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MUSICAL SOCIETY

FALL 2007 SEASON
UNIVERSITY OF MICHIGAN
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university musical society

Fall 07

University of Michigan • Ann Arbor

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Cover: Dancer from Çudamani appearing at Hill Auditorium Friday, October 19, 2007.
Photo by Jorge Vismara.

• FROM THE U-M PRESIDENT

Welcome to the 129th season of the University Musical Society (UMS). All of us at the University of Michigan are proud of UMS, the nation's oldest university-related performing arts presenter and one of the most distinguished. This past season's residency with the Royal Shakespeare Company, a US-exclusive engagement arranged by UMS, gave 30,000 people from 39 states and four countries the opportunity to see this remarkable company. I am pleased that 20 percent of the audience were students using specially discounted tickets. Members of the company, when not on the stage at the Power Center, became deeply engaged throughout all of southeast Michigan in some 140 educational events. We look forward to having them back in the future.



Other distinctive features of UMS:

- In January, UMS received the inaugural Arts Presenters/MetLife Foundation Award for Arts Access in Underserved Communities, a national award recognizing UMS's commitment to serving all communities.
- UMS has commissioned more than 50 new works since 1990, demonstrating its commitment to supporting creative artists in all disciplines.
- In the past three seasons, 54 percent of UMS presentations featured artists making their UMS debuts, a measure of UMS's commitment to new and emerging artists, and 55 percent featured artists from outside the United States, highlighting UMS's belief that artistic expression can foster greater understanding and appreciation of diverse cultures.
- UMS has worked in partnership with more than 50 U-M academic units and more than 150 U-M faculty members during the past three years, in addition to more than 100 community-based partners.

Thank you for attending this UMS performance. Please join us for other UMS events and for performances, exhibitions, and cultural activities offered by our faculty and students in U-M's many outstanding venues. To learn more about arts and culture at Michigan, visit the University's website at www.umich.edu.

Sincerely,

Mary Sue Coleman
President, University of Michigan

• FROM THE UMS PRESIDENT

Welcome to this UMS performance. I hope you enjoy the experience and will come to other UMS events during our exciting 129th season. You'll find all of our performances listed on page 2 of the program section of this book.

In many organizations, longevity breeds predictability. But at UMS, we strive to surprise, to investigate thought-provoking themes and ideas that emerge from the changing world around us. The 07/08 season marks the fourth in our series of global programs focusing on different regions of the world (the Arab World in 04/05, Africa in 05/06, and Mexico and the Americas last season). This season we invite you to join us as we explore the performing arts through an Asian lens with presentations from Japan, Cambodia, Pakistan, Central Asia, and China. Indeed, this year marks the University of Michigan's China Theme Year, so look for special educational sessions created by UMS and our U-M partners intended to animate and provide context for the six UMS presentations that feature Chinese or Chinese-American artists. Check out our website at ums.org for more information.



Other highlights of the 07/08 season include:

- The launching of a two-year exploration of Beethoven's Piano Sonatas by András Schiff, one of the most thoughtful pianists performing today.
- The presentation of two exciting international theatrical productions where theater moves beyond the boundaries of stage plays.
- Choral music to die for...from the Tallis Scholars, Russian Patriarchate Choir, and *Messiah* in the first half of the season to the *St. Matthew Passion* and Choir of King's College Cambridge in the second.
- The Ford Honors Program to close the season when we hear Sir James Galway in recital and honor him with the UMS Distinguished Artist Award.

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

Very best wishes,

Kenneth C. Fischer
UMS President

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• FROM UMS CHAIRMAN, CARL HERSTEIN

It is inspiring and humbling to serve on the Board of UMS, which is widely recognized as one of the world's leading arts presenters. UMS is committed to performance, education, and the creation of new works, and has a 128-year history of excellence in all three areas. Our task at UMS is to advance the arts, to the benefit of the national and international arts communities, the University of Michigan, our local community, and our present and future patrons.

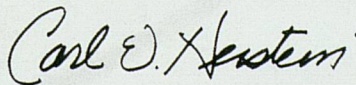
Each of us has an important role to play in this endeavor, whether as an audience member at a performance or an educational activity, a donor, or a volunteer member of the Board, Senate, Advisory Committee, or the new UMS National Council, which is enhancing our visibility around the country. We all are fortunate to have an opportunity to contribute to the special history of UMS.

Arts organizations exist because those who came before us chose to take advantage of the same kind of opportunity. To me, this is exemplified by something that I was once told by a producer before a theatrical performance. He took us into the theater and said that, despite the not insignificant cost of our tickets, we should know there was the equivalent of a \$50 bill on every seat—the contribution made by others enabling us to enjoy that presentation.

The same is true for UMS. About half of the cost of what we do comes from ticket sales. The remainder comes from you and your predecessors in this hall. Some sat in the second balcony as students and experienced the transformative power of the arts. Some sat with friends for 30 years in the same section of Hill. And some witnessed children being excited and inspired at a youth performance. All have chosen to leave money on their seats.

When you take your seat, think about what others have done that makes your experience possible. I hope you will be inspired to contribute to the UMS legacy. Consider your opportunity to "leave money on your seat," through both your participation and financial contributions. Be an active part of UMS, and when a member of the next generation arrives, they will be thankful that they got your seat.

Sincerely,

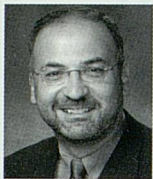


Carl W. Herstein
Chair, UMS Board of Directors



UMS/Leadership

• CORPORATE AND FOUNDATION LEADERS



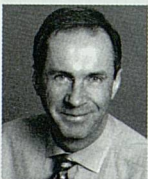
James G. Vella

President, Ford Motor Company Fund and Community Services



Ford Motor Company Fund and Community Services

"Through music and the arts, we are inspired to broaden our horizons, bridge differences among cultures, and set our spirits free. We are proud to support the University Musical Society and acknowledge the important role it plays in our community."



David Canter

Senior Vice President, Pfizer, Inc.



"The science of discovering new medicines is a lot like the art of music: to make it all come together, you need a diverse collection of brilliant people. In order to get people with world-class talent you have to offer them a special place to live and work. UMS is one of the things that makes Ann Arbor quite special. In fact, if one were making a list of things that define the quality of life here, UMS would be at or near the very top. Pfizer is honored to be among UMS's patrons."



Robert P. Kelch

*Executive Vice President for Medical Affairs,
University of Michigan Health System*

"The arts are an important part of the University of Michigan Health System. Whether it's through performances for patients, families, and visitors sponsored by our Gifts of Art program, or therapies such as harmonica classes for pulmonary patients or music relaxation classes for cancer patients, we've seen firsthand the power of music and performance. That's why we are proud to support the University Musical Society's ongoing effort to bring inspiration and entertainment to our communities."





Douglass R. Fox

President, Ann Arbor Automotive

"We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by the University Musical Society."



Laurel R. Champion

Publisher, The Ann Arbor News

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

ANN ARBOR NEWS



Timothy G. Marshall

President and CEO, Bank of Ann Arbor

"A commitment to the community can be expressed in many ways, each different and all appropriate. Bank of Ann Arbor is pleased to continue its long term support of the University Musical Society by our sponsorship of the 07/08 season."



Habte Dadi

Manager, Blue Nile Restaurant

"At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



George Jones

President and CEO, Borders Group, Inc.

"Borders embraces its role as a vital, contributing member of the community that reaches out to connect with people. We know that what our customers read, listen to, and watch is an integral part of who they are and who they aspire to be. Borders shares our community's passion for the arts and we are proud to continue our support of the University Musical Society."

BORDERS



Claes Fornell

Chairman, CFI Group, Inc.

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



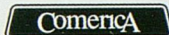
Claes Fornell International



Charles E. Crone, Jr.

Ann Arbor Region President, Comerica Bank

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



We listen. We understand. We make it work.™



Fred Shell

*Vice President, Corporate and Government Affairs,
DTE Energy*

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



**DTE Energy
Foundation**



Edward Surovell

President, Edward Surovell Realtors

"Edward Surovell Realtors and its 300 employees and sales associates are proud of our 20-year relationship with the University Musical Society. We honor its tradition of bringing the world's leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally."

**EDWARD
SUROVELL
REALTORS**

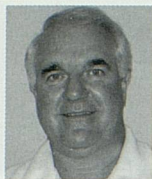


Leo Legatski

President, Elastizell Corporation of America

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

Elastizell



Kingsley P. Wootton

Plant Manager, GM Powertrain Ypsilanti Site

"Congratulations on your 129th season! Our community is, indeed, fortunate to have an internationally renowned musical society. The extraordinary array of artists; the variety, breadth and depth of each season's program; and the education and community component are exceptional and are key ingredients in the quality of life for our community, region, and state. It is an honor to contribute to UMS!"



Carl W. Herstein

Partner, Honigman Miller Schwartz and Cohn LLP

"Honigman is proud to support non-profit organizations in the communities where our partners and employees live and work. We are thrilled to support the University Musical Society and commend UMS for its extraordinary programming, commissioning of new work, and educational outreach programs."

HONIGMAN



Mohamad Issa

Director, Issa Foundation

"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diversity into the music and talent of its performers."

**Issa
Foundation**

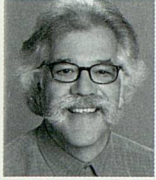


Bill Koehler

District President, KeyBank

"KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend the University Musical Society for its contribution to the community. Thank you, UMS. Keep up the great work!"

KeyBank

Dennis Serras

Owner, Mainstreet Ventures, Inc.

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

MAINSTREET
ventures
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Sharon J. Rothwell

*Vice President, Corporate Affairs and Chair,
Masco Corporation Foundation*

"Masco recognizes and appreciates the value the performing arts bring to the region and to our young people. We applaud the efforts of the University Musical Society for its diverse learning opportunities and the impact its programs have on our communities and the cultural leaders of tomorrow."

MASCO



Erik H. Serr

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

"Miller Canfield proudly supports the University Musical Society for bringing internationally-recognized artists from a broad spectrum of the performing arts to our community, and applauds UMS for offering another year of music, dance, and theater to inspire and enrich our lives."

**MILLER
CANFIELD**



John W. McManus

Regional President, National City Bank

"National City Bank is proud to support the efforts of the University Musical Society and the Ann Arbor community."

National City

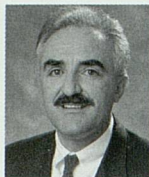


Michael B. Staebler

Senior Partner, Pepper Hamilton LLP

"The University Musical Society is an essential part of the great quality of life in southeastern Michigan. We at Pepper Hamilton support UMS with enthusiasm."

Pepper Hamilton LLP
Attorneys at Law



Joe Sesi

President, Sesi Lincoln Mercury Volvo Mazda

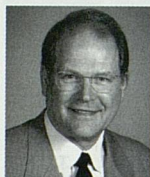
"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."



Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

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



Robert R. Tisch

President, Tisch Investment Advisory

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



Tom Thompson

Owner, Tom Thompson Flowers

"Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship."



Yasuhiko "Yas" Ichihashi

President, Toyota Technical Center

"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming."





Robert K. Chapman

Chairman and Chief Executive Officer, United Bank & Trust

"At United Bank & Trust, we believe the arts play an important role in evolving the quality of life and vibrancy of the community. So it is with great pleasure that United supports the University Musical Society and the cultural excellence they provide to our area."



Jeff Trapp

President, University of Michigan Credit Union

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



Susan Bellinson

Director of Marketing and Community Relations, Whole Foods

"Whole Foods Market is delighted to support the University Musical Society. Our city is most fortunate to be the home of this world-class organization!"



FOUNDATION AND GOVERNMENT SUPPORT

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

\$100,000 or more

- Doris Duke Charitable Foundation
- Michigan Council for Arts and Cultural Affairs
- Michigan Economic Development Corporation
- The Wallace Foundation

\$50,000–\$99,999

- Anonymous
- DTE Energy Foundation
- Esperance Family Foundation
- The Power Foundation

\$20,000–\$49,999

- Cairn Foundation
- Maxine and Stuart Frankel Foundation
- National Dance Project of the New England Foundation for the Arts
- National Endowment for the Arts
- The Whitney Fund at the Community Foundation for Southeastern Michigan

\$10,000–\$19,999

- Chamber Music America

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- Arts Midwest Performing Arts Fund
- Issa Foundations

\$1,000–\$4,999

- Eugene and Emily Grant Family Foundation
- Martin Family Foundation
- THE MOSAIC FOUNDATION (of R. & P. Heydon)
- Millman Harris Romano Foundation
- Sarns Ann Arbor Fund



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*The University of Michigan Kellogg Eye Center
salutes UMS for its continuing artistic vision*



University of Michigan
Kellogg Eye Center

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in eye care for 135 years**

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expansion at www.kellogg.umich.edu • 734.763.1415*

UMS/Info

• GENERAL INFORMATION

Barrier-Free Entrances

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations vary by venue; visit www.ums.org/tickets or call 734.764.2538 for details. Ushers are available for assistance.

Listening Systems

For hearing-impaired persons, Hill Auditorium, Power Center, and Rackham Auditorium are equipped with assistive listening devices. Earphones may be obtained upon arrival. Please ask an usher for assistance.

Lost and Found

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, or Rackham Auditorium please call University Productions at 734.763.5213. For the Michigan Theater, call 734.668.8397. For St. Francis of Assisi, call 734.821.2111.

Parking

Please allow plenty of time for parking as the campus area may be congested. Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS donors at the Patron level and above (\$1,000) receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.

UMS offers valet parking service for Hill Auditorium performances in the 07/08 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before

each performance. There is a \$20 fee for this service. UMS donors at the Leader level and above (\$3,500-\$4,999) are invited to use this service at no charge.

Other recommended parking that may not be as crowded as on-campus structures: Liberty Square structure (formerly Tally Hall), entrance off of Washington Street between Division and State; about a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday. Maynard Street structure, entrances off Maynard and Thompson between William and Liberty, \$.80/hr, free on Sunday.

For up-to-date parking information, please visit www.ums.org.

Refreshments

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

Start Time

UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

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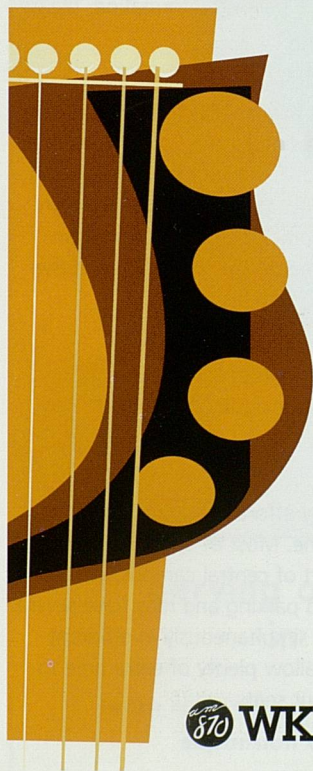
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Latecomers

Latecomers will be asked to wait in the lobby until seated by ushers. Most lobbies have been outfitted with monitors and/or speakers so that latecomers will not miss the performance.

The late-seating break is determined by the artist and will generally occur during a suitable repertory break in the program (e.g., after the first entire piece, not after individual movements of classical works). There may be occasions where latecomers are not seated until intermission, as determined by the artist. UMS makes every effort to alert patrons in advance when we know that there will be no late seating.

UMS tries to work with the artists to allow a flexible late-seating policy for family performances.

• UMS TICKETS

Group Tickets

Treat 10 or more friends, co-workers, and family members to an unforgettable performance of live music, dance, or theater. Whether you have a group of students, a business gathering, a college reunion, or just you and a group of friends, the UMS Group Sales Office can help you plan the perfect outing. You can make it formal or casual, a special celebration, or just friends enjoying each other's company. The many advantages to booking as a group include:

- Reserving tickets before tickets go on sale to the general public
- Discounts of 15-25% for most performances
- Accessibility accommodations
- No-risk reservations that are fully refundable up to 14 days before the performance
- 1-3 complimentary tickets for the group organizer (depending on size of group). Complimentary tickets are not offered for performances with no group discount.

For more information, please contact 734.763.3100 or e-mail umsgroupsales@umich.edu.

Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. For more information please see page P/31.

NETWORK Tickets

Members of the UMS African American Arts Advocacy Committee receive discounted tickets to certain performances. For more information please see page P/27.

Student Tickets

Discounted tickets are available for University students and teenagers. Information on all UMS University Student Ticketing programs can be found on page P/33. Teen Ticket information can be found on page P/31.

Gift Certificates

Available in any amount and redeemable for any of more than 70 events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

UMS Gift Certificates are valid for 12 months from the date of purchase and do not expire at the end of the season. For more information, please visit www.ums.org.

Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the Ticket Office. Refunds are not available; however, you will be given a receipt for an income tax deduction.

Ticket Exchanges

Subscribers may exchange tickets free of charge. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee. Exchanged tickets must be received by the Ticket Office

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(by mail or in person) at least 48 hours prior to the performance. The value of the tickets may be applied to another performance or will be held as UMS Credit until the end of the season. You may also fax a copy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged. UMS Credit for this season must be redeemed by May 9, 2008.

HOW DO I BUY TICKETS?

In Person:

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911 North University Ave.

Hours:

Mon-Fri: 9am-5pm

Sat: 10am-1pm

By Phone:

734.764.2538

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

By Internet:

www.ums.org

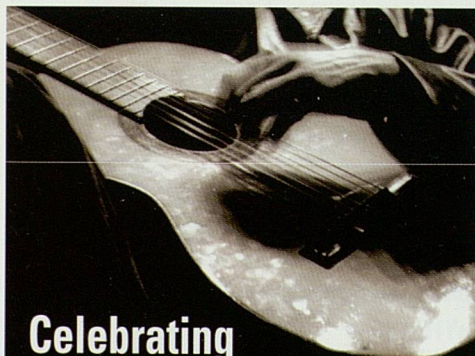
By Fax:

734.647.1171

By Mail:

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• UMS HISTORY

Through a commitment to Presentation, Education, and the Creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 128 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this new millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879 and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. UMS included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through educational endeavors, commissioning of new works, youth programs, artist residencies, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction, and innovation. UMS now hosts over 50 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in five different Ann Arbor venues.

The UMS Choral Union has likewise expanded their charge over their 128-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience*, as well as performances of John Adams's *On the Transmigration of Souls* with the Detroit Symphony Orchestra and Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg.

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

• UMS VENUES AND BURTON MEMORIAL TOWER

Hill Auditorium

After an 18-month \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects, Hill Auditorium re-opened to the public in January 2004. Originally built in 1913, renovations have updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

Interior renovations included the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement

of seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Hill Auditorium seats 3,575.

Michigan Theater

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

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

Power Center

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theater for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre was too small. The Power Center was built to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of

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University priorities “a new theater” was mentioned. The Powers were immediately interested, realizing that state and federal governments were unlikely to provide financial support for the construction of a new theater.

Opening in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieved the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. The lobby of the Power Center presently features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* (Arabesque) by Pablo Picasso.

The Power Center seats approximately 1,400 people.

Arbor Springs Water Company is generously providing complimentary water to UMS artists backstage at the Power Center throughout the 07/08 season.

Rackham Auditorium

Fifty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift is the fact that neither he nor his wife ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci,

Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty, and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

St. Francis of Assisi Catholic Church

Dedicated in 1969, St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 1,000 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual “mechanical action” organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Designed by Albert Kahn in 1935 as a memorial to U-M President Marion Leroy Burton, the 10-story tower is built of Indiana limestone with a height of 212 feet. The carillon, one of only 23 in the world, is the world's fourth heaviest containing 55 bells and weighing a total of 43 tons. UMS has occupied administrative offices in this building since its opening, with a brief pause in the year 2000 for significant renovations.

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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

Wednesday, October 24 through Sunday, November 4, 2007

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Russian Patriarchate Choir of Moscow	35
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St. Petersburg Philharmonic Orchestra	41
Sunday, November 4, 7:00 pm Hill Auditorium	

THE 129TH UMS SEASON

Fall 2007

September

- 16 Sun – Michigan Chamber Players
(complimentary admission)
28-30 Fri-Sun – Shen Wei Dance Arts:
Second Visit to the Empress

October

- 3 Wed – András Schiff: Beethoven Concert 1
5 Fri – András Schiff: Beethoven Concert 2
6 Sat – Orchestra Filarmonica della Scala
12 Fri – Louis Lortie, piano
13 Sat – Dianne Reeves featuring
Romero Lubambo
19 Fri – Çudamani: *Odalan Bali*
20-21 Sat-Sun – Pamina Devi:
A Cambodian Magic Flute
24 Wed – Spiritual Sounds of Central Asia
25-27 Thu-Sat – Hubbard Street Dance Chicago
30 Tue – Russian Patriarchate Choir

November

- 4 Sun – St. Petersburg Philharmonic
8 Thu – Madeleine Peyroux
8 Thu – Zehetmair String Quartet
9 Fri – Caetano Veloso
10 Sat – Yo-Yo Ma, cello / Kathryn Stott, piano
18 Sun – Los Angeles Guitar Quartet

December

- 1-2 Sat-Sun – Handel's *Messiah*
6 Thu – The Tallis Scholars
8 Sat – Youssou N'Dour and The Super Étoile
9 Sun – Leo Kottke and the
Turtle Island String Quartet

Winter 2008

January

- 4 Fri – Emerson String Quartet
16 Wed – Jazz at Lincoln Center Orchestra
with Wynton Marsalis: *Love Songs of
Duke Ellington*
20 Sun – Yuja Wang, piano
27 Sun – Moiseyev Dance Company

February

- 1 Fri – Assad Brothers' Brazilian Guitar Summit
2 Sat – A Celebration of the Keyboard
8 Fri – Chicago Classical Oriental Ensemble
9 Sat – Guarneri String Quartet and Johannes
String Quartet
10 Sun – Wu Man, pipa, and Chinese Shawm Band
14 Thu – Christian Tetzlaff, violin
15 Fri – Noism08: *NINA materialize sacrifice*
16 Sat – Ahmad Jamal

March

- 5 Wed – Orion String Quartet and
David Krakauer, clarinet
9 Sun – Michigan Chamber Players
(complimentary admission)
12 Wed – Leila Haddad and
Gypsy Musicians of Upper Egypt
13 Thu – SFJAZZ Collective:
A Tribute to Wayne Shorter
14 Fri – San Francisco Symphony
21 Fri – Bach's *St. Matthew Passion*
28-29 Fri-Sat – Urban Bush Women and
Compagnie Jant-Bi: *Les écailles de la
mémoire* (The scales of memory)

April

- 2 Wed – Lang Lang, piano
4 Fri – Brad Mehldau Trio
5 Sat – Choir of King's College, Cambridge
10 Thu – eighth blackbird
12 Sat – Lila Downs
18 Fri – Mehr and Sher Ali:
Qawwali Music of Pakistan
19 Sat – Bobby McFerrin, Chick Corea, and
Jack DeJohnette
20 Sun – András Schiff: Beethoven Concert 3
22 Tue – András Schiff: Beethoven Concert 4

May

- 10 Sat – Ford Honors Program: Sir James Galway

UMS Educational Events *through Tuesday, October 30, 2007*

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

Hubbard Street Dance Chicago

Artist Interview: Hubbard Street Dance Chicago Choreographers

Saturday, October 27, 2–3:30 pm, Palmer Commons, Forum Hall, 3rd Floor, 100 Washtenaw Avenue (building behind the Power Center)

Choreographers from Hubbard Street Dance Chicago talk about the art of dance and their choreographic process. Featuring Jim Vincent, artistic director; Lucas Crandall, artistic associate; Alejandro Cerrudo and Brian Enos, principal dancers.

A collaboration with the U-M Department of Dance.

eighth blackbird

Artist Interview: eighth blackbird

Friday, October 26, 6:30–7:30 pm, Britton Recital Hall, 1100 Baits Drive, School of Music, Theatre & Dance, North Campus

Evan Chambers, U-M Chair and Associate Professor of Composition, interviews members of the provocative, engaging, and highly innovative ensemble, eighth blackbird. Based in Chicago, the ensemble is widely lauded for its performance style—often playing from memory with virtuosic and theatrical flair—and its efforts to make new music accessible to wide audiences.

A collaboration with the U-M School of Music, Theatre & Dance.

Russian Patriarchate Choir

Lecture: Russian Orthodoxy: Music and Tradition

Tuesday, October 30, 6:30–7:30 pm, Parish Activity Center, St. Francis of Assisi Church, 2250 East Stadium Blvd. (between Packard and Washtenaw)

Led by Father Gregory Joyce, rector of St. Vladimir Orthodox Church and Anatoly Grindenko, director of the Russian Patriarchate Choir.

Music is essential to the life of the Russian Orthodox Church. Father Gregory Joyce will provide a liturgical context for the music to be performed by the Russian Patriarchate Choir and will also discuss the historic reconciliation that took place earlier this year between the Russian Orthodox Church in Russia and the Russia Orthodox Church Outside of Russia (ROCOR). In a manner of speaking, this event marked the final chapter of the Russian Revolution, begun in 1917. Russian Patriarchate choir director Anatoly Grindenko will speak briefly about the choir and upcoming performance.

A collaboration with St. Vladimir Orthodox Church and St. Francis of Assisi Church.

129th UMS Season 2007|2008

Wu Man pipa and Chinese Shawm Band

SUN, FEB 10 | 4 PM

Rackham Auditorium



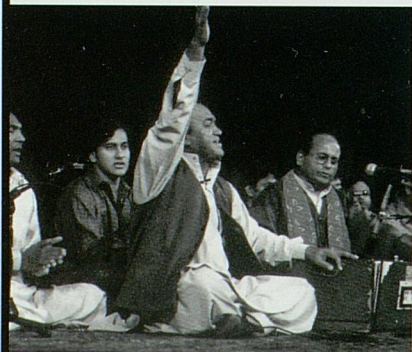
Wu Man, an internationally renowned virtuoso of the pipa, a lute-like Chinese instrument whose history dates back more than 2,000 years, is joined by the Chinese Shawm Band, among the most exhilarating of the gypsy bands of China.

The 07/08 Family Series is sponsored by **Toyota**.

Qawwali Music of Pakistan Mehr and Sher Ali

FRI, APR 18 | 8 PM


Rackham Auditorium



Qawwali, the ecstatic devotional music of the Sufis, blends Iranian and Central Asian poetic, philosophical, and musical elements into a North Indian base, combining popular music with classical traditions. Mehr and Sher Ali, musical descendents of the late Pakistani star Nusrat Fateh Ali Khan, are masters of an art form that brings harmony and peace to the soul and projects the message of love and unity for all.

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 NATIONAL
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Spiritual Sounds of Central Asia

Nomads, Mystics, and Troubadours

The Badakhshan Ensemble (Tajikistan)

Aqnazar Alovatov, *Vocals*
 Soheba Davlatshoeva, *Vocals and Dance*
 Jonboz Dushanбиеv, *Ghijak*
 Shodi Mabatqulov, *Daf*
 Olucha Mualibshoev, *Vocals*
 Mukhtor Muborakqadomov, *Setâr*
 Ghulomsho Safarov, *Pamiri Rubab, Badakhshani Rubab,*
Pamiri Tanbur, Vocals

Bardic Divas (Kazakhstan)

Ulzhan Baibussynova, *Vocals and Dombra* (Kazakhstan)
 Ardak Issataeva, *Vocals and Dombra* (Kazakhstan)

Alim and Fargana Qasimov (Azerbaijan), *Vocals and Daf*

accompanied by

Rafael Asgarov, *Balaban*
 Rauf Islamov, *Kamancha*
 Ali Asgar Mammadov, *Tar*
 Natiq Shirinov, *Naghara*

Program

Wednesday Evening, October 24, 2007 at 8:00
 Michigan Theater • Ann Arbor

Tonight's program runs approximately 90 minutes and is performed with brief pauses between each musical section.

14th Performance of the
 129th Annual Season

Global Series: Asia

*The photographing or
 sound and video recording
 of this concert or posses-
 sion of any device for such
 recording is prohibited.*

Special thanks to Marysia Ostafin and the U-M Center for Russian and Eastern European Studies for their participation in this residency.

This tour is sponsored by the Aga Khan Trust for Culture—Music Initiative and World Music Institute.

Spiritual Sounds of Central Asia appears by arrangement with World Music Institute, New York, NY.

Large print programs are available upon request.

Introduction

Spiritual Sounds of Central Asia: Mystics, Nomads and Troubadours brings together three groups of performers who represent the strikingly diverse musical heritage of a region that has long been a wellspring of art, culture, and spirituality. Among the traditional arts of Central Asia, music occupies a unique place, for it has been at once a means of expressing social identity, preserving spiritual practices and beliefs, cultivating the performance of poetry, and transmitting history, philosophy, and ethics. This venerable social tradition of music was severely ruptured during the 20th century, when society and culture in Central Asia were forcibly reshaped under the influence of Soviet modernization. Following the break-up of the Soviet Union, patronage for music and other arts languished as the new nations of Central Asia struggled to achieve social and economic stability. Yet much of the region's rich musical legacy survived, albeit in forms that were altered or incomplete. Today, this legacy is being actively recovered and revitalized. The artists presented in this evening have all played prominent roles in stimulating the resurgence and further development of musical traditions in their own communities. These continually evolving traditions are firmly rooted in local musical practices, yet none of them is "pure." On the contrary, they constitute a cumulative history of orally transmitted invention and innovation to which this evening's performers have contributed their own musical discoveries. As this concert program compellingly demonstrates, such discoveries come to life through diverse musical styles, forms, and genres, but share a common aim: to speak to the soul, and make it stir.

Program

The Badakhshan Ensemble

Falak-i Badakhshani

Text and Music: Unattributed

Vocal Solo: Soheba Davlatshoeva

This powerful *a cappella* performance illustrates the drawn-out, forcefully delivered, intricately ornamented melodic style typical of the *falak* genre.

Falak-e Sūzi

Text: *Rubai* (anonymous); *Ghazal* (Rumi 1207–1273); *Ghazal* (Hafiz 1325–1389)

Music: Unattributed

Vocal Solo: Aqnazar Alovatov

Ghijak player Jonboz Dushanбиеv describes this piece as an example of *falak-e sūzi*: a *falak* of spiritual suffering. The text is a composite of three poems: the first a folk *rubai* (quatrain) whose author is unknown; the second, a *ghazal* attributed to Rumi; and the third, a *ghazal* of Hafiz (a poem composed according to a metrical scheme of long and short syllables whose form consists of rhymed couplets that share a refrain). The Rumi text describes an experience of mystical ecstasy in which the poet loses awareness of his own being. The juxtaposition of the straightforwardly secular and nationalistic *rubai* with the mystical language of the *ghazals* exemplifies the diverse social forces that shape contemporary expressive culture in Badakhshan.

Maddoh (Praise)

Text: Hafiz, Rumi, Nasir Khusraw, anonymous

Music: Traditional, arr. Aqnazar Alovatov

Vocal Solo: Aqnazar Alovatov

This *maddoh* is an abridged version of what would typically be a much longer performance. The *maddoh* begins with a *ghazal* sung softly in free rhythm to the spare accompaniment of a Pamiri *rubab*. This introduction sets a contemplative mood and draws listeners into the text. Following is a *ghazal* attributed to Hafiz, also set in free rhythm and accompanied only by *rubab*. The following *ghazal* is attributed to Nasir Khusraw, the great Persian *pir*, or saint of the Badakhshani Ismailis. The solo *rubab* is joined by a second *rubab* and a *setâr*, creating a thicker texture in the instrumental accompaniment.

The fourth *ghazal* is by Ghiyâsî (d. 1767 or 1768), a Badakhshani poet whose verse is still popular among local performers and listeners. The beginning of the fifth *ghazal*, attributed to Rumi, accelerates in tempo. The sixth poem is a *rubai* attributed to Hafiz, sung in the melodic style of a *falak*, in free rhythm. It is typical for a *falak* to be sung in the middle of a *maddoh*. The concluding *ghazal* is by Nasir Khusraw.

Sabzak

Text: Unattributed

Music: Nawrozshah Kulbanhusainov ("Sabzak")

Unattributed ("Masti Khumoram Boshi," "Jonum, Ikhtiyor Dorı, Yori Man")

This medley consists of four songs in contrasting meters that build toward a climax at the end. The third and fourth songs, "Jonum, Ikhtiyor Dorı" and "Yori Man" are call-and-response duets consisting of a romantic dialogue between a man and a woman. "Such songs were traditionally performed at weddings," Soheba Davlatshoeva recounts. "One of the women would dress up in a man's costume and sing the man's lines, or a man dressed up as a woman would sing the woman's lines."

Zohid-i Khilvatnishin (Reclusive Ascetic)

Text: Hafiz and Ayombek

Music: Traditional

This popular folk song set to a text of Hafiz is sung throughout Badakhshan in styles ranging from traditional to contemporary pop. Vocalist Aqnazar Alovatov prefers the performance style he heard from older singers, and reproduces here. Towards the end, the Ensemble segués into a fast-paced dance song, "Gul-i Bodom Doram" (My Sweet Almond Blossom).

Bardic Divas

Songs marked by an asterisk are sung by Ulzhan Baibussynova. Songs without an asterisk are performed by Ardak Issataeva.

Bastau (Introduction)*

Music and Text: Zhienbai Zhyrau (1864–1929)

"Bastau" is from the repertory of Kazakh bards, called *zhyrau*. *Zhyraus* have traditionally been men; Ulzhan Baibussynova is one of a small number of Kazakh women to publicly perform the *zhyrau's* repertory of both short and long epic poems. Every *zhyrau* has a *bastau*, or introductory poem, that is sung before the performance of longer poems to summon inspiration and build a rapport with listeners.

Sandugash (Morning Song Bird)

Text and Music: Yestai (19th century)

A lyrical song about unrequited love, set in the Kazakh countryside.

Ören Zhierek (The Best Racehorse)*

Music and Text: Zhienbai-Zhyrau

This short song draws analogies between horses and humans to instruct listeners on the nature of good and evil, right and wrong. Performer Ulzhan Baibussynova says of the poem, "In traditional Kazakh culture, people liked to listen to this type of didactic verse because it helped them deal with their own inner questions. Such songs show the strong connection of music to moral philosophy and popular religion in Central Asia."

Aq Qum (White Sand)

Text and Music: Unattributed

This poignant melody, sung in a refined *bel canto* style and accompanied by a *dombra* that is both strummed and plucked, exemplifies the Kazakh lyrical song (*änshilik*). This lyrical song genre reached its fullest development among the historically nomadic Kazakhs in the late-19th and early-20th centuries. Its performers were itinerant bards—typically men—who were highly respected and honored guests in any Kazakh settlement. Female performers were not unknown, however, and during the Soviet period became increasingly common. These days it is more typical to hear lyrical songs performed by women than men.

Zhonyp Aldy (Carved, polished)

Text and Music: Birzhan-sal Qozhagululy (1834–1897)

Birzhan-sal was one of the best-known figures of 19th-century Kazakh music. *Sal* is an honorific title bestowed on bardic singer-songwriters who were not only masters of their art but chivalrous and charismatic celebrities analogous perhaps, to the troubadours of medieval Europe. An explanation of the title "Zhonyp Aldy" unfolds in the text, and conveys the idea that as unique, completely sculptured works of art, lyrical songs must be carefully carved, or polished.

Söile Tilim Zhosylyp (Speak Profoundly)*

Text and Music: Omar (19th century)

In this song by a well-known 19th-century Kazakh bard, the composer speaks about the power of oral poetry to move his listeners.

Enjoo Marjan (My Jewel)

Text and Music: Aset Naimanbaev (1867–1923)

"Enjoo Marjan" is a composition by another well-known singer-songwriter from the golden age of lyrical song.

Talim (Didactic Song)*

Text: Turmagambet (1882–1939)

Music: Zhienbai Zhyrau

When the Kazakh epic singer Zhienbai-zhyrau taught this piece to his son, Rustembek, from whom Ulzhan Baibussynova learned it, he called it *naqpa-naq*: to sing precisely and loudly, a performance style exemplified in Ulzhan's rendition of Turmagambet's lyrics.

Alim and Fargana Qasimov

Chargah or **Bayat-i Shiraz** (selection made by the performers prior to tonight's concert)

Text: Seyyid Azim Shirvani (1835–1888) ["Chargah"]

Muhammad Füzüli (d. 1556) ["Bayat-i Shiraz"]

Music: Traditional, arr. Alim Qasimov

"Chargah" and "Bayat-i Shiraz" comprise two of the seven principal suite forms of Azerbaijani classical music. Each suite consists of a conventional sequence of pieces that take listeners on a journey through varied musical and emotional terrain. Throughout each suite, high dramatic tension contrasts with moments of repose and *détente*. Lively, dance-like intermezzos (*reng*) link the longer vocal pieces in which both singers and instrumentalists seamlessly fuse memorized and extemporized sections of music. Throughout the suite, melodies modulate through different tonalities or modes, and at the end of this modal journey, the melody finally returns to the initial pitch, bringing the suite to a close.

Description of Musical Instruments

Balaban—Cylindrical wooden oboe played with a large double reed

Daf—Frame drum of different sizes that is the principal percussion instrument of Badakhshan, and is also incorporated in music from Azerbaijan and Iran

Dombra—A name for various types of pear-shaped, long-necked lutes typically strung with two gut or silk strings

Dutar—Designates different kinds of two-stringed, long-necked fretted lutes among Uzbeks, Tajiks, Turkmen, Qaraqalpaks, Uyghurs, and other groups

Ghijak (also *ghirjek*)—Spike fiddle strung with two, three, or four metal strings; in Badakhshan, a tin can is often used for the resonating chamber.

Kamancha—Spherical spike fiddle with a cylindrical neck fitted with four steel strings

Naghara—Cylindrical, double-sided frame drum played with hands rather than sticks

Pamiri *rubab*—Unfretted, long-necked lute with skin-covered resonating chamber strung with six gut or nylon strings

Pamiri *tanbur*—Long-necked, partially fretted lute with animal skin covering lower part of resonating chamber, utilizing three melody strings and four or six sympathetic strings

Setâr—Long-necked, fretted lute with wood-covered deck, utilizing three steel melody strings, and a variable number of sympathetic strings that provide a drone background to the melody strings

Tar—Double-chested, skin-faced plucked lute used in urban music from the Caucasus and Iran; in Azerbaijan, the *tar* is widely considered the national instrument.

The Badakhshan Ensemble takes its name from the mountainous region that comprises the sparsely populated eastern half of Tajikistan and northeast of Afghanistan. There, nestled in a series of riverine valleys that descend from the Pamir Mountains to the Panj River, the boundary line between Tajikistan and Afghanistan, are scores of small settlements whose inhabitants have cultivated a vibrant tradition of devotional song, dance, and contemplative instrumental music. The ensemble was the brainchild of Soheba Davlatshoeva (b. 1970), a vivacious singer and dancer, who grew up in a Pamiri village and learned local music and dance from a young age. Soheba filled out the group with some of Badakhshan's finest young musicians, as well as the charismatic *ghijak* (spike fiddle) player Jonboz Dushanбиеv, a generation older than Soheba and her peers.

The Badakhshan Ensemble's repertoire encompasses a variety of musical styles and genres, with each corresponding to one of the distinct social roles that the ensemble fills in its own community. The most typical of these roles is to pro-

vide music for weddings. Another is to perform devotional songs at community events and celebrations. These include weekly prayer meetings, all-night gatherings following the death of a community member, and festivities linked to Nawruz (traditional New Year) and Ramadan. Many—if not most Badakhshani—are Shia Ismaili Muslims, and the Ismaili spiritual and devotional tradition has had a strong and abiding influence on Pamiri expressive culture. Ismaili communities have existed in the Pamir Mountains for close to a millennium. Ismaili religious thought emphasizes a balance between the exterior, literal meaning of sacred scriptures and religious commandments (*zâhir*) and their esoteric or inner meaning (*bâtin*) which illuminates eternal spiritual truths (*haqâ'iq*). Such a vision of Islam, common to other esoteric traditions (such as Sufism) finds expression in broader cultural forms that are often located in the vernacular and draw on local musical genres and styles.

Among the Badakhshani Ismailis, spiritual concerts featuring sung poetry, austerely accompanied on stringed instruments and frame drum (*daf*), serve as one route toward spirituality and the illumination of spiritual truths. This performance genre is referred to as *maddoh* (praise; also transliterated as *maddâh*, *madâh*, or *madh*). The Badakhshan Ensemble's Aqnazar Alovatov is one today's most in-demand *maddoh* singers. Another performance genre central to the ensemble's repertoire is *falak*—sober, lament-like songs that many Badakhshani believe to possess healing qualities, and whose texts typically address philosophical themes. The ensemble's repertory includes a rich variety of instrumental music sometimes accompanied by dance. Badakhshani dance focuses on graceful movements of the arms and hands that are believed to symbolize the flight of birds—an atavistic reference to Badakhshan's animistic, pre-Islamic past.

Kazakh musicians Ulzhan Baibussynova and Ardak Issataeva represent a larger group of soloists and small ensembles that performs together as **Bardic Divas**. Collectively, these exceptional performers illuminate the diverse traditions of Central Asian bards: lyrical song, storytelling, the performance of epic and didactic poetry, and instrumental music with a strong narrative dimension. Some of these traditions are specific to female performers and have typically been performed within a social milieu restricted to

women. Others represent idioms that were once overwhelmingly the province of men. The Kazakh and Qaraqalpak music in tonight's program exemplifies this latter type.

The appropriation of male-dominated musical traditions by female musicians was spurred by the social policies of the Soviet era. Yet even before the establishment of Soviet power, maverick women challenged gender taboos in musical performance. Kazakh folklore has preserved the details of a famous singing contest (*aitys*) that took place around 1870 between Birzhan-sal, a renowned male bard, and a talented young female bard named Sara Tastanbekova. Birzhan-sal won the contest, but in taking on the famous singer and composer, Sara gained her own honored place in Kazakh music history. Her courageous example encouraged younger generations of Kazakh women to perform lyrical songs; among these musical descendants is Ardak Issataeva, whose warm and willowy alto voice is featured tonight.

Ulzhan Baibussynova's evocative renditions of Kazakh poetry represent another example of a traditionally male bardic genre, called *zhyraulik*. Performers of *zhyraulik*, called *zhyrau*, sing in a raspy, guttural vocal timbre often considered to have magical powers, and accompany themselves on the *dombra*, a two-stringed, long-necked lute.

Alim Qasimov is Azerbaijan's most beloved singer, a virtuoso who was awarded the prestigious IMC/UNESCO Music Prize in 1999 and later participated in Yo-Yo Ma's Silk Road Project. Qasimov (b. 1957) and his daughter Fargana (b. 1979) exemplify the explosive artistic energy that results when a powerful musical model ignites the spark of young talent.

Fargana Qasimov's talent gravitated naturally toward the music she heard from her father: Azerbaijani classical music, known as *mugham*, and the repertoire of popular bardic songs sung by *ashiqs*, singer-songwriters who might be considered modern-day troubadours. *Mugham* may be performed in a purely instrumental form, but the performance medium most favored among Azerbaijanis is the voice. Vocalists typically perform the lead role in a trio that also includes *tar* and *kamancha* as well as a frame drum (*daf*) played by the vocalist. This trio style of performance provided the starting point for Alim Qasimov's innovative treatment of *mugham*.

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Tonight's concert marks the UMS debuts of *The Badakhshan Ensemble*, *Bardic Divas*, and *Alim and Fargana Qasimov*.

The **Aga Khan Music Initiative in Central Asia** (AKMICA) was created by His Highness the Aga Khan in 2000 to support the efforts of Central Asian musicians and communities to sustain, further develop, and pass on musical traditions that are a vital part of their cultural heritage. For further information on the Aga Khan Music Initiative, please visit www.akdn.org/Music/html.

World Music Institute (WMI) is a not-for-profit organization dedicated to the presentation and documentation of traditional and contemporary music and dance from around the world. Since its founding in 1985, WMI has built one of the most comprehensive concert series of music and dance in the US. Recognized as the US's premiere presenter of traditional world music and dance, WMI has presented more than 1,100 ensembles and soloists from over 100 countries and ethnic minorities. In addition to its concert series in New York, WMI organizes several national tours each year, produces recordings, and maintains an extensive catalog of more than 4,000 recordings, videos, and books of

traditional music. For further information, please visit www.worldmusicinstitute.org.

Tour Credits

Spiritual Sounds of Central Asia is co-produced by World Music Institute (WMI) and the Aga Khan Music Initiative in Central Asia (AKMICA), a program of the Aga Khan Trust for Culture.

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Fairouz R. Nishanova, *Director*
Theodore Levin, *Senior Project Consultant*
Alexander Djumaev, *Regional Coordinator, Central Asia*

Sabine Chatel/Zamzama Productions:

Artist Management for AKMICA
Saodat Ismailova and Carlos Casas: *Documentary Films*
Multimedia Productions: *Mondomix*

WMI Production Team

Isabel Soffer, *Director of Programming*
Sophie Goudard, *Tour Manager*

Tour Crew

Patrice Thomas, *Production Stage Manager*
E. John Pendleton, *Company Manager*
Antoine Cannella, *Technical Director*
Romain Frydman, *Sound Engineer*
David Kobernuss, *Audio Technician*
Saodat Ismailova, *Video Effects*
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Theodore Levin, *Program Notes*
Theodore Levin, Anna Senarlsan, William Sumits, *Supertitle Texts*
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Jamy Meek

Pablo Piantino

Yarden Ronen

Penny Saunders

Jessica Tong*

Robyn Mineko

Williams

* indicates HSDC Apprentice

Center Apprentices, Jason Hortin, Tiffany Vann

Associate Artistic Director, Lucas Crandall

Program

Thursday Evening, October 25, 2007, at 8:00
Power Center • Ann Arbor

*Choreography by
Alejandro Cerrudo*

Extremely Close

INTERMISSION

*Choreography by
Brian Enos*

B-Sides (12" Mix)

PAUSE

Choreography by
Twyla Tharp

Baker's Dozen

INTERMISSION

Choreography by
Jim Vincent

Palladio

15th Performance of the
129th Annual Season

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17th Annual
Dance Series

Special thanks to Jim Vincent, Artistic Director, Hubbard Street Dance Chicago, for speaking at tonight's Prelude Dinner.

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Large print programs are available upon request.

Extremely Close

Choreography by Alejandro Cerrudo
Costume Design by Janice Pytel
Lighting Design by Tanja Rühl
Music by Philip Glass/Dustin O'Halloran

Jessica Tong
 Robyn Mineko Williams
 Sarah Cullen Fuller
 Laura Halm

Jamy Meek
 Terence Marling
 Pablo Piantino
 Yarden Ronen

Inspired by the poignant and intimate piano solos by Philip Glass and Dustin O'Halloran, as well as the skill of his fellow HSDC artists, Hubbard Street dancer Alejandro Cerrudo—a highly acclaimed choreographer of “work[s] of great delicacy, invention, subtlety, and charm”—created this piece for eight dancers. *Extremely Close* marks his second world première for HSDC.

Extremely Close was commissioned by The Joyce Theater. Music by Philip Glass and Dustin O'Halloran. From the Phillip Glass album *glass cage*: “Metamorphosis Two”; from the Phillip Glass album *Glassworks*: “Opening”; from the Dustin O'Halloran album *Piano Solos*: “Fine” courtesy of Splinter Records; from the soundtrack to *Marie Antoinette*: “Opus 17.” Music by Phillip Glass used by arrangement with Dunvagen Music.

B-Sides (12" Mix)

Choreography by Brian Enos
Costume Design by Alec Donovan
Music by Hybrid
Lighting Design by Nic Phillips

Prince Credell
 Philip Colucci

Shannon Alvis
 Penny Saunders
 Kellie Epperheimer

B-Sides was inspired by Hybrid's lush cinematic soundscapes and the culture surrounding underground dance music. The piece constantly moves and changes, rarely settling into any one shape.

B-Sides was commissioned by the Performing Artists Series of Kutztown University and the Hancher Auditorium of the University of Iowa and is supported in part by John and Caroline Ballantine. Created for and premiered by Hubbard Street Dance Chicago at the Harris Theater for Music and Dance in Millennium Park, Chicago, IL, October 3, 2007. Music by Hybrid. From the album *Morning Sci-fi*: “Marrakech”; from the album *I Choose Noise*: “I Choose Noise”; from the album *Wide Angle*: “Altitude (Reprise)”; from the album *Y4K9*: “The Drop (Man on Fire Edit)”; from the EP *Y4K009EP1*: “In Good We Trust (Soundtrack Edit)”; from an MP3 exclusive release: “Marrakech (Soundtrack Edit); courtesy of Distinctive Records.

Baker's Dozen

Hubbard Street Dance Chicago is proud to present the revival of an important work from the company's past, Twyla Tharp's *Baker's Dozen*, in celebration of our 30th Anniversary season.

Choreography by Twyla Tharp

Original Costume Design by Santo Loquasto

Lighting Originally by Jennifer Tipton

Lighting Recreated by Scott Kepley

Music Composed by Willie "The Lion" Smith

Piano Performed by Dick Hyman

Meredith Dincolo

Terence Marling

Sarah Cullen Fuller

Brian Enos

Jessica Tong

Jamy Meek

Shannon Alvis

Pablo Piantino

Kellie Epperheimer

Yarden Ronen

Robyn Mineko Williams

Philip Colucci

This Twyla Tharp classic features 12 dancers in romantically inclined couplings, wittily eccentric partnerings and finely calibrated unison work, set to "Echo of Spring" by Willie "The Lion" Smith. This satiny smooth dance aims to conjure a world of living social graces and personal rapport, mixing nostalgic and contemporary emotions all together.

Baker's Dozen is funded by the Andrew W. Mellon Foundation. Staged by Ron De Jesus. First performed by Twyla Tharp Dance in February, 1979 at the Brooklyn Academy of Music in Brooklyn, New York. First performed by Hubbard Street Dance Chicago at the Theater Heilbronn, Heilbronn, Germany, November 22, 1990. Solo performances by Dick Hyman, pianist, of the pieces composed by Willie "The Lion" Smith: *Echo of Spring*, *Tango a la Caprice*, *Concentrating*, *Relaxin'*, and a medley containing portions of *Passionate*, *Morning Air*, and *Fingerbuster*, which together constitute the score of the dance originally recorded for Twyla Tharp Dance Foundation in 1978 under the title *Baker's Dozen*.

Palladio

Choreography by Jim Vincent

Music by Karl Jenkins

Costume Design by Mara Blumenfeld

Lighting Design by Ryan J. O'Gara

Movement I

The Ensemble

Movement II

Penny Saunders

Pablo Piantino

Sarah Cullen Fuller

Terence Marling

Movement III

The Ensemble

Set to a modern-meets-Baroque score by Karl Jenkins, Artistic Director Jim Vincent's work parallels 16th-century Italian architect Andrea Palladio's three basic design principles: dramatic exterior motifs; economical materials; harmony and balance. The design and concept of both dance and stage unite for an inspiring and thrilling full-company finale.

Palladio is sponsored by Meg and Tim Callahan, Karen and Peter Lennon and Timothy R. Schwertfeger and Gail Waller. Created for and premièred by Hubbard Street Dance Chicago at the Harris Theater for Music and Dance in Millennium Park, Chicago, IL, April 18, 2007. Music by Karl Jenkins, from the album *Diamond Music: "Palladio"*; copyright 1996 Sony Music Entertainment. Also by arrangement with Hendon Music, Inc., a Boosey & Hawkes company, publisher and copyright owner.

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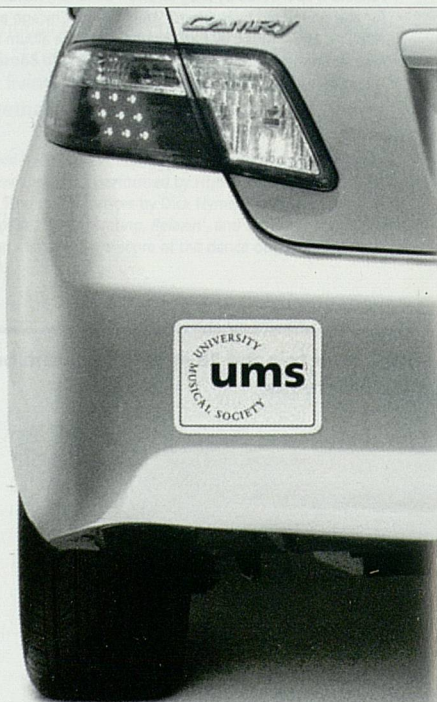
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THE ARTS

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Yarden Ronen

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Philip Colucci

Laura Halm

Jessica Tong*

Meredith Dincolo

Terence Marling

Robyn Mineko

Autumn Eckman

Jamy Meek

Williams

** indicates HSDC Apprentice*

Center Apprentices, Jason Hortin, Tiffany Vann

Associate Artistic Director, Lucas Crandall

Program

Friday Evening, October 26, 2007, at 8:00
Power Center • Ann Arbor

*Choreography by
Alejandro Cerrudo*

Extremely Close

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

*Choreography by
Twyla Tharp*

Baker's Dozen

P A U S E

Choreography by
Ohad Naharin

Passomezzo

INTERMISSION

Choreography by
Nacho Duato

Gnawa

16th Performance of the
129th Annual Season

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17th Annual
Dance Series

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Large print programs are available upon request.

Extremely Close

Please refer to page 13 for program information on *Extremely Close*.

Baker's Dozen

Please refer to page 14 for program information on *Baker's Dozen*.

Passomezzo

Choreography by Ohad Naharin
Costume Design by Mari Kajiwara
Lighting Design by Ohad Naharin
Music by Traditional Music

Sarah Cullen Fuller
Terence Marling

This duet depicts the intimate dialogue between a man and a woman. Naharin's partnering mingles vulnerability with conflict, articulating a touching, true-to-life exchange.

HSDC's original production of *Passomezzo* was underwritten by a gift from the Elizabeth F. Cheney Foundation. Originally commissioned by the Nederlands Dans Theater II for the Serious Fun! Festival in 1989. Mari Kajiwara, assistant to the choreographer. First performed by Hubbard Street Dance Chicago at the Cadillac Palace Theatre, Chicago, IL, April 17, 2001. Music by Unknown, from the album *The Beggar's Opera: "Greensleeves"*; arranged by Jeremy Barlow; performed by the Broadside Band (Harmonia Mundi HMC90107).

Gnawa

Choreography by Nacho Duato

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

Lighting Design by Nicholas Fischtel

Costume Design by Modesto Lomba

Set Design by Nacho Duato

Organization by Mediaart Producciones SL (Spain)

Penny Saunders

Terence Marling

Shannon Alvis

Jamy Meek

Robyn Mineko Williams

Brian Enos

Laura Halm

Philip Colucci

Sarah Cullen Fuller

Pablo Piantino

Kellie Epperheimer

Yarden Ronen

Jessica Tong

Alejandro Cerrudo

Autumn Eckman

Prince Credell

The celebrated Spanish choreographer Nacho Duato created this world première expressly for HSDC. Set to evocative Spanish and North African sounds, *Gnawa* captivates with its percussive power and sensual grace, combining the spirituality and organic rhythms from the Mediterranean.

Karen and Peter Lennon are the Exclusive Underwriters of *Gnawa*. Created for and premièreed by Hubbard Street Dance Chicago at the Harris Theater for Music and Dance in Millennium Park, Chicago, IL, March 30, 2005. Music by Hassan Hakmoun and Adam Rudolph: from the album *Hassan Hakmoun and Adam Rudolph: Gift of the Gnawa*, "Ma Bud Allah"; from the album *Finis Africae* "Carauri," written by Juan Arteche; published by Ediciones Cubicas (Spain); from the album *Nafas* "Window," written by Abou-Khalil, Velez, Kusur, and Sarkissian; published by ECM Records/Verlag Musik GmbH (Germany).

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129th UMS Season 2007|2008



NINA materialize sacrifice

Noism08

JO KANAMORI artistic director
FRI, FEB 15 | 8 PM
Power Center

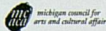
One of the most talked-about personalities on the Japanese contemporary dance scene, the 31-year-old choreographer and dancer Jo Kanamori is at the vanguard of Japan's new generation of dancemakers. *NINA materialize sacrifice* showcases dancers of amazing virtuosity performing outrageously difficult choreography with machine-like precision.

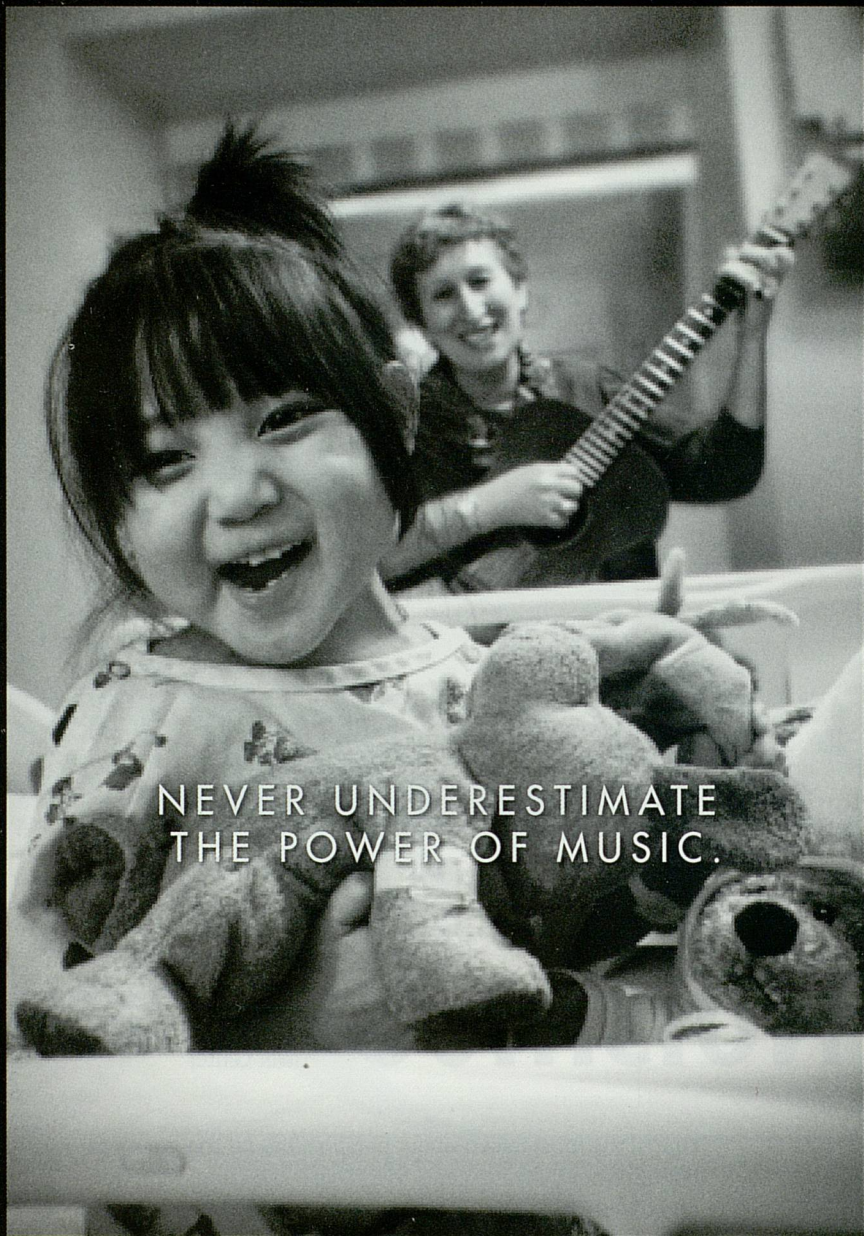
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Alejandro Cerrudo

Kellie Epperheimer*

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Sarah Cullen Fuller

Penny Saunders

Philip Colucci

Laura Halm

Jessica Tong*

Meredith Dincolo

Terence Marling

Robyn Mineko

Autumn Eckman

Jamy Meek

Williams

** indicates HSDC Apprentice*

*Center Apprentices, **Jason Hortin, Tiffany Vann***

*Associate Artistic Director, **Lucas Crandall***

Program

Saturday Evening, October 27, 2007, at 8:00
Power Center • Ann Arbor

*Choreography by
Alejandro Cerrudo*

Extremely Close

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

*Choreography by
Brian Enos*

B-Sides (12" Mix)

P A U S E

Choreography by
Ohad Naharin

Passomezzo

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

Choreography by
Jim Vincent

Palladio

17th Performance of the
129th Annual Season

17th Annual
Dance Series

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Tonight's performance is sponsored by the University of Michigan Health System. Special thanks to Dr. Robert Kelch, Executive Vice President for Medical Affairs, for his generous support of the University Musical Society.

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

Large print programs are available upon request.

Extremely Close

Please refer to page 13 for program information on *Extremely Close*.

B-Sides (12" Mix)

Please refer to page 13 for program information on *B-Sides (12" Mix)*.

Passomezzo

Please refer to page 19 for program information on *Passomezzo*.

Palladio

Please refer to page 15 for program information on *Palladio*.

Hubbard Street Dance Chicago (HSDC), under the dynamic leadership of Artistic Director Jim Vincent, is celebrating 30 years as one of the most renowned dance institutions in the world, performing annually for more than 100,000 people. Critically-acclaimed for its exuberant, athletic, and innovative repertoire, the company features dancers who display unparalleled versatility and virtuosity in performances that inspire, challenge, and engage audiences worldwide. Continually expanding its diverse repertoire with work by leading national and international choreographers, the company also contributes to the art form's evolution by developing new choreographic talent and collaborating with artists in music, visual art, and theatre. The company performs works unmatched in artistic excellence by world-renowned choreographers such as Jirí Kylián, Nacho Duato, Ohad Naharin, William Forsythe, Susan Marshall, Christopher Bruce, and Daniel Ezralow. Talent is also nurtured within the walls of the Hubbard Street Dance Center, serving as an incubator for established and emerging choreographers—including some who have made HSDC their home. Acclaimed dancemakers Duato, Jorma Elo, Lar Lubovitch, Toru Shimazaki, and Marguerite Donlon have created works especially for the company. HSDC dancers Alejandro Cerrudo and Brian Enos have both seen their works-in-progress for HSDC's annual choreographic workshop evolve into critically acclaimed pieces for the company, while Associate Artistic Director Lucas Crandall has created two works in the company's repertoire. HSDC performed the latest piece by Artistic Director Jim Vincent, his third for the company, to much critical praise in April 2007.

Under Mr. Vincent's direction, HSDC has thrived from unique partnerships with musical artists and organizations—an important part of his vision. Coming from a tradition of performing to live music with Nederlands Dans Theater (where he danced and choreographed for 12 years), Mr. Vincent set this as a company goal from the moment he joined HSDC. In January 2004, HSDC joined forces with the Chicago Symphony Orchestra (CSO) for an engagement conducted by Pinchas Zukerman. The success of this debut collaboration has resulted in an ongoing relationship, including annual engagements with the CSO, which has created far-reaching artistic and institutional opportunities. Other recent and unique orchestral collaborations have included perfor-

mances in Canada with the prestigious National Arts Centre Orchestra Ottawa and at the Hollywood Bowl with the Los Angeles Philharmonic. Mr. Vincent also has begun working on projects involving live music spanning a broad spectrum of musical styles and genres, such as contemporary chamber music and jazz.

HSDC performs in downtown Chicago and the metropolitan area and also tours throughout the year. The company has appeared nationally and internationally at celebrated dance venues including the American Dance Festival, Dance Aspen, the Holland Dance Festival, Jacob's Pillow Dance Festival, Joyce Theater, Kennedy Center, Ravinia Festival, Wolf Trap Festival, Spoleto Festival of Two Worlds (Italy), Spoleto Festival USA (Charleston, SC), Casals Festival (San Juan, Puerto Rico), England's Sadler's Wells Theatre and The Brighton Festival, the Galway Arts Festival (Ireland) and the Sintra Festival (Portugal). In fall 2007, HSDC will make its debut in Russia at the Moscow International Contemporary Dance Festival DANCEINVERSION. The company has also been presented by some of the most cutting-edge dance programs at prestigious universities around the country, including the Hancher Auditorium at the University of Iowa, the University Musical Society at the University of Michigan, and the CalPerformance Series at the University of California Berkeley. As Chicago's leading contemporary dance company, Hubbard Street Dance Chicago serves as an emblem of the city's international cultural profile. One of the only American dance companies to operate year-round, HSDC continues to produce bold and passionate performances for Chicago, national and international audiences, always changing and evolving while maintaining the highest artistic standards.

HSDC was founded in 1977 by dancer and choreographer Lou Conte. For the next 23 years, Mr. Conte served as Artistic Director until his retirement from HSDC in 2000. Originally the company's sole choreographer, he developed relationships with emerging and world-renowned choreographers as the company began to grow, adding bodies of work by a variety of artists, including Lynne Taylor-Corbett, Margo Sappington, Daniel Ezralow, and Twyla Tharp. These relationships transformed HSDC into the internationally-acclaimed repertory company it is today. Mr. Conte further expanded the company's repertoire to include European choreographers Jirí Kylián and Nacho Duato.

In March 1998, Hubbard Street Dance Chicago merged with the Lou Conte Dance Studio (LCDS), Mr. Conte's original studio and the predecessor to HSDC founded in 1974, and relocated to a permanent facility in Chicago's West Loop neighborhood. This facility, renamed the Hubbard Street Dance Center in fall 2006, houses five dance studios equipped with state-of-the-art floors and audio systems, including two stage-sized spaces; production shops for building and maintaining sets and costumes; storage space for the company's advanced sound and lighting system; a sound-mixing studio; and administrative offices and meeting rooms. One of the most comprehensive dance centers in the US, the Hubbard Street Dance Center, which unveiled a new façade designed by award-winning architects Krueck & Sexton in fall 2006, is the home of Hubbard Street Dance Chicago's main company, Hubbard Street 2, LCDS, and HSDC's Education and Community Programs, serving as one institution dedicated to performance, dance training and community education.

As bold in the classroom as on the stage, Hubbard Street Dance offers a broad range of programs for students and educators that enrich the learning process. HSDC's Education and Community Programs, under the direction of Kathryn Humphreys, bring students into the world of dance by actively engaging them in perception, research, reflection, and discussion, assisting them in strengthening basic proficiencies to develop analytical and abstract thinking, interpretation, and problem-solving skills. HSDC's partnerships with schools provide teaching artists and educators the opportunity to plan, teach, and learn together to create exciting and meaningful integrated curriculum, which challenges students and takes learning to new levels.

UMS ARCHIVES

This week's performances by Hubbard Street Dance Chicago mark the company's ninth, 10th, and 11th appearances by the company under UMS auspices.

Jim Vincent (*Artistic Director*) joined HSDC in August 2000 following an extensive career as a dancer, teacher, ballet master, and choreographer. Mr. Vincent's distinguished career as a professional dancer includes a 12-year tenure with Jirí Kylián's Netherlands Dans Theater, guest appearances and touring with Lar Lubovitch and two years with Nacho Duato's Compañía Nacional de Danza in Spain. As a dancer, he worked with many choreographers, including Kylián, Duato, Lubovitch, Glen Tetley, William Forsythe, Mats Ek, Hans van Manen, Christopher Bruce, and Ohad Naharin. Mr. Vincent served as ballet master and rehearsal director for Netherlands Dans Theater II and Opéra National de Lyon and was also the Assistant Artistic Director to Nacho Duato with Compañía Nacional de Danza. Mr. Vincent choreographed a number of works for Netherlands Dans Theater I and II and Switzerland's Stadt Theater Bern. In 2002, he choreographed *counter/part* for HSDC, which has since been performed with the Chicago Symphony Orchestra and the National Arts Centre Orchestra (Ottawa, Canada), conducted by Maestro Pinchas Zukerman, as well as with the Los Angeles Philharmonic, conducted by Sir Andrew Davis. In 2005, composer David Lang's *Cheating, Lying, Stealing* inspired Mr. Vincent to create *Uniformity*, which premièred at the Joyce Theater (NYC), and in spring 2007, HSDC premièred his newest work, *Palladio*, to Karl Jenkins' music at the Harris Theater for Music and Dance (Chicago).

Glenn Edgerton (*Associate Artistic Director*) joined HSDC in August 2007, bringing 29 years of professional experience and an international reputation. Mr. Edgerton began his career at The Joffrey Ballet where, mentored by Robert Joffrey, he spent 11 years with the company, performing leading roles in its repertoire including works by Gerald Arpino, among many others. In 1988, Edgerton joined the acclaimed Netherlands Dans Theater 1 where he danced for five years. Upon retiring from performing in 1994, he was appointed Artistic Director of NDT 1, leading the company for a decade, performing the works of NDT's own Jirí Kylián, William Forsythe, Ohad Naharin, Nacho Duato, Jorma Elo, Mats Ek, Paul Lightfoot, Hans Van Manen, and many more of the world's most distinguished choreographers. Edgerton returned to the US in 2005, teaching at UCLA and Loyola Marymount University, as well as conducting sum-

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mer intensives at the San Francisco Conservatory of Dance and guest teaching for many prestigious dance companies, such as The Joffrey Ballet, Aspen Santa Fe Ballet, and American Ballet Theatre. Since April 2006, he has been director of the Colburn Dance Institute at the Colburn School of Performing Arts in Los Angeles, a position he retains concurrent with his position at HSDC.

Jason D. Palmquist (*Executive Director*) joined HSDC in May 2007, after serving the arts community in Washington DC for nearly 15 years. Mr. Palmquist began his career at the John F. Kennedy Center for the Performing Arts, completing his tenure there as Vice President of Dance Administration. At the Kennedy Center, he oversaw multiple world-première engagements of commissioned works in dance, the formation and growth of the Suzanne Farrell Ballet and the inception in 1997 of the Millennium Stage—an award-winning, free daily performance series that to date has served more than 3 million patrons. Deeply enriching the Kennedy Center's artistic programming, he successfully presented engagements with many of the world's most important dance companies including the Royal Ballet, Alvin Ailey

American Dance Theatre, the Kirov Ballet, Paul Taylor Dance Company, American Ballet Theatre, and New York City Ballet. Mr. Palmquist also managed the Kennedy Center's television initiatives, including the creation of the Mark Twain Prize for American Humor and a prime-time special on NBC memorializing the first anniversary of the September 11 attacks. In 2004, he accepted the position of Executive Director of the Washington Ballet. Under his leadership, the company presented full performance seasons annually at the Kennedy Center and the Warner Theater, as well as nurtured its world-renowned school and extensive education and outreach programs. Raised in Iowa, Mr. Palmquist is a graduate of the University of Northern Iowa.

Lucas Crandall (*Associate Artistic Director*) was born in Madison, Wisconsin. After receiving several scholarships in the US and an apprenticeship with the Milwaukee Ballet, Mr. Crandall went to Europe in 1980 to perform with the Ballet du Grand Theatre in Geneva, Switzerland. In 1985, he joined Nederlands Dans Theater where he first worked with Jim Vincent, HSDC's current artistic director. In 1987, Mr. Crandall returned to the

Ballet du Grand Theatre, working with many choreographers including Ohad Naharin, Jirí Kylián, Mats Ek, and Christopher Bruce. In 1996, he became the Ballet du Grand Theatre's rehearsal director, assisting and rehearsing numerous works. Since Mr. Crandall's arrival at HSDC in August 2000, he has continued to assist choreographers, notably Marguerite Donlon. He has also been on faculty with the Lou Conte Dance Studio, as well as ballet and repertory instructor for masterclasses and residencies throughout the US. A choreographer since 1982, he has created pieces that have been performed in a variety of countries. In March 2005, his work *Gimme* received its HSDC Chicago première at the Harris Theater for Music and Dance. In July 2005 and 2006, Mr. Crandall participated in the Northwest Professional Dance Project with Sarah Slipper and Steve Gonzales.

Kristen Brogdon (*Artistic Administrator*) joined Hubbard Street Dance Chicago as Artistic Administrator in July 2007, after nine years at the John F. Kennedy Center for the Performing Arts in Washington DC, where she first worked with HSDC Executive Director Jason Palmquist. During her tenure at the Kennedy Center, Ms. Brogdon was responsible for programming the facility's unparalleled ballet and contemporary dance season. She managed The Suzanne Farrell Ballet from its inception in September 2001 and was instrumental in the creation and growth of the Metro D.C. Dance Awards. Ms. Brogdon also created and produced a commissioning program for local choreographers, facilitating work by 20 artists from the DC area, Maryland, and Virginia. Prior to the Kennedy Center, she was the company manager and publicist for Li Chiao-Ping Dance, a modern dance company based in Madison, Wisconsin. Ms. Brogdon holds a Masters of Arts in Business with a concentration in Arts Administration from the University of Wisconsin, and a Bachelor of Arts in Economics from Duke University. She lives with her husband David, daughter Sophie, and son Nicholas in Oak Park, Illinois.

Lou Conte (*HSDC Founder; Director, Lou Conte Dance Studio*), after a performing career including Broadway musicals such as *How to Succeed in Business Without Really Trying* (original cast), *Mame*, and *Cabaret*, established the Lou Conte Dance Studio in 1974. In 1977, he founded what is now Hubbard Street Dance Chicago with four

dancers performing at senior citizens homes in Chicago through Urban Gateways, a Chicago-based arts education organization. Originally the company's sole choreographer, he developed relationships with emerging and world-renowned choreographers as the company began to grow, adding bodies of work by a variety of artists. These relationships transformed HSDC into the internationally-acclaimed repertory company it is today. In the 1980s, Conte commissioned several works by Lynne Taylor-Corbett, Margo Sappington, and Daniel Ezralow. He continued to build HSDC's repertoire by forging a key partnership with Twyla Tharp in the 1990s, acquiring seven of her works, including an original work for the company. Conte further expanded the company's repertoire to include European choreographers Jirí Kylián and Nacho Duato and Israeli choreographer Ohad Naharin. These long-term relationships, along with Conte's participation in selecting Jim Vincent as the company's new artistic director, have paved the way for HSDC's future. Throughout his 23 years as the company's artistic director, Conte received numerous awards, including the Chicago Dance Coalition's inaugural Ruth Page Artistic Achievement Award in 1986, the Sidney R. Yates Arts Advocacy Award in 1995, and the Chicagoan of the Year award from *Chicago* magazine in 1999. In 2002, he was one of six individuals named Laureates of The Lincoln Academy of Illinois, the highest honor the state bestows upon Illinois residents. He has been credited by many for helping raise Chicago's international cultural profile and for creating a climate for dance in the city, where the art form now thrives.

Dancers

Shannon Alvis (*Indianapolis, IN*) trained at Jordan Academy of Dance at Butler University and at the University of Utah. She has performed with the Utah Ballet, Indianapolis Ballet Theatre, and the Chautauqua Ballet Company and has attended numerous summer programs including Boston Ballet, Pennsylvania Ballet, School of American Ballet, Royal Winnipeg Ballet, and American Ballet Theatre. Ms. Alvis joined Hubbard Street 2 in June 1998 and moved to the full company in June 2000.

Alejandro Cerrudo (*Madrid, Spain*) received his training at the Real Conservatorio Profesional de Danza de Madrid and in 1998 joined the Victor Ullate Company where he danced for one year. From 1999 to 2002, Mr. Cerrudo danced with the Stuttgart Ballet and in 2002 he joined Nederlands Dans Theater 2 under the direction of Gerald Tibbs. Mr. Cerrudo danced with NDT 2 for three years before becoming an HSDC company member in August 2005.

Philip Colucci (*Malaga, New Jersey*) began dancing at the age of 10 and received his training from the Vineland Regional Dance Company. He was accepted into the Juilliard School and graduated with his BFA in 1999. While attending Juilliard, he was nominated by Benjamin Harkarvy for the Princess Grace Award in dance, which he received in 1998. Mr. Colucci toured Italy with the Peridance Ensemble before joining the Pennsylvania Ballet as an apprentice in 1999. He became a full company member of the Corps de Ballet in August 2000 and later achieved the rank of soloist. Mr. Colucci joined HSDC in May 2007.

Prince Credell (*Bronx, NY*) began dancing at age eight. His formal training began at The Ailey School as a Judith Jamison Scholar. While completing his studies at the New York City High School of the Performing Arts, Mr. Credell danced with the Metropolitan Opera Ballet. After concluding his training at the San Francisco Ballet School, he joined Ailey II in 2001. Mr. Credell has also danced for Complexions and as a guest artist under the direction of Donald Byrd. In 2002, he joined Lines Ballet under the direction of Alonzo King, and he also assisted in setting King's works. In 2003 he became a Princess Grace Honoree. He became an HSDC company member in August 2006.

Meredith Dincolo (*Indianapolis, IN*) began dancing at age seven in Indianapolis before moving to Michigan to study under Iacob Lascu. She graduated from the University of Notre Dame in 1993 and moved to Chicago to pursue dance. Ms. Dincolo joined Hubbard Street Dance Chicago in 1996, where she spent four years under the direction of Lou Conte. In 2000, she joined Lyon Opera Ballet and then went on to the National-



Photo: Todd Rosenberg

theater Mannheim in Germany under Kevin O'Day and Dominique Dumais. Ms. Dincolo returned to HSDC in November 2004.

Autumn Eckman (*Atlanta, GA*) received her classical training from the late Tom Pazik of the Atlanta Ballet and from the Houston Ballet Academy under Clara Cravey and Steve Brulee. She has performed with the Cangelosi Dance Project, Giordano Jazz Dance Chicago, as a principal dancer for State Street Ballet and Luna Negra Dance Theater. Ms. Eckman joined HSDC in August 2007.

Brian Enos (*Cotati, CA*) began his dance training at age 14 and has studied with the Houston Ballet Academy, Maria Vegh, the Santa Rosa Junior College, and Sara Stuber. At age 18, he joined the Houston Ballet where he performed works by Trey McIntyre, David Parsons, Lila York, Ben Stevenson, Dominic Walsh, Priscilla Nathan-Murphy, James Kudelka, and Fredrick Ashton. Mr. Enos performed with the Houston Ballet for two years before joining HSDC in July 2002. He was commissioned to create work for Houston Ballet in fall 2005, departing HSDC in August and rejoining the company in January 2006.

Kellie Epperheimer (*Los Osos, CA*) began her dance training in 1988 with the Academy of Dance and Civic Ballet of San Luis Obispo. She has participated in summer programs with the Joffrey Ballet and The Juilliard School. In 2002, she had the opportunity to tour Russia with the Deyo Dancers. Ms. Epperheimer joined Hubbard Street 2 in January 2005 before becoming an apprentice with the main company in December 2006.

Sarah Cullen Fuller (*Santa Cruz, CA*) began her formal dance training at age nine at The Academy of Movement and Music in Oak Park and the schools of the Boston and Joffrey Ballets. She graduated from the University of Illinois, Champaign/Urbana, with degrees in dance and psychology where she danced works by Paul Taylor, Susan Marshall, and Jose Limon. She performed with The 58 Group before joining Hubbard Street 2, under the direction of Julie Nakagawa Böttcher in January 2002 and was promoted to the main company in November 2004.

Laura Halm (*Baltimore, MD*) began her dance training at age four and has studied at Central Pennsylvania Youth Ballet, Boston Ballet School, San Francisco Ballet School and the Baltimore School for the Arts. She received her BFA in dance from The Juilliard School in May 2002 where she performed works by José Limón, Ohad Naharin, and Robert Battle. She also had the privilege of performing with El Ballet Moderno y Folklorico de Guatemala as a guest artist before joining Hubbard Street 2 in January 2004. Ms. Halm became an apprentice with Hubbard Street Dance Chicago in August 2006.

Terence Marling (*Chicago, IL*) began his ballet training in 1982 at the Ruth Page School of Dance under the direction of Larry Long. In 1994, he joined the Pittsburgh Ballet Theater directed by Patricia Wilde, where he performed leading roles in *Don Quixote*, Glen Tetley's *Le Sacre du Printemps*, Balanchine's *Rubies*, Ohad Naharin's *Tabula Rasa*, Paul Taylor's *Airs*, and Jiri Kilián's *Return to the Strange Land*. Marling also originated roles in ballets by Kevin O'Day, Dwight Rhoden, Ib Andersen, Lynne Taylor-Corbett, and Robert Hill. Directors Kevin O'Day and Dominique Dumais invited him to join the Nationaltheater Mannheim in Germany in 2003, where he participated in the creation of 10 works. Mr. Marling joined HSDC in April 2006 and is continuing to choreograph and teach in his spare time.

Jamy Meek (*Lubbock, TX*) received a BA in performing arts from Oklahoma City University. He danced with Ballet Lubbock, Willis Ballet and the San Antonio Metropolis Ballet, joining HSDC in June 1996.

Pablo Piantino (*Mendoza, Argentina*) began dancing at the age of 14. His training includes private seminars with Hector Zaraspe and studies at both the Colón Theatre School and The Juilliard School where he received his BFA. Having danced with both the Colón Theatre Ballet Company and The Juilliard School Dance Ensemble, Mr. Piantino joined the San Francisco Ballet in 1999 and became an HSDC company member in August 2005.

Yarden Ronen (*Tel-Aviv, Israel*) trained at the Jerusalem Academy of Music and Dance and received a full scholarship to continue his training at the Bat-Dor School of Dance in Tel Aviv. Upon completing his military service in 1996, he joined Bat-Dor Dance Company. In 2001, Mr. Ronen relocated to New York City and became a member of Ballet Hispanico of New York and Buglisi/Foreman Dance before joining HSDC in August 2004.

Penny Saunders (*West Palm Beach, FL*) graduated from and received her formal dance training at The Harid Conservatory in Boca Raton. She also participated in summer programs with the School of American Ballet, Central Pennsylvania Youth Ballet, and the Princeton Ballet. While furthering her training under Elisabeth Carroll, she joined the American Repertory Ballet in New Jersey. Ms. Saunders also has danced with Ballet Arizona, toured extensively with MOMIX, and was a member of Cedar Lake Ensemble in New York before joining HSDC in November 2004.

Jessica Tong (*Binghamton, NY*) received a full scholarship to the Ballet Department at the University of Utah and became a member of Utah Ballet as a junior in high school. She attended summer programs at American Ballet Theatre, San Francisco Ballet, Kaatsbaan, and Lou Conte Dance Studio, among others. Ms. Tong danced with BalletMet in Columbus, Ohio, Eliot Feld's Ballet Tech in NYC, and Hubbard Street 2 before joining the main company as an apprentice in January 2007.

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Robyn Mineko Williams (*Lombard, IL*) began dancing at age five under the direction of Yvonne Brown Collodi. She continued studying dance at the Lou Conte Dance Studio on full scholarship from 1993 to 1995. Ms. Williams danced with River North Chicago Dance Company for four years before becoming an apprentice with HSDC in June 2000. She became a full company member in September 2001.

The Hubbard Street Dance Center Apprentice program was instituted in May 2007. These dancers act as company members for both Hubbard Street Dance Chicago and Hubbard Street 2:

Jason Hortin (*Olympia, WA*) graduated from the University of Nevada, Las Vegas with a BFA in dance under the direction of Louis Kavouras. Mr. Hortin has danced with Moving People Dance Theatre in Santa Fe, the Erick Hawkins Dance Company based in New York, and River North Chicago Dance Company. He has performed at the Fringe Festival in Edinburgh, Scotland; the International Dance Festival in Kiel, Germany; Lincoln Center in New York City; and the Kennedy Center in Washington DC. Mr. Hortin joined HSDC as a Hubbard Street Dance Center Apprentice in August 2007.

Tiffany Vann (*Jacksonville, FL*) received her dance training from the Juilliard School and also completed training summer studies with the Kirov Academy, the Harid Conservatory, Boston Ballet, Bates Dance Festival, Perry Mansfield, and the Ballet Divertimento Professional Project. Since receiving her BFA, Ms. Vann has performed with Ballet Memphis and Dayton Contemporary Dance Company 2. Ms. Vann joined HS2 in June 2006 and was promoted to Hubbard Street Dance Center Apprentice in June 2007.

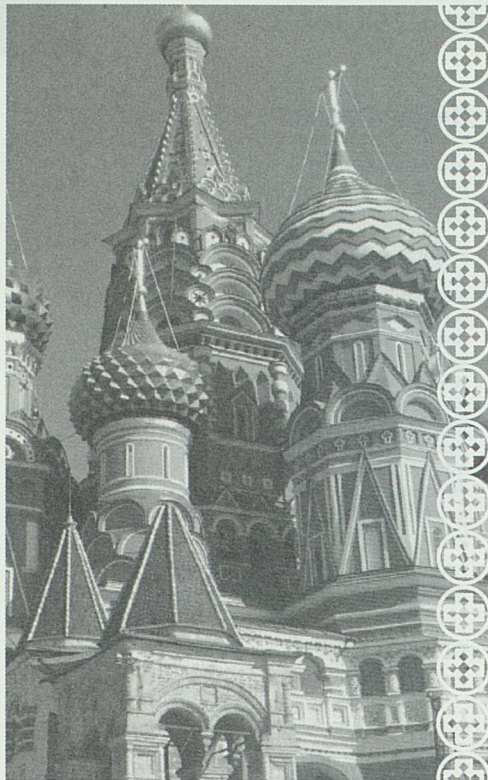
Hubbard Street Dance Chicago

Artistic Staff

Lucas Crandall, *Associate Artistic Director, HSDC*
 Glenn Edgerton, *Associate Artistic Director, Hubbard Street Dance Center*
 Kristen Brogdon, *Artistic Administrator*

Production Staff

Gregory Etter, *Production Manager*
 Anne Grove, *Company Manager*
 April C. Clements, *Stage Manager/Properties Master*
 Taryn Kaschock, *Rehearsal Assistant*
 Kilroy G. Kundalini, *Audio Engineer*
 Rebecca M. Shouse, *Wardrobe Supervisor*
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 Charlene Herstein**
 present

Russian Patriarchate Choir of Moscow

Anatoly Grindenko, *Director*

Sergey Timofeev
 Andrey Zhuravlev
 Alexander Zakirov
 Platon Grekov
 Philipp Chizhevsky
 Viktor Balkarov
 Roman Laptev
 Andrey Bashkov
 Vladimir Lebedev
 Oleg Kovalev
 Yury Vichnyakov
 Alexey Antonov

Program

Tuesday Evening, October 30, 2007 at 8:00
 St. Francis of Assisi Catholic Church • Ann Arbor

*Anonymous polyphony,
 16th century*

Call to Worship (from Psalm 94 [95])

*Anonymous polyphony,
 17th century*

Introductory Psalm at Vespers (Psalm 103 [104])

*Anonymous polyphony,
 18th century*

The First Kathisma (from Psalms 1, 2, and 3)

*Anonymous chant
 with ison, 16th century*

Sticheron (from the *Aposticha of Great and Holy Friday at Vespers*)

*Anonymous demestvenny
 polyphony, 16th century*

Lord, I call upon Thee, Hear Me
 (with Sticheron for the Nativity of Christ)

*Anonymous demestvenny
 polyphony, 16th century*

Anaphora (Eucharistic Canon)

*Anonymous demestvenny
 polyphony, 16th century*

Hymn to the Mother of God

Dmitry Bortniansky

We Praise Thee, O God (Te Deum laudamus)

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

Sergei Rachmaninoff

Sergei Rachmaninoff

Alexandre Gretchaninoff

Peter Goncharov

Traditional

Bless the Lord, O My Soul

(Introductory Psalm at Vespers, Psalm 103 [104])

Lord, Now Lettest Thou Thy Servant Depart

The Augmented Litany

Before Thy Cross We Bow Down

Songs of Old Russia

Legend of the Twelve Brigands

Song of the Noble Regiment

The Coach-Bell Clangs Monotonously

Snow, It's Time for You to Melt (Cossack Song)

18th Performance of the
129th Annual Season

Choral Series

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of this concert or posses-
sion of any device for such
recording is prohibited.*

Tonight's performance is supported by Carl and Charlene Herstein.

Media partnership is provided by WRCJ 90.9 FM and *Detroit Jewish News*.

Special thanks to Tamara Real, Father Gregory Joyce, St. Vladimir Orthodox Church, and St. Francis of Assisi Church for their participation in this residency.

The Russian Patriarchate Choir appears by arrangement with David Eden Productions, Ltd.

Large print programs are available upon request.

The fall of Communism in Russia has brought about a resurgence of performance and scholarship in the area of early Russian Orthodox chant and sacred polyphony. No longer do musicologists have to risk their careers and reputation to investigate the ideologically suspect "music of the cult," as did Maksim Brazhnikov (Leningrad University) and Nikolai Uspensky (Leningrad Theological Academy). No longer do conductors have to expend gargantuan amounts of energy simply to get performances of sacred musical settings past the ideological watchdogs, as did Alexander Yurlov (RSFSR Academic Choir) and Andrei Volkonsky (the "Madrigal" Ensemble). And while the greater bulk of choral performance today still focuses on reviving the sacred choral works of 19th- and 20th-century composers, a growing amount of attention is being directed to church music dating from before the year 1750. No other ensemble has done more in this area than the Russian Patriarchate Choir of Moscow under the direction of Anatoly Grindenko. To appreciate the magnitude of the Patriarchate Choir's achievement, we must take a brief look at the historical development of Russian Orthodox church music, a vast and complex body of liturgical chant and poetry, from which the Choir draws the bulk of its repertoire.

The origins of liturgical singing as an art form, indeed, the beginnings of Russian art music, date from the conversion of Kievan Rus' to the Byzantine form of Christianity, which took place in 988 A.D. under Prince Vladimir of Kiev. The story of how Vladimir settled on Orthodox Christianity as a religion for his people provides an important insight into the role the liturgical arts have played throughout Russia's history. The envoys sent by the prince to investigate different religions duly reported on the beliefs and practices they encountered among the Christians, the Moslems, and the Jews. But when they entered the Great Church of the Holy Wisdom, the Hagia Sophia in Constantinople and beheld the splendor of Byzantine Orthodox worship—the chanting, the icons, the incense, all taking place within an immense architectural representation of the celestial dome—they "...did not know whether they were in heaven, or on earth. We only know that this is the place where God dwells among his people."

Developing within the domain of the church, sacred musical art in Kievan Rus' adopted characteristics that by then had already become firmly established throughout the Eastern Christian world: (1) the musical element—chant—was deemed an essential rather than optional aspect of worship: "to worship" meant "to sing"; (2) it was exclu-

sively vocal, allowing no musical instruments: since the singing was worship, and worship of necessity contained words, it could not be relegated to instrumental performance; and (3) it was performed largely in the people's native language; in the case of the Slavs—Church Slavonic, the written form of which had been developed by the missionary brothers SS. Cyril and Methodius nearly a century before the baptism of Rus'. The musical element at worship was termed *penie* (singing); the term *musikia* or *muzyka*, derived from Latin through the "Muses" of Greek mythology, did not enter the Russian lexicon until the late-16th century, when it came to refer exclusively to instrumental music. Only in the late-17th century was the term "music" applied to liturgical singing as well.

From Byzantium the Eastern Slavs received not only a rich and well-developed system of liturgical offices, but also a body of chant set down in a complex, ideographic notation, consisting of staffless neumes written above the text. Even before the baptism of Rus', the chant melodies began to be adapted in Bulgaria to the specificities of the Slavonic language; the first clergy and singers who came to Kiev were Bulgarians. Changes in language brought with them changes in notation as well. Thus, while the musical notation of medieval Byzantine Chant, prior to the Fall of Constantinople in 1453, is decipherable, contemporaneous Russian notation is not; the earliest Russian chant notation that can be transcribed with any degree of accuracy dates from the early-17th century.

Even without being fully decipherable, early Russian manuscripts yield some information concerning the melodies they contain. At least two different styles of chant are apparent in manuscripts dating from the 11th through 14th centuries: a highly *melismatic* chant termed "kondakarian," reserved for festal occasions, and a less elaborate, syllabic chant called "znamenny," used for both festal and ferial days. Both types of chant appear to contain just one melodic line, although both kondakarian and znamenny manuscripts contain additional markings that, scholars have surmised, may indicate some manner of polyphonic performance.

While Western European medieval musicians were developing the art of polyphony, beginning with organum and culminating with the Renaissance motet, the Russian land was suffering the devastations of the Mongol invasions and the ensuing cultural and artistic collapse. Only with the defeat of the Tatars and the establishment of relative political stability under the newly emergent princes of Muscovy is there evidence of resumed artistic activity.

In the 1460s, under Prince Ivan III, construction of the great Moscow cathedrals began, and a permanent corps of singers known as the Tsar's Singing Clerics was established. (The latter would eventually become known as the Imperial Court Chapel.)

If one can speak of a musical "Renaissance" in Russia, it would be in the 16th century, during the lengthy reign of Prince Ivan IV, the Terrible (1530–1584). A school of chant composers had arisen in the northwestern city of Novgorod, which had escaped the Mongol invasions but not Ivan's strivings for political unification. After Novgorod's conquest, the chant composers—Fyodor Khristianin, Vassily and Savva Rogov, Ivan Nos, and others—were brought to Moscow, where they continued to compose hymns in honor of newly canonized Russian saints and to produce their own individual "interpretations" of traditional *znamenny* melodies. It is at this time that the first manuscripts appear displaying clear evidence of polyphony: while some liturgical chant books continue to have just one line of neumes above the text, others contain two and three such lines.

Early Russian polyphony comes in two distinctly different styles: "strochny" and "demestvenny"; in the *strochny* style, two or three parts move linearly in essentially the same rhythmic motion, forming triads with occasional dissonances—a type of non-functional harmony. In *demestvenny* polyphony one of the parts typically is more rhythmically active than the others, creating a higher potential for dissonance.

The transcription of both *strochny* and *demestvenny* polyphony has presented scholars with considerable challenges: until refinements were made in the staff-less neumatic notation in the 1600s, the neumes only indicated relative melodic motion, but not the absolute height of the pitch. Similarly, before the adoption of staff notation in the second half of the 17th century, Russian neumatic chant notation expressed no fixed mensural values. One can only imagine the difficulties of attempting to transcribe polyphony in which neither pitch nor duration are notated with absolute precision. The early attempts of scholars such as Victor Belyaev, Maksim Brazhnikov, and Nikolai Uspensky have taken on an element of "venerable canon," and are sung as transcribed, despite their highly dissonant character. Other scholars, such as Irina Yefimova, have argued for the need to apply considerable adjustment and correction to the results of literal transcription in order to minimize the dissonance. Ultimately, it is only when the scholars' efforts are tested in live performance (by such groups as the Russian Patriarchate

Choir) that further progress will be made in understanding the true nature of Russian medieval chant and polyphony.

Despite our imperfect present-day view, what emerges is a unique soundscape that musically expresses a prayerful and spiritual reality. The Orthodox liturgy has been called a "manifestation of the Kingdom of Heaven here on earth." And just as the medieval Russian icon, with its reverse perspective, looks out at the viewer from its otherworldly vantage point, so the chant, both unison and polyphonic, presents the sacred words from a distinctly dispassionate and contemplative perspective. The *ison* or drone, featured prominently in Byzantine chant and in some renditions of Russian chant is regarded as a musical representation of eternity. Similarly, the dissonant clashes produced by overlapping fourths and fifths in *strochny* polyphony, have been likened to the rich overtones produced by Russian bells—also reminders of a heavenly, rather than earthly reality.

The medieval, theocentric Russian culture experienced a radical reorientation in the middle of the 17th century, in the reign of Tsar Alexis Mikhailovich Romanov, a change that had vast effects upon the art of liturgical singing and music in general. Since the late-16th century, Orthodox church singing in Southwestern Rus' (Ukraine) had gradually adopted elements of Roman Catholic church music—harmonic part-singing according to the rules of Western harmony and a mensural staff notation, similar to Gregorian but employing five lines instead of four. Beginning in 1650, groups of church singers from Ukraine appeared in increasing numbers in Muscovy, where they were favorably received by the Tsar, the Patriarch, and influential courtiers and bishops. Within one or two generations, the euphonious "partesny" style of polyphony had all but replaced both the unison *znamenny* chant and indigenous *strochny* and *demestvenny* polyphony. The old chants, along with certain old liturgical rituals retreated to the far-flung Russian frontiers with the schismatic "Old Believers," while the rest of Russia increasingly turned its face towards the West.

With the founding of St. Petersburg by Peter the Great and the suspension of the Russian Patriarchate, the westernization of Russian society and culture was set upon an irreversible course. Peter's successors to the throne, Empresses Anna, Elizabeth, and Catherine, began the practice of inviting Italian *maestri di cappella* to preside over the musical life of the Imperial Court, which fast became the trend-setter for the rest of high society.

From this unique blending of ancient Russian

chant traditions and Italian *bel canto* arose one of the greatest choral traditions in the world. The pre-eminence of the Imperial Chapel throughout most of the 19th century was supplanted in the last decade of the century and the first two decades of the 20th century by the Moscow Synodal Choir, which nurtured and inspired a glorious pleiade of composers from Kastalsky and Chesnokov to Gretchaninoff and Rachmaninoff. Seventy-five years of militant atheism merely diverted composers' and conductors' attention into the realm of secular music and folk music arrangements. With Communism out of the way, Russian choral artists have resumed their cultivation of their national choral heritage—both sacred and secular—with renewed fervor.

The music of tonight's program is drawn in part from the vast repertoire of anonymous chant-based works that arose during the flowering of compositional activity under Ivan the Terrible and his successors, and in part from compositions by latter-day composers, from Bortniansky to Rachmaninoff. It should be noted that, while the early works are presented in their original, male-chorus voicing, the composed works have all been arranged from their original mixed-chorus versions.

Program note by Vladimir Morosan, San Diego, California, © 2007 by Musica Russica, Inc.

Anatoly Grindenko was born in Kharkov in 1950 into the family of an army serviceman. His interest in music began at a very young age. Later his interests expanded to include ancient Greek culture, philosophy, religion, art, poetry, and European medieval culture. At age 18, in order to gain a deeper insight into the musical culture of Europe, he began to play the viola da gamba, bass, and violin.

At age 20 Mr. Grindenko's search for musical truth led him to rock music, where he got acquainted with King Crimson, Gentle Giant, Pink Floyd, Genesis, and Yes. During his years at the Moscow Conservatory he was drawn to the spiritual traditions of the East and undertook pilgrim travels to the Pamir region in Central Asia. At age 25, he came to Christianity. He studied the older Orthodox tradition and traveled throughout Russia studying old popular songs. Five years later he left his career as a musician to work in Troitse-Sergieva Lavra (monastery) in the town of Zagorsk. During his stay at the Lavra he continued to learn the *kryuk* notation (*nevmen'naya*) and icon painting, and organized a choir of seminarians and monks. In 1983, inside

the Lavra's main cathedral, the choir sang the Liturgy composed of ancient chants. That summer the Danilovsky monastery opened—the first monastery to be opened during the Soviet era—and Anatoly Grindenko created a choir of the brethren, learned the art of bells, made the bell tower, and adjusted the bell ring.

In 1985, with the blessing of Archbishop Pitirim, Mr. Grindenko organized the male choir at the publishing department of Moscow Patriarchate. The choir gave its first solo concert in 1987 at Moscow Conservatory's Maly Zal. It was the very first performance of a church choir on a non-church stage after the period of stagnation. At present, in spite of significant difficulties connected with the political and economical situation in Russia, the choir continues its scientific and creative activity.

The Russian Patriarchate Choir of Moscow was founded by Anatoly Grindenko in Troitse-Sergieva Lavra (near Moscow) in 1983. In the traditional manner, it consists of 13 members, including Mr. Grindenko. In addition to performing both in Russia (where the choir is an actual church choir) and internationally, the singers are dedicated scholars of the repertoire for male voices, who led the way in the re-discovery of Orthodox Church music in the late years of the Soviet Regime. At this time—when this music was far from approved by the government—the choir spent years decoding ancient manuscripts and giving première performances of works that had lain in obscurity for centuries. With the collapse of the Soviet Union came the opportunity for the choir to perform internationally and bring this music to a wider public. Through its live performances and many recordings it has reached a worldwide audience, attracted first and foremost by the sheer beauty of the choir's singing. The group has appeared throughout Europe and Scandinavia; at festivals in Utrecht, London, Paris, Maastricht, Barcelona, and Ravenna; and at Les Folles Journées in Nancy.

Tonight's concert marks the Russian Patriarchate Choir and Anatoly Grindenko's UMS debuts.

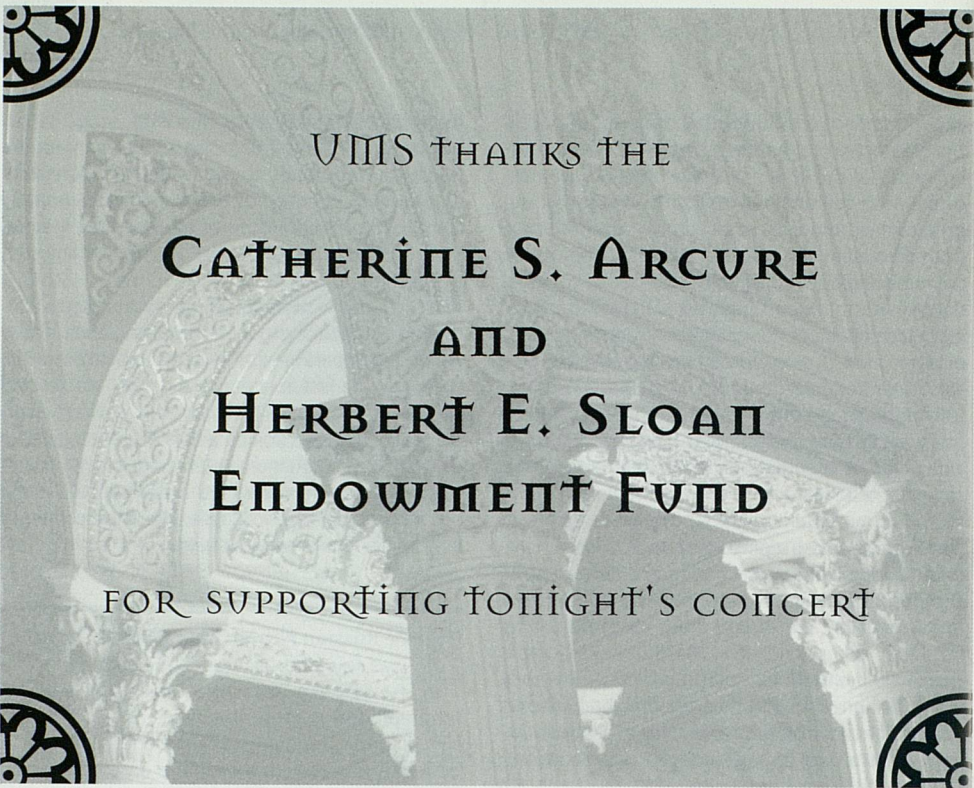
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St. Petersburg Philharmonic Orchestra

Yuri Temirkanov, *Artistic Director and Principal Conductor*

Julia Fischer, *Violin*

Program

Sunday Evening, November 4, 2007 at 7:00
Hill Auditorium • Ann Arbor

Wolfgang Amadeus Mozart

Overture to *Le nozze di Figaro*, K. 492

Ludwig van Beethoven

Concerto for Violin in D Major, Op.61

Allegro ma non troppo

Larghetto

Rondo

Cadenza by Fritz Kreisler

Ms. Fischer

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

Sergei Prokofiev

Suite from the Ballet *Romeo and Juliet*, Op. 64b(a)

Montagues and Capulets

The Young Juliet

Friar Laurence

Dance

Romeo and Juliet Before Parting

Dance of the Girls from Antilles

Romeo at Juliet's Grave

Masks

Tybalt's Death

19th Performance of the
129th Annual Season

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129th Annual
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Special thanks to Beth Genné, Associate Professor of Dance, University of Michigan School of Music, Theatre & Dance, for speaking at tonight's Prelude Dinner.

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

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Overture to *Le nozze di Figaro*, K. 492 (1786)

Wolfgang Amadeus Mozart
 Born January 27, 1756 in Salzburg
 Died December 5, 1791 in Vienna

In its own time, *The Marriage of Figaro* was a "dangerous" piece because it openly challenged certain long-standing social conventions of class. The play on which it was based, written in 1781 by French playwright Pierre Augustin Caron de Beaumarchais, was forbidden by the Viennese censors, due to the explicit anti-aristocratic views expressed by Figaro, the barber of Seville. These sentiments were a clear signal of the French Revolution, which broke out only a few years later. The opera, premièred in 1786 in Vienna, was approved only after librettist Lorenzo da Ponte had excised or softened the play's most inflammatory passages. Even so, there is an open class conflict between Count Almaviva and the lower-class characters Figaro and Susanna who devise an elaborate ploy to outwit him.

The overture is a fireball of energy that anticipates the high speed of the action and gives us a foretaste of the strong emotional forces that fill the opera's four acts.

Concerto for Violin in D Major, Op. 61 (1806)

Ludwig van Beethoven
 Born December 17, 1770 in Bonn
 Died March 26, 1827 in Vienna

Two years after moving from Bonn to Vienna, the 24-year-old Beethoven met a violin prodigy 10 years his junior named Franz Clement. The boy had already toured much of Europe, performed in London under Haydn, and earned the admiration of many important musicians on the continent. He carried with him an album that was signed by many of the aristocrats, musicians, and officials he had come in contact with during his travels. Beethoven, a former child prodigy himself, made his entry in Clement's album:

Dear Clement,

Proceed along the path which you have hitherto trodden so splendidly and so gloriously. Nature and art vie in making you one of the greatest artists. Follow both, and you need not fear that you will fail to reach the greatest goal on earth to which the artist

can attain. Be happy, my dear young friend, and come back soon, so that I may hear again your delightful, splendid playing.

Wholly your friend

L. v. Beethoven (in the service of His Excellency the Elector of Cologne)

Clement later went on to become the conductor of the Theater an der Wien in Vienna. His musical memory was legendary and gave rise to many fantastic stories. According to one of them, he once prepared a piano score of Haydn's *Creation* after hearing it performed several times, with only a libretto, no full score, to help him. He was always a great champion of Beethoven's music: he was involved in the production of the original *Fidelio* in the autumn of 1805 and was the concertmaster at the first public performance of the *Symphony No. 3* in the same year.

It seems, then, that Clement was not as unworthy of Beethoven's *Violin Concerto* as some have later thought. He may not have been above such stunts as playing pieces "reversed violin" (the instrument held upside down)—something he did the very same night he premièred the Beethoven. Yet by all accounts he was an excellent artist, widely praised for the gracefulness and tenderness of his playing as well as for his extraordinary technical skills. Although his fame was eventually to decline and he was to die in poverty in 1842, in 1806 he must have been at the height of his powers.

One wonders what this not insignificant artist thought when he first saw the manuscript of Beethoven's *Violin Concerto* with the punning inscription "Concerto par Clemenza pour Clement primo Violino e direttore al teatro a Vienna.:". Was it really on the day of the first performance? As best as we can know 180 years later, the work was not finished until the last possible moment and Clement sight-read it at the concert (which, by the way, also included a performance of the "Eroica" Symphony led by Beethoven). We will never know how the concerto sounded under the circumstances, and that may even be a good thing. The critics, at any rate, gave mixed reviews. As one of them wrote:

The judgment of connoisseurs is unanimous; the many beauties of the piece must be conceded, but it must also be admitted that the continuity is often completely broken and

that the endless repetitions of certain commonplace passages might easily become tedious to the listener.... It is to be feared that if Beethoven continues upon this path he and the public will fare badly.

One thing that may have helped Clement find his way through the new work is that at least certain passages must have been somewhat familiar. Clement (himself a composer) had written his own violin concerto (also in D Major), which was premièred about a year-and-a-half before the Beethoven. In a new (1998) monograph on the Beethoven *Violin Concerto* (Cambridge Music Handbook), Robin Stowell has examined this entirely forgotten work and found that some of the passagework in the Beethoven *Concerto* is closely modeled on Clement's piece. This shows that Beethoven went to great lengths to accommodate his friend's playing style, using some of Clement's favorite playing techniques, and showing him in the process how much more could be gotten out of those techniques.

The new concerto went unappreciated for a long time, despite the fact that the composer and pianist Muzio Clementi persuaded Beethoven to arrange it as a piano concerto, which Beethoven did. Although the concerto is too violinistic to work well on the piano, Clementi would hardly have proposed such an arrangement if it had not made some business sense to him. But there were apparently no performances of the piano version during Beethoven's lifetime, and only a few not very successful ones of the original. The longest and probably the most difficult violin concerto written to date, it was awaiting the exceptional artist who could uncover all its beauties.

It was the 13-year-old Joseph Joachim who finally brought the work to triumph at a concert given in London under Mendelssohn (1844). Since then, the world has never tired of the composition, which soon became known as the "Queen of Violin Concertos."

Clement's violin concerto was by no means Beethoven's only model in his *Violin Concerto*. It has long been known that Beethoven was strongly influenced by the composers of the French violin school. This school, founded by the Italian-born Giovanni Battista Viotti (1755–1824), was continued by virtuosos such as Rodolphe Kreutzer (1766–1831) and Pierre Rode (1774–1830). These violinist-composers were the first to establish the

violin concerto as a major concert genre, on a par with symphonies. Their brilliant and dignified works abound in attractive melodies and often contain march-like themes that sometimes give them a downright military character.

All these features greatly impressed Beethoven, who was a great admirer of French music in general. His opera *Fidelio* was based on French models; he regarded Luigi Cherubini, Italian-born like Viotti but a master of French opera, as the greatest composer of his time. And he was personally acquainted with Kreutzer and Rode; he dedicated his *Violin Sonata, Op. 47* to the former, and wrote the *Sonata, Op. 96* for the latter.

What exactly is the relationship between Beethoven's *Violin Concerto* and the concertos of the French school? It has been suggested that even the five timpani strokes that open the work are a reflection of the French "military" concerto style. But the movement that follows is anything but march-like: it is one of Beethoven's most lyrical *allegros*.

The large scope and the melodic richness of the French works, however, did inspire Beethoven. In addition, as violinist-musicologist Boris Schwarz showed in a 1958 article, Beethoven closely followed the works of Viotti and Kreutzer in the elaboration of the solo violin part. Some passages that don't originate with Clement have close parallels in the French composers' works. The borrowings or near-borrowings occur mostly, if not exclusively, in sections with virtuoso passagework, an area where the pianist Beethoven evidently did not have the practical experience the violinist composers had.

In the end, though, Beethoven's concerto is a masterpiece *sui generis*: the borrowed details were inserted into a completely new context. The unique Olympian serenity the work radiates is all Beethoven, as are the dramatic outbursts that temporarily cloud the happy atmosphere.

On the whole, the *Violin Concerto* is one of the happiest works Beethoven ever wrote. The first, dream-like entry of the solo violin, evolving into a mini-cadenza after the orchestral exposition, is a case in point. So is the beautiful second theme, presented both in the major and in the minor modes. This theme seems to be reserved entirely for the orchestra, and the solo violin never gets to play it in full until the very end, after the cadenza. Then, at last, the soloist makes the most of this delightful melody and takes it from the

lowest register of the instrument to the highest. The simple and song-like style of performance is gradually altered by the addition of virtuoso scales and passages, and the volume rises to a powerful *fortissimo* to close the movement.

The second-movement "Larghetto," in G Major, never leaves its home tonality, a quite unusual circumstance that explains the exceptional restfulness that pervades the movement. It is a set of free variations on a quiet, meditative theme. At the end, there is a bridge leading into the third-movement "Rondo" without a pause.

According to the early-20th-century musicologist Arnold Schering, there was an old Viennese tradition that ascribed the first theme of the "Rondo" to Franz Clement. Whether or not that is true, the melody provides a splendid starting point for a light-hearted and vivacious movement, whose cheerful dance rhythms (in 6/8 time) continue a time-honored classical Rondo tradition while introducing many individual touches in the elaboration of the model. The central episode in g minor, in which the solo violin engages in a dialogue with the solo bassoon, is especially haunting. The ending of the movement is a typical Beethovenian joke: a *pianissimo* recapitulation of the theme is interrupted by two *fortissimo* chords, and the work is suddenly over.

Suite from the Ballet *Romeo and Juliet*, Op. 64b(a)

Sergei Prokofiev

Born April 27, 1891 in Sontsovka, Ukraine

Died March 5, 1953 in Nikolina Gora, nr. Moscow

Editor's Note: In this performance, Maestro Temirkanov has programmed an amalgam of various movements from Prokofiev's own catalog of suites. Prokofiev organized the music from his entire ballet score into three suites suitable for concert performance—Opp. 64a, 64b, and 101. Tonight's movements include and start with the entire Suite No. 2, Op. 64b—"Montagues and Capulets" through "Romeo at Juliet's Grave"—and borrow from Suite No. 1, Op. 64a to end the set—"Masks" and "Tybalt's Death."

In his autobiography, Sergei Prokofiev describes how his ballet *Romeo and Juliet* came to be written:

In the latter part of 1934 there was talk of the Kirov Theatre of Leningrad staging a ballet of mine. I was interested in a lyrical subject. Shakespeare's *Romeo and Juliet* was suggested. But the Kirov Theatre backed out and I signed a contract with the Moscow Bolshoi Theatre instead. In the spring of 1935 [Kirov Theatre stage director Sergei] Radlov and I worked out a scenario, consulting with the choreographer on questions of ballet technique. The music was written in the course of the summer, but the Bolshoi Theatre declared it impossible to dance to and the contract was broken.

There was quite a fuss at the time about our attempts to give *Romeo and Juliet* a happy ending—in the last act Romeo arrives a minute earlier, finds Juliet alive and everything ends well. The reasons for this bit of barbarism were purely choreographic: living people can dance, the dying cannot. The justification was that Shakespeare himself was said to have been uncertain about the endings of his plays (*King Lear*) and parallel with *Romeo and Juliet* had written *Two Gentlemen of Verona* in which all ends well. Curiously enough, whereas the report that Prokofiev was writing a ballet on the theme of *Romeo and Juliet* with a happy ending was received quite calmly in London, our own Shakespeare scholars proved more papal than the pope and rushed to the defense of Shakespeare. But what really caused me to change my mind about the whole thing was a remark someone made to me about the ballet: "Strictly speaking, your music does not express any joy at the end." That was quite true. After several conferences with the choreographers, it was found that the tragic ending could be expressed in the dance and in due time the music for that ending was written.

Although the choreographers found that the tragic ending was viable, the administration of the Bolshoi decided that the whole ballet was not. And it must be granted that the difficulties of expressing the action of Shakespeare's tragedy without a single work spoken are indeed formidable.

With his usual precision, Prokofiev had imagined in great detail what gestures and elements of dramatic action he intended his music to depict, and he could not hide his disappointment when the performance did not live up to his expectations:

The Kirov Theatre produced the ballet in January 1940 with all the mastery for which its dancers are famed—although with some slight divergences from the original version. One might have appreciated their skill more had the choreography adhered more closely to the music. Owing to the peculiar acoustics of the Kirov Theatre and the need to make the rhythms as clear-cut as possible for the dancers I was obliged to alter a good deal of the orchestration. This explains why the same parts in the suites are more translucent than in the ballet score.

In *Romeo and Juliet*, Prokofiev combined his exceptional melodic gifts with the somewhat acerbic harmonic idiom that is one of the hallmarks of his style. This enabled him to express the timeless Romantic essence of this immortal love story while presenting it from a thoroughly contemporary perspective.

Romeo and Juliet is one of the longest ballets in the repertoire, taking about two-and-a-half hours to perform. The score contains no fewer than 52 musical numbers, greatly varying in style. The numbers depict the characters of the drama in considerable realistic detail and psychological depth. Some of the movements accompany dramatic action while others are conventional ballet numbers.

At this evening's concert we shall hear the second of three suites Prokofiev extracted from the ballet. The suite is in seven movements, beginning with "The Montagues and the Capulets," the dance of the knights at the ball where the two lovers first meet. The famous *pesante* (ponderous) theme is a good example of how a simple minor triad, that backbone of classical music, can be made to sound fresh and original.

The movement "Juliet the Young Girl" paints a vigorous portrait of a happy child of 14 who has not yet met her great love. Energetic *tutti* sounds illustrating the vivacity of Juliet's character alternate with a series of lyrical solos (clarinet, flutes, and saxophone) suggestive of her grace and tenderness.

The "Friar Lawrence" movement is based on two themes: a soft melody scored for solo bassoon accompanied by plucked strings and harp, and a soaring theme played by cellos in their high register.

The movement which is called simply "Dance" takes us to the banquet at Capulet's house, where the festivities are in full swing. This is followed, as a total contrast, by "Romeo and Juliet Before Parting," where the lovers see each other for the last time (though they do not know it). Their *pas-de-deux* is accompanied by an expansive *cantabile* (singing) melody with numerous solo passages for strings.

After the "Dance of the Girls from Antilles," an exquisite happy interlude in the tragedy, the Op. 64b suite ends with the scene "Romeo at Juliet's Grave," he comes to the Capulet family vault, picks up Juliet, whom he believes dead, from her bier and dances a last farewell, holding his beloved who still shows no signs of life. He then commits suicide (when Juliet finally awakens and finds Romeo dead, she, too, kills herself).

Program notes by Peter Laki.

Praised as a "master of symphonic structure and breadth" by *The New York Times*, **Yuri Temirkanov** has over the last 40 years forged a fiercely individual brand of music-making, marking him as one of the most dynamic conductors on the international concert circuit. In his primary role as Music Director and Principal Conductor of the St. Petersburg Philharmonic Orchestra, a position he has occupied since his predecessor Yevgeny Mravinsky's departure in 1988, Maestro Temirkanov frequently elicits performances lauded for their intelligence, precision, wide-ranging emotional depth, and an "uninhibited, gloriously flowing character*" (*New Jersey Star-Ledger*). In addition to his tenure in St. Petersburg, the maestro currently serves as Principal Guest Conductor of the Bolshoi Opera, Principal Guest Conductor of the Danish National



Yuri Temirkanov

Symphony Orchestra, Conductor Laureate of the Royal Philharmonic Orchestra, and Music Director Emeritus of the Baltimore Symphony. He has served as Principal Conductor of the Royal Philharmonic Orchestra, Music Director of the Kirov Opera and Ballet (now known as the Mariinsky Theatre), Principal Guest Conductor of the Dresden Philharmonic, and most recently, Music Director of the Baltimore Symphony. Mr. Temirkanov regularly appears with many of Europe's leading orchestras, including the Berlin Philharmonic, Vienna Philharmonic, Dresden Staatskapelle, London Philharmonic, London Symphony Orchestra, Royal Concertgebouw Orchestra, Santa Cecilia of Rome, and La Scala. He is a regular visitor to the US, where he conducts the major orchestras of New York, Philadelphia, Boston, Chicago, Cleveland, San Francisco, and Los Angeles.

In addition to his fall tour with the St. Petersburg Philharmonic, highlights of Maestro Temirkanov's current season include conducting Verdi's *La Traviata* at Parma's Teatro Regio, leading Tchaikovsky's *Queen of Spades* and Bizet's *Carmen* at the Bolshoi Opera, programs of Prokofiev and Shostakovich with the Berlin Philharmonic and the London Symphony, the première of a new commission by Georgian composer Giya Kancheli with the Danish Radio Symphony, and a tour of Latin America with the St. Petersburg Philharmonic in summer 2008.

Maestro Temirkanov's extensive discography features collaborations with the New York Philharmonic, the Kirov Opera Orchestra and Chorus, the St. Petersburg Philharmonic, the Bolshoi Theatre Orchestra and Chorus, and the Danish National Radio Symphony. He has recorded the complete Stravinsky ballets and Tchaikovsky's symphonic cycle with the Royal Philharmonic Orchestra, and many of the major works of Shostakovich, Prokofiev, Rachmaninov, and Mussorgsky with the other ensembles.

Maestro Temirkanov is the recipient of numerous distinguished citations and awards. He has received the State Prize of Russia (1999), the Association of Italian Music Critics' Abbiati Prize (2003), and has been made an honorary member of the International Academy of Sciences, Industry, Education and Art (1998). In 2003, he was awarded the President's Medal by Vladimir Putin, and was named Conductor of the Year in Italy. He has received Grammy nominations for his recordings of Prokofiev's *Alexander Nevsky* (1996) and Shostakovich's *Symphony No. 7* (1998).

Maestro Temirkanov started his musical studies at the age of nine. After studying violin

and viola as a boy, he eventually pursued viola and conducting at the Leningrad Conservatory. He took first place at the prestigious All-Soviet National Conducting Competition in 1966, and was subsequently invited by conductor Kiril Kondrashin to tour Europe and the US with legendary violinist David Oistrakh and the Moscow Philharmonic Orchestra.

Maestro Temirkanov debuted with the St. Petersburg Philharmonic a year later and was invited to join the orchestra as Assistant Conductor to Yevgeny Mravinsky. He served as Principal Conductor of the Leningrad Symphony Orchestra from 1968 to 1976, then as Music Director of the Kirov Opera and Ballet until 1988, when he assumed his current position as Music Director and Principal Conductor of the St. Petersburg Philharmonic Orchestra.

In a crowded field, **Julia Fischer** has emerged as a singularly-expressive voice among violinists of her generation, combining technical mastery with a commanding interpretive vision. Ms. Fischer, winner of the coveted ECHO Klassik Award for her recording of Russian violin concertos (Khachaturian, Prokofiev, and Glazunov) on PentaTone classics, is increasingly in demand in North America, having performed recently with the Philadelphia Orchestra (Christoph Eschenbach), the Pittsburgh Symphony (Marek Janowski), the Cincinnati Symphony (Yakov Kreizberg), the National Symphony (Emmanuel Krivine), the Minnesota Orchestra (Yakov Kreizberg), and on a tour of Europe with the New York Philharmonic under Lorin Maazel.

Ms. Fischer's European engagements include her debut with the BBC Symphony Orchestra (David Zinman) and return appearances with the Dresdner Philharmonic, Orchestre de Paris, Orchestre National de Belgique, Orchestre National de Lyon, Orchestra of the Suisse Romande, and the Radio Symphony Orchestra Stuttgart. She will tour with the Kammerorchester Basel (Christopher Hogwood) and with the Netherlands Philharmonic (Yakov Kreizberg), with whom she will give the Dutch première of the Maazel *Violin Concerto*. Other conductors with whom Ms. Fischer has collaborated include Sir Neville Marriner, Jun Märkl, Jeffrey Tate, Ruben Gazarian, Herbert Blomstedt, and Michael Tilson Thomas. Ms. Fischer has performed in most European countries, the US, Bra-



Julia Fischer

zil, and Japan; and in concerts broadcast on TV and radio in every major European country, as well as on many US, Japanese, and Australian radio stations. Ms. Fischer's recordings have met with extraordinary critical acclaim. Two of them were named *Gramophone* "Editor's Choice:" an all-Tchaikovsky CD including the *Violin Concerto* and her recording of Mendelssohn piano trios with cellist Daniel Müller-Schott and pianist Jonathan Gilad. Her two-CD recording of Bach Sonatas and Partitas won the Diapason d'Or, and on her recording of Mozart violin concerti with the Netherlands Chamber Orchestra (Yakov Kreizberg), her playing was described by *Gramophone* as having "dazzling maturity and technical finish." In 2006 she was chosen "Best Newcomer of the Year" by *BBC Music Magazine* and graced the cover of *Gramophone* the same year. Her new CD of the Brahms *Double Concerto* with cellist Daniel Müller-Schott and the Netherlands Philharmonic (Yakov Kreizberg) has just been released. In addition to her audio recordings, Ms. Fischer is featured on a DVD of Vivaldi's *Four Seasons* (Opus Arte).

Born in 1983 in Munich, Ms. Fischer started violin studies at the age of three. She was admitted to the Munich Academy of Music at the age of nine, where her principal teacher has been Ana Chumachenko. Ms. Fischer is now herself Professor of Violin at the Hochschule für Musik und Darstellende Kunst Frankfurt am Main. Her violin was made by Giovanni Battista Guadagnini in 1750.

The **St. Petersburg Philharmonic Orchestra** (SPPO) is Russia's oldest symphonic ensemble, tracing its origins to a group of music-loving aristocrats who founded Europe's first Philharmonic Society in 1802. The St. Petersburg Philharmonic we know today has earned near-legendary status as the pre-eminent expo-

nent of the modern Russian symphonic tradition. With Music Director and Principal Conductor Yuri Temirkanov at the helm since 1988, the SPPO has conducted an ambitious schedule of worldwide touring and recording, building on the foundation laid by the great Yevgeny Mravinsky, the Orchestra's conductor from 1938–1988.

The Orchestra celebrated its 200th Anniversary in 2002 and to mark this notable landmark in its history, performed at a star-studded Gala concert at the Royal Festival Hall in London which included soloists Evgeny Kissin and Dmitri Hvorostovsky. In the earliest days of its existence however, the SPPO's energies were directed first, and exclusively, to the Russian aristocracy, then after the revolution in 1917, to the working classes. Even in the first half of the 20th century, some of the greatest conductors of the time led the SPPO—Glazunov, Koussevitsky, Tcherepnin, Walter, Klemperer, Kleiber, and Knappertsbusch among them. The chief architect of SPPO's greatness during that time (when the Orchestra was known as the Leningrad Philharmonic) was Yevgeny Mravinsky. Maestro Mravinsky established and maintained an extraordinary level of musical quality and integrity which remains the hallmark of this superb ensemble to this day. Maestro Mravinsky had a special friendship with composer Dmitri Shostakovich, which enabled the Orchestra to become recognized as a champion and authoritative interpreter of his works. It was after World War II that the Orchestra's reputation took on a global dimension. As the first Soviet ensemble to tour abroad, the Orchestra performed throughout Europe, Asia, and the US under the direction of such greats as Stokowski, Munch, Cluytens, Markevitch, Krips, Kodály, and Britten. Maestro Mravinsky also made numerous recordings with the Orchestra which eventually obtained distribution outside the USSR.

In 1991 the city of Leningrad reclaimed its original name and its orchestra became known as the St. Petersburg Philharmonic. Under the leadership of Music Director and Principal Conductor Yuri Temirkanov, the ensemble now regularly tours Europe, the US, and Japan. The SPPO is a favorite at such major summer festivals as Salzburg, Edinburgh, Helsinki, Rheingau, MDR, Lucerne, and the BBC Proms.

Recordings of the Orchestra can be heard with Yuri Temirkanov conducting on Sony BMG Masterworks, with Mariss Jansons on EMI and with Vladimir Ashkenazy on Decca.

St. Petersburg Philharmonic OrchestraYuri Temirkanov, *Artistic Director and Principal Conductor*Nikolai Alexeev, *Associate Conductor***Violin I**

Lev Klychkov, *Concertmaster*
 Pavel Popov
 Alexander Zolotarev
 Yury Ushchapovsky
 Valentin Lukin
 Sergey Teterin
 Olga Rybalchenko
 Natalia Sokolova
 Alexey Vasilyev
 Alexander Rikhter
 Grigory Sedukh
 Renata Bakhrakh
 Nikolay Tkachenko
 Tatiana Makarova
 Mikhail Alekseev
 Liya Melik-Muradyan
 Anton Chausovsky

Violin II

Mikhail Estrin, *Principal*
 Dmitry Koryavko
 Arkady Nayman
 Tatiana Shmeleva
 Arkady Maleyn
 Liudmila Odintsova
 Zhanna Proskurova
 Liubov Khatina
 Dmitry Petrov
 Anatoly Babitsky
 Nikolay Dygoduyk
 Ruslan Kozlov
 Konstantin Basok
 Olga Kotlyarevskaya
 Igor Zolotarev

Viola

Andrey Dogadin, *Principal*
 Yury Dmitriev
 Vladimir Ivanov
 Artur Kosinov
 Yury Anikeev
 Dmitry Kosolapov
 Alexey Bogorad
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Leonid Lobach
 Mikhail Anikeev
 Alexey Koptev
 Elena Panfilova

Cello

Sergey Slovachevsky, *Principal*
 Nikolay Girunyan
 Valery Naydenov
 Sergey Chernyadyev
 Mikhail Slavin
 Taras Trepel
 Yaroslav Cherenkov
 Iossif Levinzon
 Victor Ivanov
 Nikolay Matveev
 Kirill Arkhipov
 Alexander Kulibabin

Double Bass

Artem Chirkov, *Principal*
 Alexander Shilo
 Rostislav Iakovlev
 Oleg Kirillov
 Mikhail Glazachev
 Nikolay Chausov
 Alexey Ivanov
 Alexey Chubachin
 Nikolay Syray
 Arseny Petrov

Flute

Marina Vorozhtsova, *Principal*
 Olesya Tertychnaya
 Olga Viland

Piccolo

Maria Markul

Oboe

Ruslan Khokholkov, *Principal*
 Artsiom Isayeu
 Pavel Serebryakov

English Horn

Mikhail Dymsky

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Vladislav Verkovich

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 Maxim Karpinsky

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Alexey Silyutin

Horn

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 Igor Karzov
 Anatoly Surzhok
 Anatoly Musarov
 Vitaly Musarov
 Alexandru Afanasiev

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 Mikhail Romanov
 Vyacheslav Dmitrov
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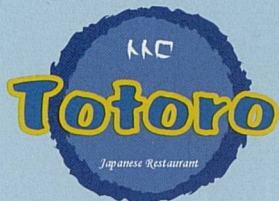
Leonard Stein

UMS ARCHIVES

Tonight's concert by the St. Petersburg Philharmonic Orchestra marks the ensemble's 10th appearance under UMS auspices. The Orchestra's debut goes back to November 12, 1962 when they first appeared in Ann Arbor under the direction of their famed music director Evgeny Mravinsky. The program for that evening noted that the concert was presented "as part of the Cultural Exchange program maintained by the Governments of the United States and the U.S.S.R." Of course, the orchestra was then named The Leningrad Philharmonic.

Tonight's concert marks Maestro Temirkanov's sixth appearance under UMS auspices. Maestro Temirkanov made his UMS debut leading the Leningrad Symphony Orchestra in February 1977 at Hill Auditorium.

Tonight's concert marks Julia Fischer's UMS Debut.



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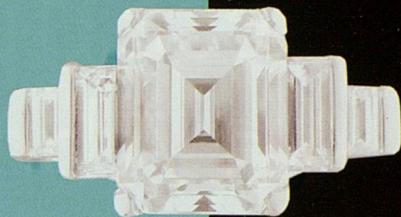
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UMS/Experience

• UMS EDUCATION PROGRAMS

www.ums.org/education

UMS's Education and Audience Development Program deepens the relationship between audiences and art and raises awareness of the impact the multi-disciplinary performing arts and education can have by enhancing the quality of life of our community. The program creates and presents the highest quality arts education experiences to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration. Details about all educational events and residency activities are posted one month before the performance date. Join the UMS Email Club to have updated event information sent directly to you. For immediate event info, please email umsed@umich.edu, or call the numbers listed below.

ADULT & COMMUNITY ENGAGEMENT

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

The UMS Adult and Community Engagement Program serves many different audiences through a variety of educational events. With over 100 unique regional, local, and university-based partnerships, UMS has launched initiatives for the area's Arab-American, African, Mexican/Latino, and African-American audiences. Among the initiatives is the creation of the NETWORK, a program that celebrates world-class artistry by

today's leading African and African-American performers. UMS has earned national acclaim for its work with diverse cultural groups, thanks to its proactive stance on partnering with and responding to individual communities. Though based in Ann Arbor, UMS Audience Development programs reach the entire south-eastern Michigan region.

Public Programs

UMS hosts a wide variety of educational events to inform the public about arts and culture. These events include

- **PREPs** – Pre-performance lectures
- **Meet the Artists** – Post-performance Q&A with the artists
- **Artist Interviews** – Public dialogues with performing artists
- **Master Classes** – Interactive workshops
- **Panels/Round Tables** – In-depth adult education related to a specific artist or art form
- **Artist-in-Residence** – Artists teach, create, and meet with community groups, university units, and schools

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 07/08 season. These programs provide opportunities for students and members of the University community to further appreciate the artists on the UMS series.



The NETWORK: UMS African American Arts Advocacy Committee

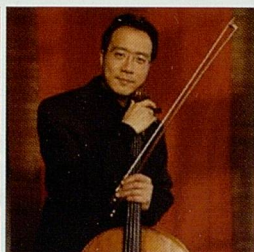
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The NETWORK was launched during the 04/05 season to create an opportunity for African-

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UMS Performance
Calendar



« Sep 2007 »

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

Visit our website: www.ums.org

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Art. Ask for More.

AMERICANSFORTHEARTS.ORG

Americans and the broader community to celebrate the world-class artistry of today's leading African and African-American performers and creative artists. NETWORK members connect, socialize, and unite with the African-American community through attendance at UMS events and free pre- or post-concert receptions. NETWORK members receive ticket discounts for selected UMS events; membership is free.

07/08 NETWORK PERFORMANCES

- Shen Wei Dance Arts: *Second Visit to the Empress*
- Dianne Reeves
- Handel's *Messiah*
- Youssou N'Dour and The Super Étoile
- Jazz at Lincoln Center Orchestra: Love Songs of Duke Ellington
- Celebration of the Keyboard
- Ahmad Jamal
- SFJAZZ Collective: A Tribute to Wayne Shorter
- Urban Bush Women/Compagnie Jant-Bi: *Les écailles de la mémoires* (The scales of memory)
- Bobby McFerrin, Chick Corea and Jack DeJohnette

UMS YOUTH, TEEN, AND FAMILY EDUCATION

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

UMS has one of the largest K–12 education initiatives in the state of Michigan. Designated as a “Best Practice” program by ArtServe Michigan and the Dana Foundation, UMS is dedicated to making world-class performance opportunities and professional development activities available to K–12 students and educators.

UMS Youth

07/08 Youth Performance Series

These world-class daytime performances serve pre-K through high school students. The 07/08 season features special youth presentations of Shen Wei Dance Arts, *Pamina Devi: A Cambodian Magic Flute*, Sphinx Competition Honors Concert, Chicago Classical Oriental Ensemble, Wu Man and the Chinese Shawm Band, SFJAZZ Collective, and Urban Bush Women/Compagnie Jant-Bi. Tickets range from \$3-6 depending on the performance and each school receives free curriculum materials.

Teacher Workshop Series

UMS is part of the Kennedy Center Partners in Education Program, offering world-class Kennedy Center workshop leaders, as well as workshops designed by local arts experts, to our community. Both focus on teaching educators techniques for incorporating the arts into classroom instruction.

K–12 Arts Curriculum Materials

UMS creates teacher curriculum packets, CDs, and DVDs for all of the schools participating in UMS's Youth Education Program. UMS curricular materials are available online at no charge to all educators. All materials are designed to connect the curriculum via the Michigan State Benchmarks and Standards.

Teacher Appreciation Month!

March 2008 has been designated UMS Teacher Appreciation Month. All teachers will be able to purchase tickets for 50% off at the venue on the night of the performance (subject to availability). Limit of two tickets per teacher, per event. Teachers must present their official school I.D. when purchasing tickets. Check out the UMS website at www.ums.org for March events!

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Raise money for your school and support the arts. UMS offers a wide range of fundraising opportunities and discount programs for schools. It is one of the easiest and most rewarding ways to raise money for schools. For information contact umsgroupsales@umich.edu or 734.763.3100.

Teacher Advisory Committee

This group of regional educators, school administrators, and K–12 arts education advocates advises and assists UMS in determining K–12 programming, policy, and professional development.

UMS is in partnership with the Ann Arbor Public Schools and the Washtenaw Intermediate School District as part of the Kennedy Center: Partners in Education Program. UMS also participates in the Ann Arbor Public Schools' "Partners in Excellence" program.

UMS Teen Programs

Teen Tickets

Teens can attend UMS performances at significant discounts. Tickets are available to teens for \$10 the day of the performance (or on the Friday before weekend events) at the Michigan League Ticket Office and \$15 beginning 90 minutes before the performance at the venue. One ticket per student ID, subject to availability.

Breakin' Curfew

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this yearly performance highlighting the area's best teen performers. Details about this performance will be announced in Spring 2008.

UMS Family Programs

UMS is committed to programming that is appropriate and exciting for families. Please visit the family programs section of ums.org for a list of family-friendly performance opportunities.

The 07/08 family series is sponsored by **TOYOTA**

Family Days

Area community organizations, libraries, arts centers, museums, and performance groups collaborate on this yearly festival designed for all families. Details of Ann Arbor Family Days will be announced later this year.

Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. Designed to nurture and create the next generation of musicians and music lovers, the Classical Kids Club allows students in grades 1–8 to purchase tickets to all classical music concerts at a significantly discounted rate. Parents can purchase up to two children's tickets for \$10 each with the purchase of a \$20 adult ticket beginning two weeks before the concert. Seating is subject to availability. UMS reserves a limited number of Classical Kids Club tickets to each eligible performance—even those that sell out! For information, call 734.764.2538 or sign up for the UMS Email Club and check the box for Classical Kids Club.

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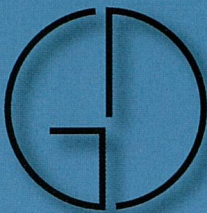
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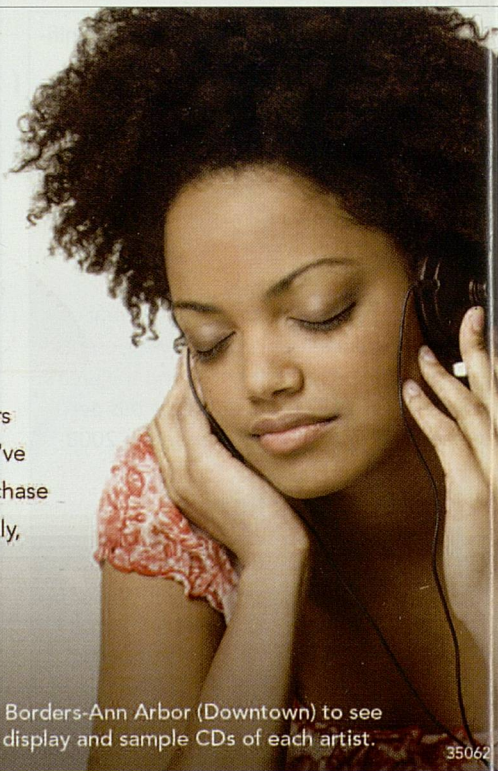
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• UMS STUDENT PROGRAMS

www.ums.org/students

UMS offers five programs designed to fit students' lifestyles and save students money. Each year, 15,000 students attend UMS events and collectively save \$300,000 on tickets through these programs. UMS offers students additional ways to get involved in UMS, with internship and work/study programs, as well as a UMS student advisory committee.

Half-Price Student Ticket Sales

At the beginning of each semester, UMS offers half-price tickets to college students. A limited number of tickets are available for each event in select seating areas. Simply visit www.ums.org/students, log in using your U-M unique name and Kerberos password, and fill out your form. Orders will be processed in the order they are received. You will pay for and pick up your tickets at a later date at the Michigan League Ticket Office.

Winter Semester: Begins Sunday, January 6, 2008 at 8 pm and ends Tuesday, January 8 at 8 pm.

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Rush Tickets

Sometimes it pays to procrastinate! UMS Rush Tickets are sold to college students for \$10 the day of the performance (or on the Friday before weekend events) and \$15 beginning 90 minutes before the event. Rush Ticket availability and seating are subject to Ticket Office discretion. Tickets must be purchased in person at the Michigan League Ticket Office or at the performance venue ticket office. Just bring your valid college ID. Limit two tickets per student.

UMS Student Card

Worried about finding yourself strapped for cash in the middle of the semester? The UMS Student Card is a pre-paid punch system for Rush Tickets. The Card is valid for any event for which Rush Tickets are available, and can

be used up to *two weeks* prior to the performance. The UMS Student Card is available for \$50 for 5 performances or \$100 for 10 performances. Please visit www.ums.org/students to order online.

Arts & Eats

Arts & Eats combines two things you can't live without—great music and free pizza—all in one night. For just \$15, you get great seats to a UMS event (at least a 50% savings) and a free pizza dinner before the concert, along with a brief talk by a seasoned expert about the performance. Tickets go on sale approximately two weeks before the concert.

07/08 Arts & Eats Events:

- Shen Wei Dance Arts, Sat. 9/29
- Hubbard Street Dance Chicago, Fri. 10/26
- Caetano Veloso, Fri. 11/9
- *Messiah*, Sun. 12/2
- Yuja Wang, Sun. 1/20
- Christian Tetzlaff, Thurs. 2/14
- San Francisco Symphony, Fri. 3/14
- Bobby McFerrin, Chick Corea, Jack DeJohnette, Sat. 4/19

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Arts Adventure Series

UMS, the U-M School of Music, Theatre & Dance, and Arts at Michigan have teamed up to offer the Arts Adventure Series, a package of three events each semester for just \$35. To order the 07/08 Arts Adventure Series, visit www.arts.umich.edu to view the performance offerings and complete the order form by October 9.

Arts at Michigan offers several programs designed to help students get involved in arts and cultural opportunities at the University of Michigan. Please visit www.arts.umich.edu for the latest on events, auditions, contests, funding for arts initiatives, work and volunteer opportunities, arts courses, and more.



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Internships and College Work-Study

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

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

Student Advisory Committee

As an independent council drawing on the diverse membership of the University of Michigan community, the UMS Student Advisory Committee works to increase student interest and involvement in the various programs offered by UMS by fostering increased communication between UMS and the student community, promoting awareness and accessibility of student programs, and promoting the student value of live performance. For more information or to participate on the Committee, please call 734.615.6590.

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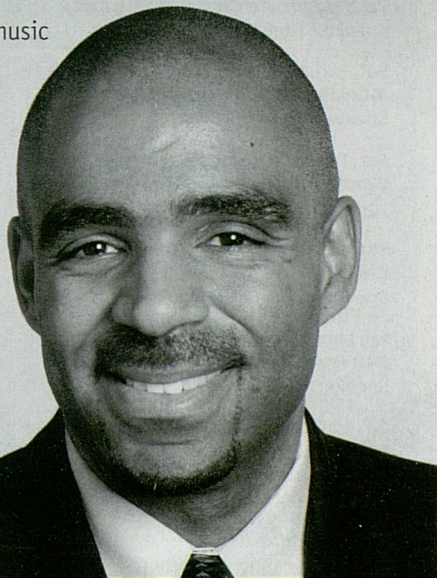
Aaron Dworkin, '97, MM'98

Founder and president of the Sphinx Organization for minorities in the classical arts, accomplished violinist, 2005 MacArthur Fellow, poet, film producer and director, Alumni Association member



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Join us for camaraderie, fine cuisine, and musical insights at the Prelude Dinners before these performances.

For reservations and information, please call 734.764.8489

Fri, Sept 28, 5:30 pm, Alumni Center

Shen Wei Dance Arts

Speaker: Kenneth G. Lieberthal

Sat, Oct 6, 5:30 pm, Rackham Building

Filarmonica della Scala

Speaker: Martin Katz

Fri, Oct 12, 5:30 pm, Hill Auditorium

Krystian Zimerman

Speaker: Logan Skelton

Thurs, Oct 25, 5:30 pm, Power Center

Hubbard Street Dance Chicago

Speaker: Jim Vincent

Sun, Nov 4, 2007, 5 pm, Rackham Building

St. Petersburg Philharmonic

Speaker: Beth Genné

Sat, Nov 10, 5:30 pm, Rackham Building

Yo-Yo Ma and Kathryn Stott

Speaker: Anthony Elliott

Wed, Jan 16, 5:30 pm, Hill Auditorium

Jazz at Lincoln Center Orchestra

Speaker: Ellen Rowe

Sat, Feb 2, 5:30 pm, Rackham Building

A Celebration of the Keyboard

Speaker: Arthur Greene

Sat, Febr 9, 5:30 pm, Rackham Building

Guarneri/Johannes String Quartets

Speaker: William Bolcom

Thurs, Feb 14, 5:30 pm, Rackham Building

Christian Tetzlaff

Speaker: Stephen Shipps

Fri, March 14, 5:30 pm, Rackham Building

San Francisco Symphony

Speaker: Steven Whiting

Fri, March 21, 5:30 pm, Rackham Building

Bach's St. Matthew Passion

Speaker: Anne Parsons

Wed, April 2, 5:30 pm, Rackham Building

Lang Lang

Speaker: Kenneth C. Fischer

DELICIOUS EXPERIENCES

Join us for dinner...or wine and *hors d'oeuvres*...or a fabulous tailgate lunch, or any of these wonderful and delicious events! Take the opportunity to meet others or join friends in convivial homes, restaurants and other venues with gracious hosts. All proceeds support UMS educational programs.

Call 734.764.8489 for information

Go Blue! Tailgate

Saturday, September 22, 2007

Hosts: Maya Savarino / Penny & Ken Fischer

A Far East Feast

Thursday, September 27, 2007, 7 PM

Hosts: Mignonette and Dick Cheng and Nancy and Wendel Heers

Football Fan Fare

Saturday, October 20, 2007, 7 PM

Hosts: Alicia Torres and Frank Legacki

A Festive Halloween Celebration

Sunday, October 28, 2007, 5 PM

Hosts: Allison and Greg Poggi

Let's Do It

Friday, November 16, 2007, 7 PM

Hosts: Mike Monahan and Mary Campbell

Mostly Mozart

Saturday, January 19, 2008, 7 PM

Hosts: Karen and Karl Gotting

A Song to Remember:

Chopin at the Kempf House

Friday, February 22, 2008, 7 PM

Hosts: Ewa and Rafal Sobotowski

A Fall Harvest Adventure—S.A.

Friday, March 7, 2008, 7 PM

Hosts: Katherine and Damian Farrell

All That Jazz

Saturday, March 15, 2008, 7 PM

Hosts: Kathleen Nolan and Doug Kelbaugh

Cinco de Mayo

Saturday, May 3, 2008, 7 PM

Hosts: Jean and Arnold Kluge

If These Walls Could Talk

Saturday, May 17, 2008, 6-8 PM

Hosts: Sue and Jim Kern

Rhythms of the Night

Friday, May 30, 2008, 6-9 PM

Host: Newcombe Clark

UMS/Support

There are many ways to support the efforts of UMS, all of which are critical to the success of our season. We would like to welcome you to the UMS family and involve you more closely in our exciting programming and activities. This can happen through corporate sponsorships, business advertising, individual donations, or through volunteering. Your financial investment and/or gift of time to UMS allows us to continue connecting artists and audiences, now and into the future.

• CORPORATE SPONSORSHIP AND ADVERTISING

Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to the performance experience. Call 734.764.6833 to learn how your business can benefit from advertising in the UMS program book.

Sponsorship

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

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- Targeting messages to specific demographic groups
- Making highly visible links with arts and education programs
- Recognizing employees
- Showing appreciation for loyal customers

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• INDIVIDUAL DONATIONS

We could not present our season without the invaluable financial support of individual donors. Ticket revenue only covers half of the cost of our performances and educational events. UMS donors help make up the difference. If you would like to make a gift, please fill out and mail the form on page P/40 or call 734.647.1175.

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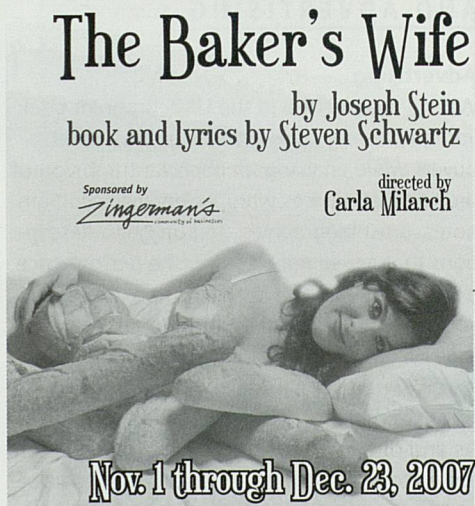
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• UMS VOLUNTEERS

UMS Advisory Committee

The UMS Advisory Committee is an organization of over 70 volunteers who contribute approximately 7,000 hours of service to UMS each year. The purpose of the Advisory Committee is to raise funds for UMS's nationally-acclaimed arts education program through the events listed below. In addition, Advisory Committee members and friends provide assistance in ushering at UMS youth performances and assist in various other capacities throughout the season. Meetings are held every two months and membership tenure is three years. Please call 734.647.8009 to request more information.

Delicious Experiences

These special events are hosted by friends of UMS. The hosts determine the theme for the evening, the menu, and the number of guests they would like to entertain. It's a wonderful way to meet new people!

Ford Honors Program and Gala May 10, 2008

This year's program will honor renowned flutist James Galway as he receives the UMS Distinguished Artist award. Following the program and award presentation, the UMS Advisory Committee will host a gala dinner to benefit UMS Education programs. Please call 734.647.8009 for more information.

On the Road with UMS

Last September, over 300 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$80,000 to support UMS educational programs. This year's event was held on September 14. Look for information at www.ums.org about *On the Road* in the 08/09 season.

UMS Ushers

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

The UMS Usher Corps is comprised of over 500 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. Orientation and training sessions are held each fall and winter, and are open to anyone 18 years of age or older. Ushers may commit to work all UMS performances in a specific venue or sign up to substitute for various performances throughout the concert season.

If you would like information about becoming a UMS volunteer usher, contact our Assistant Ticketing Manager, Front of House, Suzanne Davidson, at 734.615.9398 or e-mail fohums@umich.edu.



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The exciting presentations described in this program book are made possible by the generous support of UMS donors—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 47% of the costs associated with presenting our season of vibrant performances and educational programs. UMS donors—through their generous annual contributions—help make up the difference. In return, they receive a wide variety of benefits, including the opportunity to purchase tickets prior to public sale.

For more information, please call the Development Office at **734.647.1175** or visit **www.ums.org**.

Contact us for details on the specific benefits of each level

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July 1, 2006–August 1, 2007

Thank you to those who make UMS programs and presentations possible. The cost of presenting world-class performances and education programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. We are grateful to those who have chosen to make a difference for UMS! This list includes donors who made an annual gift to UMS between July 1, 2006 and August 1, 2007. Due to space constraints, we can only list those who donated \$250 or more. Every effort has been made to ensure the accuracy of this list. Please call 734.647.1175 with any errors or omissions. **Listing of donors to endowment funds begins on page P/46.**

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Sept. 29 > The Ring

Selections from Wagner's *Ring Cycle* and Rachmaninoff *Piano Concerto No. 2*.

Oct. 20 > Bird's Eye View

Swan Lake, *Firebird* and Fetler *Violin Concerto No. 2* with Aaron Berofsky.

Dec. 8 > Heroes

Don Quixote and Beethoven *Symphony No. 3 "Eroica."*



Jan. 26 > Mozart's Birthday Bash

Mozart's *Piano Concerto No. 21*, *Symphony No. 41* and *Magic Flute Overture*

Dickinson Wright Family Series

Nov. 11 > Beethoven Lives Upstairs



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Dec. 1 > Sing-Along with Santa

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Jan. 27 > Babar

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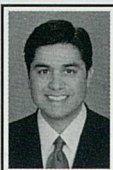
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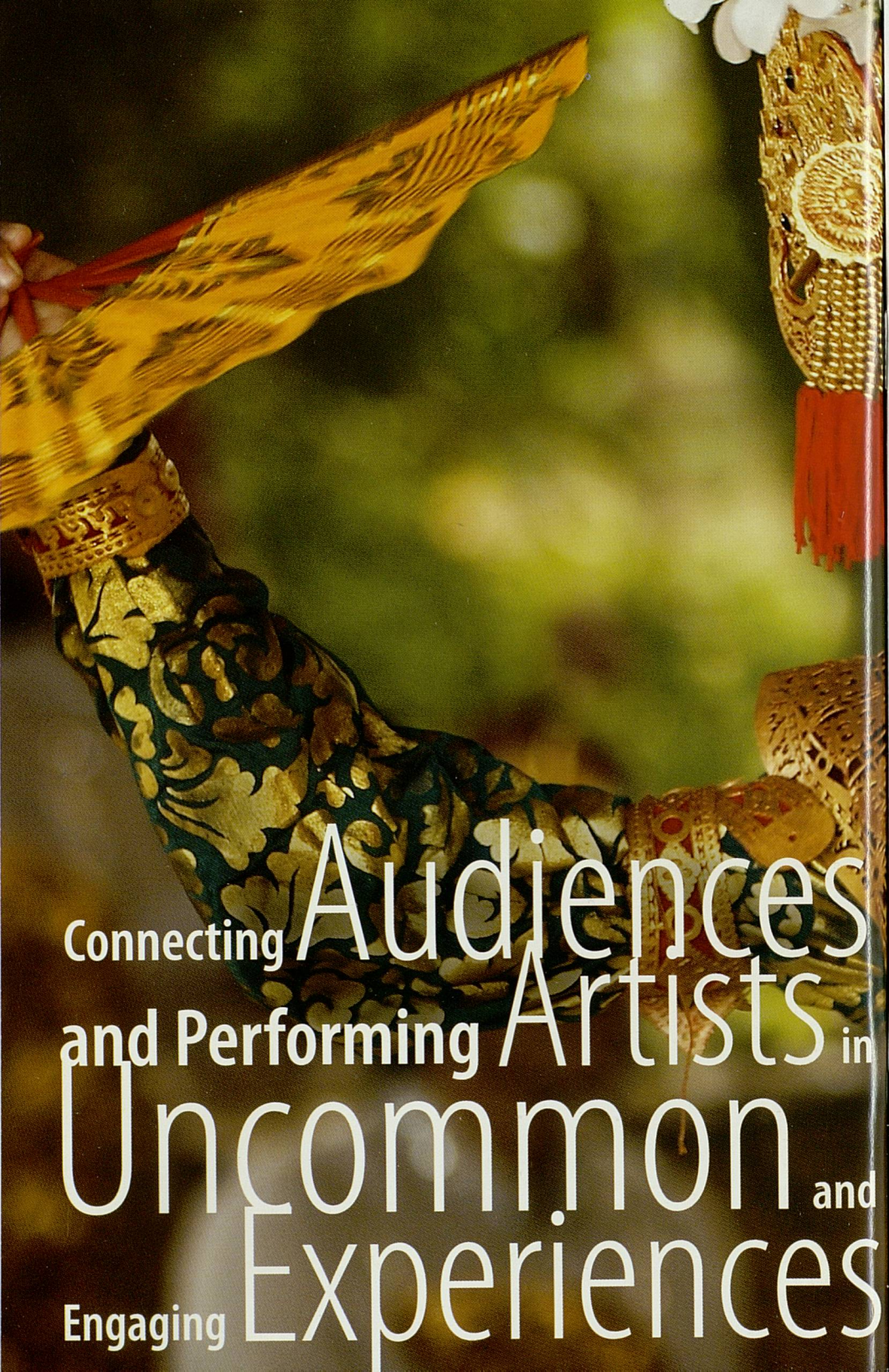
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Call to Worship (from Psalm 94 [95]) (Anonymous polyphony, 16th century)

Amin'. Priidite, poklonimsia
Tsarevi nashemu Bogu.
Priidite, poklonimsia i pripadem
Hristu Tsarevi nashemu Bogu.
Priidite, poklonimsia i pripadem
samomu Hristu Tsarevi i Bogu nashemu.
Priidite, poklonimsia i pripadem Yemu.

Amen. Come, let us worship
God, our King.
Come, let us worship and fall down
before Christ, our King and our God.
Come, let us worship and fall down
before the very Christ, our King and our God.
Come, let us worship and fall down before Him.

Introductory Psalm at Vespers (Psalm 103 [104]) (Anonymous polyphony, 17th century)

Ghospodi Bozhe moy, vozvelichilsia
yesi zelo.
Pripev: Blagosloven yesi, Ghospodi!
Tvoraiy Angeli Svoya duhi, i slugi Svoya
plamen' ognenniy.
Tvoraiy Angeli Svoya duhi, i slugi Svoya
plamen' ognenniy.
Pripev: Blagosloven yesi, Ghospodi!
Yako vozvelichashasia dela Tvoya, Ghospodi;
vsia premudrostiyu sotvoril yesi.
Yako vozvelichashasia dela Tvoya, Ghospodi;
vsia premudrostiyu sotvoril yesi.
Pripev: Divna dela Tvoya, Ghospodi!
Vsia premudrostiyu sotvoril yesi!
Da ischeznut greshnitsi ot zemli,
i bezzakonnitsi, yakozhe ne biti im.
Da ischeznut greshnitsi ot zemli,
i bezzakonnitsi, yakozhe ne biti im.
Blagoslovi, dushe moya, Ghospoda.
Pripev: Divna dela Tvoya, Ghospodi!
Slava Ottsu, i Sinu,
i Sviatomu Duhu, i nine i prisno,
i vo veki vekov. Amin'.
Pripev: Slava Ti, Ghospodi,
sotvorivshemu fsia!
Alliluiya, alliluiya, alliluiya, slava Tebe, Bozhe!

O Lord my God, Thou hast become
exceedingly glorious.
Refrain: Blessed art Thou, O Lord!
Thou makest Thine Angels spirits, and Thy
ministers a flaming fire.
Thou makest Thine Angels spirits, and Thy
ministers a flaming fire.
Refrain: Blessed art Thou, O Lord!
How glorious are Thy works, O Lord;
in wisdom hast Thou made all things.
How manifold are Thy works, O Lord;
in wisdom hast Thou made all things.
Refrain: Glorious are Thy works, O Lord!
In wisdom hast Thou made all things!
May sinners disappear from the earth,
and may the wicked be no more.
May sinners disappear from the earth,
and may the wicked be no more.
Blessed, you are, O Lord!
Refrain: Glorious are Thy works, O Lord!
Glory to the Father, and to the Son,
and to the Holy Spirit, now and ever,
and unto ages of ages. Amen.
Refrain: Glory to Thee, O Lord,
Who hast created all!
Alleluia, alleluia, alleluia, glory to Thee, O God!

The First Kathisma (from Psalms 1, 2, and 3)
(Anonymous polyphony, 18th century)

Blazhen muzh, Alliluiia.... izhe ne
ide na sovet nechestivih.
Pripev: Alliluiya (9x *posle kazhdogo stiha*)
Yako vest' Ghospod' put' pravednih
i put' nechestivih pogibnet.
Pripev: Alliluiya...
Rabotayte Ghospodevi so strahom, i
raduytesia Yemu s trepetom.
Pripev: Alliluiya...
Voskresni, Ghospodi, spasi mia, Bozhe moy.
Pripev: Alliluiya...
Ghospodne yest' spaseniye
i na liudeh Tvoih blagosloveniye Tvoye.
Pripev: Alliluiya...
Slava Ottsu, i Sīnu,
i Sviatomu Duhu,
i nīne i prisno, i vo veki vekov.
Amin'.

Pripev: Alliluiya...

Blessed is the man, Alleluia... who walks not
in the counsel of the wicked.
Refrain: Alleluia (9x *after each verse*)
For the Lord knows the way of the righteous,
but the way of the wicked will perish.
Refrain: Alleluia...
Serve the Lord with fear and
rejoice in Him with trembling.
Refrain: Alleluia...
Arise, O Lord! Save me, O my God!
Refrain: Alleluia...
Salvation is of the Lord;
and Thy blessing is upon Thy people.
Refrain: Alleluia...
Glory to the Father, and to the Son,
and to the Holy Spirit,
both now and ever and unto ages of ages.
Amen.
Refrain: Alleluia...

Sticheron (from the *Aposticha of Great
and Holy Friday at Vespers*)
(Anonymous chant with ison, 16th century)

This hymn corresponds to moment in the service when Christ's body is taken down from the Cross, and the Shroud (*plashchanitsa*) is brought out by the clergy from the altar and placed on the Tomb in the center of the church, amidst flowers and incense.

Tebe odeyushchagosa svetom,
yako rizoyu,
snem Iosif s dreva
s Nikodimom,
i videv mertva, naga,
nepogrebenna,
blagoserdniy plas vospriim,
ridaya, glagolashe:
"Uvi mne, sladsayshiy Iisuse!
Egozhe vmale sontse,
na Kreste visima uzrevsheye,
mrakom oblagashesia,
i zemlia strahom kolebashesia,
i razdirashesia tserkovnaya zavesa;
no se nīne vizhu Tia, mene radi
voleyu podyemsha smert'.
Kako pogrebu Tia, Bozhe moy?
Ili kakoyu plashchanitseyu obviyu?
Koimali rukama prikosnusia netlennomu
Tvojemu telu?
Ili kiya pesni vospoyu tvoyemu ishodu,
Shchedre?

Thou, Who clothest Thyself with light
as with a garment,
wast taken down from the tree by Joseph,
with Nicodemus;
and as he gazed upon Thee dead, naked,
and unburied,
he wept in tenderhearted compassion and
lamented, saying:
"Woe is me, my sweetest Jesus!
A short while ago, the sun beheld Thee
hanging on the cross,
and it hid itself in darkness,
and the earth quaked in fear at the sight,
and the veil of the Temple was torn in two;
lo, now I see Thee
voluntarily endure death for my sake.
How shall I bury Thee, O my God?
Or with what linen shroud shall I wrap Thee?
With what hands shall I touch
Thy pure body?
Or what songs shall I sing for Thy exodus,
O merciful One?

Velichayu strasti Tvoya,
pesnoslovliu i pogrebeniye Tvoye so
voskreseniyem, zoviy:
'Gospodi, slava Tebe!' "

I extol Thy Passion!
In song I glorify Thy Burial and Thy
Resurrection, crying:
'O Lord, glory to Thee!' "

Lord, I call upon Thee, Hear Me

(with Sticheron for the Nativity of Christ)
(Anonymous demestvenny polyphony,
16th century)

Ghospodi, vozzvah k Tebe, uslishi mia...
Da ispravitsia molitva moya,
yako kadilo pred Toboyu,
vozdeyaniye ruku moyeyu,
zhertva vecherniaya.

Lord, I call to Thee, hear me...
Let my prayer arise in Thy sight
as incense,
and let the lifting up of my hands be an
evening sacrifice.

Ghospodu lisusu rozhdshusia ot
Sviatiya Desvi,
prosvetishasia vsiacheskaya:
pastirem bo sviriayushchim,
i volhvom poklaniayushchimsia,
angelom vospevayushchim,
Irod miatiashesia,
Yako Bog vo ploti yavisia,
Spas dush nashih.

When the Lord Jesus was born of the
Holy Virgin,
all creation was enlightened:
the shepherds abided in the fields,
the Magi worshipped,
the Angels sang their praises;
while Herod was troubled,
for God had appeared in the flesh,
the Savior of our souls.

Anaphora (Eucharistic Canon)

(Anonymous demestvenny polyphony,
16th century)

Milost mira, zhertvu hvaleniya!
I so duhom tvoim...
Imamī ko Ghospodu.
Dostoyno i pravedno yesť poklaniatisia Otsu,
i Sinu, i Sviatomu Duhu,
Troitse yedinosushchney i nerazdel'ney.

A mercy of peace, a sacrifice of praise!
And with thy spirit...
We lift them up to the Lord.
It is meet and right to worship the Father,
and the Son, and the Holy Spirit,
the Trinity one in essence and undivided.

Sviat, Sviat, Sviat, Ghospod' Savaof! Ispoln'
nebo i zemlia slavi Tvoyeva!
Osanna v vishnih! Blagosloven
griadiy vo imia Ghospodne!
Osanna v vishnih!
Tebe poyem, Tebe blagoslovim,
Tebe blagodarim, Ghospodi,
i molimtisia, Bozhe nash.

Holy, Holy, Holy, Lord of Sabaoth! Heaven
and earth are filled with Thy glory!
Hosanna in the highest! Blessed is he
that comes in the name of the Lord!
Hosanna in the highest!
We hymn Thee, we bless Thee,
we give thanks unto Thee, O Lord,
and we pray unto Thee, O our God.

Hymn to the Mother of God

(Anonymous demestvenny polyphony,
16th century)

Dostoyno yest' , yako voistinu, blazhiti Tia,
Bogoroditsu,
prisnoblazhennuyu i preneporochnyuyu,
i Mater' Boga nashego.
Chestneyshuyu heruvim i
slavneyshuyu bez sravneniya
serafim,
bez istleniya Boga Slova rozhdshuyu,
sushchuyu Bogoroditsu,
Tia velichayem.

It is truly fitting to call thee blessed,
O Mother of God,
ever-blessed and most pure,
and Mother of our God.
More honorable than the Cherubim and
incomparably more glorious than
the Seraphim,
without corruption thou gavest birth to God,
the Word; true Mother of God,
we magnify thee.

We Praise Thee, O God

(Te Deum laudamus)
(Dmitry Bortniansky)

Tebe Boga hvalim,
Tebe Gospoda ispoveduyem.
Tebe prevechnago Ottsa
vsia zemlia velichayet.
Tebe vsi angeli, Tebe nebesa
i vsia silī,
Tebe heruvimī i serafimī
neprestannimi glasi vživayut:
"Sviat, sviat, sviat, Gospod' Bog Savaof,
polni sut' nebesa i zemlia
velichestva slavi Tvoeyea!"
Tebe preslavniy apostolskiy lik,
Tebe prorocheskoye hvalebnoye chislo,
Tebe hvalit presvetloye mucheniseskoye
voinstvo.
Tebe po vsey vselenney ispoveduyet sviataya
Tserkov':
Ottsa nepostizhīmagο velichestva,
poklaniyemago Tvoeyego istinnago
i yedinorodnago Sīna,
i Sviatago Utshitelīa Duha.
Ti Tsariu slavi, Hriste,
Ti Ottsa prisnosushchniy Sin yesi;
Ti, ko izbavleniyu priyemlia cheloveka,
ne voznushalsia yesi devicheskago chreva.
Ti odolev smerti zhalo,
otverzl yesi veruyushchim Tsarstvo
nebesnoye.
Ti odesnuyu Boga sedishi
vo slave otchey,
sudiya priiti
verishīsia.

We praise Thee, O God,
we confess Thee to be the Lord.
All the earth worships Thee,
the Father everlasting.
To Thee all Angels, the Heavens,
and the Powers,
the Cherubim and Seraphim,
cry out with unceasing voices:
"Holy, Holy, Holy, Lord God of Hosts,
Heaven and earth are full
of the majesty of Thy glory!"
The glorious choir of the Apostles,
the noble fellowship of the Prophets,
and the white-robed army of the Martyrs
praise Thee,
the Holy Church throughout the world
confesses Thee:
O Father of infinite majesty,
Thine praiseworthy, true,
and only-begotten Son,
and the Holy Spirit, the Comforter.
Thou art the King of Glory, O Christ;
Thou art the everlasting Son of the Father;
When Thou didst come to deliver man,
Thou didst not disdain the Virgin's womb.
Having overcome the sting of death,
Thou didst open to believers the
Kingdom of Heaven.
Thou sittest at the right hand of God
in the glory of the Father.
We believe that Thou shalt come to be
our judge.

Tebe ubo prosim: "Pomozhi rabom Tvoim,
ihzhe chestnoyu kroviyu
iskupil yesi.

Spodobiti so sviatimi Tvoimi
v vechnoy slave Tvoyey tsarstvovati."

Spasi liudi Tvoja, Gospodi,
i blagoslovi dostoyaniye Tvoye,
ispravi ya i voznesi ih vo vek;
vo vsia dni blagoslovim Tebe
i vos'hvalim imia Tvoye vo vek i v vek veka.
Spodobiti, Gospodi v den sey bez greha
sohranitisia nam.

Pomiluy nas, Gospodi, pomiluy nas;
budi milost' Tvoja, Gospodi, na nas,
yakozhe upovahom na Tia;
na Tia, Gospodi, upovahom,
da ne postidimsia vo vek.
Amin.

We therefore beseech Thee: "help Thy servants,
whom Thou hast redeemed with
Thy precious Blood.

Count them worthy to reign with Thy saints
in Thine everlasting glory."

O Lord, save Thy people,
and bless Thine inheritance.
Govern them and exalt them forever.
Every day we shall bless Thee
and praise Thy name for ever and ever.
Count us worthy, O Lord, of passing this day
without sin.

Have mercy on us, O Lord, have mercy on us.
Let Thy mercy, O Lord, be upon us,
as we have placed our hope in Thee.
In Thee, O Lord, have we trusted:
let us not be confounded for eternity.
Amen.

INTERMISSION

Bless the Lord, O My Soul (Introductory)

Psalm at Vespers, Psalm 103 [104]

(Sergei Rachmaninoff)

Blagoslovi, dushe moya, Ghospoda,
 blagosloven yesi, Ghospodi.
 Ghospodi Bozhe moy, vozvelichilsia yesi zelo.
 Blagosloven yesi, Ghospodi.
 vo ispovedaniye i v velelepotu obleklsia yesi.
 Blagosloven yesi, Ghospodi.
 Na gorah stanut vodi.
 Divna dela Tvoya, Ghospodi.
 Posrede gor proyduť vodi.
 Divna dela tvoya, Ghospodi.
 Fsia premudrostiyu sotvoril yesi.
 Slava Ti, Ghospodi, sotvorivshemu fsia!

Bless the Lord, O my soul,
 blessed art Thou, O Lord.
 O Lord my God, Thou art very great.
 Blessed art Thou, O Lord.
 Thou art clothed with honor and majesty.
 Blessed art Thou, O Lord.
 The waters stand upon the mountains.
 Marvelous are Thy works, O Lord.
 The waters flow between the hills.
 Glorious are Thy works, O Lord!
 In wisdom hast Thou made all things!
 Glory to Thee, O Lord, who hast created all!

Lord, Now Lettest Thou Thy**Servant Depart**

(Rachmaninoff)

Nine otpushchayeshi
 raba Tvoyego, Vladiko,
 po glagolu Tvoyemu s mirom,
 yako videsta ochi moi spaseniye Tvoye,
 yezhe yesi ugotoval
 pred litsem vseh liudey,
 svet vo otkroveniye yazikov,
 i slavu liudey Tvoih Izrailia.

Lord, now lettest Thou Thy servant
 depart in peace, according to Thy word,
 for mine eyes have seen Thy salvation,
 which Thou hast prepared
 before the face of all people—
 a light to enlighten
 the Gentiles,
 and the glory of Thy people Israel.

The Augmented Litany

(Alexandre Gretchaninoff)

Solo by Deacon Oleg Kovalev

Diakon: Rstem vsi ot vseya dushi,
i ot vsego pomishleniya nashego rtsem.

Lik: Ghospodi, pomiluy.

Diakon: Ghospodi Vsederzhiteliu, Bozhe otets
nashih, molim ti sia, uslishi i pomiluy.

Lik: Ghospodi, pomiluy.

Diakon: Pomiluy nas, Bozhe, po velitsey
milosti Tvoyey, molim ti sia,
uslishi i pomiluy.

Lik: Ghospodi, pomiluy, Ghospodi pomiluy,
Ghospodi, pomiluy.

Diakon: Yeshche molimsia o velikih vselenskih
patriarseh i yepiskopeh, i vsey vo Hriste
bratii nashey.

Lik: Ghospodi, pomiluy, Ghospodi pomiluy,
Ghospodi, pomiluy.

Diakon: Yeshche molimsia o Bogohranimoy
deszhave Rossiyskoy i o spasenii
yeya.

Lik: Ghospodi, pomiluy, Ghospodi pomiluy,
Ghospodi, pomiluy.

Diakon: Yeshche molimsia o blazhennih i
prisonopamiatnih sozdateleh sviatago
hrama sego, i o vseh prezhdepochivshih
otseh i bratiah, zde lezhashchih i
povsiudu, pravoslavnih.

Lik: Ghospodi, pomiluy, Ghospodi pomiluy,
Ghospodi, pomiluy.

Diakon: Yeshche molimsia o milosti, zhizni,
mire, zdravii, spasenii, proshchenii
i ostavlenii grehov rabov Bozhnih, bratii
sviatago hrama sego.

Lik: Ghospodi, pomiluy, Ghospodi pomiluy,
Ghospodi, pomiluy.

Diakon: Yeshche molimsia o plodonosiashchih
i dobrodeyushchih vo sviatem i
vsechestnem hrame sem,
truzhdayushchihsia, poyushchih i
predstoyashchih liudeh, ozhidayushchih
ot Tebe velikiya i bogatiya milosti.

Lik: Ghospodi, pomiluy, Ghospodi pomiluy,
Ghospodi, pomiluy.

Deacon: Let us say with all our soul,
and with all our mind, let us say.

Choir: Lord, have mercy.

Deacon: Lord, Almighty, God of our fathers,
we pray Thee, hearken and have mercy.

Choir: Lord, have mercy.

Deacon: Have mercy on us, O God, according
to Thy great mercy, we pray Thee,
hearken and have mercy.

Choir: Lord, have mercy, Lord have mercy,
Lord, have mercy.

Deacon: Furthermore, we pray for the
honorable Orthodox patriarchs and
bishops, and for all our brethren in Christ.

Choir: Lord, have mercy, Lord, have mercy,
Lord, have mercy.

Deacon: Furthermore, we pray for the God-
protected Russian land and for its
salvation.

Choir: Lord, have mercy, Lord, have mercy,
Lord, have mercy.

Deacon: Furthermore, we pray for the
blessed and ever-memorable founders of
this holy temple, and for all our fathers
and brethren, the Orthodox departed,
who lie here and throughout the world.

Choir: Lord, have mercy, Lord, have mercy,
Lord, have mercy.

Deacon: Furthermore, we pray for mercy,
life, peace, health, salvation, pardon
and remission of sins of the servants of
God, the brethren of this holy temple.

Choir: Lord, have mercy, Lord, have mercy,
Lord, have mercy.

Deacon: Furthermore, we pray for those who
hear fruit and do good works in this
holy and all-honorable temple, for those
who labor, for those who sing, and for
all the people here present, who await
Thy great and rich mercy.

Choir: Lord, have mercy, Lord, have mercy,
Lord, have mercy.

Before Thy Cross We Bow Down

(Peter Goncharov)

Krestu Tvoyemu poklaniayemsia,
Vladiko,
i sviatoye voskreseniye Tvoye slavim.

Before Thy Cross we bow down in veneration,
O our Master,
and Thy holy Resurrection we glorify.

Songs of Old Russia

(Traditional)

Legend of the Twelve Brigands

Priпев: Gospodu Bogu pomolimsia,
drevniuyu bil' vozvestim,
tak v Solofkah nam rasskazival
inok chestnoy Pitirim.

Zhilo dvenadtsat' razboinikov,
zhil Kudeyar ataman,
mnogo razboyniki prolili
krovi chestnih Hristian.

Mnogo bogatstva nagrabili,
zhili v dremuchem lesu.
Vozhd' Kudeyar iz pod Kiev
vikral devitsu-krasu.

Dniom s poliubovnitsey teshilsia,
nochyu nabegi tvoril.
Vdrug u razboynika liutovo
sovest' Gospod' probudil.

Brosil svoih on tovarishchey,
brosil nabegi tvorit'.
Sam Kudeyar v monastir' ushol
Bogu i liudiam sluzhit'.

Zakliuchitel'niy priпев:

Gospodu Bogu pomolimsia,
drevniuyu bil' vozvestim,
tak v Solofkah nam rasskazival
sam Kudeyar–Pitirim.

Refrain: Let us pray to the Lord God,
let us tell an ancient tale,
which was told to us in the Solovki Monastery
by the venerable monk Pitirim.

There once lived twelve robbers,
and Kudeyar was their chieftain.
Much blood did the robbers spill
of honest Christian folk.

They hoarded many riches,
living in the dense forest.
Chief Kudear stole for himself
a beautiful bride from near Kiev.

By day he played with his mistress,
by night he carried out raids.
But one day, suddenly, the Lord God
awakened the fierce brigand's conscience.

He left his comrades,
he stopped his raids.
Kudeyar himself went to a monastery
there to serve God and his fellow man.

Final refrain:

Let us pray to the Lord God,
let us tell an ancient tale,
which was told to us in the Solovki Monastery
by Kudeyar–Pitirim himself.

Song of the Noble Regiment

Brat'ya! Fse v odno molen'ye
Dushĭ russkiye sol'yom:
Nine den' pominoven'ya
Pavshĭh f pole boyevom.

No ne vzdohami pechali
Pamiat' pafshĭh mĭ pochtim:
Na netlenniye skrizhali
Imena ih nachertim.

Vot kakim deyepisan'yem
Tsar'-Otets nam povelel
Sohraniat' vospominan'ya
Pravoslavniĭh ratniĭh del.

Vot netlenniye uroki.
Brat'ya, mĭ-l' ih ne poymiom,
K etim strokam novi stroki
Mĭ ne fse-li prinesiom.

Brothers, let us unite our Russian souls
into a single prayer,
and pay homage today
to those who fell on the field of battle.

Yet, not with sighs of sadness
we shall honor the memory of the fallen:
rather, let us carve their names
upon eternal tablets.

Such is the gesture by which
our Father the Tsar desires
that we should preserve the memory
of the mighty deeds of the righteous.

An everlasting lesson!
If we do not understand it, brothers,
never shall we ourselves be able
to add to these lines the tales of our own deeds.

The Coach-Bell Clangs Monotonously

Odnovuchno gremit kolokol'chik,
i doroga pilitsa slegka,
i uniĭo po rovnomu poli
razlivayetsa pesn' yamshchika.

Stol'ko grusti f toy pesne uniĭoy,
stol'ko chustva v napeve rodnom,
shto v grudi moyey hladnoy ostĭloy
razgorelosia sertse ogniom.

I pripomnil ya nochi iniya
i rodnĭya polia i lesa,
i na ochi, davno uzĭ suhiya
nabezhal, kak iskra, sleza.

Odnovuchno gremit kolokol'chik,
iz dali otdavayas' slegka,
i zamolk moy yamshchik, a doroga
predo mnoy daleka, daleka.

The coach-bell clangs monotonously,
and a little dust rises from the road.
Sadly over the plain
the song of the coachman is heard.

So much sadness is in his unhappy song,
so much feeling is in this well-known melody
that in my coarsened and cold breast
my heart comes alive, rekindled.

I recall memories of different nights,
and my dear plains and the forests.
And from my eyes, dry for so long a time,
like a spark, a tear springs forth.

The coach-bell clangs monotonously,
it can scarcely be heard in the distance.
And my coachman has grown silent,
but the road before me is long, oh, so long!

Snow, It's Time for You to Melt

(Cossack Song)

Polno vam, snezhochki, na taloy zemle
lezhat',

Polno vam, kazachen'ki, gore
gorevat'!

Polno vam, kazachen'ki, gore
gorevat'!

Ostavim tosku-pechal' v tiomnom vo lesu.

Ostavim tosku-pechal' v tiomnom vo lesu.
Budem privikat' k aziatskoy storone.

Budem privikat' k aziatskoy storone.
Yest' u nas, kazachen'ki, krupa i muka.

Yest' u nas, kazachen'ki, krupa i muka.
Kashitsi navarim, miagkih hlebov
napechom.

Kashitsi navarim, miagkih hlebov
napechom.

Slozhimsia po denezhke, poshliom za
vinom.

Slozhimsia po denezhke, poshliom za
vinom.

Vip'yem mi po riumochke, pozavtrakayem.

Vip'yem mi po riumochke, pozavtrakayem.
Vip'yem po drugoy, razgovor
zavediom.

Vip'yem po drugoy, razgovor
zavediom.

Vip'yem mi po tret'yey, s goria pesniu
zapoyom.

Vip'yem mi po tret'yey, s goria pesniu
zapoyom.

Mi poyom, poyom pro kazhach'yo zhit'yo.

Mi poyom, poyom pro kazhachye zhit'yo.
Kazachye zhit'yo pravo luchshe vsevo.

Kazachye zhit'yo pravo luchshe vsevo.
U kazaka doma – chorna burochka.

U kazaka doma – chorna burochka.
Zhena molodaya – fsio vintovochka.

Snow, it's time for you to melt on the frozen
ground!

Cossacks, it's time for you to stop your
sorrowing!

Cossacks, it's time for you to stop your
sorrowing!

Let us leave our sadness in the dark forest.

Let us leave our sadness in the dark forest,
let us get accustomed to this Asian country.

Let us get accustomed to this Asian country.
For we, Cossacks, have oats and flour.

We, Cossacks, have oats and flour;
Let us make porridge and bake some white
bread.

Let us make porridge and bake some white
bread.

Let's pool our money together and buy some
wine.

Let's pool our money together and buy some
wine.

Let's drink a round and have some breakfast.

Let's drink a round and have some breakfast.
Let us drink another and our conversations
will flow freely.

Let us drink another and our conversations
will flow freely.

Let's drink a third one, and strike up a sad
song.

Let's drink a third one, and strike up a sad
song.

We'll sing, sing of the Cossack's life.

We'll sing, sing of the Cossack's life.
The Cossack's life is truly the best!

The Cossack's life is truly the best!
At home the Cossack has a black horse.

At home the Cossack has a black horse,
and a young wife, who is sleek as a gun.

Zhena molodaya – fsio vintovochka. Otpusti, polkovnik, na vintovku pogliadet'.	A young wife, who is sleek as a gun. Colonel, let me go home to check out my gun.
Otpusti, polkovnik, na vintovku pogliadet'. Shtob moya vintovka chisto smazana bila.	Colonel, let me go home to check out my gun. May my gun be clean and well-oiled.
Shtob moya vintovka chisto smazana bila. Vdariat po trevoge – shtob zariazhena bila.	May my gun be clean and well-oiled. When the alarm sounds, may it be well- loaded.
Vdariat po trevoge – shtob zariazhena bila.	When the alarm sounds, may it be well- loaded.
Verniy moy tovarishch – kon' goriachiy voronoy.	With my faithful friend – my ardent black stallion.
Verniy moy tovarishch – kon' goriachiy voronoy.	With my faithful friend – my ardent black stallion.
S pesney razudaloy mi poydiom na smertniy boy.	Singing a bold song, we shall go fight to the death.
S pesney razudaloy mi poydiom na smertniy boy.	Singing a bold song, we shall go fight to the death.
Sluzhba nasha, sluzhba – chuzhedal'nia storona.	Our service is destined to be in a faraway land.
Sluzhba nasha, sluzhba – chuzhedal'nia storona.	Our service is destined to be in a faraway land.
Buynaya golovushka kazatskaya sud'ba.	To be gallant – such is the Cossack's fate.

Translations compiled, revised, and edited by Vladimir Morosan

*Please note that choir member Alexander Sazonov has replaced
Platon Grekovon on this US concert tour.*

Open to the Public

LECTURE

Ksenia's Lament:

Women's Voices in the Muscovite Theater and Beyond

Wednesday, October 31, 12:00 noon,
School of Social Work Building, Room 1636,
1080 South University Avenue (Corner of South University
Avenue and East University Avenue)

Led by Claudia Jensen, affiliate faculty of music history,
Department of Slavic Languages and Literatures, University
of Washington.

A collaboration with the U-M
Center for Russian and Eastern European Studies.

