

UMS PROGRAM BOOK
WINTER 2014



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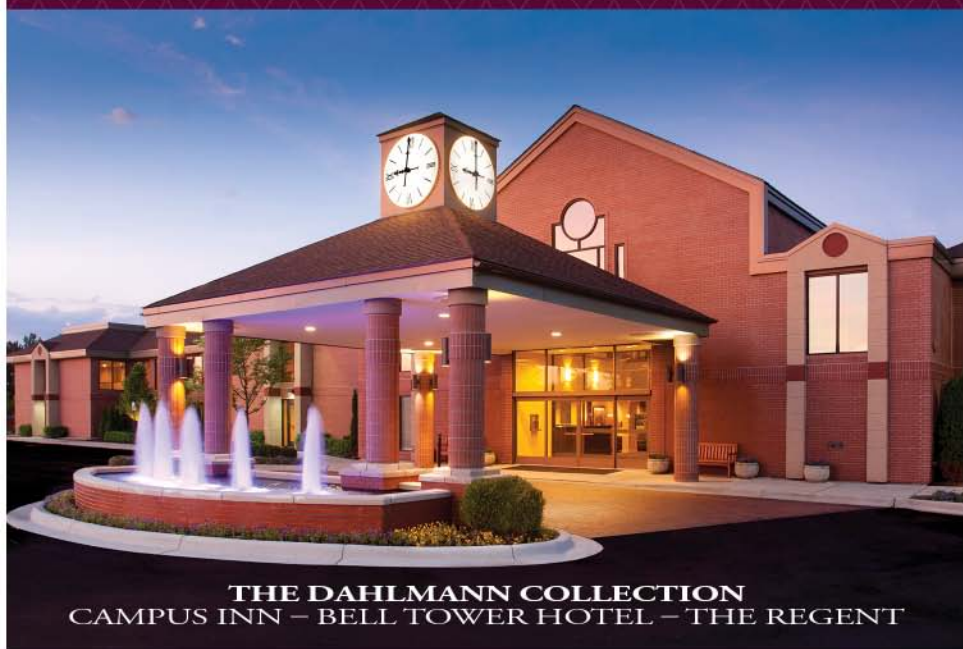
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THE DAHLMANN COLLECTION
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BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 2014 season is full of exceptional, world-class, and truly inspiring performances.

WELCOME TO THE UMS EXPERIENCE.

WE'RE GLAD YOU'RE PRESENT.

ENJOY THE PERFORMANCE.





NEVER UNDERESTIMATE
THE POWER OF MUSIC.

Music and the Arts are powerful tools in the healing process. That's why we created programs ranging from our Gifts of Art, which include bedside music and art galleries, to our harmonica class for pulmonary rehab patients. It's also why we support the University Musical Society. Because we value the arts and all they bring to our patients. That's the Michigan Difference. UofMHealth.org



WELCOME.



"UMS is a true jewel within the University of Michigan. Here, students, faculty, staff, alumni, and aspiring performers can see some of the most exceptional performing arts in the world. It is an integral piece of education and enrichment both in school and beyond. Thank you for being a part of this wonderful 135-year-old tradition."

Mary Sue Coleman

MARY SUE COLEMAN

President, University of Michigan



"UMS is about experiences. Experiences witnessing some of the world's most renowned performing artists offering daring and fresh performances. Experiences that have the ability to transform individuals, bringing more emotion, impact, and inspiration into their lives. We are glad to have you with us. Enjoy the experience."

Ken Fischer

KENNETH C. FISCHER

UMS President



"I am extremely honored to serve as Chair of the UMS Board of Directors. From this perspective, I see the vast extent of the impact that UMS has on our community, presenting world-class performances and offering amazing educational experiences. UMS serves as a catalyst, inspiring us to come together in a shared experience with each other and with the artists. We are delighted that you are here with us today."

SGP

STEPHEN G. PALMS

Chair, UMS Board of Directors

SUPPORTING THE ARTS



As a long-time patron of the arts, Honigman is a proud partner of UMS. We wish to thank our colleagues for their leadership and support, including David N. Parsigian, member of the UMS Board of Directors and Treasurer, and Maurice S. Binkow, Carl W. Herstein and Leonard M. Niehoff, members of the UMS Senate.

For more information, please contact David Parsigian at 734.418.4250 or DParsigian@honigman.com.

Honigman and its Ann Arbor lawyers are proud to support UMS.

Fernando Alberdi	Tom Forster	Joseph Morrison
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Christopher Ballard	Richard Hoeg	Leonard Niehoff
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HONIGMAN[®]

WWW.HONIGMAN.COM

CONNECTING AUDIENCES & ARTISTS IN UNCOMMON & ENGAGING EXPERIENCES.

We want you to use this guide as a resource. Dig deeper. Get to know the artists. Figure out how it all comes together. We believe that the performing arts are extraordinary on their own, but we encourage you to explore, gain perspective, and understand the depth behind the experience. This book is designed to help you learn more about UMS, the community, and the artists on stage.

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VICTORS FOR UMS



PLEASE JOIN US IN SUPPORTING UMS AS PART OF U-M'S VICTORS FOR MICHIGAN CAMPAIGN.

Although deeply integrated with the University of Michigan, UMS is an independent organization responsible for our own funding. **Independence** gives us the freedom to bring the most important international performing artists — established and emerging, traditional and contemporary — to the U-M campus. Ticket sales, however, cover less than 40% of the cost of presenting a season of world-class performances and educational programs that have a life-changing impact on our students and community.

Through the campaign, UMS will raise funds to:

- deliver **bold artistic leadership**
- create **engaged learning through the arts**
- provide **access and inclusiveness**

The world needs victors. And victors need creativity, passion, and the ability to think critically — all learned through the arts.

Be a Victor for UMS. Be a Victor for the Arts. Be a Victor for Michigan.

MAXINE FRANKEL AND JAMES STANLEY

Victors for UMS Campaign Co-Chairs

For more information or to make a gift, please contact Margaret McKinley at 734.647.1177, or visit us online at www.ums.org/support.

GIFTS CAN BE MAILED TO:

UMS Development Office
881 N. University Ave.
Ann Arbor, MI 48109-1011



WINTER 2014 SEASON CALENDAR.

JAN	7–12	<i>Bullet Catch</i>	MAR	14	Alfredo Rodriguez Trio and the Pedrito Martinez Group
	15–16	Colin Stetson		15	Israel Philharmonic Orchestra: Bruckner's Symphony No. 8
	17–18	Kronos Quartet			Zubin Mehta, music director
	26	Denis Matsuev, piano		18	Elias Quartet
	30	Fred Hersch Trio	20	Tara Erraught, mezzo-soprano	
FEB	5	Ariel Quartet with Alisa Weilerstein, cello	21	Asif Ali Khan Qawwali Music of Pakistan	
	6	Kremerata Baltica	25	Wendy Whelan: <i>Restless Creature</i>	
		Gidon Kremer, violin	30	Jazz at Lincoln Center Orchestra with Wynton Marsalis	
	7	<i>One Night in Bamako</i>		Ford Honors Program	
		Bassekou Kouyaté & Ngoni Ba and Fatoumata Diawara	APR	4	Brahms's German Requiem
	9	National Theatre Live: <i>Coriolanus</i>			UMS Choral Union & Ann Arbor Symphony Orchestra
	14	St. Lawrence String Quartet			Jerry Blackstone, conductor
	14–15	Compagnie Käfig		10	Los Angeles Guitar Quartet
16	Joshua Bell, violin	13	Akademie für Alte Musik Berlin		
19–22	Théâtre des Bouffes du Nord: <i>The Suit</i>	23	National Theatre Live: <i>War Horse</i>		
	Directed by Peter Brook	MAY	21	National Theatre Live: <i>King Lear</i>	
22	St. Petersburg Philharmonic		JUN	15	Royal Shakespeare Company Live in HD: <i>Henry IV: Part i</i>
	Yuri Temirkanov, conductor	JUL		13	Royal Shakespeare Company Live in HD: <i>Henry IV: Part ii</i>
	Denis Kozhukhin, piano				

TO LEARN MORE, SEE VIDEO PREVIEWS,
GET IN-DEPTH PERFORMANCE DESCRIPTIONS,
AND BUY TICKETS, VISIT WWW.UMS.ORG.

Artists, programs, and dates are subject to change.
Please visit www.ums.org for an up-to-date season calendar.



WHAT WILL YOU DISCOVER?

EDUCATION EXPERIENCES FOR EVERYONE

Learning is core to our mission, and it is our joy to provide creative educational experiences for the entire community. Each season, we offer a fun and fascinating lineup of workshops, artist Q&As, conversations, and interactive experiences designed to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience.

Through our K-12 and university engagement programs, we are working to develop the next generation of global citizens and creative artists who understand and appreciate diversity, innovation, collaboration, tradition, self-expression, and craft.

You'll find specific Education & Community Engagement event information within the Event Program section of this book.

Photo: Jason Moran's Fats Waller Dance Party at Downtown Home & Garden in September 2013; photographer: Mark Gjukich.



VISIT UMS.ORG/LEARN



UMS EDUCATIONAL &
COMMUNITY ENGAGEMENT EVENTS



UMS NIGHT SCHOOL: BODIES IN MOTION

Mondays, 7–8:30 pm

January 27–March 31, 2014 (except March 3)

U-M Alumni Center, 200 Fletcher Street, Ann Arbor

Can a body ask a question? Tell a joke? Create a contradiction? A dancer would answer “yes” to all of these questions. But what about you? What do you notice about how people move around you every day? Bodies are expressive, and we know things about one another based on observing bodies in motion. This series of UMS Night School events highlights how focusing on movement gives us ways to think about watching dance — and other performances. UMS Night School events are free and open to the public, no registration is required. Attend all nine events or pick and choose those you would like to attend. Hosted by Clare Croft, U-M assistant professor of dance.

January 27: Choreography of the Everyday

February 3: Dance: The Basics

February 10: Technique, Virtuosity, and Monsters

February 17: Theatrical Bodies

February 24: Body Experiments

March 10: Bodies Make Music

March 17: Dance on Camera

March 24: Making Ballet Personal

March 31: Wrap-Up and Graduation

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

Special dance initiatives in the 2013–2014 season are funded in part by Engaging Dance Audiences, a program administered by Dance/USA and made possible with lead funding from the Doris Duke Charitable Foundation.

Photo: Compagnie Käfig's Agwa, photographer: Michel Cavalca.

CAN TRADITION BUILD THE FUTURE?



At UMS, we believe it can. In our 135th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and we now present the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we continue to strengthen our reputation for artistic distinction and innovation.

Photo: Hill Auditorium; photographer: Phire Group.

LEADERSHIP.

UMS believes in exceptional stewardship of the performing arts, a responsibility shared by many in our community. In the following pages, you'll meet some of the individuals and organizations that help bring our season to the stage.

UMS LEADERSHIP DONORS

The following individuals, corporations, and foundations have made gift commitments of \$50,000 or more for the 2013-2014 season. UMS is deeply grateful for these annual gifts.



DTE ENERGY FOUNDATION

Fred Shell

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



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



FORD MOTOR COMPANY FUND AND COMMUNITY SERVICES

James G. Vella

President, Ford Motor Company Fund and Community Services



Ford Motor Company Fund and Community Services

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



EUGENE AND EMILY GRANT

"We are proud to support UMS and the many programs they offer University students. It is great to know that students will have access to the greatest performing artists from around the world. The arts are an important part of a Michigan education."



MAXINE AND STUART FRANKEL FOUNDATION

Maxine and Stuart Frankel

"We believe the arts are fundamental in educating the children of this country who will be the leaders of tomorrow. While math and science are critical, challenging in-depth experiences in visual and performing arts are integral to who we are, encouraging the development of critical and creative thinking skills. The University of Michigan is the ideal incubator for nurturing and fostering creative thinking and collaboration. UMS is a real treasure in our community — we want to ensure that students, faculty, and the community can experience world-class performances for generations to come."



WALLIS CHERNIACK KLEIN

"The arts are a vital part of one's education, encouraging one to appreciate complexity, to be creative, and to be inspired by excellence. Therefore, I established an endowment fund at UMS to guarantee that current and future generations of students are able to experience the arts."



UNIVERSITY OF MICHIGAN

Mary Sue Coleman

President, University of Michigan



"The University of Michigan is proud to support UMS. Our partnership began 135 years ago and remains as strong as ever today. We recognize the enormous value that UMS brings to our academic mission through opportunities for students and faculty to interact with performers, through student ticket discounts, and through UMS's contributions to the quality of life in Ann Arbor that assists us in our retention and recruitment of valuable faculty and staff."



UNIVERSITY OF MICHIGAN HEALTH SYSTEM

Dr. Ora Hirsch Pescovitz

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



"When I was young, I contemplated becoming a concert pianist. Though I didn't pursue that career path, the arts have remained a prominent fixture in my life, both personally and professionally. Music and the arts feed our imaginations, heal our spirits, and inspire us to evolve and grow. We are very fortunate to have UMS as part of our community, and the University of Michigan Health System is privileged to sponsor such a creative, vibrant part of our culture. Here's to a great year!"



CANDIS AND HELMUT STERN

"UMS has enriched our lives for many years. In addition to benefiting us, it has enabled the University to recruit and retain talented faculty and students, making a valuable contribution to the quality of life in our community. We are delighted to have established an endowment fund to support a Chamber Arts performance at UMS each year to help preserve this treasure for future generations."

UMS CORPORATE, FOUNDATION, GOVERNMENT, AND UNIVERSITY SUPPORT

Special thanks to the following corporations, foundations, government agencies, and University of Michigan units that made generous financial commitments to UMS between July 1, 2012, and November 1, 2013.

PRODUCER: \$500,000 AND ABOVE

The Andrew W. Mellon Foundation



DIRECTOR: \$100,000-\$499,999

Maxine and Stuart Frankel Foundation



Ford Motor Company Fund
and Community Services



SOLOIST: \$50,000-\$99,000

Anonymous



National
Endowment
for the Arts
nea.gov

MAESTRO: \$20,000-\$49,999

The Esperance Foundation

Charles H. Gershenson Trust

THE MOSAIC FOUNDATION (of R. & P. Heydon)

University of Michigan Office of the Vice President for Research

University of Michigan Office of the Senior Vice Provost for Academic Affairs



JUST READ HER REVIEWS!

"I still can't believe how quickly she sold my house, as is, and over asking price! My experience with her exceeded all my expectations!" — Robin H.

"We have experienced the process of buying and selling homes 28 times over 43 years in 3 countries and Maryanne wins, hands down, as our favorite Realtor of all times!" — Chrissie and Tony C.

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VIRTUOSO: \$10,000–\$19,000

Mohamad Issa/Issa Foundation
The Seattle Foundation



CONCERTMASTER: \$5,000–\$9,999



PEOPLE.

Those who work to bring you UMS performances each season



Photo: Audience at Chris Thille's October 2013 performance at Rackham Auditorium; photographer: Mark Gjukich.

UMS BOARD OF DIRECTORS

The UMS Board of Directors is a group of elected volunteers devoted to the performing arts and to our community. Their hard work ensures that UMS is able to offer outstanding performances year after year.

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Clayton E. Wilhite
Chair, National Council

Gail Ferguson Stout
Chair, Advisory Committee

UMS SENATE

The UMS Senate is composed of former members of the Board of Directors who dedicate time and energy to UMS and our community. Their ongoing commitment and gracious support of UMS are greatly appreciated.

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UMS STAFF

The UMS Staff works hard to inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences.

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Michael Michelin
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Nancy Heaton
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Accompanist

Scott Van Ornum
Accompanist

Donald Bryant
Conductor Emeritus

UMS NATIONAL COUNCIL

The UMS National Council is comprised of U-M alumni and performing arts enthusiasts across the country committed to supporting, promoting, and advocating for UMS with a focus on ensuring that the performing arts are an integral part of the student experience.

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James and Nancy Stanley
Russell Willis Taylor
Bruce Tuchman
Ann Wilhite

UMS CORPORATE COUNCIL

The UMS Corporate Council is a group of regional business leaders who serve as advocates and advisors to UMS as we seek to broaden our base of corporate support throughout southeastern Michigan.

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Robert Buckler
Robert Casalou
Richard L. DeVore

Nolan Finley
Stephen R. Forrest
Michele Hodges
Mary Kramer
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Vivian Pickard
Ora Pescovitz

Sharon Rothwell
Frederick E. Shell
Michael B. Staebler
James G. Vella
Stephen G. Palms,
Ex-Officio

UMS STUDENTS

Students in our volunteer internship and work-study program gain valuable experience in all areas of arts management while contributing greatly to UMS's continued success.

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Victoria Verellen
Jocelyn Weberg
Hannah Weiner
George Xue



GIVE LIKE A VICTOR.

Please join us in supporting the Victors for Michigan campaign: A University-wide effort designed to make our great university stronger than ever. The Alumni Association is asking for your help in generating support for the work we've already begun.

We will ask our alumni to support our most important campaign initiatives: **LEAD scholarships**, **club scholarships**, and **Camp Michigan**. We are also asking alumni to join **The 2017 Fund**, which celebrates the University's upcoming bicentennial. This fund provides supporters with a life membership and the opportunity to give to any of the three campaign initiatives.

Learn more about the 2017 Fund and our campaign initiatives at www.GiveLikeaVictor.com.

JOIN US AND GIVE...BECAUSE AS VICTORS, IT'S WHAT WE DO.



VICTORS FOR MICHIGAN

UMS FACULTY INSIGHT GROUP

As part of the UMS Mellon Initiative on Arts/Academic Integration, this group advises UMS staff on opportunities to integrate our programming more deeply and systematically into the academic life of the University of Michigan.

Mark Clague
Clare Croft
Philip J. Deloria
Gillian Eaton
Linda Gregerson

Marjorie Horton
Joel Howell
Daniel Klionsky
Lawrence La Fountain-
Stokes

Lester Monts
Melody Racine
Sidonie Smith
Emily Wilcox

UMS TEACHER INSIGHT GROUP

Through UMS Teacher Insight, we stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom.

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Jennifer Burton
Jeff Gaynor
Neha Shah

Cecelia Sharpe
Cynthia Page Bogen
Karen McDonald
Melissa Poli

Rebeca Pietrzak
Mark Salzer

UMS ADVISORY COMMITTEE

The UMS Advisory Committee advances the goals of UMS, champions the UMS mission through community engagement, provides and secures financial support, and assists in countless other ways as UMS ambassadors.

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driving a brighter future

Ford Motor Company Fund



For opening minds and engaging the community,
Ford salutes the University Musical Society Education
and Community Engagement Program.

www.community.ford.com

THE EXPERIENCE.



GETTING THE MOST OUT OF THE PERFORMANCE

We know that everyone enjoys the performance experience in different ways, so we encourage you to think about making choices when you enter the venue that allow you to be present, leave the worries of the day outside, and prepare to receive what the experience holds in store.

Be aware of your surroundings. Connect with the artist or ensemble. What they have to share is a very special gift that comes from a lifetime of training. One of the joys of attending live performances is the ability to share our experiences with one another, so revel in your opportunity to socialize, talk to your friends, discuss the performance, or simply say “hello” to someone new. Feel the energy that a room full of people creates. Look around and take in the entire picture. What goes on in this venue and in this community is truly unique and special, and we must all cherish and protect it.

PRELUDE DINNERS.

Park early, enjoy a delicious meal, and learn more about the evening's concert at Prelude Dinners. Dinners are held at the Rackham Building (4th Floor) with complimentary wine followed by a catered buffet dinner provided by local caterer Food Art.

For further information and reservations, please call Rachelle Lesko at 734.764.8489.

St. Petersburg Philharmonic
Saturday, February 22, 5:30 pm

Israel Philharmonic Orchestra
Saturday, March 15, 6 pm



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PLEASE CONSIDER THE FOLLOWING:

Turn off **cell phones and electronic devices**. We all know how terrible it is when a phone rings during a performance. It breaks that special bond between a performer and the audience. Illuminated screens on phones are also a visual distraction in a darkened theater.

Our **volunteer ushers** are invaluable. They will show you to your seat, give you a program, help solve any problems, answer questions, and welcome you to the experience. Please do not hesitate to ask them for help.

Wear what you want to the performance — this is Ann Arbor, after all! If you feel inspired to dress in some way related to the show, go for it. Express your own creativity.

Unwrapping candies and cough drops *before* the performance begins cuts down on disruptive noise while the performance is in progress.

Think about whether it is necessary to wear your favorite **perfume** to the performance. Chances are that the folks sitting around you may appreciate an unscented experience.

The Good News: most of our performance spaces have world-class acoustics. *The Bad News:* that means that when you **cough or sneeze** you make an especially clear statement to fellow audience members and performers alike. Feel free to ask an usher for **cough drops** when you arrive at a UMS Choral Union Series event and please consider bringing cough drops with you to our other events. It's noisy even if you cover your mouth!

Thankfully, we manage to keep **last-minute changes** to a minimum, but please remember that all artists and programs are subject to change at a moment's notice.

Programs with **larger print** are available. Ask an usher.

We make every effort to **begin performances on time**. The actual start time of a performance always reflects a combination of considerations. Late seating is not guaranteed. If you arrive after a performance has begun, we will seat you if there is an appropriate late seating break in the program. We work together with the artists to determine late seating breaks that will not disrupt their performance or the experience of the audience.

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THE EVENT PROGRAM.

3 COMPAGNIE KÄFIG

Friday, February 14, 8:00 pm

Saturday, February 15, 8:00 pm

Power Center

9 JOSHUA BELL

Sunday, February 16, 4:00 pm

Hill Auditorium

19 *THE SUIT*

THÉÂTRE DES BOUFFES DU NORD

Wednesday, February 19, 7:30 pm

Thursday, February 20, 7:30 pm

Friday, February 21, 8:00 pm

Saturday, February 22, 8:00 pm

Power Center

29 ST. PETERSBURG PHILHARMONIC

Saturday, February 22, 8:00 pm

Hill Auditorium

We want this program book to engage you in a conversation that deepens your experience and connection to the performance both inside the theater and after you leave it. We are always conserving resources at UMS. If you are coming to multiple performances within a program book edition, please keep your book and return with it.



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CARL AND CHARLENE HERSTEIN

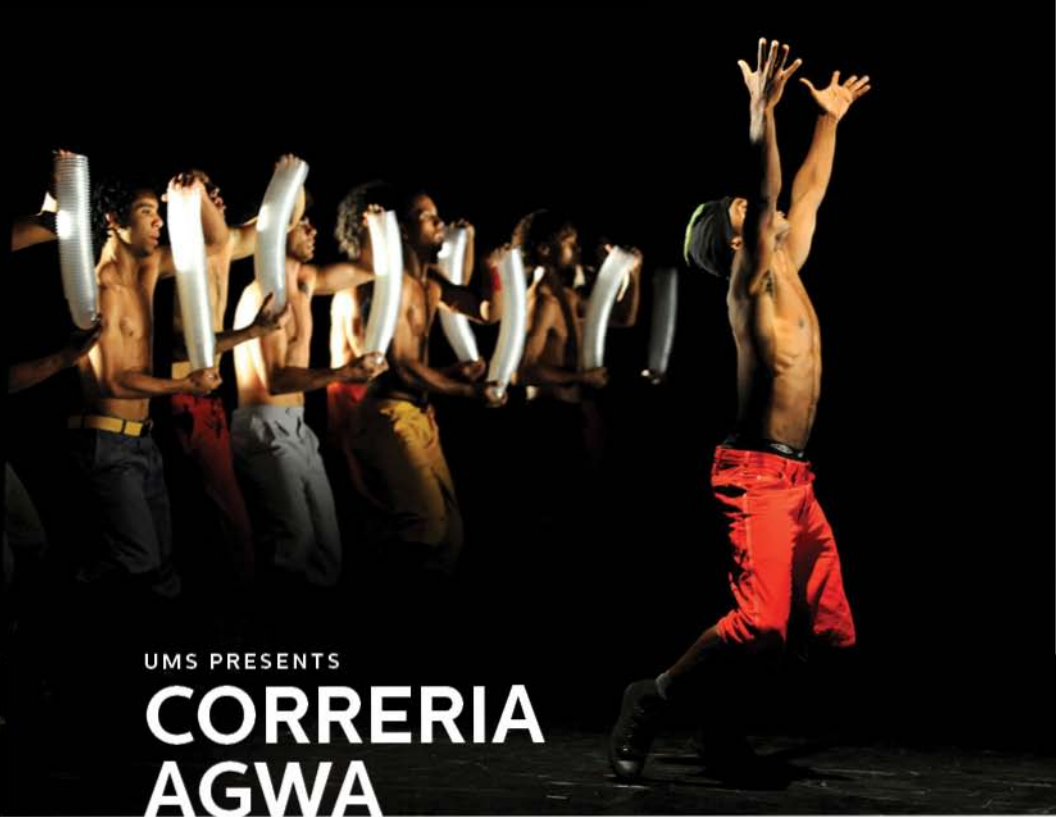
FOR THEIR GENEROUS SUPPORT OF THE FRIDAY EVENING
PERFORMANCE BY COMPAGNIE KÄFIG.

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Rebecca Fischer of the Chiara String Quartet works with students at Ann Arbor Huron High School.



UMS PRESENTS

CORRERIA AGWA

Performed by

**Centre Chorégraphique National de Créteil et du
Val-de-Marne / Compagnie Käfig**

Artistic Director

Mourad Merzouki

Dancers

Diego Alves Dos Santos (Dieguinho), Leonardo Alves Moreira (Leo), Luiz Caetano De Oliveira (Cleiton), Aguinaldo De Oliveira Lopes (Anjo), Cristian Faxola Franco (Faxola), Fidelis Da Conceição (Geovane), Diego Gonçalves Do Nascimento Leitão (White), Aldair Junior Machado Nogueira (Al Franciss), Wanderlino Martins Neves (Sorriso), Jose Amilton Rodrigues Junior (Ze), Alessandro Soares Campanha Da Silva (Pitt)

Sincere thanks to Guy Darnet, who made this encounter happen.

Friday Evening, February 14, 2014 at 8:00

Saturday Evening, February 15, 2014 at 8:00

Power Center • Ann Arbor

**50th and 51st Performances of the 135th Annual Season
23rd Annual Dance Series**

Photo: Compagnie Käfig Agwa production shot; photographer: © Michel Cavalca.

PROGRAM

Correria (2010)

INTERMISSION

Agwa (2008)

Correria and Agwa are each approximately 30 minutes in duration.



Following Friday evening's performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of Compagnie Käfig.

The Friday evening performance is hosted by Carl and Charlene Herstein.

Funded in part by a grant from the National Endowment for the Arts.

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

Special thanks to Clare Croft, Marcus White, Alexis Turner, Kristen Donovan, and the U-M Dance Department; Reighan Gillam; and Grace Lehman, Diane Carr, and the Ann Arbor Y for their support of and participation in events surrounding Compagnie Käfig's performances.

Compagnie Käfig appears by arrangement with Sunny Artist Management.

CORRERIA (2010)

Choreographer

Mourad Merzouki with the
collaboration of the dancers

Assistant to the Choreographer

Laurence Pérez

Musical Arrangements

AS'N

Lighting Design

Yoann Tivoli

Stage Design

Mourad Merzouki and Benjamin
Lebreton

Costume Design

Delphine Capossela

Video

Charles Carcopino

Light Control

Cécile Robin

*Sound Control and Stage**Management*

Guillaume Blanc

Producer

Centre Chorégraphique National
de Créteil et du Val-de-Marne /
Compagnie Käfig

Co-Producer

Espace Albert Camus de Bron

Special thanks to Studio de la Maison des Arts
de Créteil.

AGWA (2008)

Choreographer

Mourad Merzouki

Assistant to the Choreographer

Kader Belmoktar

Musical Director

AS'N

Lighting Design

Yoann Tivoli

Stage Design

Mourad Merzouki and Benjamin
Lebreton

Costume Design

Angèle Mignot

Light Control

Cécile Robin

*Sound Control and Stage**Management*

Guillaume Blanc

Producer

Compagnie Käfig

Co-Producers

Biennale de la Danse de Lyon, Espace
Albert Camus de Bron

Special thanks to Nouveau Théâtre du 8ème –
Lyon, Centro Coreografico de Rio de Janeiro, and
the French Consulate at Rio de Janeiro.

ABOUT CORRERIA AGWA

The trigger for *Correria* and *Agwa* was an encounter between artistic director Mourad Merzouki and 11 young dancers from Rio de Janeiro at the Lyon Dance Biennial in 2006. The Brazilian dancers have their roots in the *favelas*, and their individual stories struck a profound chord with the Compagnie

Käfig choreographer. All of them are driven by a passion for dance and a fervent determination to make something of their lives in reaching out to others. The dancers mix complex hip-hop, *capoeira*, *samba*, electronic music, and *bossa nova* to bring a dance with amazing acrobatics, high energy, and invention.

ARTISTS

Artistic director Mourad Merzouki is at the forefront of the international hip-hop dance world. **COMPAGNIE KÄFIG**'s sensational double-bill of *Correria* and *Agwa* derives from an encounter between Mr. Merzouki and 11 young male dancers from Rio de Janeiro at the Lyon Dance Biennial in 2006. Their individual stories about life in the *favelas* (Brazilian shanty towns) and their determination to make something of themselves inspired Mr. Merzouki to create two heart-stopping works that showcase the young Brazilians' irresistible blend of athletic *samba*, hip-hop, and *capoeira* dance styles, highlighting astonishing acrobatic skills and dazzling virtuosity.

Compagnie Käfig works at the intersection of many different disciplines: in addition to the exploration of all hip-hop styles, the company adds circus, martial arts, fine arts, and live music. Without losing sight of hip-hop movement's roots or of its social and geographical origins, this multidisciplinary approach opens up new horizons and reveals completely new processes.

Since 1996, 21 works by Compagnie Käfig have been performed in more than 600 cities internationally. In 18 years, Compagnie Käfig has presented over 2,300 performances in 61 countries for an audience of more than 1 million people.

For further information on the company, please visit www.cconcreteil.com.

UMS welcomes Compagnie Käfig as they make their UMS debut performances this weekend.

Born in Lyon in 1973, **MOURAD MERZOUKI** (artistic director and choreographer) began practicing martial arts and circus arts as early as a seven-year-old. At the age of 15, he encountered hip-hop culture for the first time and through it, he discovered dance.

He quickly decided to develop this form of street art while experimenting with other choreographic styles, particularly with Maryse Delente, Jean-François Duroure, and Josef Nadj. The wealth of his experiences fed his desire to direct artistic projects, blending hip-hop with other disciplines. In 1989 he, along with a group of dancers, created his first company Accorrap.

In 1994, the company performed *Athina* during Lyon's Biennial Dance Festival; it was a triumph that brought street dance to the stage. Mr. Merzouki's travels have led him into uncharted territory, where dance can be a powerful means of communication. In order to develop his own artistic style and sensitivity, Mr. Merzouki established his

own company, Käfig in 1996.

In January 2006, Compagnie Käfig began a residency at Espace Albert Camus in Bron. The theater became the venue of the Karavel Festival, created in 2007 under the leadership of Mourad Merzouki. The Festival invites some 10 different hip-hop companies and other initiatives to the city.

Simultaneously, Mourad Merzouki spearheaded the inception of a new center for choreographic creation and

development: Pôle Pik opened its doors in Bron in 2009.

In June 2009, Mr. Merzouki was appointed director of the Centre Chorégraphique National de Créteil et du Val-de-Marne. He continues to develop his projects there, with a focus on openness to the world.

The Centre Chorégraphique National de Créteil et du Val-de-Marne / Compagnie Käfig is funded by the Ile-de-France Regional Cultural Affairs Office – Ministry of Culture and Communication, the Val-de-Marne Department, and the City of Créteil. It also receives the assistance of Institut français, European and Foreign Affairs Ministry, for its international tours.



 umslobby

Scan to learn about the history of concert dance and street dance, and about how Compagnie Käfig blends these genres.

Download a free QR code reader app on your smart phone, point your camera at the code, and scan to see multimedia content.



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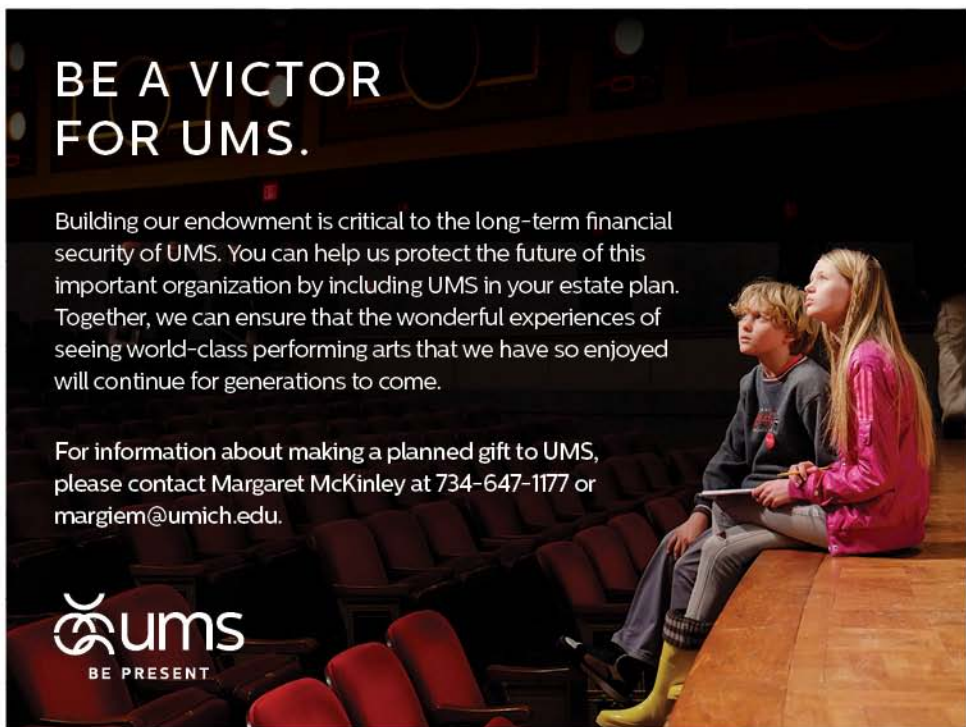
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PERFORMANCE BY JOSHUA BELL.

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Building our endowment is critical to the long-term financial security of UMS. You can help us protect the future of this important organization by including UMS in your estate plan. Together, we can ensure that the wonderful experiences of seeing world-class performing arts that we have so enjoyed will continue for generations to come.

For information about making a planned gift to UMS, please contact Margaret McKinley at 734-647-1177 or margiem@umich.edu.





UMS PRESENTS

JOSHUA BELL

Sam Haywood, *Piano*

Sunday Afternoon, February 16, 2014 at 4:00
Hill Auditorium • Ann Arbor

**52nd Performance of the 135th Annual Season
135th Annual Choral Union Series**

Photo: Joshua Bell; photographer: Bill Phelps.

PROGRAM

*Giuseppe Tartini***Violin Sonata in g minor, Op. 1, No. 4**

Affettuoso

Presto

Allegro

*Ludwig van Beethoven***Violin Sonata No. 10 in G Major, Op. 96**

Allegro moderato

Adagio espressivo

Scherzo: Allegro

Poco allegretto

INTERMISSION

*Igor Stravinsky***Divertimento, for Violin and Piano (Suite from the ballet
The Fairy's Kiss)**

Overture

Danses suisses

Scherzo

Pas de deux. Adagio

Pas de deux. Variation

Pas de deux. Coda

Additional works to be announced by the artists from the stage.

This afternoon's performance is sponsored by Sesi Lincoln.

Additional support provided by Dennis and Ellie Serras.

Media partnership provided by WGTE 91.3 FM and WRCJ 90.9 FM.

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

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

Mr. Bell records exclusively for Sony Classical – a MASTERWORKS Label

Mr. Bell will personally autograph programs and recordings in the lower lobby following the recital.

Mr. Bell appears by arrangement with IMG Artists, LLC.

NOW THAT YOU'RE IN YOUR SEAT...

There are endless variations possible on the “historical” recital – one that brings together repertoire from different places and different centuries. Joshua Bell plays three favorites for us tonight – three works whose mention will elicit knowing smiles from the connoisseur and arouse the curiosity of the novice. From the devil’s trill to a fairy’s kiss, with the master who embraced all humanity coming in between, the program encompasses some wild extremes but unites them all by the art of giving classical form to the poetic inspiration, whatever its origins may be.

Violin Sonata in g minor, Op. 1, No. 4 “Il Trillo Del Diavolo” (The Devil’s Trill) (1713)

Giuseppe Tartini

Born April 8, 1692 in Pirano (now Piran, Istria peninsula, Slovenia)

Died February 26, 1770 in Padua, Italy

UMS premiere: William Luderer (assisted on piano by Professor Orin Cady, an early UMS and Ann Arbor School of Music leader), December 1883 in University Hall

SNAPSHOTS OF HISTORY...IN 1713:

- The 28-year-old J. S. Bach works on his *Orgelbüchlein* in Weimar
- The 28-year-old G. F. Handel composes his *Utrecht Te Deum* to celebrate the Peace of Utrecht, which ended the War of the Spanish Succession
- Arcangelo Corelli dies at the age of 60
- The Treaty of Portsmouth ends hostilities between the Abenaki Indians and the British Provinces of Massachusetts Bay and New Hampshire
- Antoine Watteau paints *Fête galante*

The “Devil’s Trill” sonata is one of the best-known violin works from the rich Italian Baroque repertoire. The author, a celebrated virtuoso, was for many years the concertmaster at St. Anthony’s basilica in Padua (known for its famous Giotto paintings). He left over 100 violin concertos and dozens of sonatas, in addition to sacred vocal works and theoretical writings, but nothing captured the imagination of posterity more than the “Devil’s Trill” and the dream story in which it supposedly originated. His colorful life was the subject of a

fictionalized biography by the celebrated American violinist Albert Spalding, entitled *A Fiddle, a Sword and a Lady* (1953), which speaks of Tartini’s artistry on the violin, his prowess as a fencer, and his secret romance with the woman he married in 1710 at the age of 18.

It is not known exactly when Tartini wrote the “Devil’s Trill” sonata. The traditionally accepted date (1713) is now thought to be several decades too early for stylistic reasons. In any event, Tartini was in the habit of returning to his old compositions time and again, making changes and corrections over a period of many years. The sonata first appeared in print in 1763.

In the present work, as in his numerous violin sonatas in general, the composer adopted the four-movement church-sonata format (slow-fast-slow-fast) as established by Corelli, but introduced some interesting innovations. The opening movement follows the rhythmic pattern of the *siciliano*; the subsequent fast movement begins with a typical Baroque concerto idea but is actually worked out in something more closely resembling Classical sonata form. The third and fourth movements are – surprisingly – interlocked, so that portions of the *Andante* – *Allegro* alternate with the *Allegro assai* episodes that contain the famous “devil’s trills.”

Tartini’s dream, as recounted to his friend, the French astronomer Joseph de Lalande:

I dreamed one night that I made a pact with the devil. In return for my soul, the devil promised to be at my side whenever I needed him, anticipating my every wish. On a whim, I handed him my violin, to see what kind of musician he might be. To my astonishment, the music he made was exquisite – a sonata of such unearthly skill and beauty that I stood transfixed as he played. My pulse stopped, breath failed me – and I awoke. Snatching up a fiddle, I tried to recapture the sounds I'd heard. Feverishly, before I should forget, I noted down the music of the sonata. But though it is the best I ever composed, how poor, how far inferior it is to the music the devil played in my tantalizing dream!

Violin Sonata No. 10 in G Major, Op. 96 (1812)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

UMS premiere: Yehudi Menuhin, October 1965 in Hill Auditorium

SNAPSHOTS OF HISTORY...IN 1812:

- Napoleon invades Russia
- War between the US and England
- The Brothers Grimm publish the first volume of their fairytale collection
- Lord Byron begins publication of *Childe Harold's Pilgrimage*
- Humphrey Davy publishes the first volume of his fundamental *Elements of Chemical Philosophy*

The last of Beethoven's 10 violin sonatas is also the last work the composer completed before falling silent for four years. It is, in more ways than one, a valedictory piece, where Beethoven bid farewell not only to the genre of the violin sonata but to his so-called "middle period" as well. The descending motif associated with *Lebewohl* (farewell), featured prominently in the *Piano Sonata in E-flat Major, Op. 81/a* ("Les Adieux") is quoted literally, in the same key no less, in the

second movement of Op. 96.

In general, E-flat Major assumes the role of an important secondary key in this G-Major sonata. The two keys are not very closely related and therefore the transition from one to the other is always noticeable as a certain "darkening" of the sound. The second-movement "Adagio" and the central Trio section of the third movement are entirely in this key, which is also frequently hinted at in the outer movements.

As the famous violinist Joseph Szigeti noted in his book on the 10 Beethoven sonatas, "The last sonata Op. 96 is the only one of the 10 that states its theme unaccompanied, unharmonized...giving the bare essence only of the germinal idea." In his 2003 book *Late Beethoven*, Maynard Solomon specifies that this four-note theme is in fact a bird song, the melody of the skylark to be exact. The theme conveys associations with nature and the pastoral genre, but the mood is nostalgic, as though the idyllic world of the pastorate vanished before our very eyes. There are moments when, as Szigeti observed, "the motion of the...voices almost seems suspended in mid-air." One such moment comes shortly before the end of the first movement where the piano is left alone to play some very special harmonies with a truly mystical effect, introducing the final appearance of the four-note theme with which the movement closes.

The second-movement "Adagio espressivo" has the same hymn-like rhythm as the slow movement of the "Emperor" Concerto, written three years earlier. Its solemn melody is repeated in its entirety after some intervening ornamental passages, and the movement is connected to the next one without a break (like in the concerto, although the transition is much simpler in the sonata).

The third-movement “Scherzo” is in the dark key of g minor, and its theme, made up of short, separated notes, is characterized by the off-beat accents Beethoven was so fond of. After the more fluid melody of the E-flat Major Trio section, the “Scherzo” returns with an ending that changes the initial g minor into a brighter, soothing G Major, preparing the way for the finale.

The last movement, marked “Poco allegretto,” is a theme with variations. The main melody is serene and good-humored, although without the exuberance of some other Beethovenian finales; it is marked *dolce* (gently) throughout. The variations are extremely diverse and innovative, pointing in the direction of Beethoven’s late style. They are seven in number and include, in addition to the traditional strategies of ornamenting and enriching the melody, the opposite procedure, which consists in reducing it to simple chords. Of particular beauty is the *adagio* variation (No. 5), which includes two short cadenzas for the piano. It is followed by a deceptive return of the melody in its original form – deceptive first because it is not in the home key of G but (once again) in E-flat Major, and second, because it is soon interrupted by the boisterous sixth variation. Variation 7 is a mysterious-sounding contrapuntal piece in g minor. It leads into the “real” return of the original theme (in the home key, and in a complete form). A coda, with the typical Beethovenian slowdown at the next-to-the-last moment, closes the work.

Op. 96 was written for one of the most famous violinists of Beethoven’s time, the French Pierre Rode (1774–1830), who gave the premiere with Beethoven’s pupil, the Archduke Rudolph at Prince Lobkowitz’s palace on December 29, 1812. It seems that the celebrated virtuoso was not in top form during his tour of Germany and Vienna that winter.

At least, the composer Louis Spohr found his playing “cold and full of mannerisms,” unlike the Rode he had known earlier. Beethoven himself seems to have been less than satisfied, for, as he wrote to the Archduke, “I did not make great haste in the last movement for the sake of mere punctuality, because I had, in writing it, to consider the playing of Rode. In our finales we like rushing and resounding passages, but this does not please R and – this hindered me somewhat.” Beethoven may not have liked to make concessions to performers, yet in this case, the compromise resulted in a movement that, while not entirely typical of him, is beautiful in a very special and unique way.

Divertimento, for Violin and Piano (Suite from the ballet *The Fairy’s Kiss*) (1928–34)

Igor Stravinsky

Born June 17, 1882 in Oranienbaum, near

St. Petersburg, Russia

Died April 6, 1971 in New York

UMS premiere: Italian violinist Franco Gulli on a UMS recital in 1969

SNAPSHOTS OF HISTORY...IN 1934:

- Fred Astaire and Ginger Rogers star in *The Gay Divorcee*
- Austrian chancellor Engelbert Dollfuss is assassinated by Austrian Nazis
- Shostakovich’s opera *Lady Macbeth of the Mtsensk District* is first performed in Leningrad
- Federico Garcia Lorca writes his play *Yerma*
- Henry Miller publishes *Tropic of Cancer*

Stravinsky professed a great love for the music of Piotr Ilyich Tchaikovsky all his life. This has often surprised those who see Stravinsky as the ultimate anti-Romantic. But life is often more complicated than it seems. Stravinsky was not necessarily opposed to all Romanticism (only to the German variety). And while he had studied with, and revered, Rimsky-Korsakov

and was, therefore, the artistic child of the “Mighty Handful,” his affinity for Tchaikovsky was arguably even stronger.

It started long before Stravinsky took up serious music studies. At home, he had often seen the signed photograph that his father, the leading bass singer of St. Petersburg’s Mariinsky Theatre, had received from Tchaikovsky after a memorable performance. As a young boy, he caught one fleeting glimpse of Tchaikovsky at the opera; an image that, as he later wrote, “remained in the retina of my memory all my life” – especially since Tchaikovsky suddenly died, at the age of 53, just a few days after this memorable encounter.

As a mature composer, Stravinsky continued to cherish the refinement of Tchaikovsky’s style, which appealed to him more than the music of the “Five” that often struck him as crude. His first musical homage to Tchaikovsky was the 1921 opera *Mavra*, followed seven years later by the ballet *Le baiser de la fée*, commissioned by Ida Rubinstein for her new ballet company in Paris. The production was intended as a tribute to Tchaikovsky on the 35th anniversary of his death. Stravinsky decided to base his score directly on Tchaikovsky’s music, using selections not originally written for orchestra. He started to research Tchaikovsky’s songs and shorter piano

works, some of which he had long known and some of which he was just discovering. He treated his sources with a great deal of freedom. In a few cases, he used direct quotation. More often, he creatively recomposed Tchaikovsky’s themes, with extensive rhythmic and harmonic changes.

For the story of his ballet, Stravinsky turned to the tales of Andersen, which had earlier inspired him in the opera *The Nightingale*. He described Andersen as a “gentle, sensitive soul whose imaginative mind was wonderfully akin to that of the musician [Tchaikovsky].” His choice fell on one of Andersen’s less well-known stories, “The Ice Maiden,” which was set in the high mountains of Switzerland. In the story – which Stravinsky treated with the same freedom with which he rewrote Tchaikovsky’s music – a fairy appears to a young man on the day of his wedding, and, using her magic powers, carries him off into a “land beyond time and space.”

In 1934, Stravinsky extracted an orchestral suite from *Le baiser de la fée*; he called the suite *Divertimento*, and arranged it for violin and piano the same year. The movements of this suite contain about half of the complete ballet music.

Program notes by Peter Laki.

THE HUBERMAN VIOLIN

Joshua Bell performs on the revered 300-year-old Gibson ex-Huberman violin, believed to be one of only five or six instruments made in 1713 by Antonio Stradivari in Cremona, Italy. Its connection to **Bronislaw Huberman**, a Jewish Polish violinist who lived from 1882-1947, is particularly fascinating. Huberman became one of the most celebrated musicians of his time, and performed in recital (along with soprano Claire Dux) on March 14, 1922 at Hill Auditorium on the UMS Choral Union Series. In 1929, Huberman visited Palestine and came up with the idea to establish a classical music presence there. The new Palestine Symphony Orchestra made its debut in December 1936 with the great Toscanini on the podium, at a time when many Jewish musicians were being fired from European orchestras. The Palestine Symphony changed its name to the Israel Philharmonic Orchestra (IPO) when the state came into being in 1948. The IPO will make their eighth UMS appearance on **Saturday, March 15 at Hill Auditorium** under the baton of music director, Zubin Mehta.

ARTISTS

Often referred to as the “poet of the violin,” **JOSHUA BELL**’s stunning virtuosity, beautiful tone, and charismatic stage presence have brought him universal acclaim. An Avery Fisher Prize recipient, Mr. Bell received the New York Recording Academy Honors in June 2013. Recently appointed Music Director of the Academy of St. Martin-in-the-Fields, Mr. Bell is the first person to hold this title since Sir Neville Marriner formed the orchestra in 1958. Their first recording under Mr. Bell’s leadership of Beethoven’s *Symphony Nos. 4 and 7* from Sony Classical debuted in February 2013 at No. 1 on the *Billboard* Classical chart and they will next record the Bach violin concertos.

Last fall Mr. Bell performed a South American recital tour with pianist Alessio Bax and a European tour with the Academy of St. Martin-in-the-Fields. Mr. Bell also guests with the Houston, Dallas, and St. Louis symphonies. In 2014, he reunites with his beloved Academy of St. Martin-in-the-Fields, directing Beethoven’s *Symphony Nos. 3 and 5*. He

will also perform the Brahms concerto with the Vienna Philharmonic under the baton of Paavo Järvi, and the Sibelius with Gustavo Dudamel conducting the Los Angeles Philharmonic. The current US recital tour with Sam Haywood, a performance at the Kennedy Center with the National Symphony Orchestra, and dates with the Los Angeles Philharmonic round out the season.

In 2007, Joshua Bell performed incognito in a Washington, DC subway station for a *Washington Post* story examining art and context. The story earned writer Gene Weingarten a Pulitzer Prize and sparked an international firestorm of discussion. The conversation continues to this day, thanks in part to the September 2013 publication of the illustrated children’s book, *The Man With the Violin* by Kathy Stinson, illustrated by Dušan Petričić from Annick Press.

Mr. Bell has recorded more than 40 CDs garnering Mercury, Grammy, Gramophone, and Echo Klassik awards. His first holiday CD, released last fall and entitled *Musical Gifts From Joshua Bell*

and Friends features collaborations with artists including Chris Botti, Kristin Chenoweth, Chick Corea, Gloria Estefan, Renée Fleming, Plácido Domingo, and Alison Krauss. Recent releases include *French Impressions* with pianist Jeremy Denk, the eclectic *At Home With Friends*, the *Defiance* soundtrack, Vivaldi's *The Four Seasons*, Tchaikovsky's *Violin Concerto* with the Berlin Philharmonic, *The Red Violin Concerto*, *Voice of the Violin*, and *Romance of the Violin*, which *Billboard* named the 2004 "Classical CD of the Year," and Mr. Bell the "Classical Artist of the Year." His discography encompasses critically acclaimed performances of the major violin repertoire in addition to John Corigliano's Oscar-winning soundtrack, *The Red Violin*.

Born in Bloomington, Indiana, Mr. Bell received his first violin at age four and at 12 began studying with Josef Gingold, at Indiana University. Two years later he came to national attention in his debut with Riccardo Muti and the Philadelphia Orchestra and, at 17, debuted at Carnegie Hall. Mr. Bell's career has now spanned over 30 years as a soloist, chamber musician, recording artist, and conductor.

Joshua Bell performs on the 1713 Huberman Stradivarius.



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British pianist **SAM HAYWOOD** has performed to critical acclaim all over the world. Alongside his busy solo and chamber music career, he is a composer and artistic director of the Solent Music Festival. This season he will make his US solo debut at the Kennedy Center.

Mr. Haywood recently recorded the piano works of Russian pianist-composer Julius Isserlis, grandfather of the cellist Steven Isserlis, for Hyperion. To celebrate Chopin's bicentennial year in 2010 he made the world premiere recording on Chopin's own Pleyel piano, part of the Cobbe Collection. He also features on Joshua Bell's new album for Sony Masterworks, *Musical Gifts* and on a CD of the works of the eight-year old prodigy, Alma Deutscher.

Following his early success in the BBC Young Musician of the Year competition, the Royal Philharmonic Society awarded him their prestigious Isserlis Award. Mr. Haywood studied with Paul Badura-Skoda in Vienna, where he began his enduring love-affair with opera. At the Royal Academy of Music in London he was mentored by the renowned teacher Maria Curcio, a pupil of Artur Schnabel.

Mr. Haywood attaches great importance to his work with young people. He is an ambassador to the West Lakes Academy, has written a children's opera, and is regularly involved in family



concerts, workshops, and master classes. His *Song of the Penguins*, for bassoon and piano, is

published by Emerson Editions. He has also commissioned works by composers John McLeod and Oliver Davis.

Outside his musical world he is passionate about his native Lake District, literature, technology, and magic. For more information about Sam Haywood, please visit his website at www.samhaywood.com or follow him on Twitter @samhaywood_.



UMS ARCHIVES

In April 2012, **Joshua Bell** was presented with the UMS Distinguished Artist Award at the 2012 Ford Honors Program at Hill Auditorium. This afternoon's recital marks Joshua Bell's seventh appearance under UMS auspices, four as orchestral soloist or recitalist and two as violinist/music director. Mr. Bell made his UMS debut in October 1989 as violin soloist in Sibelius' *Violin Concerto* with the Atlanta Symphony Orchestra under the baton of Yoel Levi at Hill Auditorium. UMS welcomes **Sam Haywood** who makes his UMS debut this afternoon.

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www.ums.org or call 734.764.2538.



A close-up photograph of a woman with short dark hair, wearing a red dress, a pearl necklace, and a bracelet. She is holding a brown suit jacket on a wooden hanger against her face, looking thoughtfully to the side.

UMS PRESENTS

THE SUIT

A production of

Théâtre des Bouffes du Nord

Based on The Suit by

Can Themba, Mothobi Mutloatshe, and Barney Simon

Direction, adaptation, and musical direction by

Peter Brook, Marie-Hélène Estienne, and Franck Krawczyk

Wednesday Evening, February 19, 2014 at 7:30

Thursday Evening, February 20, 2014 at 7:30

Friday Evening, February 21, 2014 at 8:00

Saturday Evening, February 22, 2014 at 8:00

Power Center • Ann Arbor

**53rd, 54th, 55th, and 56th Performances of the 135th Annual Season
International Theater Series**

Photo: *The Suit*; photographer: Johan Persson.

CREATIVE TEAM

Direction, adaptation, and musical direction by
Peter Brook, Marie-Hélène Estienne, and Franck Krawczyk

Lighting Design
Philippe Vialatte

Costume Design
Oria Puppo

Assistant Director
Rikki Henry

PROGRAM

A co-production between Fondazione Campania dei Festival / Napoli Teatro Festival Italia, Les Théâtres de la Ville de Luxembourg, Young Vic Theatre, Théâtre de la Place – Liège

The Suit is approximately 75 minutes in duration and is performed without intermission.



Following Wednesday evening's performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.

Funded in part by a grant from the National Endowment for the Arts.

Media partnership provided by WDET 101.9 FM, Michigan Radio 91.7 FM, and *Between the Lines*.

Special thanks to Naomi Andre, Clare Croft, Amy Chavasse, Larry La Fountain-Stokes, Priscilla Lindsay, Gillian Eaton, Anita Gonzalez, Rob Najarian, the U-M Theatre Department, and Daniel Herwitz, for their support of and participation in events surrounding these performances by Théâtre des Bouffes du Nord.

Théâtre des Bouffes du Nord appears by arrangement with David Eden Productions.

CAST

Jordan Barbour
Ivanno Jeremiah
Nonhlanhla Kheswa

Musicians

Arthur Astier, *Guitar*
Mark Christine, *Piano*
Mark Kavuma, *Trumpet*

Premiere: Théâtre des Bouffes du Nord, Paris, April 3, 2012

Production: C.I.C.T./Théâtre des Bouffes du Nord

With the support of the C.I.R.T.

ABOUT THE SUIT

What was it that pushed us to return to *Le Costume* – a play that had already toured the world in French for many years? The answer is quite simple – nothing in the theater stands still, some themes just wear out, while others long to live again.

It all began in South Africa in the 1950s when a brilliant black author, Can Themba, wrote a short story called *The Suit*. “This will change our life and make our fortune,” he told his wife, but fate decided otherwise. Apartheid decided otherwise. Like all black authors dead or alive his books were banned, and Can Themba was exiled to Swaziland where he quickly died of poverty, sadness, and drink.

Many years went by before it was possible to turn it into a play. The first version came into being in Johannesburg at the Market Theatre, it went to London and became, later, in a new adaptation, *Le Costume*.

It was quite natural for the trio of *A Magic Flute* to come together again to present *The Suit* in its original language – English. Letting music from different sources to be heard – from Franz Schubert to Miriam Makeba – performed and sung by a small group of actors and musicians.

So a new adventure begins.

– Peter Brook, Marie Hélène Estienne,
and Franck Krawczyk

MORE ABOUT THE SUIT

South African writer Can Themba's novel *The Suit* was supposed to change the writer's life. Tragically, the cruel restrictions of apartheid in his native country meant that his life changed in a completely different way. He went in to exile in Swaziland, his works banned in South Africa. He died an alcoholic before his most famous work was adapted for the stage by Mthobi Mutloatse and Barney Simon at Johannesburg's Market Theatre in the newly liberated South Africa of the 1990s.

Renowned director Peter Brook previously adapted that stage version and took it on tour in a French-language production. Now he has decided to give the work new life by returning to its source language of English. Working with his long-time collaborator Marie-Hélène

Estienne and composer Franck Krawczyk, they have adapted the play and set it to music from sources as diverse as Franz Schubert and Miriam Makeba.

The story of *The Suit* centers on Philomen, a middle-class lawyer, and his wife, Matilda. The suit of the title belongs to Matilda's lover and is left behind when Philemon catches the illicit couple in flagrante. As punishment, Philemon makes Matilda treat the suit as an honored guest. She has to feed it, entertain it, and take it out for walks as a constant reminder of her adultery. But the setting of Sophiatown, a teeming township that was erased shortly after Themba wrote his novel, is as much a character in the play as the unfortunate couple, and this production lends it life and energy even with a minimal cast.

ARTISTS

PETER BROOK (direction, adaptation, music) was born in London in 1925. Throughout his career, he distinguished himself in various genres: theater, opera, cinema, and writing.

He directed his first play in London in 1943. He then went on to direct over 70 productions in London, Paris, and New York. His work with the Royal Shakespeare Company includes *Love's Labour's Lost* (1946), *Measure for Measure* (1950), *Titus Andronicus* (1955), *King Lear* (1962), *Marat/Sade* (1964), *US* (1966), *A Midsummer Night's Dream* (1970), and *Antony and Cleopatra* (1978).

In 1971, he founded with Micheline Rozan the International Centre for Theatre Research in Paris and in 1974, opened its permanent base in the Bouffes du Nord Theatre. There, he directed

Timon of Athens, *The Iks*, *Ubu aux Bouffes*, *Conference of the Birds*, *L'Os*, *The Cherry Orchard*, *The Mahabharata*, *Woza Albert!*, *The Tempest*, *The Man Who, Qui est là*, *Happy Days*, *Je suis un Phénomène*, *Le Costume*, *The Tragedy of Hamlet*, *Far Away*, *La Mort de Krishna*, *Ta Main dans la Mienne*, *The Grand Inquisitor*, *Tierno Bokar*, *Sizwe Banzi*, *Fragments*, *Warum Warum*, *Love is my Sin*, *Eleven and Twelve*, and most recently, *The Suit* – many of these performing in both French and English.

In opera, he directed *La Bohème*, *Boris Godounov*, *The Olympians*, *Salomé* and *Le Nozze de Figaro* at Covent Garden; *Faust* and *Eugene Onegin* at the Metropolitan Opera House, New York, *La Tragédie de Carmen* and *Impressions of Pelleas*, at the Bouffes du Nord, Paris, *Don Giovanni* for the Aix en Provence Festival,

and *Une flûte enchantée* at the Bouffes du Nord (2010).

Peter Brook is the recipient of many rewards, including the Prix du Brigadier for *Timon of Athens* (1975), the Molière for the direction of *The Tempest* (1991), the Grand Prix SACD in 2003, and the Molière d'honneur in 2011.

Additional critically acclaimed productions include *Fragments* (Prix Premio Ubu for the "Best Foreign Production" in Italy/Milano, 2008), and *Une Flûte Enchantée* (Molière, Paris 2011; Moroccan Federation of Theater's professionals, Marrakech 2013).

Peter Brook's autobiography, *Threads of Time*, was published in 1998 and joins other titles including *The Empty Space* (1968) – translated into over 15 languages, *The Shifting Point* (1987), *There are no Secrets* (1993), *Evoking (and Forgetting) Shakespeare* (1999), and *With Grotowski* (2009).

His films include *Moderato Cantabile* (1959), *Lord of the Flies* (1963), *Marat/Sade* (1967), *Tell me lies* (1967), *King Lear* (1969), *Meetings with Remarkable Men* (1976), *The Mahabharata* (1989), and *The Tragedy Of Hamlet* (2002).

In 1974, **MARIE-HÉLÈNE ESTIENNE** (direction, adaptation, music) worked with Peter Brook on the casting for *Timon of Athens*, and consequently joined the Centre International de Créations Théâtrales (CICT) for the creation of *Ubu aux Bouffes* in 1977.

She was Peter Brook's assistant on *La Tragédie de Carmen*, *Le Mahabharata*, and collaborated on the staging of *The Tempest*, *Impressions de Pelleas*, *Woza Albert!*, and *La Tragédie d'Hamlet* (2000). She worked on the dramaturgy of *Qui est là*. With Peter Brook, she co-authored *L'Homme Qui* and *Je suis un phénomène*

shown at the Théâtre des Bouffes du Nord. She wrote the French adaptation of the Can Themba's play *Le Costume*, and *Sizwe Bansi est mort*, by authors Athol Fugard, John Kani, and Winston Ntshona. In 2003 she wrote the French and English adaptations of *Le Grand inquisiteur/The Grand Inquisitor* based on Dostoievsky's *Brothers Karamazov*. She was the author of *Tierno Bokar* in 2005, and of the English adaptation of *Eleven and Twelve* by Amadou Hampaté Ba in 2009. With Peter Brook, she co-directed *Fragments*, five short pieces by Beckett, and again with Peter Brook and composer Franck Krawczyk, she freely adapted Mozart and Schikaneder's *Die Zauberflöte* into *Une flûte enchantée*.

Born in 1968, **FRANCK KRAWCZYK** (composer) began his musical training in Paris and then studied composition in Lyon where he currently teaches chamber music at the Conservatory (CNSMD). Mr. Krawczyk was discovered by the Festival d'Automne à Paris and began composing several pieces for piano, cello, string quartet, ensembles, and chamber choir. In 2000, he received the Prix Hervé Dugardin and the Prix de la SACEM for his orchestral piece *Ruines*. His subsequent collaboration with Christian Boltanski gave him new perspectives on his music. With lighting designer Jean Kalman, he created a dozen pieces in France and abroad in locations ranging from opera houses to spaces dedicated to contemporary art.

He also developed new forms of musical creations for various media: theater (*Je ris de me voir si belle* with J. Brochen), readings (*Les Limbes, Absence*, with E. Ostrovski), video (*Private Joke* with F. Salès), and for dance (*Purgatorio-In vision*, with E. Greco and P.C. Scholten). Always maintaining strong links to

the classical repertoire, Mr. Krawczyk collaborated with Accentus choir's conductor Laurence Equilbey (Vivaldi, Chopin, Schubert, Liszt, Wagner, Mahler, Schoenberg) and cellist Sonia Wieder-Atherton (Janáček, Mahler, Rachmaninoff, Monteverdi).

In 2009, upon Peter Brook's request, he conceived and interpreted a musical accompaniment for Shakespeare's sonnets (*Love is my sin*). They continued their collaboration with Marie-Hélène Estienne on *Une flûte enchantée*, a free adaptation of Mozart's opera created in November 2010 at the Théâtre des Bouffes du Nord in Paris and currently touring internationally.

His last major work, *Polvere* for solo cello, instrumental ensemble, and choir, was created in 2010 at the Grand Palais for Monumenta and was performed in New York, Milan, and Bologna. He is currently working on his third string quartet.

THÉÂTRE DES BOUFFES DU NORD is located near the Gare du Nord in Paris. Peter Brook found the former music hall in decline in 1974 and decided to honor the theater's 100-year history by preserving it in a state of decay. Built in 1876, the theater fought an out-of-the-way location and a long succession of directors until it was finally condemned and closed in 1952. Since Mr. Brook revived it, it has presented revolutionary productions, including *La Tragedie de Carmen*, *The Mahabharata*, and *Tierno Bokar*. Mr. Brook and partner Micheline Rozan, in addition to retaining the building's history, decided to make the theater as open and accessible as possible with reasonable ticket prices and family-friendly matinees. Mr. Brook stepped down in 2011, handing the directorship to Olivier Mantei and Olivier Poubelle.

UMS welcomes Théâtre des Bouffes du Nord as the company makes their UMS debut this week.

CAST

JORDAN BARBOUR is an actor and singer based out of New York City. Born in Willingboro, New Jersey in 1983, Mr. Barbour began working professionally while still in high school before moving to New York, where he attended a joint program between Columbia University and The Juilliard School. At Juilliard he studied vocal performance under the tutelage of David Clatworthy. Upon completion of the program in 2005, he worked with New York Theatre Workshop, St. Ann's Warehouse, Urban Stages, Alabama Shakespeare Festival, Williamstown Theatre Festival, and Syracuse Stage (where he received a Syracuse Area Live Theatre "Best Actor"

nomination for his work as Aslan in *The Lion*, *The Witch*, and *The Wardrobe*). Mr. Barbour has premiered several new works in the US and internationally, including the world premiere of *Langston in Harlem*, an off-Broadway musical about the life of famed poet Langston Hughes, in which Mr. Barbour appeared as Countee Cullen at Urban Stages in New York City. Mr. Barbour performed at Pasadena Playhouse in the premiere of *Stormy Weather*, a musical about the life of Lena Horne (played by Leslie Uggams) in which Mr. Barbour played Teddy Jones, her son. Additionally, Mr. Barbour helped create and then subsequently tour *The Shipment* by New York playwright Young Jean Lee.

He has performed in *The Shipment* at venues around the globe, including stops at the Festival d'Automne in Paris, France; Theater Spektakel in Zurich, Switzerland; Hebbel Theater in Berlin, Germany; Thalia Theater in Hamburg, Germany; and the Sydney Opera House in Sydney, Australia.

IVANNO JEREMIAH is a Ugandan-born actor who currently lives in London. He studied drama at the British School of Performing Arts and won a place at the Royal Academy of Dramatic Art (RADA) where he graduated in 2010. Mr. Jeremiah was the recipient of The Alan Bates Bursary in 2010, which commemorates the work of Alan Bates and is awarded annually to an actor of exceptional talent.

Theater credits include: *Octavius in Julius Caesar* with the Royal Shakespeare Company in London and international tour; *Truth and Reconciliation* at the Royal Court; *Welcome Home* at the Pleasance; and *As You Like It* at the West Yorkshire Playhouse. During his time at RADA, Mr. Jeremiah performed in a variety of classical plays including *Romeo and Juliet*, *Agamemnon*, and *The Seagull*.

Film credits include: *The Veteran* and *Papadopoulos and Sons*. Mr. Jeremiah had a leading role in the acclaimed TV series *The Jury II* and also appeared in *Injustice*, also for ITV.

Born in Soweto, Johannesburg and raised in Alexandra, **NONHLANHLA KHESWA** was encouraged at a very young age by teachers to be proud of her storytelling gifts. At age 16 she began a professional stage career on Broadway in Disney's *The Lion King*. An accomplished singer not only within South Africa's celebrated vocal traditions but also in jazz and pop music, Ms. Kheswa has toured the world as a featured vocalist with Wyclef Jean and has performed regularly, with her own ensembles, before audiences

in New York, where she has primarily resided for a decade. Plans are afoot for an album with China's most famous classical pianist, Lang Lang.

Born in 1985, **ARTHUR ASTIER** has played both guitar and bass guitar with various different rock bands. Drawn to innovative means of expression, he put his guitars to the service of other artistic forms such as plastic arts, theater, and classical music, principally by means of collaboration with the composer Franck Krawczyk: *Je ris de me voir si belle* directed by Julie Brochen, as well as a host of Boltanski/Kalman/Krawczyk productions including *O Mensch!*, Festival d'Automne; *Happy Hours*, Biennale d'Art Contemporain de Lyon; *Pleins Jours*, Théâtre du Châtelet; *Gute Nacht*, Nuits Blanches Paris; and *Polvere*, Monumenta 2010 Paris (Grand Palais).

MARK CHRISTINE is a classically trained actor and musician currently based in Los Angeles. He has performed in both plays and musicals at some of the top regional theaters in the US including the Guthrie Theatre, Center Theatre Group/Mark Taper Forum, La Jolla Playhouse, Denver Center, and Shakespeare Santa Cruz.

Film and television credits include: *The New Year*, *Fortitude*, *The List*, and the independent TV pilot *The Band*.

Mark has music directed, orchestrated, and accompanied for a variety of theaters and independent projects over the past decade, including works at Harlem Stage and Signature Theatre. He has played at numerous venues in New York and Los Angeles in addition to clubs and concert halls across the country. He studied classical piano from age four and over the years has learned a variety of instruments including accordion, guitar, saxophone, tuba, and harmonica.

He holds an MFA from UC San Diego/La Jolla Playhouse and a BFA from the University of Michigan.

MARK KAVUMA is fast becoming one of the best young trumpet players on the British jazz scene. Having been voted best soloist at the first Essentially Ellington competition in the UK, Mr. Kavuma managed to land himself two prestigious gigs as guest soloist with the Jazz at Lincoln Center Orchestra with Wynton Marsalis.

Only 20 years old and still advancing his studies at Trinity College of Music, Mr. Kavuma performs regularly with Jazz Jamaica, Nu Civilization Orchestra, Brinsley Ford (Aswad), Denis Batiste, Jay's Jitter Jive band, Dub reggae group Kalichakra, Kinetika, and leading his own trio and quintet, Mr. Kavuma has played at most of London's top venues, including the Royal Festival Hall, Royal Albert Hall, the Barbican, Queen Elizabeth Hall, the Roundhouse, and the Rivoli Ballroom. In addition, having supported jazz legend John Hendricks at Ronnie Scott's Jazz Club, Mr. Kavuma is one of the youngest performers to lead his own ensemble at the Club's famous late show.

Mr. Kavuma has been involved with groups such as NYJO, TWYJO, and Trinity Jazz Ensemble. Television credits include: the *Paul O'Grady Show*, BBC One, and with Marcus Collins.

Currently, Mr. Kavuma is involved with The National Theatre's production of *Amen Corner*.

RIKKI HENRY (assistant director) studied Film Production at the University for the Creative Arts. Previously at the Young Vic, he directed the Young People's production of *Government Inspector*. As assistant director at the Young Vic, his work includes *Vernon God Little*, *Annie*

Get Your Gun, and the Young People's productions of *Uncle Vanya* and *King Lear*. Other recent directing work includes: *From Dover to Calais* (ATC/Bristol Old Vic/Young Vic); *Jitney* (monologue by August Wilson) (Trafalgar Arts/The Old Red Lion); *Woza Albert!* (staged reading) (Albany/Stonecrabs Theatre); and *The Moment Before* (Warehouse Theatre Croydon/Strawberry Picking Festival). Mr. Henry's assistant directing credits also include: *When the Chickens Came Home to Roost*, *Urban Legends* (National Theatre Studio); and *Ghosts or Those Who Return* (Arcola).

ORIA PUPPO (costume design) is a scenographer and costume designer who divides her time between Buenos Aires and Paris. In Argentina, she has created stage sets and costumes for directors Diego Kogan, Rafael Spregelburd, Roberto Villanueva, Ciro Zorzoli, and A. Tantanian. She has collaborated with the latter in Lucerne, Switzerland, and in Stuttgart and Mannheim, Germany, staging Kafka's *Amerika* and Brecht's *The Threepenny Opera*. She has worked with the Bouffes du Nord on two Peter Brook productions: *Tierno Bokar* and *A Magic Flute*. She was the technical director of the Buenos Aires International Festival from 1999 to 2007 and her creations include several stage sets and costumes for opera as well as performative installations in contemporary art spaces. She is working on the stage sets for a production of Handel's *La Resurrezione*, directed by Lilo Baur for the Paris National Opera's Atelier Lyrique. She is also at work on the sets and costumes for Jean Genet's *The Maids*, in a Ciro Zorzoli production featuring Marilù Marini, to be staged in Buenos Aires.

PHILIPPE VIALATTE (*lighting design*) started at the Théâtre des Bouffes du Nord in 1985 as a light operator on *Le Mahabharata*, directed by Peter Brook. He assisted Jean Kalman for the light design of *Woza Albert!* and *La Tempête*, directed by Peter Brook. Since the creation of *The Man Who in Paris* in 1993, he has designed lighting for all plays directed by Mr. Brook at the Bouffes du Nord: *Qui est là, Je suis un phénomène, Le Costume, The Tragedy of Hamlet, Far Away, La mort de Krishna, La Tragédie d'Hamlet, Ta main dans la mienne, Tierno Bokar, Le Grand Inquisiteur, Sizwe Banzi est mort, Fragments, 11 and 12*, and recently, *A Magic Flute*. He tours with these productions and adapts the lighting for each venue.

DAVID EDEN PRODUCTIONS, LTD (DEP) (*US tour producer*) has been one of the leading American organizations devoted to producing international work in the US for over 25 years. Most recently, DEP has produced US tours of

Batsheva Dance Company, Théâtre de la Ville's production of Ionesco's *Rhinoceros* (2012), the Republic of Georgia's Ensemble Basiani, Gate Theatre Dublin's *Endgame/Watt* and *Krapp's Last Tape* (2012, 2011), Maly Drama Theatre's *Three Sisters* (2012) at BAM, as well as North American tours of Galway's Druid Theatre's *Cripple of Inishmaan*, and *The Walworth Farce* (2009). David Eden has worked extensively with major presenting institutions on special projects, including Lincoln Center (Mostly Mozart, White Light Festival, and Great Performers), and the John F. Kennedy Center for the Arts. In 2004, Mr. Eden curated Lincoln Center Festival's Ashton Celebration, a two-week centennial retrospective at the Metropolitan Opera House celebrating master choreographer Sir Frederick Ashton.

David Eden Productions

Erica Charpentier, *General Manager*
Chris Buckley, *Production Consultant*
Elise-Ann Konstantin, *Visa Coordinator*
Lori Harrison, *Atlas Travel, Travel Agent*



Director Peter Brook's contributions to theater have spanned stage, film, and literary worlds. Scan for an infographic of the highlights.

Download a free QR code reader app on your smart phone, point your camera at the code, and scan to see multimedia content.



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FOR THEIR GENEROUS SUPPORT OF THIS EVENING'S
PERFORMANCE BY THE ST. PETERSBURG PHILHARMONIC
ORCHESTRA.



ISRAEL PHILHARMONIC ORCHESTRA

Saturday, March 15, 8:45 pm (Note time)
Hill Auditorium

The Israel Philharmonic Orchestra, along with their "Music Director for Life," Zubin Mehta, returns to Ann Arbor for the first time in a decade.

PROGRAM

Bruckner Symphony No. 8 in c minor (1890 version)

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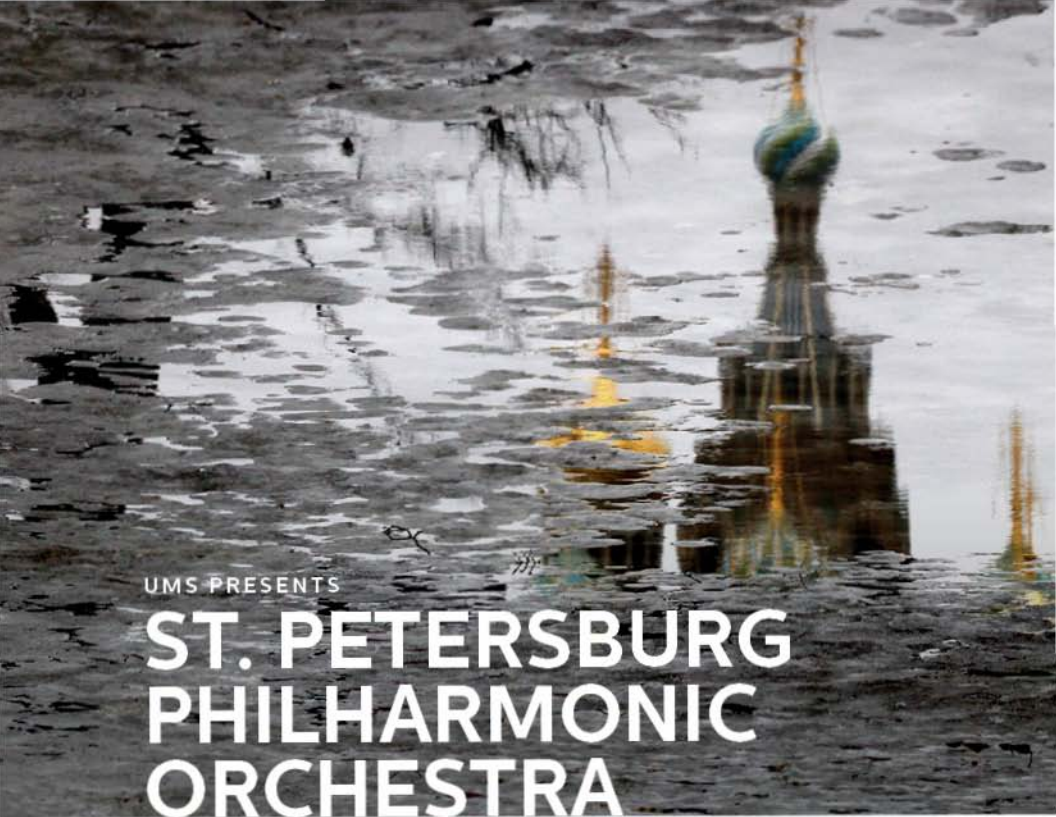
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www.ums.org or call 734.764.2538.

A photograph of a church dome, likely the Church of the Savior on Spilled Blood, reflected in melting ice on a city square. The ice is broken into many small, irregular pieces, creating a fragmented and shimmering reflection of the golden and blue dome. The background is a dark, wet pavement.

UMS PRESENTS

ST. PETERSBURG PHILHARMONIC ORCHESTRA

Yuri Temirkanov

Artistic Director and Principal Conductor

Denis Kozhukhin, *Piano*

Saturday Evening, February 22, 2014 at 8:00
Hill Auditorium • Ann Arbor

57th Performance of the 135th Annual Season
135th Annual Choral Union Series

Photo: The Church of the Savior on Spilled Blood is reflected in melting ice on Arts Square in central St. Petersburg; photographer: Alexander Demianchuk.

PROGRAM

Nikolai Rimsky-Korsakov,

Arr. Maximilian Steinberg

Suite from *Legend of the Invisible City of Kitezh and the Maiden Fevroniya*

Cortege nuptial. L'invasion des Tartares

La bataille de Kerjenetz

Prelude – Hymne a la Nature

Piotr Ilyich Tchaikovsky

Concerto for Piano and Orchestra No. 1 in b-flat minor, Op. 23

Allegro non troppo e molto maestoso

Andantino semplice

Allegro con fuoco

Mr. Kozhukhin, *Piano*

INTERMISSION

Giya Kancheli

...al niente

dedicated to Yuri Temirkanov

This evening's performance is hosted by MC3, Nancy and James Stanley, and Jay Zelenock and Family.

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St. Petersburg Philharmonic Orchestra and Mr. Kozhukhin appear by arrangement with Opus 3 Artists, New York, NY.

NOW THAT YOU'RE IN YOUR SEAT...

As young men, Nikolai Rimsky-Korsakov and Piotr Tchaikovsky (born four years apart) represented opposite tendencies in Russian music. The former started his professional life as a naval officer, largely self-taught in music who, together with his colleagues in the *Mighty Handful* (also known as the “Russian Five”), regarded with a great deal of suspicion the newly-founded St. Petersburg Conservatory which they perceived as having an overly Western orientation. Piotr Tchaikovsky, one of the first graduates of the Conservatory, was steeped in the European classics and therefore seen by the “Five” as lacking authenticity as a Russian composer.

This was in the 1860s. Thirty years later, the situation was quite different: of the members of “Five,” Mussorgsky and Borodin had died, Balakirev had largely withdrawn from the musical scene, and Cui, never an important composer to begin with, was increasingly marginalized. Rimsky-Korsakov alone made the transition from talented amateur to consummate professional, and became the leading professor of composition at the very conservatory which he and his friends had previously disparaged. In the 1880s and '90s, he and Tchaikovsky entertained cordial relations, even though not untouched by professional jealousy. After Tchaikovsky's death in 1893, Rimsky-Korsakov, now the undisputed dean of Russian composers, always cherished his colleague's memory. By that time, whatever aesthetic differences had existed before between these two masters had receded into the past.

Together, they represent a classical tradition which is an inalienable part of the background of subsequent generations of composers from what used to be the Soviet Union – no matter how much those generations may have departed from the tradition or even rebelled against it.

Suite from *Legend of the Invisible City of Kitezh and the Maiden Fevroniya* (1903–05)

Nikolai Rimsky-Korsakov

Born March 18, 1844 in Tikhvin, Russia

Died June 21, 1908 in Lyubensk

UMS premiere: Music from Rimsky-Korsakov's The Legend of the Invisible City of Kitezh was first performed on a UMS concert in a transcription made for the Osipov Balalaika Orchestra in 1972.

SNAPSHOTS OF HISTORY... IN 1905:

- The First Russian Revolution; War between Russia and Japan
- Albert Einstein's *annus mirabilis* with five publications that revolutionized physics
- Debussy's *La Mer* and Strauss's *Salomé* first performed
- Edith Wharton publishes *The House of Mirth*
- Henri Rousseau paints *The Hungry Lion Throws Himself on the Antelope*

When it first became known in the West (which was not that long ago), Rimsky-Korsakov's penultimate opera, *Legend of the Invisible City of Kitezh and the Maiden Fevroniya*, was dubbed “the Russian *Parsifal*,” perhaps to give an indication of the importance of this long-neglected operatic gem. True, the opera has many Wagnerian parallels, and not only with *Parsifal*: the opening, for instance, is unmistakably modelled on the “Forest Murmurs” from *Siegfried*. The entire opera combines nature images, religion, and, in particular, the motif of redemption in a way that inevitably evokes associations with Wagner. Yet there is also a strong Russian and Oriental folk element present, and the style on the whole can hardly be called Wagnerian.

Through the marriage of the holy maiden Fevroniya, a child of nature, to Prince Vsevolod, the son of a ruler embattled by the invading Tartars, an unspoiled world of legends meets human society. The central event of the opera is when Fevroniya, by the power of her prayers, makes the city of Kitezkh invisible so that the Tartars cannot find it. In the end, the two protagonists find safe haven in this invisible city, a place no longer of this earth, where they can reign in heavenly peace forever after.

The suite drawn from *Kitezkh* touches upon all the different realms the opera inhabits. It opens with Fevroniya's magical forest, complete with birdsong and a simple Russian melody to represent the idyll. With the colorfully orchestrated Bridal Procession, we meet Prince Vsevolod's people; but the festivities are soon, and very audibly, interrupted by the attack of the Tartars. The agitated section that follows depicts the Battle of Kershenetz, in which the Russians defeat their enemy amidst glorious military fanfares. A moment of introspection follows the victory, before we take the final step into the otherworldly realm. The "forest murmurs" of the opening section return; the sounds of the vibraphone and celesta, together with a beguiling oboe solo, introduce the heavenly city where Fevroniya ascends with her prince. Gentle and lyrical at first, the music gradually becomes more ecstatic as we move from "Forest Murmurs" to a section that recalls the Magic Fire music from the closing scene of *Die Walküre*. The ending, however, is solemn and grandiose — a true "apotheosis," or elevation to a divine state.

Concerto for Piano and Orchestra No. 1 in b-flat minor, Op. 23

(1874–75, rev. 1879, 1888)

Piotr Ilyich Tchaikovsky

Born May 7, 1840 in Kamsko-Votkinsk, Russia

Died November 6, 1893 in St. Petersburg

UMS premiere: Arguably the most famous 19th-century piano concerto — Tchaikovsky's b-flat minor — was first performed on a UMS concert roughly 25 years after it was composed. The pianist was Mr. Albert Lockwood performing with the Boston Festival Orchestra at the 1901 May Festival in University Hall.

SNAPSHOTS OF HISTORY...IN 1874–75:

- Bizet's *Carmen* first performed (1875)
- The Civil Rights Act is signed into law by President Ulysses S. Grant, guaranteeing certain rights for African-Americans (the law was, however, declared unconstitutional by the Supreme Court in 1883)
- Pierre-Auguste Renoir paints his *Rowers' Lunch* (1875)
- Mussorgsky composes *Pictures at an Exhibition*
- Brahms completes his *Piano Quartet in c minor, Op. 60*
- Russia's First Great Piano Concerto

With Tchaikovsky's arrival on the musical scene, Russia had finally produced a composer who had it all: brilliant technique, outstanding melodic gifts, and a strong Russian national identity. Before Tchaikovsky, the history of the Russian concerto consisted largely of four concertos by his teacher Anton Rubinstein (he added a fifth in 1874–75, concurrently with his former student's First) — plus two unfinished works by Balakirev (the second of which was completed by Sergei Liapunov many years later). It was left to the young Tchaikovsky to turn the form of the concerto, which had been perceived as German in both style and origin, into something authentically Russian. Rubinstein's combination of muscular technique and effusive lyricism was a great influence on the young composer, but Tchaikovsky had to find his own

solution to the problem of form. In his monumental Tchaikovsky biography, musicologist David Brown noted: "Thematic development, which came so readily to the German symphonic composer, was thoroughly alien to Russian creative thought." Brown describes that thought as "reflective rather than evolutionary." This means, musically speaking, that the Russian composer can "conceive self-contained [and] often magnificently broad themes," but encounters "problems when he wishes to evolve to the next stage of the piece."

This "reflective" quality resulted in charges of formlessness against the concerto. Even some of Tchaikovsky's closest friends found fault with its structure: on Christmas Eve 1874, Nikolai Rubinstein lashed out at Tchaikovsky in particularly harsh terms. Anton Rubinstein's younger brother was himself a noted pianist, composer, conductor, and conservatory director who had invited Tchaikovsky to join the faculty of the Moscow school he had founded. Tchaikovsky related the incident (at which two other colleagues were also present) to his benefactress and confidante-by-correspondence, Mme von Meck:

I played the first movement. Not a single word, not a single comment! If only you could have known how foolish, how intolerable is the position of a man when he offers his friend food he has prepared, and his friend eats it and says nothing. Say something, if only to tear it to pieces with constructive criticism – but for God's sake, just one kind word, even if not of praise! ... Rubinstein's eloquent silence had tremendous significance. It was as though he was saying to me: "My friend, can I talk about details when the very essence of the thing disgusts me?" I fortified my patience, and played on to

the end. Again silence. I got up and asked, "Well?" It was then that there began to flow from Nikolay Grigoryevich's mouth a stream of words, quiet at first, but subsequently assuming more and more the tone of Jove the Thunderer. It appeared that my concerto was worthless, that it was unplayable, that passages were trite, awkward, and so clumsy that it was impossible to put them right, that as composition it was bad and tawdry, that I had filched this bit from here and that bit from there, that there were only two or three pages that could be retained, and that the rest would have to be scrapped or completely revised. "Take this, for instance – whatever is it?" (at this he plays the passage concerned, caricaturing it). "And this? Is this really possible?" – and so on, and so on. I can't convey to you the most significant thing – that is, the tone in which all this was delivered. In a word, any outsider who chanced to come into the room might have thought that I was an imbecile, an untalented scribbler who understood nothing, who had come to an eminent musician to pester him with his rubbish...

I was not only stunned, I was mortified by the whole scene...I left the room silently and went upstairs. I could say nothing because of my agitation and anger. Rubinstein soon appeared and, noticing my distraught state, drew me aside into a distant room. There he told me again that the concerto was impossible, and after pointing out to me a lot of places that required radical change, he said that if by such-and-such a date I would revise the concerto in accordance with his demands, then he would bestow upon me the honor of playing my piece in a concert of his. "I won't change a single note," I replied, "and I'll publish it just as it is now!" And so I did!

Tchaikovsky had more immediate luck with his concerto outside Russia. It was taken on by no less an artist than Hans von Bülow, who, throughout his long

career, had been closely associated with some of the greatest composers of the time, such as Liszt, Wagner, and Brahms. Bülow, who went on an American tour in 1875, gave the world premiere of the concerto in Boston in October of that year.

As far as revisions to the concerto were concerned, Tchaikovsky did not remain as adamant as he was at the beginning. Although he rejected Nikolai Rubinstein's criticism, he later heeded the advice of Edward Dannreuther (who played the solo at the English premiere) and made emendations to the solo part in 1879. He revised the work again in 1889, and it was then that the opening D-flat Major chords received the shape in which they became famous.

It is not clear what factors had been responsible for Rubinstein's violent outburst at Christmas 1874. In any event, less than a year later, he conducted the Moscow premiere of the concerto, with Tchaikovsky's student, the 18-year-old Sergei Taneyev at the piano. Rubinstein eventually recanted his earlier judgment completely, learned the solo part himself, and became one of the concerto's most celebrated interpreters. He remained a staunch champion and friend of Tchaikovsky's until his untimely death in 1881.

At first hearing, this concerto did possess a few features that could perturb a professor of music in 1874. It opens with a lengthy passage outside the main key, in a 3/4 meter that will soon be replaced by 4/4, never to return. But David Brown has discovered some secret motivic links that connect this introduction to the main section of the first movement, and argued for the presence of a strong organic unity between the movement's themes. Brown has also speculated that two of the motifs are ciphers for Tchaikovsky himself and Désirée Artôt, a Paris-born singer of international reputation, to whom the

composer had once proposed marriage. (In fact, the second theme begins with the notes D-flat – A [in German 'Des' – 'A'], and that could very well stand for DESirée Artôt. If Brown's hypothesis is true, Tchaikovsky's procedure was similar to Schumann's in his 'Abegg' variations or in the 'Lettres dansantes' movement of his *Carnival*.)

Each of the concerto's three movements incorporates a folksong. The first movement includes a melody that Tchaikovsky had taken down at Kamenka, where his sister and her family had an estate, apparently from a Ukrainian kobzar, one of many blind itinerant singer-musicians. In the *prestissimo* middle section of the second movement, we hear a French *chansonette*, "Il faut s'amuser and rire" (Let's have fun and laugh) that was popular in Russia at the time. (Brown writes: "It is said to have been a favorite in Artôt's repertoire.") Finally, the last movement begins with another Ukrainian tune. In different ways, all three movements are based on the contrast between these playful folk themes and the lyrical materials that surround them. It is perhaps this mixture of styles – now light, now sentimental, now "pathétique" – that is the most unique feature of the concerto. Although it may have seemed "disconcerting" at first (no pun intended), this very diversity, and the boldness with which Tchaikovsky leaps from one mood to the next, help make this work sound fresh and youthful, even after thousands and thousands of performances around the world.

...al niente (2000)

Giya Kancheli

Born August 10, 1935 in Tbilisi, Georgia, Soviet Union

UMS premiere: Kancheli's ...al niente has never been performed on a UMS concert.

SNAPSHOTS OF HISTORY...IN 2000:

- Bashar al-Assad succeeds his father as President of Syria
- The Russian submarine Kursk sinks
- *Crouching Tiger, Hidden Dragon* becomes a movie sensation
- The Tate Modern opens its doors in London
- George W. Bush becomes President of the United States

Because Giya Kancheli often works with extremely simple sound material, he is sometimes lumped together with such “holy minimalists” as Henryk Górecki, John Tavener, or Arvo Pärt. But the Georgian composer has been described by his Russian colleague Rodion Shchedrin as “an ascetic with the temperament of a maximalist,” which can only mean that Mr. Kancheli’s music says a great deal with few words – and that he aims high in his desire to communicate his message to the audience with the utmost urgency.

That message, more often than not, is one of intense sadness and grief. Mr. Kancheli tends to favor slow tempos and tones of lament. As he wrote in his introduction to the piano quartet *In listesso tempo* (1998):

Again and again we witness with deep regret how, despite the obvious improvements of the civilized world, our planet is being torn apart by bloodshed and conflicts. And no creative act is capable of resisting the destructive force that so easily rejects the fragile possibilities of progress. Taking everything that goes on around me very much to heart, I try to express my mental state in my music. I write fundamentally for myself, without harboring any illusions that – as

Dostoyevsky put it – “beauty will save the world.” That is why music is more sad than happy and directed more to the individual than to society. There are no ideals like struggle, equality of “a fine future” there to exercise an appeal. On the other hand, traces of grief caused by the imperfections of the world, even disregarding the most horrific examples of human history, can undoubtedly be discovered.

I express my thoughts in an extremely simple musical language. And I hope that listeners will be touched by my compositions and not confuse my deliberate simplicity with what I consider the most dangerous thing – the feeling of indifference.

The same general aesthetic underlies the orchestral piece *...al niente*, written two years after *In listesso tempo*. This work was jointly commissioned by the Danish Radio Symphony, the Gothenburg Symphony, and the Oslo Philharmonic, as part of a “Scandinavian Project,” and first performed in Oslo under the direction of Mark Susto on October 25, 2000. The piece was dedicated to Yuri Temirkanov.

The title comes from the Italian performance instruction *diminuendo al niente* (“fading into nothingness”), taken here as a metaphor, no doubt for life itself. The simple thematic material is developed according to what Mr. Kancheli calls “timbral dramaturgy,” where the orchestration and the succession of instrumental colors become a primary structural principle that move the composition forward. The result can be best summed up in the words of music critic Tim Smith, who wrote in the *Baltimore Sun* after the work’s US premiere under Mr. Temirkanov in 2003:

I expect to be reliving the taut performance I heard last Thursday at Meyerhoff Hall for some time to come

– the slow pace, the predominantly soft dynamics, the many silences, the little snippets of melody that suggest a fading in and out of consciousness... The score relocates the audience in a whole new

time zone and makes everyone part of a collective memory search.

Program notes by Peter Laki.

ARTISTS

The **ST. PETERSBURG PHILHARMONIC ORCHESTRA** traces its history from 1882, when it was founded on the Order of Alexander III, as the Court Musicians' Choir. At the beginning of the 20th century, the choir gave the Russian premieres of the symphonic poems *Ein Heldenleben* and *Also Sprach Zarathustra* by Richard Strauss, Mahler's *Symphony No. 1* and Bruckner's *Symphony No. 9*, Scriabin's *Poem of Ecstasy*, and Stravinsky's *Symphony No. 1*. In those years, the orchestra was conducted by Maestros Nikisch, Strauss, Glazunov, and Kussevitky.

In 1921, the Orchestra had at its disposal the former Nobility Assembly Hall and thus the country's first philharmonic was opened. Conductors included Maestros Walter, Weingartner, Abendroth, Fried, Kleiber, Monteux, and Klemperer as well as orchestral soloists Vladimir Horowitz, Jascha Heifetz; Dmitri Shostakovich and Sergei Prokofiev also performed with the orchestra. In 1918, the orchestra presented the premiere of Prokofiev's *Classical Symphony* and in 1926 – the *First Symphony* by Shostakovich.

In 1934, the Orchestra – the first in the country – was awarded the title Honored Orchestra of the Republic. 1938 began what is referred to as the "Age of Mravinsky" – years of hard work earned the Orchestra a place amongst the most prominent ensembles in the world. Since

1946, which marked the Orchestra's first historical trip abroad, the Orchestra has regularly toured internationally.

Since 1988, Yuri Temirkanov has led the Orchestra. Recently, the Orchestra has been ranked among the top 20 orchestras in the world (according to *Gramophone*) and has toured throughout Europe, Asia, and America. It has made appearances at the world's most prestigious music festivals. At the Grand Hall, the Orchestra continues to introduce audiences to orchestral premieres including works by Penderecki, Nono, Tishchenko, Slonimsky, Segerstam, Obukhov, Korngold, Rota, and Desyatnikov.

During the 2013–14 season, artistic director of the St. Petersburg Philharmonic, **YURI TEMIRKANOV**, celebrates a double anniversary: his 75th birthday as well as 25 years as conductor of the celebrated St. Petersburg Philharmonic Orchestra. Mr. Temirkanov is recognized as one of the leaders of the world's conducting elite.

Mr. Temirkanov's recent engagements include conducting the Royal Stockholm Philharmonic Orchestra at the concert honoring Nobel Prize winners (2009), performance in Rome with the orchestra and chorus of the Academy of Santa Cecilia of Verdi's *Requiem* (2011), and acceptance of the post of Music Director of the Teatro Regio di Parma in 2009.

Mr. Temirkanov's home has always been and still remains St. Petersburg, where he began his ascent as an artist. In 1968, the 29-year-old musician conducted his own orchestra – the Leningrad Symphony Orchestra (now the St. Petersburg Symphony Orchestra).

Mr. Temirkanov's name is closely linked with the revival of the Mariinsky (Kirov) Theatre. Between 1976–1988, Mr. Temirkanov was artistic director and principal conductor. The orchestra began to tour to the US, Japan, and throughout Europe, and once more, symphonic concerts with the orchestra of the Theatre were resumed.

Since the beginning of the creative collaboration between Mr. Temirkanov and the St. Petersburg Philharmonic, a quarter of a century has passed. The Philharmonic has been presented around the globe, including recent engagements at New York's Carnegie Hall (where, in 2005, the orchestra was the first Russian orchestra to open the concert season), Suntory Hall in Tokyo, Théâtre des Champs-Élysées in Paris, and London's Barbican Hall, the Berlin Philharmonic, La Scala in Milan, Musikverein in Vienna, and Amsterdam's Concertgebouw.

This anniversary season, Mr. Temirkanov has prepared a magnificent gift for the Philharmonic's home audience – he will conduct all the concerts of the First Series subscription. The program includes the music of his favorite composers – Tchaikovsky, Brahms, Beethoven, Stravinsky, Prokofiev, and Shostakovich.

The Italian critics twice awarded Mr. Temirkanov the prestigious Abbiati Prize for "Conductor of the Year" (2003, 2007). He is the recipient of the People's Artist of the USSR State Prize, recipient of the Prize of the President of Russia, holder of the Order For Services to the Fatherland,

Commander of the Order of Star of Italy, an honorary member of the Academy of Santa Cecilia, recipient of an honorary doctorate from the St. Petersburg Conservatory, and an honorary citizen of St. Petersburg.

Amongst Mr. Temirkanov's work off of the podium, he is proud to have established the International Foundation for Cultural Initiatives. For more than a decade, the conductor directs the festival Arts Square, which, along with the St. Petersburg Philharmonic involves the Mikhailovsky Theatre, the Musical Comedy Theatre, and the Russian Museum. Unique in its concept, the festival gathers artists of the highest caliber, confirming the status of St. Petersburg as one of the cultural capitals of Europe.

DENIS KOZHUKHIN was launched onto the international scene after winning First Prize in the 2010 Queen Elisabeth Competition in Brussels at the age of 23. He has quickly established a formidable reputation and has already appeared at many of the world's most prestigious festivals and concert halls including the Verbier Festival, where he won the Prix d'Honneur in 2003.

In the current season, Mr. Kozhukhin performs with the Frankfurt Radio Symphony with Alsop, Philharmonia with Mr. Temirkanov, Oslo Philharmonic with Hrusa, Yomiuri Nippon Symphony with Sinaisky, Royal Stockholm Philharmonic with Payare, Royal Liverpool Philharmonic with Gulberg-Jensen, Hallé with Langrée, BBC Scottish Symphony with Dausgaard, and Orchestre National de Belgique with Boreyko. Mr. Kozhukhin is currently on a major US tour as piano soloist with Mr. Temirkanov and the St

Petersburg Philharmonic which includes concerts at Carnegie Hall and Ann Arbor's Hill Auditorium.

As a recitalist, Mr. Kozhukhin will make his debut appearance at the Concertgebouw's Master Pianists series, the Tonhalle, Wigmore Hall, Mecklenburg-



Vorpommern Festival, and the Prague Dvořák Festival. Following the release of his debut recording with Onyx Classics of

Prokofiev's *Piano Sonatas Nos. 6, 7, and 8*, Mr. Kozhukhin returned to Japan in Spring 2013 where he performed the complete cycle of Prokofiev sonatas at Musashino Hall. He also played the War Sonatas in London at the Queen Elizabeth Hall in May 2013 as part of the Rest is Noise Festival.

Born in Nizhni Novgorod, Russia in 1986 into a family of musicians, Denis Kozhukhin began his piano studies at the age of four with his mother. As a boy, he attended the Balakirev School of Music where he studied under Natalia Fish.

From 2000 to 2007, Mr. Kozhukhin was a pupil at the Reina Sofía School of Music in Madrid learning with Dimitri Bashkirov and Claudio Martinez-Mehner.

Upon graduating, he received his diploma from the Queen of Spain and was named best student in his year and twice best chamber group with his own Cervantes Trio. After his studies in Madrid, Mr. Kozhukhin was invited to study at the Piano Academy at Lake Como where he studied with Fou Ts'ong, Stanislav Yudenitch, Peter Frankl, Boris Berman, Charles Rosen, and Andreas Staier. He completed his studies with Kirill Gerstein in Stuttgart, Germany. Mr. Kozhukhin has been awarded First Prize at the 2009 Vendome Prize in Lisbon and Third Prize at the Leeds International Piano Competition in 2006.

Mr. Kozhukhin is a committed chamber musician and has collaborated with Leonidas Kavakos, Renaud, and Gautier Capuçon, Julian Rachlin, the Jerusalem Quartet, the Pavel Haas Quartet, Radovan Vlatkovic, Jörg Widmann, and Alisa Weilerstein.



UMS ARCHIVES

Tonight's concert marks the **St. Petersburg Philharmonic Orchestra's** 12th appearance under UMS auspices. The Orchestra made its UMS debut in November 1962 at Hill Auditorium under the direction of music director Evgeny Mravinsky. (The Orchestra was then named the Leningrad Philharmonia Orchestra.) The Orchestra most recently appeared at Hill Auditorium in April 2011 under the direction of Yuri Temirkanov. Tonight's concert marks **Maestro Yuri Temirkanov's** eighth appearance under UMS auspices. Maestro Temirkanov made his UMS debut in February 1977 leading the Leningrad Symphony Orchestra in a program of Mozart and Shostakovich at Hill Auditorium. UMS welcomes pianist **Denis Kozhukhin** who makes his UMS debut this evening.

ST. PETERSBURG PHILHARMONIC ORCHESTRA

Yuri Temirkanov, *Artistic Director and Conductor*

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Stanislav Lyamin
Evgenii Kogan

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

FLUTE

Marina Vorozhtsova*
Dmitry Terentiev
Olga Viland
Olesia Tertychnaia

FLUTE/PICCOLO

Ksenia Kuelyar-Podgaynova

Continued..

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 Artsiom Isayeu
 Artsiom Trafimenka

ENGLISH HORN

Mikhail Dymsky

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Andrey Laukhin*
 Valentin Karlov
 Denis Sukhov
 Nikita Lyutikov

BASS CLARINET

Vitalii Rumiantcev

BASSOON

Aleksei Dmitriev
 Sergey Bazhenov
 Mikhail Krotov
 Contra Bassoon
 Aleksei Siliutin

HORN

Igor Karzov
 Oleg Skrotsky
 Anatoly Surzhok
 Anatoly Musarov
 Nikolay Dubrovin
 Kirill Miron

TRUMPET

Igor Sharapov*
 Vyacheslav Dmitrov
 Mikhail Romanov
 Alexey Belyaev

TROMBONE

Maxim Ignatyev*
 Dmitry Andreev
 Denis Nesterov
 Vitaly Gorlitsky

TUBA

Valentin Avvakumov

PERCUSSION

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 Mikhail Lestov
 Valery Znamensky
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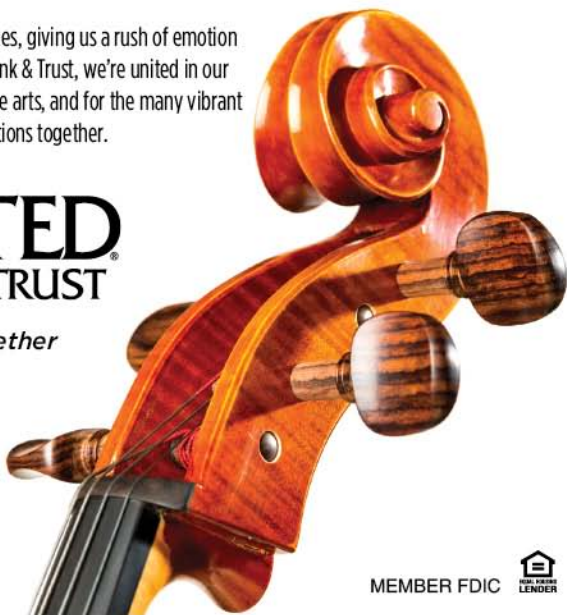


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