

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

Thursday, October 27 through Saturday, November 5, 2011

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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 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 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, November 8, 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. 

Gate Theatre Dublin

Artist Q&A: Gate Theatre Dublin

Thursday, October 27, post-performance
Power Center

Gate Theatre Dublin Artistic Director Michael Colgan is joined by U-M professor Enoch Brater in a post-performance Q&A. Must have a ticket to the performance to attend.

AnDa Union

Lecture: The Art of Mongolian Singing

Tuesday, November 8, 4:00 pm
Michigan Union Parker Room, 530 S. State Street

In conjunction with UMS's presentation of AnDa Union, the Confucius Institute of the University of Michigan offers a lecture on the art of Mongolian singing given by Bao Darhan, Professor and Vice Dean of the Music College of the Central University for Nationalities.

UMS on Film: AnDa Union:

From the Steppes to the City

Tuesday, November 8, 7:00 pm
Helmut Stern Auditorium, U-M Museum of Art,
525 S. State Street

Filmmakers Sophie Lascelles and Tim Pearce preview their work-in-progress documentary which follows AnDa Union, a group of 14 musicians who all hail from the Xilingol Grassland area of Inner Mongolia, a semi-autonomous region of China. Formed in 2003, AnDa Union is part of a musical movement that is finding inspiration in old and forgotten folk music from the nomadic herdsman cultures of Inner and Outer Mongolia, drawing on a repertoire of music that all but disappeared during China's recent tumultuous past. (2011, Sophie Lascelles and Tim Pearce, 90 minutes)

A black and white portrait of Diego El Cigala, a flamenco singer. He has long, dark, wavy hair and a beard. He is wearing a dark, textured jacket over a light-colored shirt. He is looking down and to the right, with his hands clasped in front of him. The background is a plain, light color.

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."

Media Partner **WEMU 89.1 FM.**

UNIVERSITY
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presents

Schola Cantorum de Venezuela

Alberto Grau, *Founder and Director*
María Guinand, *Conductor and Artistic Director*
Ana María Raga, *Associate Conductor*

Program

Thursday Evening, October 27, 2011 at 7:30
St. Francis of Assisi Catholic Church • Ann Arbor

Aqua and Fiesta

Part I: Water

José Antonio Calcaño

Evohé

Gonzalo Castellanos

Al Mar anochecido

Eric Whitacre

Cloudburst

Oswaldo Golijov

Oceana (excerpt)
Coral del Arrecife

Alberto Grau

Binnamma

Gonzalo Grau

Aqua (excerpts)
Canción de los rápidos remeros
Yemayá

Victor González, Paul Sojo, and Javier Silva, *Soloists*

INTERMISSION

Part II: Fiesta

Astor Piazzolla

Las Cuatro Estaciones (excerpt)
Primavera Porteña

Popular Brazilian folk song

Muié Rendeira

Guido López-Gavilán

Mambo 'que rico é'

Los Ruffino

*Arr. María Adela Alvarado
and Amanda Soriano*

Cerezo Rosa (cha cha cha)

Billo Frómata
Arr. Angel Sauce

Toy Contento

Edgar Zapata
Arr. Federico Ruiz

El Menciona'ó

Consuelo Velázquez
Arr. Alberto Grau

Bésame Mucho

Miguel Matamoros
Arr. Alberto Grau

Son de la Loma

Otilio Galíndez
Arr. Alberto Grau

La Arestinga

José Darío Cano and Said Barrios, *Soloists*

René Barros
Arr. Ana María Raga

Tengo una forma más

Ochoa Rojas

Nuestras Navidades

13th Performance of the
133rd Annual Season

Media partnership is provided by WRCJ 90.9 FM.

Schola Cantorum de Venezuela appears by arrangement with Opus 3 Artists,
New York, NY.

UMS Voices Series

Large print programs are available upon request.

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

Evoché (Venezuela)

José Antonio Calcaño

*Born March 23, 1900**Died September 11, 1980*

Like his friend and contemporary Vicente Emilio Sojo, Venezuelan composer José Antonio Calcaño was extremely active in both his musical and political life, working as a composer, pianist, and critic in Switzerland, Ireland, England, and the US. As with Sojo, his first passion was for Venezuelan music. Together with his brother Emilio and with Sojo, Calcaño was one of the founders of the Orfeón Lamas, which gave its first public concert in 1930 and is one of the pioneering choirs in establishing and nurturing the musical heritage of Venezuela.

Al Mar anochecido (To the sea in twilight) (Venezuela)

Gonzalo Castellanos

Born June 3, 1926 in Canoabo, Venezuela

Also from the composition school lead by Sojo, this madrigal from the composer and conductor Gonzalo Castellanos uses an impressionistic musical style. The way he paints the movement of the waves and the water is evidently inspired by Debussy's *La Mer*.

Cloudburst (United States)

Eric Whitacre

Born January 2, 1970 in Reno, Nevada

The text, taken from Octavio Paz's poem *El Cántaro roto* (The Broken Water Jug) is suggestive and imaginative. The composer writes in the preamble of his work:

Cloudburst is a ceremony, a celebration of the unleashed kinetic energy in all things. The mood throughout is reverent, meditative, and centered. This does not imply solemn or calm; it simply means the performer must take the spiritual journey with total respect for the power of the water and profundity of the rebirth.

This piece was awarded First Prize in the 1993 American Choral Directors Association's Composers of the Future competition.

Oceana (excerpt) (Argentina)

Osvaldo Golijov

Born December 5, 1960 in La Plata, Argentina

Oceana is a major work commissioned from Osvaldo Golijov by the Oregon Bach Festival, and was premiered in 1995 by Schola Cantorum de Venezuela at the OBF.

Golijov chose for his text the poem "Oceana" from Neruda's 1961 collection *Cantos Ceremoniales*. As Bach's cantatas invoke the grace of God upon believers, Neruda's verses passionately invoke the thrilling and mysterious presence of the ocean goddess.

The voices fade gradually, and the instrumental sounds become increasingly thinner and higher, finally coming to rest upon soft, extended chords as the choruses begin the finale. Gently swelling and withdrawing, the two choruses repeatedly invoke the name of Oceana, occasionally dissolving in receding echoes of forgotten memory. The bulk of the movement is sung without accompaniment, as the voices hypnotically recall ancient images of reefs and shells and seafarers, fading to a final chord of unresolved longing.

Binnamma (Spain/Venezuela)

Alberto Grau

Born November 7, 1937 in Barcelona, Spain

"Binnamma" was composed in the wake of the catastrophe caused by the rain and subsequent flooding in the Vargas State region of Venezuela in December 1999. This work, dedicated to the victims of this tragedy, was composed for the Orfeón Universitario Simón Bolívar. Grau explores new sonorities and vocal effects inspired by native songs of the Brazilian Amazon, and uses eurhythmics and choral choreography as fundamental aspects of the piece in a virtuosic manner.

"Binnamma" starts with a popular Catalan song that is gradually deconstructed and transformed into a ritualistic song to celebrate the sunrise.

Aqua (excerpts) (Venezuela)

Gonzalo Grau

Born November 9, 1972 in Caracas, Venezuela

The oratorio *Aqua* was commissioned by the International Bach Academy Stuttgart for its 2011

Musikfest Stuttgart. It sings of the myriad aspects of water: of the hidden ways in which water flows beneath the earth, the blessings of rain, the destructive wrath of water bursting its banks. Its theme also laments the water sources that are poisoned by man and by acid rain as a result of unbridled progress.

The work had its world premiere in Caracas on August 20, 2011 with the Bundesjugendorchester (National Youth Orchestra of Germany) and the Gaechinger Kantorei Stuttgart conducted by María Guinand. Excerpts were performed earlier that month at the Young Euro Classic Festival in Berlin, where Grau received the 2011 European Composer Award for his "water oratorio."

Las Cuatro Estaciones (The Four Seasons) (excerpt) (Argentina)

Astor Piazzolla

Born March 11, 1921 in Mar del Plata, Argentina
Died July 4, 1992 in Buenos Aires

Piazzolla was born in Mar del Plata in 1921 and died in Buenos Aires in 1992. He played the bandoneon and studied with Nadia Boulanger in Paris. He recreated the tango, incorporating new harmonic combinations where dissonance plays a fundamental role, with crisper rhythms and a fuller orchestration. He was often criticized in his time for these innovations and would counter that this was the contemporary music of Buenos Aires.

The four tangos that comprise *The Four Seasons* are instrumental, and in this program, the choir will sing them with instrumental accompaniment, and also in onomatopoeic sounds that mimic the instruments. Each of these tangos has a distinct character, although they all alternate between lyrical and melancholic, with particularly beautiful melodies in "Primavera Porteña," and sections that are especially rhythmic and lively.

Muié Rendeira (Lacemaker Woman) (Brazil)

Popular Brazilian folk song

Arr. Carlos Alberto Pinto Fonseca

Born June 7, 1933 in Belo Horizonte, Brazil
Died May 27, 2006

Two of the most popular folk tunes from northeast Brazil are combined in this joyful arrangement of Carlos Alberto Pinto Fonseca's "Olé Muié Rendeira"

and "É Lampa é Lampa, é Lampeao." Although Pinto Fonseca emphasizes the rhythmic aspect of the piece, his choral writing is very clear, which allows the listener to easily identify the melodies. The simple harmonic vocabulary reinforces the simplicity of the style. In performance, the addition of percussion reinforces the characteristics of the *baiao*, a Brazilian folk dance.

Mambo 'que rico é' (Mambo, how nice it is) (Cuba)

Guido López Gavilán

Born March 1, 1944 in Matanzas City, Cuba

Rhythm is the essential element in the choral works of Guido López Gavilán. "Mambo," along with "El Guayaboso" and "Aporrumbeosis," are a group of virtuoso pieces that transform the choral ensemble into an instrumental group. Many different onomatopoeic sounds are heard throughout that imitate in particular the percussion instruments and the bass, in formulas characteristic of the mambo.

Cerezo Rosa (cha cha cha) (Cuba/Venezuela)

Los Ruffino

Arr. María Adela Alvarado

Born October 19, 1961 in Venezuela

Arr. Amanda Soriano

Born 1963

This song is based on a style of Cuban dance music called *cha-cha-chá* introduced in the 1950s by Enrique Jorrín. It developed from the *danzón* of Cuba and is today one of the most popular forms of ballroom dance.

Toy Contento (Venezuela)

Billo Frómata

Born November 15, 1915 in Santo Domingo,

Dominican Republic

Died May 5, 1988 in Caracas, Venezuela

Arr. Angel Sauce

Born August 2, 1911 in Caracas, Venezuela

Died December 26, 1995 in Caracas

This song is a very popular *zoropo*, which is often referred to as Venezuela's national dance. The *zoropo* is, at its heart, *musica llanera*—music of Venezuela's plains region, heavily influenced by Spanish colonial style—but today this music has evolved into several different regional forms. Even in

the 1920s, the *joropo*, which traditionally features intricate playing on the harp and *cuatro* (a small, four-stringed guitar) and maraca accompaniment, became a way of referring not just to the dance, but also to a particular and complex rhythm that combines both 3/4 and 6/8 time.

El Menciona'o (The Named One)

(Venezuela)

Edgar Zapata

Born 1952

Arr. Federico Ruiz

Born 1948 in Caracas, Venezuela

Here, the traditional *joropo* song "El Menciona'o" (The Named One), by Edgar Zapata, is given a virtuoso choral twist in this Federico Ruiz arrangement, in which the individual voice sections evoke the sprightly, light-hearted spirit of the dance.

Bésame Mucho (Mexico)

Consuelo Velázquez

Born August 21, 1916 in Ciudad Guzmán, Mexico

Died January 22, 2005 in Mexico City

Arr. Alberto Grau

"Bésame Mucho" was composed in 1940 based on Enrique Granados's piece "La maja y el ruiseñor" from his famous *Goyescas* suite. This song was acknowledged in 1999 as the most well known song in the Spanish language and has been translated into more foreign languages than perhaps any other piece of music. Commissioned by the Korean National Chorus, this song was recreated by Grau after his own fashion to achieve a special intimacy and charm.

Son de la Loma (They are from the Hill)

(Cuba)

Miguel Matamoros

Born May 8, 1894 in Santiago de Cuba, Cuba

Died April 15, 1971 in Havana

Arr. Alberto Grau

This Cuban song was composed by Miguel Matamoros, a founding member of the Trío Matamoros, one of the most popular Cuban *trova* groups. They played *boleros* and *son**, toured throughout Latin America and Europe, and recorded in New York. The group was renowned

for their vocal harmony and for the quality of their lyrics.

Matamoros was one of the greatest and most prolific composers of the Cuban *son*; his first hit was "El que siembra su maíz" (literally, he who sows his corn). "Mamá, son de la loma y cantan en llano (mama, they're from the hill, and they sing on the plain)" means that they are from the Oriente province of Cuba, and they sing in Havana.

**Son* refers a style of Cuban music that combines elements of Spanish *canción* with African rhythms.

La Arestinga (Venezuela)

Otilio Galíndez

Born December 13, 1935 in Yaritagua, Venezuela

Died June 13, 2009 in Maracay

Arr. Alberto Grau

The *gaita* is a typical rhythm used in Venezuelan folkloric music, formed in patterns of triplets. This choral version shows the full vivacity of the music. The text refers to a fisherman who, instead of fishing, always goes in search of beautiful mermaids. Arestinga is a region of the Margarita Island in Venezuela.

Tengo una forma más (I have another way) (Cuba)

René Baños

Arr. Ana María Raga

Born December 16, 1967 in Caracas, Venezuela

This is also a Cuban *son*, written by René Baños, director of the well-known a *capella* group Vocal Sampling. This choral arrangement uses voice to imitate instruments and create improvised passages as part of the vocal jazz language.

Nuestras Navidades (Our Christmas)

(Venezuela)

Ochoa Rojas

Sanguero and *Tamboera* are two genres that belong to different popular traditions of Venezuelan music, which relate to important religious festivities, in particular Christmas.

Sanguero is a slow and ceremonial song, which is used as a procession. *Tamborera* is an Afro-Venezuelan folk genre of music that features rich use of the *tambora* drum in carrying the main beat.

María Guinand is Artistic Director of the Schola Cantorum de Venezuela and conducts choral projects throughout Latin America, Europe, the US, and Asia. Renowned as an authentic interpreter and trainer of Latin American choral music of the 20th and 21st centuries, she is a recipient of the Helmuth Rilling Preis (2009), the Robert Edler Preis für Chormusik (2000), and the Kulturpreis of the InterNationes Foundation (1998), three of the most distinguished prizes in choral music conducting.

A graduate of Bristol University in England, Ms. Guinand studied choral conducting with Alberto Grau, and went on to further studies in conducting and musical education with Helmuth Rilling, Luigi Agustoni, and Johannes B. Göschl.

Currently, she conducts two of Venezuela's most prestigious choirs, the Schola Cantorum de Venezuela and the Cantoria Alberto Grau, both with whom she has toured and recorded extensively and won many awards. Always interested in new choral music,

she has been involved in projects such as the premieres, performances, and recordings of Osvaldo Golijov's *La Pasión según San Marcos* and John Adams' *A Flowering Tree*. In 2011, she conducted the world premiere of Gonzalo Grau's oratorio *Aqua* in Stuttgart and at the Young Euro Classic Festival in Berlin, where Mr. Grau received the 2011 European Composer Award for the piece.

For over three decades, Ms. Guinand has been Associate Conductor and Advisor of Choral Symphonic Performances and Activities for El Sistema, the world-renowned music program in Venezuela. She teaches in the master's degree program for choral conductors at the Universidad Simón Bolívar where she has taught as a professor and conductor for 28 years.

As a choral promoter and Director of the Fundación Schola Cantorum de Venezuela, she contributes to the permanent establishment of choral music centers for children and youth of disadvantaged backgrounds in Venezuela and other Andean countries. As conductor of the Polar Foundation Choir she has actively contributed to the development of choral music in private enterprises. She served for 12 years as the Latin America

Vice President of the International Federation of Choral Music. She is also editor of the *Música de Latinoamérica* collection at the Earthsongs music editorial house.

The Schola Cantorum de Venezuela (formerly known as Schola Cantorum de Caracas) is one of the most important choral societies belonging to the growing choral movement in Venezuela. It was founded in 1967 and directed by Alberto Grau, Venezuelan composer and conductor born in Barcelona, Spain. The choir's broad repertoire includes works from the Spanish, Italian, French, and English Renaissance; German and Italian Baroque; contemporary Venezuelan and international composers; a vast collection of Venezuelan and Latin American traditional music; and a number of symphonic choral pieces.

International tours have taken the Schola to venues in the US, Europe, Mexico, Canada, and South America. The ensemble was chosen for the premiere of Osvaldo Golijov's *La Pasión según San Marcos (Saint Mark Passion)* which debuted at the European Music Festival 2000 under the sponsorship of the Bachakademie Stuttgart. The Hänssler Classic recording of this concert was nominated for a 2002 Grammy and Latin Grammy Award in the category of "Best Choral Performance." A new recording of this work was released in 2010 by Deutsche Grammophon in a CD/DVD edition to great critical acclaim. In 2006, under the direction of Peter Sellars, the Schola premiered John Adams' opera *A Flowering Tree* at the Crown Hope Festival in Vienna, which they subsequently brought to Lincoln Center in New York. A recording of this piece was released in 2008 by Nonesuch Records. Most recently in September 2011, the Schola gave the world premiere of Gonzalo Grau's award-winning oratorio *Aqua*, commissioned by the Bachakademie. The Schola has more than 50 major symphonic choral works in their repertoire and has performed under the batons of such distinguished conductors such as Sir Simon Rattle, Claudio Abbado, Gustavo Dudamel, Krzysztof Penderecki, Helmuth Rilling, Roberto Spano, John Adams, and Edmon Colomer.

With a variety of a *capella* and symphonic choral programs, the Schola Cantorum de Venezuela has appeared internationally at music festivals and concert halls, including the José Félix Ribas and Ríos Reyna Hall of the Teatro Teresa Carreño in Caracas, Concertgebouw and Royal Carré Theatre in



María Guinand

Amsterdam, Royal Festival Hall and Barbican Centre in London, Beethovenhalle in Stuttgart, Nexahualcóyotl Hall of the UNAM in Mexico, Sydney Opera House, Brooklyn Academy of Music's Howard Gilman Opera House, Walt Disney Concert Hall in Los Angeles, and at the Tanglewood, Ravinia, Canary Islands, and Oregon Bach festivals.

A specialized ensemble with unique arrangements and repertoire, the Schola has recorded 26 albums to date. Ana María Raga and María Guinand are the titular directors. Since 2005, the

Schola Cantorum of Venezuela has worked under the aegis of the Schola Cantorum Foundation, a non-profit organization that oversees several other choirs such as the Cantoría Alberto Grau, Pequeños Cantores de la Schola, and Schola Juvenil. Together they provide a complete system to promote and develop choral music in Venezuela.

UMS welcomes María Guinand and Schola Cantorum de Venezuela, who make their UMS debuts this evening.

Schola Cantorum de Venezuela

Alberto Grau, *Founder and Director*
María Guinand, *Artistic Director and Conductor*

Ana María Raga, *Associate Conductor and Piano*

Luimar Arismendi, Pablo Morales, and Gioconda Cabrera, *Assistant Conductors*

Zaira Castro, Víctor González, Anaída Carquez, and Verónica Sosa, *Vocal Coaches*

Laura Silva, *Piano*

Andrés Ferrer, *Coordinator*

Instrumentalists

Luimar Arismendi, *Mandolin, Cuatro, and Percussion*

Gioconda Cabrera, *Cuatro and Percussion*

Anaída Carquez, Javier Silva, and Iris Pagano, *Percussion*

Paul Sojo, *Flute*

Soprano

Anaída Carquez*

Jessica Colmenares*

Flor Yáñez*

Ruth Rojas*

Mariana Díaz*

Katherine Pérez*

Rima Ibrahim*

Iris Pagano

Verónica Sosa*

Alto

Victoria Nieto

Adriana González*

Gioconda Cabrera*

Luimar Arismendi

Carla Aular

Genesis Devonish

Zenaida Vásquez

Laura Silva

Tenor

Said Barrios*

Jose D. Cano*

Juan De Sousa*

Daniel González

John Martínez*

José Eduardo Castillo

Alexander Simoes*

Miguel Castro

Bass

Alejandro Figueroa

Javier Silva*

Roberto Medina*

Andrés Ferrer*

Mario Lo Russo*

Paul Sojo*

Federico Diaz*

Víctor González*

José Gilberto Manrique

*Soloists

For Opus 3 Artists:

David V. Foster, *President & CEO*

Jonathan Brill, *Executive Vice*

President, Manager, Artists &

Conductors

Leonard Stein, *Senior Vice President,*

Director, Tour Administration

Leiwei Jiang, *Associate*

John C. Gilliland III, *Associate, Tour*

Administration

Nadia Mokhoff, *Company Manager*





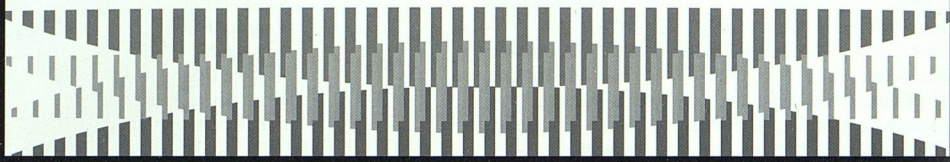
University Musical Society would like to thank

Herbert S. and Carol L. Amster Fund

**Charles H. Gershenson Charitable Trust,
Maurice Binkow, Trustee**

Dody Viola

for their support of Gate Theatre Dublin's
productions of *Watt* and *Endgame*.



133rd season **ums 11/12**

Einstein on the Beach

An Opera in Four Acts by Robert Wilson - Philip Glass

with choreography by Lucinda Childs

Friday & Saturday \ January 20 & 21 \ 7 pm

Sunday \ January 22 \ 2 pm

Power Center

"Einstein was like nothing I had ever encountered...Its very elusiveness radiated richly, like some dark star whose effects we can only feel... Einstein on the Beach, perhaps like Einstein himself, transcended time. It's not (just) an artifact of its era, it's timeless...an experience to cherish for a lifetime." (John Rockwell, *The New York Times*)

Residency Sponsor **The Dahmann Campus Inn.**

Sponsored by **University of Michigan Health System.**

Sponsored by **Mary and Brian Campbell in memory of Herbert Amster.**

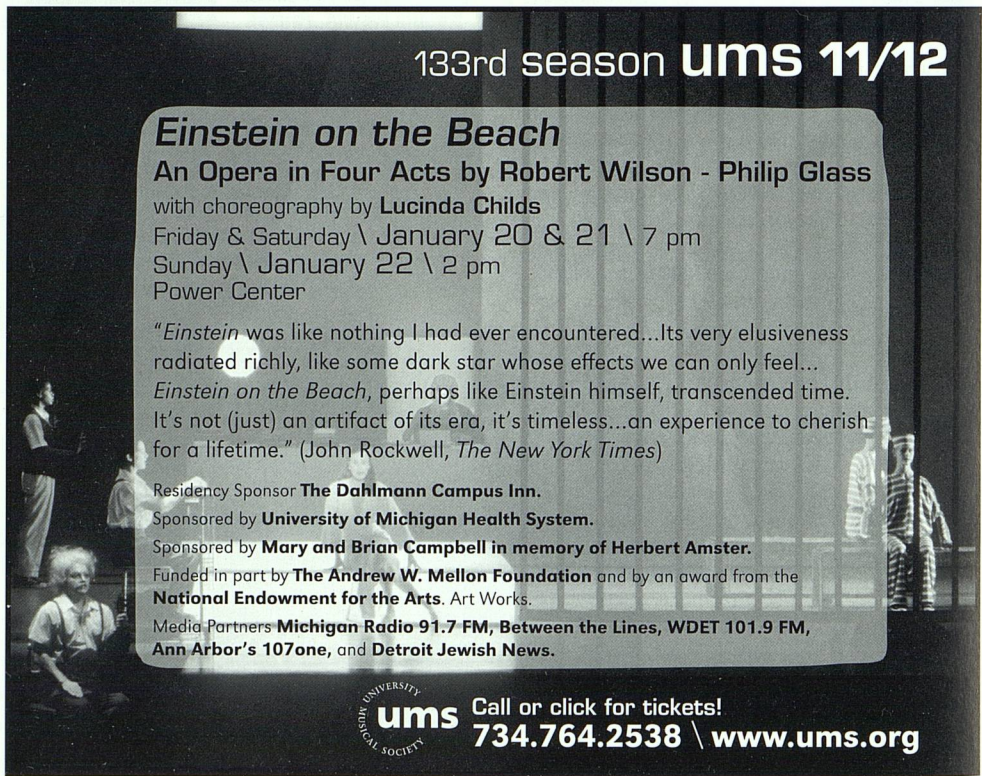
Funded in part by **The Andrew W. Mellon Foundation** and by an award from the **National Endowment for the Arts.** Art Works.

Media Partners **Michigan Radio 91.7 FM, Between the Lines, WDET 101.9 FM, Ann Arbor's 107one, and Detroit Jewish News.**



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presents

Watt

and

Endgame

by Samuel Beckett

A production of
Gate Theatre Dublin

Michael Colgan
Artistic Director

Program

Thursday Evening, October 27, 2011 at 7:30
Friday Evening, October 28, 2011 at 8:00
Saturday Evening, October 29, 2011 at 8:00
Power Center • Ann Arbor

Watt

Watt is approximately 55 minutes in length and is performed with no intermission.

INTERMISSION

This evening's intermission is 30 minutes in length. Please refer to page 20 in this program book for a QR code to scan with your smartphone that will lead you to more information about this production.

Endgame

Endgame is approximately 90 minutes in length and is performed with no intermission.

14th, 15th, and 16th
Performances of the
133rd Annual Season

International Theater
Series

*The photographing or
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The Thursday evening performance is sponsored by the Herbert S. and Carol L. Amster Fund and the Charles H. Gershenson Charitable Trust, Maurice Binkow, Trustee.

The Saturday evening performance is hosted by Dody Viola.

This week's performances are funded in part by the Wallace Endowment Fund.

Media partnership is provided by *Between the Lines*, Michigan Radio 91.7 FM, and Ann Arbor's 107one.

Special thanks to Enoch Brater, Tim Grimes, Ken Raynor, and the Ann Arbor District Library for their support of and participation in the Gate Theatre Dublin residency.

The US tour of Gate Theatre Dublin is presented by David Eden Productions.

Large print programs are available upon request.

Watt

by Samuel Beckett

Texts from the novel selected by Barry McGovern

Directed by Tom Creed*Costume Design by* Joan O'Clery*Lighting Design by* James McConnell*Sound Design by* Denis Clohessy*Music by* Barry McGovern after
Samuel Beckett**Cast** Barry McGovern

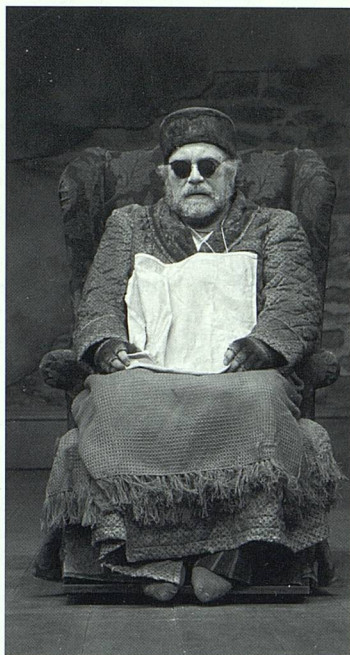
Endgame

by Samuel Beckett

Directed by Alan Stanford
Set Design by Eileen Diss
Costume Design by Joan O'Clery
Lighting Design by James McConnell

Cast

Hamm Owen Roe
Clov Barry McGovern
Nell Rosaleen Linehan
Nagg Des Keogh



A Note on *Watt*

Samuel Beckett wrote of *Watt*: "It is an unsatisfactory book, written in dribs and drabs, but it has its place in the series, as will perhaps appear in time."

It was begun in Paris on February 11, 1941 and not completed until 1945. There are six notebooks in the University of Texas at Austin which are full of material that did not end up in the published book. These notebooks are extraordinary manuscripts, full of doodles, drawings, and designs—mathematical and otherwise—which tell the tale of the book, so long in gestation. The novel (if that is the word) was written in English, his last work in that language before turning to French. He did, of course, write in both English and French later.

Watt is the great transition work in Beckett's writing, the bridge between the Joyce-influenced early work and the great middle period of the late-1940s and 1950s. Most of the writing of *Watt* took place in the village of Roussillon in the Vaucluse area of southeastern France between 1943 and 1944 when Beckett was on the run from the Gestapo because of his work with the French Resistance during World War II. He described writing it as "only a game, a means of staying sane."

The house of Mr. Knott where *Watt* goes to work is based on two houses: mainly Cooldrinagh in Foxrock, County Dublin, the Beckett family home; and, to a lesser extent, the nearby Glencairn, the former home of Richard "Boss" Croker, a retired Irish-American politician, and more recently, the residence of the British Ambassador to Ireland. *Watt's* journey on the train is from Harcourt Street Station in Dublin City to Foxrock on the old Harcourt Street railway line, most of which is now a tramline. The racecourse is Leopardstown.

After the war, Beckett tried to have *Watt* published, but it was rejected by all to whom it was sent. One publisher wrote "What is it that this Dublin air does to these writers?" It was eventually published in August 1953 in Paris by Olympia Press in collaboration with a group of young American expatriates, led by Richard Seaver, called Collection Merlin (or the Merlin juveniles, as Beckett called them). Later it was published by Grove Press in the US and by John Calder in Britain. *Watt* was

banned in Ireland in 1954 but, curiously, Ireland was the first country to publish extracts from *Watt* in the literary magazines *Envoy* and *Irish Writing* between 1950 and 1953. It was while touring Ireland as an actor in Anew McMaster's company in the early 1950s that Harold Pinter read an extract from *Watt* in one of those magazines and became one of Beckett's greatest champions.

Watt is for many a difficult book to read, not least because of its seemingly endless lists and combinations and permutations. But the perseverance is worth it and those who give it a chance will find great riches of language and philosophy and great cause for laughter. It is one of the few books that have made me laugh out loud on public transport.

Watt the show is not *Watt* the book. It is a distillation of the essence of the book. Much has had to be left out for an hour-long show. My earnest hope is that those who enjoy the show, and particularly those who don't, will read the book. It is unlike anything else you will have read.

This stage version of *Watt* is dedicated to the memory of my good friend Dick Seaver, the great New York publisher and book lover, who died in 2009 and who, more than anyone else, was responsible for publishing *Watt*.

Program note by Barry McGovern.

Beckett at the Gate

The Gate Theatre is synonymous with the works of Samuel Beckett, having toured productions throughout the world from Beijing to New York, Sydney to Toronto, and London to Melbourne.

In 1991, the Gate became the first theater in the world to present a full retrospective of all 19 stage plays and, later, repeated the festival at New York's Lincoln Center and at the Barbican Centre in London. The Gate also played a major role in Dublin's 2006 Beckett Centenary Festival.

In 2007, the Gate toured a critically acclaimed season, entitled GATE I BECKETT, to the Sydney Festival and the following year to Lincoln Center Festival in New York. In 2008, the Gate completed an historic national tour of its landmark production of *Waiting for Godot* which sold out 40 venues throughout the country in the first ever all-Ireland tour.

The Gate Theatre Dublin has been, artistically and architecturally, a landmark building for over 250 years. Established as a theater company in 1928 by Hilton Edwards and Micheál MacLiammóir, the Gate offered Dublin audiences an introduction to the world of European and American theater and also to classics from the modern and Irish repertoire. It was with the Gate that Orson Welles, James Mason, and Michael Gambon began their prodigious acting careers.

Today, in its 83rd year, the Gate has become unique in that it has had only two artistic directorates. In 1983, the directorship passed to Michael Colgan under whose guidance the theater continues to represent Ireland at the very highest level of artistic endeavor, receiving numerous invitations each year to major festivals on every continent.

The Gate has a close association with the works of Samuel Beckett, the late Harold Pinter, Brian Friel, and Conor McPherson, among others. Having presented many major festivals, both internationally and at home, the Gate continues to develop, nurture, and promote the works of a diverse range of playwrights and is committed to delivering the very highest quality productions that its audiences have come to expect.

Denis Clohessy (Sound Design, Watt)

Gate Theatre: *Hay Fever*, *Molly Sweeney*, *Cat on a Hot Tin Roof*, Beckett Pinter Mamet Festival, *Death of a Salesman*, *Arcadia*, *Present Laughter*, *All My Sons*, *Faith Healer*, *Afterplay*, *The Yalta Game*, Sydney Festival 09, *The Real Thing*, *Festen*, *Hedda Gabler*. Other Theater: *The Rivals*, *An Ideal Husband*, *Three Sisters*, *The Seafarer*, *Romeo and Juliet*, *The Crucible*, *Julius Caesar*, Abbey Theatre; *Big Love*, *Burial at Thebes*, *Fool for Love*, *Woman and Scarecrow*, Peacock; *The Importance of Being Earnest*, *Sodome My Love* (Irish Times Theatre Award-winner), *Solemn Mass for a Full Moon in Summer*, *Life is a Dream*, *Is This About Sex?*, *Attempts on Her Life*, *Don Carlos*, *Dream of Autumn*, Rough Magic; *The Giant Blue Hand*, *The Ark*; *Silent*, *The Pride of Parnell Street*, Fishamble; *Macbeth*, *Titus Andronicus*, Siren Productions; *Underneath the Lintel*, Landmark; *Man of Valour*, Corn Exchange. Film: *His and Hers*, *Undressing My Mother*, *Useless Dog*, Venom Films; *The Limits of Liberty*, South Wind Blows; *In Sunshine or in*

Shadow, *Babyface Goes To Hollywood*, *A Bloody Canvas*, Fastnet Films; *Her Mother's Daughters*, Underground Films.

Tom Creed (Director, Watt)

Gate Theatre: *Watt* (Dublin Theatre Festival, Under the Radar Festival at the Public Theater, New York). New York: *Mimic* (PS122 as part of COIL 2010). Other Theater: *Una Santa Oscura* by Ian Wilson, Project Arts Centre and Dublin Theatre Festival; *Solemn Mass for a Full Moon in Summer*, *Life is a Dream*, *Attempts on her Life* ("Best Director" nomination, *Irish Times Theatre Awards*), *Dream of Autumn*, *4.48 Psychosis* (SEEDS 2 showcase), *Rough Magic*; *Berlin Love Tour*, *Say Hi To The Rivers and the Mountains*, *The Heights*, *The Art of Swimming*, *The Train Show*, *Dark Week* (Judges' Special Award nomination, *Irish Times Theatre Awards*), *Soap!*, *Crave*, *Integrity*, Playgroup; *Broken Croil/Heart Briste*, Manchán Magan; *All Over Town*, Calipo/THISISPOPBABY; *The Last Mile*, Blue Raincoat; Ian Wilson's *The Handsomest Drowned Man in the World* with Gavin Friday, Brighton Festival and Centre Culturel Irlandais, Paris; *The Coming World*, *Making Strange*; *The Case of the Rose Tattoo*, Dublin Theatre Festival; *Mr Kolpert*, Once Off Productions Rep Experiment, Dublin Fringe Festival; *Love's Labour's Lost*, *Vinegar Tom*, Samuel Beckett Centre; *The Ideal Homes Show*, Activate Youth Theatre; *Purple*, Dublin Youth Theatre. Mr. Creed is Director of Cork Midsummer Festival. He has been a co-founder and joint Artistic Director of Playgroup, an Associate Director of Rough Magic Theatre Company, and Theater and Dance Curator of Kilkenny Arts Festival.

Eileen Diss (Set Design, Endgame)

Gate Theatre: *God of Carnage*, Beckett Pinter Mamet Festival, *Present Laughter* (transfer to Spoleto Festival), *The Old Curiosity Shop*, *The Deep Blue Sea*, *Private Lives*, Beckett Centenary Festival, *The Constant Wife*, *Lady Windermere's Fan*, *The Heiress*, *Arcadia*, *The Homecoming*, Pinter Festival (also at Lincoln Center, New York). Other Theater: *The Caretaker* (with Jonathon Pryce, transfer to New York), Theatre Royal Bath; *Watch on the Rhine*, *Measure for Measure*, *The Caretaker*, *The Philanderer*, *No Man's Land*, Royal National Theatre; *A Letter of Resignation*, *Taking Sides*, *The Hothouse*, *Oleanna*, *Twelve Angry Men*, and most of Simon Gray's plays, London's West End. Televi-

sion/Film: *The Maigret*, *Somerset Maugham* series, many plays and films for the BBC and ITV including *Cider With Rosie*, *Jeeves and Wooster* series, *Longitude*, *A Doll's House*, *Betrayal*, *84 Charing Cross Road*, *August*, *A Handful Of Dust*.

Des Keogh (Nagg, Endgame)

Gate Theatre: *Endgame*, *Arms and the Man*, *The Shadow of a Gunman*, *Two-Faced*, *The Importance of Being Earnest*, *The Dresser*, *Blithe Spirit*, *Heartbreak House*, *Charley's Aunt*. Other Theater: *The School for Scandal*, *The Coleen Bawn* (transfer to National Theatre, London), *Portia Coughlan* (transfer to Royal Court Theatre, London), *Kevin's Bed*, Abbey Theatre; *The Matchmaker*, *The Love-Hungry Farmer*, *Confessions of an Irish Publican* (all adapted from John B. Keane), *The Plough and the Stars*, *My Scandalous Life*, Irish Repertory Theatre, New York; *A Great Night for the Irish*, Carnegie Hall and Radio City Music Hall; *Dancing at Lughnasa*, *Someone Who'll Watch Over Me*, *Old Wicked Songs*, *The Best of Friends*, *DA*, United States; *The Matchmaker* ("Best Actor" nominee 2001); *The Love-Hungry Farmer* ("Best Actor" nominee 2004), Edinburgh Fringe; *Des and Rosie Shows*, *Canaries*, *Gaels of Laughter*, Gaiety Theatre; *Tartuffe*, *The Pirates of Penzance*, Olympia Theatre; *The Stanley Parkers*, Druid, Galway; *The Quare Land* (Galway Arts Festival 2010); *The Quiet Moment*, Belltable, Limerick; *The Sunshine Boys*, The Civic, Tallaght. Film/Television: *Ryan's Daughter*, *Ulysses*, *Bad Day at Blackrock*, *The Clinic*, *Father Ted*, *Charley's Aunt*, *An Ideal Husband*, *Me Mammy*. Radio: Plays, comedy shows, and 35 years presenting *Music for Middlebrows* on RTE Radio.

Rosaleen Linehan (Nell, Endgame)

Gate Theatre: *Endgame*, *Gates of Gold*, *Happy Days*, *Long Day's Journey into Night*, *The Rivals*, *She Stoops to Conquer*, *London Assurance*, *The Double Dealer*. Other Theater: *The Beauty Queen of Leenane*, *The Young Vic*; *The New Electric Ballroom*, Druid; *Juno*, City Center; *Encores!*, Season; *Blood Wedding*, Almeida; *Tartuffe*, Roundabout Theatre, New York; *Lost in Yonkers*, The Guthrie, Minneapolis; *House of Bernarda Alba*, Abbey; *Olga*, Rough Magic. Film/Television: *About Adam*, *The Butcher Boy*, *Happy Days* (Beckett on Film), *The Hilo Country*, *Mad About Mambo*, *Sharpe's Gold*, *The Matchmaker*.

James McConnell (Lighting Design, Watt / Endgame)

Theater: *Hay Fever*, *Jane Eyre*, *Krapp's Last Tape* (2010, Dublin and transfer to London); *A Christmas Carol*, *Afterplay*, *The Yalta Game*, *Faith Healer* (Gatelfriel, Dublin, Sydney Festival, Edinburgh International Festival); *Waiting for Godot* (National Tour, 2008); *Present Laughter* (Dublin and Spoleto Festival, US); *Eh Joe* (Irish Times Irish Theatre Award nomination for "Best Lighting Design," transfer to Duke of York's, London, Sydney Festival, Lincoln Center Festival); *I'll Go On* (Gate | Beckett); *First Love* (world premiere, Gate | Beckett); *Salome*; *Krapp's Last Tape* (Barbican, BITE 99); *Breath*, *A Piece of Monologue*, *Beckett Festival* (Dublin 1991). Mr. McConnell is also the Gate Theatre's Production Manager.

Barry McGovern (Watt / *Clov*, Endgame)

Barry McGovern has had a long association with the work of Samuel Beckett. With the Gate Theatre he has played Estragon and Vladimir in *Waiting for Godot*, *Clov* in *Endgame*, and Willie in *Happy Days*. He has also played Lucky in *Waiting for Godot*, Krapp in *Krapp's Last Tape*, Henry in *Embers*, Fox in *Rough for Radio II*, Words in *Words and Music*, and directed *All That Fall*. His one-man show *I'll Go On* (derived from the novels *Molloy*, *Malone Dies*, and *The Unnamable*) was produced by the Gate in 1985 and has played worldwide, most recently at the 2008 Lincoln Center Festival.

Mr. McGovern has lectured, written, and given master classes on Beckett's work and is frequently asked to give readings of the poetry and prose. His recordings of the "Three Novels" (*Molloy*, *Malone Dies*, and *The Unnamable*) are available from www.rte.ie/shop.

Mr. McGovern's recent stage work includes *Cat on a Hot Tin Roof*, *Jane Eyre*, *Death of a Salesman*, *Arcadia*, Gate Theatre; *The Plough and the Stars*, Abbey Theatre; *Philadelphia*, *Here I Come!*, Gaiety Theatre; and *Life is a Dream*, Rough Magic. Films include *Joe Versus the Volcano*, *Braveheart*, *The General*, and *Waiting for Godot* (Beckett on Film). In March 2012 he will be playing Vladimir in a new production of *Waiting For Godot* at the Mark Taper Forum in Los Angeles.

Joan O'Clery (Costume Design, Endgame / Watt)

Gate Theatre: *Molly Sweeney*, *God of Carnage*, *Watt*, *Endgame*, *Boston Marriage*, *Celebration*, *Arcadia*, 2010, and the Pinter Festival 1997 (*Irish*

Times "Best Costume Design" Award), *Oleanna*. Other Theatre: *Translations*, *The Plough and the Stars*, *The Last Days of Reluctant Tyrant*, *Christ Deliver Us*, *Lolita* (Irish Times "Best Costume Design" Award) *Hamlet*, *A Doll's House*, *The Wild Duck*, *A Whistle in the Dark*, *The Colleen Bawn*, *The Importance of Being Earnest*, Abbey Theatre; *The Girl Who Forgot To Sing Badly*, *The Ark*; *The Taming of the Shrew*, *Macbeth*, Royal Shakespeare Company, Stratford and London's West End. Dance: *The Rite of Spring*, *Swept*, CoisCeim Dance Theatre. Opera: *La Traviata*, English National Opera, London Coliseum; *Turandot*, *Dead Man Walking*, Opera Ireland. Films: *Swansong*, *The Story of Occi Byrne* by Conor MacDermottroe (IFTA nominated for "Best Costume Design"), *Snap* by Carmel Winters. Ms. O'Clery has a long association with The Abbey Theatre and was head of its costume department from 2002–2007.

Owen Roe (Hamm, Endgame)

Gate Theatre: *Cat on a Hot Tin Roof*, *God of Carnage*, *Jane Eyre*, *Endgame*, *The Birds*, *Faith Healer* (Sydney Festival 2009, Edinburgh International Festival 2009, Gate Theatre 2009 and 2010), *Uncle Vanya*, *Festen* (Irish Times Irish Theatre Award for "Best Actor"), *Catastrophe* (Irish Times Irish Theatre Award for "Best Actor"), *Great Expectations*, *Shadow of a Gunman*, *The Cherry Orchard*, *Romeo and Juliet*. Other Theater: *Titus Andronicus* (Irish Times Irish Theatre Award "Best Actor" nominee), *Siren Productions*; *The Taming of the Shrew* (Irish Times Irish Theatre Award "Best Actor"), *Copenhagen*, *Rough Magic*; *Skylight*, Landmark Productions; *Heavenly Bodies*, *The Peacock*; *The Gigli Concert*, Abbey Theatre and Australia tour. Film/Television: *Sensations*, *Swansong*, *Wide Open Spaces*, *When Harry Met Bob*, *Whistleblower*, *God's Executioner*, *The Galway Races*, *Alarm*, *Pride and Joy*, *Breakfast on Pluto*, *Intermission*, *Frankie Starlight*, *Michael Collins*, *When the Sky Falls*, *Val Falvey*, *Making The Cut*, *The Last Furlong*, *Prosperity*, *In The Shadow of the North*, *Ballykissangel*, *The Ambassador*, *Anytime Now*, *The Broker's Man*, *Loving*, *Soft Sand*, *Blue Seas*.

Alan Stanford (Director, Endgame)

Gate Theatre: Directing credits include own adaptations of *Pride and Prejudice*, *The Old Curiosity Shop*, *Jane Eyre*, *Oliver Twist*, and *The Picture of Dorian Gray*, which he co-adapted.

Other productions for the Gate include *God*

of *Carnage*, *Present Laughter* (transfer to Spoleto Festival 2010), *A Christmas Carol*, *The Real Thing*, *The Deep Blue Sea*, *Great Expectations*, *Private Lives*, *The Constant Wife*, *Romeo and Juliet*, *A Tale of Two Cities*, *Lady Windermere's Fan* (1997 and 2005), *Cyrano de Bergerac*, *An Ideal Husband*, *The Importance of Being Earnest*, and *Endgame*. Other Theatre: Mr. Stanford is Artistic Director of Second Age Theatre Company for whom he has most recently directed *Hamlet*, *Philadelphia*, *Here I Come!* and *A Doll's House*. He is an Associate Director of Pittsburgh Irish and Classical Theatre for whom he has directed *Salome*, *Betrayal*, and *Celebration*. Film: *Educating Rita*, *The Irish R.M.*, *The Treaty*, *The Hanging Gale*, *Moll Flanders*, *Kidnapped*, *The American*, *Animal Farm*, *Waiting for Godot*. Mr. Stanford has written a screenplay of *The Picture of Dorian Gray*.

David Eden Productions, Ltd (DEP) (Producer)

has been one of the leading American organizations devoted to producing international work in the US for over 20 years. Most recently, DEP has produced North American tours of Galway's Druid Theatre's *The Cripple of Inishmaan*, *The Walworth Farce*, and DruidSynge, which included presentations of *The Shadow of the Glen* and *The Playboy of the Western World*. Other recent tours include the Gate Theatre Dublin's *Waiting for Godot*, Declan Donnellan's *Twelfth Night*, Propeller's *The Winter's Tale*, Piccolo Teatro di Milano's *Arlecchino*, the Russian Patriarchate Choir of Moscow, Batsheva Dance Company, and the State Ballet of Georgia with the legendary Bolshoi prima ballerina Nina Ananiashvili. In 2004, David Eden curated Lincoln Center Festival's Ashton Celebration, a two-week centennial retrospective at the Metropolitan Opera House celebrating master choreographer Sir Frederick Ashton. Other notable projects include US tours of the Bolshoi Ballet; festival programs for the Kennedy Center, including Arts of the United Kingdom (2001), Island: Arts from Ireland (2000), and Art of the State: Israel at 50 (1998); and premiere presentations of international theater and dance projects at the BAM Next Wave and Lincoln Center Festivals.

Gate Theatre Dublin

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 Pdraig Heneghan, *Deputy Director*
 Teerth Chung, *Head of Production*
 David Quinlan, *Theatre Manager*
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The Edwards-MacLiammóir Gate Theatre Trust

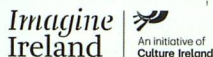
David Bunworth
 Alan Gray
 Ronnie Tallon

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The Gate Theatre is a not-for-profit organization which is administered by the Edwards-MacLiammóir Trust and funded in part by the Irish Arts Council.

For more information, please visit www.gatetheatre.ie



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UMS Archives

This week's performances by the Gate Theatre Dublin mark the company's fifth, sixth, and seventh performances under UMS auspices. The company made its UMS debut in October 2000 with performances of Beckett's *Waiting for Godot* at the Power Center (featuring Barry McGovern) and *Krapp's Last Tape* at the U-M Residential College Auditorium.



Download a free QR Scanner App for your smart phone, then scan this code for more information on Beckett and the Gate!

presents

Apollo's Fire Baroque Orchestra

Jeannette Sorrell, *Music Director*
Philippe Jaroussky, *Countertenor*

Program

Thursday Evening, November 3, 2011 at 7:30
Hill Auditorium • Ann Arbor

Handel & Vivaldi Fireworks

Antonio Vivaldi,
Arr. Jeannette Sorrell

"Concerto Grosso in D Major" after
Concerto in D Major for Two Violins, RV 511 (excerpt)
Allegro

George Frideric Handel

Oreste (excerpt)
Agitato da fiere tempeste
Mr. Jaroussky

Handel

Il Parnasso in Festa (excerpt)
Ho perso il caro ben
Mr. Jaroussky

Vivaldi

Concerto in a minor for Two Violins, Op. 3, No. 8, RV 522
Olivier Brault and Johanna Novom, *Violin*

Handel

Imeneo (excerpt)
Se potessero I sospir miei
Mr. Jaroussky

Handel

Ariodante (excerpt)
Con l'ali di costanza
Mr. Jaroussky

INTERMISSION

*Handel***Prelude in A Major**

Ms. Sorrell

*Handel***Il pastor fido (Terpsichore), HWV 8c (excerpt)**

Chaconne

Mr. Jaroussky

*Vivaldi***Catone in Utica (excerpt)**

Se mai senti spirati sul volto

Mr. Jaroussky

*Vivaldi, Arr. Sorrell***"Concerto Grosso 'La Follia' (Madness)" after
Trio Sonata in d minor, RV 63**Olivier Brault and Johanna Novom, *Violin**Vivaldi***Giustino (excerpt)**

Vedro con mio diletto

Mr. Jaroussky

*Vivaldi***Tito Manlio (excerpt)**

Frà le procelle

Mr. Jaroussky

17th Performance of the
133rd Annual Season133rd Annual
Choral Union Series*The photographing
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Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of lobby floral art for this evening's performance.

Large print programs are available upon request.

Handel & Vivaldi Fireworks

George Frideric Handel

Born February 23, 1685 in Halle, Germany

Died April 14, 1759 in London, England

Antonio Vivaldi

Born March 4, 1678 in Venice, Italy

Died July 27 or 28, 1741 in Vienna, Austria

Love and Rage: Operatic Fireworks from the 18th Century

"Farinelli drew every Body to the Haymarket. What a Pipe! What Modulation! What Extasy to the Ear!"

—Roger Pickering, London, 1755

Tonight's concert is a tale of two cities—two great baroque cities that attracted the greatest composers and singers of the time. Though 18th-century Venice and London boasted wealth and sophistication, it was their opera stages, above all, that made them the spotlights of the world.

Venice was a city of cosmopolitan decadence. On a given day, Handel and Scarlatti might be found playing a duel as keyboardists at a lavish party, while down the street, foreign tourists listened to a famous virtuoso orchestra of orphan girls, led by Vivaldi. Music was the supreme attraction—especially opera, which flourished in eight opera theaters.

In this magical city lived Antonio Vivaldi, a priest (of sorts) who served as music-master for the orphaned girls of the famous *Ospedale della Pietà*, while pursuing an ambitious international career as soloist and opera composer. And in this city, for about five years, visited the young George Frideric Handel—equally ambitious, equally international, and equally fascinated by opera. Both composers were destined for tumultuous successes, failures, and upheavals in their careers as they pursued that passionate art form of love and rage: opera.

A Priest Misunderstood

Many people think of Vivaldi as the composer of *The Four Seasons*. In reality, though, we are still in the early stages of getting to know his work. His 49 operas and approximately 30 sacred works are still in the process of being published. It is therefore surprising to hear prominent musicians talk about Handel as being "the only important baroque op-

era composer," and to hear people toss Vivaldi aside as merely a composer of violin concertos. When I ask these people how many of Vivaldi's operas they know, they look blank. Likewise, we tend to talk about Vivaldi as a composer of youthful, light music, forgetting that we are primarily acquainted with his concertos, which he wrote for performance by orphan girls. His operas and sacred music could hardly be described as light or playful.

Vivaldi had a meteoric career, achieving the popularity of a rock star and then crashing to complete oblivion. In his concertos for his orphan protégées, he was the great developer of *ritornello* form—the form that became the model for concerto-writing by all European composers of the century, including J.S. Bach. The Italian word "ritornello" means something that *returns*. The same word is used to mean the *refrain* in pop music—and indeed, Vivaldi's *ritornellos* convey the bold and driving sense of rhythm and melody found in pop music. Like pop composers today, he was writing for teenagers. The *Concerto in a minor for Two Violins* combines spirited *ritornellos* with fiery solo writing and a poetically rhetorical slow movement.

Scholars believe that the great *folia* dance tune originated in Portugal, where girls would engage in the "folly" of a mad dance around the fire. The *folia* is a ground bass in haughty sarabande-like rhythm, traditionally growing faster and faster toward the end. It was said that the girls finished in a state of frenzied collapse. The theme is full of the tension of courtship and seduction, and has served as inspiration for variations by dozens of baroque composers, including Corelli, Marais, Geminiani, C.P.E. Bach, and of course, Vivaldi. Vivaldi's version, which I believe is the finest of them all, was originally a *triosonata*; I arranged it as a *concerto grosso* so that all of us could join in the fray.

Divas and Castrati

Opera performances in 18th-century Venice resembled the atmosphere of a casino—people chatting, playing cards, and shouting their approval or annoyance with the show. The operas were formulaic and the public demanded new ones every few weeks. This was the pop music of the times. Into this circus walked Handel and Vivaldi, both with ambitions to conquer the fickle public. In 1712 Handel indeed had the Venetian public at his feet with his wildly successful opera *Agrippina*,

performed 27 times that year.

Fifteen years later, we see Vivaldi, already an international operatic star, producing perhaps his greatest masterpiece for the stage: *Orlando furioso*. With this opera, Vivaldi declared war on the trivial and formulaic operas that were all the rage. Based on the 16th-century epic poem by Ariosto, *Orlando furioso* is a tragic and heroic *dramma per musica* that explores the fragile strength of humanity. It can be seen as Vivaldi's manifesto, proclaiming boldly that great music can and should be in the service of great drama.

London, too, was a city of rival opera companies and a fickle public. Handel made London his home after his Italian studies were completed, and during his checkered career in the opera world he both made and lost a fortune. In 1729 he became joint manager of the Theatre in the Haymarket, and travelled to Italy to engage seven new singers. But he failed to compete with the rival Opera of the Nobility, who brought in more famous singers such as the castrato Farinelli.

Seven of the eight arias performed tonight

were written for the great castrato singers of Italy (several of whom went to London to work with Handel). Castrati had entered the musical world in the late 16th century, when papal decree established them in the cathedral choirs. (Women were banned by the Vatican from performing.) By 1680, castrati were the rage. An Italian opera not featuring at least one renowned castrato would be doomed to fail. Singers such as Farinelli and Carestini became the first operatic superstars, earning enormous fees and hysterical public adulation.

By presenting Vivaldi's neglected arias alongside the well-known ones of Handel, we hope tonight to give you, our Noble Publick, the chance to decide for yourselves: Does Vivaldi deserve a place beside Handel on the baroque opera stage?

Program notes by Jeannette Sorrell.

Named for the classical god of music and the sun, **Apollo's Fire** was founded in 1992 by award-winning harpsichordist and conductor Jeannette Sorrell. The ensemble is a collection

Seven Operas in One Night! — A Whirlwind Tour

Handel's *Oreste*

1734 pastiche for Covent Garden. Cobbled together from earlier works by Handel, this opera featured the great Italian castrato Giovanni Carestini in the role of Oreste, the tragic Greek hero who must murder his mother in order to avenge his father's death.

Handel's *Parnasso in Festa*

1734 serenade for the wedding of Princess Anne and Prince William of Orange. At a wedding feast on Mount Parnassus, the great musician Orpheus sings the angst-ridden song of longing for his lost beloved: "Ho perso il caro ben."

Handel's *Imeneo*

1740 opera for Lincoln's Inn Fields in London. Act I opens with Tirinto's lamentation for his lost beloved, kidnapped by pirates: "Se potessero I sospir miei." The role of Tirinto was sung by castrato Giovanni Battista Andreoni.

Handel's *Ariodante*

1735 opera for Covent Garden, based on Ariosto's classic poem *Orlando furioso*. The Act I aria "Con l'ali di costanza" (With wings of faithfulness) was

written for Carestini, and contains many thrilling vocal acrobatics.

Vivaldi's *Catone in Utica*

1735 opera for the Teatro Filarmonico in Verona. Composed to a pre-existing libretto by Metastasio, the opera concerns Julius Caesar ("Cesare"), who sings the tender Act II aria "Se mai senti spirati sul volto." The role of Cesare was sung by castrato Giacomo Zaghini.

Vivaldi's *Giustino*

1724 *dramma per musica* for the carnival celebrations in Rome. Vivaldi recycled much of the music from his earlier works. Anastasio, the emperor of Byzantium, sings the Act I love song "Vedro con mio diletto." Anastasio was sung by the castrato Giovanni Ossi.

Vivaldi's *Tito Manlio*

1719 opera composed for the Duke of Mantua. Perhaps because of the lavish Mantuan resources, this opera features exuberant orchestral writing and many elaborate ensembles in addition to solo arias. The Act II aria "Frà le procelle" depicts Tito being rescued from a storm at sea. The wild accompaniment shows similarity to the concerto "La Tempesta di Mare."

of creative artists who share Ms. Sorrell's passion for the baroque ideals of rhetoric and emotional communication (*Affekt*) in music.

Since its sold-out London debut at Wigmore Hall in 2010, Apollo's Fire is credited with "forging a vibrant, life-affirming approach to the re-making of early music" (*BBC Magazine*). The ensemble's appearances include the Aspen Music Festival, the Boston Early Music Festival, the Library of Congress, and concerts this year in Los Angeles, San Francisco, Toronto, Boston, Madrid, Lisbon, and Bordeaux.

Apollo's Fire has released 17 commercial CDs and currently records for the British label AVIE. Since the ensemble's introduction into the European CD market last summer, the recordings have won rave reviews in the European press. At home in Cleveland, the ensemble enjoys one of the largest subscription audiences of any American baroque orchestra.

Jeannette Sorrell is recognized internationally as a leading voice among early music conductors. One of the youngest students ever accepted to the prestigious conducting courses of the Aspen and the Tanglewood music festivals, she studied conducting under Leonard Bernstein and Roger Norrington. After harpsichord studies with Gustav Leonhardt in Amsterdam, she won first prize in two international harpsichord competitions.

Since founding Apollo's Fire in 1992, Ms. Sorrell has attracted national attention and awards



Jeannette Sorrell

for creative programming. She is twice the recipient of the prestigious "American Masterpieces" grant from the National Endowment for the Arts, for her research in early American repertoire. Her guest engagements as conductor and solo keyboard artist include the Handel

and Haydn Society in Boston, the Opera Theatre of St. Louis with the St. Louis Symphony, the Grand Rapids Symphony, and the Cleveland Orchestra. She holds awards from the Cambridge Society for Early Music and the American Musicological Society, as well as an honorary doctorate from Case Western University.

Philippe Jaroussky, born in 1978, has already established himself as one of the great vocal artists on the international scene. His awards include "Lyric Artist of the Year"—the French equivalent of a Grammy Award—and "Best Singer of the Year" at the Echo Classic Awards in Munich. Since 2005, he has been in demand at the most prestigious concert halls of Europe, including the Théâtre des Champs Élysées, London's Wigmore Hall and the Barbican Centre, the Vienna Konzerthaus, the Teatro Real in Madrid, the Berlin Staatsoper, and the Palais des Beaux Arts in Brus-

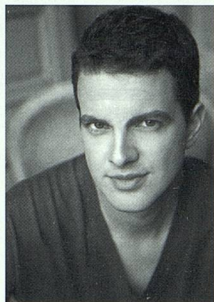


Photo: Simon Fowler

Philippe Jaroussky

sels. He has twice given recitals at Carnegie Hall.

Mr. Jaroussky has collaborated with conductors and ensembles including William Christie (Les Arts Florissants), Mark Minkowski (Les Musiciens du Louvre), Christina Pluhar (L'Arpeggiata), and Jean-Christophe Spinosi (Ensemble Matheus). His CD recording of Vivaldi opera arias, *Heroes*, was named "Disque d'Or" in France and won a Gramophone Award in the UK. His other recordings include discs of Monteverdi, Vivaldi, and French *mélodie*, on EMI and Virgin Classics.

UMS welcomes Apollo's Fire, Jeannette Sorrell, and Philippe Jaroussky, who make their UMS debuts this evening.

Apollo's Fire Baroque Orchestra

Jeannette Sorrell, *Music Director*

Violin

Olivier Brault,
Concertmaster
Johanna Novom,
Associate
Concertmaster

Adriane Post, *Principal*

Cynthia Freivogel

Carrie Krause

Emi Tanabe

Beth Wenstrom

Viola

Karina Fox, *Principal*

Kristen Linfante

Cello

Réne Schiffer, *Principal*
Steuart Pincombe

Contrabass

Sue Yelanjian

Theorbo and Guitar

William Simms

Harpsichord


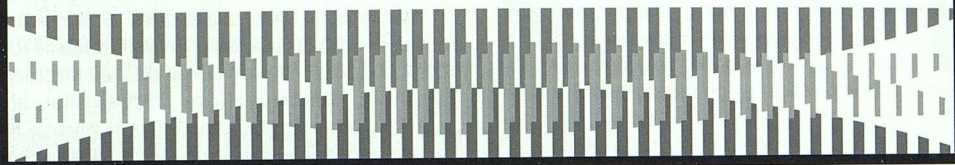
Jeannette Sorrell



UMS would like to thank

Robert and Pearson Macek

for their generous support of this performance
in memory of Shirely Verrett.



**Where progress is evident,
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At Key, we support programs that promote
team work, cooperation and respect for
others while helping people advance in
their careers, today and in the future.

KeyBank


presents

Audra McDonald *Soprano*

Andy Einhorn, *Music Director and Piano*
Mark Vanderpoel, *Bass*
Gene Lewin, *Drums*

Friday Evening, November 4, 2011 at 8:00
Hill Auditorium • Ann Arbor

Tonight's program is approximately 90 minutes in duration and will be announced from the stage by the artists. It will be performed without intermission.



Photo: Eddie Malluk

18th Performance of the
133rd Annual Season

This evening's performance is sponsored by KeyBank.

This evening's performance is supported by Robert and Pearson Macek in memory of Shirley Verrett.

Special thanks to Retirement Income Solutions for their generous sponsorship of this evening's Prelude Dinner.

Special thanks to Brent Wagner, Chair of the U-M Musical Theatre Department, for speaking at this evening's Prelude Dinner.

Media partnership is provided by *Metro Times*, *The Michigan Chronicle*, Ann Arbor's 107one, and WEMU 89.1 FM.

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

Audra McDonald appears by arrangement with IMG Artists, New York, NY.

Large print programs are available upon request.

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

Audra McDonald is unparalleled in the breadth and versatility of her artistry as both a singer and an actress. With four Tony Awards, two Grammy Awards, and a long list of other accolades to her name, she is among today's most highly regarded performers. Blessed with a luminous soprano and an incomparable gift for dramatic truth-telling, she is equally at home on Broadway and opera stages as in roles on film and television. In addition to her theatrical work, she maintains a major career as a concert and recording artist, regularly appearing on the great stages of the world.

In the summer of 2011, after four seasons playing Dr. Naomi Bennett on ABC's hit television series *Private Practice*, Ms. McDonald turns her attention back to live performances, making her role debut as the title character in a new musical adaptation of the Gershwins' folk opera, *Porgy and Bess*, at the American Repertory Theater in Cambridge, Massachusetts. In December the production transfers to the Richard Rodgers Theatre in New York, marking Ms. McDonald's first Broadway appearance since 2007, when she received a Drama Desk Award and a Tony nomination for her performance in *110 in the Shade*. Between the runs in Cambridge and New York of *The Gershwins' Porgy and Bess*, Ms. McDonald embarks on a 20-city concert tour across North America, presenting her trademark mix of show tunes, classic songs from movies, and pieces written expressly for her by leading contemporary composers. Performing with a wide range of ensembles, from solo piano to full orchestra, tour highlights include season-opening concerts at the Kimmel Center in Philadelphia and the Celebrity Series in Boston, as well as performances at Washington DC's Kennedy Center and New York's Carnegie Hall.

Born into a musical family, Ms. McDonald grew up in Fresno, California and received her classical vocal training at The Juilliard School. One year after graduating, she won her first Tony Award for "Best Performance by a Featured Actress in a Musical" for *Carousel* at Lincoln Center Theater, directed by Nicholas Hytner. She received two additional Tony Awards in the "Featured Actress" category over the next four years for her performances in the Broadway premieres of Terrence McNally's play *Master Class* (1996) and his musical *Ragtime* (1998), earning her an unprecedented three Tony Awards before turning 30. In 2004 she won her fourth Tony, starring with Sean "Diddy" Combs in

A Raisin in the Sun. Her other theater credits include *The Secret Garden* (1993), *Marie Christine* (1999), *Henry IV* (2004), *110 in the Shade* (2007), and, most recently, her Public Theater Shakespeare in the Park debut in *Twelfth Night* alongside Anne Hathaway and Raúl Esparza (2009).

Ms. McDonald made her opera debut in 2006 at Houston Grand Opera, which featured her in a double-bill of Poulenc's monodrama *La voix humaine* and the world premiere of *Send*, a companion-piece to the Poulenc written by one of her frequent collaborators, composer Michael John LaChiusa. She made her Los Angeles Opera debut in 2007 in John Doyle's production of Kurt Weill's *Rise and Fall of the City of Mahagonny*. The resulting recording won Ms. McDonald two Grammy Awards, for "Best Opera Recording" and "Best Classical Album."

On the concert stage, she has premiered music by Pulitzer Prize-winning composer John Adams and sung with virtually every major American orchestra—including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony, New York Philharmonic, Philadelphia Orchestra, and San Francisco Symphony—and under such conductors as Sir Simon Rattle, Esa-Pekka Salonen, and Leonard Slatkin. She made her Carnegie Hall debut in 1998 with the San Francisco Symphony under the baton of Michael Tilson Thomas in a season-opening concert that was broadcast live on PBS. Internationally, she is a returning guest at the BBC Proms in London (where she was only the second American in more than 100 years to solo on the famed "Last Night of the Proms" at the Royal Albert Hall) and at the Théâtre du Châtelet in Paris, as well as with the London Symphony Orchestra and Berlin Philharmonic.

A familiar face on PBS, Ms. McDonald has headlined telecasts including an *American Songbook* season-opening concert, a presentation of Sondheim's *Passion*, a tribute concert to Rodgers and Hammerstein titled *Something Wonderful*, and three galas with the New York Philharmonic: a New Year Eve's performance in 2006, a concert celebrating Stephen Sondheim's 80th birthday, and most recently, Carnegie Hall's 120th Anniversary Concert. She was also featured in the PBS television special *A Broadway Celebration: In Performance at the White House*, singing at the request of President Obama and the First Lady.

As an exclusive Nonesuch recording artist, Ms.

McDonald has released four solo albums on the label, interpreting songs from the classic to the contemporary. Her first Nonesuch album, 1998's *Way Back to Paradise*, was named "Adult Record of the Year" by *The New York Times*. Following the best-selling *How Glory Goes* in 2000 and *Happy Songs* in 2002, she released the 2006 album *Build a Bridge*, which saw the singer stretch her repertoire to include songs by the likes of Randy Newman, Elvis Costello/Burt Bacharach, Rufus Wainwright, and Nellie McKay. Her ensemble recordings include the acclaimed EMI version of Bernstein's *Wonderful Town* conducted by Sir Simon Rattle, the New York Philharmonic release of Sondheim's *Sweeney Todd*, and *Dreamgirls in Concert*, as well as the first recording of Rodgers and Hammerstein's *Allegro* and Broadway cast albums of *Carousel*, *Ragtime*, *Marie Christine*, and *110 in the Shade*.

In addition to her professional obligations, Ms. McDonald is an ardent proponent of marriage equality and sits on the advisory board of the advocacy organization Broadway Impact. Of all her many roles, her favorite is that of mother to her daughter, Zoe Madeline.

In demand as music director, conductor, pianist, orchestrator, arranger, and vocal coach, **Andy Einhorn** boasts Broadway credits for *Brief Encounter*, *The Light in the Piazza*, and *Sondheim on Sondheim*, which won a Grammy nod for "Best Original Broadway Cast Recording." He is also recognized for his frequent collaborations with many of the musical theater world's biggest stars, including Kristin Chenoweth, Barbara Cook, and Audra McDonald.

Mr. Einhorn received the Los Angeles Drama Critics Circle Award nomination for "Outstanding Music Direction" for his work on the *Sweeney Todd* national tour.

Other tour credits include *The Light in the Piazza*, *South Pacific*, *White Christmas*, *Mamma Mia!*, and *The Lion King*.

He was music director of *The 25th Annual Putnam County Spelling Bee* for PaperMill Playhouse and the world-

premiere production of Henry Krieger's *Radio Girl* at Goodspeed. He orchestrated Adam Gwon's *The Boy Detective Fails* at Signature Theatre and *She Loves Me* for Oregon Shakespeare Festival. He was principal vocal coach and pianist for Houston Grand Opera's *An Evening with Audra McDonald*, a double-bill of Poulenc's *La voix humaine* and Luchina's *Send*.

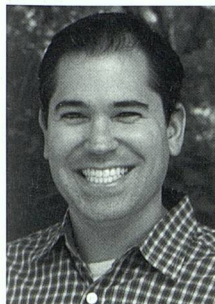
Mr. Einhorn has served as music director and pianist for Ms. McDonald, performing with her at the Philadelphia Orchestra, San Francisco Symphony, and Carnegie Hall. In the fall of 2011 he joins her on a coast-to-coast tour of North America.

Mr. Einhorn has also music directed for Barbara Cook at venues including Feinstein's and Toronto's Royal Conservatory of Music. DRG Records recently released an album of his recent collaboration with Ted Chapin, *Stage Door Canteen*, previously seen at the 92nd Street Y.

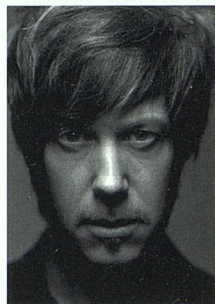
An honors graduate of Rice University, Mr. Einhorn is a native of Houston, Texas. He now lives in New York City.

Mark Vanderpoel is a native of San Diego, California and a former member of the San Diego Symphony, in addition to various orchestras and chamber groups in the Baja, California area of Mexico. He attended the University of California San Diego, where he studied under the direction of Bertram Turetzky. After UCSD, Mr. Vanderpoel attended the University of Southern California and later received a master's degree from the California Institute of the Arts, where he studied with Charlie Hayden and Darek "Oles" Oleszkiewicz. Now living in New York, Mr. Vanderpoel works extensively on and off Broadway. His credits include *Jane Eyre*, *Amour*, *See What I Wanna See*, *Legally Blonde*, and *Gyps and Dolls*. Mr. Vanderpoel has recently been performing on the rock-and-roll circuit with

David Johansson and Clay Aiken. In summer 2010, he had the privilege of performing for President Obama and assembled dignitaries in *A Broadway Celebration: In Performance at the White House*, which was later televised nationally on PBS. Mr. Vanderpoel has also ap-



Andy Einhorn

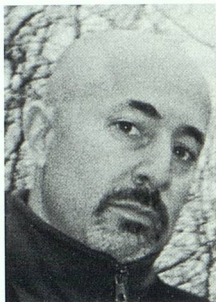


Mark Vanderpoel

peared with the American Symphony Orchestra, James Taylor, Cyndi Lauper, Nancy Sinatra, Sir Cliff Richard, Audra McDonald, Rob Evans, and the Moody Blues World Festival Orchestra.

Gene Lewin appears on 33 CDs, with several more soon to be released. His eclectic discography ranges from the modern jazz of Fundementia (a group he co-led with saxophonist/composer Andy Parsons) to the electric-violin pop of GrooveLily. Several straight-ahead jazz projects and singer-songwriter efforts round out the list.

Mr. Lewin drums, sings, and composes for GrooveLily, a trio that has been together for 15 years and has toured extensively in the US and



Gene Lewin

Canada. While they have morphed through many different musical scenes (and hair styles), they are now focused on creating hybrid musical theater; performances that feel both like concert and story. The band's credits in this area include a production of Shakespeare's *A*

Midsummer Night's Dream (directed by Tina Landau), *Striking 12*, and the forthcoming autobiographical show *Wheelhouse*.

Mr. Lewin is also active in New York City's jazz scene, performing and recording with many well-respected singers and instrumentalists. He has appeared on CDs with bassists John Patitucci and Scott Colley, guitarists Ben Monder and Steve Cardenas, jazz legend tenor saxophonist George Coleman, bassist/vocalist Jay Leonhart, and many others.

Originally an engineering major at Princeton University, Mr. Lewin soon changed paths and returned to school to receive a master's degree from the Manhattan School of Music in 1991. He sends love to wife Suzanne and sons Elias and Jacob.

UMS Archives

This evening's performance marks Audra McDonald's fourth appearance under UMS auspices. Ms. McDonald made her UMS debut in March 2000 at the Power Center and last appeared in January 2005 at Hill Auditorium.

Gene Lewin makes his second UMS appearance tonight. Mr. Lewin last appeared at UMS with Ms. McDonald in January 2005.

UMS welcomes Mark Vanderpoel and Andy Einhorn, who make their UMS debuts this evening.

presents

Diego El Cigala

Diego El Cigala, *Vocals*
Yelsy Heredia, *Bass*
Sabu Suárez, *Flamenco Percussion*
Jaime Calabuch "Jumitus," *Piano*
Diego Del Morao, *Flamenco Guitar*
Bernardo Fernández, *Violin*

Program

Saturday Evening, November 5, 2011 at 8:00
Michigan Theater • Ann Arbor

Cigala & Tango

*Tonight's program will be announced from the stage by the artists.
It will be performed without intermission.*



19th Performance of the
133rd Annual Season

UMS World Series

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or possession of any
device for such recording
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Media partnership is provided by WEMU 89.1 FM.

Diego El Cigala appears by arrangement with Maurice Montoya Music Agency.

Large print programs are available upon request.

Ramón Jiménez Salazar is the name shown on **Diego El Cigala's** passport. Diego's name is the result of a family dispute while at the baptismal font. "El Cigala" was a name given to him by the Losada brothers—and not by Camarón, as it is often said—during one of their first tours.

Diego was born in the cold month of December 1968, on Provisiones Street near the famous Madrilian fleet market "El Rastro." His mother, Aurora Salazar Motos, sister of the great musician Rafael Farina from the Spanish city of Salamanca, did not pursue a professional career as a singer but she touched those who listened to her flamenco echo. His Andalusian father, José de Córdoba, made a living at popular *tablaos* (flamenco clubs) such as Torres Bermejas, El Corral de la Pacheca, and Arco de Cuchilleros.

Young Diego spent his time running after a football but whenever he would hear someone singing, he would drop everything just to listen. Barely 12 years old, he won the Certamen Flamenco Joven de Getafe (a flamenco competition in Madrid for young singers) as well as an award on the Spanish TV show *Gente Joven*. Soon after, he started to sing for well-known flamenco dancers such as Cristóbal Reyes, Mario Maya, Manolete, Farruco, Manuel Camacho, and El Güito. Musicians such as Camarón, Tomatito, Gerardo Núñez, and Vicente Amigo have relied on his collaboration for their recordings.

In 1997, Diego began his solo career with the album *Undebel*, produced by David Amaya. This album featured guitarists Antón Jiménez, David Amaya, Paquete, and Tomatito. In 2000, his second album *Entre vareta y canasta* was released by 18 Chulos, a record label owned by the artists Wyoming, Santiago Segura, and Faemino y Cansado. It was Wyoming who introduced Diego to Fernando Trueba (a prominent Spanish film director) who was interested in listening to the CD and ended up filming the music video of the album's first single.

A year later, Diego released *Corren tiempos de alegría*, a collaboration with some of the jazz musicians who participated in the film *Calle 54* by Trueba. Among them, two artists would mark his career: Bebo Valdés and Jerry González. The album was nominated for a Latin Grammy for "Best Flamenco Album."

With Jerry González, Diego recorded the album *Piratas del flamenco* and during that year, they both toured throughout Mexico and Spain

with a breathtaking live show. In 2002, El Cigala conquered one of the most coveted stages: the Teatro Real in Madrid. The recordings of this concert, which included a collaboration with Niño Josele, became a monumental flamenco manifesto from this Madrilian singer.

Diego El Cigala's first taste of international success came in 2003 with the release of *Lágrimas Negras*, the album that united Diego with Bebo Valdés on piano. At the end of 2004, the album had sold more than 700,000 copies around the world, by 2008 more than one million.

The Ondas Award became the first of many awards for Diego including remarkable ones such as Micrófono de Oro, five Amigo Awards and five Latin Grammy Award nominations. Prior to this recognition, *The New York Times* music critic, Ben Ratliff, selected *Lágrimas Negras* as the "2003 Album of the Year."

In 2005, Diego decided to return to flamenco paying homage to one of the greatest painters of all times, Pablo Ruiz Picasso. In this CD, musicians such as Paco de Lucía, Tomatito, Raimundo Amorador, Josemi Carmona, and Jerry Gonzalez contributed their sound to lyrics that range from the classic "Se equivocó la paloma" by Rafael Albeiti to other tunes by contemporary composers such as Javier Rubial, Javier Krahe, or Carlos Chaouen. *Picasso en mis ojos* became "Disco de Oro" in Spain and also in Venezuela.

In 2006, *Cigala* hit the shelves, a compilation of Diego's work in five CDs. He also shared the stage with Salif Keita, considered the golden voice of African music, at the Biennial Festival of Seville. The occasion confirmed Diego's capacity to adapt his style to great traditional music. That same year, he became the new main attraction at the Latin Grammy Awards ceremony receiving the award for "Best Flamenco Album" for *Picasso en mis ojos*, as well the award for "Best Long Form Music Video" for "Blanco y Negro," directed by Fernando Trueba for the album *Lágrimas Negras*.

UMS welcomes Diego El Cigala, who makes his UMS debut this evening.

Touring Staff

Álvaro Mata, *FOH Engineer*
Borja Pérez, *Monitor Engineer*
Jesús Lumbreras, *Tour Manager*