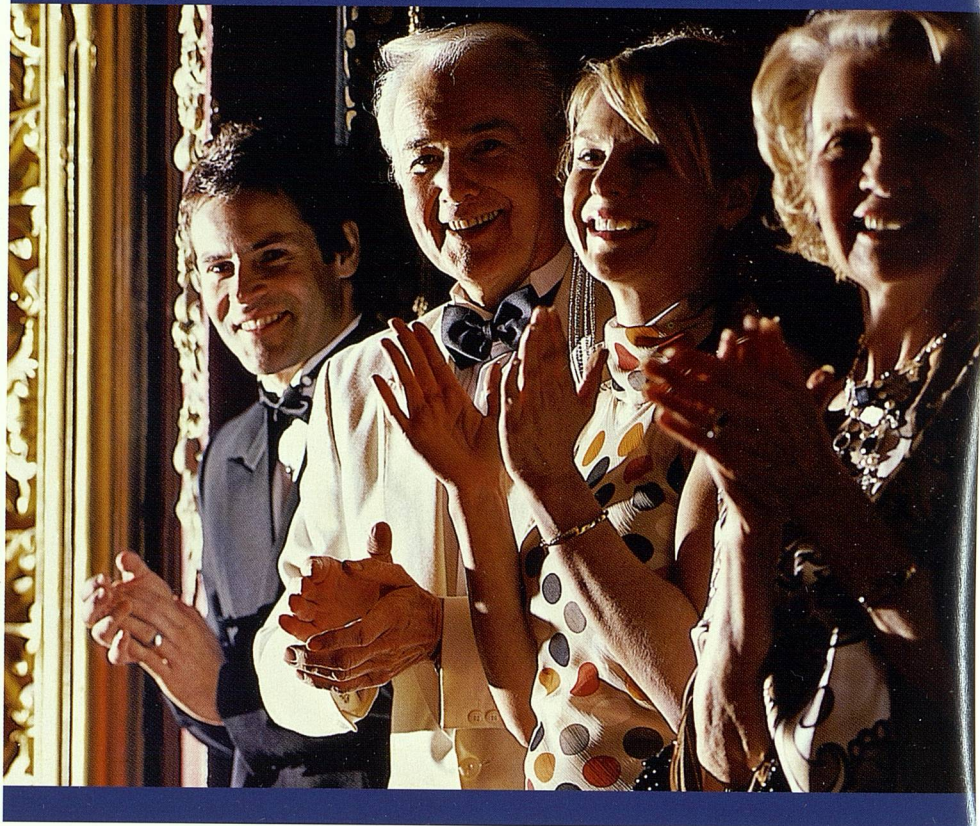


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university musical society

Winter 06

University of Michigan • Ann Arbor

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• FROM THE U-M PRESIDENT

The University of Michigan joins the University Musical Society (UMS) in welcoming you to the distinctive and diverse events scheduled for the Winter 2006 season. Thank you for attending this performance.

We are proud of the U-M/UMS Partnership Program where the University provides financial support to UMS, enabling it to offer educational programs to students, faculty, and townspeople that animate and provide context to many of the performances on the UMS roster. UMS's partners throughout the University include a wide range of schools, colleges, departments, programs, institutes, centers, museums, and libraries.



Before noting our collaborative programs during this term, I want to congratulate UMS for securing a third residency of the Royal Shakespeare Company (RSC) for the Fall 2006 season. Three years in development, the three-week residency will be a US exclusive event, feature three classic Shakespeare plays with stellar casts, and include complementary educational programs for the entire community that will enhance what will appear on stage. The University is pleased to support the residency and looks forward to the excitement that always unfolds when the cast, crew, and officials of the RSC become engaged with members of the University and local community and with the hundreds of visitors expected to come to Ann Arbor from other states and countries to see the world-renowned theater company.

The Winter 2006 U-M/UMS Partnership Program includes educational events surrounding UMS's programming of its Operas in Concert, Commemoration of the 250th Anniversary of Mozart's birth, Shostakovich symphonies, and Africa Festival, as well as the performances of spoken-word artist Marc Bamuthi Joseph, the Japanese dance and theater ensemble Pappa Tarahumara, Nrityagram Dance Ensemble, and the Arab World Music Summit's Voices of the Levant, with artists Abdullah Chhadeh and Nara from Syria, Rami Khalifé from Lebanon, and Trio Joubran from Palestine.

In May 2004, we launched "The Michigan Difference," our ambitious capital campaign for the future of the University. 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 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 05/06 season. We share the goal of celebrating the arts in an exciting academic milieu.

Sincerely,

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

Mary Sue Coleman
President, University of Michigan

• FROM THE UMS PRESIDENT

Thank you for attending this UMS performance. I hope we'll see you at other distinctive UMS events in the Winter 2006 season:

Opera in Concert. Following Renée Fleming's triumphant *Daphne* last October, Polish contralto Ewa Podleś stars in Rossini's *Tancredi* on March 25. This performance features the Detroit Symphony

Orchestra under the direction of Alberto Zedda, artistic director of the Rossini Festival in Pesaro, Italy.

Shostakovich Centennial Festival. During Dmitri Shostakovich's centenary in 2006, the Kirov Orchestra led by Valery Gergiev performs nearly all of the Shostakovich symphonies over five concerts in Hill Auditorium. Two of these

concerts take place March 17 and 19. The remaining concerts will take place in October 2006.

Mozart 250. Wolfgang Amadeus Mozart has been given credit for everything from changing the face of music composition to increasing babies' IQs. We celebrate the 250th birthday of this musical genius in a seven-event series this winter that includes both music that he wrote and music and dance that he inspired centuries later.

Cultural Survey of Africa. As Americans, we often think of Africa as a place instead of an umbrella for 54 different countries with diverse people and cultural expressions. *Tall Horse* and Youssou N'Dour were highlights of our fall Africa programming, continuing this term with Soweto Gospel Choir in February and the Children of Uganda in March.

Louis Andreissen in Concert. Culminating a two-week residency on campus, maverick Dutch composer Louis Andreissen's music will be presented at the Power Center on February 15 in a screening of filmmaker Peter Greenaway's *M is for Man, Music, Mozart*. The film will be accompanied by live music by the U-M School of Music Symphony Band under the direction of Michael Haithcock.



Vienna Philharmonic. Returning to Hill Auditorium for the first time since Leonard Bernstein's 1988 performance with the orchestra during his historic four-city 70th-birthday tour, the Vienna Philharmonic performs Strauss, Mozart, and Schubert on March 9 under the direction of Riccardo Muti.

Ford Honors Program. The 11th Ford Honors Program on May 13 features jazz legend Dave Brubeck in an evening that chronicles his life through his music and compositions. A gala dinner supporting UMS's education program follows the Hill Auditorium concert.

For a list of all remaining performances, go to page P/27 in this program book. You can learn more about these events in our winter brochure or at www.ums.org.

With UMS part of "The Michigan Difference" campaign, I'm focusing more of my time on securing UMS's long-term financial future. I'm enjoying my visits with the many friends and supporters of our organization as I learn how UMS experiences have enriched their lives and we discuss ways they can help ensure that future generations will be similarly moved by the arts. I hope that you will consider making a gift. Please read UMS Board Chair Clayton Wilhite's letter on page P/4 for more information about the campaign and about how you can help.

It's wonderful to have you with us for this performance. Feel free to get in touch with me if you have any questions or problems. If you don't see me in the lobby at this performance, please send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

Very best wishes,

A handwritten signature in black ink that reads "Ken Fischer". The signature is fluid and cursive, with the first name "Ken" and last name "Fischer" clearly legible.

Kenneth C. Fischer
UMS President

A TIMELY MESSAGE FROM THE CHAIR

Your Donations Matter — Now More Than Ever!

Beginning my term as Chair of the University Musical Society, I have one overriding initial goal. On behalf of my fellow Board members and our UMS colleagues, I want to make a



compelling case for convincing you to share your philanthropic giving with this world-renowned cultural asset and jewel of artistic expression.

The timing of our request is particularly opportune, since for the first time in our 127-year history, UMS

is an official part of a University of Michigan giving campaign — in this instance the \$2.5 billion “Michigan Difference,” which publicly commenced in 2004 and concludes on December 31, 2008.

To make my case, I’m going to address a few myths about UMS which may have prevented you from making a personally meaningful gift before now.

Myth 1:

The University of Michigan provides the necessary annual funding to ensure a balanced budget for UMS.

In reality, while affiliated with the University, UMS is an independent organization governed by its own Board of Directors. While the University has been a very generous direct and indirect contributor over many decades for special and/or ad hoc purposes (as an example, the Royal Shakespeare Company visits in 2001 and 2003), in recent years, it has regularly funded only 5–10 percent of our Annual Operating Budget.

Myth 2:

I buy tickets to several UMS events each year which, when added to those purchased by 15,000 other ticket holders, covers the financial needs of UMS.

Once again, reality is quite different. Ticket revenues cover, on average, only 47% of the annual UMS Operating Budget — which means the remaining funds to finance performance fees, educational outreach, production costs, and administrative expenses must come from government agencies, foundations, corporate friends, and private individuals.

Myth 3:

UMS has been around since 1879 so surely income from its endowment provides any cushion required to cover cost increases.

Unfortunately, UMS has only in recent years begun to focus on building its endowment assets, so the fund totals only a few million dollars — well below benchmark levels for comparable organizations. This need is one reason why we are so eager to approach many potential donors for the first time as a part of the official “Michigan Difference” campaign.

Before I finish and you sit back to enjoy another memorable artistic performance from UMS, let me ask you a question, the answer to which could, in large measure, determine your willingness to contribute to UMS.

“How has UMS made a difference in the personal lives of you and your family over the last five, 15, or 30 years?”

Was it by being able to drive a few minutes from your home and see a world-class performance otherwise witnessed only in New York, London, or Vienna?

Was it when your child participated in a UMS educational outreach program that helped inaugurate a life-long love of the arts?

Was it when you or a colleague decided to join the U-M faculty partly because you didn't have to leave your artistic appetite behind on the East or West Coasts?

While you're mulling over your own answer, let me close with a few specifics about the UMS portion of the "The Michigan Difference" campaign.

1. We have a goal of \$25 million: \$15 million for annual operations and \$10 million for endowment.

2. Each category is vital to UMS right now.

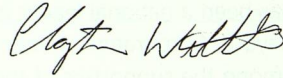
a) Donations to our annual fund will help ensure continued, high-level performance excellence during 05/06 and immediately thereafter, and;

b) Donations to our endowment will help ensure that same level of excellence in coming decades for future generations.

Thank you for the opportunity to lay out the case for your donating in a personally meaningful way to UMS. If you are like many of us who have made a decision to help, either for the first time or with an increased gift, it will be in part because your generosity will offer you the chance, after many years of rewarding music, dance, and theater events, to demonstrate a heartfelt "Thank you, UMS."

For more information on the many available giving options, please contact the office of Susan McClanahan, Director of Development, at 734.647.1177 or visit our website at www.ums.org and click on "Make a Gift."

Sincerely,



Clayton Wilhite
Chair, UMS Board of Directors

UMS/Leadership

• CORPORATE LEADERS / FOUNDATIONS



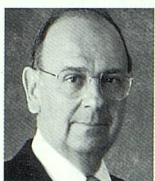
Sandra Ulsh

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."



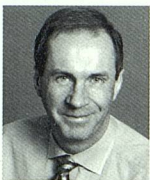
Ford Motor Company Fund



Brian P. Campbell

Chairman and CEO, Kaydon Corporation

"For over a century, the University Musical Society has been a national leader in arts presentation. Kaydon Corporation is honored to be counted among the supporters of the proud tradition of musical and artistic excellence."



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."



Laurel R. Champion

Publisher, The Ann Arbor News

"The people at *The Ann Arbor News* are honored and pleased to partner with and be supportive of the University Musical Society, which adds so much depth, color, excitement, and enjoyment to this incredible community."

THE
ANN ARBOR NEWS



Timothy G. Marshall

President and CEO, Bank of Ann Arbor

"A commitment to the community can be expressed in many ways, each different and all appropriate. Bank of Ann Arbor is pleased to continue its long term support of the University Musical Society by our sponsorship of the 05/06 season."



Greg Josefowicz

Chairman, 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



Claes Fornell

Chairman, CFI Group, Inc.

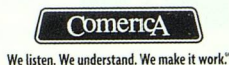
"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it and we are proud to lend our support."



Charles E. Crone, Jr.

Ann Arbor Region President, Comerica Bank

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





Brian G. Glowiak

Vice President, DaimlerChrysler Corporation Fund

"We are pleased to support the University Musical Society and numerous other community programs that encourage appreciation for the arts and culture, enhance our quality of life, and improve the world around us.

DAIMLERCHRYSLER

DaimlerChrysler Corporation Fund



Fred Shell

Vice President, Corporate and Government Affairs, DTE Energy

"The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community."

**DTE Energy
Foundation**



James M. Cameron, Jr.

Ann Arbor Office Managing Member, DykemaGossett, PLLC

"Dykema Gossett is honored to be a part of the University Musical Society team. We are particularly proud to be involved in UMS programs supporting education in the fine arts through its training and enrichment programs for students and teachers in the public schools of our community. We will all reap the benefits of UMS's fine work with our young people."

DYKEMA GOSSETT^{PLLC}



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

"Elastizell is pleased to be involved with UMS. UMS's strengths are its programming—innovative, experimental, and pioneering—and its education and outreach programs in the schools and the community."

Elastizell

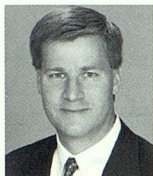


Mohamad Issa

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



Erik W. Bakker

Senior Vice President, JPMorgan Chase, Michigan

"JPMorgan Chase is honored to be a partner with the University Musical Society's proud tradition of musical excellence and artistic diversity."

JPMorganChase 



Rick M. Robertson

Michigan District President, KeyBank

"KeyBank is a proud supporter of the performing arts and we commend the University Musical Society on the cultural excellence it brings to the community. Thank you UMS. Keep up the great work!"

KeyBank


McDonald
Financial Group




Paul A. Phillips

Vice President Business Development, LaSalle Bank

"LaSalle Bank appreciates and understands the value that arts and music bring to the community. We are proud to be supporters of the University Musical Society."

 **LaSalle Bank**
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Dennis Serras

Owner, Mainstreet Ventures, Inc.

"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community."

MAINSTREET
ventures
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CEO, McKinley

"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."

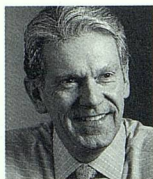
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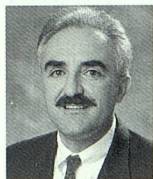
Principal, Miller, Canfield, Paddock & Stone, P.L.C.

"Miller Canfield is a proud supporter of the University Musical Society and its superior and diverse cultural events, which for 126 years, has brought inspiration and enrichment to our lives and to our community."

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Alan Aldworth

Chairman and CEO, ProQuest Company

"ProQuest Company is honored to be a supporter of the University Musical Society. 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

Nicholas C. Mattera

Director, Client Services, TIAA-CREF

"TIAA-CREF is privileged to be a sponsor of the University Musical Society and to work with the University of Michigan and its employees. In fact, for more than 85 years, we've been proud to serve those whose life work serves the greater good."

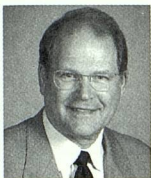
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"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."

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Robert R. Tisch

President, Tisch Investment Advisory

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



Yasuhiko "Yas" Ichihashi

President, Toyota Technical Center, USA Inc.

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



Jim Mattson

President, University of Michigan Credit Union

"Thank you to the University Musical Society for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing 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 127th season."



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NATIONAL
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FOR THE ARTS



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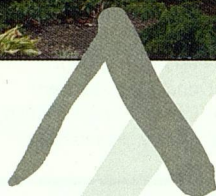
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with you all the days of your life.* ”

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Photograph by Fred Golden



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UMS / Services

• GENERAL INFORMATION

Barrier-Free Entrances

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations vary by venue; visit www.ums.org/tickets 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.

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 05/06 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before

each performance. There is a \$20 fee for this service. UMS members at the Leader 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 Palmer Drive parking structure. There is a light at the 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.

Refreshments

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts entering through the west lobby doors), 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.

Start Time

UMS makes every effort to begin concerts at the published time. Most of our events take



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Services

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

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
- One to three complimentary tickets for the group organizer (depending on size of group). Comp tickets are not offered for performances with no group discount.

For information, please contact Nicole Manvel at the UMS Group Sales Hotline at 734.763.3100 or e-mail umsgroupsales@umich.edu.

Gift Certificates

Available in any amount and redeemable for any of up to 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 no longer expire at the end of the season. For more information, please visit www.ums.org.

• UMS TICKETS

In Person

**League Ticket Office
911 North University
Avenue**

Hours

**Mon–Fri: 9am–5pm
Sat: 10am–1pm**

By Phone

734.764.2538

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

By Internet

www.ums.org

By Fax 734.647.1171

By Mail

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

On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.



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• WWW.UMS.ORG

Why should you log onto www.ums.org?

Tickets. Forget about waiting in 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, and education events.

Education Events. Up-to-date information detailing educational programs planned around each performance.

Online Event Calendar. A list of all UMS performances, educational events, and other activities at a glance.

Sound and Video Clips. Check out the new UMS Playlists at the iTunes Music Store! Also view video clips from UMS performers online before the concert.

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

Development Events. Current information on special events and activities outside the concert hall. Make a tax-deductible donation online.

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

The screenshot shows the UMS website interface. At the top, it says "127 years of live music, dance and theater". Below this is a navigation bar with links: Performance | Ticket Office | Welcome Students! | Education | About UMS | Make a Gift | Plan Your Visit | Contact Us. A central banner features a collage of performers. Below the banner are two main news sections: "Hot News" and "UMS Picks".

Hot News

- All 05/06 UMS Tickets On Sale Now!
- UMS Seeking Volunteer Ushers for 05/06 Season; Orientation Sessions to be Held in September
- UMS Choral Union To Hold Auditions in Late August For 05/06 Season

UMS Picks

- Dave Brubeck to be Honored at 11th Annual Ford Honors Program; Tickets Now Available
- Tickets to Special Performance by the Vienna Philharmonic Now Available
- UMS Advisory Committee to Host "On the Road", A Benefit for the UMS Education Programs

On the right side, there are two call-to-action buttons: "BUY TICKETS NOW" and "JOIN the UMS E-Mail Club". Below these, there is a link: "SING with the UMS Choral Union".

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

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

• STUDENT INFORMATION

UMS offers four programs designed to fit students' lifestyles and save students money. Since 1990, students have purchased over 150,000 tickets and have saved more than \$2 million through these special student programs.

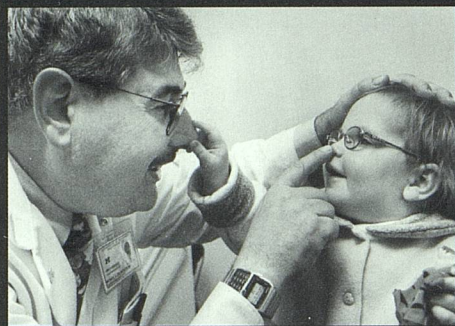
UMS Student Card

The UMS Student Card is a pre-paid punch card for Rush Tickets. The Card is valid for any event for which Rush Tickets are available, and can be used up to two weeks prior to the performance. The UMS Student Card is available for \$50 for 5 performances or \$100 for 10 performances plus a bonus CD. Please visit the "Welcome Students!" section of www.ums.org for more information.

Half-Price Student Ticket Sales

Each semester, UMS holds a Half-Price Student Ticket Sale, at which students can purchase tickets for any event for 50% off the published

*The University of Michigan Kellogg Eye Center
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price. A limited number of tickets are available for each event in select seating areas, and are sold on a first-come, first-served basis. Students must have a valid college ID and may purchase up to two tickets per event for as many events as desired.

Sponsored by U-M Credit Union. Supported by Arts at Michigan.

Rush Tickets

Sometimes it pays to procrastinate! For weekday performances, \$10 Rush Tickets are available the day of the performance from 9 am–5 pm in person only at the Michigan League Ticket Office, located on the first floor of the Michigan League. For weekend performances, \$10 Rush Tickets are available on the Friday before the performance. Students may also purchase 50% Rush Tickets starting 90 minutes prior to an event at the performance venue. 50% Rush Tickets are 50% off the original ticket price. All rush tickets are subject to availability and ticket office discretion. Students may purchase up to two rush tickets per valid student ID.

Arts Adventure Series

UMS, the U-M School of Music, and Arts at Michigan have teamed up to offer the Arts Adventure Series, including four performing arts events each semester offered at discounted prices.

Arts at Michigan provides a gateway to arts and cultural opportunities at the University of Michigan for undergraduate students. Please visit www.arts.umich.edu for the latest on events, auditions, contests, funding for arts initiatives, work and volunteer opportunities, arts courses, and much more.

Student Advisory Committee

As an independent council drawing on the diverse membership of the University of Michigan community, the UMS Student Advisory Committee works to increase student interest and involvement in the various programs offered by UMS by fostering increased communication between UMS and the student community, promoting awareness and accessibility of student programs, and promoting the student value of live performance.

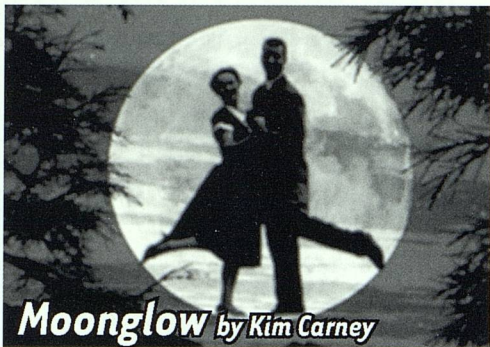
For more information or to participate on the Committee, please call 734.647.4020.

Internships and College Work-Study

Internships with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, fundraising, 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.

Off-Broadway theatre in Downtown Ann Arbor!



Moonglow by Kim Carney

January 26 - March 5

A Doll's House
by Henrik Ibsen



March 16-23

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UMS/Annals

• UMS HISTORY

Through a commitment to Presentation, Education, and the Creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 126 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 throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts — internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and

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

theater. Through educational endeavors, commissioning of new works, youth programs, artist residencies, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction, and innovation. UMS now hosts up to 70 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in six different Ann Arbor venues.

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

• UMS CHORAL UNION

Throughout its 126-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 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Thirteen years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). The chorus has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

Led by newly appointed Conductor and Music Director Jerry Blackstone, the 04/05 season included a return engagement with the DSO (Orff's *Carmina Burana*), and performances of

Handel's *Messiah* and *The Creation* with the Ann Arbor Symphony.

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 released a three-disc set of this recording in October 2004, featuring the Choral Union and U-M School of Music ensembles. The recording was selected as one of the *New York Times* "Best Classical Music CDs of 2004" released internationally that season.

The 05/06 season includes collaborations with the DSO in Beethoven's *Symphony No. 9* (December 15-18, 2005), Mahler's *Symphony No. 3* (June 2-4, 2006), and a concert performance of Rossini's opera *Tancredi* (March 25, 2006). The 127th annual performances of Handel's *Messiah* (December 3-4, 2005) will take place in Hill Auditorium. This season is further rounded out by performances of the Vaughan Williams *Sea Symphony* (February 21, 2006) with the U-M School of Music's Symphony Orchestra conducted by Jerry Blackstone, Shostakovich's *Symphony No. 2* (March 17, 2006) with the Kirov Orchestra of St. Petersburg, conducted by Valery Gergiev, and an additional performance of Beethoven's *Symphony No. 9* (October 24, 2005) with the U-M School of Music's Symphony Orchestra conducted by Kenneth Kiesler.

Participation in the UMS Choral Union remains open to all students and adults by audition. For more information about the UMS Choral Union, please e-mail choralunion@umich.edu or call 734.763.8997.

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countertenor, cello, harpsichord, archlute
Saturday, March 18th at 8:00 p.m.

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Saturday, May 6th at 8:00 p.m.

All at St. Andrews Episcopal Church
306 North Division, Ann Arbor

Tickets \$5-\$15 – For more information, see
www.AcademyofEarlyMusic.org

• VENUES AND 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 première 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 05/06 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 presentation of *Arlecchino*, *Servant of Two Masters* and a recital by tenor Ian Bostridge with the Belcea Quartet.

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 has continuously improved the acoustics of the church building. 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.

General Information

On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.

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

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

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

Event Program Book

Friday, January 13 through Thursday, January 19, 2006

Limón Dance Company

Friday, January 13, 8:00 pm	5
Saturday, January 14, 1:00 pm (One-Hour Family Performance)	13
Sunday, January 15, 2:00 pm	17
Power Center	

**Norwegian Chamber Orchestra with
 Leif Ove Andsnes**

Saturday, January 14, 8:00 pm	31
Hill Auditorium	

Take 6

Monday, January 16, 7:30 pm	41
Hill Auditorium	

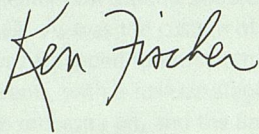
**Orchestre Révolutionnaire et Romantique and
 The Monteverdi Choir**

Thursday, January 19, 8:00 pm	45
Hill Auditorium	

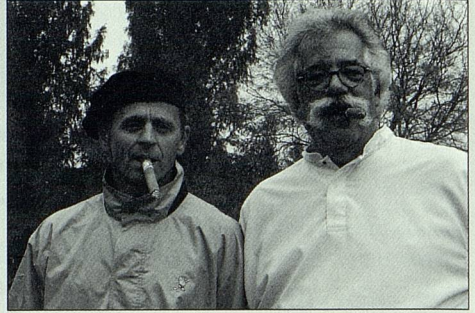
Dear Friends,

UMS's guest artists feel a special connection with Ann Arbor for many reasons, including the relationships that they build with members of the community beyond the concert itself. I've captured some of these moments in photos over the years. Here are several recent examples, including an archival photo from the Vienna Philharmonic's last visit here with Leonard Bernstein 18 years ago. We can't wait to have them back in March! We hope to see you at that concert and the many other UMS performances in this Winter 2006 season.

Warmly,



Kenneth C. Fischer
UMS President



Restaurateur Dennis Serras (right) enjoying a break with buddy "Misha" Baryshnikov during their 18 holes on the U-M golf course



Local realtor Ed Surovell (left) greeting friend and fellow antiquarian book lover André Previn and violinist Anne-Sophie Mutter at the Campus Inn



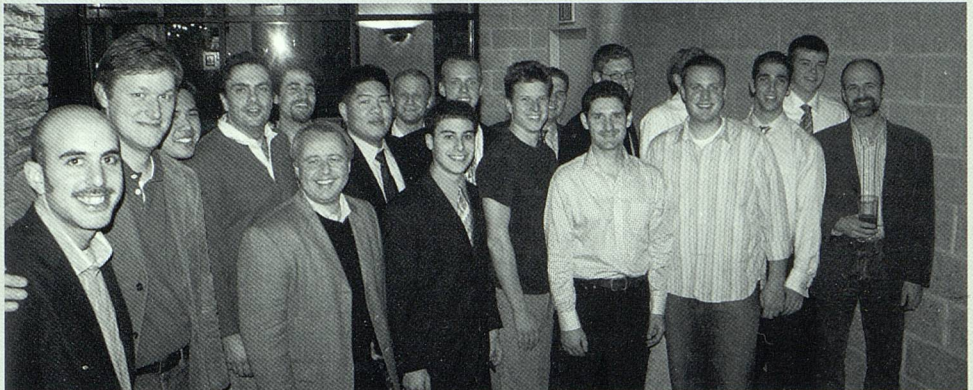
Cecilia Bartoli with Bob Dascola in front of the "Cecilia Shrine" at Dascola's Barbershop on Liberty Street



Above: Leonard Bernstein with U-M students at the President's House following the Vienna Philharmonic's last appearance at Hill in 1988



Left: Marcel Khalife (center) with four of the Issa brothers after dinner at the Issa home



Below: The King's Singers and U-M's The Gentlemen a *cappella* group at Pizza House after each group sang for the other

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UMS Educational Events *through Thursday, January 19, 2006*

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit www.ums.org or contact the UMS education department at 734.647.6712 or umsed@umich.edu.

Limón Dance Company

Ann Arbor Family Days

Saturday, January 14, 9 am–5 pm and Sunday, January 15, 10 am–5 pm, Multiple sites around Ann Arbor

Nine area cultural organizations are collaborating to present the third annual Ann Arbor Family Days, offering free and low-cost family-friendly cultural events to members of the Ann Arbor area community. For more information on events and tickets, please visit www.annarbor.org/family-days. A collaboration with the Ann Arbor Art Center, Ann Arbor District Library, Ann Arbor Hands-On Museum, Ann Arbor Symphony Orchestra, Dance Gallery Studio, Kelsey Museum of Archaeology, Swing City Dance Studio, U-M Exhibit Museum of Natural History, and the U-M Museum of Art.

A Chance to Dance! An Introduction to Dance for Families

Saturday, January 14, 12 noon–12:45 pm, Power Center, Rehearsal Room (off of Main Lobby), 121 Fletcher Street

This special introduction to dance will be led by Susan Filipiak of the Swing City Dance Studios. Kids (and their parents) will learn what "dance" is, how to move, and how to think like a dancer. Ms. Filipiak will be joined by members of the Limón Dance Company to help prepare families for the UMS Family Performance immediately following. NOTE: All participants must wear socks and have a ticket to the performance to attend. A collaboration with Swing City Dance Studio.

and
**DaimlerChrysler
 Corporation Fund**
 present

Limón Dance Company

Founders José Limón and Doris Humphrey

Artistic Director Carla Maxwell

Artistic Mentor Donald McKayle

Artistic Associates Roxane D'Orléans Juste and Nina Watt

Executive Director Randal Fippinger

The Company

Kathryn Alter, Raphaël Boumaïla, Kurt Douglas*,
 Kristen Foote, Roxane D'Orléans Juste, Ryoko Kudo, Brenna Monroe-Cook,
 Jonathan Riedel, Francisco Ruvalcaba,
 Roel Seeber, Bradley Shelver, Ruping Wang

**Princess Grace Awardee for 2002*

Program

Friday Evening, January 13, 2006 at 8:00

Power Center, Ann Arbor

Evening Songs (1997)

Angelitos Negros (1972)

Chaconne (1942)

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

The Moor's Pavane (1949)

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

Concerto Six Twenty-Two (1986)

23rd Performance of the
 127th Annual Season

15th Annual
 Dance Series

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

The Limón Dance Company residency is presented with support from
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 tion for the Arts, Time Warner, and Altria Group, Inc.

Large print programs are available upon request.

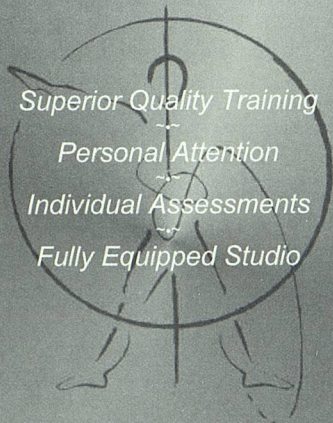
A Note on the Program

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Carla Maxwell, *Artistic Director*

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DANCE GALLERY STUDIO

Evening Songs

World Première September 9, 1987 at the Nederlands Dance Theater.

Choreography

Jiří Kylián

Music

Antonín Dvořák

Vier Leider fur gemischten Chor Op. 29 No. 1 and No. 3

In der natur Op. 63 No. 4 and No. 2

Staging

Hans Knill

Costume Design

Jiří Kylián

Lighting Design

Ted Sullivan

Dancers

Ruping Wang, Kathryn Alter, Kristen Foote, Brenna Monroe-Cook,
Francisco Ruvalcaba, Bradley Shelver, Kurt Douglas

Angelitos Negros

Originally performed in 1972 by the Inner City Repertory Dance Company of Los Angeles. First performance by the Limón Dance Company, September 19, 2003, at SUNY Fredonia.

Angelitos Negros is part of the dance suite, *Songs of the Disinherited*.

Choreography
Donald McKayle

Piano & Vocals
Roberta Flack

Music
Manuel Alvarez Maciste

Lyrics
Andres Eloy Blanco

Costume Design
Lea Vivante

Lighting Design
Ted Sullivan

Dancer
Roxane D'Orléans Juste

Chaconne

First performed December 27, 1942 at the Humphrey-Weidman Studio Theater, New York, by José Limón.

The Chaconne as a dance form originated in New Spain (now Mexico) as a robust and raucous dance. Bach employed the strict musical form of the Chaconne but enriched it with powerful emotional implications. Mr. Limón has tried to capture in his dance both the formal austerity and the profound feeling of the music.

Choreography

José Limón

Music

J.S. Bach "Chaconne" from *Partita No. 2 in d minor* for Unaccompanied Violin

Staging and Direction

Sarah Stackhouse

Rehearsal Direction

Carla Maxwell

Lighting

Steve Woods

Dancer

Raphaël Boumaïla

The Moor's Pavane

Variations on the theme of *Othello*

First performed on August 17, 1949, at the American Dance Festival, Connecticut College, by the Limón Dance Company.

Though subtitled "Variations on the theme of *Othello*," this dance is not intended as a choreographic version of Shakespeare's play. In the form of a pavane and other dances of the high Renaissance, the legend is told of the hapless Moor, his wrongfully suspected wife, the Moor's treacherous friend, and his wife. The four characters portray the tragedy of "Everyman," and the dance is, therefore, timeless in its implications.

Choreography

José Limón

Music

Henry Purcell, arranged by Simon Sadoff

Direction

Carla Maxwell

Costume Design

Pauline Lawrence

Lighting Design

Steve Woods

Dancers

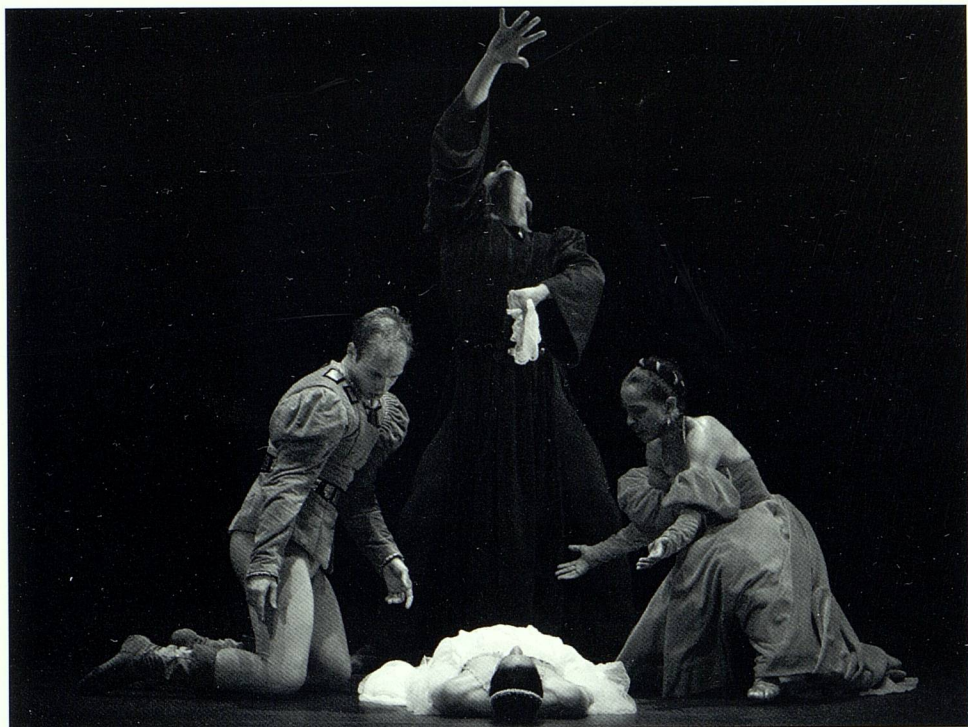
Raphael Boumaila, *The Moor*

Jonathan Riedel, *His Friend*

Ryoko Kudo, *His Friend's Wife*

Brenna Monroe-Cook, *The Moor's Wife*

The preservation and documentation of this production is made possible by the David and Lucile Packard Foundation and Patricia Shenker. Additional support was provided by a generous grant from Arthur E. Imperatore, Sr. in memory of Eric Oranchak.



The Moor's Pavane

Photo: Rosalie O'Connor

Concerto Six Twenty-Two

First performed by the Lar Lubovitch Dance Company on April 8, 1986 at Carnegie Hall, New York.

First performed by the Limón Dance Company on September 21, 2004 at the Joyce Theatre, New York.

Choreography

Lar Lubovitch (1986)

Music

W. A. Mozart, *Concerto for Clarinet and Orchestra*, K. 622

Original lighting design

Craig Miller

Lighting recreated

Clifton Taylor

Costumes

Anne C. de Velder

Restaged

Leonard Meek

Dancers

Allegro

Ryoko Kudo, Kurt Douglas, Ruping Wang, Raphaël Boumaïla, Brenna Monroe-Cook, Jonathan Riedel, Kristen Foote, Francisco Ruvalcaba

Adagio

Jonathan Riedel, Kurt Douglas

Rondo (Allegro)

Trio: Roxanne D'Orleans Juste, Roel Seeber, Kathryn Alter

Soloists: Bradley Selver, Kristen Foote, Ryoko Kudo
and Company

Funding for *Concerto Six Twenty-Two* was made possible by the generous support of the National Endowment for the Arts, the New York State Council on the Arts.

Please turn to page 22 for complete biographical information on the Limón Dance Company.

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Jonathan Riedel, Francisco Ruvalcaba,

Roel Seeber, Bradley Shelver, Ruping Wang

**Princess Grace Awardee for 2002*

Program

Saturday Afternoon, January 14, 2006 at 1:00
(One-Hour Family Performance)
Power Center, Ann Arbor

Evening Songs (1997)

Chaconne (1942)

Angelitos Negros

Suite from A Choreographic Offering (1964)

These works will be performed without intermission.

24th Performance of the
127th Annual Season

15th Annual
Dance Series

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tographing or sound
recording is prohibited.*

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Large print programs are available upon request.

A Note on the Program

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Carla Maxwell, *Artistic Director*

Evening Songs

Please see p 7 for complete program information on Evening Songs.

Chaconne

Please see p 9 for complete program information on Chaconne.

Angelitos Negros

Please see p 8 for complete program information on Angelitos Negros.



A Choreographic Offering

Photo: Rosalie O'Connor

Suite from A Choreographic Offering

New Production

First performed by the Limón Dance Company, August 15, 1964, at the American Dance Festival, New London, CT.

This work, commissioned by the American Dance Festival, is in memory of Doris Humphrey. It is based on movements from her dances, and contains variations, paraphrases, and motifs from: *Gigue, Sarabande, Water Study, Dionysiaques, The Pleasures of Counterpoint, Circular Descent, Handel Variations, Air on a Ground Bass, Rudepoema, New Dance, With My Red Fires, Passacaglia and Fugue in C minor, Ruins and Visions and Invention.*

Choreography

José Limón

Music

Johann Sebastian Bach,
A Musical Offering

Staging and Direction

Carla Maxwell

Costumes

Marion Williams

Lighting

Steve Woods

*Dancers**Dance for Twelve***The Company***Solo with Four*

Roxanne D'Orléans Juste and Jonathan Riedel,
Francisco Ruvalcaba, Roel Seeber,
Bradley Shelver

Solo

Kathryn Alter

Quintet

Kristen Foote, Ruping Wang, Kurt Douglas,
Francisco Ruvalcaba, Bradley Shelver

Duet

Ryoko Kudo and Raphaël Boumaïla

Solo with Five

Brenna Monroe-Cook and Roxanne D'Orléans
Juste, Kathryn Alter, Kristen Foote,
Ryoko Kudo, Ruping Wang

*Dance for Twelve***The Company**

The Limón Dance Company wishes to thank Marion Williams for her generosity in bringing this production to completion.

Please turn to page 22 for complete biographical information on the Limón Dance Company.

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Ship in a View

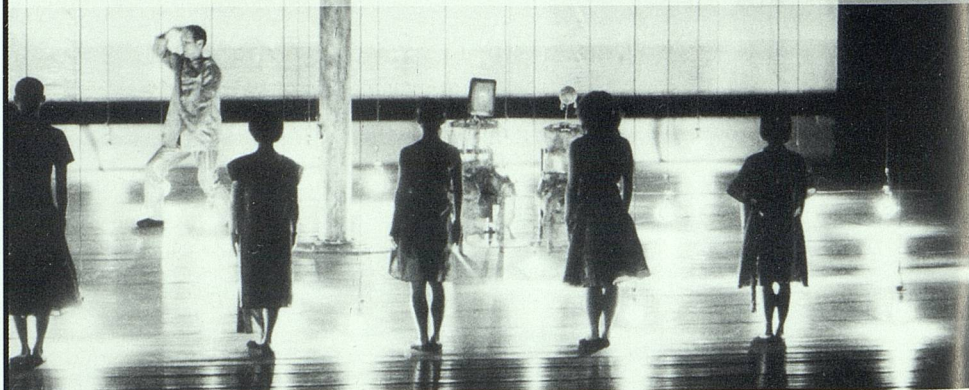
Pappa Tarahumara

Hiroshi Koike artistic director

THURSDAY, FEBRUARY 23, 8 PM ▶ Power Center

127th ums season 05|06

"...devastatingly
beautiful"
(The Japan Times)



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Metro Times.



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Jonathan Riedel, Francisco Ruvalcaba,
Roel Seeber, Bradley Shelver, Ruping Wang

**Princess Grace Awardee for 2002*

Program

Sunday Afternoon, January 15, 2006 at 2:00
Power Center, Ann Arbor

Suite from A Choreographic Offering (1964)

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

Recordare (2005)

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

The Moor's Pavane (1949)

25th Performance of the
127th Annual Season

15th Annual
Dance Series

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Carla Maxwell, *Artistic Director*



Suite from **A Choreographic Offering**

Please see p 15 for complete program information on Suite from A Choreographic Offering.

Recordare (Remember)

Preview Performance - September 25, 2005, State Theater, Cleveland, Ohio

"El día de los Muertos (the Day of the Dead) is the homecoming of the spirits of the deceased all over Mexico. The old ones say that when the spirits return to the world of the living, their paths must not be made slippery with the wet flood of human tears. Though death is feared it is embraced without denial, even becoming the subject of humor and the occasion of a vast annual celebration. Death among the Aztecs was not viewed as an ending but as a gateway to other levels of existence." ±

Every year, the little village of Santa Maria de los Milagros performs an annual pageant to honor the Day of the Dead. On this day, ancient Aztec beliefs and contemporary Christian rituals are blended to welcome home the spirits of the dead. In homes, at churches, and in cemeteries, golden marigold petals are spread everywhere to light the pathway back to the living. *Retablos* (little boxes) are made containing brightly painted figurines depicting skeletons engaged in a variety of domestic activities and myths. With a mixture of sweet melancholy and ecstatic celebration, the past and the present, the old beliefs and the new, the dead and the living are united on this very special day.

The Pageant of Ciudad de Santa Maria de los Milagros

Scene 1 – The Widow

Scene 2 – Mariachis

Scene 3 – Bride and Groom

Scene 4 – Santa Maria Answers a Prayer

Scene 5 – Danza Folklorica

Scene 6 – The Caballero and the Lady

Scene 7 – Lullaby for the Dead

Scene 8 – The Miracle

Choreography

Lar Lubovitch

Music

Elliot Goldenthal*

Costume Design

Anne Hould-Ward

Costume Execution

John Kristiansen New York Inc.

Stage Design

Kenneth Foy

Lighting Design

Jack Mehler

Dancers

Kathryn Alter, Raphaël Boumaïla, Kurt Douglas,
Kristen Foote, Roxane D'Orléans Juste, Ryoko Kudo, Brenna Monroe-Cook,
Jonathan Riedel, Francisco Ruvalcaba,
Roel Seeber, Bradley Shelver, Ruping Wang

Recordare was made possible by the Doris Duke Fund for Dance of the National Dance Project, a program of the New England Foundation for the Arts. Additional funding was provided by the National Endowment for the Arts, the Doris Duke Charitable Foundation, the Ford Foundation, and the New York State Council on the Arts.

The Limón Dance Company gratefully acknowledges the generous contributions of Anne Hould-Ward and Ken Foy for making this production possible. We would also like to thank the Lar Lubovitch Dance Company for their support throughout the creative process.

Recordare was created in collaboration between the Limón Dance Company and the Lar Lubovitch Dance Company. Choreography copyright © Lar Lubovitch 2005

*Selections from *Juan Darien: A Carnival Mass* are courtesy of Elliot Goldenthal

± From the essay *Flowers and Sugar Skulls for the Spirits of the Dead* by Salvatore Scalora, printed as part of the book, *Home Altars of Mexico* by Dana Salvo.

The Moor's Pavane

*Please see p 10 for complete program information on
The Moor's Pavane.*

Aclaimed as “one of the world’s great dance companies,” the **Limón Dance Company** is renowned for its dramatic expression and technical mastery. Now in its 59th year, the company demonstrates both the timelessness of José Limón’s works and the strength of the vision that currently guides the Company. Founded in 1946 by José Limón and Doris Humphrey, the dancers are now led by Carla Maxwell, who worked closely with Limón before becoming Artistic Director in 1978. The Limón Dance Company pioneered the idea that it was possible to survive the death of its founder, setting an example for the entire dance field.

Over the years, the Limón Dance Company’s commitment to producing and presenting programs that balance classic works of American modern dance with commissions from contemporary choreographers has yielded a repertory of unparalleled breadth. The Company is the living legacy of the movement technique and philosophy of theater developed by José Limón and his mentors, Doris Humphrey and Charles Weidman, whose innovative works have been recognized as great masterworks of American dance. In addition, the Company commissions new works and acquisitions from other master choreographers, including Doug Varone, Mark Haim, Ralph Lemon, Garth Fagan, Donald McKayle, Murray Louis, Kurt Jooss, Susanne Linke, Lar Lubovitch, Meredith Monk, Alwin Nikolais, Daniel Nagrin, Anna Sokolow, and Jiří Kylián. In its first half-century, the Limón Dance Company achieved many important milestones: it was the first group to tour under the auspices of the American Cultural Exchange Program (1954), the first dance troupe

to perform at Lincoln Center (1963), and has had the honor of appearing twice at the White House (1967 and 1995). A recipient of the NEA’s Millennium Grant, the Limón Dance Company initiated a program to expand its legacy with a major initiative providing support to independent choreographers and reconstructing modern dance masterworks that are in danger of being lost. The Company is the performing component of the José Limón Dance Foundation.

Doris Humphrey (*Founder/Choreographer*, 1895–1958) is recognized as one of the founders of American modern dance. Her legacy is a distinctive movement approach based on the body’s relationship to gravity and the use of weight, and her choreographic contribution includes many works considered modern dance classics. She performed for the Humphrey-Weidman Company between 1928 and 1944. The collaboration produced great dances as well as some outstanding performers, José Limón among them. When physical disability ended her career as a dancer, she became the artistic director for José Limón and his company, creating new works for him as well as choreographing for The Juilliard Dance Theater. The dance critic John Martin summed up the essence of Humphrey’s work and spirit:

Having fought all her life for the creation, the development, the acceptance of the American modern dance, it was a foregone conclusion that she would continue the fight to the last minute of her power to do so. She was one of the half dozen women of great vision and total dedication, who succeeded in giving entity to what was really a new art, if any art worthy of

UMS ARCHIVES

The 2006 residency marks the Limón Dance Company’s return to the UMS season for the first time since November of 1969. The company made their debut in Hill Auditorium, performing *The Moor’s Pavane* with guest artists Betty Jones and Louis Falco. Audiences will see *The Moor’s Pavane* performed once again in Ann Arbor by the current company on the Friday evening and Sunday afternoon programs.

the name can ever be said to be new. Certainly, it was the first completely and incontestably American manifestation in our artistic history.

José Limón (*Founder/Choreographer, 1908–1972*) electrified the world with his dynamic masculine dancing and dramatic choreography. One of the 20th century's most important and influential dance makers, Limón spent his entire career pioneering a new art form and fighting for the recognition and establishment of American Modern Dance. Born in Culiacan, Mexico, on January 12, 1908, Limón moved to California in 1915 and in 1928 came to New York to see his first dance program. Of this performance, Limón said: "What I saw simply and irrevocably changed my life. I saw the dance as a vision of ineffable power. A man could, with dignity and towering majesty, dance...as Michelangelo's visions dance and as the music of Bach dances." Limón enrolled in the dance school of Doris Humphrey and Charles Weidman and, from 1930 to 1940, performed in works created by his teachers. In 1946, with Doris Humphrey as Artistic Director, Limón formed his own company. Over the following 25 years, he established himself and his company as major forces of 20th century dance. Limón was a key faculty member in The Juilliard School's dance division beginning in 1953 and continued choreographing until his death in 1972. Limón's autobiographical writings were edited by Lynn Garafola and published by Wesleyan University Press as *An Unfinished Memoir*.

Carla Maxwell (*Artistic Director*) joined the Limón Dance Company in 1965. She soon became a principal dancer under Limón's direction and, in 1975, served as Assistant Artistic Director under Ruth Currier. Ms. Maxwell was appointed Artistic Director in 1978, and during her tenure, the Company has emerged as one of the finest repertory dance ensembles in the world. She received the 1995 Dance Magazine Award and a 1998 New York Dance and Performance (Bessie) Award for "finding a creative present in the context of a revered past, and thereby offering choreographic opportunity to multiple generations of

artists; for inspired leadership and artistic accomplishment." Her work has been honored by the governments of Columbia and Mexico and she was the recipient of a 02/03 Isadora Duncan Award for her re-staging of José Limón's *Psalm*. Acclaimed as a brilliant dramatic dancer, Ms. Maxwell has danced many major roles with the Company, including the title role in *Carlota*, Limón's final ballet which he choreographed for her. She is responsible for many of the Company's reconstructions of Limón's dances and, as a choreographer, has created works for the Company and regional companies throughout the US. She teaches internationally as both a representative of the Company and a guest artist-in-residence. In 2003 Ms. Maxwell celebrated her 25th anniversary as Artistic Director of the Limón Dance Company.

Donald McKayle (*Artistic Mentor/Choreographer*) danced in the companies of Sophie Maslow and Jean Erdman, and later with the companies of Martha Graham, Merce Cunningham, and Anna Sokolow. His choreography, including the classic works *Games*, *Rainbow 'Round My Shoulder*, *District Storyville*, and *Songs of The Disinherited*, is in the repertory of the Alvin Ailey American Dance Theater, the Dayton Contemporary Dance Company, the Cleo Parker Robinson Dance Ensemble, the Los Angeles Contemporary Dance Theatre, the Cleveland San Jose Ballet, and the Limón Dance Company. A recipient of many prestigious national awards, Mr. McKayle has taught at The Juilliard School, Bennington College, Bard College, and has served as the Dean of the School of Dance at the California Institute of the Arts. Presently, he is a full professor of dance at the University of California at Irvine.

Roxane D'Orléans Juste (*Artistic Associate, Dancer*), a native of Montreal, Canada, graduated from the National Ballet School's teacher training program in Toronto and is member associate of the I.S.T.D. (Imperial Society of Teachers of Dancing). Her choreography has been presented by Toronto Danceworks, Shoenberg Dancycle, Dia Center for the Arts, L'Agora de la Danse, the Yard, and the Musée du Québec. Ms. D'Orléans Juste

has performed with the Eleo Pomare Dance Company and Annabelle Gamson Dance Solos. She was honored with the Canadian Dance Award, Le Prix Jacqueline Lemieux, in 1980 and is the recipient of several grants from the Canada Council for the Arts and the Foundation for Creation in Fine Arts. She is an active master teacher, licensed reconstructor of José Limón's choreography, and has been Artistic Associate since 2002. Ms. D'Orléans Juste joined the Company in 1983.

Nina Watt (*Artistic Associate*) first worked with José Limón while on scholarship at UCLA. She has received critical acclaim for her leading roles in both Humphrey and Limón repertoires as well as in commissioned pieces from over 25 works by outside choreographers. Ms. Watt was honored with a 2002 New York Dance and Performance (Bessie) Award, in recognition of sustained achievement in the Limón tradition. In addition to teaching and restaging Limón's choreography, she has been a guest artist with Annabel Gamson, Martha Clarke, and most recently Doug Varone. Ms. Watt joined the Company in 1972 and was appointed Artistic Associate in 1992.

Jiří Kylián (*Choreographer*) born in Prague in 1947, started his dance training at nine years old at the Nat'l Theater Ballet school. From the age of 15 he studied at the Prague Conservatory. In 1967, Mr. Kylián went to the Royal Ballet School in London. Here he came into contact with the most important developments in choreography—ballet as well as contemporary dance. Consequently, John Cranko, Director of the Stuttgart, offered him a dancer's contract and encouraged his ambition to create dance works. As Artistic Director of the Nederlands Dans Theater, Kylián became responsible for the Company's artistic policy in 1975. With the creation of *Sinfonietta* in 1978, Kylián gained notoriety as choreographic talent. The ensuing years established Kylián's reputation as an ingenious choreographer, with dance works such as *Symphony of Psalms*, *Forgotten Land*, *Overgrown Path*, *Svadebka*, *Stamping Ground*, *L'enfant et les Sortilèges*, *Bella Figura*, and *One of a Kind*. He has created over 60 works for the Nederlands Dans Theater.

Lar Lubovitch (*Choreographer*) is one of America's most versatile, popular and widely seen choreographers. He founded the Lar Lubovitch Dance Company 37 years ago and has created more than 100 dances for the company. Based in New York, the company has performed throughout the world. The company's three most recent New York seasons (since 2000) have featured the world premieres of *Men's Stories*, *The Wedding*, *My Funny Valentine*, *Smile With My Heart*, and *Pentimento*. The company's dances have also been performed by many other major companies, including American Ballet Theatre, New York City Ballet, and Alvin Ailey. His dance *Artemis*, based on a Greek myth, was commissioned by the Cultural Olympics, and premiered at the Metropolitan Opera House. His three-act ballet *Othello* (an unprecedented 3-way collaboration among the Lubovitch company, ABT, and San Francisco Ballet) also premiered at the Met to great acclaim in 1997. *Othello* was subsequently broadcast throughout the US on PBS's *Great Performances* and was nominated for an Emmy Award. This year the Lubovitch company is again creating several new dances in collaboration with other major companies (Hubbard Street Dance Chicago, San Francisco Ballet, and the Limón Dance Company). The Lubovitch company's newest dance, *Elemental Brubeck*, debuted in November 2005 at the new 900-seat Skirball Center on Washington Square in New York. His dance for film also includes *Fandango* (winner of an International Emmy Award) and *My Funny Valentine* for the Robert Altman film *The Company*, (for which he was nominated for an American Choreography Award). Mr. Lubovitch has also made a notable contribution to choreography in the field of ice-dancing, having created many dances for Olympic skaters John Curry, Dorothy Hamill, Peggy Fleming, Brian Orser, Jo-Jo Starbuck, and Paul Wylie, as well as two one-hour ice-dances for television: *The Sleeping Beauty* (PBS) and *The Planets* (A&E) which was nominated for an International Emmy Award, a Cable Ace Award, and a Grammy Award. His award-winning work on Broadway includes *Into the Woods* (Tony Award nomination), *The Red Shoes* (Astaire Award), and the Tony Award-winning revival of *The King and I*. In

2004 he was honored with the Elan Award for his outstanding choreography. For more info see www.lubovitch.org.

Jonathan Riedel (*Dancer*), native of Rye, New York, graduated Magna Cum Laude from the Conservatory of Dance at Purchase College. Since making his professional debut with the Limón Dance Company in 1996 he has also been a guest artist with Mary Anthony Dance Theater, Cornfield Dance, and Price Performing Arts. Mr. Riedel has taught and reconstructed Limón works for Il Balletto di Puglia, Italy and for university dance programs throughout the US. In 2002 he choreographed his first piece for the Limón Company's repertory, *The Unseeing Nanny*, and the following year founded the Riedel Dance Theater with a debut season in New York and Italy. His works have also been presented by Purchase College in Burgos, Spain, and the Good Moves Consort in Atlanta. He has developed choreography and character movement for the video game, *Godessia*, produced by Artware. He is currently creating new works for Riedel Dance Theater, SUNY Purchase, and the Limón Company to premiere in 2005.

Francisco Ruvalcaba (*Dancer*), a native of San Diego, California, has toured with the Lincoln Center Institute, El Festival Nacional é Internacional de Danza en México, and the Innsbrook Festival of Ancient Music. A graduate of The Juilliard School, Mr. Ruvalcaba performed the works of José Limón, Paul Taylor, Mark Morris, Jiří Kylián, Benjamin Harkavy, and Agnes De Mille. Mr. Ruvalcaba joined the Company in 1996.

Raphaël Boumaïla (*Dancer*) is a 1994 graduate of the Conservatoire National Supérieur de Musique de Lyon. While training, he had the opportunity to work with many leading dance figures of France and Europe, and performed annually in Lyon and on tour. Before coming to the US, Mr. Boumaïla performed in Paris and throughout France with the Red Note/Andy Degroat Company. In 1994, he became a charter member of the Limón West Dance Project in San Jose, California. He has performed duet concerts with Nina Watt

in the US and abroad and has had his own work appear on a Limón Company program. He would like to acknowledge his gratitude to Nicole Ambert-Giret, Phillipe Cohen, and Gary Masters. Mr. Boumaïla joined the Company in 1998.

Kristen Foote (*Dancer*) from Toronto, Canada began performing with the Canadian Children's Dance Theatre, where she had the opportunity to work with Peggy Baker, Margie Gillis, David Earle, Carol Anderson, and Keith Lee. In 2003, she danced at the Yard, under the direction of Patricia Nannon and is currently a guest artist with the Thang Dao Dance Company. Ms. Foote joined the Company in 2000.

Ryoko Kudo (*Dancer*), born in Japan and raised in New York, graduated Cum Laude from the Boston Conservatory where she performed with the Boston Dance Theatre and the Boston Conservatory Dance Theatre in works by Martha Graham, José Limón, Paul Taylor, and Sean Curran. Her performing career has included work with Sophie Maslow, Martha Graham Dance Ensemble, Saeko Ichinohe Dance Company, Rae Ballard Dance Company, and Riedel Dance Theater, as well as making a guest appearance with Thang Dao Dance Company. Ms. Kudo teaches the Limón Technique at the Limón Institute and universities in the US. Her choreography and improvisational works have been presented at Harvard University, Limón Institute, Mulberry Street Theater, and Elizabeth Foundation for the Arts Gallery. Ms. Kudo joined the Company in 2001.

Roel Seeber (*Dancer*) received his BFA from SUNY Purchase. He has worked as an assistant to Carlos Orta in the United States and Europe. He enjoys rock climbing and flying trapeze. Mr. Seeber joined the Company in 2001.

Kurt Douglas (*Dancer*) received his BFA in Dance from the Boston Conservatory where he was the recipient of the 01/02 Ruth Sanoholm Ambrose Scholarship Award and the Jan Veen Dance Scholarship. He has performed with the Boston Dance Theatre, Ballet Hispanico of New York, the Radio City Christmas spectacular, and the Tang Dao

Dance Company. His choreography has been seen in New York, Houston, Michigan, and Boston. He received a 2002 Princess Grace Award for Dedication to Excellence in Dance and had the honor of performing for His Serene Highness Crown Prince Albert of Monaco and the Royal Family. Mr. Douglas joined the Company in 2001.

Brenna Monroe-Cook (*Dancer*) is from Oak Park, Illinois. She began her training at the Academy of Movement and Music under the direction of Stephanie Clemens and has performed extensively with the affiliated MOMENTA Performing Arts Company. She recently received her BFA from The Juilliard School under the direction of Benjamin Harkavy. Ms. Monroe-Cook joined the Company in 2003.

Kathryn Alter (*Dancer*) hails from Juneau, Alaska. After completing high school at Interlochen Arts Academy in Michigan, she went on to graduate with honors from SUNY Purchase. Highlights of her career have included three summers of choreography and dancing in Spain with Kazuko Hirabayashi and performing in projects with

Jonathan Riedel Dance Theater and Alan Danielson. Her choreography was most recently seen at SUNY Purchase and as a part of the DUMBO Arts Festival in Brooklyn. Ms. Alter joined the Company in 2003.

Ruping Wang (*Dancer*) was born and raised in Taiwan where she received her BFA from the Taipei National University of the Arts and worked as a freelance performer, teacher, and administrator with professional dance companies. Since moving to the US, she has received a MFA in dance performance from the University of Utah Modern Dance Department and worked with the Repertory Dance Theatre in Utah, Mary Anthony Dance Theatre, Kun-Yang Lin/ Dancers, Martha Graham Dance Company, and Metropolitan Opera Ballet. In addition to performing, Ruping also teaches and choreographs as a guest artist in universities. This is Ms. Wang's first season with the Company.

Bradley Shelver (*Dancer*) is originally from South Africa. He received his training at the National School of the Arts, the I.S.T.D in London, and the



Alvin Ailey School. He has performed with Elisa Monte Dance, Complexions Dance Company, Alvin Ailey II, Ballet Hispanico, and as a guest artist with opera singer Jesse Norman and Bill T. Jones. He has choreographed and taught throughout the US, Europe, and Africa and his works have been shown on PBS and at various venues.

Ted Sullivan (*Production Manager/Lighting Designer*) studied design for theatre and dance at the University of Michigan before moving to New York. After graduating from NYU's Tisch School of the Arts Design Department in 1993, he worked as a lighting designer and lighting director, touring domestically and internationally. He has designed lighting for works choreographed by Agnes de Mille, Jirí Kylián, Antony Tudor, Martha Graham, Sophie Maslow, and George Balanchine, and has created designs for organizations such as Ballet Tech, the School of American Ballet, and The Juilliard School.

Steve Woods (*Lighting Designer*) began working with Limón in 1988. His experience in New York includes the Joyce Theater, Lincoln Center, Riverside, and Theatre for a New Audience. In addition, Mr. Woods has worked regionally with the Shakespeare Theatre, Kennedy Center, Dallas Theatre Center, NJ Shakespeare, Spoleto Festival, Jacob's Pillow Dance Festival, and the American Dance Festival. He has further worked internationally with Compania Nacional de Danza, John Cranko, and productions in Moscow, Athens, Sao Paulo, and Budapest. His television experience includes work with PBS, MTV, BBC, and Showtime.

Jack Mehler (*Lighting Designer*) is making his Limón Company debut, having previously designed Lar Lubovitch's *Love Stories* for Hubbard Street Dance Chicago and *Pentimento* for the Lubovitch Company. His work has also been seen at Albuquerque Civic Light Opera, Alvin Ailey American Dance Theatre, Buglisi/Foreman Dance, Capital Rep, Chamber Dance Project, Cleveland Play House, Crossroads Theatre, Donald Byrd/The Group, Freedom Theatre, Lyric Theatre of Oklahoma, Manhattan Theatre Club, Merrimack Rep,

Musical Theatre Southwest, 92nd Street Y, the New Victory, North Shore Music Theatre, Paper Mill Playhouse, Seacoast Rep, Seattle Rep, Syracuse Stage, Theatre by the Blind, Trollwood Performing Arts School, the Working Theatre, and the WPA.

Kenneth Foy (*Stage Designer*) designed the Houston Grand Opera's acclaimed multi-media productions of *Carmen*, *Madam Butterfly*, *Pagliacci*, and *A Little Night Music*, as well as *Porgy and Bess* for Milan's La Scala Opera House. Mr. Foy has also designed the national touring productions of *Cole*, *The Sound of Music* and *The King and I*, and the American Opera Center productions of *Xerxes* and *Regina*. Foy's credits include Broadway productions of *Candida* starring Joanne Woodward, *Macbeth* with Nicol Williamson, the David Merrick production of *Oh, Kay!*, the 20th anniversary production of *Annie*, *An Evening With Jerry Herman*, the Tony Award-winning production of *Gypsy* directed by Arthur Laurents, and *Dame Edna: The Royal Tour*. He was represented in London with the West End production of *Annie* and the English National Theatre production of *The Syringa Tree*, which he also designed in New York. Mr. Foy provided art direction for the Emmy-winning Pulitzer-Prize documentary, *Moment of Impact*. He has also designed theme park events for Busch Gardens and Six Flags, video animation and special projects for the Mariah Carey Charm Bracelet Tour, and worked with the Ringling Brothers and Barnum & Bailey Circus. Mr. Foy is currently preparing the new national tours of *My Fair Lady* and *Bombay Dreams*.

Ann Hould-Ward (*Costume Designer*) received the 1994 Tony Award and the American Theatre Wing's Design Award for "Best Costume Design," in addition to the Ovation Award and an Olivier nomination for *Beauty and the Beast*. She was selected to represent the US at the 1995 Prague Design Quadrennial. Her costume designs for Broadway include Stephen Sondheim/James Lapine's *Sunday in the Park with George* (Tony and Drama Desk nominations; Maharam Award for "Outstanding Costume Design"), *Harrison and*

Hart (Maharam nomination), *Into the Woods* with Lar Lubovitch (Tony, Drama Desk, Outer Critics Circle nominations; Los Angeles Drama Critics Circle Award), *The Moliere Comedies* at the Roundabout, *Falsettos*, *St. Joan*, *Three Men on a Horse*, *In the Summer House*, *Timon of Athens*, and both *Anthony & Cleopatra* and *House Arrest* at the Public Theater. Designs for Off-Broadway include *Cymbeline*, *On the Verge*, *Personals*, and *Lobster Alice*. For film she designed the Miramax film *Strike! Woodville*. Dance designs include collaborations with Graciella Daniele (Ballet Hispanico) and Lar Lubovitch. She has designed costumes for 10 dances created by the Lar Lubovitch Dance Company, including the company's co-productions of *Othello* (with ABT and San Francisco Ballet) and now *Recordare* (with the Limón Dance Company). Designs for Regional Theatre include projects at the Guthrie Theater, Arena Stage, and Seattle Rep. Miss Hould-Ward was aided in the designs for *Beauty and the Beast* by the love and expertise of her then 10-year-old daughter Leah.

Marion Williams' (*Costume designer*) costume designs for Limon Dance Company include: Suzanne Linke's *Extreme Beauty*, Adam Houglan's *Phantasy Quintet*, Donald McKayle's *Crossroads*, and Jonathan Riedel's *The Ubiquitous Elephant*, in addition to restagings of Jose Limon's *Psalm*, *Invention*, and *A Choreographic Offering*. Additional dance designs include work for The Juilliard School, Parson's Dance Company, and scenic and costume designs for the Louisville Ballet with choreographer Adam Houglan. Marion has designed scenery and costumes for the following theatre and opera companies: Berkshire Theatre Festival, Blue Light Theatre Company, the Directors Company, Fairfield Theatre Company, Houschule Fur Musik und Theater in Leipzig, Germany, Juilliard Opera, Manhattan School of Music, MCC Theater, PlayMakers Repertory Company, P.S. 122, Sacramento Theatre Company, Williamstown Theatre Festival, and Worth Street Theatre Company. Marion is a recipient of a 2004 Princess Grace Award.

Limón Dance Company

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The Limón Institute is the official school of the Limón Dance Company, offering Limón Technique classes at Peridance Center in New York. The Institute also offers West and East coast summer programs for professional and pre-professionals. Intensive workshops are offered in New York with master teachers Risa Steinberg, Betty Jones, Carla Maxwell, Roxane D'Orléans Juste and Clay Taliaferro, among others. The Professional Studies Program, accredited by the National Association of Schools of Dance, offers nine months of intensive training.

The Limón Dance Company is a member of Dance/USA, Dance/NYC, Dance Theater Workshop, Arts & Business Council, and Arts4All.



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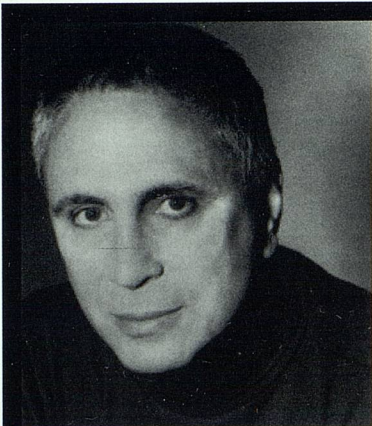
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Program

Saturday Evening, January 14, 2006 at 8:00
Hill Auditorium , Ann Arbor

Wolfgang Amadeus Mozart

Piano Concerto No. 14 in E-Flat Major, K. 449

Allegro vivace
Andantino
Allegro ma non troppo

*Ludwig van Beethoven,
Arr. for string orchestra
by Terje Tønnesen*

String Quartet No. 16 in F Major, Op. 135

Allegretto
Vivace
Lento assai e cantante tranquillo
Grave–Allegro–Grave ma non troppo tratto–Allegro

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

Mozart

Serenade No. 13 in G Major, K. 525

Allegro
Romanze: Andante
Menuetto: Allegretto–Trio
Rondo: Allegro

Mozart

Piano Concerto No. 20 in d minor, K. 466

Allegro
Romance
Rondo: Allegro assai

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127th Annual Season

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

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

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String Quartet No. 16 in F Major, Op. 135

Ludwig van Beethoven

*Born December 15, 1770 in Bonn, Germany**Died March 26, 1827 in Vienna*

Beethoven had much on his mind during the summer and fall of 1826, at the time he wrote what was to remain his final string quartet. (It was almost his last completed composition, as it was followed only by the new, and even more exuberant, "Allegro" for the *String Quartet in B-flat Major*, replacing the "Great Fugue" when that quartet was published as Op. 130.) Already plagued by severe illness, the 55-year-old master suffered the heaviest blow of his life when his nephew Karl, at this time the only human being he really cared about, attempted suicide and was subsequently hospitalized for two months. It was during this traumatic period that Beethoven began work on the *String Quartet No. 16*.

The last movement is preceded by an enigmatic line of musical notation by Beethoven, containing the themes of the "Grave" introduction and the "Allegro" section, with the question and answer "*Muss es sein?—Es muss sein!*" (Must it be?—It must be!) underlaid. Above the line appear the words "*Der schwer gefasste Entschluss*" (The Difficult Decision). There have been numerous attempts to explain what Beethoven was referring to. One possibility is a humorous canon Beethoven wrote in the spring of 1826 using the words "*Es muss sein*" with almost the same music as in the quartet, created because a certain Ignaz Dembscher had failed to pay for the parts for another Beethoven quartet (Op. 130) that he had ordered. Another story stems from Beethoven's letter to the publisher Moritz Schlesinger:

Here, my dear friend, is my last quartet. It will be the last; and indeed it has given me much trouble. For I could not bring myself to compose the last movement. But as your letters were reminding me of it, in the end I decided to compose it. And that is the reason why I have written the motto...

Surely, however, there is more to this "decision" than these two rather mundane stories suggest. We suspect so because the characteristic descending fourth of the "*Es muss sein*" motif appears at the very beginning of the first movement, in an innocent-looking "Allegretto" that has often, but somewhat misleadingly, been described as a nostalgic look back on the bygone days of Mozart and Haydn. The simple harmonies that evoke the memory of the older Viennese classics are combined with extremely intricate textures. The melodic material is passed back and forth among the instruments with great sophistication and the sudden changes between motion in quarter-notes and 16th-triplets (the latter going six times as fast as the former) are extremely striking. There is a hidden, mysterious tension behind the Haydnian façade, waiting to explode.

The explosion comes in the second movement Scherzo, whose rough humor, once again, derives its power from the simplicity of the means employed. The first violin theme goes down and up, outlining a three-note scale fragment, somewhat like "Three Blind Mice." The second violins play a drone, the violas alternate between only two notes, and the celli intone a motif that, like that of the first violin, outlines a circular (rising and falling) motion. Then the note E-flat, foreign to the key of F Major, appears, seemingly out of nowhere and is repeated several times as the whole harmonic direction of the movement becomes uncertain. The previous motivic material then re-establishes itself and, slightly developed, completes the Scherzo proper. The middle section is a wild romp where the ascending scales and wide leaps of the first violins are offset by a pulsating quarter-note accompaniment in the other instruments. The ascent in keys (from F to G to A) is highly unusual and adds considerably to the excitement. The Scherzo proper then returns after a retransition section in which the first violin "Blind Mice" motif is mysteriously repeated by the instruments in unison.

The sublime third movement brings us one of Beethoven's most heartfelt, hymn-like melodies—but on closer look its descending and ascending scale figures are almost identical to those in the

Scherzo, only in slow motion! Its middle section is even slower; the melody of the violins, accompanied by the other instruments in identical rhythm, seems to be choking back tears. Afterwards, the hymn-like melody returns, embellished by ornamental figures that verge on the ecstatic, although marked *semplce*.

It is after three movements of such contrasting character (that nevertheless share a great deal of motivic material) that we arrive at the "Difficult Decision." The brief "Grave" introduction, which asks the question "*Muss es sein?*" is a recitative to the "Allegro" section's aria, in which the affirmation of "*Es muss sein*" in the opening theme is followed by a positively playful and humorous second theme, as if all doubts had been laid to rest once and for all. Yet things are not as easily resolved as one might think: the question, in the minor mode, is asked again as the "Grave" tempo returns; and the repeat of the positive answer is itself interrupted before the end when the "*Es muss sein*" motif itself is turned into a question. Played at a slower tempo and its straightforward perfect fourth distorted into an anguished diminished interval, this momentary *Poco adagio* provides a last-minute suspense. The dilemma is definitively resolved when the second theme appears *pizzicato*, leading into a final confirmation on all instruments: "*Es muss sein, es muss sein!*" Thus, Beethoven's last quartet ends on a positive and highly confident note.

Piano Concerto No. 14 in E-flat Major, K. 449

Piano Concerto No. 20 in d minor, K. 466

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

Mozart had a way with the piano concerto like no other composer before or after him. Building upon the achievements of two of J.S. Bach's sons, Carl Philipp Emanuel and Johann Christian, he gave the word "concerto" an entirely new meaning. He continued the idea of alternating orchestral and solo passages, as well as a few other basic structural elements; however, he consider-

ably expanded on the earlier form, making it both more complex and more flexible. In his hands, the piano concerto became capable of expressing the most diverse characters, from grandiose and festive to lyrical and intimate, with innumerable shadings in between.

Of the 27 piano concertos in Mozart's catalog, 15 were written during the five years following the composer's move from Salzburg to Vienna. These were featured in a series of subscription concerts Mozart started, playing the piano part himself. The concertos were also frequently heard at the homes of his patrons. The audience at these concerts was an extremely select one, privileged in both their financial means and their musical sophistication.

In Mozart's concertos, keys often correspond to emotional moods. Like other composers of his time, Mozart associated each tonality with specific melodic idioms and devices of orchestration. For instance, C Major was a festive and jubilant key, often reinforced by trumpets and kettle-drums. E-flat Major was also festive but at the same time more ethereal, while A Major was perceived as warm, tender, and cheerful.

Concerto No. 14 is the second of three Mozart wrote in E-flat Major. It was preceded in Mozart's concerto output by the trio of "little" concertos (Nos. 11-13) with which Mozart had introduced himself to Vienna audiences shortly after moving to the capital. In a sense, the concerto belongs with the earlier set in that it can be performed omitting the wind parts. Yet musically, the new work has some features that are not to be found in Mozart's earlier output. After his move to Vienna, Mozart had engaged in a serious study of counterpoint, whose effects can be seen in the last movement of *Concerto No. 14*. His harmonic language had become more sophisticated in general, and his melodies more "operatic"—commentators have repeatedly drawn attention to a certain "dramatic" quality in the dialog between piano and orchestra.

Remarkably, the concerto opens with a muscular unison passage—the whole orchestra plays the same melody with *forte* dynamics, but no accompanying harmonies at all. The harmony

enters in the next phrase, but now the dynamics are *piano* and the mood tender and lyrical. Mozart exploits these and other similar contrasts in a multitude of ways throughout the movement. When the solo piano enters, it doesn't merely repeat the themes of the solo exposition in an embellished form, but adds some brand-new themes to the mix. Mozart's original cadenza amounts to a fantasia on some of those themes, alternating introspection with virtuosity.

With its gently rocking slow syncopations, the lavishly ornamented middle movement projects a sense of calm but there are also some hidden tensions under the surface. These become evident later when a series of modulations takes a rather unexpected turn, though the initial calm is restored by the end.

As mentioned above, the finale plays with the idea of counterpoint. Yet it does hardly more than play with it: the opening, with only the orchestral violins playing, is definitely reminiscent of a fugue, but no full-fledged fugue develops. Instead, we hear a dance-like second idea in total contrast with the opening melody. The solo piano elaborates on both thematic materials (with plenty of hand-crossing, a device Mozart was particularly fond of), and examples of the most delicious musical humor abound. The movement's coda switches to a new meter that allows for a subtle quickening of the musical pace and a further increase in the level of excitement.

There is another reason why *Concerto No. 14* is particularly important among Mozart's works. It became the first entry in a handwritten catalog of his works that Mozart started in February 1784. Finding it increasingly hard to keep track of his immense musical production, he acquired a notebook in which he entered the title, date and orchestration of each new piece on the left-hand side, and a short score of the opening measures on the right-hand side. At the time of his death in 1791, the book was only half full: there are 14 pairs of empty pages with musical staves already drawn—a tragic memento of all the music Mozart took with him to his early grave.

Although Mozart played the first performance of this concerto himself, he actually wrote it

for a talented student of his, Miss Barbara (Babette) Ployer, the daughter of a Salzburg family. "[She] paid me handsomely," the composer reported to his father in a letter dated February 20, 1784. Miss Ployer, who performed the work just a few days after Mozart did, became a recipient of a second Mozart concerto some eight weeks later—*Concerto No. 17* in G Major, K. 453. Before the year was out, Mozart could enter no fewer than six new piano concertos in his handwritten catalog. He was at the height of his powers as a composer, and at the height of his success as a virtuoso.

The minor mode had a special meaning to the masters of Viennese classicism. In the large-scale works of Haydn, Mozart, and Beethoven, the choice of a minor key usually goes hand in hand with a heightened sense of drama and a whole set of specific harmonic, rhythmic, and textural devices that we don't often encounter in compositions written in the major. It is in such works that we may perceive the first signs of musical Romanticism before it became the dominant style of the early 1800s.

Mozart's *Piano Concerto No. 20*—one of only two concertos he wrote in the minor—is one of the most important "proto-Romantic" works. It was the only Mozart concerto Beethoven ever performed (he even wrote down the cadenzas he played). It appealed to 19th-century ears more than did any other of Mozart's works, with the exception of the opera *Don Giovanni*, with which it shares its principal tonality of d minor and its dramatic intensity.

Like most of the piano concertos Mozart composed for his own use, the d minor was written in great haste and completed just a day before the performance. Mozart's father Leopold, who was visiting from Salzburg, wrote to his daughter Anna Maria (Nannerl) after the concert: "...Then we had a new and very fine concerto by Wolfgang, where the copyist was still copying when we arrived, and the rondo of which your brother didn't even have time to play through, as he had to supervise the copying."

The unique character of the concerto is appar-

ent from the start. Whereas most Mozart concertos begin either with a powerful statement for full orchestra or a soft lyrical melody, the d minor opens with more amorphous material: a syncopated rhythm on a single repeated note that evolves into a recognizable theme only gradually. Syncopations and chromatic pitches are two of the "irregular" musical devices that pervade the Allegro, creating a special dramatic quality. The entrance of the solo piano, on a new theme filled with intense pain and longing, adds a new dimension to the emotional range of the movement. The tension is so strong that a coda of unusual length is required before the music can calm down.

The second-movement "Romanza," in B-flat Major, is lyrical and peaceful, or so it seems at the beginning. Its g minor middle section, however, thrusts us right back into the stormy atmosphere of the first movement. Mozart connects this agitated passage to the return of the serene theme of the "Romanza" with inimitable mastery: the note values in the solo piano part become gradually (almost imperceptibly) longer: 16th-triplets to regular 16ths to eighth-triplets to regular eighths, while the harmonies smoothly shift from g minor back to the home key of B-flat.

The final "Rondo" moves from the impassioned mood of the first movement to a brighter, more cheerful concluding section in D Major, representing, in the words of one commentator, "a victory of serenity over the tumultuous anxiety of earlier moments."

Serenade No. 13 in G Major, K. 525 "Eine kleine Nachtmusik"

Mozart

During his Salzburg years, Mozart was called upon to write many serenades and divertimentos, lighter works intended for outdoor performance at particular social occasions. However, after his move to Vienna he wrote very few such works, as he was living in a different social milieu and his attention had turned to other forms of composition. *Eine kleine Nachtmusik* is therefore an

exceptional work, and we may never know the exact circumstances that gave it birth.

Actually, we don't even know the piece in its complete form, for it is certain that originally it contained not four but five movements, with a second minuet and trio that somehow got lost along the way. We can't even be entirely sure that it was intended for string orchestra; the manuscript says only "2 violins, viola, cello and bass," which could also mean a string quintet. The work is most frequently performed by an orchestra, however, because the music (especially the first movement) is written in a style that is more orchestral than chamber-like; yet a performance by solo strings is certainly possible.

It is odd that there should be so many riddles connected to what is one of Mozart's most untroubled and most popular works. At first hearing, as well as the 1000th time, this masterpiece gives the impression of being the simplest and most unproblematic piece of music in the world. And in a way, it is; the above-mentioned riddles are not really part of what we hear when we listen to the music. But the great simplicity one does hear is itself, paradoxically, a matter of some complexity. Such simplicity was only possible after Mozart had completed *The Marriage of Figaro*, after the great piano concertos and the six string quartets dedicated to Haydn. After completing these great and complex works, Mozart had learned how to limit himself to the bare essentials and to say the most with the fewest possible notes. *Eine kleine Nachtmusik* expresses the newfound simplicity of the mature artist that Mozart was at 31, four years before his death.

The four extant movements of the work seem to be a compendium of Classical music in a nutshell. The first movement, with its energetic beginning and lyrical contrast materials, is the best demonstration of what sonata form is, yet there is nothing didactic about it. The second-movement "Romanze" is a Rondo. Its sweet main melody is followed by a short and passionately Romantic minor-mode episode before the exquisite first theme soon returns. The Minuet and Trio are short and are distinguished by the lack of anything distinctive. No sudden modulations and

hardly any metric irregularities here; yet even without such surprises, there is not a trace of triviality in this music. The spirited finale is a "Rondo" of larger dimensions than the earlier "Romanze"; it concludes the work in a festive manner. Like the rest of *Nachtmusik*, it is supreme entertainment of the kind that only Mozart could produce.

Program notes by Peter Laki.

The career of Norwegian pianist **Leif Ove Andsnes** has attracted considerable interest and excitement since his international debut in the early 1990s. Born in 1970 in Karmøy, Norway, he studied at the Bergen Music Conservatory under the Czech professor Jiri Hlinka. Described by the *The New York Times* as "the most accomplished pianist of the new generation," the multiple Gramophone Award-winner is now firmly established as one of the most compelling artists on the world concert stage.

The 04/05 season was an important US season for Mr. Andsnes, who gave 20 concerts in 10 North American cities. At the heart of the season was a prestigious seven-concert "Perspectives" series at New York's Carnegie Hall, which featured Andsnes in solo and concerto performances as well as in collaboration with some of his closest musical associates. A performance of Schubert's epic song cycle *Winterreise* with English tenor Ian Bostridge opened the series in October 2004. Mr. Andsnes was the youngest artist—and the only Scandinavian—to have been awarded the series. Saluting this and other achievements, *Vanity Fair* magazine named him one of the "Best of the Best" in January 2005.

Highlights of the current 05/06 season include concerts with the Tokyo Philharmonic conducted by Mikhail Pletnev, a European tour with the Danish National Symphony Orchestra, a special residency with the Los Angeles Philharmonic that will include performances at the Walt Disney Concert Hall, a US tour with the Norwegian Chamber Orchestra, and a major recital tour throughout Europe and the US.



Leif Ove Andsnes

Photo: Simon Fowler

Mr. Andsnes is co-artistic director of his own festival in Risør, which every year draws some of the most esteemed classical performers to Norway: Emanuel Ax, Ian Bostridge, Matthias Goerne, Barbara Hendricks, Gidon Kremer, and Maxim Vengerov. He has also been the subject of a number of television documentaries, including England's *South Bank Show* in 2001. In December 2003, he performed at the Nobel Peace Prize ceremony, which was televised worldwide.

Mr. Andsnes records exclusively for EMI Classics. He is the recipient of three Gramophone Awards, most recently in the "Best Concerto" category for his recording of Grieg and Schumann Piano Concertos with the Berlin Philharmonic and Mariss Jansons.

In May 2002, Mr. Andsnes was made a Commander of the Royal Norwegian Order of St. Olav, Norway's most distinguished award. This is the most recent in a long list of accolades that also includes the Royal Philharmonic Society's Instrumentalist Award in 2000 and the 1998 Gilmore Artist Award from the Irving S. Gilmore International Keyboard Festival of Kalamazoo, Michigan.

Mr. Andsnes's concert attire is graciously provided by Issey Miyake. For more information, please visit www.andsnes.com.

Terje Tønnesen is among Norway's leading violinists, and plays an important role in Nordic music life through his function as Artistic Director of the Norwegian Chamber Orchestra, concertmaster of the Oslo Philharmonic



Terje Tønnesen

Photo: Tommy Normann Hansen

In 1972, the then 17-year-old Mr. Tønnesen made a sensational debut: "A dazzling debut with hardly any parallel," as an Oslo paper reported. After five years of study with Max Rostal in Switzerland, he was appointed Artistic Director of the Norwegian Chamber Orchestra in 1977.

Terje Tønnesen has worked with musicians such as Mstislav Rostropovich, Maurice André, and James Galway. His recordings as an orchestra leader have received the highest praise in the international music press. Mr. Tønnesen has also done a number of recordings as soloist and chamber musician, and performed and recorded several works commissioned for him.

Mr. Tønnesen has also composed music for several theatre productions. His version of Vivaldi's *Four Seasons* with amplified sound effects, and his piece *Palimpsest* with re-composed music of both Lutoslawski and Gesualdo, show his unique ability as an artist of a new generation.

UMS ARCHIVES

The Norwegian Chamber Orchestra first appeared under UMS auspices on the Chamber Arts Series in Rackham Auditorium in 1987 with Iona Brown as leader and violinist. Tonight's concert marks their second UMS appearance. Mr. Andsnes returns tonight for a third UMS concert. His Hill Auditorium debut was with the Detroit Symphony Orchestra in 1997 playing Rachmaninoff's *Piano Concerto No. 3*, followed by a second appearance in 2002 playing Rachmaninoff's *Piano Concerto No. 1* with the St. Petersburg Philharmonic.

The Norwegian Chamber Orchestra (NCO) became a permanent ensemble in 1977 when it made its debut under the leadership of Terje Tønnesen, who is still the orchestra's Artistic Director. Over the years he worked parallel with Iona Brown, who until 2001 was Music and Artistic Director. In recent years, the Orchestra has toured extensively throughout the US and Western Europe.

Concert appearances in the US have included performances at Carnegie Hall in New York and the Kennedy Center in Washington DC. The Orchestra played at the Schleswig-Holstein and Salzburg festivals and toured Germany, Holland, and Belgium in 1997. In 2001, the orchestra members were invited to be "Festival Musicians of the Year" by the Bergen International Festival and had remarkable success in a series of five concerts with a repertoire ranging from Rameau to Xenakis. Also in 2001, the Orchestra toured the Baltic countries to wide acclaim, adding in 2002 and 2003 very successful tours to Italy, Spain, and leading summer festivals in the US and Canada with Leif Ove Andsnes as leader and soloist, all under the auspices of the Norwegian Foreign Ministry.

Over the years, the NCO has worked with major soloists such as Mstislav Rostropovich, Maurice André, James Galway, Radu Lupu, Steven Isserlis, Joshua Bell, Thomas Zehetmair, Christian Tetzlaff, Andrew Manze, Fabio Biondi, Angela Hewitt, Joanna MacGregor, Truls Mørk, and Leif Ove Andsnes. It has developed a very wide repertoire, from baroque music to contemporary works for chamber orchestras.

The Norwegian Chamber Orchestra has recorded for a number of different labels, including Virgin Classics, Chandos, and EMI, and has won several record awards. Its recording of three Haydn concertos with Leif Ove Andsnes received the *Gramophone* "Concerto Award" for 2000. This collaboration was followed up by a recording for EMI of Mozart *Piano Concertos Nos. 9 and 18*. The recording received fantastic reviews both in *Gramophone* and in *The New York Times*, and was also nominated for a Grammy Award in 2005.

The NCO's artistic relationship with Leif Ove Andsnes has been particularly fruitful and led to the pianist joining the orchestra as Principal Guest Conductor from the 03/04 season to the present. Together with the Artistic Director Terje Tønnesen, the orchestra and Leif Ove Andsnes toured the Far East in Spring 2005, and in January 2006 will revisit Canada and the US. Future plans include visits to major concert venues in Europe as well as new recordings with Leif Ove Andsnes.

Norwegian Chamber OrchestraTerje Tønnesen, *Artistic Director*Leif Ove Andsnes, *Principal Guest Conductor***Violin I**Terje Tønnesen
Jan Bjøranger
Elisabeth Dingstad
Kristina Kiss
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Christina Dimbodius**Violin II**Frode Larsen
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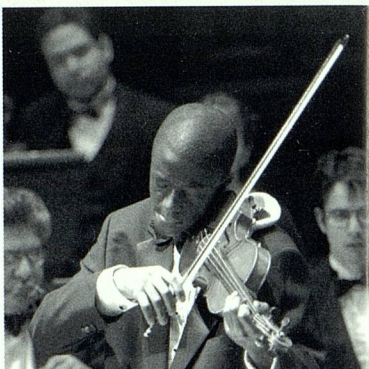
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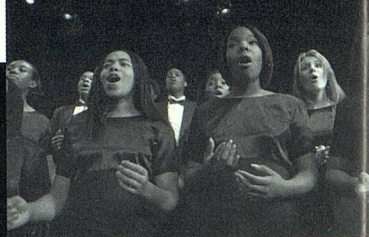
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Take 6

Alvin Chea, *Bass*
Cedric Dent, *Baritone*
Joel Kibble, *Second Tenor*
Mark Kibble, *First Tenor*
Claude McKnight, *First Tenor*
David Thomas, *Second Tenor*

Featuring
The U-M Gospel Chorale

Program

Monday Evening, January 16, 2006 at 7:30
Hill Auditorium, Ann Arbor

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

Take 6 appears by arrangement with Stacey Sussman, Pyramid Entertainment Group, New York.

Large print programs are available upon request.

Take 6 is defined by their patent originality and timeless musical artistry. Take three parts Gospel, add one part Jazz, one dash of Pop, and one touch of R&B. . . it equals six parts of soulful harmony. With a staggering 18 Grammy Award nominations, Take 6 is the most nominated Gospel, Jazz, Pop or R&B group in Grammy history. In their 20 year career, they have won 10 Grammy Awards, 10 Dove Awards, one Soul Train Award, and received two NAACP Image Award nominations. Take 6 has also won the "Favorite Jazz Vocal Group" award in *Downbeat* magazine's readers' poll for nine consecutive years. In spite of this, member Mark Kibble states, "It is important for us to continually challenge ourselves musically in order to keep our music and creative spirit fresh."

Take 6 has received some of its highest praise from the music industry's icons. Producer and longtime collaborator Quincy Jones has described Take 6 as "the baddest vocal cats on the planet." In their stellar career, they have been honored to perform with numerous musical legends including Ella Fitzgerald, Miles Davis, David Foster, Al Jarreau, Stevie Wonder, Denyce Graves, The Yellowjackets, and Wynton Marsalis. The Take 6 style has also reached today's pop culture, influencing pop groups from Boyz II Men and Backstreet Boys to *NSYNC.

The group has recently launched *Take 6 Records*, capitalizing on their many years of collective experience in the creative side of music by now taking a more proactive role in the business of music. Member Alvin Chea says, "This was a natural progression for us. Traditional record companies want to lock you into a particular category. If you are slightly askew of that, they really don't know what to do with you. We decided to take the reins on this project and in our careers so we could position our projects in the marketplace."

With the release of their much-anticipated album *Feels Good*, Take 6 returns to their rich musical heritage, bringing the listener along for one of their most uplifting, funky, and inspirational joy rides to date. Take 6 began crafting *Feels Good* a year and a half ago, yet this project represents everything that devout Take 6 fans have come to love and expect over the years from this multifaceted sextet. With a nod to their history, *Feels Good* boldly looks forward attacking a capella in new and exciting ways.

As wonderful as their successful career is, the members of Take 6 are still committed to using their music as a ministry. Founding member Claude McKnight beams, "I'm immensely proud of the fact we have had only one personnel change in the group which was founded 20 years ago. It is very much a testament to our commitment to one another and spreading the gospel through our music."

The **University of Michigan Gospel Chorale** (UMGC) is a 200-voice campus-based, non-profit, inter-denominational Christian organization run by undergraduate students at the University of Michigan and advised by Pastor Don W. Shelby, Jr. of Burning Bush Church, Ypsilanti.

In 1972, the vision for a gospel choir at the University of Michigan became a reality when Tonya Moorman founded and originally directed the then University of Michigan Gospel Choir. As a campus ministry and organization for over 30 years, UMGC has enjoyed exponential growth in both numbers and campus recognition.

UMGC has had many opportunities to spread the word of God through song. UMGC has participated in various concerts and workshops, including "Completing the Circle," "Commemoration of a Dream," workshops with the late Dr.

With a staggering 18 Grammy Award nominations, Take 6 is the most nominated Gospel, Jazz, Pop or R&B group in Grammy history.

Mattie Moss Clark and Minister John P. Kee, and concerts with Marvin Winans and Rev. John Resse, as well as various independently presented concerts throughout the years. Every year since 1994, they have participated in the MLK day celebrations where they opened for the Winans, Sounds of Blackness, and Yolanda Adams. In 1995, the Chorale continued their commitment to service by singing before Rev. Bernice King. In 1996, UMGC was blessed to spread the gospel through song by singing at the Washtenaw Juvenile Center and the Southern Christian Leadership Banquet. In 1997, the Chorale received the privilege of singing at a benefit presented by the University Musical Society, honoring the legendary Jessye Norman.

Today, UMGC is much more than just a gospel choir. They are a multifaceted ministry, which includes a weekly bible study, a powerful dance team, and a foot-pounding step team.

Take 6

UMS ARCHIVES

Take 6 has performed once before under UMS auspices to celebrate Martin Luther King, Jr. Day on January 17, 2000. Tonight's performance is the U-M Gospel Chorale's third with UMS. They previously opened for Sounds of Blackness, also for Martin Luther King, Jr. Day, on January 20, 1997, as well as participating in the second annual Ford Honors Program, honoring soprano Jessye Norman.



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The Monteverdi Choir

Sir John Eliot Gardiner, *Conductor and Artistic Director*

Program

Thursday Evening, January 19, 2006 at 8:00
Hill Auditorium, Ann Arbor

Wolfgang Amadeus Mozart

Mass in c minor, K. 427

Kyrie

Gloria

Gloria in excelsis Deo

Laudamus te

Gratias

Domine

Qui tollis peccata mundi

Quoniam tu solus Sanctus

Jesu Christe

Cum sancto spiritu

Credo

Credo in unum Deum

Et incarnatus est

Sanctus

Benedictus

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

Mozart,
Completed by
Franz Xaver Süssmayr

Requiem, K. 626

Introitus: Requiem
Kyrie
Sequentia
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrimosa
Offertorium
Domine Jesu
Hostias
Sanctus
Benedictus
Agnus dei
Communio: Lux aeterna

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127th Annual
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Tonight's pre-concert Prelude Dinner was sponsored by TIAA-CREF.

Special thanks to Jerry Blackstone, U-M Director of Choirs, Associate Professor and Chair of Conducting, for his participation in tonight's Prelude Dinner.

Special thanks to Alan Aldworth and ProQuest Company for their support of the UMS Classical Kids Club.

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

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

The positif organ used in this evening's performance is made possible by the Ann Arbor Academy of Early Music.

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

Exclusive tour management for the Orchestre Révolutionnaire et Romantique and The Monteverdi Choir is provided by ICM Artists, Ltd., New York.

Monteverdi US concert tour 2006 is generously supported by Dunard Fund and Dr. Andre and Mrs. Julia Pernet.

Large print programs are available upon request.

Mass in c minor, K. 427

Wolfgang Amadeus Mozart

*Born January 27, 1756 in Salzburg, Austria**Died December 5, 1791 in Vienna*

The *Mass in c minor* was Mozart's last large-scale liturgical work before the *Requiem*, and, like the *Requiem*, it was left unfinished. But whereas the composition of the *Requiem* was interrupted by the composer's death in 1791, no one knows for sure why Mozart never completed the mass, begun almost a decade earlier in 1782.

After his move to Vienna in 1781, Mozart wrote no more church music aside from the short motet *Ave verum corpus* and the *Requiem*, both dating from the last month of his life. In Vienna, few churches permitted the inclusion of elaborate orchestral music in their services. By contrast, Salzburg favored such music, and while Mozart was living in his native city serving Archbishop Hieronymus Colloredo, he composed a large number of masses and other sacred works. It is therefore no coincidence that the impulse for writing the *Mass in c minor* had to do with Salzburg; it was intended to be performed during Mozart's visit to his hometown in the fall of 1783, the only one he ever made after his departure two years earlier.

Mozart did not go to Salzburg alone; he was traveling with his young wife, Constanze, who had not yet met his family. Constanze was an accomplished soprano, and the new mass, which marked Mozart's homecoming, had to showcase her talents as well and contain some virtuoso soprano solos.

Constanze had two sisters who were famous singers: Aloisia (Mozart's great unrequited love of earlier years, later a splendid Donna Anna) and Josepha (the first Queen of the Night). Unlike them, Constanze had no theatrical ambitions but preferred sacred music instead. She was not going to excel as one of her husband's operatic heroines, but she could definitely shine as a church soloist. Judging from the soprano part of the *Mass in c minor*, she must have been an extraordinary singer.

Mozart's fragment consists of the movements "Kyrie," "Gloria," the beginning of the "Credo," "Sanctus," and "Benedictus." These liturgical texts were treated in a large-scale cantata style not unlike that of Bach's great *Mass in b minor*, which is one reason that the *Mass in c minor* is sometimes billed as "The Great." In fact, had he completed the mass, it would have been by far the longest of his sacred works. But the mass is also "Great" in terms of its stylistic richness and brilliance. The combination of traditional church polyphony with modern *concertato* techniques, both instrumental and vocal, not only makes this mass unique within Mozart's sacred output, but places it among his greatest works in general.

The opening "Kyrie" (the only movement in the whole work that is actually in c minor) is a solemn contrapuntal movement of haunting beauty. It flanks a central "Christe eleison," the first of the work's great soprano solos, whose theme first appears in a *soffeggio* (vocalise) written for Constanze during the first weeks of the Mozarts' marriage in August 1782. The most striking features of the soprano solo are the large leaps (often as wide as two octaves!) and a particularly expressive melody on the word "*eleison*."

The "Gloria" with its eight separate musical sections was conceived similarly to the "Dies irae" sequence in Mozart's *Requiem*. In both, choral movements alternate with solos and in both, the choral passages tend to be solemn or dramatic while the solos are more lyrical. (Compare, in particular, "Gratias" and "Qui tollis" from the *Mass in c minor* on one hand and "Rex tremendae" and "Confutatis" from the *Requiem* on the other, and note the shared use of impassioned dotted rhythms!) This general plan governs the expression in the individual movements, from the exuberant "Gloria in excelsis" to the virtuoso concerto for soprano and orchestra in "Laudamus" and the Baroque austerity of the brief "Gratias." The orchestral introduction for "Domine Deus," a duet for the two female soloists, has a distinctly archaic flavor with its bare two-part polyphony; out of it grows a majestic movement that culminates when the two soloists take turns singing extremely high notes just

before the end. "Qui tollis" has an underlying rhythmic pattern in the orchestra that never changes; the eight-part double chorus adds its agitated chromatic counterpoint and its implorations at the words "*miserere nobis*." Listen for the wonderful sudden *pianos* in the middle of some of the phrases, carefully indicated by Mozart in the score. "Quoniam" is a trio for the two ladies and the tenor, again both highly ornate and intricately contrapuntal. "Cum Sancto Spiritu," a fugue as tradition demanded, is based on a thematic type Mozart had used in the analogous movements of several of his early masses; however, he had never worked it out on such a grand scale, with such daring harmonies, or with such virtuoso demands placed on the chorus members. We may discover several traditional fugal techniques such as inversion and *stretto* (vocal entries immediately following one another). Yet the whole does not sound like Baroque music at all. The long chromatic rise in the bass on the word "Amen" against a long-held, embellished high F in the soprano heralds a totally new musical style.

It has often been pointed out that the "Credo" is the most difficult movement of the mass to set to music because of the abstract nature of the Church dogmas it contains. In his *Mass in c minor*, Mozart took the bull by the horns by having the chorus declaim the words "*Credo in unum Deum*" (I believe in one God) over a C Major fanfare almost entirely built upon the first and fifth degrees of the scale. Only at "*invisibilium*" does the music get a little more mysterious and, despite a few contrapuntal passages, the fanfare material predominates throughout the movement.

The only other section of the "Credo" that Mozart completed is the magnificent "Et incarnatus" aria for soprano and three *concertato* instruments: flute, oboe, and bassoon. This movement directly anticipates many slow movements from Mozart's piano concertos, in which the primary soloist is surrounded by splendid woodwind solos in the orchestra. The wide intervals and the extremely ornate vocal writing are no novelties by now, but the wonderful cadenza, in which the four soloists (one singer and three instrumental-

ists) join their forces, is incomparable even among Mozart's works.

The "Sanctus"—a grand and festive, though rather brief movement—is again scored for eight-part double chorus. It is followed by a grandiose fugue on "*Hosanna in excelsis*." "Benedictus," a solo quartet which marks the bass soloist's only chance to sing, again has some Baroque reminiscences in its thematic material, but arranges that material in a Classical sonata form with recognizable development and recapitulation sections. The concluding brief "*Hosanna*" chorus is based on the preceding fugue.

Requiem, K. 626

Mozart

The story of Mozart's *Requiem* is well known: the composer received a commission from an Austrian aristocrat, who didn't reveal his identity to him, to write a Requiem in memory of the aristocrat's wife. Mozart left the work unfinished at the time of his death; the *Requiem* was subsequently completed by his student Franz Xaver Süssmayr.

How much of the *Requiem*, as we know it from the Süssmayr version, is actually Mozart's work? It is impossible to give a definitive answer to this question, as it is believed that Mozart may have played or sung some parts to his pupil that have not come down to us in his handwriting. What we do have in his handwriting, though, is the first-movement "Introit," the vocal parts and bassline of the "Kyrie" fugue, most of the "Sequentia" ("Dies irae," "Tuba mirum," "Rex tremendae," "Recordare," "Confutatis," and the "Lacrimosa" which breaks off after the eighth measure), as well as the "Offertorium." From the "Sanctus" on, probably none of the music is by Mozart, except for the last movement, the "Communio: Lux aeterna"; here Süssmayr simply recycled the opening "Introit" and "Kyrie" movements, adapting them to a different text. Mozart probably never intended the first and last movements to be identical, yet Süssmayr's decision has some merit as it gives the work a well-rounded, unified musical design.

The most crucial part of the *Requiem* is the "Sequentia," which Mozart set as a cantata in six movements, with chorus and solo voices alternating. After the powerful "Dies irae," the wondrous sound of the trumpet on Judgment Day is represented by a solo trombone (one of the earliest great trombone solos in the literature). Each of the four soloists voices different feelings about the Day of Wrath before they join together as a quartet. Throughout the sequence, the monumental aspect of the judgment is expressed by the chorus while the soloists give voice to the anguish of the individual soul. The "Sequentia" culminates in the "Lacrimosa"—a gripping lament for humanity at the moment when its fate is about to be decided.

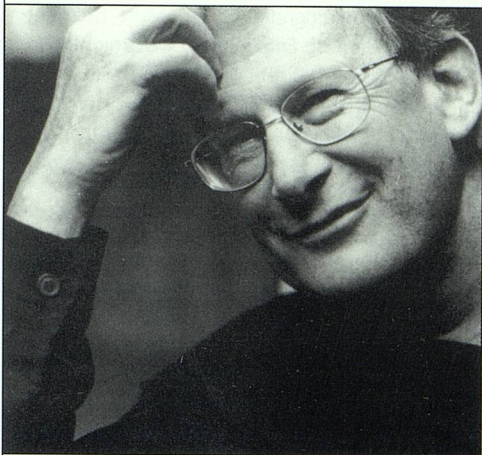
In the "Offertorium," Mozart paints the horrors of hell and the attainment of eternal light in equally vivid colors; the promise made to Abraham is represented by a magnificent choral fugue.

In the following "apocryphal" movements, Süssmayr did his best to prevent the intensity of the music from flagging; he mostly succeeded, aside from just a few awkward moments that have become almost hallowed by the more than 200 years of the work's history. (In the last few decades, several new editions have appeared offering alternative solutions.)

Mozart, who fell ill during the composition of the *Requiem*, may have felt he was writing it for his own funeral. Yet at the same time the work was in many ways a new beginning: it contains many stylistic elements that Mozart would no doubt have developed further, had he not died just weeks before his 36th birthday. Baroque counterpoint meets an almost Romantic sensitivity here in a completely novel way, but it was left to others to draw the consequences.

Program notes by Peter Laki.

John Eliot Gardiner is one of the most versatile conductors of our time. Acknowledged as a key figure in the early music revival, he is the founder and artistic director of the Monteverdi Choir, the English Baroque Soloists, and the



John Eliot Gardiner

Orchestre Révolutionnaire et Romantique. Alongside work with his own ensembles, John Eliot Gardiner appears regularly as guest conductor with the most important European symphony orchestras, including the Vienna Philharmonic, the Berlin Philharmonic, and the London Symphony Orchestra.

The extent of John Eliot Gardiner's repertoire is illustrated in over 250 recordings made for major European record companies (principally Deutsche Grammophon and Philips Classics), which have received numerous international awards. Over the years Gardiner has won more Gramophone Awards than any other artist. Recordings include the six late masses by Haydn and *Santiago a Cappella*, released on Emarcy to coincide with his Santiago Pilgrimage tour, including performances in churches on the pilgrim's route to Santiago de Compostela in Spain. Most recent releases include the Bach cantatas series, recorded during the Bach Cantata Pilgrimage tour in 2000 and released on his own label, Soli Deo Gloria (SDG).

In 1987 John Eliot Gardiner received an Honorary Doctorate from the University of Lyon, and in 1996 he was nominated Commandeur dans l'Ordre des Arts et des Lettres. In 1992 he became an Honorary Fellow of both King's College, London, and the Royal Academy of Music. In the 1990 New Year Honors List he was made an hon-

orary CBE (Commander of the Most Excellent Order of the British Empire), and was knighted in the 1998 Queen's Birthday Honors List. In 2005 he became the first Englishman to be awarded the Bach Medal by the Bach Archive and the City of Leipzig, and also received the prestigious Léonie Sonning Music Prize in Denmark.

Orchestre Révolutionnaire et Romantique was founded by Sir John Eliot Gardiner to bring stylistic accuracy and verve to the music of the 19th and early 20th centuries.

One of the Orchestra's outstanding successes has undoubtedly been the series of performances of music by Berlioz. This series began with the *Symphonie Fantastique*, performed and filmed in the former Conservatoire de la Musique in Paris where the very first performance took place in December 1830. In 1993 the Orchestra gave the first modern performances of the rediscovered *Messe Solennelle*, and 10 years later the group performed *L'enfance du Christ* at the Proms and the first complete performances of *Les Troyens* in at the Chatelet in Paris.

The Orchestre Révolutionnaire et Romantique has won plaudits for its complete cycle of Beethoven symphonies, which is viewed by many as the most important Beethoven recording since the arrival of CD. The Orchestra has made critically acclaimed recordings of all the Schumann symphonies as well as music by Verdi, Weber, and Mendelssohn. In 2003 the Orchestra took part in the dramatization of the writing of Beethoven's *Eroica Symphony* for BBC television, and more recently, in October 2005, the Orchestra completed a highly successful European tour including performances of *A Midsummer Night's Dream* by Mendelssohn.

The Monteverdi Choir was formed in 1964 by Sir John Eliot Gardiner for a performance of the Monteverdi *Vespers* (1610) in King's College Chapel, Cambridge. Its original aim was to explore a wide repertoire fanning out from the Baroque, but it soon became famous for its pas-

sionate, committed singing, underpinned by a strong rhythmic vitality and the ability to switch composer, languages, and idiom with stylistic conviction.

Since its inception the Monteverdi Choir has been fertile ground for cultivating young solo singers, providing invaluable opportunities for them to gain experience and high-profile exposure at a time when their careers are in most need of it.

The Choir has undertaken numerous trailblazing tours. The most ambitious was the Bach Cantata Pilgrimage in 2000, during which it performed all 198 of J. S. Bach's sacred cantatas in 63 churches throughout Europe, to celebrate the 250th anniversary of the composer's death. Last summer the Choir undertook another pilgrimage, giving 14 *a cappella* concerts in churches along the route to Santiago de Compostela. The pilgrimage and its concerts were nominated "Best Concerts of the Year 2004" by the Spanish paper *El Mundo*.

The Choir has formed a highly successful partnership with the Châtelet Theatre in Paris, providing the chorus for productions of Verdi's *Falstaff* in 2001, Weber's *Oberon* in 2002, and the first complete performances in France of Berlioz's opera *Les Troyens* in 2003, which was awarded the Grand Prix by the French Journalists' Union. In November and December of 2004, the Choir completed a highly successful tour of Europe as well as the Far East, performing the music of Purcell.

The Choir now has more than one hundred recordings to its name, and has won numerous awards and prizes, including many Gramophone Awards.

Orchestre Révolutionnaire et Romantique and The Monteverdi Choir

Sir John Eliot Gardiner, *Conductor and Artistic Director*

1st Violin

Alison Bury, *Leader*
Sophie Barber
Nicolette Moonen
Ken Aiso
Andrew Roberts
Anne Schumann
Maya Magub
Sarah Bealby-Wright
Silvia Schweinberger
Marcus Barcham-Stevens

2nd Violin

Roy Mowatt
Jayne Spencer
Iona Davies
Håkan Wikström
Henrietta Wayne
Jane Gillie
Hildburg Williams
Geoffroy Schied

Viola

Annette Isserlis
Lisa Cochrane
Ian Rathbone
Alfonso Leal Del'Ojo
Stephanie Heichelheim
Emma Alter

Cello

David Watkin
Ruth Alford
Catherine Rimer
Harriet Cawood
Robert Jacobs

Double Bass

Valerie Botwright
Cecelia Bruggemeyer
Markus van Horn

Flute

Rachel Beckett

Oboe

Xenia Löffler
James Eastaway

Clarinet

Lesley Schatzberger
Guy Cowley

Bassoon

Jane Gower
Györgyi Farkas

Horn

Gavin Edwards
Martin Lawrence

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Michael Harrison
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Andrew Mackenzie-Wicks
Paul Tindall
William Unwin

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Matthew Brook
Michael Bundy
Julian Clarkson
Ben Davies
Robert Davies
Lawrence Wallington

Orchestre Révolutionnaire et Romantique & Monteverdi Choir Administration

Katherine Adams, *Tour Manager*
Richard Fitzgerald, *Orchestra Manager*
Riitta Hirvonen, *Project Manager*

For ICM Artists, Ltd.

David V. Foster, *President/CEO*
Leonard Stein, *Vice President &
Director/Tour Administration*
Ira Pedlikin, *Associate Manager/
Attractions*
Kay McCavic, *Company Manager*

UMS ARCHIVES

Orchestre Révolutionnaire et Romantique (ORR) and Maestro Gardiner made their UMS debuts as part of the Hill Auditorium Re-Opening Weekend in January 2004. Tonight marks their second UMS appearance. The Monteverdi Choir, in addition to their January 2004 concert with the ORR, first appeared in Ann Arbor with the Orchestra of Hamburg in 1975 under the direction of Jürgen Jürgens.

Given the popular status of both Mozart works on tonight's program — especially the *Requiem Mass*, K. 626 — it is surprising that each work is being performed for only the third time in 127 years of UMS history. The first performance of the *Requiem* was at the 1946 May Festival with the UMS Choral Union and the Philadelphia Orchestra under the direction of Hardin Van Deursen. The work was performed again in March 1952, on a program given by the Robert Shaw Chorale and Concert Orchestra.

Royal Shakespeare Company 2006

A Festival of Shakespeare's Classics

Presented by UMS with major support from the University of Michigan.
Additional support provided by the Power Foundation.

OCTOBER 24 – NOVEMBER 12, 2006 ▶ Power Center

The Royal Shakespeare Company returns to Ann Arbor for three weeks in October and November 2006 for 21 public performances of *Antony and Cleopatra*, *Julius Caesar*, and *The Tempest*. British actor Patrick Stewart, an honorary associate artist with the RSC and Captain Jean-Luc Picard of *Star Trek* fame, performs the leading roles of Antony in *Antony and Cleopatra* and Prospero in *The Tempest*.

Subscription packages (all three titles) will go on sale in February 2006.

Antony and Cleopatra

Directed by **Gregory Doran**

Starring **Patrick Stewart** as Antony
and **Harriet Walter** as Cleopatra

Julius Caesar

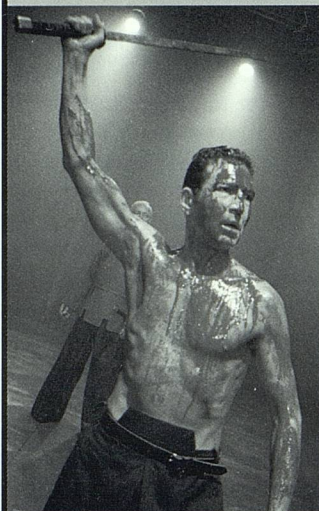
Directed by **Sean Holmes**

The Tempest

Directed by **Rupert Goold**

Starring **Patrick Stewart** as Prospero

Photos are from past RSC residencies: the 2001 History Plays Cycle and the 2003 performance of *Coriolanus*.



UMS / Experience

THE 127TH UMS WINTER SEASON

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

January

- 13-15 Fri-Sun José Limón Dance Company
 14 Sat José Limón Dance Company (Family Performance)
 14 Sat Leif Ove Andsnes
 Norwegian Chamber Orchestra
 16 Mon Take 6
 19 Thu Orchestre Révolutionnaire et Romantique
 The Monteverdi Choir
 21 Sat Tokyo String Quartet with Sabine Meyer
 22 Sun Lincoln Center Jazz Orchestra and Wynton Marsalis:
 A Tribute to John Coltrane

February

- 4 Sat Louis Lortie
 10 Fri Mariachi Los Camperos de Nati Cano
 12 Sun Michigan Chamber Players (complimentary admission)
 15 Wed Louis Andriessen in Concert
 19 Sun Soweto Gospel Choir
 22 Wed Takács Quartet with James Dunham
 23 Thu Pappa Tarahumara: *Ship in a View*

March

- 9 Thu Vienna Philharmonic with Riccardo Muti
 10 Fri Marc Bamuthi Joseph: *Word Becomes Flesh*
 11 Sat Belcea Quartet and Ian Bostridge
 17 Fri Kirov Orchestra of St. Petersburg: Shostakovich Festival (Concert 1)
 19 Sun Kirov Orchestra of St. Petersburg: Shostakovich Festival (Concert 2)
 23-24 Thu-Fri Children of Uganda
 25 Sat Ewa Podleś in Rossini's *Tancredi* (concert opera)
 30 Thu The Tallis Scholars
 31 Fri SFJAZZ Collective: A Tribute to Herbie Hancock

April

- 2 Sun Los Angeles Guitar Quartet
~~7 Fri Mory Kanté Canceled~~
 15 Sat Arab World Music Summit
 19 Wed Nrityagram
 20 Thu Chanticleer
 21 Fri Nadja Salerno-Sonnenberg
 Anne-Marie McDermott
 22 Sat Sweet Honey in the Rock

May

- 6 Sat Breakin' Curfew
 13 Sat Ford Honors Program: Dave Brubeck

UMS Prelude Dinners

Join us throughout the UMS winter season for camaraderie, fine cuisine, and musical insights at the Prelude Dinners before each UMS Choral Union performance. Park early, dine with friends, and learn about the evening's concert from guest speakers.

For reservations and information, please call 734.764.8489

Saturday, January 14, 6 pm

Alumni Center

Speaker: Richard Crawford

Thursday, January 19, 6 pm

Alumni Center

Speaker: Jerry Blackstone

Saturday, February 4, 6 pm

Alumni Center


Speaker: Susan Isaacs Nisbett

Special Strolling Supper

Thursday, March 9, 6 pm

Michigan League Ballroom

Speaker: Steven M. Whiting

Sponsored by  LaSalle Bank

ADIX AMERIO

Friday, March 17, 6 pm and

Sunday, March 19, 5:30 pm

Alumni Center

Shostakovich Centennial Festival

Speaker: Laura Kennedy

Saturday, March 25, 6 pm

Alumni Center

Speaker: Michael Kondziolka

Friday, April 21, 6 pm

Alumni Center

Speaker: Kenneth C. Fischer

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• UMS EDUCATION PROGRAMS

UMS's Education and Audience Development Program deepens the relationship between audiences and the arts and raises awareness of the impact that multi-disciplinary performing arts and education can have by enhancing the quality of life of our community. Our program creates and presents the highest quality arts education experiences to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

Details about all educational events and residency activities are posted one month before the performance date. Join the UMS Email Club to have updated event information sent directly to you. For immediate event info, please email umsed@umich.edu, or call the numbers listed below.

UMS Community Education Program

Please call 734.647.6712 or email umsed@umich.edu for more information.

Public Programs

UMS hosts a wide variety of educational opportunities to provide context and inform audiences about the artists, art forms, and cultures we present. 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/Round Tables** – In-depth adult education related to a specific artist or art form
- **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 is grateful to the University of Michigan for its support of many educational activities scheduled in the 05/06 season. These programs provide opportunities for students and members of the University community to further appreciate the artists on the UMS series.



UMS Partnership Program

Please call 734.647.6712 or email umsed@umich.edu for more information.

UMS partners with over 100 university and community based organizations annually. If you would like your organization to be more involved with the many different programs offered by UMS, please contact us at 734.764.6172.

The NETWORK: African American Arts Advocacy Committee

The NETWORK was a new initiative launched by UMS last season to create an opportunity for African Americans and the broader communities to celebrate the world-class artistry by today's leading African and African-American performers and creative artists. NETWORK



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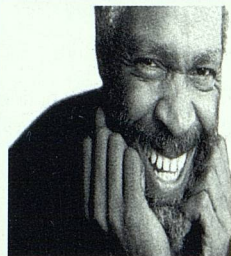
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members connect, socialize, and network with the African-American community through attendance at UMS performances and free pre- or post-performance events. Members receive discounted tickets for all NETWORK events.

This winter's NETWORK performances include:

- Soweto Gospel Choir
- Children of Uganda
- Rossini's *Tancredi*
- Sweet Honey in the Rock

UMS Youth Education Program

Please call 734.615.0122 or email umscopyouth@umich.edu for more information.

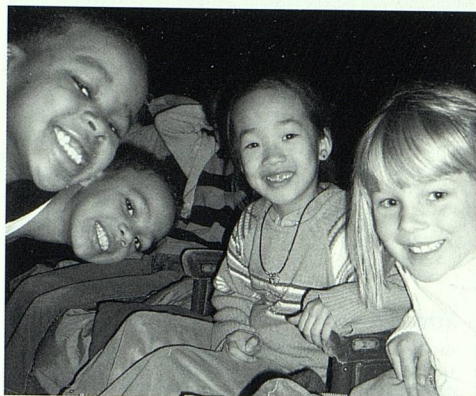
UMS has one of the largest K-12 arts education initiatives in the state of Michigan. Designated as a "Best Practice" program by ArtServe Michigan and the Dana Foundation, UMS is dedicated to making world class performance opportunities and professional development activities available to K-12 students and educators. Please visit www.ums.org/education for complete details.

05/06 Youth Performance Series

These world-class daytime performances serve pre-K through high school students. The 05/06 season features special youth presentations of *Tall Horse*, Marc Bamuthi Joseph's *Word Becomes Flesh*, José Limón Dance Company, Nrityagram, Mariachi Los Camperos de Nati Cano, and the Children of Uganda. All tickets are \$6 and each school receives free curriculum materials.

Teacher Workshop Series

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



K-12 Arts Curriculum Materials

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

Teacher Appreciation Month!

March 2006 has been designated UMS Teacher Appreciation Month. All teachers will be able to purchase tickets for 50% off at the venue on the night of the performance (subject to availability). Limit of two tickets per teacher, per event. Teachers must present their official school I.D. when purchasing tickets. Check out the UMS website at www.ums.org for March events!

School Fundraisers/Group Sales

Raise money for your school and support the arts. UMS offers a wide range of fundraising opportunities and discount programs for schools. It is one of the easiest and most rewarding ways to raise money for schools.

UMS is in partnership 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 Schools "Partners in Excellence" program.



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Visit www.umalumni.com for details.


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UMS Teen

Teen Ticket

All teens can attend UMS events for the cost of \$10 per ticket the day of the performance at the Michigan League Ticket Office, or 50% off tickets at the venue 90 minutes prior to performances. Teens must show valid I.D. Limit of one ticket per teen, based on night-of-show availability.

Breakin' Curfew

Saturday, May 6, 2006, 8 pm at the Power Center

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this yearly performance highlighting the area's best teen performers. \$10 per ticket.

UMS Family

Ann Arbor Family Days: Saturday, January 14 and Sunday, January 15, 2006

Area community organizations, libraries, arts centers, museums, and performance groups collaborate on this yearly festival designed for all families.

Classical Kids Club **New Program!**

Presented by ProQuest Company

Parents can introduce their children to world-renowned classical music artists through this new program. Designed to nurture and create the next generation of musicians and music lovers, the Classical Kids Club allows students in grades 1–12 to purchase tickets to all concerts on the UMS Choral Union Series at a significantly discounted rate. Ninety minutes prior to any Choral Union Series performance, parents can purchase up to two children's tickets for \$10 each with the purchase of each full price adult ticket. Seating is subject to availability, and Classical Kids Club tickets may not be available in the case of a sellout. Please register your children for this program by calling the UMS Ticket Office at 734.764.2538.



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This group is comprised of educators, school administrators, and K–12 arts education advocates who advise and assist UMS in determining K–12 programming, policy, and professional development. To join, please call 734.764.6179 or e-mail umsyouth@umich.edu.

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Throughout the year, friends of UMS host special events in their home where the very best in the arts of food and hospitality come together to support the performing arts. Whether to learn more about food and wine, or simply to enjoy a wonderful evening out, join us for an upcoming Delicious Experience.

Perfect Duets: Pairing Foods & Wines II

Wednesday, February 8, 2006, 5–7pm

Hosts: Eve Aranoff of Eve The Restaurant, Mary Campbell of Everyday Wines, and TR Durham of Durham Tracklements

\$60 per person

A Carillon Dinner

Friday, March 31, 2006, 5:30 pm

Hosts: Ken and Penny Fischer

\$100 per person

Russian Bliny Festival

Saturday, April 1, 2006, 6:30 pm

Hosts: Bill Zimmerman and Susan McClanahan

\$100 per person

Paella Party

Saturday, May 6, 2006, 6:30 pm

Hosts: Martha Mayo and Irwin Goldstein

\$100 per person

Spring Fling - Hors d'oeuvre and Wine Tasting

Saturday, May 20 2006, 5–8 pm

Hosts: Ricky Agranoff and Pat Pooley

\$60 per person

Poolside Champagne Brunch

Sunday, May 21, 2006, 11:30 am

Hosts: Gloria and Robert Kerry

\$50 per person

An Evening in Paradise

Saturday, June 10, 2006, 6 pm

Hosts: Victoria and Bob Buckler

\$150 per person

For more information and to make your reservation, call 734.764.8489

All proceeds benefit the University Musical Society.

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Contact us for details on the specific benefits of each level

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UMS / Support

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

• UMS ADVISORY COMMITTEE

The Advisory Committee is an organization of more than 50 volunteers who contribute approximately 3,000 hours of service to UMS each year. The purpose of the Advisory Committee is to raise funds for UMS's nationally-acclaimed arts education program through the projects and events described below. Meetings are held every two months and membership tenure is three years.

Ford Honors Program and Dinner Gala

May 13, 2006

This year's program will honor jazz legend Dave Brubeck as he receives the UMS Distinguished Artist Award. In addition to the concert and award presentation, the UMS Advisory Committee hosts a post-concert reception and elegant dinner at the Michigan League. Please call 734.764.8489 for details.

On the Road with UMS, Fall 2006

The first *On the Road* was held in September 2005 at the new Howard Cooper auto showroom. More than 200 people enjoyed an evening of food, music, and silent and live auctions raising over \$60,000

for UMS educational programs. Back by popular demand, the 2006 *On the Road* will kick off the UMS 06/07 season.

Delicious Experiences

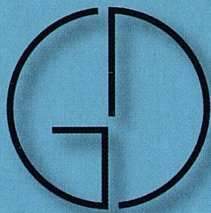
Please see page P/35 in this program book for a listing of 2006 Delicious Experiences.

Contact Cynthia Straub, cstraub@umich.edu, for more information on the UMS Advisory Committee.

• UMS USHERS

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

The UMS Usher Corps is comprised of over 400 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. Orientation and training sessions are held each fall and winter, and are open to anyone 18 years of age or older.



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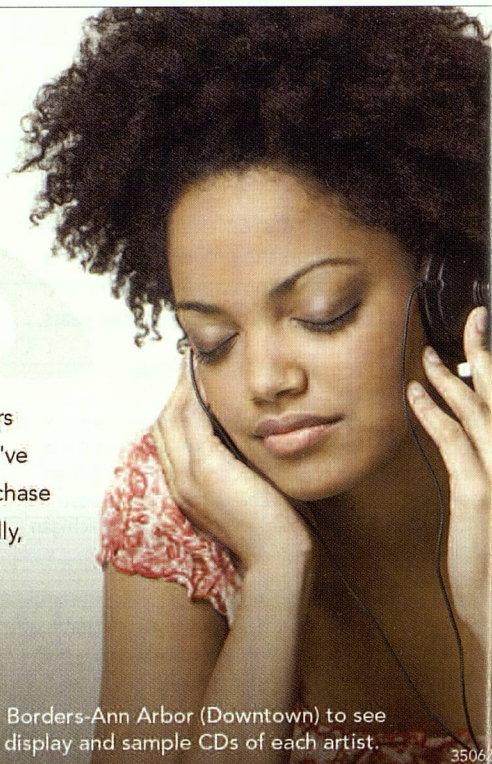
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If you would like information about becoming a UMS volunteer usher, please call 734.615.9398 or e-mail fohums@umich.edu.

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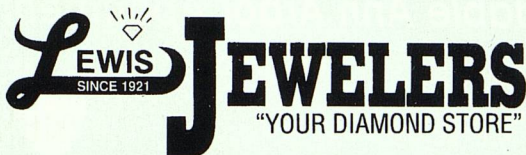
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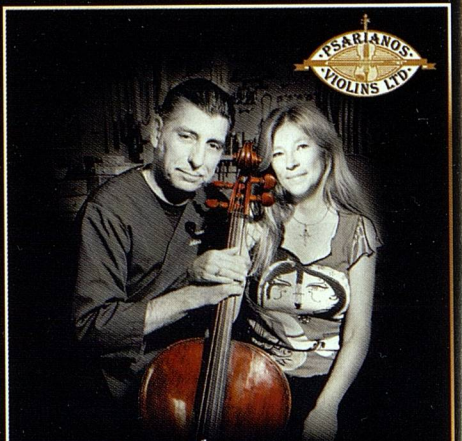
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Listing of donors to Endowment Funds begins on page P/51.

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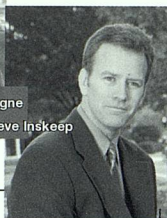
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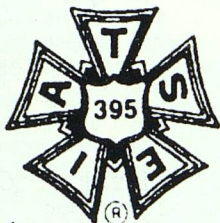
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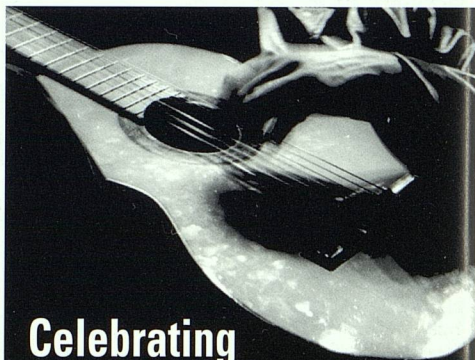


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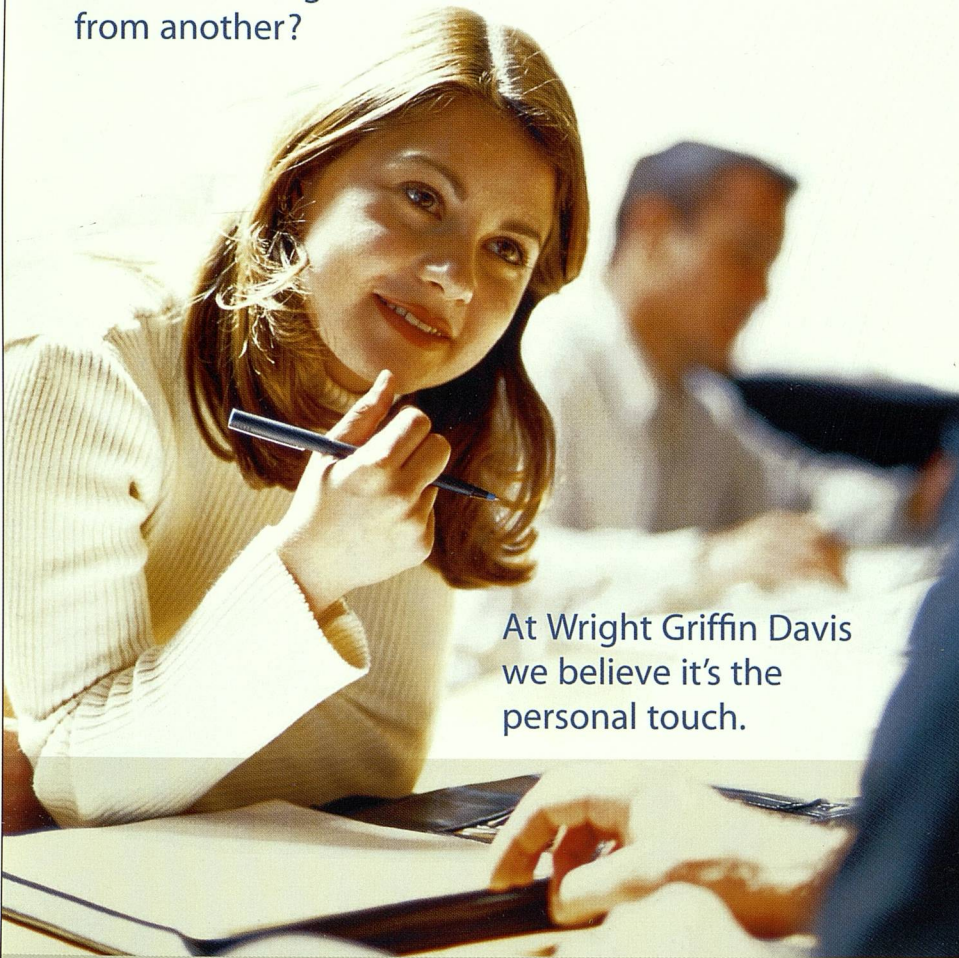
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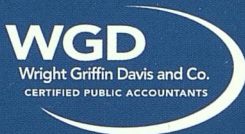
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