe de Tournai**Anonymous,**France, 13th Century*

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

## Regina Caeli

*Andrew Smith*

Regina caeli, laetare, alleluia:  
Quia quem meruisti portare, alleluia,  
Resurrexit sicut dixit, alleluia.  
Ora pro nobis Deum, alleluia.

O Queen of heaven rejoice! alleluia:  
For He whom thou didst merit to bear, alleluia,  
Hath arisen as he said, alleluia.  
Pray for us to God, alleluia.

**Quem Trina Polluit**

*Anonymous,  
England, 13th Century*

Quem trina polluit  
Prius negatio,  
Peccatum diluit  
Trina confessio:  
Qui purum abliut,  
Petrum admonuit  
Veri iudicio.  
A petra diceris,  
O Petre, rectius,  
Eo quod ceteris,  
In fide firmius;  
Mille sustinuit  
Penas martyrio,  
Mille sustinuit  
Palmas in premio.  
Post lapsum steteris,  
Et dimicaveris  
Cruce nobilius;  
Qui sic promeruit  
Nobis ut meruit  
Perfrui gaudio.

Whom earlier the threefold  
Denial defiled,  
His sin was softened  
By a threefold confession;  
He who washed him pure,  
Chided Peter  
By a judgment of truth.  
Thou wast said to come from a rock,  
O Peter, more righteously  
Than the others,  
And in faith more firm;  
He who sustained a thousand  
Punishments in martyrdom,  
Now holds a thousand  
Palms in reward.  
After they lapsed thou didst hold firm,  
And did fight  
By the Cross most gloriously;  
Thus as he gained merit  
For us, so did he deserve  
To enjoy eternal joy.

**Beata Viscera**

*Anonymous,  
England, 13th Century*

Beata viscera  
Marie virginis,  
Que fructo gravida  
Eterni germinis;  
In vite poculo  
Propinat seculo  
[Pro mala hominis  
Potum] dulcedinis

Hail the blessed flesh  
Of the Virgin Mary,  
Which was laden with fruit  
Of the eternal seed;  
In the cup of life.  
She offers to the world,  
On behalf of man's evils,  
The draught of sweetness.

**Flos Regalis**

*Anonymous,  
England, 13th Century*

Flos regalis  
Virginalis  
Chori dux egregia  
Quam Iesse  
Natam esse  
Stripe constat regia.

The royal flower  
The glorious leader  
Of the virginal chorus,  
Whom, they say,  
Was born  
From Jesse's royal stem.

Rosa fragrans, primula vernalis,  
 Servos tuos libera de malis.  
 Rex te salem  
 Ad regalem  
 Introduxit thalamum  
 Flos decoris  
 Et honoris  
 Precellentis balsamum.  
 Tu glorie speculum,  
 Solis umbraculum,  
 Da famulis gaudium.

O fragrant rose, first bud of spring,  
 Free thy servants from evils.  
 The King has led  
 Three pure  
 Into royal chamber,  
 O flower of elegance  
 And honor,  
 Surpassing all fragrance.  
 Thou art a mirror of glory,  
 Shade for the sun,  
 Grant joys for thy family.

Dou way Robyn / Sancta Mater

*Anonymous,  
 England, 13th Century*

Sancta mater gratiae, stella claritatis  
 visita nos hodie plena pietatis.

Holy mother of grace, star of brightness,  
 visit us today, full of compassion.

Veni, vena veniae mox  
 incarceratis,  
 solamen angustiae, fons suavitatis.

Come soon, channel of pardon, to those  
 in prison,  
 as a solace of misery, a source of sweetness.

Recordare, mater Christi, quam amare  
 tu flevisti;  
 juxta crucem tu stetisti, suspirando  
 viso tristi.

Remember, mother of Christ, how bitterly  
 thou didst weep;  
 thou didst stand beside the cross sighing  
 at the sad sight.

O, Maria, flos regalis, inter omnes  
 nulla talis;  
 Tuo nato specialis nostrae carnis  
 parce malis.

O Mary, royal flower, among all women  
 nonesuch,  
 in thy son unequalled, forgive the sins  
 of our flesh.

O, quam corde supplici locuta fuisti,  
 Gabrielis nunci i cum  
 verba cepisti.

O, with how humble a heart thou didst speak,  
 when thou didst receive the words of Gabriel  
 the messenger.

'En ancilla Domini,' prope  
 dixisti;  
 vernum vivi gaudii post  
 hoc perperisti.

'Behold the handmaid of the Lord,' thou  
 didst quickly say;  
 thereafter thou didst bear the springtime  
 of living joy.

Gaude, digna, tam benigna  
 caeli solio;  
 tuos natos, morbo stratos,  
 redde filio.

Rejoice, worthy lady, so gracious, in the  
 throne of heaven;  
 restore thy children, brought low by vice,  
 to the Son.

Dou way, Robyn, the child wile weepe;  
 dou way Robyn.

Stop it, Robin, the child will weep;  
 stop it, Robin.

**Words of the Angel***Ivan Moody*

Khére, Khére, Khére, Khére,  
The Angel spake to her that is full of grace, saying:  
O pure virgin, rejoice; and I say also rejoice:  
For her son is risen from the tomb on the third day.

Khére, Khére, Khére, Khére,  
Shine, shine, shine, shine, O new Jerusalem,  
For the glory of the Lord hath risen upon thee.

Khére, Khére, Khére, Khére,  
Rejoice and be glad, O Sion,  
And thou, O pure Theotókos,  
Exult in the resurrection of him whom thou didst bear.  
Khére, Khére, Khére, Khére.