

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

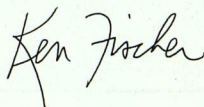
Friday, April 13 through Sunday, April 22, 2007

John Williams and John Etheridge	5
Friday, April 13, 8:00 pm Rackham Auditorium	
Jerusalem Quartet	9
Sunday, April 15, 4:00 pm Rackham Auditorium	
Netherlands Bach Society	15
Thursday, April 19, 8:00 pm St. Francis of Assisi Catholic Church	
Trinity Irish Dance Company	23
Friday, April 20, 8:00 pm Saturday, April 21, 1:00 pm (One-Hour Family Performance) Saturday, April 21, 8:00 pm Power Center	
Los Folkloristas	33
Sunday, April 22, 4:00 pm Rackham Auditorium	

As we bring the current 2006/07 season to a close, several images stand out for me. I was fortunate to be on the scene to either capture the photos with my own camera or to be present when they were taken.

Watch the newspapers, your mailbox, and www.ums.org for an announcement of the upcoming 07/08 season any day now. It's going to be a marvelous 129th UMS season, and we hope you'll join us for many of the events.

Have a great summer, and we'll see you in the fall.



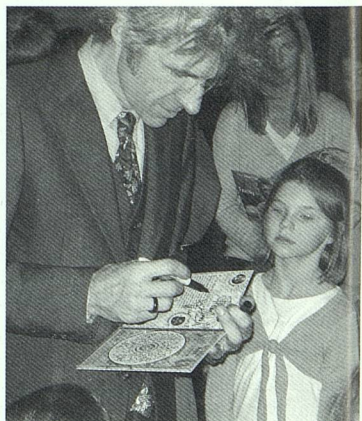
Ken Fischer
UMS President



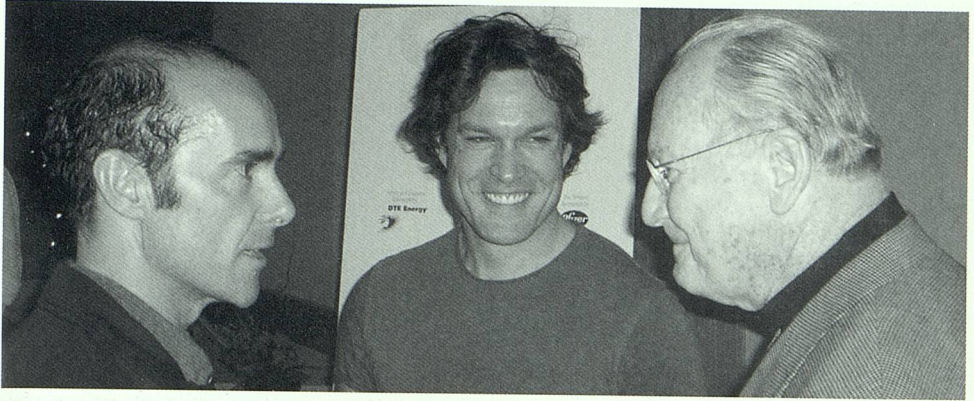
The UMS Usher Corps at Hill Auditorium prior to the December 3 performance of Handel's *Messiah*



Cellist David Finckel and pianist Wu Han visit U-M students camping out overnight outside of the Power Center to purchase RSC student tickets, very early morning, September 30



Dan Zanes autographs a CD for a young fan following his family performance at Rackham Auditorium, November 18



Late football coach Bo Schembechler with RSC actors Finbar Lynch and John Light at a Power Center reception preceding a performance of *Antony and Cleopatra*, November 8



Above, Left to Right:

UMS patron Agnes Warren (center front) and her family celebrating her 100th birthday at the December 3 *Messiah* performance. Agnes began the tradition of attending UMS *Messiah* presentations in the 1940s.

UMS's Ben Johnson, flanked by the Chair and President of the Association of Performing Arts Presenters, accepting the MetLife Award for Increasing Arts Access in Underserved Communities awarded to UMS at the APAP conference in New York City, January 22

Members of the Martha Graham Dance Company meet with a young fan in the Power Center lobby, October 14



RSC actor Patrick Stewart leads the U-M Marching Band at the Big House, November 4



RSC actors from *Julius Caesar* rehearsing scenes from the play with members of Mosaic Youth Theater prior to the November 11 matinee performance

UMS Educational Events *through Saturday, May 5, 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 umused@umich.edu.

Breakin' Curfew

Breakin' Curfew

Saturday, May 5, 8:00–11:00 pm, Power Center

Ann Arbor youth raise the curtain to offer a rare glimpse into the performance art they create in their basements, garages, schools, and at Ann Arbor's teen center, the Neutral Zone. Curated, produced, and marketed by local high school students, this annual event allows entrance into the colorful and innovative minds of talented young performers. Existing only in Ann Arbor, this unique show blends spoken word, dance, ska, rock-and-roll, hip-hop, classical music, jazz, and more for a single blow-out extravaganza of thought-provoking musical, lyrical, and visual art. This event is the ultimate reflection of the jaw-dropping artistic diversity that thrives in our teen community.

Tickets are \$15 for adults and \$10 for students.

NZ + **ums**
The Neutral Zone
Ann Arbor's Teen Center

PRESENT

UNIVERSITY
MUSICAL
SOCIETY

teen talent
worth sneaking out for

BREAKIN' CURFEW

may 5, 2007 8PM

POWER CENTER

tix @ the door
\$15

WITH SUPPORT FROM
Pfizer

presents

John Williams

Guitar

and

John Etheridge

Guitar

Program

Friday Evening, April 13, 2007 at 8:00
Rackham Auditorium • Ann Arbor

Together and Solo

This evening's program will be performed with one intermission and will include the following duos in addition to solos from both guitarists.

Francis Bebey

Sangara

John Williams

Slow Dub

John Etheridge

Monti's Casino

Vasco Martins

Triangular Situations

Williams

Extra Time

Rossy

Mitopa

Etheridge

Strange Comforts

Williams

Malinke Guitars

Djessou Mory Kante

Djandjon

Etheridge

Places Between

Benjamin Verdery

Peace, Love and Guitars

65th Performance of the
128th Annual Season

Mr. Williams and Mr. Etheridge appear by arrangement with Arts Management Group, Inc.

44th Annual
Chamber Arts Series

*The photographing or
sound and video recording
of this concert or
possession of any device
for such recording is pro-
hibited.*

Large print programs are available upon request.

John Etheridge has been at the top of the jazz and contemporary guitar world for 30 years. His career has covered a huge range of musical territory, combining powerful improvising technique, a feel for idiom, and an individual concept, which makes his output eclectic but highly personal.

The music press first touted Mr. Etheridge in the early 1970s while he was playing with a number of early fusion bands. In 1975, he was offered the chance to replace Allan Holdsworth in the legendary jazz-fusion group Soft Machine. International touring and recording followed until the band's demise at the end of the 1970s. More or less simultaneously (starting in 1976), Mr. Etheridge joined the touring group of the celebrated jazz violinist Stephane Grappelli. For a number of years these two commitments ran parallel—revealing the broad range of his abilities. Mr. Etheridge left Grappelli's quartet in the early 1980s. For the past 20 years, he has pursued a career involving associations with many of the great players of the jazz world. Either in single concerts, touring, or recording, he has appeared with Barney Kessel, Herb Ellis, Mundell Lowe, Birelli Lagrene, Dizzy Gillespie, Tony Williams,

Yehudi Menuhin, Pat Metheny, Andy Summers, and Nigel Kennedy.

In addition to his solo engagements, Mr. Etheridge also fronts the quartet Sweet Chorus dedicated to Stephane Grappelli, and co-leads the 8-piece group Zappatistas, performing the music of Frank Zappa. In the 05/06 season he performed with John Marshall, Hugh Hopper, and Theo Travis in the Soft Machine Legacy. Mr. Etheridge has been associated with John Williams for several years, working together on various projects.

Born in Melbourne, Australia, **John Williams** can be regarded as a foremost ambassador of the guitar. He was taught by his father, afterwards attending summer courses with Segovia at the Academia Musicale Chigiana in Siena, Italy, and studying music at the Royal College of Music in London. By the early 1960s, he had performed in London, Paris, Madrid, Japan, Russia, and the US; he has since toured the world playing both solo and with orchestra, and regularly on radio and television. Mr. Williams records for Sony BMG.



John Williams and John Etheridge

Amongst his collaborations with other musicians, those with Julian Bream, Itzhak Perlman, André Previn, Cleo Laine, and John Dankworth are particularly important. His other musical activities have included the groups SKY, John Williams and Friends, Attacca, The National Youth Jazz Orchestra with Paul Hart, Paco Pena, the Chilean group Inti-Illimani, and various collaborations with Richard Harvey. In the 06/07 season, Mr. Williams and jazz guitarist John Etheridge will team up as a duo and tour the UK and US (both in the fall and spring) in a program that will feature compositions written by them as well as some African music and a new work by American guitarist/composer Benjamin Verdery. This program will also be recorded by Sony BMG live in Dublin, released in the fall of 2006, and will be performed in major venues across the US.

Mr. Williams maintains a wide-ranging interest in contemporary music. Examples have included his recording of music by the Japanese composer Toru Takemitsu with the London Sinfonietta, an album featuring the music of Peter Sculthorpe and Nigel Westlake called *From Australia*, and his CD of music by the Cuban composer Leo Brouwer, called *The Black Decameron*, which includes Brouwer's Fourth Concerto. The highly successful *Profile* and *The Seville Concert*, both directed by David Thomas for London Weekend Television's *South Bank Show*, are particular examples of Mr. Williams' enthusiasm for communicating music on television. Mr. Williams also plays often for films, such as *The Deerhunter* (Cavatina) and *A Fish Called Wanda*.

In 2001 Sony Classical released his CD entitled *The Magic Box* in which his group John Williams and Friends presented adaptations of African music. This includes music from Senegal, Cameroon, Zaire, South Africa, Madagascar, and Cape Verde. Since its release they have toured the UK, US, Australia, Singapore, Malaysia, Germany, Spain, and Italy. His latest CD compilation *The Ultimate Guitar Collection* has now been released by Sony. He now lives in London.

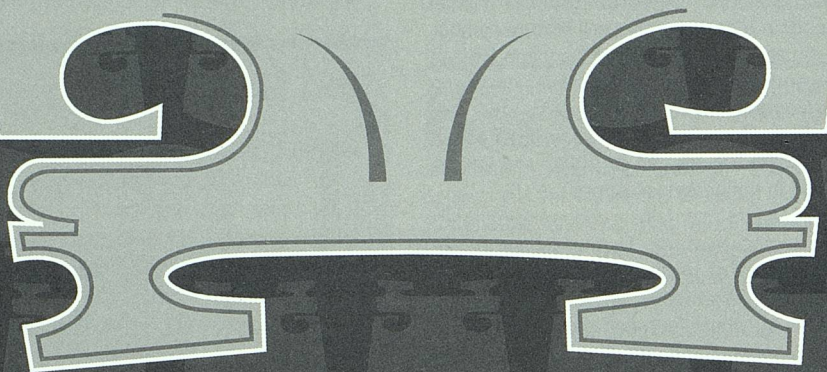
UMS ARCHIVES

This evening's performance marks John Williams's fifth appearance under UMS auspices. Mr. Williams made his UMS debut in October 1978 in a recital with guitarist Julian Bream at Hill Auditorium.

This evening marks John Etheridge's UMS debut.

UMS thanks
Jane and Edward Schulak

*for their generous support of
this afternoon's concert*



THE FORD HONORS PROGRAM
12TH ANNUAL GALA

Saturday, May 12, 6 pm

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.

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

and
**Jane and Edward
 Schulak**
 present

Jerusalem Quartet

Alexander Pavlovsky, *Violin*
 Sergei Bresler, *Violin*
 Amihai Grosz, *Viola*
 Kyril Zlotnikov, *Cello*

Program

Franz Joseph Haydn

Sunday Afternoon, April 15, 2007 at 4:00
 Rackham Auditorium • Ann Arbor

String Quartet in f minor, Op. 20, No. 5

Allegro moderato
 Menuetto
 Adagio
 Finale: Fuga a due Soggetti

Samuel Barber

String Quartet, Op. 11

Molto allegro e appassionato
 Molto adagio—Molto allegro

The "Molto adagio" of the Barber Quartet—his "Adagio for Strings"—is offered in recognition of today's Israeli holiday: Yom HaShoah. Yom HaShoah is held annually in remembrance of the six million Jews who perished in the Holocaust and is a national memorial day in Israel.

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

Piotr Ilyich Tchaikovsky

String Quartet No. 1 in D Major, Op. 11

Moderato e semplice
 Andante cantabile
 Scherzo: Allegro non tanto
 Finale: Allegro giusto

66th Performance of the
 128th Annual Season

44th Annual
 Chamber Arts Series

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

This performance is supported by Jane and Edward Schulak.

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

Media partnership provided by WGTE 91.3 FM, *Observer & Eccentric* newspapers, and *Detroit Jewish News*.

We welcome members of the Jewish Federation of Washtenaw County to this afternoon's performance.

Jerusalem Quartet appears by arrangement with ICM Artists, Ltd.

Large print programs are available upon request.

String Quartet in f minor, Op. 20, No. 5 (1772)

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

The six quartets published as Op. 20 mark Haydn's first maturity as a quartet composer. The cycle has long been linked to Haydn's so-called "Sturm und Drang" (storm and stress) period—a period in the early 1770s during which he wrote more works in a dark, dramatic mood than at any other time in his life. One sign of that dramatic quality is the frequent use of the minor mode, which helps generate a more intense harmonic idiom and express feelings that anticipate the Romantic era.

Op. 20 is the only set of Haydn quartets to contain not one but two quartets in a minor key. The second of these, in f minor, is also one of three in the set to close with fugues, whose presence is another special feature of this set. According to one hypothesis, the use of this Baroque form, which seems somewhat archaic in the given context, may have been a response to a critic from Berlin who had complained that Haydn (and some of his contemporaries) did not know enough counterpoint.

The extraordinary features of the f-minor quartet start at the very beginning, with a meandering theme that refuses to fit into the usual eight-bar periods of classical music. The continuation is just as unusual, with a development section that is exceptionally long and complex for its time, and a coda at the end involving a true harmonic labyrinth that explores some very distant tonalities before settling back into f minor.

The second-movement "Minuet" continues the serious tone with more musical phrases of irregular structure. By contrast, the central trio is simpler and switches to the major mode for emotional relief.

The third-movement "Adagio" is a lyrical aria with some exquisite figurations for the first violin. In one particularly noteworthy spot, the Latin words *per figuram retardationis* (with a figure of delay) are inscribed over the violin part. This means that the pure harmony is "delayed" after the melody and the accompaniment clash rather harshly here on each downbeat.

The last movement is marked "fugue with two subjects." The first of these subjects is a well-known Baroque theme type, which was also used

by Handel in his *Messiah* (30 years before Haydn) and Mozart in his *Requiem* (almost 20 years after Haydn). The contrapuntal structure is maintained relentlessly to the end, where a closing section in a somewhat freer style is appended.

The six quartets of Op. 20 used to be known as the "Sun" quartets, after the image of the sun that adorned the first edition; it is one of those nicknames that became obsolete after their origin had been forgotten.

String Quartet, Op. 11 (1936-43)

Samuel Barber

Born March 9, 1910 in West Chester, Pennsylvania

Died January 23, 1981 in New York

Barber's *Adagio for Strings* became famous in the orchestral world introduced to the music world by Arturo Toscanini in 1938 (and to the world at large in 1986, at the latest, by Oliver Stone's Vietnam movie *Platoon*). Yet this classical elegy was first conceived as a string quartet, and to hear it in its original context, surrounded by music that utterly contrasts with its noble calm, is to get a measure of the range of emotions that Samuel Barber could muster as a young composer still in his 20s.

Barber had been "discovered" even before he graduated from the Curtis Institute of Music in Philadelphia. His talents were rewarded by a fellowship at the American Academy in Rome, where he was in residence during 1936–37, and where he began work on his String Quartet. His friends of the Curtis String Quartet were planning a European tour and Barber wanted them to perform his new work at the Academy. These plans fell through and the quartet was premiered by the Pro Arte Quartet instead (on December 14, 1936). Barber, however, was dissatisfied with the work and withdrew it for revision. He went through several versions for the last movement and discarded an entire finale he had written. It wasn't until 1943 that he found a solution he deemed worthy of publication. This solution, surprisingly, did away with a third movement altogether, and ended with an abridged and modified recapitulation of the first movement, which followed the "Adagio" without pause. In its final form, then, the quartet technically consists of two movements only.

The first of these movements, "Molto allegro e appassionato," opens with a theme of great dramatic urgency and contains two more major ideas, both lyrical and songlike. But the harsh accents are never far from the surface, and the recapitulation of the opening theme, *fortissimo* instead of plain *forte*, erupts with a power that is almost violent. The music winds down and ends in the same *pianissimo* in which the "Adagio" (actually, marked *Molto adagio* here) is about to begin. Here Barber made an extremely simple melody, moving in equal quarter notes, soar to great heights of expression. The melody grows gradually from the delicate opening to a passionate climax and back again to a whispered *pianissimo*. After this, the turbulent music of the first movement returns, ending the work on an emotional high point.

String Quartet No. 1 in D Major, Op. 11 (1871)

Piotr Ilyich Tchaikovsky

Born May 7, 1840 in Kamsko-Votkinsk, Russia

Died November 6, 1893 in St. Petersburg

The first of Tchaikovsky's three "official" string quartets (there is also an unfinished student work from 1865) is also the first significant quartet ever written by a Russian. While it clearly pays homage to the masters from whom the young composer had learned his craft, it also determined the way a distinctively Russian chamber-music tradition should develop from a fusion of Western and national elements (even if that may have been the last thing on the young composer's mind at the time of writing).

In his multi-volume biography of Tchaikovsky, David Brown was correct in identifying Schubert as Tchaikovsky's principal model. Schubert's voice is unmistakable at the very opening of the quartet, where a slow-moving chordal progression moves in a syncopated rhythmic pattern (a similar passage occurs in the first movement of Schubert's final quartet in G). The way the melody is gradually surrounded by figurations is also very Schubertian; yet only a great composer could have matched not only the technique but the feeling of the original model.

Schubert is left behind in the celebrated second movement, which has become popular in many arrangements. This "Andante cantabile" is based on a Russian folksong that Tchaikovsky had

heard in 1869 at Kamenka, the country estate of his sister Sasha and her husband Lev Davydov. It is said that Lev Tolstoy was moved to tears when he heard this melody at the first performance of Tchaikovsky's quartet, where the folk melody, of noble simplicity, alternates with a more effusively lyrical second theme of the composer's own invention. The entire movement is a sublime Romantic reverie, from which we are awakened by the scherzo, where a Western form is invigorated by a folksy drone bass underneath a stubbornly repeated rhythmic pattern. Much of the central Trio section is also dominated by an unchanging bass, in this case a persistent trill in the cello.

Although it does not quote any original folk melodies, both of the finale's principal themes have a clear Russian flavor; they are then subjected to the kind of motivic development that would have struck a Russian listener as "Western," based as it is on models that ultimately go back to Beethoven. The general pause and temporary slowdown shortly before the end are certainly Beethovenian gestures, as is the *con fuoco* (fiery) coda that concludes the work.

Program notes by Peter Laki.

One of the most dynamic and exciting young quartets currently performing, the **Jerusalem Quartet** is in great demand throughout the world. In 2006, to mark the Shostakovich centenary, the Quartet will be performing quartet cycles for Amsterdam Concertgebouw, London's Wigmore Hall, Berlin Konzerthaus and Vancouver Recital Series. They will also be performing in Herkulesaal Munich, Bruges Concertgebouw, Vienna Konzerthaus, Symphony Hall Birmingham, twice in the Châtelet (including one concert with Hélène Grimaud) and will give a performance of Beethoven quartets as part of a gala concert to celebrate the composer's birthday at the Beethovenhalle in Bonn.

Dates further ahead include concerts in Cologne Philharmonie and for Bozar in Brussels; substantial tours of Australia (where they will be Musica Viva's Quartet-in-Residence from 2006–2009), New Zealand, the US, and Japan; a residency at the Verbier Festival in Summer 2007; and a series of concerts for the Amsterdam Concertgebouw in Summer 2007.



Jerusalem Quartet

Adding to their growing discography with Harmonia Mundi, a CD of Shostakovich Quartets 1, 4, and 9 was released in May 2005 and an all-Haydn CD was released last year. Their third CD, released in 2006, is a recording of Dvořák's "American Quartet" and the *Piano Quintet* with Stefan Vladar. EMI released a CD in spring 2001 of music by Shostakovich and Tchaikovsky; the Jerusalem Quartet have also recorded two cover CDs for *BBC Music Magazine*.

The Quartet were recipients of the first Borletti-Buitoni Trust Award in 2003, part of the first-ever BBC New Generation Artists scheme between 1999 and 2001. They received "first prize" (as well as the prize for the best interpretation of 20th-century music) in 1997 at the Franz Schubert and the Music of the 20th Century Competition in Graz, Austria, where they performed Kurtág's *Twelve Microludes* and Bartók's *String Quartet No. 6*. They were also awarded "first prize" at the Jerusalem Academy Chamber Music Competition in 1996.

The Jerusalem Quartet have performed alongside such eminent musicians as Mitsuko Uchida, Jessye Norman, Daniel Barenboim, Elena Bashkirova, Tabea Zimmermann, Natalia

Gutman, Itamar Golan, Natalie Clein, Boris Pergamenshikov, and the Vermeer and Prazac Quartets. As students they participated regularly in masterclasses and courses with such renowned musicians as Isaac Stern, Gyorgy Kurtág, and members of the Amadeus Quartet. The Quartet was founded within the framework of the Young Musicians' Group of the Jerusalem Music Centre and the America-Israel Cultural Foundation in cooperation with the Conservatory of the Jerusalem Rubin Academy of Music and Dance, where they studied under Avi Abramovich.

The Quartet are grateful to Daniel Barenboim who generously loans Jacqueline Du Pre's "Sergio Perresson" cello to Kyril Zlotnikov.

UMS ARCHIVES

This afternoon's concert marks the Jerusalem Quartet's second UMS appearance. The Quartet made their UMS debut in April 2005 at Rackham Auditorium.



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!

So tell us what you think — be a critic and share your passion for the live performing arts.



www.ums.org/BeACritic

Be Heard!



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J. BARRY SLOAT

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129th UMS Season

07/08

As the 06/07 season draws to a close, we at UMS are excited to announce our 07/08 schedule of artists and programs.

Log on to our website at www.ums.org beginning April 22 for a complete listing of 07/08 events.

Series renewal packets will be mailed the first week in May.
Subscription packages on sale May 14; single tickets on sale August 20.



ums 734.764.2538

www.ums.org



and
Barbara Furin Sloat
present.

Netherlands Bach Society

Jos van Veldhoven, *Conductor*

Dorothee Miels, *Soprano*

Johannette Zomer, *Soprano*

Matthew White, *Countertenor*

Charles Daniels, *Tenor*

Peter Harvey, *Bass*

Program

Thursday Evening, April 19, 2007 at 8:00
St. Francis of Assisi Catholic Church • Ann Arbor

Johann Sebastian Bach

Mass in b minor, BWV 232

Missa

Kyrie

Gloria

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

Symbolum Nicenum

Credo

P A U S E

Osanna, Benedictus, Agnus Dei, Dona Nobis Pacem

Osanna

Benedictus

Osanna

Agnus Dei

Dona Nobis Pacem

67th Performance of the
128th Annual Season

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

This performance is supported by Barbara Furin Sloat and the Sloat Family.

Media partnership provided by WRCJ 90.9 FM.

The organ used in tonight's performance is made possible by the Academy of
Early Music, Ann Arbor.

The harpsichord used in tonight's performance is made possible by Thomas Ciul
Harpsichords, Smiths Creek, Michigan.

Netherlands Bach Society appears by arrangement with Aaron Concert Artists.

Large print programs are available upon request.

Mass in b minor, BWV 232

Johann Sebastian Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

In a letter dated July 27, 1733, Johann Sebastian Bach requested the new Elector of Saxony, Friedrich August II, to confer on him the title of "electoral Saxon court Capellmeister." To support this request, he enclosed a "modest bit of work"; a *Missa* consisting of a Kyrie and Gloria. We are not sure whether this mass was performed at the time in Leipzig or Dresden, and Bach only acquired the desired title in 1736. A *Missa* was eminently suitable for supporting this request to the Elector. Dresden was a mixture of Lutheran and Catholic. The Elector was Catholic because of the Polish throne, but Saxony itself was mainly Lutheran. The Kyrie and the Gloria were the parts that were sung in the liturgies of both faiths. Furthermore, the Elector Friedrich August I had died in February 1733 and been succeeded by his son Friedrich August II. The opposition of the Kyrie and the Gloria was ideal for representing this change of the regal guard, as the Kyrie symbolizes mourning for the death of the father and the Gloria symbolizes rejoicing for the new ruler.

Bach regarded his *Missa* as a touchstone of his compositional art. The fact that he assembled it from sections that were already composed formed no restriction to this. It gave him the opportunity of selecting those sections from his richly stocked musical archive that provided a maximum of ingenuity and contrast. Bach introduces this contrast programme in the three-part Kyrie. The first *Kyrie eleison* in b minor is a modern, chromatic piece, with complex harmonies and an expressive imploring theme. The fugue is continuously polyphonic, with the entries being accompanied by other voices right from the start. An impressive, continual cry for mercy is created. The *Christe eleison* is written as a galant opera duet (with the typical operatic accompaniment of unison violins and continuo). The second *Kyrie eleison*, however, which is also four-voiced, is strictly polyphonic again, but this time in the *stile antico*. It is written in *alla breve* time signature and uses instruments that serve to reinforce the sung parts. It is a style that stands for the eternal and the invariable.

In the Gloria, trumpets and timpani are added to the instrumentation. The structure reflects the origins of the text. The opening dip-tych, *Gloria in excelsis Deo—Et in terra pax*, comes from the Gospel of Luke 2 (the Nativity) and is based on the heavenly vision that appeared to the shepherds. The pieces were conceived as a prelude and fugue, as an affective contrasting pair. The prelude is a concertante gigue, whereas the fugue is based on a pastoral Seufzger theme, which is systematically carried to a grand climax. However, from the *Laudamus te* to the end (*Cum sancto spirito*), the text is non-Biblical and originates from the early Christian church. In the heart of this liturgical hymn lies the *Qui tollis peccata mundi*, which textually represents a central idea of the Christian religion ("Thou who takest away the sins of the world, have mercy on us"). The music is like a prayer. It is the only choral part of the Gloria in which the loud instruments (trumpets, timpani and oboes) are left out. Around this are grouped four arias, in which all the soloists from the five-voiced choir get a turn and an obligato part is given to all the instrument groups of the orchestra (violin, flute, oboe, and horn).

One piece that appears to be written particularly with the Dresden musicians in mind is the *Laudamus te*. The ornamented runs and trills of the mezzo soprano part were a specialty of the renowned Dresden mezzo Faustina Bordoni, while the virtuoso solo violin part could have been written for Johann Georg Pisendel. Another prominent Dresden musician for whom Bach had previously written was the flautist Pierre-Gabriel Buffardin (see the duet *Domine Deus*), while in the *Qui sedes*, the virtuoso horn part stands out in particular, alongside the two obligato bassoons. This section, in 3/4, is a sort of Polonaise, and thus undoubtedly refers to the Polish monarchy of Friedrich August II. The horn is also a symbol of royalty. Following this, the final section for the complete ensemble, the *Cum sancto Spiritu*, forms the pinnacle of the *Missa*, with its ecstasy and its masterly blending of concerto and fugue, which up till then had only been used as separate elements.

Bach left this two-part *Missa* as it was for years. But a few years before his death, he decided to extend it in a setting of the complete ordinarium missae; a *Missa tota*. In the transition from the Sanctus to the Osanna, we find an indication that Bach had been carrying this plan around in

his head for much longer. Just before its end, the Sanctus is reinforced with a fanfare of trumpets, and this motif is sung at the beginning of the Osanna by the unaccompanied, single-voiced choir. Though this shows that Bach had a direct link in mind, the connection still remains an enigma. The Sanctus is from 1724, while the Osanna is based on a worldly cantata from 1732. Was Bach already planning, in 1732, to use this choral piece again as an Osanna? And why did he then wait 15 more years before taking the step? Whatever the case may be, the fact is that the Sanctus from 1724 is composed on a scale which was unprecedented in Bach's music. It is rewritten as a prelude and fugue in contrasting meters and compositional techniques, with the central focus on the Trinity concept, which plays a main role in Bach's mass as a whole (for instance in the total of 27 [= 3 x 3 x 3] sections). And so there are three, rather than the usual two, oboes, as well as three violin parts and three trumpets. The six-voice choir is continually splitting up into three-voice groups. This makes five three-voiced ensembles, with the continuo forming the sixth instrument group. The Sanctus is constructed on three musical elements: majestic octave jumps by the continuo, the opening motif with falling thirds (!), and the sustained notes. The tripartite theme is further expressed in the unremitting triplet movement of the Sanctus and the 3/8 time signature of the *Pleni sunt coeli*. This section is a visionary inspiration by Bach and can be viewed as the heart of the mass as a whole.

Around September 1748, Bach had serious health problems, which left clear traces in his handwriting. It would seem that he decided at that point to realize his plan for a complete mass as quickly as possible. In the following year, he succeeded in filling in the missing sections in the score, in shaky handwriting. Most of them are parody again, but there are one or two exceptions. Sandwiched between the two exuberant Osannas with the largest complement of the whole mass is a delicate Benedictus with the very smallest of complements (tenor, flute and continuo), and Bach composed this section directly in the score. In the Credo, there are two prominent choral sections that are based on the Gregorian intonations belonging to the text, and thus composed afresh: the opening *Credo in unum Deo* and the Confiteor. They both use the *stile antico*, which results in complex polyphony with many

overlapping entries, especially in the seven-voiced opening sections (two violins, five-voiced choir and continuo). This makes it utterly impossible to hear all the voices and to follow all the entries. It gives the impression of a great crowd singing the Creed through one another. The full orchestra returns in the following concertante fugue, *Patrem omnipotentem*. Bach makes a sort of dovetail link by having the *Credo in unum Deum* sung emphatically again above the fugue entries in the *Patrem omnipotentem*, until this cry is swallowed up, as it were, by the tempestuous fugue.

The other *stile antico* choral piece from the Credo, the Confiteor, is a purely vocal, five-voiced piece (though of course always with continuo). In this, Bach gives the two text phrases their own theme, according to the rules of the *stile antico*. These are combined with each other right from the beginning, and later on are also combined with the traditional *cantus firmus* in all sorts of amazing *stretti*. Bach composed this part directly in the score and next to all the erudition, the counterpoint has something rather improvised about it. In the bridge to the following choral piece, *Et expecto*, the choir sings "and I expect the resurrection of the dead" with extremely mysterious harmonies, which undoubtedly symbolize death. When the singers suddenly seem to realize that they are no longer singing about the death, but about the resurrection, the festive jubilation breaks free with no holds barred. For this, Bach uses the choral piece *Jauchzet, ihr erfreuten Stimmen* from the *Ratswahlcantate*, BWV 120.

The Credo has only two arias (*Et in unum Deum* and *Et in Spiritum Sanctum*), so the emphasis lies completely on the seven choral pieces. Originally, the central core of this part of the mass consisted of only two choral pieces, the *Crucifixus* and the *Et resurrexit*. These are once again a contrasting pair based on the text; a chromatic lamento as a symbol of the Crucifixion and a high-spirited concerto (the most exuberant piece of the whole mass) as a symbol of the Resurrection. When the Credo was nearing completion, Bach was obviously dissatisfied with the structure, and he got the idea of separately composing the closing line of the duet *Et in unum Deum*, which reads *Et incarnatus est de Spiritu Sancto ex Maria virgine et homo factus est*. The new choral piece is on a separate page, written in a rather unsteady hand. It is a homophonic piece with mysterious chords and a dissonant violin part

that insistently repeats the descent of Christ in every bar. It is clearly inspired by music of the latest generation of composers, such as Pergolesi, and in all probability it is Bach's very last complete composition.

Program note © Pieter Dirksen, 2006.

Jos van Veldhoven studied musicology at the Rijks-universiteit of Utrecht, and choral and orchestral conducting at the Royal Conservatory, The Hague. He has been Artistic Director of the Netherlands Bach Society since 1983. In this capacity, he regularly gives performances at home and abroad of the major works of Johann Sebastian Bach, his predecessors, and contemporaries. In addition, he has been the director, since 1976, of the Utrechts Barok Consort, which he founded. With his ensembles he has made a great number of national and international radio, television, and CD recordings, and has appeared in festivals in the Netherlands, many countries in Western Europe, the US, and Japan.

Mr. van Veldhoven is a regular guest artist with international orchestras including Das Orchester der Beethovenhalle Bonn, the Tokyo Philharmonic Orchestra, the Telemann Chamber Orchestra, and the Essener Philharmoniker. Together with Director Dietrich Hilsdorf, Mr. van Veldhoven has been working since 2001 on a cycle of staged Handel oratorios at the Bonn Opera. Mr. van Veldhoven also appears in his native country as a guest conductor, including appearances with Holland Symfonia and Opera Zuid.

In previous years, Mr. van Veldhoven has attracted frequent attention with performances of "new" repertoire within the realm of early music. Noteworthy among them were performances of oratorios by Telemann and Graun, Vespers by Gastoldi, Netherlands repertoire of the Golden Age, reconstructions of Bach's *St. Mark Passion*, as well as the so-called *Köthener Trauer-Music*, and many unknown 17th-century musical dialogues.

Mr. van Veldhoven has also conducted many contemporary premières of baroque operas by composers including Mattheson, Keiser, Andrea and Giovanni Bononcini, Legrenzi, Conti, and Scarlatti. Mr. van Veldhoven is Professor of Choral Conducting at the Amsterdam Conservatory and the Royal Conservatory, The Hague.

The Netherlands Bach Society plays a prominent role in Dutch cultural life. This baroque ensemble owes its existence and acclaim to the performances of Bach's *St. Matthew Passion* which it has given since 1922, in the Grote Kerk, Naarden. These performances are greatly beloved by the Dutch public, and they attract a yearly audience of more than 12,000. The present-day Netherlands Bach Society consists of a group of professional singers and instrumentalists who are specialized in the performance practice of 17th- and 18th-century repertoire. The Artistic Director and Chief Conductor of the Netherlands Bach Society is Jos van Veldhoven. The Netherlands Bach Society gives approximately 50 concerts a year, primarily by works of Johann Sebastian Bach, his contemporaries, and prede-



Netherlands Bach Society

cessors. There is a wide range of programming, from the major baroque works to lesser-known compositions and smaller-scale repertoire. The flexibility of the ensemble enables it to give performances with both large and small settings, of both religious and secular choral and orchestral music. The Netherlands Bach Society has therefore performed an impressive number of works, including many compositions receiving their first-ever, present-day performances. This creative programming serves as an inspiration for both musicians and the public alike.

Most concerts take place in the Netherlands. Successful concert tours have taken the ensemble to France, Italy, Spain, Portugal, Germany, Poland, Norway, Japan, and the US. About half of the yearly projects are conducted by Artistic Director Jos van Veldhoven. On other occasions, the Netherlands Bach Society has collaborated with prominent early music conductors such as Gustav Leonhardt, Paul McCreesh, Marcus Creed, and Masaaki Suzuki. The Netherlands Bach Society has made several CD recordings in a successful cooperation with Channel Classics Records including innovative and critically acclaimed recordings of lesser-known works by Dutch and Italian composers.

Soprano **Dorothee Miels** studied in Bremen with Elke Holzmann and in Stuttgart with Julia Hamari. After completing her studies, she first collaborated extensively with conductors Ludger Remy and Thomas Hengelbrock. The music of the 17th and 18th centuries became a major focus of her musical activities early in her career. Contemporary music also forms an increasingly important part of her repertoire. Among other works, she sang the title role in the world premiere of J.M. Staud's opera *Berenice* (Munich Biennale 2004). Today, a steadily growing discography of over 40 recordings, some of which have won awards, documents her active concert career. Ms. Miels is a welcomed guest at international festivals such as the Leipzig Bach Festival, Suntory Music Foundation Festival, Boston Early Music Festival, Flanders Festival, Vienna Festival, the Handel Festivals in Halle and Göttingen, and the Tanglewood Festival.

Ms. Miels performs regularly with Collegium Vocale Gent, the Bach Collegium Japan, the Netherlands Bach Society, Flanders Recorder Quartet, Ensemble Orchestral de Paris,

Klangforum Wien, and with conductors Ivor Bolton, Beat Furrer, Martin Haselböck, Philippe Herreweghe, Gustav Leonhardt, Kenneth Montgomery, Helmut Müller-Brühl, Hans-Christoph Rademann, Stephen Stubbs, and Jos van Veldhoven. Recent highlights have been recordings of Schuster's opera *Demofonte*, Haydn's *The Creation*, and a recording of C.P.E. Bach's Songs after Christoph Fürchtegott Gellert with Ludger Remy at the pianoforte as well as Boulez's *Pli selon pli* at the Berlin Konzerthaus, Bach's *St. Matthew Passion* conducted by Philippe Herreweghe at the Amsterdam Concertgebouw, Mozart's *Exsultate, jubilate* with the Tokyo Symphony Orchestra, the Fauré *Requiem* with the Mahler Chamber Orchestra, and Bach Cantatas with the Bach Collegium Japan under the baton of Masaaki Suzuki at the Tokyo Opera City Concert Hall.

The Dutch soprano **Johannette Zomer** began her studies at the Sweelinck Conservatorium Amsterdam in 1990 with Charles van Tassel, after having worked as a microbiology analyst for several years. In June 1997 she was awarded her Performance Diploma. Her present coach is Diane Forlano in London.

Her repertoire, as shown in her discography, ranges from medieval music (*Cantigas de Santa Maria*) through all music of the baroque and classical eras, including opera, lieder (Schubert songs), French Romanticism (Fauré's *Requiem*), and contemporary music. *Gramophone* magazine wrote she is "a new voice to watch." She has worked with Baroque specialists such as Philippe Herreweghe, Ton Koopman, Frans Brüggen, René Jacobs, Reinard Goebel, and Paul McCreesh, and has also worked with conductors including Kent Nagano, Daniel Harding, Valery Gergiev, Reinbert de Leeuw, and Peter Eötvös.

Ms. Zomer regularly gives recitals accompanied by fortepiano specialist Arthur Schoonderwoerd. She is a member of the early music ensembles *Compania Vocale* and *Antequera* with whom she sings Napolitan/Spanish Baroque and Medieval *Cantigas*. In October 1996 Ms. Zomer made her opera debut as the page Tebaldo in Verdi's *Don Carlo* with the Nationale Reisopera (the Dutch Touring Opera Company). Since then she has made regular appearances in several roles, including Amanda in Ligeti's *Le Grand Macabre*.

The Canadian countertenor **Matthew White** graduated with a degree in English Literature at McGill University and currently studies with Jan Simons. He recently won the Canada Council Grant for Emerging Artists and is a recipient of the Adams Vocal Fellowship at the Carmel Bach Festival.

Mr. White has already gained an enviable reputation for excellence in a young career and his ever-expanding career includes appearances worldwide. In Europe, he sings with the Netherlands Bach Society, the Utrecht Early Music Festival, Le Parlement de Musique, and Le Concert Spirituel. In the US, he sings regularly with the Portland Baroque Orchestra and the Four Nations Ensemble and has traveled as far as New Zealand to appear with the Christchurch City Choir in Handel's *Messiah*. In opera, his roles include Ottone in *L'Incoronazione di Poppea* for the Houston Grand Opera and the Toronto Consort, Monteverdi's *Orfeo* for the Toronto Consort, Hercules in Handel's *The Choice Of Hercules* for Modern Baroque Opera, and the title role in Gluck's *Orfeo* for the Festival International de Musique Baroque de Lameque. Mr. White tours, records, and performs frequently with Toronto's Tafelmusik Baroque Ensemble and other leading early music ensembles. A proven performer in Canada, he has also appeared with the Vancouver Chamber Choir, the Edmonton Symphony, Thirteen Strings of Ottawa, and the Chamber Music Festival and Symphony Nova Scotia. He is a founding member of Montreal's Ensemble Les Voix Baroques. Mr. White has recorded Handel's *Messiah* with Tafelmusik/Ivars Taurins for CBC Records, Carrissimi's *Jepthe and Jonas* with the Studio de Musique Ancienne de Montreal for Analektam, and Bach Cantatas with Aradia Ensemble.

Tenor **Charles Daniels'** repertoire extends 1150 years from the ninth century to the present day. He received his musical training at King's College in Cambridge and the Royal College of Music in London where he studied under Edward Brooks. He has made over 60 recordings as a soloist including Handel's *Messiah* with the Gabrieli Consort, Dowland songs, Handel's *Alexander Balus* with The King's Consort, Schütz's *Christmas Story*, Haydn's *St. Cecilia Mass* with the Gulbenkian Choir and Orchestra, Bach's *Easter Oratorio* with the Taverner Consort, and Handel Occasional songs with Emma Kirkby. He has

recorded more than 20 discs of Purcell's music, mostly with The King's Consort.

Operatic roles have included Le Dieu de Sommeil in Lully's *Atys* for the Opera de Paris and a leading role in Purcell's *Fairy Queen* at the Aix-en-Provence Festival. Concert engagements have included Monteverdi's *Orfeo* with the Toronto Consort, the Evangelist in Bach's *St. John Passion* with the Academy of Ancient Music, and various Handel oratoria, including *Esther*, *Joshua*, and the *Messiah*. He has recently performed Purcell's *Odes* with the Orchestra of the Age of Enlightenment under Gustav Leonhardt and Bach's *St. Matthew Passion* and *Mass in b minor* on tour with the Netherlands Bach Society. His repertoire also includes 20th-century music including Stravinsky's *Cantata* and Finzi's *Dies Natalis*.

Bass **Peter Harvey** studied at Magdalen College in Oxford and then at the Guildhall School of Music and Drama in London. His broad repertoire includes works from the early Baroque to contemporary composers, although he is principally known through his performances as soloist with ensembles specializing in early music, including the English Baroque Soloists, the Gabrieli Consort, and The King's Consort. He is frequently invited abroad by continental groups such as the Collegium Vocale of Ghent and the Netherlands Bach Society. He had the honor of singing the *St. John Passion* with the Choir of St. Thomas' on their first visit to England, and subsequently in Leipzig for a Good Friday performance.

Mr. Harvey's more than 100 solo recordings cover a wide variety of works from the 17th century to the present day, and include both the well-loved and the unknown. However, the music of J.S. Bach forms the core of his repertoire, both in performances and recordings. Amongst many other works, he recorded the renowned solo cantata BWV 82 for bass voice, *Ich habe genug*, for Deutsche Grammophon. Other major Bach recordings include a very favorably received solo-voices version of the *St. Matthew Passion* with the Gabrieli Consort, in which he sings the role of Christus and arias. Recent career highlights include a BBC prom concert of Purcell's *The Fairy Queen* and Handel's *Athalia* in Madrid, both with the Gabrieli Consort. Mr. Harvey recently sang the *St. John Passion* with the Orchestra of the Age of Enlightenment and he performed the Christmas Oratorio with the Amsterdam Baroque Orchestra. Mr. Harvey is a visiting professor at the Royal College of Music in London.

Netherlands Bach Society

Jos van Veldhoven, *Conductor*

Soprano 1

Sara Jäggi
Marieke Steenhoek

Soprano 2

Lauren Armishaw
Klaartje van Veldhoven

Alto

Daniel Lager
(solo in Sanctus)
Elena Pozhidaeva

Tenor

Immo Schröder
Simon Wall

Bass

Matthew Baker
Donald Bentvelsen

Violin 1

Johannes Leertouwer
Sayuri Yamagata
Annelies van de Vegt

Violin 2

Paulien Kostense
Pieter Affourtit

Viola

Staas Swierstra

Cello

Richte van der Meer

Double-Bass

Robert Franenberg

Flute

Marten Root
Doretthe Janssens

Trumpet

PO Lindeke
Leif Bengtsson
Andreas Bengtsson

Oboe

Peter Frankenberg
Abigail Graham
Sophie Rebreyend

Bassoon

Jane Gower
Györgi Farkas

Horn

Teunis van der Zwart

Timpani

Peppie Wiersma

Organ

Siebe Henstra

Harpichord

Pieter Jan Belder

UMS ARCHIVES

This evening's performance marks the Netherlands Bach Society and Maestro van Veldhoven's UMS debuts. It also marks the UMS debuts of Ms. Miels, Mr. White, and Mr. Daniels.

Tonight's performance marks Johannette Zomer's second UMS appearance following her February 2002 UMS debut as soprano soloist with the Collegium Vocale Gent. Tonight also marks bass Peter Harvey's second UMS appearance following his April 2003 UMS debut as bass soloist with the Gabrieli Consort and Players.

Bach's *Mass in b minor* has rarely been performed in UMS's 128-year history. Excerpts were performed in three consecutive May Festivals in the 1920s, but the first complete performance of the work did not occur until 1953, when the UMS Choral Union performed it with the Philadelphia Orchestra. Interestingly, more than 40 years passed before it was performed again under UMS auspices, this time by the UMS Choral Union and the Toledo Symphony in March 1996.

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 present

Trinity Irish Dance Company

Artistic Director and Founder Mark Howard

Associate Artistic Directors Deirdre Mahoney and Ellen Gahl

Rehearsal Director Ashley Purl

Company

Erin Aquino
 Briana Blahnik
 Billy Donahue
 Torrey Duns
 Ellen Gahl
 Eileen Healy

Sheila Healy
 Katie Irwin
 Briana Kliesmet
 Colleen Lapota
 Samantha Morrealle
 Carin Nash

Amanda Pudil
 Ashley Purl
 Melissa Ricksecker
 Whitney Rondeau
 Katherine Whelan

Musicians

Barret Harvey
 Christopher Layer
 John Condron

Production Stage Manager Rebecca Hibbs

Production Sound Engineer Erik West

Program

Friday Evening, April 20, 2007 at 8:00
 Saturday Afternoon, April 21, 2007 at 1:00
 (One-Hour Family Performance)
 Saturday Evening, April 21, 2007 at 8:00
 Power Center • Ann Arbor

*Choreography by
 Mark Howard*

The Mist (1991)

M U S I C A L I N T E R L U D E

*Choreography by
 Mark Howard*

Step About (1991)

*Choreography by
 Mark Howard*

Blackthorn (1992)

*Choreography by
 Mark Howard*

Johnny (1990)

M U S I C A L I N T E R L U D E

*Choreography by
Séan Curran in
collaboration with
the dancers*

Curran Event (2000)

*Choreography by
Mark Howard*

Just Shannon (1993)

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

*Choreography by
Séan Curran*

Goddess (2004)

*Choreography by
Mark Howard*

Treble Jig (1995)

*Choreographed by
Mark Howard and
Richard Griffin*

The Dawn (1997)

M U S I C A L I N T E R L U D E

*Choreography by
Mark Howard*

Black Rose (2004)

M U S I C A L I N T E R L U D E

*Choreography by
Mark Howard*

Trinity (2006)

68th, 69th, and 70th
Performances of the
128th Annual Season

16th Annual
Dance Series

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

Additional support provided by Robert and Pearson Macek.

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The 06/07 Family Series is sponsored by Toyota Technical Center.

Media partnership provided by *Metro Times* and WEMU 89.1 FM.

Trinity Irish Dance Company appear by arrangement with CAMI Ventures, LLC.

Large print programs are available upon request.

The Mist (1991)

Choreography by Mark Howard
Original Music by Mike Kirkpatrick
Vocals by Yvonne Bruner
Lighting Design by Stan Pressner
Costumes by Gregory Slawko

"Through the deep night, a magic mist led me."

Step About (1991)

Choreography by Mark Howard
Music by Liz Carroll
Lighting Design by Stan Pressner

Johnny (1990)

Choreography by Mark Howard
Original Music by Mike Kirkpatrick
Vocals by Yvonne Bruner
Lighting Design by Stan Pressner
Costumes by Birgit Rattenborg Wise

Created for and premièred by the Trinity Irish Dance Company on NBC's *The Tonight Show* with Johnny Carson, NBC Studios, Burbank, California, on March 15, 1991. The show isn't the same since Johnny left...neither is this piece!

Johnny has been sponsored by a generous grant in memory of Florence Borchert Bartling.

Curran Event (2000)

Choreography by Séan Curran in collaboration with the dancers

Original Music by Kila

Body Percussion Originally Developed with Tigger Benford

Lighting Design by Stan Pressner

Costumes by Séan Curran and Rose Marie McGarry

Soloist Ashley Purl

Using techniques from the post-modern choreographer's toolbox, Curran has added arm movements and body percussion rhythms for hands (slapping, clapping, and snapping) to Celtic fleet footwork.

Just Shannon (1993)

Choreography by Mark Howard

Music by Liz Carroll/Traditional Tunes

Lighting Design by Stan Pressner

Costumes by Brigit Rattenborg Wise

Soloist Torrey Duns

"The Downfall of Paris" is a set-dance typical of those performed by competitive Irish dancers on the worldwide Feiseanna (Gaelic for "competitions") circuit.

Goddess (2004)

Choreography by Séan Curran

Music by Sheila Chandra

Costumes by Agnes Mahoney

A fusion of East Indian movement meeting percussive Irish Dance.

Sponsored by a generous grant from the Ann E. and Joseph Heil Jr. Charitable Trust.

Treble Jig (1995)

Choreography by Mark Howard

Original Music by Jimmy Moore

Music arranged by Patrick Broaders

Lighting Design by Stan Pressner

Costumes by Birgit Rattenborg Wise

Treble Jigs are played in the 6/8 time signature and performed in "jig shoes," which were the precursor to American tap shoes. Historically, when the British tried to Anglicize Ireland by wiping out Gaelic traditions, Irish tunes were kept alive by teaching the youth to tap out the rhythms in the privacy of the home. Through adversity, a beautiful art form flourished.

The Dawn (1997)

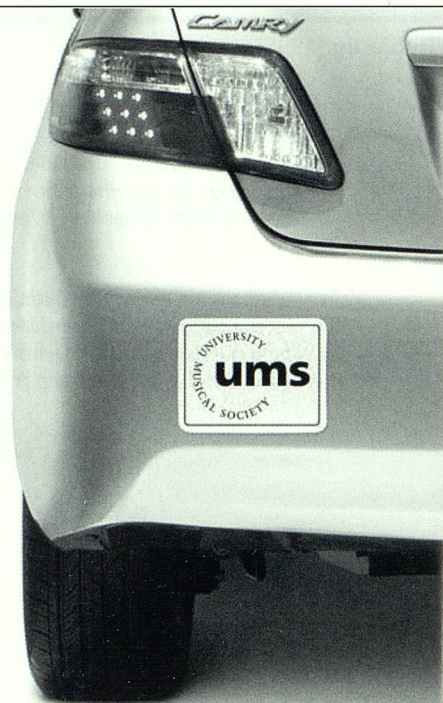
Choreographed by Mark Howard & Richard Griffin

Music by Stone and Liz Carroll

Lighting Design by Stan Pressner

Costumes by Birgit Rattenborg Wise

At the dawn of May, a platoon of tall beautiful women landed on Irish shores. Warriors all, they had come from Spain. In April of 1998, the company won the gold medal for the United States at the World Championships of Irish Dance with their performance of this piece.



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The **Trinity Irish Dance Company** quickly dispels whatever notions you may have about Irish dance. Founded in 1990 by Artistic Director Mark Howard as a means of providing professional career opportunities to students who formerly had no outlet for their dance training beyond the competitive circuit, this innovative nonprofit company is constantly searching for original means of expression while maintaining a high regard for old traditions. Trinity, a uniquely Irish-American company, was the birthplace of progressive Irish dance which opened new avenues of artistic expression that led to commercial productions such as *Riverdance*.

A majority of the company's dancers came through the ranks of the prestigious Trinity Academy of Irish Dance, the Chicago/Milwaukee-based school that has garnered an unprecedented number of team world titles for the US at the World Championships of Irish Dance. Many of them have danced together since they were children; building an instinctual bond that allows them to take risks no other company would dare attempt. Their years of rigorous training are evident in every perfectly paced spin, leap and click, making them a lethal powerhouse of speed and sound that has electrified audiences around the world.

Not content to be simply the worlds best, however, Founding Artistic Director and Emmy Award-winning choreographer Mark Howard has moved outside the framework of ethnicity, expanding the company's range and repertoire in a host of imaginative and new directions. By using Irish dance as an instrument and a metaphor, Trinity crosses both cultural and disciplinary boundaries in important ways. The result is a thoroughly fresh and engaging artistic vision that goes beyond the source without losing touch with its essence.

Over the past several years, the company also has collaborated with many noted contemporary choreographers which have led them to an increased vocabulary of movement and the development of a unique form of story ballet which tells the ancient and modern history of the Irish-American people through dance and specially commissioned live music. One of Mr. Howard's life long students, Deirdre Mahoney, was named as Associate Artistic Director of the company in 2003. Deirdre is the first of many young choreographers that will emerge from the bridges built by

the unique Trinity program.

The Trinity Irish Dance Company, made up of dancers between the ages of 18 and 28, has performed to great critical and popular acclaim on stages throughout the world, with sold-out tours in Europe and Asia and appearances in such distinguished US venues as Washington's Kennedy Center, New York's Joyce and New Victory Theatres, and Los Angeles's Royce Hall. The company has appeared in feature films by Disney, Dream Works, Touchstone, and Universal including *Backdraft* and *The Road to Perdition* and on national television programs including *The Tonight Show* with Johnny Carson and Jay Leno, *Late Night with Conan O'Brien*, *CBS This Morning*, *Live with Regis*, and *Good Morning America*. The company has toured internationally as invited guests for dignitaries as varied as the Royal Family in Monaco, Ireland's President Mary Robinson, and Indian meditation master Gurumayi Chidvilasananda. Trinity has won two Emmy Awards for their appearance on the PBS television specials *One Step Beyond* and *World Stage*, and were featured in the ABC special *Dignity of Children*, hosted by Oprah Winfrey.

Trinity holds a unique place in the dance world, offering both a highly skilled presentation of traditional Irish step dance and a brilliantly engaging interpretation of contemporary world vision.

Mark Howard (Artistic Director/Founder) is crossing dance and cultural boundaries in important ways by using Irish dance as both instrument and metaphor. For the past 10 years this Emmy Award-winning choreographer has been striving for and achieving that which is profoundly significant and equally difficult to attain—the transcendence of craft to art and the synthesis of forms to create something that is forward-looking and new. His work maintains integrity while simultaneously going beyond the framework of ethnicity to carve new traditions. Born in Yorkshire, England, and raised in Chicago, Mr. Howard began his dancing career at age nine at the Dennehy School of Irish Dance. A North American champion Irish dancer himself, he launched the Trinity Academy of Irish Dance at age 17, subsequently leading them to an unprecedented 18 World Championship titles for the US, the first when he was only 25. Since its



Mark Howard

inception over 20 years ago, the Trinity Academy has grown from a dozen students practicing in a church basement to the largest Irish dance program in the world. Intent on preserving the legacy of Irish dance while providing a creative outlet and professional livelihood for dancers at the peak of their abilities, Mr. Howard formed the Trinity Irish Dance Company at the age of 29. Before that time there were no Irish step dancers performing collectively outside the competitive realm. Mr. Howard continues to choreograph new works for the company as well as expanding his independent career to work in theater, television, concert, and film. In 1994 and 2001, he was named one of *Irish American* magazine's "Top 100 Irish-Americans" for his innovative work in Irish dance. In 1991, his PBS production of *Green Fire and Ice* aired nationally, and in 2002, PBS began airing *One Step Beyond*. Mr. Howard's early work found a common rhythm and movement between African and Celtic dance, which was an integral part of the 1993 Emmy Award-winning PBS special *World Stage*. In 1995 his choreography was presented in the ABC special *About Us: The Dignity of Children*, hosted by Oprah Winfrey. Mr. Howard has done extensive film work for Disney, Touchstone, Universal, and Dream Works, working with the likes of directors Ron Howard (*Backdraft*) and Sam Mendes (*American Beauty*). Lara Flynn Boyle (*The Practice*)

and Kate Hudson (*Almost Famous*) are among the celebrities who have been his students. Most recently, Howard was hired by Dreamworks as choreographer for the film *Road to Perdition*. During this time Mr. Howard worked as personal dance coach for Tom Hanks. Mr. Howard was a regular guest on *The Tonight Show* with Johnny Carson from 1988 until 1990, and his national television credits include *Late Night with Conan O'Brien*, *Live with Regis*, *Good Morning America*, and *CBS This Morning*. Mr. Howard's choreography also has been featured on the stages of Chicago's prestigious Goodman and Steppenwolf Theatres, and has led to numerous Choreographers' Fellowships awarded by the National Endowment for the Arts. His undying energy and unique vision have significantly changed the direction and scope of Irish dance, re-introducing the form as the phenomenon that it is today.

Deirdre Mahoney (*Associate Artistic Director*) is the proud daughter of Irish immigrants (Kerry and Mayo) and a founding member of the Trinity Irish Dance Company. Ms. Mahoney began dancing at the age of five with the Trinity Academy of Irish Dance, and today shares her love and knowledge of the art form as a lead instructor. Her education as a dancer included a primary focus in Irish Dance, which led to studies in multi-cultural dances such as East Indian and West African. Determined to perfect Irish Dance in its traditional form while exploring its endless possibilities, she was a member of the first American team to win a gold medal in Choreography at the World Championship of Irish Dance. Through the years, she had the opportunity to learn from, and collaborate with, such diverse talents as Séan Curran, Ashley Roland, and Harrison McDoldowney, and co-choreographed the piece, *Out of the Woods* with TIDC founder Mark Howard.

Ellen Gahl (*Associate Artistic Director*) gained her extensive knowledge of Irish Dance at the McGing Irish Dancers in Cincinnati, Ohio. Since the age of nine, she has worked diligently towards the career she now holds with the Trinity Irish Dance Company. Her days of assisting classes in Cincinnati and love of the form led to her to an Ohio State University degree in Dance

Education. Ms. Gahl holds a BA in the Personalized Study Program, specializing in Irish Dance Education. She exploded onto the performing arts scene in 2002 after being signed by the Trinity Irish Dance Company. She is currently developing national, regional, and local outreach programs for TIDC.

Ashley Purl (*Rehearsal Director*) is an 11-year veteran of the Trinity Irish Dance Company. Ms. Purl has performed throughout North America, Europe, and Asia in such venues as New York's Joyce Theater to the Orchard Hall in Tokyo. While honing her dancing skills as a student of the Trinity Academy of Irish Dance, in 1998 she brought back a gold medal from the World Championships for the groundbreaking choreography in *The Dawn*. Since then, she has continued to co-choreograph pieces for the TIDC in addition to performing, both to critical acclaim. While not dancing, Ms. Purl can be found working as a freelance make-up artist and stylist or as a model under the representation of Iris Talent in her hometown of Chicago. Her national television appearances include *Live with Regis* and she was featured in the Emmy Award-winning PBS documentary *One Step Beyond*. Most recently she appeared in the inaugural season of the FOX Television's *So You Think You Can Dance?*

Séan Curran began his dance training with traditional Irish step dancing as a young boy in Boston. He went on to make his mark on the dance world as principal dancer with the Bill T. Jones/Arnie Zane Dance Company. He received a New York Dance and Performance Bessie Award for his performance in *Secret Pastures*. A graduate and guest faculty member of New York University's Tisch School of the Arts, Curran was a member of the cast of the off-Broadway percussion extravaganza *STOMP!* for the past four years. He has performed his solo evening of dances at venues throughout the US as well as at Sweden's Danstasjon Theatre. Mr. Curran's recent projects include a new work for Pittsburgh's Dance Alloy, Dublin's Irish Modern Dance Theatre, and a restaging on the students at the Alvin Ailey American Dance Center. Mr. Curran taught this past summer at the Bates Dance Festival and the Boston Conservatory of Music. He was awarded a 1998 Choreographer's Fellowship from the New York Foundation for the Arts. Séan Curran

Company was presented in the Joyce Theater's *Altogether Different* Series. The company also performed at the Jacob's Pillow Dance Festival, where it premiered the National Dance Project commission *Six Laments*. The company performs throughout venues in the US and was presented by the Cannes Dance Festival.

Richard Griffin is one of the most innovative and progressive choreographers of Irish Dance today. He has won 35 World titles in every discipline: solo, ceili, dance drama, and figure choreography. In addition, he choreographed *Gaelforce Dance*. Mr. Griffin has worked with various dance groups in Ireland, the US, Canada, and Switzerland, and has been working with Trinity for 10 years. Together with Founder/Artistic Director, Mark Howard, they have created some of the best figure choreographies in the world. *The Dawn* has won countless titles from National to World competitions of Irish Dance.

UMS ARCHIVES

This weekend's performances mark Trinity Irish Dance Company's third, fourth, and fifth appearances under UMS auspices. The Company made their UMS debut in January 1999 at the Power Center.

Musicians

Barret Harvey began his percussive journey at age 10 thanks to world-renowned puppet rock drummer, Animal. He later refined his tastes falling in love with the styles of Buddy Rich, Mick Fleetwood, Stewart Copeland, Mitch Mitchell, John Bonham, Vinnie Coliauta, and Steve Gadd. Barret has had the privilege of being a Yamaha artist since 1997.

As a first-call recording artist, Mr. Harvey has added his distinct drumming approach to countless recordings—in all styles. His commercial success has carried him to the likes of Disney, Ford, Nintendo, Coors, Budweiser, Gatorade, Nextel, Kraft, Allstate, and NASCAR. As a sought-after

live performer, Mr. Harvey has traveled the world playing international festivals, large stages, and prestigious venues. For more information, please visit barretharvey.com.

Christopher Layer is a gifted multi-instrumentalist and plays the Irish "Uilleann" pipes, Simple System Wood Flutes, Pennywhistle, Scottish Highland Bagpipes, Scottish Small pipes, bassoon, and bass. As one of the premiere traditional musicians in the US, Mr. Layer has sought to bring the music of the Uilleann pipes and Irish flute to ever-widening audiences around the world. Traditional music was a staple in his family home in Indiana, and his classical skills were honed at The Hargreaves School of Music at Ball State University, Muncie, Indiana, and at the prestigious Indiana University School of Music, Bloomington.

John Condron, at the age of five, received his first guitar, and shortly thereafter began performing choral music with the world-renowned Philadelphia Boys Choir. John's tenure in the choir, which included three world tours and countless performances, solidified his love for connecting with an audience through music. He eventually began to focus on writing his own songs. Mr. Condron became a founding member of the Philadelphia based J.C. Taxi. They would go on to tour the East Coast for three years. John Condron and the Benefit are currently performing throughout the Midwest, promoting the new CD, *Down to Dorsey*, and the newly released ep, *Loud as Silence*, both of which can be conveniently purchased at www.johncondron.com. In addition to his own endeavors, John has been thrilled to tour with the Trinity Irish Dance Company over the past two years.

Gregory W. Slawko (Costume Designer) has designed his way across the country with projects ranging from stage to screen over a nearly 20-year career. He also has done wardrobe construction for major motion pictures including *The Babe* with John Goodman, *A League of Their Own* with Geena Davis and Madonna, *Hero* with Dustin Hoffman, and *The Hudsucker Proxy* with Paul Newman. He recently received an MFA degree in Theater Design from Northwestern University and owns and operates his own business called Masque Appeal.

Rebecca Hibbs (Production Stage Manager) is a recent graduate of the University of Michigan with a BFA in Theatre Design and Production, with a concentration in Lighting Design. Chicago design credits include *Godspell* and *Hfob-n-Tales*, both with TriArts Theatre Company. She also served as both lighting designer and stage manager for A Hullabaloo for Hope, a gathering of Chicago artists performing to fight AIDS. U-M designs include: *Don't Dress for Dinner*, *The Good Person of Szechwan*, *Measure for Measure*, *Waiting for Lefty*, and *Baby Makes Seven*, and *Control Freaks*. Asst. lighting designer: *To Kill a Mockingbird*; asst. master electrician: *The Tempest*. Regional work includes *Whistler* at The Performance Network in Ann Arbor, and continued work with Young People's Theatre and Dance Ensemble of Michigan.

Erik West (Sound Engineer) has been working in the entertainment industry for over 15 years. Along with being a live sound engineer for 15 years and a house engineer at the Milwaukee Irish Festival for nine years, Mr. West also mixes audio for Fox Sports Net and ESPN. He has also earned notoriety for his videography, production, and art direction on several television shows. He has six Chicago/Midwest Emmy nominations and two Emmy awards. Mr. West sees working with Trinity as a labor of love due to the truth and soul that the Company and organization possess.

Trinity Irish Dance Company

Founder and Artistic Director, Mark Howard
 Associate Artistic Director, Deirdre Mahoney
 Associate Artistic Director, Ellen Gahl
 Rehearsal Director, Ashley Purl
 Production Stage Manager, Rebecca Hibbs
 Sound Engineer, Erik West
 Company Manager, Dan Waller
 Artistic Associate, Corey O'Grapher
 Webmaster, Romolo Russo
 Inspiration, Brian Urlacher/Usher

Please visit Trinity Irish Dance Company online at www.trinityirishdancecompany.org

Special thanks to the following for their choreographic and/or musical contributions to the company: Patrick Broaders, Yvonne Bruner, Sean Cleland, Winston Damon (Stone), Jim DeWan, Brian Frette, Brian Grant, Kevin Henry, Brendan McKinney, Marie Duffy Messenger, Kevin McCormack, Ashley Roland, Michael Smith, and Jamie Hampton.

presents

Los Folkloristas

Jose Avila
Adrian Nieto
Olga Alanis
Gabriela Rodriguez
Enrique Hernandez
Efren Vargas
Omar Valdes

Program

Sunday Afternoon, April 22, 2007 at 4:00
Rackham Auditorium • Ann Arbor

Bolivian tonada

Carnaval Betanceño

Mexican son huasteco

El Fandanguito

Venezuelan merengue

Juana

*Carlos Chazarreta,
Argentinian zamba*

El Musiquero

Gerardo Tamez, Mexico

Tierra Mestiza

Mexican Pirecua

Flor de Tirinkini

Colombian cumbia

Mi Cascabel

José Avila, Mexico

Raiz Viva

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

Chilean cueca

Adrián Nieto, Mexico

Mexican música huave

*Fernando Barriento and
Osvaldo Montes, Argentina*

*Dominican Republic
merengue*

*Fernando Sobrino,
Mexican Son jarocho*

*Mexican danzas
de concheros*

La Pollera y la Chiquilla

Son de la Muerte

Negritos

Vientos del Alma

Juanita Morey

Agua Que Cae del Cielo

El Venado y la Paloma

71st Performance of the
128th Annual Season

Global Series:
Mexico and the Americas

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

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

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

Media partnership provided by WEMU 89.1 FM and Michigan Radio.

Los Folkloristas appear by arrangement with SRO Artists, Inc.

Large print programs are available upon request.



Los Folkloristas

Whether on traditional guitars and violins, or with dried butterfly cocoons, turtle shells, and the Yaqui water drum, **Los Folkloristas** perform the music of Latin America with expertise and spirit. Now approaching 35 years as a group, this collection of seven singers/musicians has traveled extensively across the countries of Central and South America as well as Mexico, learning their music first-hand on many occasions, from village elders and regional campesino musicians. The group has released nearly 30 recordings in Mexico, South America, Europe, and the US as well as contributing the soundtracks for the American movies, *Under Fire*, and the award-winning *El Norte* and *My Family-Mi Familia*.

This afternoon's performance marks Los Folkloristas' UMS debut.

Jose Avila is one of three original Folkloristas still with the group after 25 years. Besides acting as principle arranger for the group, Mr. Avila (known as "Pepe") also runs the group's record label, Discos Pueblo. He was recently very involved in the creation of the soundtrack to the movie *My Family* which was produced by Francis Ford Coppola and directed by Gregory Nava. He and his wife, Beatriz, have two children.

Olga Alanis has been in the group for nearly 15 years, singing lead vocals in her own infectious style and playing various percussions and strings.

Adrian Nieto, one of the groups founding members, joined as a performer one year after Los Folkloristas' inception. He has provided many of the arrangements for the traditional material from Mexico and has also composed several original pieces, which have been recorded by Los Folkloristas. He plays violin, guitars, and other assorted strings.

Gabriela Rodriguez is one of the newest members of the group, having joined in the spring of 1993. She sings alto and plays a variety of instruments.

Efren Vargas Payan was born in Mexico City. Of Oaxacan parents, he learned from them the love of the music and traditions of his country. He began to play guitar at age 12, and at this time came to know the music of Los Folkloristas through a few records and began to make contact with Latin American folk music. He performed with the groups Vuelta a la Izquierda and Siembra, acquiring experience with the traditional Mexican musical instruments. He also began to explore the popular music of Latin America including salsa, cumbia, and Caribbean rhythms like reggae and ska, performing on electric bass. Since 1988, Mr. Payan has been part of the musi-

cal accompaniment to Musical de Mexico, the national company of folk dance which traveled throughout Mexico, the US, Canada, Europe, and South and Central America. He joined Los Folkloristas in January of 1999.

Enrique Hernandez Huerta began his musical journey in traditional Latin American music in 1982 in the group Painani. He founded the semi-nal group Zazhil, performing Latin folk music and providing accompaniment for the Ballet Folkloricos of Amalia Hernandez, Sylvia Lozano, and Nieves Paniagua. They also produced seven recordings and recorded with such popular singers as Amparo Ochoa, Oscar Chavez, and Tehua. Enrique currently resides in Mexico City and plays strings, flutes, and percussion for Los Folkloristas.

DELICIOUS EXPERIENCES

UNIQUE DINING EVENTS BENEFITING THE
UMS YOUTH EDUCATION PROGRAMS

'Ahlan wa Sahlan' and Welcome to the Levant

Saturday, April 28, 6:30 pm

HOSTED BY WADAD ABED

Sunset in the Boma

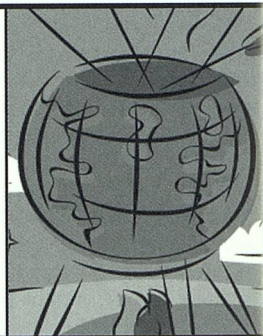
Saturday, May 19, 7:30 pm **SOLD-OUT**

HOSTED BY JO-ANNA AND DAVID FEATHERMAN

Elegant Prairie Feast

Sunday, June 10, 6 pm

HOSTED BY ELLIE AND DENNIS SERRAS



For reservations,
contact Lisa Rozek
at 734-764-8489 or
lrozek@umich.edu