

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

Sunday March 11 through Tuesday, March 20, 2007

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THE FORD HONORS PROGRAM

12TH ANNUAL GALA

SATURDAY, MAY 12, 6 PM
U-M BIOMEDICAL SCIENCE
RESEARCH BUILDING

This year's Ford Honors Program, UMS's largest fundraiser for its education programs, will honor cellist, conductor and humanitarian Mstislav Rostropovich with the UMS Distinguished Artist Award.

The Gala will take place in the auditorium and atrium of the spectacular Biomedical Science Research Building, and will include valet parking, a scrumptious dinner catered by Opus One, an evening of music, and a heartfelt tribute. The program will be a personal, intimate, and emotional tribute to Rostropovich, who, due to illness is taking a sabbatical from all professional engagements in 2007, as well as to the thousands of children and adults who benefit from UMS educational activities.

All proceeds from the event support UMS's nationally-acclaimed arts education program. Funds raised from the Gala directly impact over 10,000 schoolchildren in southeastern Michigan, giving them, in many cases, their first opportunity to experience the world of live performance. Their experiences are enhanced by arts-based professional development opportunities for educators, one-of-a-kind curriculum, and a variety of in-school experiences.

For more information, contact Lisa Rozek by phone at 734-764-8489 or e-mail at lrozek@umich.edu.

The Ford Honors Program Gala is made possible by Ford Motor Company Fund.



UNIVERSITY
ums
MUSICAL SOCIETY

UMS Educational Events

through Wednesday, March 21, 2007

All UMS educational activities are free, open to the public, and 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 e-mail umsed@umich.edu.

Tamango's Urban Tap

Artist Interview: Tamango and Urban Tap

*Tuesday, March 13, 4:00 pm,
5071 Haven Hall, Conference Room, U-M Center for
Afroamerican and African Studies, 4th Floor, behind
Angel Hall*

Tamango has said, "My main focus is rhythm, not because I tap dance, but more because when I close my eyes in an empty room, I hear my heart beat." This beat has propelled his career as a master tap artist and has made him a major force in the downtown New York City dance scene. In this new production, Tamango digs deep into the heritage of Creole communities that extend beyond New Orleans—communities founded by early settlers in the Americas that still speak a French dialect. The festive atmosphere and sense of global community that emerge from this performance illuminate the cultural links between the Caribbean, US Gulf Coast region, and France, and continue to demonstrate the power of the arts in bringing people together.

A collaboration with the U-M Center for Afroamerican and African Studies, the U-M Center for Latin American and Caribbean Studies, the U-M School of Music, Theatre & Dance, the U-M Department of Dance, and the U-M Citizenship Theme Year.

Adult Class

Prelude to Classical Music Listening

*Wednesday, March 14, 7:00–9:00 pm,
Washtenaw Community College*

Conductor and educator Rachel Lauber leads this introductory approach to classical music. The class will explore basic music concepts, historical background, and opportunities to experience two live UMS classical music concerts, Orchestre Philharmonique de Radio France (Tuesday, 3/20) and Jerusalem String Quartet (Sunday, 4/15). What do you hear in a concert hall? How is a piece of music

brought to fruition? What does a conductor do? This course is a great introduction for those who enjoy classical music and want to get more out of each concert experience.

Section 01 fee includes one ticket for both Orchestre Philharmonique de Radio France and for Jerusalem String Quartet. Section 02 fee includes two tickets for both Orchestre Philharmonique de Radio France and for Jerusalem String Quartet. Students who register for Section 02 may bring an unregistered companion to the performances only. UMS will provide free parking vouchers for each of the two concerts.

Please call 734.973.3543 for more information and registration.

A collaboration with Washtenaw Community College.

Rahim AlHaj and Souhail Kaspar

Symposium: Art and War— An Equinox Montage

*Wednesday, March 21, 7:00-8:30 pm,
Lydia Mendelssohn Theatre, Michigan League,
911 N. University Avenue*

A multidisciplinary, multi-cultural, and multi-media presentation about the effects of war on the arts and the arts on war. This special symposium includes UMS artist Rahim AlHaj (oud) and leading U-M scholars discussing the musical culture of Iraq during the war, the uses and evolutions of the national anthem during wartime, the use of music to gear up for combat, and the affects of war on architecture. For more information please visit www.artsonearth.org.

A collaboration with U-M Arts on Earth.

128th UMS SEASON **2006 | 2007**



Measha Bruggergosman soprano
J.J. Penna and William Bolcom piano

THURSDAY, APRIL 12, 8 PM
Hill Auditorium

Style and substance unite for memorable performances whenever Canadian soprano Measha Brueggergosman takes the stage. After performing in the 2004 Hill Auditorium Re-Opening Concert and singing on the Grammy Award-winning live recording of William Bolcom's *Songs of Innocence and of Experience*, she takes a solo turn in Hill Auditorium. Her second UMS recital, this performance will include songs of Reynaldo Hahn, Ernest Chausson, Hugo Wolf, and assorted cabaret songs of William Bolcom.

Sponsored by **CFI Group**. Media Partners **WGTE 91. FM, Observer & Eccentric**, and **Michigan Chronicle/Front Page**.



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michigan council for
arts and cultural affairs



presents

Midori

Violin

Robert McDonald

Piano

Program

Ludwig van Beethoven

Sunday Afternoon, March 11, 2007 at 4:00
Hill Auditorium • Ann Arbor

Sonata for Piano and Violin in F Major, Op. 24

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Einojuhani Rautavaara

Lost Landscapes for Violin and Piano

Tanglewood
Ascona
Rainergasse 11 Vienna
West 23rd Street, NY

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

Paul Hindemith

Sonata for Violin and Piano in E-flat Major, Op. 11/1

Frisch
Im Zeitmass eines langsamen, feierlichen Tanzes

Richard Strauss

Sonata for Violin and Piano in E-flat Major, Op. 18

Allegro, ma non troppo
Improvisation: Andante cantabile
Andante-Allegro

54th Performance of the
128th Annual Season

128th Annual
Choral Union Series

This performance is supported by the William R. Kinney Endowment Fund.
Special thanks ProQuest Company for its support of the UMS Classical Kids Club.
Educational programs funded in part by the Whitney Fund at the Community
Foundation for Southeastern Michigan.

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

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

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

Special thanks to Steven Ball for coordinating the pre-concert music on the
Charles Baird Carillon.

Midori records exclusively for Sony BMG.

Midori appears by arrangement with ICM Artists, New York, NY.

Large print programs are available upon request.

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

Sonata for Piano and Violin in F Major, Op. 24, "Spring" (1801)

Ludwig van Beethoven

*Born December 15 or 16, 1770 in Bonn, Germany
Died March 26, 1827 in Vienna*

Beethoven had a great love of nature and was particularly happy and inspired when in the forest or under the stars. The presence of God for him was reinforced by the beauty of nature. This tender side—bucolic, romantic, and gentle—contrasts with the well-known characteristics of extreme dynamic tension and emotional aura in much of Beethoven's music, but it is indeed found throughout his oeuvre and is an important element in understanding the composer's complex personality.

In an attempt to define Beethoven's genius, Leonard Bernstein maintained that the composer had an "inexplicable ability to know what the next note had to be." Certainly, in listening to any of Beethoven's works, one is aware that the composer is very conscious of what he is doing. Moreover, there is an incredible combination of sureness of musical direction and complete submission to the higher powers. Beethoven's music is, without doubt, miraculous and godly. Therefore, it is not possible to imitate his music; it is always distinctive, uncontested, and in its own class.

The *Sonata for Piano and Violin in F Major*, Op. 24, "Spring", is the fifth of Beethoven's 10 sonatas for piano and violin. Composed between 1800 and 1801, it was dedicated, along with the *Sonata in a minor*, Op. 23, to one of Beethoven's most generous Viennese patrons, Count Moritz von Fries. Both sonatas were originally intended to be paired as Op. 23, Nos. 1 and 2, respectively, but through the fault of the engraver, the "Spring" sonata became Opus 24.

One of the most popular of Beethoven's sonatas for piano and violin, the work is easily remembered, even after an initial hearing. The music is full of joy, and its refreshing, hopeful quality makes the subtitle, "Spring," most appropriate. Throughout, the melodies are immediate, simple, and elegant. There are also humorous moments, reminding listeners that Beethoven was a master of fun and games as well.

"Spring" is one of only three of Beethoven's piano and violin sonatas to be cast in four move-

ments. It opens with one of the most unforgettable melodies of all time played in F Major by the violin. The second theme which follows is more rhythmic and energetic, and the movement develops around the two contrasting themes. The slow movement in B-flat Major speaks simply and flowingly, with violin and piano alternating in presenting the theme in slightly different variations. The third movement, a scherzo and trio, is like a game of tag in which the violin and the piano bounce off each other. The coquettish impression is strengthened by the rhythmic playfulness. The finale is in rondo form, with a lyrical theme followed by three episodes. Lighthearted and spontaneous, its dotted rhythms exemplify Beethoven's inventiveness and sense of humor.

Program note ©2004 by Midori, Sym Co. Ltd.

Lost Landscapes for Violin and Piano (2005)

Einojuhani Rautavaara

Born October 9, 1928 in Helsinki, Finland

"Memory is the diary that we all carry about with us." —Oscar Wilde, *The Importance of Being Earnest*

Commissioned by violinist Midori in 2005, *Lost Landscapes* by Einojuhani Rautavaara received its world première in Munich's Herkulesaal on November 18, 2006 in Midori's recital with pianist Robert McDonald. The work is being performed in further recitals by the duo throughout the current season.

Einojuhani Rautavaara has produced a diverse range of compositions in his career, from symphonies to choral works to instrumental pieces ranging in style from semi-religious to mystic to neo-Romantic. His reputation has been comfortably established as a versatile, multifaceted composer; and he is widely considered to be the most successful Finnish composer since Sibelius. Mr. Rautavaara's most recent works have included the opera *Rasputin* (premiered 2003) and two works for orchestra: *Book of Visions* and *Manhattan Trilogy* (both premiered in 2005).

To date, Mr. Rautavaara has written five violin works: *Dithyrambos* and *Notturo e Danza* for violin and piano; *Variétude* for solo violin; *Varian*

Dialogue for violin and cello; and a violin concerto. *Lost Landscapes* is his first substantial work for violin and piano. As in many of the composer's other works, the main musical language is highly personal.

Lost Landscapes consists four movements, each named for a place where the composer lived and studied during his "wanderer-years."

In Mr. Rautavaara's own words,

The four landscapes were important surroundings for me when studying during my 'Wanderjahre.' My two summers in the US, 1955 and 1956, were spent at the Tanglewood Music Center, where my teachers were Roger Sessions and Aaron Copland. The following year I went to Ascona, Switzerland, to study with Wladimir Vogel, learning 12-tone technique. Rainergasse 11 is the address of the very romantic, decaying baroque Palais Schonburg in Vienna. West 23rd Street was my address in New York City. All these 'landscapes' are full of memories and atmospheres, visual as well as auditory—they are musical life-themes for me.

Einojuhani Rautavaara's fondness for each of these places is evident in his music. Throughout, the sweetness of memory dominates the character in almost sepia-quality flashbacks. So many emotions, so many experiences, so many surprises as well as challenges, are intertwined in a seamless flow of nostalgic memory. While the momentum in the music never lets up, it is always possible to breathe and to contemplate. The fastest movement, almost a perpetual motion, comes at the end, as, perhaps, he remembers the city sounds of the great melting pot that was New York City in the mid-1950s. In the entire work, Mr. Rautavaara stays true to the concept that "All memories are tender in their remembrance."

In sum, *Lost Landscapes* is an expression of sincerity and compassion. Dramatic within its own structural configuration, it should strike a chord with every listener.

Program note ©2006 by Midori, Sym Co. Ltd.

Sonata for Violin and Piano in E-flat Major, Op. 11/1 (1918)

Paul Hindemith

Born November 16, 1895 in Hanau, Germany

Died December 28, 1963 in Frankfurt

Paul Hindemith was a versatile musician who also had a flair for music administration. Artistically, his most active years were between the two World Wars, when he made his mark as a performer on the viola, violin, and clarinet, as well as in conducting and composing. An important theorist, Hindemith was also active as a teacher and an arts administrator. In the latter role, he served the Donaueschingen Festspiele and the Turkish government.

Hindemith's activities in his native Germany were prematurely curtailed by the rise of Nazism. He was forced to relocate to the US, where he eventually secured citizenship in 1946. He returned to Europe several years later and remained there until his death. His musical curiosity was as diverse and eclectic as his talents, and he had a life-long dedication to the advocacy of medieval and Renaissance music and to early instruments.

Hindemith composed his Op. 11 set of sonatas between 1917 and 1919. The original Op. 11/1 of 1917 was destroyed. The *Sonata in E-flat* of 1918 was therefore re-numbered Op. 11/1. Moreover, the current Op. 11/1 seems to be incomplete, as Hindemith never wrote what should have been the last movement.

In this two-movement work, the dominating compositional style is one of "free atonality." The atonal factor seems only secondary and while the analysis clearly points out the elements deviating from the classic style, upon first hearing, the listener notices the directness and the immediacy of the main themes. The general effect of atonality in this work, complemented by rhythmic jauntiness, is that of a pleasurable oddity which is strange, curious, and appetizing.

The form of the first movement "Frisch" is palindromic, formed of large sections that occur in the pattern A-B-C-B-A. The A section that opens and closes the movement enters with a heroic sweep. The base chord for this section is an augmented E-flat triad, a chord made up of E-flat, G, and B. In the tonal tradition, it would be, instead, E-flat, G, B-flat for a major chord or E-

flat, G-flat, B-flat for minor. However, the augmented one is a combination of two major-third intervals, and addition of one more major third to the triad divides the octave from E-flat to E-flat (or D-sharp) into three equal parts. Such even divisions of an octave were a compositional technique that gained popularity in the late-19th and throughout the 20th century.

Whereas the opening section is full of wide jumps between notes, the more songlike quality of the second section is created by the uses of step-wise motion. The g-sharp minor mode which started the section eventually becomes A-flat Major (the G-sharp of course being the same pitch as A-flat).

Next comes a transitional section. It is rather difficult to determine how the harmonies are moving towards the eventual return of the second theme, except that they are indeed on their way to somewhere grand. When the second theme returns, the energy is full but quickly quiets down, sweetly and tenderly, making way for the final contrast back to the opening material. At the height of the excitement, the movement concludes with the E-flat Major chord.

The second movement, "Im Zeitmass eines langsamen, feierlichen Tanzes," which was originally intended only as a middle movement, begins with two E-flats played as an octave on the piano. *Ostinato*-like, it nonetheless sets up a rhythm similar to a dirge. The entire movement is played with the mute on the violin, which contributes to a pseudo-romantic impression.

With analysis, one realizes the extensive use of half-step motions in the outer sections and arpeggiation in the middle sections. At the close of the movement, semi-chromaticism brings back the tonic E-flat. However, the atmosphere remains rather inconclusive, giving way to an eeriness of character that could be fully perfumed with incense.

Program note ©2003 by Midori, Sym Co. Ltd.

Sonata for Violin and Piano in E-flat Major, Op. 18 (1887)

Richard Strauss

Born June 11, 1864 in Munich, Germany

Died September 8, 1949 in Garmisch-Partenkirchen, Bavaria

Richard Strauss was actively engaged in music-making for most of his life. The son of a professional horn player, he grew up surrounded by music. He started piano lessons at the age of four and his first compositions came two years later. Strauss continued to compose until 1948, a year before his death, when ill health forced him to stop. While we mostly remember him today as a composer, Strauss was also an influential conductor. In fact, he was considered one of the two great German composer-conductors of his time, along with Gustav Mahler.

Strauss's early musical instruction, under the supervision of his father, focused on the works of Haydn, Mozart, Beethoven, and Schubert. The senior Strauss detested Wagner, who was then considered *avant-garde* and on the cutting-edge. It is a great irony that Richard Strauss later became a strong supporter and interpreter of Wagner's music. Moreover, by the late 1880s, Strauss was generally accepted as the most significant and progressive German composer since Wagner.

We do not think of Strauss as a prodigy yet it is clear that he was one. By the time he was 16, he was a published and a performed composer. Hans von Bülow, a great musical leader in Germany in Strauss's day, called him "by far the most striking personality since Brahms." Later, with his symphonic poems and operas, Strauss re-defined the concepts of symphonic sounds and form.

By the time Strauss wrote the *Violin Sonata*, he was no longer a novice in music or in writing for the violin although he was still in his early 20s. He had played the violin since he was eight, and in 1882 had already written a violin concerto. In addition, some of his chamber music had prominent and challenging violin parts. Needless to say, his thorough knowledge of the instrument was a great asset in composing such a virtuosic piece.

The *Violin Sonata* is considered Strauss's last "classical" piece. Still under the influence of his conservative father, his chamber output, of which he only left a handful of works dating from before 1890, follows the generally accepted classical patterns.

Strauss left only three works in the sonata genre, namely the *Cello Sonata*, the *Piano Sonata*, and the *Violin Sonata*; all early works. The last is considered the most mature work of the three, and his musical language, which was to become so evident in his later works, is already present. The two parts, the violin and the piano, are densely written, and the melodic lines interweave, creating a symphonic texture. Even though it is a sonata, it is almost as if the two instruments are playing a double concerto.

Strauss composed the *Violin Sonata* under the romantic spell of Pauline de Ahna, who later became his wife. The work is full of youthful energy, hope, and anticipation. The ardent fervor of the song-like lines is evident, especially in the second movement, which often reminds the listener of the songs and operas that were to come later in Strauss's career.

The opening of the first movement is played by the piano. Short and fanfare-like, it is immediately followed by a somewhat sorrowful reflective violin line. But this subdued moment does not last very long as the two instruments quickly rise to a high place. In the second movement, entitled "Improvisation," Strauss uses the violin as though it were a lieder singer. Cast in the traditional ternary form of A-B-A, the A sections are particularly mellifluous. The B section, in the middle of the movement, is capricious and improvisational but forever elegant. A portion of this middle section is played with the mute on the violin. The third movement, after a quiet, yet dramatic introduction, plunges into music that is suggestive of heroism and grandeur.

Of compositional interest is the specific rhythmic pattern consisting of the dotted note (an eighth or a quarter) followed by a 16th or an eighth and then by a triplet. In the first and third movements, this fragment can be found throughout. In all the expanded and overlapping melodic lines, this rhythmic motive ultimately holds the movements, and the piece, together.

Although it is not considered to be at the pinnacle of violin literature, Strauss's *Violin Sonata* has been in the active repertoire of most of the major violinists of the 20th century and it continues to offer its charm and heartfelt melodies to today's listeners.

Program note ©2002 by Midori, revised 2006, Sym Co. Ltd.

The violinist **Midori** made her historic debut at the age of 11 when she was introduced as a surprise guest artist by conductor Zubin Mehta at the New York Philharmonic's annual New Year's Eve concert in 1982. Since that night over 20 years ago, she has established a record of achievement which sets her apart as a master musician, an innovator, and a champion of the developmental potential of children.

Midori's performing schedule is balanced between recitals, chamber music performances, and appearances with the world's most prestigious orchestras. Highlights of her current season include the world première of a major new work



Midori

for violin and piano she commissioned by Einojuhani Rautavaara, five concert tours to Europe, performances of John Adams's violin concerto under the direction of the composer, and scores of concerto and recital appearances throughout the US, Australia, and Japan. Among the conductors with whom Midori will collaborate in the 06/07 season are Donald Runnicles, Matthias Bamert, Hans Graf, Miguel Harth-Bedoya, Neeme Järvi, and Roberto Abbado.

In 1992 Midori founded Midori & Friends, a non-profit organization in New York which brings music education programs to thousands of underprivileged children each year. Two other organizations, Music Sharing, based in Japan, and Partners in Performance, based in the US, also bring music closer to the lives of people who may not otherwise have involvement with the arts. Her commitment to community collaboration and outreach extends beyond these organizations to her work with young violinists in masterclasses all over the

world, to her University Residencies Program, to her Orchestra Residencies Program, and to her positions as Jascha Heifetz Chair at USC's Thornton School of Music and as co-director of the Midori Center for Community Engagement at USC.

Midori's most recent CD release is a recording of the Mendelssohn *Violin Concerto in e minor* and the Bruch *Violin Concerto in g minor* with the Berlin Philharmonic and Mariss Jansons on Sony BMG, for whom she records exclusively.

Midori's violin is the 1734 Guarnerius del Gesu "ex-Huberman," which is on lifetime loan to her from the Hayashibara Foundation. For further information on Midori, please visit www.GoToMidori.com.

American pianist **Robert McDonald** has performed throughout the US, Europe, Latin America, and the Far East as solo recitalist and as recital partner to Midori, the late Isaac Stern, and many others. He has appeared with the San Francisco, Baltimore, Milwaukee, Omaha, and Curtis symphony orchestras; with the Orquesta Sinfónica Nacional in Costa Rica; and with the Orchestra Sinfonica Haydn di Bolzano e Trento in Italy. As a chamber musician, he has also performed with the Juilliard, American, Muir, Takács, Brentano, Vermeer, and Borromeo string quartets, as well as with musicians from Marlboro. In addition, he has given concerts for the Lincoln Center Chamber Music Society, the Chicago Chamber Musicians, NHK, and BBC television worldwide.

Mr. McDonald is a member of the piano faculty of The Juilliard School and also gives classes regularly at the Glenn Gould Professional School in Toronto. For the past 25 summers, he has directed the keyboard program at the Taos School of Music and Chamber Music Festival in New Mexico. Other summer teaching and festival activities have taken him to the Bergen, Besançon, Lucerne, Montreux, Salzburg, Aldeburgh, and Schleswig-Holstein festivals in Europe; as well as the Marlboro, Brevard, and Caramoor festivals in the US; and the International School for Musical Arts in Canada. His discography includes recordings for Sony Classical, Vox, Bridge, Musical Heritage Society, and CRI. Mr. McDonald's most recent releases are a recording with violist Helen Callus for ASV, and

an album of French repertoire with Midori for Sony Classical, which won the prestigious Deutsche Schallplattenpreis, Germany's equivalent to the Grammy Award. Among many awards, prizes, and grants, Mr. McDonald has won the Gold Medal at the Busoni International Piano Competition in Italy, and the top prizes at both the William Kapell International Competition and the Washington International Competition. He is also the recipient of the National Federation of Music Clubs Artist Award and a grant from the National Endowment for the Arts.

Mr. McDonald graduated *magna cum laude* from Lawrence University in Wisconsin. He then completed his studies at the Curtis Institute, The Juilliard School, and the Manhattan School of Music. His teachers include Theodore Rehl, Rudolf Serkin, Seymour Lipkin, Mieczyslaw Horszowski, and Gary Graffman.



Robert McDonald

UMS ARCHIVES

Midori made her UMS debut during the 98th Annual May Festival on May 1, 1991 as violin soloist with the Leipzig Gewandhaus Orchestra under the direction of Maestro Kurt Masur. She later participated in the gala re-opening concert of Hill Auditorium on January 17, 2004. Tonight's recital marks Midori's third appearance under UMS auspices.

Tonight's recital also marks pianist Robert McDonald's fourth appearance under UMS auspices. Mr. McDonald made his UMS debut with violinist Elmar Oliveira in an October 1982 recital at Rackham Auditorium. He returned to Ann Arbor as piano accompanist to violinists Isaac Stern and to Midori in 1992 in Hill Auditorium recitals.

presents

Bay Mo Dilo (Give Me Water)

A production of Tamango's Urban Tap

Choreography and Direction by **Tamango**
 Video Design and Co-Direction by **"Naj" Jean de Boysson**

Performers

Jean-Claude Bardu
 Belinda Becker
 Eric Danquin
 Vado Diomande
 Daniel Doulos
 "Bonga" Gaston Jean-Baptiste
 Tamango

Burke J. Wilmore, *Lighting Designer*
 Christy "Where" Huertas, *Production Supervisor*
 Ken Travis, *Production Associate*
 Tricia Pierson, *Project Manager*

Program

Wednesday Evening, March 14, 2007 at 8:00
 Michigan Theater • Ann Arbor

Tonight's performance runs approximately 75 minutes and will be performed without an intermission.

55th Performance of the
 128th Annual Season

16th Annual Dance
 Series

Funded in part by the National Endowment for the Arts, which believes that a great nation deserves great art, and by the National Dance Project of the New England Foundation for the Arts, with lead funding from Doris Duke Charitable Foundation. Additional funding provided by The Andrew W. Mellon Foundation and The Ford Foundation.

Media partnership provided by *Metro Times*, *Michigan Chronicle/Front Page* and WEMU 89.1 FM.

Special thanks to the U-M Center for Afroamerican and African Studies, the U-M Center for Latin American and Caribbean Studies, the U-M School of Music, Theatre & Dance, the U-M Department of Dance, and the U-M Citizenship Theme Year for their participation in this residency.

Bay Mo Dilo is made possible in part through the National Dance Project of the New England Foundation for the Arts, with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, and the Ford Foundation; Altria Group, Inc.; and is supported by and a project of Creative Capital Foundation. This work was developed in residencies at The Conference & Residency Center at White Oak in Yulee, Florida; SUMMERDANCE Santa Barbara, California; and Empire Center for Performing Arts—The Egg in Albany, New York.

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.

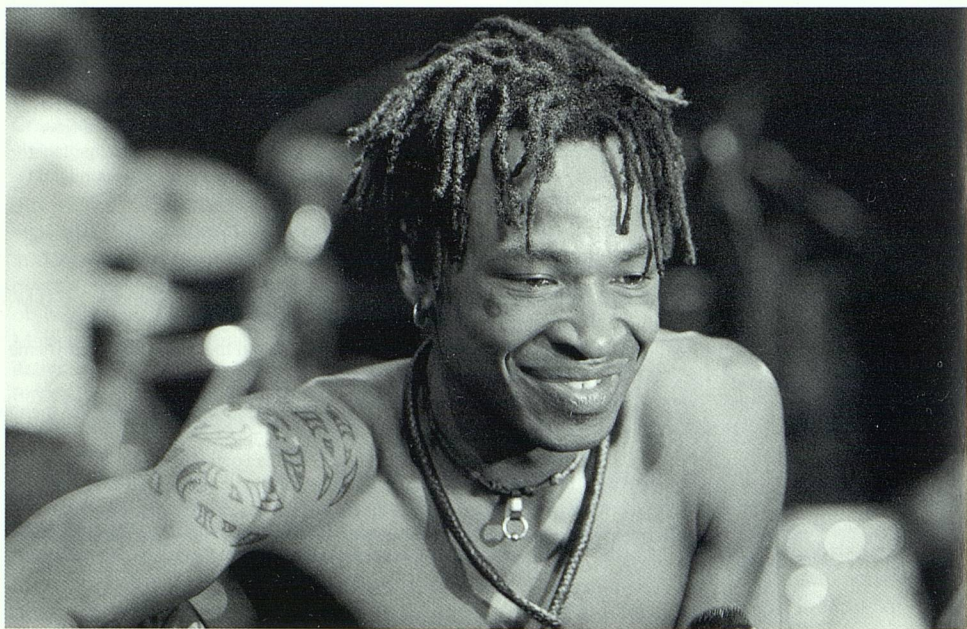
Tamango (*Dancer, Percussion, Vocals*) is a dancer, musician, and painter whose revolutionary approach to tap transforms his dance into music with a sharpened sense of style and awe-inspiring fluidity. Born in Cayenne, French Guiana, Tamango moved to Paris at age eight and began a formal education in art. He started tap dancing in his early 20s at the American Center in Paris and the Beaux Arts de Paris, which he left to join the "university of the streets" before moving to New York City.

Tamango created Urban Tap in 1993, forming a group of like-minded, free-style performers who share a unique vision and deep passion for improvisation and rhythm. From 1997–2000, Tamango and Urban Tap performed internationally as part of *Cool Heat Urban Beat*, which Tamango choreographed and co-directed with Rennie Harris. In 1999 he received a prestigious "Bessie" (New York Dance and Performance Award) for performances at The Kitchen. In 2005 he was the sole tap dancer honored as part of The Kennedy Center's Masters of African American Choreography.

In addition to Urban Tap, Tamango has shared the stage with tap legends Jimmy Slyde, Gregory Hines, Chuck Green, Buster Brown, and Lon Chaney. He has collaborated with Japanese

performance artist Min Tanaka; French choreographer Philippe Decouflé; renowned world artists Cheick Tidiane Seck and Amina; jazz artists Christian McBride, Roy Haynes, and Billy Higgins; and Bobby McFerrin. As a visual artist, Tamango has created a significant body of work and in May 1999, premièred his paintings at 17 Creations in New York City. Tamango is currently featured as a guest of Stomp in their Imax film release, *Pulse*.

"Naj" Jean de Boysson (*Video Design, VJ*) trained as a dancer at the Folkwang School in Essen, Germany, and performed in France with choreographer Jean-Claude Gallota and theater director Jean-Louis Barrault. He came to New York City in 1983 with a grant from the French Ministry of Foreign Affairs to study dance at the Merce Cunningham Studio. Since 1985, he has made a variety of film and video works as a director, cameraman, and editor: dance videos such as *Teile dich Nacht*, a collaboration with Korean choreographer Hyon Ok Kim which received the Grand Prize Award at the 1992 International Film Festival of Teruel, Spain, and the Gold Award at the 1991 Dance on Camera Festival in New York City; and *La Promenade*, commissioned by the Dia Center for the Arts; documentaries such as *New All The Time*, a film about jazz legend Betty Carter, and



Tamango

Amalia, Uma Estraña Forma de Vida about legendary fado singer Amalia Rodrigues; as well as music videos with jazz greats Graham Haynes and Roy Ayers. His work has been exhibited internationally at festivals, museums, art galleries, and theaters such as the Berlin Film Festival, the American Film Institute; the World Wide Video Festival in the Netherlands; the Australian International Video Festival; the Reina Sofia Museum of Art in Madrid; the Folkwang Museum of Essen, Germany; the Knitting Factory; Anthology Film Archives; Dance Theater Workshop in New York City; and has been broadcast on television in China, Korea, Germany, Holland, Spain, Portugal, France, and the US. Since 1998, Mr. de Boysson has been designing video environments and performing as a VJ for Tamango's Urban Tap. He is currently directing *Duende*, a dance and video performance piece with French hip-hop dance company Dependanse, scheduled to première in France in April.

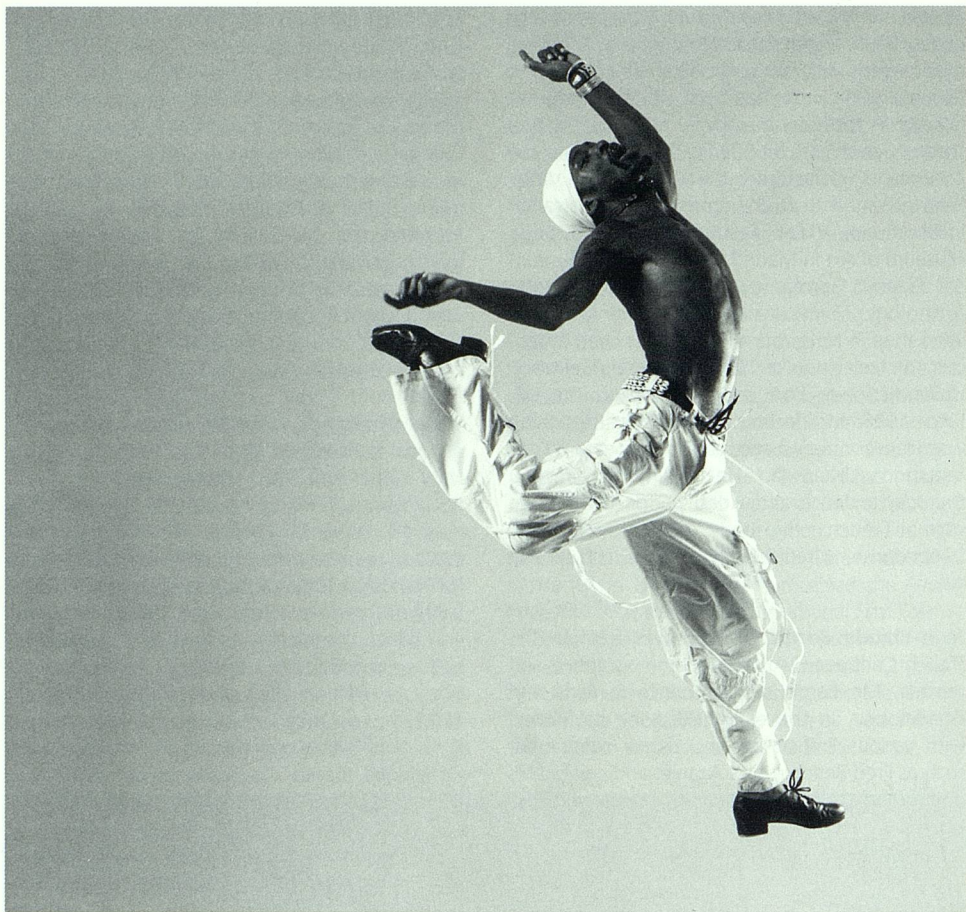
Jean-Claude Bardu (*Dancer*) was born in the French Caribbean. A dancer, choreographer, and teacher, Mr. Bardu studied dance in Paris and Guadeloupe. In the early 1980s, he performed with various French hip-hop dance companies, such as Fred Bendongué's Azanie, and created his own group: Le Feeling Move. In the early 1990s, Mr. Bardu specialized in traditional dance and music and founded the Compagnie Mod'Est.

Belinda Becker (*Dancer*) has been dancing all her life and professionally for 15 years. She has studied West African, Haitian, Brazilian, and Afro-Cuban dance. Ms. Becker danced for four years with "Roots of Brazil" led by Ligia Barreto. She has performed at Dance Theater Workshop with Pat Hall Smith in *(Under) Cover Girls* and with Urban Tap at The New Victory Theater in *Caravane*. Her choreography has been performed throughout New York City in venues such as Joe's Pub and the Brooklyn Bridge Anchorage. This past December, Ms. Becker performed with singer/performing artists Wunmi (Red Hot & Riot, Masters at Work Records) in Tokyo, Japan.

Eric Danquin (*Percussion, Vocals*), from Guadeloupe, trained at the Center of Musical Information in Paris from 1979–1980. In the 1980s, he trained in Brazilian music with Paolo Moura, in jazz music with Nasir Akabrir (Dizzy Gillespie's drummer), and in 2000 he continued his training in percussion with the symphonic harmonic bands at Doullens (Picardie). In 1985 he founded the band Kat Tet that performed throughout the Caribbean. Mr. Danquin has also performed around the world with the Caraibe Jazz Ensemble, Pierre Edouard Decimus, the Caribbean Soul Band, WOPSO, Holmes, and David Murray.

Vado Diomande (*Dancer*) is a master of the regional dances and drumming traditions of the Ivory Coast and West Africa, most specifically "Gnanyan" dance or "tall mask dancing." For over 15 years, Mr. Diomande was a principal dancer, star performer, and choreographer for the Ballet National de Cote D'Ivoire (National Ballet of the Ivory Coast). He is a member of several dance companies, as well as a guest artist with many others, including companies of Brazilian, Haitian, Tap, and Modern Dance. In 1989 he established L'Ensemble Kotchegna D'Abidjan, which has resided in the US as the Kotchegna Dance Company since 1994. Mr. Diomande also acts as an intermediary for the spirit of a Mask called Gue-Pelou, "God of the Sacred Forest." In this role, the nine-foot tall Mask is a bridge between the world of the living and the spiritual realm of the ancestors. It performs dances and acrobatic feats, and acts as a protective power for those it encounters.

Daniel Doulos (*Percussion*) was born and raised in Guadeloupe. He received his Certificate of Practice in traditional music and dance forms from The Association of Dance and Arts in Guadeloupe. He has mastered the Gwo Ka drums, traditional in Guadeloupe, as well as the Lewoz tradition from Martinique. He joined Compagnie Mod'Est in 2001 and has co-created several works with Jean-Claude Bardu, the director of the company. Mr. Doulos performs throughout Guadeloupe and Martinique and also provides instruction in traditional styles of music and dance.



"Bonga" Gaston Jean-Baptiste (*Percussion, Vocals*) is the spirited virtuoso who has been performing and studying traditional Haitian drum, dance, and song since the age of seven in his family *peristil* (Vodou temple) in the La Plaine region of Haiti. Today, Mr. Jean-Baptiste is one of the few expert craftsmen outside of Haiti who continues to build drums using centuries-old techniques. Using organic instruments such as bamboo, tcha-tcha, and ogan, he is a ceremonial drummer with a vast repertoire of pan-African rhythms. He is also a studio musician, accompanist, and educator. He has been in the forefront of Racine (roots) music since its beginnings in the late 1970s, recording and performing with such groups as Boukman Eksperyans, Foula, and

Boukan Guinen. He has appeared at music venues throughout the world, tours regularly with Grace Jones, and is featured on recordings by Salif Keita and Wyclef Jean.

Production

Christy "Where" Huertas (*Production Supervisor*) is a Graduate of Syracuse University. Production credits include Carlota Santana's *Mano a Mano*, *The Intelligent Design of Jenny Chow* at the Atlantic Theatre and the off-Broadway production of *Fatal Attraction: the Musical*. She has also toured extensively with Urban Bush Women's show *Shadow's Child*.

Ken Travis (Production Associate) Broadway credits include: *The Three Penny Opera*, *Barefoot in the Park*, and *Steel Magnolias*. His work at Playwrights Horizons includes: *Floyd and Clea Under the Western Sky*, *Blue Door*, *Fabulation*, *Breath, Boom!*, and *Other People*. For the New Group, he has worked with *Abigail's Party*, *Hurlyburly*, *Aunt Dan and Lemon*, and *Comedians*. His work also includes *Julius Caesar*, *The Winter's Tale*, and *Anna Deavere Smith's House Arrest* at the NYSF Public Theater.

Tricia Pierson (Project Manager) has worked in dance administration for more than 25 years with companies including Bebe Miller Company, Baryshnikov Productions, Cie Felix Ruckert, and The National Corporate Fund for Dance. She is currently involved in projects with Urban Tap and The Dance CoOperative and has served as Managing Director of Stephen Petronio Company since 2000.

UMS ARCHIVES

This evening's performance of *Bay Mo Dilo* marks the second UMS appearance by Tamago's Urban Tap.

Tamago and Urban Tap made their UMS debut in October 2002 in three performances of Tamago's *Full Cycle* at the Power Center.



128th UMS SEASON | 2006 | 2007

Los Folkloristas SUNDAY, APRIL 22, 4 PM ▶ Rackham Auditorium

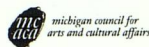
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Jazz at Lincoln Center with Wynton Marsalis

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Jazz at Lincoln Center Orchestra with Wynton Marsalis

Wynton Marsalis, *Music Director, Trumpet*
Sean Jones, *Trumpet*
Ryan Kisor, *Trumpet*
Marcus Printup, *Trumpet*
Vincent R. Gardner, *Trombone*
Chris Crenshaw, *Trombone*
Sherman Irby, *Saxophones*
Ted Nash, *Alto and Soprano Saxophones, Clarinet*
Walter Blanding, *Tenor and Soprano Saxophones, Clarinet*
Victor Goines, *Tenor and Soprano Saxophones, Bb and Bass Clarinets*
Joe Temperley, *Baritone and Soprano Saxophones, Bass Clarinet*
Dan Nimmer, *Piano*
Carlos Henriquez, *Bass*
Ali Jackson, *Drums*

Program

Thursday Evening, March 15, 2007 at 8:00
Hill Auditorium • Ann Arbor

Tonight's selections will be announced by the artists from the stage and will be performed with one intermission.

56th Performance of the
128th Annual Season

13th Annual
Jazz Series

This performance is supported by Larry and Beverly Price.

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Tonight's Leadership Donor event was sponsored by Honigman Miller Schwartz and Cohn LLP.

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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.

Brooks Brothers is the official clothier of the Jazz at Lincoln Center Orchestra with Wynton Marsalis.

Jazz at Lincoln Center Orchestra with Wynton Marsalis appears by arrangement with Ted Kurland Associates.

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

Large print programs are available upon request.

Jazz at Lincoln Center is a not-for-profit arts organization dedicated to jazz. With the world-renowned Jazz at Lincoln Center Orchestra with Wynton Marsalis (formerly known as the Lincoln Center Jazz Orchestra), the Afro-Latin Jazz Orchestra with Arturo O'Farrill, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through The Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses and student and educator workshops. Under the

leadership of Artistic Director Wynton Marsalis, Chairman of the Board Lisa Schiff, Executive Director Katherine E. Brown, and Jazz at Lincoln Center board and staff, Jazz at Lincoln Center will produce hundreds of events during its 06/07 season. In October 2004, Jazz at Lincoln Center opened Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz.

The **Jazz at Lincoln Center Orchestra**, composed of 15 of today's finest jazz soloists and ensemble players, has been the Jazz at Lincoln Center resident orchestra for over 13 years. Featured in all aspects of Jazz at Lincoln Center's programming, the remarkably versatile Jazz at Lincoln Center Orchestra performs and leads educational events in New York, across the US and around the world; in concert halls, dance venues, jazz clubs, public parks, river boats, and churches; and with symphony orchestras, ballet troupes, local students and an ever-expanding roster of guest artists.



Jazz at Lincoln Center Orchestra with Wynton Marsalis

Education is a major part of Jazz at Lincoln Center's mission and its educational activities are coordinated with concert and Jazz at Lincoln Center Orchestra tour programming. These programs, many of which feature Jazz at Lincoln Center Orchestra members, include the celebrated Jazz for Young PeopleSM family concert series, the Essentially Ellington High School Jazz Band Competition and Festival, the Jazz for Young PeopleTM Curriculum, educational residencies, workshops, and concerts for students and adults worldwide. Jazz at Lincoln Center educational programs reach over 110,000 students, teachers and general audience members.

The Jazz at Lincoln Center weekly radio series, *Jazz at Lincoln Center Radio*, is distributed by the WFMT Radio Networks. Winner of a 1997 Peabody Award, *Jazz at Lincoln Center Radio* is produced in conjunction with Murray Street Enterprise, New York.

Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra spends over a third of the year on tour. The big band performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works, including compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Billy Strayhorn, Dizzy Gillespie, Benny Goodman, Charles Mingus, Sy Oliver, and Oliver Nelson. Guest conductors have included Benny Carter, John Lewis, Jimmy Heath, Chico O'Farrill, Ray Santos, Paquito D'Rivera, Jon Faddis, Robert Sadin, David Berger, Gerald Wilson, and Loren Schoenberg.

Jazz at Lincoln Center also regularly premieres works commissioned from a variety of composers, including Benny Carter, Joe Henderson, Benny Golson, Jimmy Heath, Wayne Shorter, Sam Rivers, Joe Lovano, Chico O'Farrill, Freddie Hubbard, Charles McPherson, Marcus



Roberts, Geri Allen, Eric Reed, Wallace Roney, and Christian McBride, as well as from current and former Jazz at Lincoln Center Orchestra members Wynton Marsalis, Wycliffe Gordon, Ted Nash, and Ron Westray.

Over the last few years, the Jazz at Lincoln Center Orchestra has performed collaborations with many of the world's leading symphony orchestras, including the New York Philharmonic, the Russian National Orchestra, the Berlin Philharmonic Orchestra, the Boston, Chicago, and London Symphony Orchestras, and the Orchestra Esperimentale in São Paulo, Brazil. In 2006, the Jazz at Lincoln Center Orchestra collaborated with Ghanaian drum collective Odadaa!, led by Yacub Addy, to perform *Congo Square*, a composition Mr. Marsalis and Mr. Addy co-wrote and dedicated to Mr. Marsalis' native New Orleans. The Jazz at Lincoln Center Orchestra has also been featured in several education and performance residencies in the last few years, including those in Vienne, France; Perugia, Italy; Prague, Czech Republic; London, England; Lucerne, Switzerland; Berlin, Germany; São Paulo, Brazil; and in Yokohama, Japan.

Television broadcasts of Jazz at Lincoln Center programs have helped broaden the awareness of its unique efforts in the music. Concerts by the Jazz at Lincoln Center Orchestra have aired in the US, England, France, Spain, Germany, the Czech Republic, Portugal, Norway, Brazil, Argentina, Australia, China, Japan, Korea, and the Philippines. Jazz at Lincoln Center has appeared on several XM Satellite Radio live broadcasts and seven *Live From Lincoln Center* broadcasts, carried by PBS stations nationwide; most recently in October 2004 during the grand opening of Jazz at Lincoln Center's new home, Frederick P. Rose Hall, and in September 2005 during *Jazz at Lincoln Center's Higher Ground Benefit Concert*, which raised funds for the Higher Ground Relief Fund that was established by Jazz at Lincoln Center and administered through the Baton Rouge Area Foundation to benefit the musicians, music industry-related enterprises, and other individuals and entities from the areas in Greater New Orleans who were impacted by Hurricane Katrina and to provide other general hurricane relief. The band is also featured in the *Higher Ground Benefit Concert* CD that was released on Blue Note Records following the concert. The Jazz at Lincoln Center

Orchestra was featured in a Thirteen/WNET production of *Great Performances* entitled "Swingin' with Duke: Lincoln Center Jazz Orchestra with Wynton Marsalis," which aired on PBS. In September 2002, BET Jazz premiered a weekly series called *Journey with Jazz at Lincoln Center*, featuring performances by the Jazz at Lincoln Center Orchestra around the world.

To date, 11 recordings featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis have been released and internationally distributed: *Don't Be Afraid...The Music of Charles Mingus* (2005), *A Love Supreme* (2005), *All Rise* (2002), *Big Train* (1999), *Sweet Release & Ghost Story* (1999), *Live in Swing City* (1999), *Jump Start and Jazz* (1997), *Blood on the Fields* (1997), *They Came to Swing* (1994), *The Fire of the Fundamentals* (1993), and *Portraits by Ellington* (1992).

For more information on Jazz at Lincoln Center, please visit www.jalc.org.

Wynton Marsalis (*Music Director, Trumpet*) is the Artistic Director of Jazz at Lincoln Center. Born in New Orleans, Louisiana in 1961, Mr. Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands of diverse genres. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Mr. Marsalis made his recording debut as a leader in 1982, and since he has recorded more than 30 jazz and classical recordings, which have won him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammys in the same year and repeated this feat in 1984. Mr. Marsalis's rich body of compositions includes *Sweet Release, Jazz: Six Syncopated Movements, Jump Start, Citi Movement/Griot New York, At the Octoroon Balls, In This House, On This Morning*, and *Big Train*. In 1997, Mr. Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music, for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. In 1999, he released eight new recordings in his unprecedented "Swinging into the 21st" series, and premiered several new compositions, including the ballet *Them Twos*, for a June 1999 collaboration with the New York City Ballet. That same year he premiered the monumental work *All Rise*, com-

missioned and performed by the New York Philharmonic along with the Jazz at Lincoln Center Orchestra and the Morgan State University Choir in December 1999. Sony Classical released *All Rise* on CD in October 2002. Recorded on September 14 and 15, 2001 in Los Angeles in those tense days following 9/11, *All Rise* features the Jazz at Lincoln Center Orchestra along with the Los Angeles Philharmonic, the Morgan State University Choir, the Paul Smith Singers and the Northridge Singers. On March 6, 2007 he released *From the Plantation to the Penitentiary* on Blue Note Records, the follow-up CD to his Blue Note Records releases *The Magic Hour* and *Unforgivable Blackness: The Rise and Fall of Jack Johnson* (the companion soundtrack recording to Ken Burns' PBS documentary of the great African-American boxer) and *Wynton Marsalis: Live at The House Of Tribes*.

Mr. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the US. He conducts educational programs for students of all ages and hosts the popular *Jazz for Young People*SM concerts produced by Jazz at Lincoln Center. Mr. Marsalis has been featured in the video series *Marsalis on Music* and the radio series *Making the Music*. He has written three books: *Sweet Swing Blues on the Road* in collaboration with photographer Frank Stewart, *Jazz in the Bittersweet Blues of Life* with Carl Vigeland, and recently released *To a Young Musician: Letters from the Road* with Selwyn Seyfu Hinds, published by Random House in 2004. In October 2005, Candlewick Press released Mr. Marsalis's *Jazz ABZ*, an A to Z collection of 26 poems celebrating jazz greats, illustrated by poster artist Paul Rogers.

In 2001, Mr. Marsalis was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and he has been designated cultural ambassador to the United States of America by the US State Department through their CultureConnect program. Mr. Marsalis serves on Lieutenant Governor Landrieu's National Advisory Board for Culture, Recreation, and Tourism, a national advisory board to guide the Lieutenant Governor's administration's plans to rebuild Louisiana's tourism and cultural economies. He has also been named to the Bring New Orleans Back Commission, New Orleans

Mayor C. Ray Nagin's initiative to help rebuild New Orleans culturally, socially, economically, and uniquely for every citizen. He helped lead the effort to construct Jazz at Lincoln Center's new home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.

UMS ARCHIVES

This evening's performance marks the Jazz at Lincoln Center Orchestra's 10th UMS appearance since their debut in 1994.

Wynton Marsalis has appeared 11 times under UMS auspices, both with the Orchestra and in other ensemble configurations, including the presentation of his Pulitzer Prize-winning oratorio, *Blood on the Fields*, in February 1997 at Hill Auditorium. Mr. Marsalis made his UMS debut in January 1996 with the Lincoln Center Jazz Orchestra.

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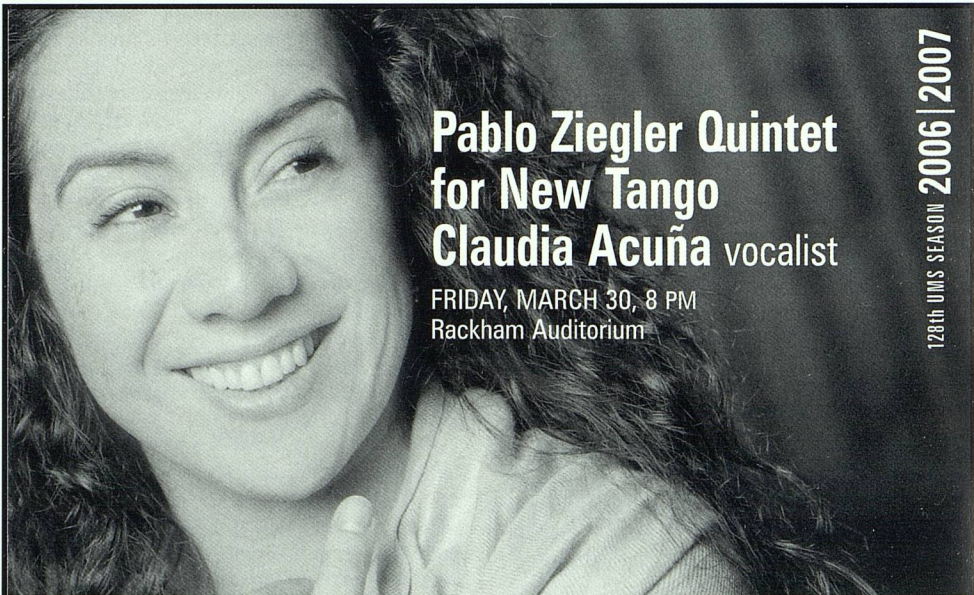
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Claudia Acuña** vocalist

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Gilberto Gil

Vocals and Guitar

Program

Friday Evening, March 16, 2007 at 8:00
Hill Auditorium • Ann Arbor

Luminoso

*Tonight's selections will be announced by the artist from the stage and
will be performed without intermission.*

57th Performance of the
128th Annual Season

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

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

Mr. Gil appears by arrangement with International Music Network.

Large print programs are available upon request.

In his four-decade journey as a leading voice of a generation and the father of a historic movement, Gilberto Gil has never performed in North America stripped down to the music's most basic human essence—melodies steeped in emotion, accompanying rhythms quietly undulating and percolating, timeless narratives delivered with bravura by an unmistakable voice—all culminating into a clear, spiritual and luminescent presence.

Gilberto Gil has developed one of the most relevant and renowned careers as a singer, composer, and guitarist in both world and pop music. In a career that has spanned four decades, with over 30 albums released, Mr. Gil has six gold records, four platinum singles, and 5 million records sold. The Tropicalist genre he introduced, alongside Caetano Veloso, has secured his fame internationally as well as at home in Brazil. His extensive and prolific catalogue of work has been covered and recorded by João Gilberto, Elis Regina, Gal Costa, Sérgio Mendes, Ernie Watts, and Toots Thielmans. Over the years, his political and environmental activism gained prominence alongside his musical career and reached a new height in 2002 when he was appointed minister of culture for Brazil. As a musician and as a diplomat, Mr. Gil possesses a key role in the constant modernization of Brazilian popular music and culture throughout the world.

He began playing the accordion at age eight, and listened to street singers in the marketplace around Salvador. By the end of the 1950s, Gilberto Gil was studying business administration at Savelador's Federal University and playing with a group called Os Desafinados. At this time he heard singer and guitarist João Gilberto on the radio and was so impressed that he immediately bought a guitar and learned to play and sing the *bossa nova*. He spent the early '60s composing songs for TV ads, and in 1964, was featured in *Nos Por Exemplo*, a show of *bossa nova* and traditional Brazilian songs directed by Caetano Veloso. In 1965, he moved to São Paulo; after singing and playing in various shows, he had his first hit when singer Elis Regina recorded his song "Louvação." He began to establish himself as a singer of protest songs and became popular amongst Brazilians involved in the Tropicalia



Gilberto Gil

movement, which opened up native Brazilian folk music to other kinds of influences and included the usage of rock and folk instruments. The success of the single "Louvação" inspired Mr. Gil to record an album of his own material with the same title.

Gilberto Gil made his first self-titled recording in 1966. His musical fusion of *bossa nova*, *samba*, and other peripheral styles was so revolutionary that it frightened Brazil's military dictatorship into arresting him. (He and Caetano Veloso were placed in solitary confinement while authorities figured out what they wanted to do with the pair.) At this point, Mr. Gil was forced to leave for

Great Britain. After three years residing in England, where he had the opportunity to work with groups including Pink Floyd, Yes, the Incredible String Band, and Rod Stewart's band in London clubs, Mr. Gil returned to Brazil in 1972. He recorded *Expresso 2222*, which spurred two hit singles in Brazil, "Back in Bahia" and "Oriente." In 1976, he toured with Mr. Veloso, Gal Costa, and Maria Bethânia and released the *Doces Bárbaros* album.

For the remainder of the 1970s, Gilberto Gil recorded for a variety of Brazilian record companies until signing an international contract with the WEA group of record labels in 1977. He toured US colleges in 1978 and firmly established his place in the international jazz world with his albums *Nightingale* (1978) and *Realce* (1979). In 1980, Mr. Gil teamed up with reggae musician Jimmy Cliff. The pair toured Brazil, and Mr. Gil's cover of Bob Marley's "No Woman, No Cry" climbed to number one, selling 700,000 copies.

In 1982, he had crossover success with "Palco," which became popular in dance clubs and led to stadium tours of Europe.

Because Gilberto Gil fused *samba*, *salsa*, and *bossa nova* with rock and folk music, he is recognized today as a pioneer in world music. In the late 1970s, he became a prominent spokesman for the black consciousness movement which was then taking place in his native country.

The early 1990s saw Mr. Gil continuing his involvement in social and political causes in Brazil, finding widespread support for his political stances, and was elected to office in the port city of Salvador, his hometown.

DRG Records Music from Brazil recently released *Gil Luminoso*, a new album from Mr. Gil this March. *Gil Luminoso* is the only recording in the artist's illustrious career to showcase his exquisite talent in the minimalist setting of voice and guitar. The album was recorded in 1999 and was packaged as a companion piece to the Bené Fonteles' book *Gil Luminoso: a poética do Ser*. It was released commercially in Brazil in September 2006.

Tonight's concert marks Gilberto Gil's UMS debut.

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Murray Perahia

Piano

Program

Saturday Evening, March 17, 2007 at 8:00
Hill Auditorium • Ann Arbor

Ludwig van Beethoven

Piano Sonata No. 9 in E Major, Op. 14, No. 1

Allegro
Allegretto
Rondo: Allegro comodo

J. S. Bach

Partita No. 3 in a minor, BWV 827

Fantasia
Allemande
Corrente
Sarabande-Burlesca
Scherzo
Gigue

Beethoven

Piano Sonata No. 10 in G Major, Op. 14, No. 2

Allegro
Andante
Scherzo

INTERMISSION

Johannes Brahms

Six Piano Pieces, Op. 118

Intermezzo: Allegro non assai, ma molto appassionato

Intermezzo: Andante teneramente

Ballade: Allegro energico

Intermezzo: Allegretto un poco agitato

Romanze: Andante

Intermezzo: Andante, largo e mesto

Frédéric Chopin

Etude No. 1 in A-flat Major, Op. 25

Allegro sostenuto

Etude No. 4 in c-sharp minor, Op. 10

Presto

Chopin

Ballade No. 3 in A-flat Major, Op. 47

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128th Annual Season

128th Annual
Choral Union Series

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This performance is supported by Donald Morelock and Ann and Clayton Wilhite.

Special thanks to ProQuest Company for its support of the UMS Classical Kids Club.

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

Special thanks to Louis Nagel, Professor of Music (Piano), U-M School of Music, Theatre & Dance, for his participation in tonight's Prelude Dinner.

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

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

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Special thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

Mr. Perahia records exclusively for Sony Classical.

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**Piano Sonata No. 9 in E Major,
Op. 14, No. 1 (1798)**

Ludwig van Beethoven
Born December 15 or 16, 1770 in Bonn, Germany
Died March 26, 1827 in Vienna

Written immediately after the intensely dramatic *Sonata Pathétique*, Op. 13, Beethoven's next two piano sonatas couldn't have been more different. Lighter and more playful in tone, these two works show a different aspect of Beethoven's personality. Yet lightness doesn't mean lack of complexity: the harmonies and modulations are no less sophisticated and the characters no less varied than in the tragic works.

The opening theme of the *Sonata in E Major*, with its ascending perfect fourths, seems simple enough, yet in the course of the movement, we hear that theme, or its rhythm of even half-notes, in many different guises. Even in his early period, Beethoven was a master of thematic transformation. In addition, through the alternation of chordal writing and rapid passagework, or accompanied and unaccompanied melodies, Beethoven creates great textural diversity in his piano writing.

Neither of the Op. 14 sonatas has a slow movement. The E-Major work contains a central "Allegretto" which observes the A-B-A structure found in minuets and scherzos, but this movement is neither. It is a melancholy (but not tragic) movement in the minor mode, filled with an intense romantic feeling. The unexpected strong accents, which Beethoven loved so much, lend the movement an even greater poignancy. A lyrical middle section in the major mode provides the necessary contrast. After the recapitulation of the "A" section, Beethoven appends a brief coda in which he briefly recalls the "B" melody. It is a small but significant gesture in which he integrates the two elements and reconciles their previous contrast.

Allegro comodo, a "comfortable fast tempo," is the instruction for the finale. An expansive melodic theme and a more figurative second idea are the main building blocks for this delightful rondo, whose ending combines dynamic extremes in a most original and effective way.

Partita No. 3 in a minor, BWV 827 (1727)

Johann Sebastian Bach
Born March 21, 1685 in Eisenach, Germany
Died July 28, 1750 in Leipzig

In the world's first dictionary of music, published by Johann Gottfried Walther (1732), the entry on Johann Sebastian Bach makes mention of only one set of compositions: the six partitas for keyboard, the only works by Bach then in print. Walther was a cousin of Bach's; the latter had stood godfather to one of Walther's sons. The lexicographer must therefore have had much more knowledge about Bach's works than he let on in his dictionary entry. Yet he chose to acknowledge in print only what would be known to music-lovers outside Leipzig, who had never heard the Thomaskantor improvise on the organ or direct one of his cantatas on Sunday morning. In a way, it was the 1731 publication of the six partitas as "Op. 1" that brought the 46-year-old Bach before a larger audience for the first time.

Actually, the publication of the partitas had begun, one work at a time, in 1726. Two of them (No. 3 and No. 6) had already been written by that time, since they appear in the 1725 *Notebook for Anna Magdalena Bach*. Bach had the partitas printed at his own expense, and issued the cumulative edition when the set of six was complete. The 1731 title page read as follows: "Keyboard Practice [Clavir-Übung] consisting of Preludes, Allemandes, Courantes, Sarabandes, Giges, Minuets and other Galanteries composed for the pleasurable diversion of music-lovers by Johann Sebastian Bach, Acting chapel master to the Court of Saxe-Weissenfels and Conductor of the Leipzig Musical Choir." Bach eventually published three more volumes of "Keyboard Practice" which include such masterpieces as the Italian Concerto and the Goldberg Variations; a fifth volume, containing *The Art of Fugue*, was left unfinished at the time of Bach's death.

The partitas are akin to Bach's earlier English and French suites for keyboard but, in the words of David Schulenberg, an expert on Bach's keyboard music, "the technical demands on the player [are] greater...most of the dances are longer and diverge farther from traditional models."

Each partita opens with an extended prelude; in each work, the prelude goes by a different

name and has a different character. The "Fantasia" of the third partita resembles a two-part invention in the way the right and the left hand imitate and complement one another; it is, however, much longer than any of the 15 Inventions. Like the "Fantasia," the extremely ornate "Allemande" uses counterpoint extensively. The rapid 16th-note motions of the "Corrente" certainly bear out the name of this dance, which means "running." In the "Sarabande," Bach completely eschewed the typical rhythmic pattern normally associated with it and fashioned an elaborate instrumental aria with a highly unpredictable phrase structure. The name of the following movement, "Burlasca," doesn't otherwise occur in Bach's music. In the *Notebook for Anna Magdalena Bach*, this movement was called a "minuet," although it doesn't observe the typical rhythmic formulas of that dance. The writing has both counterpoint and virtuosic 16th-note passages, as well as what Schulenberg describes as "rather odd voice leading." Next we hear a "Scherzo," which is missing from the early version; it may have been written simply to fill out some space left on the page. The music is akin to the "Badinerie" in the second orchestral suite—both "scherzo" and "badinerie" mean "joke" or "jest" and refer here to the fun both players and listeners have with the rapid 16th-notes scurrying up and down. An intensely contrapuntal "Gigue" closes the partita.

Piano Sonata No. 10 in G Major, Op. 14, No. 2 (1799)

Beethoven

The companion piece of the E-Major sonata opens with a playful *legato* melody, developed in a rather sophisticated way, with a combination of faster and slower syncopated figures. After the gently rocking second and third themes, a true musical storm breaks out in the central portion of the movement, eventually subsiding to make way for the recapitulation.

Next comes a theme with variations, marking the first time Beethoven used this form in a piano sonata. The rhythmic shape of the theme is reminiscent of a march, but its character is not overly martial. Particularly noteworthy are the chromatically rising harmonies and the accents on

what would normally be the weak beats of the measure; Beethoven exploited both features in the course of three variations, followed by a brief but striking coda.

The last movement is titled "Scherzo," but it is not the usual scherzo form with trio: here the scherzo idea is adapted to the closing function of the finale. The opening melody, which recurs several times, offers many musical surprises as Beethoven's scherzos often do; it is complemented by two subsidiary themes, the second of which is particularly memorable by its *dolce* (gentle, sweet) character. The final section is enlivened by an active accompaniment figure in the right hand, while the left hand plays the melody in turn above and below. This hand-crossing technique is used until the opening melody returns for the last time, and the piece ends with a final surprise.

Six Piano Pieces, Op. 118 (1892)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany
Died April 3, 1897 in Vienna

Brahms wrote most of his solo piano music either very early or very late in his career (with only the *Eight Piano Pieces*, Op. 76 and the *Two Rhapsodies*, Op. 79 falling into his middle years). In the early works, which include the three great sonatas and several sets of brilliant variations, he made the classical piano tradition thoroughly his own and established his reputation as the heir to Beethoven's mantle. In the late piano music, he aimed at something far more personal: the pieces convey an image of the composer withdrawn from the world and playing only to himself and a few of his closest friends such as Clara Schumann. Many of the 20 short pieces published in Opp. 116–119 are lyrical and introspective in character; many of them are called "intermezzi" not because they come between two larger works but because the name connotes something light, transient, and indefinite. Some of the pieces, like the more energetic *Ballade*, Op. 118, No. 3, hark back to the earlier Brahms, but even they have a certain autumnal quality about them.

The six pieces of Op. 118 consist of four intermezzi, the *Ballade* and a *Romance* (No. 5). The first intermezzo (a minor) is filled with that well-controlled passion that is one of the defining

traits of Brahms's music. No. 2 (A Major), marked *teneramente* (tenderly), is one of the most intimate pieces of music ever written. No. 3, the *Ballade* (g minor), has a strongly profiled main theme and an ethereally soft middle section in the distant key of b minor. The recapitulation of the main theme is followed by a faint reminiscence of the middle section as a wistful epilog. After these three eminently melodic pieces, No. 4 (f minor) is a haunting study in textures and colors. No. 5, a "Romance" in F Major, is in A-B-A form like the *Ballade*, but despite the changes in key and meter, the expressivity and lyricism of the music remains equally strong throughout. The closing intermezzo in e-flat minor, is arguably the most extraordinary piece in the set. Brahms's first biographer, Max Kalbeck, believed that it had been intended for a never-to-be-written Fifth Symphony. Its wavering melody starts with the first four notes of the "Dies irae." The doleful theme eventually gives way to a poignant rhythmic idea that keeps growing in volume. At the climactic moment, the "Dies irae" theme returns *fortissimo*, followed by a more peaceful recapitulation.

Etude No. 1 in A-flat Major,
Op. 25, "Aeolian Harp" (1837)

Etude No. 4 in c-sharp minor,
Op. 10 (1833)

Ballade No. 3 in A-flat Major,
Op. 47 (1841)

Frédéric Chopin

*Born March 1, 1810 in Zelazowa Wola, near
Warsaw, Poland*

Died October 17, 1849 in Paris

Chopin wrote two sets of etudes (Op. 10 and Op. 25), with 12 etudes in each set. The first set, published in 1833, was dedicated to Franz Liszt; the second set, in 1837, was dedicated to the Countess Marie d'Agoult, Liszt's companion.

The 24 etudes represent a veritable compendium of pianistic techniques. They are "studies" in the pedagogical sense of the word as they focus on specific problems any aspiring virtuoso must solve but, at the same time, they are concert pieces whose "musical quality," in the words of

one commentator, "clearly permits—or rather demands—public performance."

Etude No. 1 in the Op. 25 set is one of the rare instances where Chopin offered a programmatic interpretation of one of his works. According to his pupil Jan Kleczyński, Chopin imagined "a little shepherd who takes refuge in a peaceful grotto from the approaching storm. In the distance rushes the wind and the rain, while the shepherd gently plays a melody on his flute." Robert Schumann famously described Chopin's performance of this piece, which reminded him of an Aeolian harp (this image has stuck as a nickname for the etude). The strings of the Aeolian harp are moved by the wind which, by extension, suggests "heavenly" music; yet Schumann stressed that in this case, the Aeolian harp was in human hands, providing "all sorts of fantastic embellishments." The tender melody in the treble is combined with a rustling accompaniment written in smaller notes, and according to Schumann, Chopin didn't play those exactly as written but rather enveloped the melody in an intricate web of broken chords.

Etude No. 4, Op. 10 is sometimes known under the nickname "Torrent," which has nothing whatsoever to do with Chopin. Yet it undeniably captures the essence of the piece, which is characterized by tempestuous 16th-note passages in both hands, fascinating harmonic changes, and a dramatic passion of rare intensity.

If the idea of the etude was originally connected to teaching, that of the ballade comes from story-telling; and in Chopin's hands, both genres evolved far beyond what those basic ideas might have suggested. In the case of the ballade, we know that Chopin was influenced by poetic works in that form by his contemporary and compatriot Adam Mickiewicz. Yet, in spite of assertions to the contrary, it seems unlikely that Chopin would have intended to follow any particular poetic ballad in a programmatic way. Chopin's four ballades tell their own stories, and do so in purely musical terms. What makes them comparable to literary works is a certain narrative character that manifests itself in the way its themes return in the course of the composition, acting like protagonists in a story going through a wide range of life experiences, as it were.

Ballade No. 3, in A-flat Major, has been linked to Mickiewicz's version of the Undine story—the mermaid falling in love with a mortal.

But the effect of the piece isn't really dependent on any such interpretations. The real "story" unfolds on a more abstract level. A captivating two-bar phrase, answered by another phrase of equal length, opens the piece in a simple and straightforward manner. Soon, however, the theme dissolves in figurations, only to reappear in its original form before yielding to a second theme, livelier than the first but connected to it by some carefully disguised melodic links.... One could similarly enumerate all the events of the ballade right to the end, where the first theme, previously so unassuming, returns as a heroic, triumphant statement. It is a symbolic story, one of transformation, evolution and arrival at a goal—not a concrete story, but a deeply human one.

Program notes by Peter Laki.

In the more than 30 years he has been performing on the concert stage, American pianist **Murray Perahia** has become one of the most sought-after and cherished pianists of our time. In March 2004, he was awarded an honorary KBE by Her Majesty The Queen of England, in recognition of his outstanding service to music.

Mr. Perahia performs in all of the major international music centers and with every leading orchestra. He is the Principal Guest Conductor of the Academy of St. Martin-in-the-Fields, with whom he has toured as conductor and pianist throughout the US, Europe, Japan, and South East Asia. Recently, Mr. Perahia embarked on an ambitious project to edit the complete Beethoven Sonatas for the Henle Urtext Edition. He also produced and edited numerous hours of recordings of recently discovered masterclasses by the leg-



Murray Perahia

endary pianist Alfred Cortot, which resulted in the highly acclaimed Sony CD release, *Alfred Cortot: The Master Classes*.

Mr. Perahia's current season includes recitals in Amsterdam and London, as well as throughout North America including Vancouver; Ottawa; San Francisco; Santa Barbara; Portland, Oregon; Costa Mesa; Kansas City; and North Carolina; culminating at Lincoln Center in New York. He will also appear as soloist and conductor with the Academy of St. Martin-in-the-Fields in European cities including Paris, Prague, Zurich, London, and Berlin.

Mr. Perahia has a wide and varied discography. His most recent solo recording features Franz Schubert's Late Piano Sonatas (D. 958, 959, and 960). His recording of Frederic Chopin's complete *Etudes*, Op. 10 and Op. 25, garnered him both the 2003 Grammy Award for "Best Instrumental Soloist Performance" and *Gramophone's* 2003 award for "Best Instrumental Recording." His special association with the music of Bach is evident in his recent recordings of Bach Keyboard Concertos and the *Brandenburg Concerto No. 5* with the Academy of St. Martin-in-the-Fields. His recording of Bach's *Goldberg Variations* received two Grammy nominations and won the 2001 Gramophone Award for "Best Instrumental Recording." It was on the Top 10 *Billboard* Classical Chart for 15 weeks. In 1999, he won a Grammy for his recording of Bach's *English Suites* (Nos. 1, 3, and 6), and in 1995 and 1997, he won *Gramophone* magazine awards for albums of Chopin ballades and music by Handel and Scarlatti. In 1998 Sony Classical released a four-disc set commemorating 25 years of his recordings issued under this label.

Born in New York, Mr. Perahia started playing piano at the age of four, and later attended Mannes College where he majored in conducting and composition. His summers were spent in Marlboro, where he collaborated with such musicians as Rudolf Serkin, Pablo Casals, and the members of the Budapest String Quartet. He also studied at the time with Mieczyslaw Horszowski. In subsequent years, he developed a close friendship with Vladimir Horowitz whose perspective and personality were an abiding inspiration.

In 1972 Mr. Perahia won the Leeds International Piano Competition. In 1973 he gave his first concert at the Aldeburgh Festival, where he worked closely with Benjamin Britten and Peter Pears, accompanying the latter in many lieder recitals. Mr. Perahia was co-artistic director of the Festival from 1981 to 1989.

Mr. Perahia is an honorary fellow of the Royal College of Music and the Royal Academy of Music, and he holds an honorary doctorate from Leeds University.

UMS ARCHIVES

This evening's recital marks Murray Perahia's 11th appearance under UMS auspices. Mr. Perahia made his UMS debut in October 1977 in recital at Rackham Auditorium in a program of Beethoven, Chopin, and Schubert. Mr. Perahia last visited Ann Arbor in March 2001 as leader and pianist with the Academy of St. Martin-in-the-Fields in a concert performance at Hill Auditorium.

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Netherlands Bach Society

Jos van Veldhoven artistic director

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Orchestre Philharmonique de Radio France

Myung-Whun Chung, *Conductor*

Program

Tuesday Evening, March 20, 2007 at 8:00
Hill Auditorium • Ann Arbor

Maurice Ravel

Ma mère l'oye (Mother Goose Suite)

Prelude

Danse du Rouet (Dance of the Spinning-Wheel)

Pavane de la Belle au Bois dormant (Pavane of the Sleeping Beauty)

Les entretiens de la Belle et de la Bête

(Conversations of Beauty and the Beast)

Petit Poucet (Tom Thumb)

Laideronnette, Impératrice des Pagodes

(Laideronnette, Empress of the Pagodas)

Le jardin féerique (The Fairy Garden)

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

Hector Berlioz

Symphonie fantastique, Op. 14

Rêveries, Passions

Un Bal (A Ball)

Scène aux champs (Scene in the Country)

Marche au supplice (March to the Scaffold)

Songe d'une nuit du sabbat (Dream of a Witches' Sabbath)

59th Performance of the
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Ma mère l'oye (Mother Goose Suite) (1908–1911)

Maurice Ravel

Born March 7, 1875 in Ciboure, France

Died December 28, 1937 in Paris

Maurice Ravel's *Mother Goose* has nothing to do with "Humpty-Dumpty" or "Peter, Peter, Pumpkin Eater." His *Mother Goose* (or *Ma mère l'oye*) is a French story-teller, famous since 1697, the year Charles Perrault (1628–1703) published his collection of old and new tales in a book that became known popularly as "Mother Goose." The collection contained, among others, the stories of Sleeping Beauty and Little Red Riding Hood.

Ravel was inspired by Perrault's collection as well as some other fairy-tale classics when, in 1908, he decided to write a short suite for piano duet, intended as a gift for Mimi and Jean Godebski, the children of his friends Cipa and Ida Godebski. He orchestrated the suite in 1911, and the same year, he expanded it into a ballet score by adding two new movements and a few interludes. The two new movements, "Prelude" and "Spinning-Wheel Dance and Scene," precede the five taken from the piano suite.

Ravel's original idea in *Ma mère l'oye* had been to write a children's piece that could be performed by children. He initially intended the work to be played by Jean and Mimi. In the end, the suite proved too difficult for the young Godebskis, and Ravel recruited two extremely gifted young pianists, Jeanne Leleu and Geneviève Durony (six and seven years old, respectively), for the première. His intention to write music that children would appreciate is reflected by the simplicity of the melodic writing, apparent even in the lush colors of the orchestral writing.

Prelude

In order to transform his suite of self-contained scenes into a coherent ballet, Ravel chose the tale of Sleeping Beauty as his central storyline, with the other stories appearing as dreams seen by the princess during her 100-year slumber. The fairy-tale atmosphere is established in the "Prelude" with haunting horn calls, mystical string *tremolos*, and some woodwind figures imitating the birds of the forest. Some of the melodies of the subse-

quent movements are also anticipated, such as the theme of the Sleeping Beauty's Pavane and the sigh of the Beast (solo contrabass).

Dance of the Spinning-Wheel (Danse du Rouet)

The dance follows without a break. The young princess, playing with the spinning-wheel, is wounded by the distaff and loses consciousness. The lively 6/8 rhythms and rolling 16th-note figures that have been associated with the spinning-wheel, at least since Schubert's song "Gretchen am Spinnrade," are suddenly interrupted by a menacing woodwind motif. As the Princess falls asleep, the opening figure of the prelude returns to set the stage for the "five children's pieces" (*cinq pièces enfantines*) that are about to begin. (Ravel slightly changed their order from the original, moving up the scene of Beauty and the Beast to follow directly after the Pavane.)

Pavane of the Sleeping Beauty (Pavane de la Belle au Bois dormant)

The Pavane is a slow dance of Spanish origin to which Ravel had first turned in his early *Pavane for a Dead Princess*. In the original version, this new Pavane was rather brief, consisting of a single motif, soft and delicate, repeated by various instruments of the orchestra. Ravel expanded it in the ballet considerably, introducing a Good Fairy who gives a signal with her whistle (*piccolo*), whereupon two blackamoors appear on the stage. According to the scenario printed in the score:

The Fairy entrusts them with the task of guarding the Princess's sleep and disappears. The blackamoors come forward, towards the Princess and take ceremonial bows. They unfold a banner on which is written the name of the first tale to be told: 'The Conversations of Beauty and the Beast.'

Conversations of Beauty and the Beast (Les entretiens de la Belle et de la Bête)

This story is very well known, but few actually remember the name of its author, Marie Leprince de Beaumont (1757). The conversation that inspired the music was reprinted in the score:

"When I think of your good heart, you don't seem so ugly."

"Oh, I should say so! I have a good heart, but I am a monster."

"There are many men who are more monstrous than you."

"If I were witty I would pay you a great compliment to thank you, but I am only a beast."

...

"Beauty, would you like to be my wife?"

"No, Beast!"

...

"I die happy because I have the pleasure of seeing you once again."

"No, my dear Beast, you shall not die.

You shall live to become my husband."

...The Beast had disappeared, and she beheld at her feet a prince more handsome than Amor, who was thanking her for having lifted his spell.

The movement is in the tempo of a slow waltz. The Beauty is represented by the clarinet, the Beast by the contrabassoon. The two instruments take turns at first, and then join in a duet that becomes more and more impassioned. After a *fortissimo* climax and a measure of silence, an expressive violin solo (with harmonics) brings the movement back to its original tempo as the Beast is transformed into a handsome prince. For the ballet version, Ravel added a short interlude in which the blackamoors greet the Princess and unroll a new banner with the name of the next story.

Tom Thumb (Petit Poucet)

The score is preceded by a short excerpt from Perrault's story:

He thought he would be able to find the path easily by means of the bread he had strewn wherever he had walked. But he was quite surprised when he couldn't find a single crumb; the birds had come and eaten them all.

Tom Thumb's wanderings are depicted here by a steady motion in eighth-notes in the strings, over which the woodwinds play a quiet "walking" melody. The birds referred to in the story are indicated by a solo violin playing harmonic gliss-

sandos against a twittering flute and piccolo.

The interlude following this scene, in which the blackamoors bring out yet another banner, contains a virtuoso cadenza for harp and celesta.

Laideronnette, Empress of the Pagodas (Laideronnette, Impératrice des Pagodes)

The story on which this movement was based was written by the Countess d'Aulnoy, a contemporary of Perrault. The heroine is a beautiful princess who was made ugly by a wicked witch. She travels to a distant country inhabited by tiny, munchkin-like people called "pagodes." (Eventually, as one might expect, she is restored to her original beauty and finds her Prince Charming.)

As in the previous movements, Ravel concentrated on a single image from the story, and he wrote it down at the head of the score:

She undressed and got into the bath. Immediately the pagodes and pagodesses began to sing and to play instruments. Some had theorbos [large lutes] made from walnut shells; some had viols made from almond shells; for the instruments had to be of a size appropriate to their own.

The music is a study in turn-of-the-century Orientalism, with a lively pentatonic melody (playable on the black keys of the piano), colorfully orchestrated. In a more serious middle section, Little Homely dances with the Green Serpent (who will turn out to be Prince Charming, also disguised by an evil spell). The dance of the "pagodes" then returns, followed by an interlude that begins with a horn fanfare evoking a hunt. "Everyone withdraws in haste; the blackamoors hurry to lift up the canvas in the back," revealing the fairyworld of the prelude, whose musical material briefly returns as a transition to "The Fairy Garden."

The Fairy Garden (Le jardin féérique)

This movement does not seem to be based on any particular fairy tale. It is a celebration of the splendor of this miraculous garden, where the sun never goes down and everyone lives a blessed and happy life. The music is a single crescendo from a soft and low string sonority to a veritable feast of sound, resplendent with harp, celesta, and glock-

enspiel. In the ballet, this is obviously the moment where Prince Charming arrives and awakens the Princess, the two of them living happily ever after.

Symphonie fantastique, Op. 14 (1830)

Hector Berlioz

Born December 11, 1803 in

La Côte-Saint-André, France

Died March 8, 1869 in Paris

Berlioz claimed to “take up music where Beethoven had left it off.” The *Fantastique* is certainly indebted to Beethoven’s *Symphony No. 6* (“Pastorale”), in which a fifth movement had been added to the usual four and each movement had a programmatic title. But Berlioz took the idea of program music much further than Beethoven had done. In addition to providing titles for the symphony as a whole (“Episode from the Life of an Artist”) and its individual movements, Berlioz wrote an extensive literary program that he insisted should be distributed to the audience in the concert hall.¹

Over the years, Berlioz revised the program several times just as he kept revising the music. The main difference between the original program and its revision is that in the first version, only the last two movements represent the artist’s dreams under the influence of opium, while in the revision the entire symphony is a dream.

In the first edition of 1845, the program reads as follows:

The composer’s intention has been to treat of various states in the life of an artist, insofar as they have musical quality. Since this instrumental drama lacks the assistance of words, an advance explication of its plan is necessary. The following program, therefore, should be thought of as if it were the spoken text of an opera, serving to introduce the musical movements and to explain their character and expression.

Episode in the Life of an Artist

First Movement

Daydreams—Passions

The composer imagines that a young musician, troubled by that spiritual sickness which a famous writer² has called “le vague des passions,” sees for the first time a woman who possesses all the

charms of the ideal being he has dreamed of, and falls desperately in love with her. By some strange trick of fancy, the beloved vision never appears to the artist’s mind except in association with a musical idea, in which he perceives the same character—impassioned, yet refined and diffident—that he attributes to the object of his love.

This melodic image and its model pursue him unceasingly like a double *idée fixe*. That is why the tune at the beginning of the first allegro constantly recurs in every movement of the symphony. The transition from a state of dreamy melancholy, interrupted by several fits of aimless joy, to one of delirious passion, with its impulses of rage and jealousy, its returning moments of tenderness, its tears, and its religious solace, is the subject of the first movement.

Second Movement

A Ball

The artist is placed in the most varied circumstances: amid the hubbub of a carnival, in peaceful contemplation of the beauty of nature—but everywhere, in town, in the meadows, the beloved vision appears before him, bringing trouble to his soul.

Third Movement

Scene in the Country

One evening in the country, he hears in the distance two shepherds playing the *ranz des vaches*³; this pastoral duet, the effect of his surroundings, the slight rustle of the trees gently stirred by the wind, certain feelings of hope which he has been recently entertaining—all combine to bring an unfamiliar peace to his heart, and a more cheerful color to his thoughts. He thinks of his loneliness; he hopes soon to be alone no longer... But suppose she deceives him!... This mixture of hope and fear, these thoughts of happiness disturbed by dark forebodings, form the subject of the Adagio. At the end, one of the shepherds again takes up the *ranz des vaches*; the other no longer answers... Sounds of distant thunder...solitude... silence...

Fourth Movement March to the Scaffold

The artist, now knowing beyond doubt that his love is not returned, poisons himself with opium. The dose of the narcotic, too weak to take his life, plunges him into a sleep accompanied by the most terrible visions. He dreams that he has killed the woman he loved, and that he is condemned to death, brought to the scaffold, and witnesses *his own execution*. The procession is accompanied by a march that is sometimes fierce and somber, sometimes stately and brilliant; loud crashes are followed abruptly by the dull thud of heavy footfalls. At the end of the march, the first four bars of the *idée fixe* recur like a last thought of love interrupted by the fatal stroke.

Fifth Movement Dream of a Witches' Sabbath

He sees himself at the witches' sabbath, in the midst of a ghastly crowd of spirits, sorcerers, and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, far-off shouts to which other shouts seem to reply. The beloved tune appears once more, but it has lost its character of refinement and diffidence; it has become nothing but a common dance tune, trivial and grotesque: it is she who has come to the sabbath... A roar of joy greets her arrival... She mingles with the devilish orgy... Funeral knell, ludicrous parody of the *Dies irae*, sabbath dance. The sabbath dance and the *Dies irae* in combination.

Anyone having read this program is likely to remember the witches, the execution, and the ball, but it is easy to forget the very first sentence, according to which these figures and events are represented "insofar as they have musical quality" (*dans ce qu'elles ont de musical*). In other words, the program isn't really an "extra-musical" one, since it builds upon musical types such as dance, march, or plainchant, endowing them with some more concrete meanings. Music and program are strongly interdependent: the musical style of the symphony, with its many unusual features, would

hardly make sense without the program, but the program itself is full of musical references.

Some of the dreams described in the program were undoubtedly Berlioz's own (and we know that he had tried opium shortly before writing the symphony). There was a woman in real life who seemed to him to "possess all the charms of the ideal being"; this *idée fixe* was named Harriet Smithson, an Irish-born actress playing Shakespearean roles in an English company in Paris. Berlioz fell madly in love with Smithson after seeing her on stage just once, and his passion was burning for several years even though he had never met her in person. (They did eventually meet; they got married, had a son, were unhappy ever after, and, finally, separated—but that's quite another story.)

The *Symphonie Fantastique* reflects Berlioz's intense feelings at the time of his infatuation with Harriet Smithson; yet some of the work's themes came from earlier compositions. The tune of the opening *Largo* was taken from a song of Berlioz's adolescence, and parts of the *idée fixe* may be found in an early cantata. Most importantly, the fourth-movement March seems to have come from Berlioz's unfinished opera *Les Francs-Juges* (The Self-Appointed Judges, 1826), a tale about a band of vigilantes in medieval Germany (we have only indirect knowledge of this connection since the march does not survive in its original form). Some critics have argued that the presence of these self-borrowings diminishes the relevance of the program (after all, some of the music was originally composed with other ideas in mind), but in reality, the program and the new context effectively change the meaning of these borrowed themes which fit in perfectly with the newly composed materials.

To start at the beginning—the slow introduction to the first movement—there is so much more to it than that tune taken from a childhood essay. It contains some highly agitated passages where the conventional melody is suddenly swept away by utterly new sounds. The *Allegro agitato* has been said to be a fairly regular sonata movement; yet the exposition is extremely brief and consists merely of the first appearance of the *idée fixe*, followed by what could be described as transition material (containing some truly hair-raising modulations). The development section is interrupted by a passage in which all thematic relationships are suspended: all we hear is ascending

and descending chromatic scales in the strings, with frightening interjections from woodwinds and horns. Then, a three-measure general rest follows, after which all the rules of the sonata form are thrown overboard. It is at this point that we hear the only complete recapitulation of the *idée fixe* (but not in the home key), followed by more development, including a wonderful counterpoint to the *idée fixe* played by the solo oboe (we are told that it was a compositional afterthought). The *idée fixe*, in varied form, is soon taken up by the whole orchestra, but by this time we are clearly in the coda of the movement. The first segment of the *idée fixe* and a series of C-Major and F-Major chords end the movement, to be played, according to Berlioz's instructions, "as soft as possible."

The second movement ("A Ball") had originally stood in third place, but Berlioz soon reversed the two movements, so that a central slow movement is now flanked by a dance and a march. The ball scene starts with a transition from the first movement's C Major to A Major, the key of the waltz that follows. The dance is twice interrupted by the *idée fixe* that appears in foreign keys to "disturb the artist's peace of mind."

The *ranz des vaches* that opens the third movement ("Scene in the Country") is a dialogue between the English horn and the oboe (the latter positioned, according to the instructions, behind the scene). It is not an actual quote from an alpine folksong; yet Robert Schumann found it so convincing that he wrote in his famous review of the symphony: "Just wander about the Alps and other shepherds' haunts and listen to the shawms and alphorns; that's exactly the way they sound." The movement's main theme is introduced by the flute and the first violins (the same combination that played the *idée fixe* for the first time!) and brought to a climax by the full orchestra. The *idée fixe* is then heard again in the flute and the oboe. The meadow scene has a symmetrical structure; after the *idée fixe*, the main theme

returns, followed by a coda in which we hear the *ranz des vaches* again.

The fourth movement, "March to the Scaffold," is one of the wonders of orchestration, with effects such as the *pizzicatos* (plucked strings) of the divided double basses and the innovative *tremolos* of the timpani. The movement's first idea is a seven-note descending scale figure superimposed on a six-note rhythmic pattern—because of this discrepancy, the music never repeats itself exactly. The second idea is a regular march theme dominated by the distinctive sonority of the brass, especially the trombones and ophicleides (tubas). At the end of this movement, the solo clarinet intones the *idée fixe*, as the artist's last thought before the guillotine comes down on him with a fatal blow.

It is perhaps in the last movement that Berlioz went the farthest in his innovations of both sound and musical form. The slow introduction to this movement with its special uses of percussion and novel wind effects creates an eerie suspense, into which bursts a cruel parody of the *idée fixe*, first scored for C-clarinet, and then for the shrill-sounding small E-flat clarinet. It is the image of the artist's beloved turned into a witch and showing up at the sabbath! The "devilish orgy" begins with the Gregorian melody of the "Dies irae," the sequence from the Mass of the Dead, presented in slow notes by the bassoons and tubas, repeated in a faster tempo by the horns, and finally transformed into a dance tune by the woodwind. The witches begin a round dance which is eventually combined with the "Dies irae" and brings the symphony to a truly blood-curdling close.

Many listeners in the 1830s were completely taken aback by the novelties of Berlioz's symphony. The musicologist François-Joseph Fétis wrote a scathing review, but even as great a musician as Mendelssohn found it "utterly loathsome" and depressing, even though he had met Berlioz and found him a thoroughly likable person. It is all

¹Later, when Berlioz thought of the *Symphonie fantastique* and its sequel *Lélio* as a single work, he made a concession by allowing the distribution of the program to be dispensed with if the symphony was played by itself; however, he clearly preferred making the program known to the audience.

²The "famous writer" is François-René Chateaubriand (1768-1848), whose *René* was widely read at the time. In this book, Chateaubriand defined "the vagueness of passion" as an

emotional state that "precedes the development of great passions, when all the faculties, young, lively, and whole, but closed, have only acted on themselves, without aim and without object."

³The *ranz des vaches* is "a type of Swiss mountain melody played on the alphorn by herdsmen to summon their cows" (*Harvard Dictionary of Music*).

the more surprising that Schumann devoted one of the longest and most analytical of his critical essays to the *Fantastique*. Schumann had not heard the piece and knew it only from Liszt's published piano transcription. His review, written in response to Fétis's attack, was full of admiration. Although he did see some flaws in the work, he was one of the first to recognize Berlioz's genius. As a direct result of his article, the French composer's name became widely known in German musical circles, and his international career was under way.

Program notes by Peter Laki.

Myoung-Whun Chung began his musical career as a pianist, making his debut at the age of seven. In 1974 he won the second prize at the Tchaikovsky piano competition in Moscow. After his musical studies at the Mannes School and The Juilliard School in New York, he became Carlo Maria Giulini's assistant in 1979 at the Los Angeles Philharmonic and two years later he was named Associate Conductor.

Maestro Chung was Music Director of the Saarbrücken Radio Symphony Orchestra from 1984 to 1990, Principal Guest Conductor of the Teatro Comunale of Florence from 1987 to 1992, Music Director of the Opéra de Paris-Bastille from 1989 to 1994, and Principal Conductor at the Santa Cecilia Orchestra in Rome from 1997 to 2005. He has been Music Director of the Orchestre Philharmonique de Radio France since 2000.



Myung-Whun Chung

Maestro Chung has conducted virtually all the world's leading orchestras, including the Berlin and Vienna Philharmonic, the Concertgebouw, all the major London and Parisian Orchestras, Filharmonica della Scala, Bayerisch Rundfunk, Dresden Staatskapelle, Boston and Chicago Symphony, the Metropolitan Opera, the New York Philharmonic, and the Cleveland and Philadelphia Orchestras.

As a recording artist for Deutsche Grammophon, many of his numerous recordings have won international prizes and awards. He has been the recipient of honors and prizes for his artistic work, including the Premio Abbiati and the Arturo Toscanini prize in Italy and the Légion d'Honneur (1992) in France; in 1991, the Association of French Theatres and Music Critics named him "Artist of the Year" and in 1995 and 2002 he won the prize Victoire de la Musique.

Deeply sensitive to humanitarian and ecological problems of our age, Maestro Chung has devoted an important part of his life to these causes. He served as Ambassador for the Drug Control Program at the United Nations (UNDCP); in 1995, he was named "Man of the Year" by UNESCO; and in 1996, he received the "Kumkuan," the highest cultural award of the Korean government for his contribution to Korean musical life. Maestro Chung now serves as Honorary Cultural Ambassador for Korea, the first in the Korean government's history.

The current season marks a double anniversary for the **Orchestre Philharmonique de Radio France**. 2007 is the 70th anniversary of the original Philharmonic Orchestra of the French National Radio Broadcasting Company, founded in the 1930s, along with the National Orchestra, Lyric Orchestra, and Chamber Orchestra of the French Radio. Perhaps more importantly, 2007 also marks the celebration of the 30th anniversary of the current Orchestre Philharmonique de Radio France (known as the *Nouvel Orchestre Philharmonique* until 1989), which was re-instituted in 1976, inspired by Pierre Boulez's critiques of traditional symphony orchestras at a time when he was Music Director of the New York Philharmonic and the London BBC Orchestra.

What makes the Orchestre Philharmonique de Radio France so unique is its ability to adapt to all possible configurations in the repertoire, from classicism to our time. Its 141 musicians can be simultaneously divided into several groups to perform as an instrumental ensemble, a chamber orchestra, or a full symphonic orchestra. Thanks to this adaptability, the Orchestre Philharmonique makes it possible for Radio France to provide its concert and radio audiences with a wide range of original programs. These are performed at the Pleyel concert hall, the Olivier Messiaen concert hall, the Cité de la Musique, and the Châtelet Theatre.

Since the renovated Pleyel concert hall opened in September 2006, the majority of works for full orchestra are now presented there and the Orchestre Philharmonique de Radio France will be in residence for at least 20 original programs. The Orchestre Philharmonique will also perform rare works and contemporary music in Radio France's Olivier Messiaen hall for one final season before the building closes for renovation. The construction of a new 1500-seat auditorium will be completed between 2010 and 2012.

At the Cité de la Musique, the orchestra is pleased to participate in its original thematic programming. This season, the concerts given there will focus on the great composers of the 20th century. During the construction of Radio France's new auditorium, this collaboration will be reinforced and diversified. The Orchestre Philharmonique also takes part in the Châtelet Theatre's lyric season, from staged opera productions to oratorio concerts.

Lastly, the Orchestre Philharmonique enjoys giving young audiences and families the tools to understand the symphonic repertoire, which they do with humor and with the participation of composer, pianist, and improviser Jean-François Zygel.

The Orchestre Philharmonique musicians and their Music Director Myung-Whun Chung have been working together since May 2000. Their partnership has been marked by several tours to Asia, the US, and throughout Europe. This season, the orchestra is invited to Vienna's Musikverein for a four-concert residency; to Germany; to the US for a concert at Carnegie Hall in New York, Hill Auditorium in Ann Arbor, and, for the first time, at Orchestra Hall in Chicago. They will also give a series of concerts throughout Asia, Japan, Korea, and China.

Last season, the musicians of the Orchestre Philharmonique took great pleasure in performing with exceptional artists such as Pierre Boulez and Valery Gergiev. Over the years they have also developed privileged relationships with some of the finest conductors of the new generation including Gustavo Dudamel, Mikko Franck, Alan Gilbert, Paavo Järvi, Philippe Jordan, Kazuchi Ono, Pascal Rophé, and Tugan Sokhiev. They have also fostered close ties with Vladimir Fedoseyev, Eliahu Inbal, Armin Jordan, and Leonard Slatkin. In addition, Paul McCreech and Ton Koopman are working with the Orchestre Philharmonique to develop their approach to the classical repertoire revisited on period instruments.

As the privileged partner of Radio France's Présences festival and a contributor to Ircam's Agora festival, the Orchestre Philharmonique has welcomed numerous composer-conductors including Luciano Berio, Witold Lutoslawski, Thomas Adès, George Benjamin, Marc-André Dalbavie, Magnus Lindberg, and Krzysztof Penderecki. Today, the orchestra works in close collaboration with Peter Eötvös.

The Orchestre Philharmonique is also directly involved in recording activities. This season the orchestra will make recordings for Deutsche Grammophon, Emi, Virgin Classics, Naïve, Decca, and BMG-Sony.

UMS ARCHIVES

This evening's concert marks both Maestro Myung-Whun Chung and the Orchestre Philharmonique de Radio France's second appearances under UMS auspices. Maestro Chung made his UMS debut leading the Orchestre Philharmonique in November 2002 in a program including Messiaen's *Turangalila-symphonie* at Orchestra Hall in Detroit during the 18-month renovation of Hill Auditorium in Ann Arbor.

Orchestre Philharmonique de Radio France

US Tour 2007

Myung-Whun Chung, *Conductor***Violins**

Svetlin Roussev,
Concertmaster
 Virginie Buscaïl
 Mihal Ritter
 Catherine Lorrain
 Juan-Firmin Ciriaco
 Emmanuel André
 Martin Blondeau
 Floriane Bonanni
 Florent Brannens
 Thérèse Desbeaux
 Aurore Doise
 Béatrice Gaugué-Natorp
 Edmond Israelievitch
 Mireille Jardon
 Jean-Philippe Kuzma
 Jean-Christophe Lamacque
 Arno Madoni
 Virginie Michel
 Simona Moise
 Pascal Oddon
 Françoise Perrin
 Cécile Peyrol
 Céline Planes
 Sophie Pradel
 Marie-Josée Romain-Ritcho
 Isabelle Souvignet
 Sylvie Tallec
 Thomas Tercieux
 Véronique Tercieux-Engelhard
 Anne Villette

Violas

Christophe Gaugué
 Fanny Coupé
 Daniel Vagner
 Marie-Emeline
 Charpentier
 Sophie Groseil
 Elodie Guillot
 Anne-Michèle Liénard
 Jacques Maillard
 Frédéric Maindive
 Benoît Marin
 Martine Schouman
 Marie-France Vigneron

Cellos

Eric Levionnois
 Catherine de Vençay
 Jérôme Pinget
 Marion Gailland
 Renaud Guieu
 Yves Bellec
 Morgan Gabin
 Elisabeth Maindive
 Stéphane Manent
 Lionel Wantelez

Basses

Christophe Dinaut
 Jean Thévenet
 Jean-Marc Loisel
 Daniel Bonne
 Jean-Pierre Constant
 Dominique Serri
 Dominique Tournier
 Henri Wojtkowiak

Flutes

Magali Mosnier
 Thomas Prévost
 Michel Rousseau
 Emmanuel Burlet
 Nels Lindeblad

Oboes

Jean-Louis Capezzali
 Hélène Devilleneuve
 Jean-Christophe Gayot
 Stéphane Part
 Stéphane Suchanek

Clarinets

Jérôme Voisin
 Jean-Pascal Post
 Didier Pernoit
 Bruno Martínez
 Gaëlle Burgelin

Bassoons

Jean-François Duquesnoy
 Stéphane Coutaz
 Cécile Hardouin
 Francis Pottiez
 Denis Schricke

Horns

Jean-Jacques Justafé
 Antoine Dreyfuss
 Sylvain Delcroix
 Paul Minck
 Xavier Agogué
 Jean-Claude Barro
 Isabelle Bigaré
 Matthieu Siegrist

Trumpets

Bruno Nouvion
 Gérard Boulanger
 Jean-Pierre Odasso
 Gilles Mercier
 Jean-Luc Ramecourt

Trombones

Patrice Buecher
 Antoine Ganaye
 Alain Manfrin

Bass Trombone

Franz Masson

Tuba

Victor Letter
 François Thuillier

Timpani

Jean-Claude Gengembre
 Benoît Gaudellette

Percussion

Renaud Muzzolini
 Francis Petit
 Gilles Durot
 Didier Lamarre

Harps

Nabila Chajai
 Teresa Zimmermann

Piano and Celesta

Catherine Cournot
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Be A Critic

A place to discuss UMS performances and events

UMS is excited to launch its newest website feature, an interactive tool called "Be A Critic."

We're always interested in your response to the works we put on our stages — nothing delights us more than to stumble on a blog entry or to receive an e-mail about a UMS event and the impact it had on you.

We invite you to join this new online forum that encourages you to post your reviews or comments about a past or upcoming performance for everyone to read, and to engage in critical dialogue with others who do the same. We want to generate online discussion and debate about our artists' performances — why you found performances successful or unsuccessful — and we'll share these comments directly with the artists and their managers.

Please share your reviews and stories about why and how you were moved by this performance, why you're excited about an upcoming event, or how we at UMS can improve your experience at our performances. "Be A Critic" can be accessed at www.ums.org/BeACritic. Registration is easy!

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Be Heard!