

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

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

Please 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

Thursday, February 1 through Tuesday, February 6, 2007

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Dear UMS Friends,

One of the best things about working in the UMS Ticket Office is the ability to meet and speak with so many of the patrons who purchase tickets to our events. I love hearing what you think about the performances UMS is bringing to Ann Arbor! People often don't realize what a profound impact audience comments have on the way that we do our work—from seeking out new talent to developing new programs that meet your needs. It's often a spark that is ignited from a single patron comment that leads to new, innovative ideas in upcoming seasons.

Earlier this year, UMS introduced a new way of receiving your feedback. The new **"Be a Critic"** feature on the UMS website is a great way for you to share with us what you think about the performances and performers we present and about UMS in general. It simultaneously opens up the doors for a broader dialogue about the performing arts.

Tell us what you think!

We invite you to share your experiences with UMS staff and other participating audience members utilizing the new "Be a Critic" feature. We welcome both positive and negative comments—and we want you to share your honest opinions and feelings.

Log on to www.ums.org/BeACritic. Categories exist for comments about individual performances, but also for general UMS comments. The following discussion topics can already be discovered online:

What did you think of tonight's performance and how does it compare to past UMS experiences?

What was the best or most memorable performance you experienced with UMS?

What would make the subscription process easier or more user friendly for you?

What artists do you want to see presented by UMS?

We love the arts, we love bringing the arts to you, and we love to hear what you have to say.

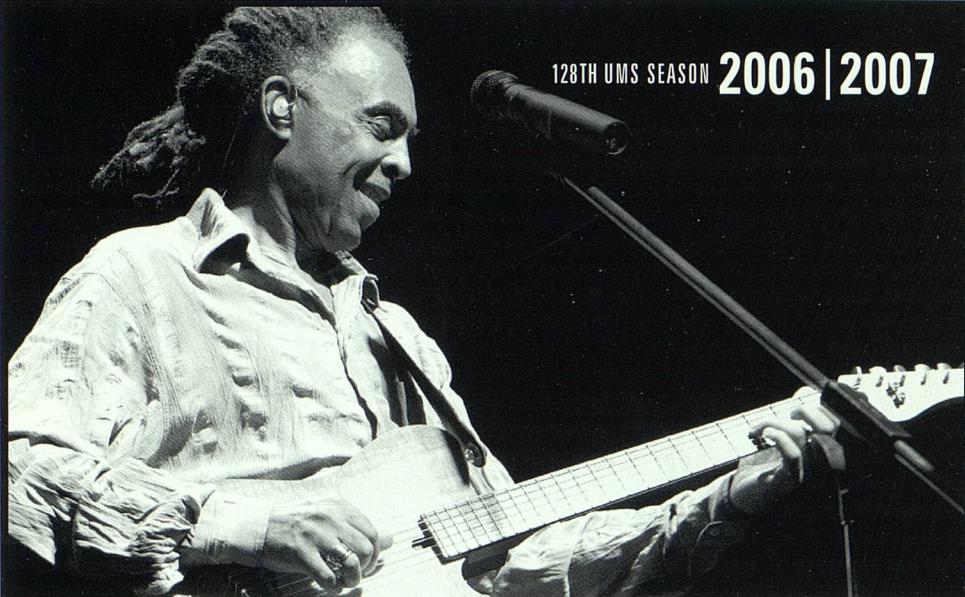
I look forward to hearing from you!



Nicole Paoletti
UMS Ticket Services Manager



128TH UMS SEASON 2006 | 2007



Gilberto Gil

FRIDAY, MARCH 16, 8 PM ▶ Hill Auditorium

Not many government ministers wear their hair in dreadlocks, but not many are also world-renowned music stars like Brazil's guitarist and singer/songwriter Gilberto Gil, who received "Man of the Year" honors at the 2003 Latin Grammy Awards.

Along with Caetano Veloso, Gal Costa, Os Mutantes, and Maria Bethânia, Gilberto Gil was a leader in the Tropicalia movement in Brazil in the late 1960s, a response to the military regime's censorship of songs and lyrics — and its persecution of musicians who were critical of it. Tropicalismo blended native Brazilian folk music such as bossa nova and samba with rock influences, creating what is now commonly referred to as "world music."

With four decades of performing and over five million recordings sold, Gil visits Ann Arbor for an intimate solo performance — his only stop in the Midwest.

Sponsored by **Pfizer**.

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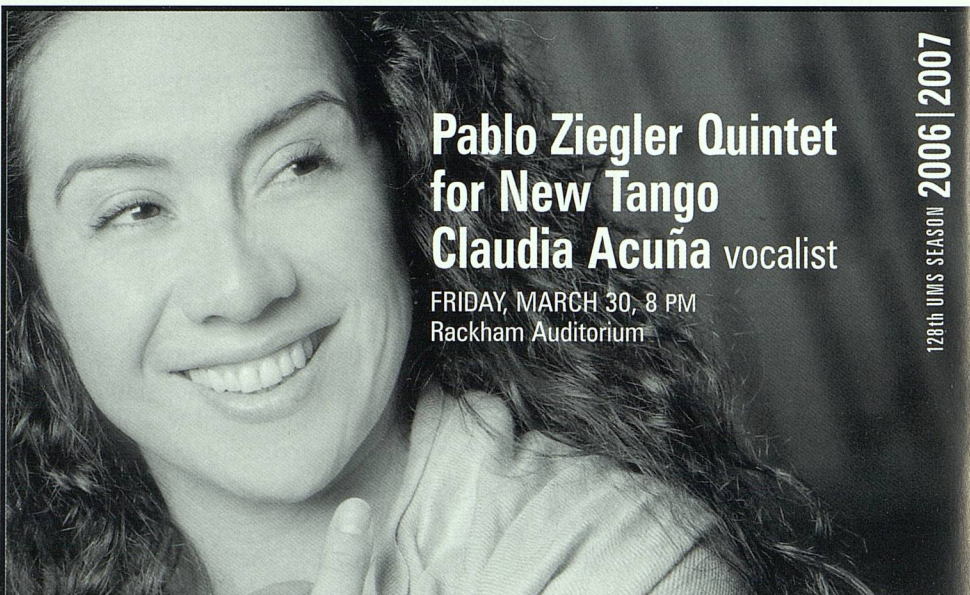
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**Pablo Ziegler Quintet
for New Tango
Claudia Acuña** vocalist

FRIDAY, MARCH 30, 8 PM
Rackham Auditorium

128th UMS SEASON | 2006 | 2007

Funded in part by the **National Endowment for the Arts.**

Media Partners **WEMU 89.1 FM, WDET 101.9 FM, and Metro Times.**



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Big 3 Palladium Orchestra

Mario Grillo (Machito, Jr.), *Timbales/Leader*
Tito Rodriguez, Jr., *Timbales/Leader*
Jose Madera, Jr., *Timbales/Leader*
Gerardo Madera, *Bass*
Gilberto Colon, Jr., *Piano*
Eddie Montalvo, *Conga*
Louis Bauzo, *Bongo*
Larry Moses, *Trumpet*
John Carlson, *Trumpet*
Guido Gonzalez, *Trumpet*
Hector Colon, *Trumpet*
Al Acosta, *Alto saxophone*
Charles Lagond, *Tenor saxophone*
Carmen Laboy, *Baritone saxophone*
Mark Friedman, *Alto saxophone*
Sammy Gonzalez, *Vocals*
Herman Olivera, *Vocals*

Program

Thursday Evening, February 1, 2007 at 8:00
Hill Auditorium • Ann Arbor

Mambo! A Tribute to Machito, Tito Puente, and Tito Rodriguez

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

46th Performance of the
128th Annual Season

16th Annual
Jazz Series

Tonight's performance is sponsored by Pfizer Global Research and Development: Ann Arbor Laboratories. Special thanks to David Canter, Senior Vice President of Pfizer, for his continued and generous support of the University Musical Society.

Funded in part by the National Endowment for the Arts, which believes that a great nation deserves great art.

Educational programs funded in part by the Whitney Fund at the Community Foundation for Southeastern Michigan.

Media partnership provided by WEMU 89.1 FM, WDET 101.9 FM, and Michigan Radio.

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

The Big 3 Palladium Orchestra appears by arrangement with IMG Artists, LLC.

*The photographing or
sound and video record-
ing of this concert or
possession of any device
for such recording is
prohibited.*

Large print programs are available upon request.

In the 1950s America fell in love with the Mambo. "The Home of Mambo" was the Palladium Ballroom at 53rd Street and Broadway. Re-named "The Palladium" from Alma Dance Studio in 1946, six local bands were booked with Machito, the headliner. This configuration continued playing to huge audiences of all colors and creeds until 1948 when Tito Puente appeared as a bandleader for the first time. Later, singer Tito Rodriguez and his band became a major crowd-puller and competed with Machito and Puente as the star act; thus naming them "The Big 3." The Palladium was the absolute heart of Mambo and Latin music until it closed in 1966.



Big 3 Palladium Orchestra

The **Big 3 Palladium Orchestra** is the brain-child of Machito's son Mario Grillo. After a discussion with Ina Dittke (BPR) and Jyrki Kangas (Pori Jazz Festival) in New York, the Puente and Rodriguez families were approached to represent the music of the Palladium era. Margaret Puente and Tito Rodriguez, Junior were delighted to offer their original charts for use, along with the Machito scores.

Joe Madera began writing augmented charts to enable the larger ensemble to perform these pieces, pieces which now are considered signatures of American music history. Grillo, Rodriguez, Madera, and Brian Theobald spoke about the format and personnel to be used. Soon the 23-piece orchestra began to take shape. Using members of the Tito Puente, Tito Rodriguez, and Machito bands (some of whom played with the masters) a line-up consisting of

three vocalists (one from each band), four trumpets, five saxophones, three trombones, piano, bass, congas, bongos, and timbale was formed to accompany the leaders: Grillo for the Machito segment, Tito Rodriguez, Junior for Rodriguez, and Joe Madera to front Tito Puente's portion.

A 2002 tour included concerts at The Belleayre Jazz Festival, upstate New York; The Kimmel Center, Philadelphia; Concord Jazz Festival, San Francisco; The Hollywood Bowl, Los Angeles; Ravinia Jazz Festival; Tanglewood; and at the Pori Jazz Festival.

The *New York Times* proclaimed The Big 3 Palladium Orchestra as "America's first Latin Repertory Orchestra." Praise indeed.

Tonight's concert marks the Big 3 Palladium Orchestra's UMS debut.

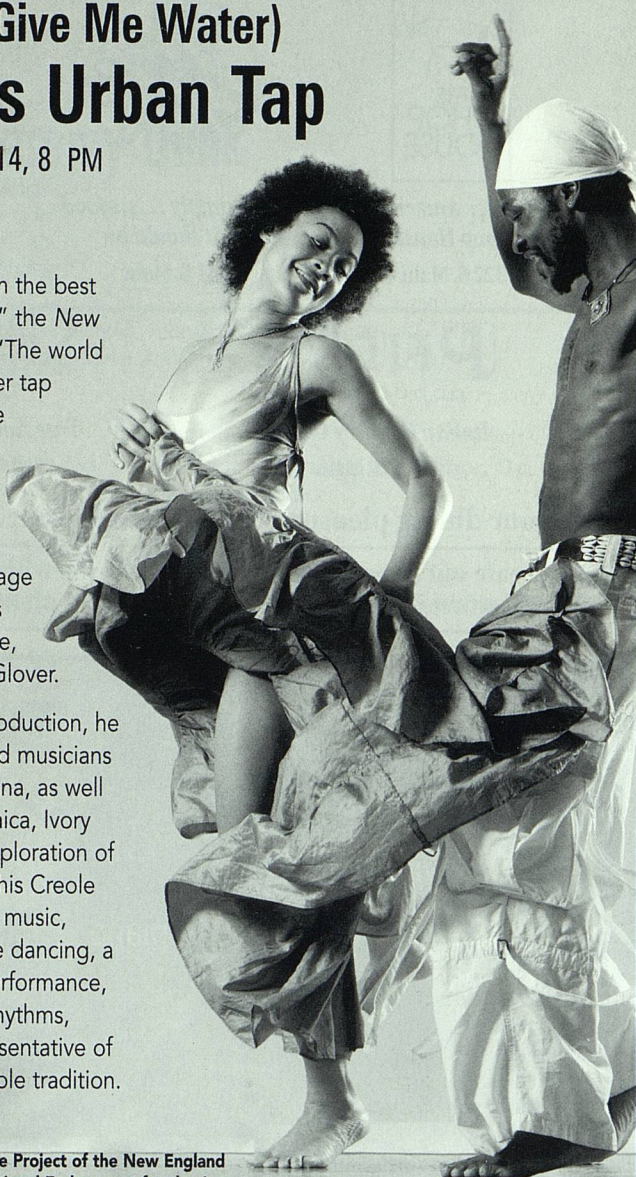
128th UMS SEASON 2006 | 2007

Bay Mo Dilo (Give Me Water) Tamango's Urban Tap

WEDNESDAY, MARCH 14, 8 PM
Michigan Theater

"One is tempted to call him the best dancer of any kind around," the *New York Times* wrote in 1999. "The world is visibly his stage." A master tap artist and major force in the downtown New York City scene, performing at underground joints and clubs for the past 15 years, Tamango has shared the stage with such dance legends as Gregory Hines, Jimmy Slyde, Buster Brown, and Savion Glover.

For this new multimedia production, he brings together dancers and musicians from his native French Guiana, as well as Haiti, Guadeloupe, Jamaica, Ivory Coast, and France, in an exploration of the rhythms and culture of his Creole heritage. In addition to live music, videography, and incredible dancing, a DJ mixes live during the performance, which includes traditional rhythms, drums, and costumes representative of French Guiana and the Creole tradition.



Funded in part by the **National Dance Project of the New England Foundation for the Arts** and the **National Endowment for the Arts**.

Media Partners **WGTE 91.3 FM, Observer & Eccentric Newspapers, and Michigan Chronicle/Front Page.**

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128th UMS SEASON 2006 | 2007

Midori violin
Robert MacDonald piano

SUNDAY, MARCH 11, 4 PM
Hill Auditorium

PROGRAM

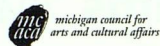
- Beethoven Sonata No. 5 in F Major,
Op. 24 ("Spring") (1800-01)
- Rautavaara Lost Landscapes (2006)
- R. Strauss Sonata in E-flat Major,
Op. 28 (1887-88)

Media Partners
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UMS
and
Dennis and Ellie Serras
present

Joshua Bell

Violin

and

Jeremy Denk

Piano

Program

Saturday Evening, February 3, 2007 at 8:00
Hill Auditorium • Ann Arbor

Robert Schumann

Sonata No. 1 for Violin and Piano in a minor, Op. 105

Mit leidenschaftlichem Ausdruck

Allegretto

Lebhaft

Ludwig van Beethoven

Sonata No. 10 for Violin and Piano in G Major, Op. 96

Allegro moderato

Adagio espressivo

Scherzo: Allegro

Poco allegretto

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

John Corigliano

Sonata for Violin and Piano

Allegro
Andantino (with simplicity)
Lento (quasi recitativo)
Allegro

Selections from *Voice of the Violin*

47th Performance of the
128th Annual Season

128th Annual
Choral Union Series

Tonight's performance is supported by Dennis and Ellie Serras.

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

Tonight's Prelude Dinner is sponsored by TIAA-CREF.

Special thanks to Yehonatan Berick, Associate Professor of Music (Violin), U-M School of Music, Theatre & Dance, for speaking at tonight's Prelude Dinner.

Media partnership provided by WGTE 91.3 FM, *Observer & Eccentric* newspapers, and WRCJ 90.9 FM.

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

Mr. Bell records exclusively for Sony Classical—a MASTERWORKS Label.

Mr. Bell appears by arrangement with IMG Artists, LLC.

Mr. Denk appears by exclusive arrangement with ICM Artists.

For further information, please visit www.joshuabell.com

Mr. Bell will autograph programs and recordings in the lobby following tonight's recital.

Large print programs are available upon request.

The photographing or sound and video recording of this recital or possession of any device for such recording is prohibited.

**Sonata No. 1 for Violin and Piano in a minor,
Op. 105 (1850)**

Robert Schumann

Born June 8, 1810 in Zwickau, Saxony

Died July 29, 1856 in Endenich, near Bonn,
Germany

In 1850, Schumann made a major move, relocating from Dresden in Saxony to Düsseldorf in the Rhineland, several hundred miles to the west. He assumed the post of municipal directory for the city, which resulted in many new responsibilities, yet his productivity showed no signs of slowing down. He wrote three violin sonatas—a genre new to him—in Düsseldorf.

The first of the three, in a minor, begins with a passionate melody whose dark coloring is emphasized by the use of the lowest string (G) on the violin. There is no lyrical second theme to contrast with this tempestuous opening; the entire movement harks back to Schumann's early Romantic days, revisited here from the standpoint of the mature artist. The second movement is in the simple, folk-like vein that is more typical of late Schumann. Two brief middle sections—one in the minor mode, the other in the major, and slightly more animated in tempo—provide textural and thematic diversity before the simple first idea returns for the final time. The last movement opens as an (almost) perpetual motion and is playful in tone despite the continued presence of the dramatic minor mode. This time Schumann does not forgo a singing lyrical episode as he did in the first movement, yet darkness intrudes once more when the passionate theme of the first movement makes a surprising reappearance. This kind of thematic connection among movements, which became almost *de rigueur* in many instrumental works of the late-19th century, is still a relatively new device here. It makes a highly dramatic impact just before the ending, which is lively and spirited, though "salvation" in the form of a last-minute switch to the major is still denied.

**Sonata No. 10 for Violin and Piano in
G Major, Op. 96 (1812)**

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

The last of Beethoven's 10 violin sonatas is also the last work the composer completed before falling silent for four years. It is, in more ways than one, a valedictory piece, where Beethoven bid farewell not only to the genre of the violin sonata but to his so-called "middle period" as well. The descending motif associated with *Lebewohl* (farewell), featured prominently in the *Piano Sonata in E-flat Major*, Op. 81/a ("Les Adieux") is quoted literally, in the same key no less, in the second movement of Op. 96.

In general, E-flat Major assumes the role of an important secondary key in this G-Major sonata. The two keys are not very closely related and therefore the transition from one to the other is always noticeable as a certain "darkening" of the sound. The second-movement *adagio* and the central Trio section of the third movement are entirely in this key, which is also frequently hinted at in the outer movements.

As the famous violinist Joseph Szigeti noted in his book on *The Ten Beethoven Sonatas*, "The last sonata Op. 96 is the only one of the ten that states its theme unaccompanied, unharmonized...giving the bare essence only of the germinal idea." In his 2003 book *Late Beethoven*, Maynard Solomon specifies that this four-note theme is in fact a bird song, the melody of the skylark to be exact. The theme conveys associations with nature and the pastoral genre, but the mood is nostalgic, as though the idyllic world of the pastorale vanished before our very eyes. There are moments when, as Szigeti observed, "the motion of the...voices almost seems suspended in mid-air." One such moment comes shortly before the end of the first movement where the piano is left alone to play some very special harmonies with a truly mystical effect, introducing the final appearance of the four-note theme with which the movement closes.

The second-movement "Adagio espressivo" has the same hymn-like rhythm as the slow movement of the "Emperor" Concerto, written three years earlier. Its solemn melody is repeated in its entirety after some intervening ornamental passages, and the movement is connected to the

next one without a break (like in the concerto, although the transition is much simpler in the sonata).

The third-movement “Scherzo” is in the dark key of g minor, and its theme, made up of short, separated notes, is characterized by the off-beat accents Beethoven was so fond of. After the more fluid melody of the E-flat Major Trio section, the “Scherzo” returns with an ending that changes the initial g minor into a brighter, soothing G Major, preparing the way for the finale.

The last movement, marked “Poco allegretto,” is a theme with variations. The main melody is serene and good-humored, although without the exuberance of some other Beethovenian finales; it is marked *dolce* (gently) throughout. (For one reason why this might be the case, see the last paragraph below.) The variations are extremely diverse and innovative, pointing in the direction of Beethoven’s late style. They are seven in number and include, in addition to the traditional strategies of ornamenting and enriching the melody, the opposite procedure, which consists in reducing it to simple chords. Of particular beauty is the Adagio variation (No. 5), which includes two short cadenzas for the piano. It is followed by a deceptive return of the melody in its original form—deceptive first because it is not in the home key of G but (once again) in E-flat Major, and second, because it is soon interrupted by the boisterous sixth variation. Variation 7 is a mysterious-sounding contrapuntal piece in g minor. It leads into the “real” return of the original theme (in the home key, and in a complete form). A coda, with the typical Beethovenian slowdown at the next-to-the-last moment, closes the work.

Op. 96 was written for one of the most famous violinists of Beethoven’s time, the French Pierre Rode (1774–1830), who gave the première with Beethoven’s pupil, the Archduke Rudolph at Prince Lobkowitz’s palace on December 29, 1812. It seems that the celebrated virtuoso was not in top form during his tour of Germany and Vienna that winter. At least, the composer Louis Spohr found his playing “cold and full of mannerisms,” unlike the Rode he had known earlier. Beethoven himself seems to have been less than satisfied, for, as he wrote to the Archduke, “I did not make great haste in the last movement for the sake of mere punctuality, because I had, in writing it, to consider the playing of Rode. In our finales we

like rushing and resounding passages, but this does not please R and—this hindered me somewhat.” Beethoven may not have liked to make concessions to performers, yet in this case, the compromise resulted in a movement that, while not entirely typical of him, is beautiful in a very special and unique way.

Sonata for Violin and Piano (1963)

John Corigliano

Born February 16, 1938 in New York

Here is how John Corigliano has told the story of his violin sonata, which effectively launched his spectacular career more than 40 years ago:

My father was the concertmaster of the New York Philharmonic, so when I got out of college, one of the first pieces I wanted to write was a violin sonata. I spent a year-and-a-half working on it, and then I gave it to my father, but my father was very discouraging because he wanted me to go into a ‘real’ profession. So in his way of discouraging me he said, ‘I look at music every day at the Philharmonic,’ and he put it in a drawer and closed it without ever looking at it.

I was unhappy, but I wasn’t stopped. So what I did was I entered the piece in the Spoleto Festival, a competition in Italy. It won the prize, and it was played there, and my mother came overseas, and it was really great...and my father didn’t say a word.

Then the concertmaster of the London Symphony Orchestra in London played it. Still no word from my father.

And then came Boston. In Boston it was played by Roman Totenberg, and [my father’s] friends started saying, ‘Aren’t you going to play your son’s piece?’ So my father took it out of the drawer and he started practicing it. He gave the New York première of it, and he played it for the rest of his life, and he encouraged me to be a composer from then on.

It was a tough story, but it was a great one because we were great musical friends for the rest of his life. I loved doing that with him.

Describing the music itself, Mr. Corigliano calls it "an optimistic, ultra-rhythmic, tonal-and-then-some duo for two masterful players," and suggests that "its eclecticism, its rhythmic energy, and its bright character give [it] a very American quality, though that wasn't the goal of writing it." In fact, European models (Hindemith, Stravinsky, Prokofiev) seem just as important in this sonata as Copland and Roy Harris; the two continents meet in a work that bursts with the self-assurance of an exceptionally gifted young man who boldly claims his musical heritage and is ready to use it in his own personal way.

Mr. Corigliano has emphasized how the entire sonata grew out of a single melodic cell. This motif (a simple half-step move down and then up: C-B-C) appears a few seconds into the sonata, and receives a playful and brilliant treatment in the course of the brief first movement. In the ensuing "Andantino," the motif is presented in a variety of moods, from gentle and lyrical to passionate and grandiose, whereas in the third movement, the same idea is invested with true Romantic pathos and the rhapsodic freedom of

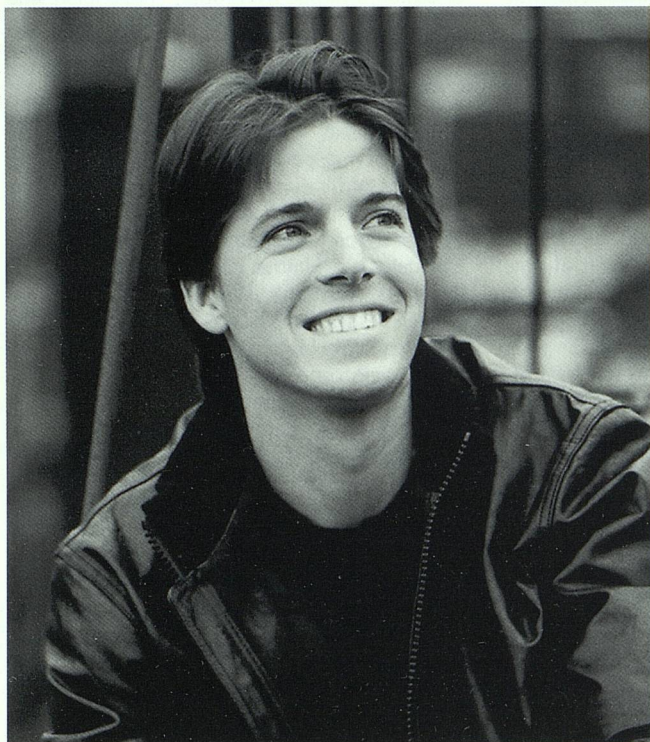
an instrumental recitative. The violin plays an extended cadenza followed by a subdued coda, to be played, according to the composer's instructions, "in strict time, without emotion." The scintillating finale exceeds all the previous movements in virtuosic demands. It follows the traditional outline of an ABA form, with a slower, calmer middle section. The recapitulation includes another cadenza, for the piano this time, and a positively breathtaking coda.

Program notes by Peter Laki.

As he is in the midst of his 06/07 concert season, Grammy Award-winning violinist **Joshua Bell** explores the world of opera and song in his new Sony Classical recording *Voice of the Violin*, the follow-up to his best-selling 2003 release *Romance of the Violin*, which *Billboard Magazine* named the "2004 Classical Album of the Year" and Mr. Bell the "Classical Artist of the Year."

This season includes concerts with the BBC Proms at the Royal Albert Hall in London, as well as appearances with the London, Boston, San Francisco, Pittsburgh, Toronto, Montreal, and Dallas symphonies; the Los Angeles Philharmonic and Israel Philharmonic Orchestras; and a 2007 US and European tour with London's Academy of St. Martin in the Fields. He will premiere a work written for him by Edgar Meyer and a US recital program will tour in January and February 2007.

For over two decades, Mr. Bell has been captivating audiences worldwide coming to national attention at age 14 with his highly acclaimed orchestral debut with Riccardo Muti and the Philadelphia Orchestra. A Carnegie Hall debut, the prestigious Avery Fisher Career Grant, and a recording contract further confirmed his unique presence in the music world.



Joshua Bell

At age 18, Mr. Bell signed with London/Decca, recording classical violin repertoire. Searching to expand his musical horizons, he joined Sony Classical—a MASTERWORKS label—in 1996, resulting in a diverse collection of albums. Mr. Bell received a Grammy Award and a Mercury Music Prize for the Nicolas Maw *Violin Concerto*. The Sibelius and Goldmark violin concertos received the Echo Klassik Award for “Best Concerto Recording.” *Gershwin Fantasy, Short Trip Home, and West Side Story Suite* received Grammy nominations for “Best Classical Crossover Album.” He also collaborated with Wynton Marsalis on his spoken-word children’s album, *Listen to the Storyteller*, and Béla Fleck’s *Perpetual Motion*, both of which won Grammy Awards. Mr. Bell recently recorded the Tchaikovsky *Violin Concerto* with Michael Tilson Thomas conducting the Berlin Philharmonic and has recorded the Mendelssohn and Beethoven violin concertos.

For three years, Joshua Bell was deeply involved in the creation of John Corigliano’s Academy Award-winning score for the 1999 film *The Red Violin*. In 2003, he collaborated with Marin Alsop and the Baltimore Symphony Orchestra on the world première of Corigliano’s *Concerto for Violin and Orchestra* (“The Red Violin”), drawn from the film score. Recently Mr. Bell, Maestro Alsop, and the Baltimore Symphony Orchestra recorded this concerto for Sony Classical and the CD, coupled with Mr. Bell’s recording of Corigliano’s *Sonata for Violin and Piano*, is scheduled for release in 2007.

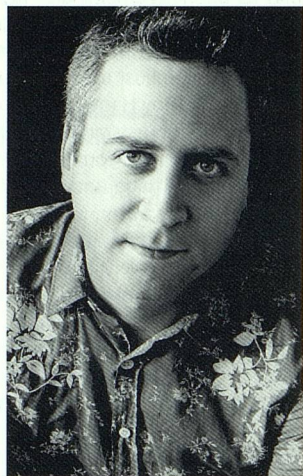
Joshua Bell received his first violin at age four and was serious about the instrument by age 12, thanks in large part to the inspiration of renowned violinist and pedagogue Josef Gingold, who had become his beloved teacher and mentor.

In 1989, Mr. Bell received an artist diploma in violin performance from Indiana University. He has been named an “Indiana Living Legend” and received the Indiana Governor’s Arts Award. In 2005 he was inducted into the Hollywood Bowl Hall of Fame. He currently serves on the artist committee of the Kennedy Center Honors.

Joshua Bell plays the 1713 Gibson ex Huberman Stradivarius.

Pianist **Jeremy Denk** earned early recognition through the prestigious Avery Fisher Career Grant and the Young Concert Artists

International Auditions, launching his career as a recitalist, concert soloist, and chamber musician. He played his New York City recital debut at Alice Tully Hall in April 1997 after winning The Juilliard School’s Piano Debut Award, and since then has played frequent recitals



Jeremy Denk

in Boston, Chicago, New York, Philadelphia, and Washington. He was invited at short notice to replace Emmanuel Ax for two performances at Lincoln Center’s Mostly Mozart Festival, earning acclaim in both the *New York Times* and the *New Yorker*. He has also been artist-in-residence on NPR’s *Performance Today*.

One of his continuing artistic collaborations is with violinist Joshua Bell: they have toured extensively, performing together at Carnegie Hall, Philadelphia’s Kimmel Center, the Library of Congress, London’s Wigmore Hall, and the Verbier Festival. A Philadelphia reviewer noted their “equal partnership, with no upstaging.”

Playing concertos from his extensive repertoire, Mr. Denk has appeared with leading orchestras at home and abroad, including the Philadelphia Orchestra, the Atlanta Symphony, Dallas Symphony, and the Philharmonia of London, and gives debut performances with the St. Louis, Houston, and San Francisco Symphonies this season, as well as with the Orpheus Chamber Orchestra, with which he also makes his Carnegie Hall concerto debut. A *New York Times* review of his account of Belá Bartók’s *Second Piano Concerto* reads in part: “Hearing Mr. Denk’s bracing, effortlessly virtuosic and utterly joyous performance, one would never guess how phenomenally difficult the piano part is.”

The pianist reports on some of his touring, practicing, and otherwise unrelated experiences in a web log called "Think Denk" (www.jeremy-denk.blogspot.com). Many arts blogs link to his, and it is listed on Top Ten Sources for Classical Music. Alex Ross, the classical music critic of *The New Yorker*, commented: "Who needs music critics when you have performers who can write like that?"

Mr. Denk enjoys effecting his inventive programming ideas. To celebrate the Charles Ives centennial, he paired Ives's "Concord" Sonata with a motley assortment—from Beethoven's final sonata to Bach chorales, American rags, and Stephen Foster ballads. In a representative recent season, Mr. Denk concentrated on some icons of the standard repertoire: a survey of the Bach Partitas, some all-Beethoven programs, a couple of Mozart concertos, and much of Schubert's chamber music in festival performances. But his repertoire ranges from these composers to Olivier Messiaen, György Ligeti, and Witold Lutoslawski, and he has participated in many world premières of works by such composers as Ned Rorem, Leon Kirchner, Jake Heggie, Kevin Puts, Mark O'Connor, and Libby Larsen.

With an enthusiastic commitment to chamber music, Jeremy Denk has collaborated with several leading string quartets, among them the Borromeo, Brentano, Colorado, Shanghai, and Vermeer, and has appeared regularly at prestigious chamber music festivals in Santa Fe, Spoleto, and Seattle. He has spent many summers at the Marlboro Music School and Festival and has participated in national tours with Musicians from Marlboro.

Mr. Denk is a member of the faculty of the Bard College Conservatory of Music in Annandale-on-Hudson, New York. He received both a BA in chemistry from Oberlin College and a BM degree from the Oberlin Conservatory, where he studied with Joseph Schwartz. He earned a master's degree in music from Indiana University as a pupil of György Sebök, and a doctorate in piano performance from The Juilliard School, where he worked with Herbert Stessin. He enjoys cooking, reading, coffee-making, and many other non-music activities, despite their power to delay practicing.

UMS ARCHIVES

Tonight's recital marks Joshua Bell's fifth appearance under UMS auspices. Mr. Bell made his UMS debut in October 1989 as soloist with the Atlanta Symphony Orchestra in performance of the Sibelius d-minor *Violin Concerto*.

Tonight's recital marks Jeremy Denk's UMS debut.



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Executive Director

Gail Kalver

Founder

Lou Conte

Company

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Alejandro Cerrudo

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Meredith Dincolo

Brian Enos

Kellie Epperheimer*

Sarah Cullen Fuller

Laura Halm*

Martin Lindinger

Cheryl Mann

Terence Marling

Jamy Meek

Pablo Piantino

Yarden Ronen

Penny Saunders

Larry Trice

Jessica Tong*

Robyn Mineko Williams

** indicates HSDC Apprentice*

Artistic Associate

Lucas Crandall

Program

Tuesday Evening, February 6, 2007, at 8:00
 Power Center • Ann Arbor

Choreography by
Alejandro Cerrudo

Lickety-Split

P A U S E

Choreography by Jorma Elo

From All Sides

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

*Choreography by
Marguerite Donlon*

Strokes Through The Tail

*Choreography by
Nacho Duato*

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

Gnawa

48th Performance of the
128th Annual Season

This performance is sponsored by Bank of Ann Arbor and Pfizer Global Research and Development: Ann Arbor Laboratories.

16th Annual
Dance Series

Special thanks to the Esperance Family Foundation for its support of the 06/07 Youth Performance Series.

Wednesday morning's youth performance is funded in part by Target.

Educational programs funded in part by the Whitney Fund at the Community Foundation for Southeastern Michigan.

Funded in part by the Performing Arts Fund, a program of Arts Midwest funded by the National Endowment for the Arts with additional contributions from General Mills Foundation, Land o' Lakes Foundation, and Michigan Council for Arts and Cultural Affairs.

Media partnership provided by *Metro Times*.

Hubbard Street Dance Chicago gratefully acknowledges the generous support of the National Endowment for the Arts, the Illinois Arts Council, and the Chicago Department of Cultural Affairs.

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

Large print programs are available upon request.

Lickety-Split

Choreography by Alejandro Cerrudo

Costume Design by Alejandro Cerrudo and Rebecca M. Shouse

Lighting Concept by Alejandro Cerrudo

Lighting Design by Ryan J. O'Gara

Music by Devendra Banhart

Lickety-Split is sponsored by John and Caroline Ballantine and Joel and Katie Cory.

Created for and premièred by Hubbard Street Dance Chicago in September 2006 at the Harris Theater for Music and Dance, Chicago, IL. Music by Devendra Banhart: From the disc *Rejoicing in the Hands*, "a sight to behold," "this beard is for siobhan," "tit smoking in the temple of artisan mimicry," and "rejoicing in the hands"; ©2004 Young God Records. From the disc *Cripple Crow*, "Korean Dogwood"; ©2005 XL Recordings. From the disc *Heard Someone Say*, "Lickety Split"; ©2005 XL Recordings.

From All Sides

Choreography by Jorma Elo
Costume Design by Nete Joseph
Music by Mark-Anthony Turnage
Lighting Design by Ryan J. O'Gara
Choreographer's Assistant, Nancy Euverink

***From All Sides* was created with funds from the Prince Prize for Commissioning Original Work, awarded to Jorma Elo and Hubbard Street Dance Chicago in 2006.**

Created for and premièred by Hubbard Street Dance Chicago with the Chicago Symphony Orchestra at Symphony Center, Chicago, IL, January 25, 2007. Music by Mark-Anthony Turnage: "From all sides."

Strokes Through The Tail

Choreography by Marguerite Donlon
Costume Design by Branimira
Lighting Design by Ryan J. O'Gara
Music by Wolfgang Amadeus Mozart

***Strokes Through The Tail* has been generously underwritten by John and Caroline Ballantine, Meg and Tim Callahan, Joel and Katie Cory, Sidney and Sondra Berman Epstein, and Jim and Kay Mabie.**

Created for and premièred by Hubbard Street Dance Chicago with the Chicago Symphony Orchestra at the Symphony Center, Chicago, IL in December 2005. *Symphony No. 40 in g minor*, K. 550, "Movements 2-4," by Wolfgang Amadeus Mozart, Berlin Philharmonic Orchestra conducted by Herbert von Karajan, Deutsche Grammophon, Gmbtt, Hamburg, 1978. A Universal Music Company.

Gnawà

Choreography by Nacho Duato

Music by Hassan Hakmoun, Adam Rudolph, Juan Arteche, Xavier Paxadiño, Abou-Khalil, Velez, Kusur, and Sarkissian

Costume Design by Modesto Lomba

Lighting Design by Nicholas Fischtel

Set Design by Nacho Duato

Organization by Mediaart Producciones SL (Spain)

Karen and Peter Lennon are the Exclusive Underwriters of *Gnawà*.

Created for and premièred by Hubbard Street Dance Chicago at the Joan W. and Irving B. Harris Theater for Music and Dance in March 30, 2005. "Ma 'Bud Allah" written by Hassan Hakmoun and Adam Rudolph; from the disc *Hassan Hakmoun & Adam Rudolph: Gift of the Gnawà*; licensed by Flying Fish. "Carauri" written by Juan Arteche; from the disc *Finis Africae*; published by Ediciones Cubicas (Spain). "Window" written by Abou-Khalil, Velez, Kusur, and Sarkissian; from the disc *Nafas*; published by ECM Records/ Verlag Musik GmbH (Germany).

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Hubbard Street Dance Chicago (HSDC) was founded in 1977 by dancer and choreographer Lou Conte, who served as Artistic Director until his retirement from HSDC in 2000. Originally the company's sole choreographer, he developed relationships with emerging and world-renowned choreographers as the company began to grow, adding bodies of work by a variety of artists. In the 1980s, Conte commissioned several works by Lynne Taylor-Corbett, Margo Sappington, and Daniel Ezralow. He continued to build HSDC's repertoire by forging a key partnership with Twyla Tharp in the 1990s, acquiring six of her works and commissioning an original work for the company. Mr. Conte further expanded the company's repertoire to include European choreographers Jirí Kylián and Nacho Duato. These long-term relationships, along with Mr. Conte's participation in selecting Jim Vincent as the company's new Artistic Director, have paved the way for HSDC's future. Through a relationship cultivated by both Mr. Conte and Mr. Vincent, HSDC further expanded its repertoire with the works of Israeli choreographer Ohad Naharin, including *Tabula Rasa*, *Minus 16*, *Passomezzo*, *Queens*, and *Black Milk*.

Today, under the dynamic leadership of Artistic Director Jim Vincent, HSDC is among the most original forces in contemporary dance. Critically acclaimed for its exuberant, athletic and innovative repertoire, HSDC presents performances that inspire, challenge and engage audiences worldwide. The company's dancers display unparalleled versatility and virtuosity, allowing HSDC to continually expand its eclectic repertoire and serve as a living archive for significant choreographic works by world-class choreographers and a platform for new dance works by emerging choreographers. HSDC also contributes to dance's evolution by developing new choreographic talent and collaborating with artists in music, visual arts and theatre.

HSDC performs in downtown Chicago and its metropolitan area and tours nationally and internationally throughout the year. The company has appeared in 44 states and 19 countries at celebrated dance venues including the American Dance Festival, DanceAspen, the Holland Dance Festival, Jacob's Pillow Dance Festival, The Joyce Theater, the Kennedy Center, Philadelphia's "Dance Celebration," the Ravinia Festival, Spoleto Festival of Two Worlds (Italy), Spoleto Festival

U.S.A. (Charleston, SC), Sadlers Wells Theatre, The Brighton Festival, and Wolf Trap. In January 2004, HSDC joined forces with the Chicago Symphony Orchestra for an engagement conducted by Pinchas Zukerman that brought one of Mr. Vincent's goals to fruition by performing his piece, *counter/part*, to live music. Since then, HSDC has rejoined Pinchas Zukerman for an engagement with the National Arts Centre Orchestra in Ottawa and a return performance with the CSO for the world premiere of *SF/LB*. In December of 2005, HSDC once again joined Mr. Zukerman and the CSO for a celebration of dance and music in honor of Mozart. In July 2006, HSDC joined Sir Andrew Davies for an appearance with the Los Angeles Philharmonic at the Hollywood Bowl and in January 2007, HSDC will once again join the CSO for the premiere of a new work by Jorma Elo set to an original score by Mark Anthony Turnage.

Hubbard Street 2 (HS2) is a company of dancers between the ages of 17 and 25 who perform a repertoire of works by some of the nation's most promising choreographers. HS2 reaches more than 35,000 people annually through performances in schools, community centers, and theaters. Since its inception in 1997, the company has become a respected training ground for young, professional dancers and choreographers; a major component of HSDC's Education & Community Programs; a resource for new dancers for HSDC's main company and a company performing a diverse and engaging repertory both nationally and internationally. As a part of its mission to identify and nurture young choreographers, HS2 initiated a National Choreographic Competition in the summer of 1999. Each summer, the competition provides winners with one-week residencies to create an original work on the company. Over 20 works have been created for this initiative.

As bold in the classroom as on the stage, HSDC's **Education & Community Programs** offer a broad range of opportunities that enrich the learning process while fulfilling HSDC's mission as a leading dance educator. HSDC seeks to change the lives of students through dance by providing teacher education, residencies, curriculum development, experiential activities and exposure to professional dance. Each year, more than 25 schools partner with HSDC in our education initiatives: MIND (Moving In New Directions), a K-8 residency program; The Focus Schools Initiative, a pilot program and partnership with the Chicago Public Schools Bureau of Cultural Arts and the John F. Kennedy Center's Partners in Education Program; professional development workshops for teachers; and providing a variety of dance classes throughout the city through our after-school dance program and partnership with D.A.R.E.® Dance. Each year HSDC's Education & Community Programs also offer student scholarships and educator discounts for classes at the Lou Conte Dance Studio.

The Lou Conte Dance Studio (LCDS), established by Lou Conte in 1974, offers classes to adults and teens in ballet, jazz, modern, tap, African, and hip-hop. Named "Best Dance Class for Adults" by *Chicago* magazine, the studio offers a wide variety of levels from beginner to professional, as well as workshops to enhance the learning experience. As part of its commitment to providing quality training, LCDS offers a scholarship program that is a definitive step into the professional dance world for advanced dancers. The facility houses five dance studios equipped with state-of-the-art floors and audio systems, including two stage-sized spaces. With a faculty of experienced performers, choreographers, and musicians from the Chicago community and an exceptional facility, LCDS continues to be one of the best training centers in the country.

In 1977, Hubbard Street Dance Chicago was launched to fill a community need. Today it stands as one of the most renowned dance institutions in America, reaching out to more than 150,000 people each year through dance creation, performance, training and community education. HSDC continues to serve as an emblem of Chicago's international cultural profile and a model of excellence in dance.

Jim Vincent (*Artistic Director*) joined HSDC in August 2000 following an extensive career as a dancer, teacher, ballet master, and choreographer. Mr. Vincent's dance training began at the age of five and continued through his childhood with Mercer, Burlington, and Princeton Ballets in New Jersey. He studied on scholarship at the Washington School of Ballet in Washington DC, Harkness House of Ballet in New York City, and North Carolina School of the Arts at the University of North Carolina. Mr. Vincent's distinguished career as a professional dancer includes a 12-year tenure with Jirí Kylián's Nederlands Dans Theater, a guest appearance with Lar Lubovitch, and two years with Nacho Duato's Compañía Nacional de Danza in Spain. As a dancer, he has worked with many choreographers, including Kylián, Duato, Lubovitch, William Forsythe, Mats Ek, Hans van Manen, Christopher Bruce, and Ohad Naharin. Mr. Vincent served as Ballet Master for Nederlands Dans Theater II and Opéra National de Lyon and was also the Assistant Artistic Director for Compañía Nacional de Danza, where he rehearsed repertory by renowned choreographers including Kylián, Duato, Forsythe, Ek, George Balanchine, Angelin Preljocaj and Bill T. Jones. Mr. Vincent has choreographed a number of works for Nederlands Dans Theater I and II, Quebec's Bande à Part and Switzerland's Stadt Theater Bern. In 2002, during his second season with HSDC, he choreographed *counter/part* for the company, his first work as Artistic Director, which he has dedicated to the HSDC Board of Directors. In 2005, Mr. Vincent premièred his newest work *Uniformity* at the Joyce Theater in New York.

Gail Kalver (*Executive Director*), a native Chicagoan, joined HSDC in 1984. She received a degree in music education from the University of Illinois (Champaign/Urbana) and a master's degree in clarinet from the Chicago Musical College of Roosevelt University. Ms. Kalver founded the Windy City Wind Ensemble and also performed with the Chicago Symphony Orchestra, Lyric Opera Orchestra, and Grant Park Symphony. She joined the Ravinia Festival staff in 1976, where she became associate manager before joining HSDC. Kalver was also music consultant to the Peabody Award-winning National Radio Theatre. She has served on the boards of the Chicago Dance Coalition, Dance/USA and the National Association of Performing Arts Managers and Agents and on numerous funding panels. She currently serves on the boards of Dancers United and the Arts & Business Council of Chicago; on the advisory councils of Dancers Responding to AIDS and Child's Play Touring Theatre; and on the Excellence in Dance Initiative Advisory Committee of the Chicago Community Trust. Ms. Kalver is the recipient of the Chicago Dance Coalition's 1988 Ruth Page Award, was recognized by *Today's Chicago Woman* in 1996 and has co-chaired Dance for Life and the Midwest Arts Conference. In 2003, Ms. Kalver was the recipient of the Arts & Business Council of Chicago's ABBY Award for Arts Management Excellence.

Lou Conte (*HSDC Founder; Director, Lou Conte Dance Studio*), after a performing career including Broadway musicals such as the original production of Bob Fosse's *How to Succeed in Business Without Really Trying*, *Cabaret*, and *Mame*, established the Lou Conte Dance Studio in Chicago in 1974. In 1977, he founded what is now Hubbard Street Dance Chicago with four dancers performing at senior citizens' homes in Chicago. In 2000, he retired as Artistic Director of HSDC but remains the Director of the Lou Conte Dance Studio. Throughout his 23 years as the company's Artistic Director, Mr. Conte received numerous awards, including the Chicago Dance Coalition's inaugural Ruth Page Artistic Achievement Award in 1986, the Sidney R. Yates Arts Advocacy Award in 1995, and the Chicagoan of the Year award from *Chicago* magazine in 1999. In 2002, he was elected a Laureate for Lincoln Academy, the state's highest award for individual achievement. He has been credited by many for helping raise Chicago's international cultural profile and for creating a cli-

mate for dance in the city, where the art form now thrives.

Lucas Crandall (*Artistic Associate*) was born in Madison, Wisconsin and started studying dance at the age of 14. After receiving several scholarships in the US and an apprenticeship with the Milwaukee Ballet, Crandall went to Europe to perform with the Ballet du Grand Theatre in Geneva, Switzerland. In 1985, he joined Nederlands Dans Theater where he first worked with Jim Vincent, HSDC's current Artistic Director. In 1987, Mr. Crandall returned to the Ballet du Grand Theatre, working with many choreographers including Ohad Naharin, Jiri Kylián, Mats Ek, and Christopher Bruce. In 1996, he became the Ballet du Grand Theatre's rehearsal director, assisting and rehearsing numerous works. Since he arrived at HSDC in August 2000, he has continued to assist choreographers, notably Marguerite Donlon. He has also been on faculty with the Lou Conte Dance Studio, as well as ballet and repertory instructor for masterclasses throughout the US, including residencies at the University of California in Santa Barbara; the University of Iowa in Iowa City, where he created *Pulse* for the Dance Department's annual Gala; and the University of Illinois at Bloomington/Normal, where he created *Bittersweet*. A choreographer since 1982, Mr. Crandall has created pieces that have been performed in a variety of countries. His first production for HSDC, *Atelier*, premiered in March 2003. In March 2005, his work *Gimme* received its HSDC Chicago Première at the Harris Theater for Music and Dance. In July 2005, Crandall participated in the Northwest Professional Dance Project with Sarah Slipper and Steve Gonzales.

Artistic Staff

Lucas Crandall, *Artistic Associate*

Production Staff

Daniel Feith, *Production Manager*

Kilroy G. Kundalini, *Audio Engineer*

Rebecca M. Shouse, *Wardrobe Supervisor*

Scott Kepley, *Lighting Supervisor*

Anne Grove, *Company Manager*

Aprill C. Clements, *Stage Manager/*

Properties Master

Claire Bataille, Greg Begley, Julie Nakagawa

Böttcher, *Company Teachers*