

General Information

On-site ticket offices at performance venues open 90 minutes before each performance.

Children of all ages are welcome at UMS Family and Youth Performances. Children under the age of three will not be admitted to regular, full-length UMS performances. All children must be able to sit quietly in their own seats without disturbing other patrons. 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 the interests of saving both dollars and the environment, please either retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue.

Event Program Book

Sunday, October 9 through Saturday, October 22, 2011

Yuja Wang

Sunday, October 9, 4:00 pm
Hill Auditorium

5

State Symphony Capella of Russia

Thursday, October 13, 7:30 pm
St. Francis of Assisi Catholic Church

13

Goran Bregovic and His Wedding and Funeral Orchestra

Saturday, October 15, 8:00 pm
Hill Auditorium

21

Cloud Gate Dance Theatre of Taiwan

Friday, October 21, 8:00 pm
Saturday, October 22, 8:00 pm
Power Center

25

THE 133rd UMS SEASON

Fall 2011

September

- 17 An Evening with Ahmad Jamal
- 18 Emerson String Quartet
- 23–24 Mark Morris Dance Group
- 25 Dan Zanes & Friends

October

- 1 John Malkovich and Musica Angelica Baroque Orchestra: *The Infernal Comedy: Confessions of a Serial Killer*
- 9 Yuja Wang, piano
- 9 National Theatre Live: *One Man, Two Guvnors*
- 13 State Symphony Capella of Russia
- 15 Goran Bregovic and His Wedding and Funeral Orchestra
- 21–22 Cloud Gate Dance Theatre of Taiwan: *Water Stains on the Wall*
- 27 Schola Cantorum de Venezuela
- 27–29 Gate Theatre of Dublin: Beckett's *Endgame* and *Watt*
- 30 National Theatre Live: *The Kitchen*

November

- 3 Apollo's Fire with Philippe Jaroussky, countertenor
- 4 Audra McDonald
- 5 Diego El Cigala
- 9 AnDa Union
- 11 *A Night in Treme: The Musical Majesty of New Orleans*
- 12 St. Lawrence String Quartet
- 20 Beijing Guitar Duo with Manuel Barrueco
- 27 Canadian Brass

December

- 3–4 Handel's *Messiah*
- 6 London Philharmonic Orchestra with Janine Jansen, violin
- 7 Stile Antico

Winter 2012

January

- 8 National Theatre Live: *The Collaborators*
- 20–22 *Einstein on the Beach*
- 23 Denis Matsuev, piano
- 28 Les Violons du Roy with Maurice Steger, recorder
- 29 Hamburg Symphony Orchestra with Francesco Tristano, piano: Messiaen's *From the Canyons to the Stars*

February

- 4 Sabine Meyer and the Trio di Clarone
- 10 Chamber Ensemble of the Shanghai Chinese Orchestra
- 12 Michigan Chamber Players
- 16 The Tallis Scholars
- 17 Sweet Honey In The Rock
- 18 Wayne McGregor | Random Dance: *FAR*
- 19 *FELA!* (at Music Hall, Detroit)
- 19 National Theatre Live: Title TBA
- 22 Jazz at Lincoln Center Orchestra with Wynton Marsalis
- 23 Hagen Quartet

March

- 9 Chicago Symphony Orchestra with Pinchas Zukerman, violin
- 10 Max Raabe & Palast Orchester
- 15–17 Ex Machina: *The Andersen Project*
- 18 National Theatre Live: *The Comedy of Errors*
- 22–25 San Francisco Symphony with Michael Tilson Thomas, conductor: *American Mavericks*


April

- 12 Zakir Hussain and Masters of Percussion
- 13 Cheikh Lô
- 14 Charles Lloyd New Quartet
- 18 Pavel Haas Quartet
- 19–21 Ballet Preljocaj: *Snow White*
- 22 Ford Honors Program: Academy of St. Martin in the Fields with Joshua Bell, violin

May

- 11 Breakin' Curfew

UMS Educational and Community Events Through Tuesday, October 25, 2011

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 734.615.4077 or umsed@umich.edu. 

Cloud Gate Dance Theatre of Taiwan

Calligraphy in the Lobby

*Friday and Saturday, October 21 and 22,
7:00–7:45pm
Power Center Lobby*

Water Stains On The Wall is a popular metaphor that represents the highest state in the aesthetics of Chinese calligraphy. You're invited to join local calligraphers in exploring and experimenting with the art of calligraphy in the Power Center lobby before the performance. Must have a ticket to the performance to attend.

Artist Interview: Cloud Gate

*Friday, October 21, Post-performance
Power Center*

Choreographer and Artistic Director Lin Hwai-min takes audience questions in a post-performance Q&A. Must have a ticket to the performance to attend.

Gate Theatre of Dublin

Artist Interview:

Barry McGovern, Actor and Renowned Beckett Performer, Gate Theatre of Dublin

*Sunday, October 23, 5:00 pm
Ann Arbor District Library Downtown Branch,
343 S. Fifth Avenue*

Actor Barry McGovern, one of the world's leading interpreters of Samuel Beckett's works, will be interviewed by U-M Professor Enoch Brater. Mr. McGovern will discuss his work with the Gate Theatre and his new solo performance adaptation of Beckett's novel *Watt*.

The Essential Samuel Beckett

*Tuesday, October 25, 7:00 pm
Ann Arbor District Library Downtown Branch,
343 S. Fifth Avenue*

Theater historian and Samuel Beckett specialist Enoch Brater presents an overview of the life and works of playwright Samuel Beckett, his influence upon modern theater, and the landmark productions of Beckett's works staged by the Gate Theatre of Dublin.

UMS would like to thank
Donald Morelock
for his generous support of
this afternoon's performance.

133rd season **ums 11/12**

Denis Matsuev piano

Monday \ January 23 \ 7:30 pm
Hill Auditorium

PROGRAM

Schubert Sonata in a minor, Op. 14, D. 784 (1823)

Beethoven Sonata in f minor, Op. 57
("Appassionata") (1804)

Grieg Sonata in e minor, Op. 7 (1865)

Stravinsky Three Movements from *Petrushka* (1921)

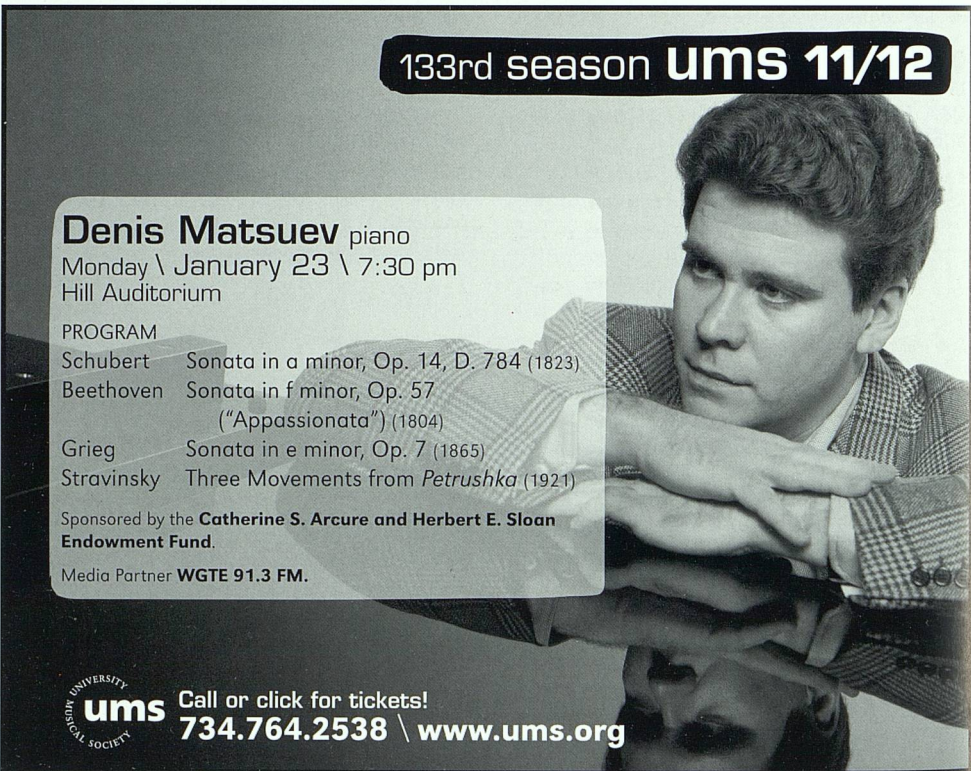
Sponsored by the **Catherine S. Arcure and Herbert E. Sloan
Endowment Fund.**

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734.764.2538 \ www.ums.org



presents

Yuja Wang *Piano*

Program

Sunday Afternoon, October 9, 2011 at 4:00
Hill Auditorium • Ann Arbor

Sergei Rachmaninoff

Etudes-tableaux Op. 39, No. 6
Etudes-tableaux Op. 39, No. 4
Etudes-tableaux Op. 39, No. 5
Elegie, Op. 3, No. 1

Ludwig van Beethoven

Sonata No. 13 in E-flat Major, Op. 27/1 ("quasi una fantasia")
Andante–Allegro–Andante
Allegro molto e vivace
Adagio con espressione
Allegro vivace

Claude Debussy

Estampes (excerpt)
La soirée dans Grenade

Maurice Ravel

Miroirs (excerpt)
Alborada del gracioso

Isaac Albéniz

Iberia (Book II) (excerpt)
Triana

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

Alexander Scriabin

Prelude in B Major, Op. 11, No. 11
Prelude in b minor, Op. 13, No. 6
Prelude in g-sharp minor, Op. 11, No. 12
Etude in g-sharp minor, Op. 8, No. 9
Poème in F-sharp Major, Op. 32, No. 1

Scriabin

Sonata No. 5, Op. 53

Eighth Performance of the
133rd Annual Season

133rd Annual
Choral Union Series

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

This afternoon's recital is supported by Donald Morelock.
Media partnership is provided by WGTE 91.3 FM.

The Steinway piano used in this afternoon's recital is made possible by William and Mary Palmer and by the Steinway Piano Gallery of Detroit.

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

Ms. Wang is a Steinway Artist.

Ms. Wang records exclusively for Deutsche Grammophon.

Ms. Wang appears by arrangement with Opus 3 Artists, New York, NY.

Large print programs are available upon request.

Now that you're in your seat...

From Russia to Spain via France with a stopover in Vienna and back to Russia again, this afternoon's program covers a lot of geographical ground. Chronologically, though, most of the music comes from a rather brief period: the final decades of the 19th century and the early years of the 20th. This was the time when European Romanticism reached its "overripe" stage, combining heart-on-the-sleeve expression with ever-bolder harmonic experimentation. The end of the Romantic era will be juxtaposed to its beginning, with one of Beethoven's two "fantasy sonatas," the companion piece of the "Moonlight," whose date of composition, at the very beginning of a new century, is in itself symbolic.

Snapshots of History...

In 1916:

- World War I is raging in Europe
- Spanish composer Enrique Granados is killed when the British ship on which he is returning from America is torpedoed by a German submarine
- Carl Nielsen's *Symphony No. 4* ("The Inextinguishable") is premiered in Copenhagen
- James Joyce publishes *The Portrait of the Artist as a Young Man*
- Albert Einstein publishes the theory of general relativity

In 1892:

- The immigration center on Ellis Island opens its doors
- Piotr Tchaikovsky composes *The Nutcracker*
- Conan Doyle writes *The Adventures of Sherlock Holmes*
- France and Russia sign a treaty of military alliance
- Claude Monet begins a series of paintings of the Rouen Cathedral

Three Etudes-tableaux from Op. 39

(Nos. 6, 4, 5) (1916)

Elegie, Op. 3, No. 1 (1892)

Sergei Rachmaninoff

Born April 1, 1873 in Semyonovo, Russia

Died March 28, 1943 in Beverly Hills, California

The nine *Etudes-tableaux* published as Op. 39 were written at the height of World War I. Rachmaninoff's family owned a large estate at Ivanovka, about 300 miles southeast of Moscow, where the composer spent most of the war years. Although he had a busy concert schedule in the two Russian capitals, in May 1916, he travelled to the Caucasus to take the mineral baths there. Following the 1915 death of Rachmaninoff's former schoolmate

Alexander Scriabin at the age of 43, Rachmaninoff undertook an extended concert tour in Russia to play his deceased colleague's music.

The two sets of *Etudes-tableaux* (the eight pieces published as Op. 33 in 1911 and the Op. 39 collection) fully live up to their hyphenated genre designation: they are, at once, virtuoso studies and expressive character pieces. The a-minor work which will open this afternoon's recital even received a programmatic nickname from the composer when he recorded it on a piano roll in 1921: he dubbed it "The Tale of Little Red Riding Hood and the Wolf." Commentators have tried to justify it by interpreting the fast chromatic scales in the low register as the growling of the wolf and the scurrying sixteenth passages as Little Red Riding Hood's attempts to escape. As Max Harrison comments in his 2005 biography of Rachmaninoff: "There is no happy end to this fairy tale."

The b-minor work (Op. 39, No. 4) could also easily be thought to narrate a fairy tale, although in this case the composer left us no clues as to which one it might be. Yet the abrupt register changes, the agitated rhythms and, in particular, the archaic modal cadences (without the leading tones we are accustomed to in classical music) are definitely full of meaning, even if we cannot quite put that meaning into words.

No. 5, in e-flat minor, is marked "Appassionato," and it stands out even among Rachmaninoff's works for its sheer emotional intensity and the grandeur of its gestures. The pianistic virtuosity is placed in the service of great expressivity; passionate outbursts alternate with calmer moments as Rachmaninoff unfolds a multitude of complex harmonic progressions against the constant background of pounding triplet rhythms.

After these mature masterpieces, one may appreciate the precocious artistry of a work like the *Elegie, Op. 3, No. 1*, written when the composer was not quite 18 years old. A simple and even somewhat banal melody is taken through a dramatic series of crescendos, culminating in a shattering *fortissimo* climax: there is no doubt that Rachmaninoff's musical personality was already fully formed well before he completed his formal education.

Snapshot of History...

In 1801:

- Thomas Jefferson becomes President of the United States
- The British defeat Napoleon's forces in Egypt
- Friedrich Schiller writes his dramas *Maria Stuart* and *The Maid of Orleans*
- The German Romantic poet Novalis dies at the age of 28
- Czar Paul I of Russia is assassinated

Sonata No. 13 in E-flat Major, Op. 27/1 (1801)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

Each one of Beethoven's 32 piano sonatas has a distinctive personality; each one has something in it that is peculiar to it alone, whether a startling modulation or a vividly painted character portrait, tragic, comic, or contemplative. But there are a group of works, written at the dawn of the 19th century, that question the very concept of the sonata as it had been practiced in the works of Haydn, Mozart, and early Beethoven. Of course, Beethoven would go much further in that questioning in his late sonatas, written in the 1820s. Yet he definitely rocked the boat in a pair of works that, at first sight, seem gentle and peaceful enough but that turn out, on closer inspection, to be extremely bold and innovative. Of the two works entitled *Sonata quasi una fantasia* and published as Op. 27, the second is the so-called "Moonlight Sonata," which famously begins with a soulful slow movement instead of the usual sonata allegro. Op. 27, No. 1 in E-flat, which we shall hear this afternoon, does not have a nickname and is therefore not as well remembered by the average

listener. Yet it is, arguably, even more revolutionary than its popular companion. The "fantasia" in the title means that Beethoven all but broke down the division into movements, having all the sections of the sonata follow each other without pauses. As in the "Moonlight," there is not a single movement that observes "sonata form," the usual structural layout based on a largely predetermined succession of themes and keys. What is more, for most of the sonata he scrupulously avoids the dominant key of B-flat Major, which would be the natural tonal destination for any piece that starts in E-flat (only the final rondo respects this convention). Instead, Beethoven emphasizes other keys to which he returns with some regularity: C Major, which comes as something of a jolt every time it occurs since it is more distant from E-flat Major than B-flat would be; or A-flat Major, which is lower rather than higher in the circle of fifths and therefore projects an idea of descent rather than ascent. Even a listener who is not musically trained will notice that the music takes a lot of unexpected turns along its way.

Another fantasy-like aspect of the sonata is how the opening "Andante" is suddenly interrupted by an animated "Allegro" after which the "Andante" again returns; it is almost like two movements rolled up into one. The second movement is a dark and mysterious scherzo with an explosive middle section. Then, a beautiful slow movement ("Adagio con espressione") begins, but Beethoven does not allow it to unfold completely; rather, he makes it segue, after a brilliant cadenza, into the final rondo. Closely to the end, he unexpectedly brings back the theme of the "Adagio," before concluding the sonata with a few energetic measures.

Snapshots of History...

In 1903–1907:

- 1903: Picasso is in his “blue period”
- 1904: Henry James writes *The Golden Bowl*
- 1905: The first revolution in Russia
- 1905: Albert Einstein publishes three seminal papers that change the history of physics
- 1907: Gustav Klimt paints *The Kiss*

La soirée dans Grenade (Evening in Granada) from *Estampes* (Engravings) (1903)

Claude Debussy

Born August 22, 1862 in St. Germain-en-Laye, nr. Paris

Died March 25, 1918 in Paris

Alborada del gracioso (The Jester's Morning Song) from *Miroirs* (Mirrors) (1904–05)

Maurice Ravel

Born March 7, 1875 in Ciboure, Basses-Pyrénées, France

Died December 28, 1937 in Paris

Triana from *Iberia* (Book II) (1907)

Isaac Albéniz

Born May 29, 1860 in Camprodón, Spain

Died May 18, 1909 in Cambò-les-Bains (Pyrénées), France

For a long time, French composers were fascinated by the sounds of Spain, and they even taught their southern neighbors how to use their own musical heritage to create truly innovative music around the turn of the last century. Both Isaac Albéniz and Manuel de Falla spent time in Paris where they met Claude Debussy and Maurice Ravel, who had merged the Spanish idioms with their own impressionistic harmonic idiom and pianistic style. It was an example from which the Spaniards could (and did) learn a great deal. The next three pieces on Ms. Wang's program illustrate this remarkable artistic synergy.

Debussy composed the three movements of *Estampes* (Engravings) in 1903 for the superb Catalan pianist Ricardo Viñes who lived in Paris and who was a prime exponent of new music at the time. Like the later preludes or Ravel's *Miroirs*, *Estampes* is a set of pieces inspired by visual images. The Spanish movement, *La soirée dans Grenade* (Evening in Granada) is the second in the set. It is

a fantasy on the rhythm of the Habañera dance in which, in the words of French music specialist Roger Nichols, “[he] threw together a series of impressions and out of their friction grows an understandable excitement.”

Miroirs (Mirrors) is the first of Ravel's great solo works. It was written in 1904–05, inspired by and dedicated to a group of progressive-minded artist friends, known as the “Apaches,” who used to get together every week to discuss their new work. As with Debussy's *Estampes*, the first performance was given by Ricardo Viñes on January 6, 1906.

In the fourth movement, *Alborada del gracioso* (The Jester's Morning Song), Ravel asks us to imagine the *gracioso*, a comic character in the traditional popular theater, a Spanish version of the Italian *commedia dell'arte*. The jester accompanies his own singing on the guitar, and the piano imitates both the voice and the instrument, as it does in the Debussy. In the slower and soulful middle section, it seems as if the jester had suddenly forgotten his jokes and became sad, perhaps lamenting an unhappy love. He is still strumming his guitar, but his heart just isn't in it. He soon pulls himself together, though, and continues his *alborada* with even more fire than before.

The 12 large piano pieces that make up Albéniz's *Iberia* represent the cornerstone of the Spanish piano repertory. In these works, published in four books with three pieces in each book, Spanish melodic and rhythmical elements are integrated into a far more global artistic vision.

“Triana,” the last piece in *Book II*, is named after the Gypsy quarter in Seville, famous for its flamenco dancers. One has to imagine a street festival with guitars, castanets, and dancers clicking their heels. Yet once again, the interest of the piece is not merely folkloric: the dazzlingly virtuosic piano writing raises the level of excitement beyond all measure.

Snapshots of History...

In 1894–1903:

- 1894: Nicholas II becomes Czar of Russia
- 1895: France is rocked by the Dreyfus Affair
- 1895: Antonín Dvořák writes his Cello Concerto in New York City
- 1898: Richard Strauss writes his symphonic poem *Ein Heldenleben*
- 1903: Gustav Mahler begins work on his *Symphony No. 6*

Prelude in B Major, Op. 11, No. 11 (1895)

Prelude in b minor, Op. 13, No. 6 (1895)

Prelude in g-sharp minor, Op. 11, No. 12 (1895)

Etude in g-sharp minor, Op. 8, No. 9 (1894)

Poème in F-sharp Major, Op. 32, No. 1 (1903)

Alexander Scriabin

Born January 6, 1872 in Moscow

Died April 27, 1915 in Moscow

In some ways, the young Alexander Scriabin almost seemed like a reincarnation of Chopin. A prodigiously talented composer-pianist, he adopted many of the genres in which the Polish master had once excelled, but quickly refashioned them to suit his own brilliant and eternally restless mind. Already in his early works, while paying tribute to Chopin, he sometimes seems to turn Chopin's world upside down, often striking a darker tone and indulging in many novel experiments in rhythm, harmony, and piano technique. In 1903, an extraordinarily productive year in his career, Scriabin entered a new creative period (the external signs of which were his resignation from his teaching post at the Moscow Conservatory; he also left his wife and four children and took up with an enthusiastic young admirer at this time). Scriabin's later music is filled with bold harmonic experimentation and a strong bent for mysticism.

The ambitious young man intended to outdo his early idol in the genre of the piano prelude: if Chopin composed one prelude in every major and minor key in his celebrated *Twenty-Four Preludes*, Op. 28, Scriabin wanted to compose two such sets, to reach the Bachian number of 48 preludes. (He certainly had no desire to add the same number of fugues to create a new *Well-Tempered Clavier*.) Scriabin came remarkably close to his goal, completing 46 preludes in all; we don't know why he stopped before the last two. In any case, he ended up publishing one set of 24 in the Chopinian mold; the remaining 22 were divided among four subsequent collections of piano music.

The three preludes we shall hear at this recital were eventually published in two different collections, but they were all composed in the same year: the B Major and b minor in Moscow, and the g-sharp minor in Vitznau, on Lake Lucerne in Switzerland. Each prelude is a miniature character study, in turn songful, agitated, and dream-like. In contrast with the preludes, the etudes are rather heftier affairs. From the 12 published as Op. 8 (another collection that channels Chopin), Ms. Wang

has chosen No. 9, which shares its key of g-sharp minor with the preceding prelude. The tempo marking "Alla ballata" may be an allusion to Chopin's ballades; in any case, the piece contrasts a tempestuous opening, filled with thundering octaves, with a more peaceful middle section where the same octaves carry a hymn-like melody. The tempestuous opening material then returns but the piece has a surprisingly subdued ending.

With the *Poème in F-sharp Major*, Op. 32, No. 1, we get a glimpse of the "new," ever more radical Scriabin. In some sense, it is a transitional work: it exudes an aura of pure Romanticism, yet at the same time the bold harmonies and complicated cross-rhythms are harbingers of a whole new era in Scriabin's career. The *Poème* consists of two strophes, each made up of the same two themes. The first theme is a lyrical duet between the right and the left hands; when it returns, the right hand takes up the left-hand melody and vice versa. The second theme, slightly more animated than the first, bears the mysterious instruction "inaferando." There is no such word in the Italian dictionary; the closest one can come is "inafferrabile," "elusive"—and that is truly an apt description of this atmospheric piece.

Program notes by Peter Laki.

Snapshot of History...

In 1907:

- John M. Synge writes *The Playboy of the Western World*
- Rachmaninoff finishes his *Symphony No. 2*
- Sibelius finishes his *Symphony No. 3*
- Picasso paints *Les demoiselles d'Avignon*
- Oklahoma becomes the 46th state of the United States of America

Sonata No. 5, Op. 53 ("Poem of Ecstasy")

(1907)

Scriabin

Alexander Scriabin, now considered one of the outstanding composers of the 20th century, entered the Moscow Conservatory in 1888. During his four years at the conservatory, he was noted to be hot-tempered, controversial, and did not hesitate to argue with his professors, particularly Arensky, his composition teacher. His brilliant piano playing earned him the "Little Gold

Medal" (Rachmaninoff won the "Big Gold"). When Arensky refused to sign his diploma in composition, Scriabin, although granted a diploma as a "Free Artist" (1892), left the school in huff. He took up a career as a concert pianist and struggled to win recognition as a composer as well as a pianist. With the aid of his patron, the Russian publisher Mitrofan Belaieff, who gave him a stipend, he was able to publish his early works and grudgingly accepted a position to teach at the Moscow Conservatory. The piano sonata form attracted him and his life began to change. When it seemed he would become just another Chopin, he dramatically changed his style of playing and modes of expressing himself in his compositions. About the time he finished writing his *Sonata for Piano No. 3*, he was drawn to eroticism, the feeling of languor, the sensation of flying, and the idea of luminosity. When he worked on *Sonata for Piano No. 4* he was already obsessed with mysticism and the philosophy of Eastern religions. The changes in his moods and thinking not only influenced his piano playing and composition but also led to the creation of huge orchestral works. He wrote poems and long philosophical tracks to accompany his music. After he became an established celebrity he toured extensively worldwide to present his works. Wherever he went he caused controversy and a flurry of excitement about his playing and the nature of his compositions. Back in Russia after one of his tours, he died unexpectedly on April 27, 1915, from blood poisoning following attempts to treat a "carbuncle" or tumor on his lip.

Scriabin's musical legacy consists of three symphonies, the *Poem of Ecstasy*, *Prometheus* (The Poem of Fire), and numerous compositions for the piano, among which are 10 sonatas, etudes, and 90 preludes. The creative works of Scriabin are distinguished by their great emotional richness and philosophical conceptions of the composer.

The *Sonata No. 5* appeared in 1907 very shortly after the symphonic *Poem of Ecstasy* and has been called a "glorious afterthought" to the orchestral work. The relationship between the two compositions in Scriabin's thinking is manifested by the fact that he headed the printed text of the *Sonata* with an excerpt from his *Poem of Ecstasy*:

I call you to life, O mysterious forces!
Drowned in the obscure depths
Shadows of life, to you I bring audacity.

The *Poem of Ecstasy* (originally titled "Orgiastic Poem") is a long erotic-philosophical work written by the composer as a literary illustration of his symphonic poem of the same title. Scriabin had 500 copies of the text printed in Russian and distributed amongst his friends. He did not want the poem to be included in the score of the orchestral work but specified that copies should be on sale in the concert hall lobby when the piece was performed.

The *Sonata* is in one continuous movement although marked in three major sections: "Allegro," "Impetuoso," and "Con extravaganza." Scriabin provided a profusion of directions in Italian notation scattered throughout the printed score of the *Sonata* that reveal his intentions. The notations in their English equivalents include: "impetuously, with extravagance," "languidly," and "caressingly," where he attempts to describe and personify feelings of ecstasy, "divine joy," and sexuality as "an answer to the call of life." As the music becomes faster and more intense, one finds: "imperiously," "mysteriously," "breathlessly," "like trumpets," "lightly flying," "in fantastic rapture," "dizzily, with fury," and inevitably, as the key word, "ecstatically." The work ends in a blaze of high intensity representing the luminosity and burning sensations apparently experienced by the composer. As he tried to explain later, he had "seen" the entire *Sonata* as a vision that had an independent existence outside his body. It is no wonder that "when Scriabin played the Fifth Sonata for the first time in Moscow in February 1909 and backstage afterwards, people fell on their knees before him" (Faubion Bowers).

Program note by Arthur Canter.

Twenty-four-year-old Chinese pianist **Yuja Wang** is recognized for playing that combines the fearless imagination of youth with the discipline and precision of a mature artist. Yuja's command of the piano has been described as "astounding" and "superhuman," and she has been praised for her authority over the most complex technical demands of the repertoire, the depth of her musical insight, as well as her fresh interpretations and graceful, charismatic stage presence. Following her San Francisco recital debut, *The San Francisco Chronicle* wrote "The arrival of Chinese-

born pianist Yuja Wang on the musical scene is an exhilarating and unnerving development. To listen to her in action is to re-examine whatever assumptions you may have had about how well the piano can actually be played."

In the few short years since her 2005 debut with the National Arts Center Orchestra in Ottawa, Yuja has already performed with many of the world's prestigious orchestras including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Dallas Symphony, Detroit Symphony, Houston Symphony, Los Angeles Philharmonic, National Symphony, New York Philharmonic, Philadelphia Orchestra, Pittsburgh Orchestra, and the San Francisco Symphony, in the US, and abroad with Berlin Staatskapelle, Royal Concertgebouw Orchestra, Tonhalle Orchestra, China Philharmonic, Filarmonica della Scala, London Philharmonic, NHK Symphony in Tokyo, Orchestre de Paris, and Orquesta Nacional España. She has worked with many of the world's esteemed conductors including Claudio Abbado, Daniel Barenboim, Charles Dutoit, Daniele Gatti, Manfred Honeck, Pietari Inkinen, Lorin Maazel, Kurt Masur, Sir Roger Norrington, Antonio Pappano, Yuri Temirkanov, Michael Tilson Thomas, and Pinchas Zukerman. Yuja has given recitals in major cities throughout Asia, Europe, and North America, makes regular appearances at festivals, and is a dedicated performer of chamber music.

In the current season, Yuja will perform with the Israel Philharmonic, La Scala, London Symphony, NDR Symphony, and Santa Cecilia in Europe, and the US orchestras of New York, Philadelphia, and Los Angeles. She makes her Carnegie Hall recital debut (Stern Hall) this October.

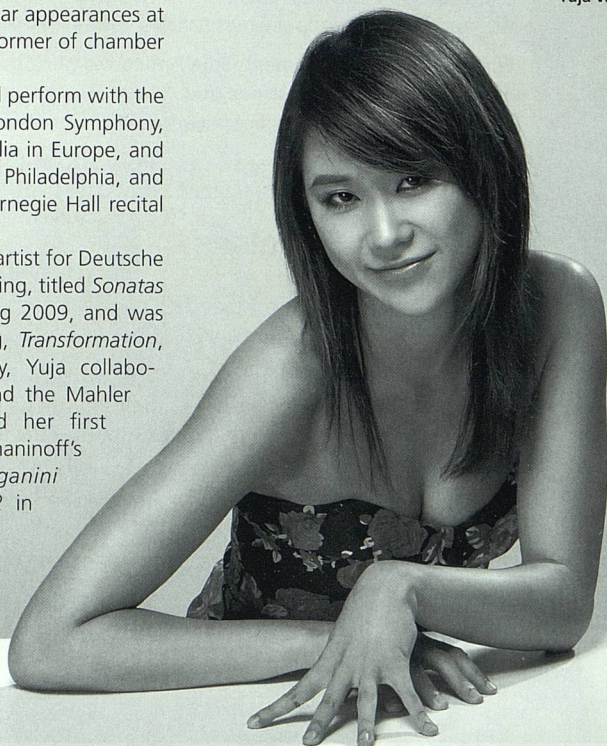
Yuja is an exclusive recording artist for Deutsche Grammophon. Her debut recording, titled *Sonatas & Etudes*, was released in spring 2009, and was followed by a second recording, *Transformation*, in spring 2010. Most recently, Yuja collaborated with Maestro Abbado and the Mahler Chamber Orchestra to record her first concerto album featuring Rachmaninoff's *Rhapsody on a Theme of Paganini* and his *Piano Concerto No. 2* in c minor.

UMS Archives

This afternoon's recital marks Yuja Wang's second appearance under UMS auspices. She made her UMS recital debut at Hill Auditorium in January 2008.

Born in Beijing, Yuja began studying piano privately at age six, and then at the Central Conservatory of Music in Beijing. She studied at Calgary's Mount Royal College Conservatory from 1999–2001, and then moved to the US at age 15 to study with Gary Graffman at The Curtis Institute of Music, where she graduated in 2008. In 2006, Yuja received the Gilmore Young Artist Award. In 2010 she was awarded the Avery Fisher Career Grant.

Yuja Wang



133rd season **ums** 11/12

Voices

Schola Cantorum de Venezuela

María Guinand conductor

Thursday \ October 27 \ 7:30 pm

St. Francis of Assisi Catholic Church

Schola Cantorum de Venezuela is one of the most important choral societies from the growing choral movement in Venezuela. Their Ann Arbor debut program, *Water and Fiesta*, features songs by composers from Venezuela, Brazil, Argentina, Peru, Colombia, Uruguay, Cuba, Mexico, and the US.

Media Partner **WRCJ 90.9 FM**.

Puer Natus Est

Stile Antico

Wednesday \ December 7 \ 7:30 pm

St. Andrew's Episcopal Church [NOTE VENUE]

For this return engagement, Stile Antico will perform a program of Tudor music for Christmas and Advent. The program is centered on Thomas Tallis's magnificent seven-part "Christmas" mass.

Sponsored by **Gary Boren**.

Media Partner **WRCJ 90.9 FM**.

The Tallis Scholars

Peter Phillips director

Thursday \ February 16 \ 7:30 pm

St. Francis of Assisi Catholic Church

The Tallis Scholars present a program of works by Renaissance composers, with the centerpiece of the program being Gesualdo's *Tenebrae Responses for Holy Saturday*, part of the liturgy for the final three days of Holy Week.

Funded in part by an award from the **National Endowment for the Arts**. Art Works.

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State Symphony Capella of Russia

Valery Polyansky, *Artistic Director and Chief Conductor*

Program

Thursday Evening, October 13, 2011 at 7:30
St. Francis of Assisi Catholic Church • Ann Arbor

Dmitri Bortniansky

Concerto for Choir, No. 15

Ye People, Let Us Come and Sing of Christ's Resurrection
He That was Crucified, Buried
And Resurrected

Piotr Ilyich Tchaikovsky

Nine Sacred Pieces (excerpts)

Cherubic Hymn, No. 3
It Is Very Meet, No. 5
I, a Blessed One, Chose, No. 7

Sergei Taneyev

The Golden Cloud Has Slept

Evening

Look at this Darkness

The Prayer

Alexander Grechaninov

After the Storm

Sergei Rachmaninoff

All-Night Vigil, Op. 37 (excerpts)

Rejoice, O Virgin Mother of God
Hexapsalmos

Valeri Kikta

Slavic Hymn

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

*Anton Bruckner***Locus Iste
Ave Maria***Alfred Schnittke***Hail Theotokos Virgin
O Lord Jesus
Our Father (The Lord's Prayer)***Johannes Brahms***Songs and Romances, Op. 93a, Nos. 1–6**

Der bucklichte Fiedler
 Das Mädchen
 O süßer Mai
 Fahr wohl
 Der Falke
 Beherzigung

*Manuel de Falla***Ballad of Majorca***Traditional***Folk Songs**

In the Dark Forest
 Down the River Volga
 Brooms
 Be Nice to Me, My Stormy Weather
 Shchedryk
 Kalinka

Ninth Performance of the
 133rd Annual Season

UMS Voices Series

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 World Touring Entertainment.

Large print programs are available upon request.

Concerto for Choir, No. 15

Dmitri Bortniansky

Born 1751 in Glukhov, Ukraine, Russia

Died October 10, 1825 in St. Petersburg

This evening's program begins with one of the most wonderful pieces by Ukrainian composer Dmitri Bortniansky. Upon his graduation from conservatory in Italy in 1779 he started working as a singer, and later as director and conductor of the court chorus. He created numerous operas in Italian, as well as in French. But the most essential part of his creative output was spiritual choral music. Being a master of a *cappella* choral composition, Bortniansky created a new form of Russian choral singing—32 chorus concertos. This particular form of concerto was way beyond traditional spiritual singing of its time.

Nine Sacred Pieces (excerpts) The Golden Cloud Has Slept

Piotr Ilyich Tchaikovsky

Born May 7, 1840 in Votkinsk, Viatka district, Russia

Died November 6, 1893 in St. Petersburg

Tchaikovsky's fame, as both a conductor and a composer, spread as the result of a series of international tours, which brought him to the US in 1891. He continued to compose late into his life—the ballets *Sleeping Beauty* (1889) and *Nutcracker* (1892); *Symphonies Nos. 5* (1888) and *6* (1893), and the *Manfred* symphony in b minor (1885); and three final operas, including the powerful and theatrical *The Queen of Spades* (1890). Younger composers emulated him, among them Mikhail Ippolitov-Ivanov and, later, Sergei Rachmaninoff. On November 6, 1893, a few days after conducting the premiere of his *Symphony No. 6*, Tchaikovsky died in St. Petersburg. Although it was reported that he died of cholera, some scholars now believe that his death was in fact a suicide, the result of a threat to reveal his liaison with a young Russian nobleman.

Evening Look at this Darkness The Prayer

Sergei Taneyev

Born November 25, 1856 in Vladimir district, Russia

Died June 19, 1915 in Dyudkovo, Zvenigorodsk district, Russia

Taneyev was an important Russian pianist, educator, and composer active at the turn of the 20th century. Although he wrote a large quantity of keyboard, orchestral, vocal, and chamber music, he is known today primarily as the teacher of Scriabin, Rachmaninoff, and Gliere. Taneyev was a pupil of Tchaikovsky at the Moscow Conservatory, studying the piano with the director of the Conservatory, Nikolay Rubinstein. He was the soloist in the first Moscow performance of Tchaikovsky's *Piano Concerto No. 1*, a role he repeated in later works by Tchaikovsky for piano and orchestra. He gradually assumed fuller responsibilities at the Conservatory, of which he became director in 1885. Taneyev had left behind a substantial catalog of works, virtually none of which has entered the standard repertoire.

After the Storm

Alexander Grechaninov

Born October 25, 1864 in Moscow

Died January 3, 1956 in New York City

The long-lived Alexander Grechaninov was, until the 20th century, a largely neglected figure seen as having written a few worthwhile liturgical works and some attractive children's music. Then, his five symphonies and other orchestral compositions garnered some attention, while his many stage works awaited rediscovery. Stylistically, he was very conservative, and as neo-Classical, serial, and other progressive techniques took hold in the 20th century, his music was increasingly viewed as outdated. In the first decade of the 20th century, Grechaninov arranged many songs of ethnic origin for children, producing several popular numbers and giving him great prominence among Russian composers. After several trips abroad, he emigrated to Paris in 1925, where he established a career as a pianist and still managed to devote much of his time to composition. He completed his third *St. John Chrysostom Liturgy* there, as well as his *Suite for Cello and Orchestra*. In 1929, he made the first of several trips to the US, a country he felt increasingly drawn toward. In 1939, he finally emigrated to the US, ultimately making New York City his home in 1940. He became a US citizen in 1949, at the age of 85. His last composition came in 1950, the piano work *Lettres amicales*. Grechaninov was well enough to attend a 1954 concert in New York's Town Hall, held to celebrate his 90th birthday.

All-Night Vigil, Op. 37 (excerpts)

Sergei Rachmaninoff

*Born April 1, 1873 in Semyonovo, Russia**Died March 28, 1943 in Beverly Hills, California*

Sergei Rachmaninoff was a Russian composer, pianist, and conductor. Born in Semyonovo, near Novgorod, into a wealthy family with a strong military background, Rachmaninoff had his first piano lessons with his mother at the family estate at Oneg. He also studied harmony with Anton Arensky and counterpoint with Sergei Taneyev. Rachmaninoff's first symphony was premiered in 1897, but it was a complete flop with the critics. Some have suggested that this was as much due to the conducting of Alexander Glazunov, who may have been drunk, as it was to Rachmaninoff. The bad reception led to a nervous breakdown and complete loss of self-confidence for the young composer. He wrote very little music until he began a course of therapy with Nikolai Dahl. The second piano concerto secured Rachmaninoff's reputation as a composer, but he was also a very well known and respected pianist. He is said to have had one of the widest hand spans of any pianist, able to cover a 12th with his left hand. In other words, he could play a 'C' with his left little finger, and play the 'G' an octave-and-a-half above it with his thumb. He made a number of recordings of his own music. It was as a pianist that Rachmaninoff made a tour of the US in 1909, an event for which he wrote his *Piano Concerto No. 3*. This tour made him very popular in America, and he emigrated there following the Russian Revolution of 1917. (Rachmaninoff would make his UMS debut in Ann Arbor in 1920.) Rachmaninoff went on to write his *Symphony No. 3* (1935–36) and the *Symphonic Dances* (1940), his last completed work. He died in 1943 in Beverly Hills, California, having completed four piano concertos, three symphonies, two piano sonatas, the choral symphony *The Bells* (based on the poem by Edgar Allan Poe), a setting of the vespers and many songs, amongst other works. Most of his pieces are in a quite traditional romantic style, rather akin to Tchaikovsky, although a few of his later works, such as the fourth piano concerto and the *Variations on a theme of Corelli* are in a more emotionally detached style, which has made them rather less popular with audiences. Upon his death in 1943, Rachmaninoff was interred in Kensico Cemetery in Valhalla, New York.

Slavic Hymn

Valeri Kikta

Born October 22, 1941, in Vladimirovka, a village near Donetsk, Ukraine, Russia

Valeri Kikta is a well known Ukrainian classical composer who was educated at the Moscow Choral College, then at the Moscow Conservatoire under Semyon Bogatyryov and Tikhon Khrennikov. On the recommendation of Shostakovich, he moved on to postgraduate study. Kikta's compositions include ballets, symphonic, organ, and choral works. Mr. Kikta's compositions embody a unique blend of tradition and modernity. Via a mastery of modern musical language, he has redefined the intonations of rural folk music.

Locus Iste**Ave Maria**

Anton Bruckner

*Born September 4, 1824 in Ansfelden, Austria**Died October 11, 1896 in Vienna*

Austrian composer and organist highly regarded for his immense, original symphonic works was born in Ansfelden to a peasant family. Bruckner's early musical education consisted of organ instruction from his father, music theory from his godfather, and general music lessons at the Saint Florian abbey near Linz. Because he was a self-proclaimed follower of German composer Richard Wagner, anti-Wagnerian musicians and critics in Vienna opposed his works. Due to his failing health, he resigned from Conservatory in 1891, and devoted his last years to work on his ninth symphony. In his final years, however, Bruckner was greatly honored in Austria, receiving decorations and a salary and pension from the government. Bruckner wrote a *Te Deum*, settings of various Psalms, (including Psalm 150 in the 1890s) and various motets such as *Ave Maria*, *Ecce Sacerdos Magnus*, and *Locus iste*.

Hail Theotokos Virgin**O Lord Jesus****Our Father (The Lord's Prayer)**

Alfred Schnittke

Born November 24, 1934 in Engels, near Saratov, Russia

Died August 3, 1998 in Hamburg, Germany

Alfred Schnittke was born in November 1934 in Engels, on the Volga River, in the Soviet Union. Schnittke began his musical education in 1946 in Vienna where his father, a journalist and translator, had been posted. In 1948 the family moved to Moscow, where Schnittke studied piano and received a diploma in choral conducting. Schnittke has written in a wide range of genres and styles. His *Concerto Grosso No. 1* (1977) was one of the first works to bring his name to prominence. It was popularized by Gidon Kremer, a tireless proponent of his music. Many of Schnittke's works have been inspired by Kremer and other prominent performers, including Yuri Bashmet, Natalia Gutman, Genady Rozhdestvensky, and Mstislav Rostropovich. Schnittke composed nine symphonies, six concerti grossi, four violin concertos, two cello concertos, concertos for piano, and a triple concerto for violin, viola, and cello, as well as four string quartets, and much other chamber music, ballet scores, choral, and vocal works. His first opera, *Life with an Idiot*, was premiered in Amsterdam (April 1992). His two new operas, *Gesualdo* and *Historia von D. Johann Fausten* were unveiled in Vienna (May 1995) and Hamburg (June 1995) respectively. From the 1980s, Schnittke's music gained increasing exposure and international acclaim. In 1985, Schnittke suffered the first of a series of serious strokes.

Despite his physical frailty, however, Schnittke suffered no loss of creative imagination, individuality, or productivity. Beginning in 1990, Schnittke resided in Hamburg, maintaining dual German-Russian citizenship. He died, after suffering another stroke, in August 1998 in Hamburg.

Songs and Romances, Op. 93a, Nos. 1–6

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna

Composer and pianist, Johannes Brahms, was one of the leading musicians of the Romantic period. Brahms spent much of his professional life in Vienna, Austria, where he was a leader of the musical scene. In his lifetime, Brahms' popularity and influence were considerable; following a comment by the 19th-century conductor Hans von Bülow, he is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the "Three Bs."

Brahms composed for piano, chamber ensembles, symphony orchestra, and for voice and chorus. A virtuoso pianist, he premiered many of his own works; he also worked with the leading performers of his time, including the pianist Clara Schumann and the violinist Joseph Joachim. Many of his works have become staples of the modern concert repertoire. Brahms, an uncompromising perfectionist, destroyed many of his works and left some of them unpublished. While many contemporaries found his music too academic, his contribution and craftsmanship have been admired by subsequent figures as diverse as the progressive Arnold Schoenberg and the conservative Edward Elgar. The diligent, highly constructed nature of Brahms' works was a starting point and an inspiration for a generation of composers.

Ballad of Majorca

Manuel de Falla

Born November 23, 1876 in Cádiz, Spain

Died November 14, 1946 in Alta Gracia, Córdoba province, Argentina

Born in 1876 in Cádiz, the historical seaport town at the southern-most tip of Andalucía, Manuel de Falla is the greatest Spanish composer of this century. His formal musical education began with piano lessons, and when de Falla was 20 his family moved to Madrid where he studied with the distinguished teacher José Tragó. In 1907, he achieved a long-held ambition of travelling to Paris and was welcomed there by Ravel, Debussy (with whom he had previously corresponded), and especially by Paul Dukas. Following the deaths of his parents in 1919 he settled in Granada, where he remained until the end of the Civil War (1939), and composed several of his most important works including *El retablo de maese Pedro* (Master Peter's Puppet Show), *Psyché*, and *Concerto per clavicembalo* (Harpichord Concerto). He then moved to Argentina and worked there until his death in 1946 just a few days before his 70th birthday, leaving the vast oratorio *Atlántida* still unfinished.

Folk Songs

Traditional

"People create music," wrote Glinka, "we, composers, only put it together." An essential part of the State Symphony Capella's repertoire is devoted to folk songs, which speaks to us about love of the land, the spirituality of Russia, freedom, and joy.

"Shchedryk," from the Ukrainian word *shchedryi* (bountiful), is a Ukrainian *shchedrivka*, or New Year's carol. It was arranged by composer and school teacher Mykola Leontovych in 1916, and tells a story of a swallow flying into a household to sing of wealth that will come with the following spring. "Shchedryk" was later adapted to an English Christmas carol, "Carol of the Bells," by Peter J. Wilhousky, following a performance of the original song by Alexander Koshetz's Ukrainian National Chorus at Carnegie Hall in October 1921. Wilhousky copyrighted and published his new lyrics (which were not based on the Ukrainian lyrics) in 1936, and the song became popular in the US, where it became strongly associated with Christmas.

Program notes courtesy of the State Symphony Capella of Russia.

Valery Polyansky is recognized today as a leading interpreter of the works of Sergei Rachmaninoff and a number of other Russian composers. Mr. Polyansky was born in Moscow in 1949 and distinguished himself as a student in both the choral and orchestral conducting programs at the Moscow Conservatory, where his teachers included Boris Kulikov and Odisei Dimtriadi. Although Mr. Polyansky did have a fleeting engagement conducting the Moscow Operetta Theater while still a student, it was not until his introduction to conductor Gennady Rozhdestvensky (at a postgraduate conducting course) that the full form of his musical ethos would take shape.

In 1977, he assisted Rozhdestvensky at the Bolshoi Theater in a production of Shostakovich's *Katerina Ismailova*. The production was a success, and Mr. Polyansky was immediately re-engaged as a permanent opera conductor there, a post that would prove to be the springboard for his career. During the next decade, his guest appearances became more frequent and included the Helsinki

Symphony Orchestra in Finland, the Taipei Symphony Orchestra in Taiwan, and numerous other orchestras scattered across Germany, Holland, Iceland, and Turkey.

Mr. Polyansky's commitment to the music of Rachmaninoff is extensive. In addition to serving as the President of the Rachmaninoff Music Society, Mr. Polyansky has recorded his complete choral and orchestral works. Devoted to his homeland and heritage, Mr. Polyansky has invested a considerable amount of time and energy into the recording and performing of works by neglected Russian composers, including Alfred Schnittke, Sergei Taneyev, and Nikolai Miaskovsky. He has also helped to unearth a large number of works by Alexander Grechaninov and Dmitri Bortnyansky, saving them from almost certain oblivion.

Mr. Polyansky's career solidified once he was invited to succeed Rozhdestvensky in 1992 at the Russian State Symphony Orchestra, where his strong initiative and choral background led to his creation of the Symphonic Capella choir as a subsidiary. His performances there have received consistent praise for their musical creativity, quality, and integrity. In 1993, he was appointed Chief Conductor of the Opera Nights Festival in Göteborg, Sweden, after an acclaimed performance of *Eugene Onegin*. He has conducted performances for a number of recordings on the Chandos recording label.

Featuring 50 glorious voices, the **State Symphony Capella of Russia** was founded in 1991 as a result of a merger of the USSR State Chamber Choir and the State Symphony Orchestra of the USSR Ministry of Culture. Specialists admire the strict performing discipline that reigns in the collective, which results in beautiful phrasing, a rich and warm sound, noble expression, and skillful balance.

The Capella's first performance, of Dvořák's cantata *The Spectre's Bride*, took place in December 1991 in the Grand Hall of the Moscow Conservatoire, under Gennady Rozhdestvensky. The concert was an outstanding success, setting from the outset the high creative standard of the ensemble and demonstrating its professionalism. In 1992, Valery Polyansky became the new artistic director and chief conductor of the Capella. The orchestra and choir that make up Mr. Polyansky's State Sym-

phony Capella enjoy a certain creative autonomy from one another, giving concerts, making recordings, and touring independently. Together however, the Capella is able to perform some of the greatest works of classical music—masses, oratorios, requiems, and cantatas—that are scored for orchestra, choir, and soloists. The Capella's performances have included masses by Mozart, Schubert, Bruckner, and Liszt; the Requiems of Verdi, Cherubini, Brahms, Mozart, Dvořák, Britten, and Schnittke; Rachmaninoff's *The Bells*, Stravinsky's *Wedding*,

and many operas-in-concert performances. A large number of works have been revived by Mr. Polyansky after they had fallen into obscurity, and thanks to him, the public has also had the opportunity to become acquainted with the work of a number of contemporary composers, in particular Sidelnikov, Gubaidulina, and Schnittke.

UMS welcomes both Maestro Polyansky and the State Symphony Capella of Russia, who make their UMS debuts this evening.

State Symphony Capella of Russia

Valery Polyanskiy, *Artistic Director and Chief Conductor*

Soprano I

Elena Belousova
Yuliya Kondritskaya
Natalia Kurbakova
Zoya Sokolova
Inna Orekhova
Marina Ryabova
Liliya Nizaeva

Soprano I

Irina Kameneva
Yulia Rogova
Natalia Rubleva
Marina Sudarkina
Liudmila Orlova
Anna Zmeeva

Alto I

Ekaterina Bogdanova
Milana Korneeva
Ramilya Sibgatulina
Victoria Smolnikova
Elena Zhidchenko

Alto II

Ekaterina Fedorova
Inna Kamenskaya
Elena Korneva
Tatiana Zheranzhe
Victoria Sidorenko
Elena Zolotova

Tenor I

Alexander Khvatov
Grigory Konkov
Fedor Ryzhkov
Vyacheslav Poliugaev
Vladimir Sytnik

Tenor II

Vladlen Baltinskiy
Andrey Demin
Roman Laptev
Dmitriy Shendalev
Alexey Sukhanov
Evgeny Tyukhaev
Andrey Victorov

Baritone

Danil Cherepukhin
Vladimir Elkin
Ruben Gurdzhiev
Nikolay Oskin
Sergey Romakh
Sergey Shirmanov

Bass

Evgeny Frolov
Mikhail Makhov
Ivan Parusnikov
Sergey Pershin
Vladimir Sizov
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133rd ums season 11/12

Cigala & Tango
Diego El Cigala

Saturday \ November 5 \ 8 pm
Michigan Theater

"Flamenco has to be suffered," Diego El Cigala asserted in a *New York Times* interview. "How do you convey emotions from within your heart if you don't know what suffering is? If there is no evidence of pain in your heart, there is no song." Nicknamed "El Cigala" (Norway Lobster) for his thin frame and strong voice, Diego is an internationally celebrated Gitano flamenco singer and one of contemporary flamenco's most compelling voices, making a rare visit to the United States this season. He is noted for being a pioneer in fusing flamenco with other Latin American music forms such as the *bolero*, Afro-Caribbean jazz, and tango. His latest project, *Cigala & Tango*, is the musical testimony to his concert at the Teatro Gran Rex in Buenos Aires in April 2010. The legendary Paco de Lucía says, "Diego has one of the most beautiful flamenco voices of our time, a voice of sweetness that flows over everything. When I listen to him, it warms my heart."

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presents

Goran Bregovic and His Wedding and Funeral Orchestra

Program

Saturday Evening, October 15, 2011 at 8:00
Hill Auditorium • Ann Arbor

Tonight's program is approximately two hours and 30 minutes in duration and will be announced from the stage by the artists. It will be performed without intermission.



Photo: Nedogja Babic

10th Performance of the
133rd Annual Season

UMS World Series

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Goran Bregovic and His Wedding and Funeral Orchestra appear by arrangement
in North America with Pomegranate Arts.

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Goran Bregovic and His Wedding and Funeral Orchestra

Goran Bregovic

Composer, Guitars, Synthesizer, Derbouka, Vocals

Gypsy Brass Band

Muharem Redzepi, *Drums, Vocals*

Bokan Stankovic, *Trumpet 1*

Dalibor Lukic, *Trumpet 2*

Stojan Dimov, *Saxophones*

Milos Mihajlovic, *Trombone 2*

Aleksandar Rajkovic, *Trombone 1*

Bulgarian Voices

Ludmila Radkova-Trajkova, *Vocals*

Daniela Radkova- Aleksandrova, *Vocals*

Sextet of Male Voices

Dejan Pesic, *First Tenor*

Nenad Cica, *Second Tenor*

Igor Arizanovic, *Second Tenor*

Vladimir Rumenic, *Baritone*

Dusan Ljubinkovic, *Bass*

Sinisa Dutina, *Bass*

String Quartet

Ivana Matejic, *First Violin*

Bojana Jovanovic, *Second Violin*

Sasa Mirkovic, *Viola*

Tatjana Jovanovic, *Cello*

Sound Engineer

Dusan Vasic

North American Road Manager

Shelley Valfer

Roots in the Balkans where he stems from, head in the 21st century which he fully inhabits, **Goran Bregovic's** music marries the sounds of a Gypsy brass band with traditional Bulgarian polyphonies, those of an electric guitar, and traditional percussion with a curious rock accent—all against a background of a bedeviled string orchestra and deep sonorities of a male choir, creating music that our soul recognizes instinctively and the body greets with an irresistible urge to dance.

Born in Sarajevo of a Serbian mother and a Croatian father, after a few years of violin studies Goran formed his first group, the White Button, at the age of 16. Composer and guitar player, he admitted his immoderate love for rock 'n' roll. "In those times, rock had a capital role in our lives. It was just about the only way we could make our voices heard, and publicly express our discontent without risking jail."

Studies in philosophy and sociology would most certainly have landed him a position teaching Marxist thought, had the gigantic success of his first record not decided otherwise. There followed 15 years with the White Button, marked by marathon tours. At the end of the 1980s, Mr. Bregovic took time away from his hectic schedule to compose music for Emir Kusturica's film *Times of the Gypsies*, and to make his childhood dream come true: to live in a small house on the Adriatic coast. The war in Yugoslavia shattered this, and many other dreams, and Mr. Bregovic had to abandon everything for exile in Paris.

Coming from the same background, the same generation, and survivors of the same experiences, Mr. Bregovic and Mr. Kusturica formed a team that didn't need words to communicate. After *Times of the Gypsies*, Mr. Bregovic composed the original soundtrack for *Arizona Dream* (1993). His next film project was Patrice Chereau's *La Reine Margot*, winner of a Palme d'Or at the 1994 Cannes Film Festival. Mr. Bregovic has since devoted himself to his own music projects and a second stage career—without completely abandoning film, however.

Over 10 years after he abandoned pure rock in 1985, Mr. Bregovic's music had never been performed live. This all changed in 1995 when, with a band of 10 traditional musicians, a choir of 50 singers, and a symphony orchestra, he undertook a series of mega-concerts in Greece and Sweden followed by a concert given at the Forest National of Brussels for an audience of 7,500. A later con-

cert at the Piazza St. Giovanni in Rome in front of 500,000 people confirmed beyond any doubt that his music achieved an impact on the international level.

In 2009, the first part of the CD *Alkohol*, recorded live in Guca in the summer of 2007, was released in Europe and in North America. Guca is a small town in Serbia of approximately 20,000 inhabitants that holds an annual contest of brass bands each August when its population swells to 150,000. The remainder of 2009 included Mr. Bregovic's first extensive North American tour and a piece composed for Bang on a Can which had its premiere at Lincoln Center.

Goran Bregovic's new album *Champagne for Gypsies*, due to be released in North America in 2012, is a reaction to the extreme pressures that Gypsies (Roma) have been experiencing lately across Europe. His latest project serves as a reminder of some of the world's favorite musicians who have left a trace in popular culture around the globe.

UMS welcomes Goran Bregovic and His Wedding and Funeral Orchestra for their UMS debut tonight.

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Pomegranate Arts

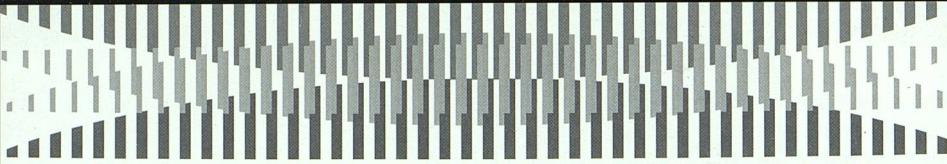
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Power Center

"If any artist has defined the decade, it's Wayne McGregor." (*The Times*, London) Wayne McGregor | Random Dance was founded in 1992 and became the instrument upon which McGregor evolved his drastically fast and articulate choreographic style. The company became a byword for its radical approach to new technology, incorporating animation, digital film, 3-D architecture, electronic sound, and virtual dancers into the live choreography. McGregor, an award-winning British dance maker, is renowned for his physically taxing movement style and ground-breaking collaborations across dance, film, music, visual art, and science.

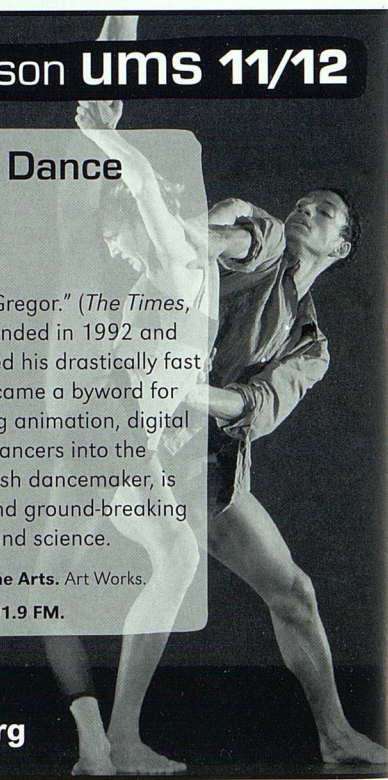
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presents

Water Stains on the Wall

A production of
Cloud Gate Dance Theatre of Taiwan

Lin Hwai-min
Founder and Artistic Director

Lin Hwai-min
Concept, Set, and Choreography

Toshio Hosokawa
Music

Lulu W.L. Lee
Lighting Design

Lin Ching-ju
Costume Design

Ethan Wang
Projection Design

Friday Evening, October 21, 2011 at 8:00
Saturday Evening, October 22, 2011 at 8:00
Power Center • Ann Arbor

11th and 12th
Performances of the
133rd Annual Season

21th Annual
Dance Series

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These performances are sponsored by the Center for Chinese Studies at the University of Michigan.

Saturday evening's performance is supported by Rani Kotha and Dr. Howard Hu.

Saturday evening's performance is hosted by Frank Legacki and Alicia Torres.

Media partnership is provided by *Between the Lines* and *Metro Times*.

Special thanks to Tzywen Gong, Cathy Sun, and the U-M Department of Dance for their support of and participation in the Cloud Gate Dance Theatre of Taiwan residency.

This tour is made possible by grants from the Council for Cultural Affairs, Taiwan; and the Ministry of Foreign Affairs, Republic of China (Taiwan).

Water Stains on the Wall is a co-production by National Chiang Kai-Shek Cultural Center, Taiwan, R.O.C.; Esplanade—Theatres on the Bay, Singapore; Movimentos Festwochen der Autostadt in Wolfsburg, Germany; and Cloud Gate Dance Theatre of Taiwan.

Cloud Gate Dance Theatre of Taiwan appears by arrangement with Rena Shagan Associates, Inc., New York, NY.

Large print programs are available upon request.

Water Stains on the Wall

<i>Concept, Set, and Choreography</i>	Lin Hwai-min
<i>Music</i>	Toshio Hosokawa
<i>Lighting Design</i>	Lulu W.L. Lee
<i>Costume Design</i>	Lin Ching-ju
<i>Projection Design</i>	Ethan Wang
<i>Co-Productions</i>	National Chiang Kai-Shek Cultural Center, Taiwan, R.O.C. Esplanade—Theatres on the Bay, Singapore Movimentos Festwochen der Autostadt, Wolfsburg, Germany

Water Stains on the Wall premiered November 19, 2010
at National Theater, Taipei, Taiwan.

The title of the work derives from a legendary conversation between two of the most respected Chinese calligraphers from the Tang Dynasty (618–907):

"Where do you get inspirations for your calligraphic style?" asked Yen Chen-ching, whose signature style of *Kai* script brought the art of calligraphy to a new height, and has influenced today's Chinese brush writing.

"I observe summer clouds that resemble mountains with spectacular peaks," replied Huai Su, the young monk who later became the most renowned master of wild cursive style. "The most exciting parts remind one of birds flying out of woods and snakes slithering into bushes...."

"How about water stains on the wall?" asked Yen Chen-ching. "Right on! You old devil!" exclaimed Huai Su.

In reality, water stains on the wall are the result of a long process of natural, organic, and fluid evolution. The legend of the conversation established "water stains on the wall" as a popular metaphor that represents the highest aesthetics of Chinese calligraphy.

Music Credits

- | | |
|---------|--|
| Section | <i>All compositions by Toshio Hosokawa</i> |
| 1 | "wie ein atmen im lichte," from <i>Hosokawa: Deep Silence (Gagaku)</i> |
| 2 | <i>Seeds of Contemplation—Mandara</i> (excerpt), "V. Chinhsi," from <i>Works by Toshio Hosokawa</i> |
| 3 | "Fragmente I," from <i>Works by Toshio Hosokawa</i> |
| 4 | <i>Sen VI</i> , from <i>Toshio Hosokawa: Tabi-bito; Sen VI; Die Lotosblume</i> |
| 5 | <i>Seeds of Contemplation—Mandara</i> (excerpt), "I. Introduction," from <i>Works by Toshio Hosokawa</i> |
| 6 | <i>ATEM-LIED</i> , by Toshio Hosokawa from <i>Toshio Hosokawa: Birds Fragments</i> |
| 7 | "Ferne-Landschaft II," from <i>Toshio Hosokawa</i> |

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Photo: Lu Chen-Huang

Casting

Section

- 0 The Company
- 1 Su I-ping
- 2 Su I-ping Yang I-chun
- 3 Hou Tang-li • Liu Hui-ling Lee Tzu-chun • Wong Lap-cheong
 Chiu I-wen • Lin Hsin-fang Hou Tang-li • Huang Mei-ya
 Tsai Ming-yuan
- 4 Tsai Ming-yuan
 Ko Wan-chun
 Hou Tang-li • Lee Tsung-hsuan • Lin Chia-liang • Lin Hsin-fang
- 5 Huang Mei-ya • Lin Chia-liang
 Chiu I-wen • Liu Hui-ling
- 6 Lin Hsin-fang • Liu Hui-ling • Yu Chien-hung
 Chou Chang-ning
 Chiu I-wen • Yang I-chun
 Hou Tang-li • Lin Chia-liang
- 7 Hsiao Tzu-ping
 Chou Chang-ning • Ko Wan-chun • Su I-ping
 Tsai Ming-yuan • Yang I-chun
 Chiu I-wen • Huang Mei-ya • Lin Chia-liang
 Hou Tang-li • Lee Tsung-hsuan • Lee Tzu-chun • Lin Hsin-fang
 Liu Hui-ling • Wong Lap-cheong

About *Water Stains on the Wall*

The virtuosity of Cloud Gate dancers has made the critics ask "when has one ever seen a company with such magical and beautiful bodies?" (Neues Deutschland) and gasp that they "possess a control and articulation that verge on the superhuman. These are performers who can make stillness every bit as eloquent as animation. In his new work, *Water Stains on the Wall*, Lin Hwai-min challenges his dancers with the daunting task of dancing on a tilted stage with an eight-degree inclination.

Covered with white Marley, the entire set looks like a blank piece of rice paper traditionally used by Chinese calligraphers and painters, onto which negative images of drifting clouds in different shades of black are projected. With movements reminiscent of free-flowing ink, these ever-morphing clouds create exquisite spaces that are constantly shifting, bringing Chinese landscape ink painting to life on stage.

Accompanied by the renowned contemporary Japanese composer Toshio Hosokawa's Zen-like music using traditional Asian instruments, Cloud Gate dancers whirl and leap high on the slanted space with deceiving ease. Firmly grounded on the ramp at a height of 1.25 meters, yet appearing to be floating all the time, the dancers give the illusion of clouds and water as their light skirts are frequently "died" black by the projected shadows and reappear in shining white light.

Inspired by the legendary metaphor "water stains on the wall," Lin Hwai-min and Cloud Gate dancers create an abstract work of spellbinding beauty and breathtaking technique that stands sublimely on its own.

UMS Archives

This weekend marks the second and third UMS performances by Cloud Gate Dance Theatre of Taiwan under UMS auspices. The Company made their UMS debut in November 1979 at the Power Center in a repertoire evening of works by Artistic Director Lin Hwai-min.

According to legend, Cloud Gate is the name of the oldest known dance in China, a ritual dance of some 5,000 years ago. In 1973, choreographer Lin Hwai-min adopted this classical name for the first contemporary dance company in any Chinese-speaking community: **Cloud Gate Dance Theatre of Taiwan.**

Cloud Gate's rich repertoire has its roots in Asian myths, folklore, and aesthetics, but it brings to these age-old beliefs and stories a contemporary and universal perspective. The company is made up of two dozen dancers whose training includes *chi kung*, meditation, internal martial arts, modern dance, ballet, and calligraphy.

Cloud Gate has been on extensive overseas tours throughout the continents of Europe, Asia, Australia, North America, and South America, including engagements at New York's Next Wave Festival, the Sydney 2000 Olympic Arts Festival, Lyon Biennale de la Danse, Melbourne International Arts Festival, Adelaide Festival, Berlin Festival, Moscow Chekhov International Theatre Festival, Sadler's Wells Theatre and Barbican Centre in London, Deutsche Oper Berlin, the Kennedy Center, and Internationales Tanzfest NRW directed by Pina Bausch.

In 2003, Cloud Gate opened the Melbourne International Arts Festival with *Cursive II*, winning both the Age Critics' Award and the Patrons' Award; while in New York, *Moon Water* was named the best dance of the year by the *New York Times*. In 2006, *Cursive: A Trilogy* was chosen as the best dance choreography of the year as a result of critics' poll by *Ballet-Tanz und Theaterheute*.

At home, Cloud Gate also enjoys high acclaim and popularity. It performs throughout Taiwan, in venues ranging from the lavish National Theater in Taipei to mid-sized cultural centers in various cities. The company also gives free outdoor performances several times a year, drawing audiences of up to 60,000 per performance.

To further tour campuses and grass-roots communities and to foster young choreographers in Taiwan, Cloud Gate 2 was founded in 1999. In 1998, Cloud Gate Dance School was founded to bring the joy of dance to students, from ages four to 84.

In 2003, in recognition of Cloud Gate's contribution to the cultural life of Taipei City, the Taipei City Government proclaimed August 21—the opening day of Cloud Gate's 30th anniversary season—as "Cloud Gate Day" and named Fu-Hsing North Road Lane 231, home of Cloud Gate's office, as "Cloud Gate Lane." This was the first

time Taiwan bestowed the honor of naming a day and place after a living artist and/or artistic group. In 2010, a new asteroid, numbered 200025 discovered by Taiwan's Lulin Observatory of National Central University in 2007, was officially named after Cloud Gate.

Most of Cloud Gate's productions have been made into videos. Among them, *Songs of the Wanderers*, *Moon Water*, *Bamboo Dream*, and *Cursive II* were filmed in Europe. They have been broadcast in many countries and are available on DVD.

Founder and Artistic Director of Cloud Gate Dance Theatre of Taiwan, **Lin Hwai-min** studied Chinese opera movement in his native Taiwan, modern dance in New York, and classical court dance in Japan and Korea. He founded the company in 1973.

An internationally renowned choreographer, Lin often draws from traditional Asian culture for inspiration to create works with innovative forms and contemporary relevance, which have received rave acclaims around the world.

A two-time winner of the National Culture and Art Foundation's National Award for Arts in Taiwan, Lin Hwai-min holds honorary doctorates from five universities in Taiwan and Hong Kong. Among the international honors received by Lin are the John D. Rockefeller III Award, New York; the Joyce Award of Chicago; the Ramon Magsaysay Award, the so called "Nobel Prize of Asia;" the "Best Choreographer" at Lyon Biennial Festival; and the "Chevalier of the Order of Arts and Letters" from the France Ministry of Culture. He was celebrated by *Time* magazine as one of "Asia's Heroes" in 2005. In 2009, he was awarded the Lifetime Achievement Award from the International Movimentos Dance Prize, Germany.

Lin Hwai-min has been the subject of full-length television documentaries in Taiwan, Japan, Hong Kong and, most recently, in Discovery Channel's *Portraits Taiwan: Lin Hwai-min*, Opus Arte's *Floating on the Ground* and ARTE/ZDF's *Lin Hwai-min -Interface Between Worlds*. Many of his choreographic works have been made into DVDs.

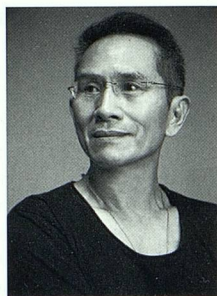
His dance works have been restaged by dance companies and universities in the US and Europe. In 2004, his production *Smoke* was restaged by the Zurich Ballet, the first restaging of one of his works by a classical ballet company. In 2006, upon invitation by Sylvie Guillem, Lin choreographed a solo piece, *Sally*, in her honor. Lin's opera direction credits include *Rashomon* in Austria and *Tosca* in Taiwan.

An acclaimed writer, Lin holds a Master of Fine Arts from the Writers' Workshop, University of Iowa. His novella *Cicada* from 1969 enjoys a rare longevity in Taiwan, and several of his short stories have been translated into English and published in the US. His biographies, *Legend of Lin Hwai-min* and *Cloud Gate* and *Hwai-min as a Young Man*, are popular sellers in Chinese-speaking communities.

As an educator, Lin founded the Department of Dance at Taipei National University of the Arts in 1983 and served as its Chairman for five years. In 1993 and 1994, he was the founding dean of the university's graduate dance program. In 1999, he gave workshops in Cambodia assisting local dancers to organize teaching materials of Khmer classical dance for children.

Since 2000, Lin has also been serving as the Artistic Director of Novel Dance Series, introducing internationally renowned ensembles and artists to dance-lovers in Taiwan, including Jérôme Bel, Akram Khan, Emanuel Gat, and Sidi Larbi Cherkaoui.

In 2003, Lin donated his prize from the Executive Yuan National Cultural Award, the highest honor of its kind in Taiwan, as the seed money for the Wanderers' Fund, which supports local young artists to travel in Asia.



Lin Hwai-min

Photo: Liu Chen-hsiang

Aclaimed as one of Japan's best-known living composers, **Toshio Hosokawa** was born in Hiroshima in 1955. He went to Berlin to study composition with Isang Yun at Hochschule der Künste in 1976, and continued his study with Klaus Huber at the Staatlichen Hochschule für Musik in Freiburg from 1983 to 1986.

In 1980, Hosokawa won "First Prize" in the Valentino Bucchi Composition Competition in Rome and participated for the first time in the Internationale Ferienkurse für Neue Musik in Darmstadt. Since then, he has presented his works throughout Europe and Japan, gaining an international reputation and winning numerous awards and prizes, including "First Prize" in the Composition Competition on the occasion of the 100th Anniversary of the Berliner Philharmonisches Orchester (1982), Rheingau Musikpreis (1998), Duisburger Musikpreis (1998), and musica viva-Preises der ARD und BMW AG (2001).

Hosokawa has been invited to nearly all of the major contemporary music festivals in Europe as composer-in-residence, guest composer, or lecturer, including the Warsaw Autumn, Festival d'Automne à Paris, Salzburger Festspiel, and Venezia Biennale.

At the Münchener Biennale in 1998, his first opera, *Vision of Lear*, commissioned by the City of Munich for the festival, was premiered and highly acclaimed as "a work inspired by the encounter of East and West which has opened up a new musical world." In 2004, his second opera, *Hanjo*, commissioned by the Festival d'Aix-en-Provence, premiered at the Festival La Monnaie in Belgium. In 2005, his orchestral work, *Circulating Ocean*, commissioned by the Salzburg Festival, was premiered by the Vienna Philharmonic under the baton of Valery Gergiev. It received its UK premiere in 2006 at the BBC Proms and had its German premiere at Berliner Philharmonie.

As the winner of the 2008 Roche Commissions (awarded in collaboration with the Lucerne Festival, the Cleveland Orchestra, and Carnegie Hall), Toshio Hosokawa's *Woven Dreams* had its world premiere at the Lucerne Summer Festival in 2010, and had its New York premiere at Carnegie Hall in this past February. Highlights of 2011 include premieres of his new opera *Matsukaze*, commissioned by La Monnaie, and a new horn concerto, co-commissioned by Berliner Philharmoniker, the Barbican Centre London, and Concertgebouw Amsterdam.

Since 2001, Hosokawa has served as Music Director for the Takefu International Music Festival. He was composer-in-residence with Deutsches Symphonie Orchester Berlin in the 2006/07 season and with WDR Rundfunkchor Köln between 2006–2008. Since 2004, he has been a guest professor at Tokyo College of Music.

A resident of Berlin, Hosokawa has been a member of Academy of Fine Arts (Akademie der Künste) Berlin since 2001 and a Fellow of the Berlin Institute for Advanced Study since 2006.

Lulu W. L. Lee (*Lighting Designer*) holds an MFA in Theater Lighting Design from Temple University, Philadelphia, and has worked as the architecture lighting designer at The Lighting Practice, the technical supervisor for 2001 Taipei Lantern Festival, the resident stage manager at Novel Hall, and the technical manager for Taipei Arts Festival.

Lee's lighting design works encompass operas, dance works, and theater productions for various performance companies including Guo Guang Opera Company, Golden Bough Theatre, Creative Society, and Cloud Gate Dance Theatre of Taiwan. Her

design credits with Cloud Gate include *Listening to the River* (2010), *Oculus* (2007), and *Lost Shadows* (2007) as lighting designer, and *The Road to the Mountain* (2004), *Cursive II* (2003), and *Bamboo Dream* (2001) as assistant lighting designer.

Appointed as technical director in 2010, Lee has worked closely with Cloud Gate for many years as project lighting director.

One of the most respected senior costume designers in Taiwan, **Lin Ching-ju** (*Costume Designer*) has worked in this field for over 20 years. She studied at Tokyo National University of Fine Arts and Music. In 1992, she was awarded a Fulbright scholarship to study in New York to participate in productions of the New York City Ballet and the New York City Opera. In 2006, she received the National Award for the Arts, the highest award for artists in Taiwan.

Lin's Cloud Gate credits include the company's repertoire, including *Lost Shadows* (2007) by British choreographer Akram Khan, *The Road to the Mountain* (2004), *Cursive II* (2003), *Cursive* (2001), *Moon Water* (1998), *Nine Songs* (1993), *The Dream of the Red Chamber* (1983), *Symphony of the Sorrowful Songs* (1995), *Shooting the Sun* (1992), *Legacy* (1978), and *Nirvana* (1982).

Lin has designed for more than 70 other major works, including designs for New Classic Dance Company; ballet repertoires *Swan Lake* and *Nutcracker*; the modern dance *Life of Mandala* by Tai Gu Tales Dance Theatre in 1990; the theater work *The Kingdom of Desire* by the Contemporary Legend Theatre; musical and opera repertoires *Tosca*, *Midsummer Night's Dream*, and *Rigoletto*.

Ethan Wang (*Projection Designer*) received his MA degree in Communication Design majoring in New Media Pathway from Central Saint Martins College of Art & Design, University of the Arts London.

Serving as the visual art designer for Museum of Contemporary Art Taipei and the guest art designer for the Hua-shan Art District, Taipei, Wang founded his own studio Over Quality with his partners in 2006, focused on digital graphic animation creations. His credits on moving images and multi-media slideshows include *Wind Shadow* and *Listening to the River* by Cloud Gate Dance Theatre of Taiwan; *Reed Field* by Taipei Crossover Dance Company; and *Next Exit* at the 8th International Architecture Exhibition in Venice, Italy. His talent also extends to the graphic designs for Taishin Arts Award, and *Dancing Allegories* and *Bevy* by Taipei Crossover Dance Company.

Wang is the recipient of numerous awards, including "Grand Prize" of the More Than a Face graphic competition in 2000, hosted by the National Association of Architects.

Lee Ching-chun (*Associate Artistic Director*) graduated with a MA in Dance Studies from City University of Laban Centre, London, in 1999. In 2004, she received the National Award for the Arts from Taiwan National Culture and Arts Foundation, the highest award for artists in Taiwan.

Joining Cloud Gate in 1983, Ms. Lee takes leading roles in all Lin Hwai-min's works including *Wild Cursive*, *Cursive II*, *Cursive*, *The Road to the Mountain*, *Smoke*, *Bamboo Dream*, *Burning the Juniper Branches*, *Portrait of the Families*, *Songs of the Wanderers*, *Nine Songs*, *The Dream of the Red Chamber*, and *Legacy*. She has also danced in Helen Lai's *The Rite of Spring*, *Invisible Cities*, *La Vie en Rose*, and *Frida*.

Her choreographic works include *Woman and Man*, *Man and Woman* for Cloud Gate and *While White Is Revealing* for Spotlight Dance Company, both of which premiered in 1996. In 1999, collaborating with Canadian stage designer Tania Etienne, she choreographed and performed the dance solo work *Courtyard of Pearls*. In 2006, she choreographed *Blossom* and *Moonlight* for Kaohsiung City Ballet Company.

Serving as Rehearsal Director for nine years, Ms. Lee was appointed Associate Artistic Director in 2003. In 2004 and 2005, she represented Lin Hwai-min to re-stage his works *Smoke* and *White* for Zurich Ballet in Switzerland and Introdans in the Netherlands respectively.

Ms. Lee is also the Chief Consultant for Cloud Gate Dance School and has helped to create and develop class syllabi for students aged four to 84.

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