



2016-17 WINTER PROGRAM BOOK

138TH SEASON // UNIVERSITY OF MICHIGAN | ANN ARBOR

You have a part to play.

Uncommon and engaging experiences. A sense of connection between audience and artist. Moments of clarity, inspiration, and reflection. The performing arts provide us with these elemental experiences, offering a shortcut to our creative selves.



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Your gift will help in the following areas:

ACCESS AND INCLUSIVENESS

Helping make tickets more affordable. Helping create free educational events and community-building activities. Providing opportunities for all to experience the transformative power of the arts.

ENGAGED LEARNING THROUGH THE ARTS

Integrating performing arts into the student experience. Creating meaningful connections between the arts and life. Encouraging creative thinking, collaboration, and experimentation.

BOLD ARTISTIC LEADERSHIP

Commissioning work that reflects our commitment to tradition and innovation. Solidifying and elevating our position as a recognized national and international artistic leader. Unique and bold programming.

As a Leader and Best among arts presenters, UMS wants anyone and everyone, students and community alike, to experience the transformative power of the performing arts. We seek generous partners who want to help us achieve our goal.

Visit us online or call the UMS Development Office to make your gift today.

Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 2017 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.



When you attend a UMS performance,
you're part of a larger equation:

nonprofit **ARTS**
+ **CULTURE**
= **ECONOMIC**
PROSPERITY
in the greater Ann Arbor Area
\$100 million annually

Together, we invest in our local community's vibrancy.



Ann Arbor Area
Community Foundation

aaacf.org



Thank You, Ken...

Welcome to this UMS performance! We are delighted that you are joining us in our 138th season, a season that is bittersweet for the UMS staff and family; UMS President Ken Fischer will retire at the end of June, following 30 years of leadership and service to UMS, the University of Michigan, and to our community.

Ken has fostered a culture of openness, honesty, and out-of-the-box thinking at UMS — a supportive professional environment that can be measured in part by the 21-year average tenure of the UMS management team.

Beyond Ken's lasting contributions to UMS, which include an organizational commitment to Education and an increased focus on commissioning new work, Ken has had an impact that isn't always apparent outside of the organization. His dedication to mentorship and service is vast, and includes hosting weekend tours to prospective University students interested in the arts; tirelessly serving on boards of directors within the arts industry regionally, nationally, and internationally; and generously offering his time and knowledge in connecting others.

He has achieved some of the highest recognitions in our field, including the 2016 Chamber Music America Richard J. Bogomolny National Service Award, the 2011 Association of Performing Arts Presenters Fan Taylor Distinguished Service Award, and UMS's recognition as a 2014 National Medal of Arts recipient. From the Vienna Philharmonic concerts led by Leonard Bernstein in 1988, to the first Royal Shakespeare Company residency in 2001, through the remounting of *Einstein on the Beach* in 2012, Ken has held true to his lifelong motto: "Everybody In, Nobody Out."

Ken, we wish you all of the best in the final few months of your tenure. Thank you for all that you've done for our community!

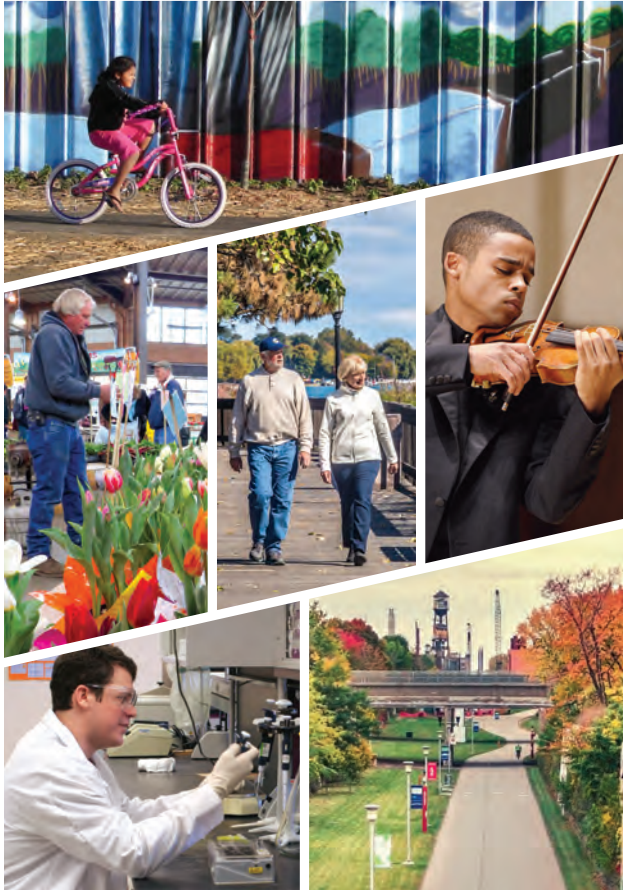
The UMS Family

Community Foundation

FOR SOUTHEAST MICHIGAN

Thanks to thousands of generous individuals, families and businesses, the Community Foundation for Southeast Michigan is a permanent source of community capital, dedicated to creating lasting positive benefit in our region. Through grantmaking, education and leadership on community issues, we help improve the quality of life for all residents of Southeast Michigan.

cfsem.org. 1-888-WeEndow





“I have found a place where I can continue to grow and expand my horizons.”



Those who call Silver Maples home appreciate many social, educational, and entertainment opportunities - both near and far.

We delight in venturing out and enjoying each other’s company.

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Druid



Bruckner Orchester Linz
with Angélique Kidjo

Sarah Chang



Batsheva Dance Company

Snarky Puppy



Winter 2017 Season

January

- 1/7-8** Batsheva Dance Company
- 1/12-14** Igor and Moreno
Idiot-Syncrasy
- 1/15** NT Live: Harold Pinter's
No Man's Land
- 1/19** Prague Philharmonia with
Sarah Chang, violin
Andrew Von Oeyen, piano
- 1/20** Meredith Monk &
Vocal Ensemble
On Behalf of Nature
- 1/21-22** Takács Quartet
Beethoven String Quartet
Cycle, Concerts 3 & 4
- 1/22** NT Live: *The Audience*
- 1/29** Inon Barnatan, piano
Anthony McGill, clarinet
Alisa Weilerstein, cello

February

- 2/2** Bruckner Orchester Linz
with Angélique Kidjo
- 2/3** Estonian Philharmonic
Chamber Choir
- 2/5** M-Prize Winner:
Calidore String Quartet
- 2/10** Budapest Festival Orchestra
with Richard Goode, piano
- 2/18** Ping Chong + Company
*Beyond Sacred: Voices of
Muslim Identity*
- 2/19** *Jelly and George*
Aaron Diehl and
Cécile McLorin Salvant

March

- 3/4** Jazz at Lincoln Center
Orchestra with
Wynton Marsalis
- 3/9-11** Druid
*The Beauty Queen of
Leenane*
- 3/11** Beethoven's
Missa Solemnis
- 3/16** Snarky Puppy
- 3/17-18** Kidd Pivot and
Electric Company Theatre
Betroffenheit
- 3/18** Steve Reich @ 80
Music for 18 Musicians
- 3/24** Mitsuko Uchida, piano
- 3/25-26** Takács Quartet
Beethoven String Quartet
Cycle, Concerts 5 & 6
- 3/29** DakhaBrakha
- 3/30-4/1** Complicite
The Encounter

April

- 4/1** Michael Fabiano, tenor
Martin Katz, piano
- 4/12** A Far Cry with
Roomful of Teeth
- 4/15** Sanam Marvi
- 4/21** King Sunny Adé
- 4/22** Yo-Yo Ma, Edgar Meyer &
Chris Thile
- 4/25** Handel's *Ariodante*:
Opera in Concert

May

- 5/21** NT Live: Ibsen's
Hedda Gabler



Ann Arbor, we're
In Your Corner.®

Chris Ballard
Christine Phillips
Tom Forster

Not pictured:
Rick Manczak
Jack Panitch

300 North 5th Avenue ■ Suite 230 ■ Ann Arbor, MI 48104

Varnum is proud to support the
University Musical Society

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Education & Community Engagement

Educational experiences for everyone.



Berliner Philharmoniker principal flutist Emmanuel Pahud leads a master class at the U-M School of Music, Theatre & Dance; photo: Peter Smith/UMS.

At UMS, our mission goes beyond performance. We want you to create, to explore, and to experience extraordinary new things. That is why we offer a fascinating lineup of artist Q&As, conversations, workshops, and interactive experiences, each designed to bring you closer to performance and creation, and to expand your comfort zone. If you want to experience something new, different, highly engaging, and eye-opening, we invite you to participate in events inside and outside of the theater.



THE
GILMORE
2016-2017
SEASON

PRESENTING
PIANO MASTERS
& RISING STARS

BOX OFFICE
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thegilmore.org

SUPPORTING THE ARTS

As longtime patrons of the arts,
Honigman and its Ann Arbor attorneys
are proud to support UMS.

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

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WWW.HONIGMAN.COM

EDUCATION

Pre-Concert Lecture Series: Exploring Beethoven's String Quartets

Saturday, January 21 // 7 pm

Rackham Amphitheatre
915 E. Washington St.
Fourth Floor

Join Beethoven scholar and U-M professor of musicology Steven Whiting for a series of lectures in conjunction with the Takács String Quartet's complete Beethoven cycle.

Saturday, March 25 // 7 pm

Michigan League
Koessler Room
911 N. University Ave.
Third Floor

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



EDUCATION

You Can Dance

Ever wonder what it's like to be a dancer? Join dancers from each company on the UMS season for beginner movement workshops exploring each of the company's movement styles. No dance training or experience necessary, and all levels, ages 13 and up, are welcome. Free, but first come, first served until studio reaches capacity. Sign-up begins at the Y 45 minutes prior to the start of class.

Educational events are free and open to the public unless otherwise noted.

Batsheva Dance Company

Saturday, January 7 // 12 noon–1:30 pm
Ann Arbor Y
400 W. Washington St.

Igor and Moreno

Saturday, January 14 // 2-3:30 pm
Ann Arbor Y
400 W. Washington St.

Meredith Monk & Vocal Ensemble

Saturday, January 21 // 2-3:30 pm
Ann Arbor Y
400 W. Washington St.

Kidd Pivot

Saturday, March 18 // 2-3:30 pm
Ann Arbor Y
400 W. Washington St.



WELCOME TO GRADUATE ANN ARBOR—

*Where your intellectual curiosity meets
your favorite place to stay.*

Ideally located across the street from campus, Graduate Ann Arbor has 204 guest rooms and over 11,000 square feet of meeting space for banquets and events. Get ready for experiences like you've never had before, where little moments of surprise and discovery meet you down each corridor and around every corner.



Graduate
ANN ARBOR

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ANN ARBOR 48104
M I

Tradition Builds the Future



In our 138th 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 now presents 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.

Leadership Donors

We recognize the donors who have made multi-year campaign commitments of \$100,000 or more during the last year.



**BERTRAM ASKWITH (1911-2015)
PATTI ASKWITH KENNER**

“The arts made a significant difference in my father’s life and in my life, too. My father wanted every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am continuing to offer every first- and second-year student one free ticket — Bert’s Ticket — to introduce them to a cultural experience at Michigan and keep my father’s passion for the arts alive.”



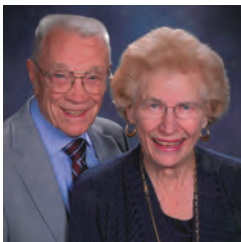
MAURICE AND LINDA BINKOW

“Our love of opera and the human voice, rivaled only by our affection for the Brooklyn Dodgers and Jackie Robinson, began nearly 70 years ago as teenagers in New York City. That’s why we are so pleased to create an endowment that will bring song recitals to UMS audiences for generations to come.”



STEVE AND ROS FORREST

“As students, we benefited from low-cost student tickets, fostering a lifelong love of the performing arts. Our donation will help to ensure that affordable tickets will be available to today’s students.”



ILENE FORSYTH AND KARL HAUSER

“An endowment is a gift which keeps on giving forever, so it is rewarding to know — while we are yet living — that our gift will still be giving when we’re not here.”



MAXINE AND STUART FRANKEL

“We are delighted to partner with UMS for the sixth year of Renegade. Supporting Renegade programming allows UMS to provide experiences for the curious, adventurous, and experimental audience member — allowing us to challenge our existing beliefs and push our own boundaries.”



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.”



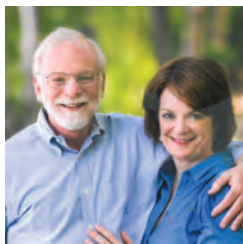
DAVID LEICHTMAN AND LAURA MCGINN

“UMS is an inspiration — from the Big House of the Arts to the master classes taught to University students. This organization contributes significantly to the culture of Ann Arbor and to the University we love. We are pleased to support its mission.”



STUART AND LINDA NELSON

“Our connection to the University of Michigan is through our grandson’s incredible experience as a student. We are dazzled by the array of cultural events available to everyone on campus and beyond. At the heart of this phenomenon is UMS, where Ken Fischer’s legacy will continue its magic long after his retirement. We feel privileged to participate in the UMS Endowment Fund in his honor.”



MAX WICHA AND SHEILA CROWLEY

“We are delighted and proud to support UMS and the rich, diverse programs they offer each season. The arts play a vital role in enhancing the quality of life in our community, while bringing beauty and meaning to everyday life. UMS is a gem we treasure and will continue to do so, for many years to come.”

Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2016–17 season.



ALICIA M. TORRES

Senior Vice President & Chief Financial Officer, Altarum Institute

“The arts stimulate the mind and inspire creativity. Hence, we at Altarum are thrilled to support UMS and provide inspiring and enjoyable cultural opportunities for our team and our community. Altarum Institute serves the public good by solving complex systems problems to improve human health through objective research, technology, analysis, and consulting leadership skills.”



SCOTT DAWSON

Vice President of Engineering, Arbor Networks

“Ann Arbor is a thriving hub for both the arts and technology. With the arts playing such a critical role fostering innovation and creativity, we are delighted to support UMS this season.”



TIMOTHY G. MARSHALL

President and CEO, Bank of Ann Arbor

“We take seriously our role as a community bank. While there have been sizable cuts in arts funding over the years by both the private and public sectors, Bank of Ann Arbor is delighted to continue to sponsor UMS year after year. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically.”



ALMAZ LESSANEWORK

Owner, Blue Nile Restaurant

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





LARRY BRYANT

Ann Arbor Region President, Comerica Bank

“As a company with a long-standing commitment to diversity and our community, Comerica is proud to continue its support of UMS. We salute UMS on its efforts to enrich our community by showcasing the talents of performing artists from around the world. Congratulations to the leader and best in the performing arts.”



CHRIS CONLIN

President, Conlin Travel, Inc.

“Conlin Travel has been a proud supporter of UMS for over 50 years. I will never forget attending one of my first UMS concerts in 1975, listening to Vladimir Horowitz perform Chopin, Rachmaninoff, Schumann, and others. UMS makes Ann Arbor the most vibrant cultural community in Michigan today.”



FAYE ALEXANDER NELSON

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.”



NANCY AND RANDALL FABER

Founders, Faber Piano Institute

“We are proud to support UMS in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community.”



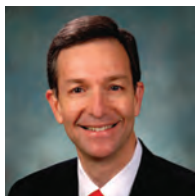
JAMES G. VELLA

President, Ford Motor Company Fund

“Experiencing the world through music and the arts makes us better as individuals while bringing us together as a community. We are proud to support UMS and the important role it plays in enriching our lives.”



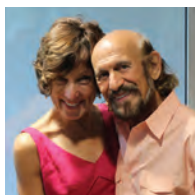
Ford Motor Company Fund



DAVID N. PARSIGIAN

Ann Arbor Office Managing Partner, Honigman Miller Schwartz and Cohn LLP

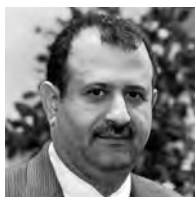
“In our firm’s tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural experiences that UMS provides as key to the success of our community and our firm.”



JOHN AND JACKIE FARAH

Owners, Imagine Fitness & Yoga

“My wife Jackie and I share a deep devotion to our hometown of Ann Arbor and all the opportunities it presents. UMS is a huge part of this community. The programming that UMS offers is internationally recognized and Ann Arbor would not be the same without it. Imagine Fitness & Yoga is honored to support such a great organization and community.”



MOHAMAD ISSA

Director, Issa Foundation

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

ISSA FOUNDATION



ROBIN WEBER POLLAK

President, Journeys International

“Journeys International and UMS have a lot in common: we both provide opportunities for powerful and impactful experiences. Founded and based in Ann Arbor, Journeys has been crafting life-changing international travel adventures for nearly four decades. We are thrilled to support UMS and its programs that change people through the performing arts.”



JAMES HOFFMAN

Michigan Market President, KeyBank

“KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend UMS for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition.”





MICHAEL CONLIN

Director of Business Development, Level X Talent

“Level X Talent enjoys supporting UMS and its ongoing success bringing world-class artistic talent to the community. Please join us in congratulating UMS. As with the arts, consistently finding and attracting exceptional talent in Advanced Technology can be difficult. Level X Talent partners with our clients to meet that challenge.”

LEVEL X TALENT

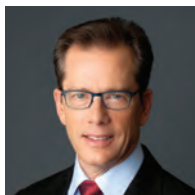


DENNIS SERRAS

Owner, Mainstreet Ventures, Inc.

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

MAIN STREET
— DELICIES —
DISTINGUISHED CATERING



KEITH ALLMAN

President and Chief Executive Officer, Masco

“Masco is proud to support UMS and salutes its commitment to providing excellent and diverse programs that spark a lifelong passion for creativity. Thank you, UMS, for allowing all of us to experience the transformative power of the performing arts!”

MASCO



THOMAS B. MCMULLEN

President and CEO, McMullen Properties

“A Michigan–Ohio State football ticket is still the best ticket in all of sport. However, a UMS ticket always provides the best in educational and artistic entertainment.”

MCMULLEN
PROPERTIES
FOUR GENERATIONS IN ANN ARBOR REAL ESTATE



STEVE ARWOOD

CEO, Michigan Economic Development Corporation

“We are proud to support UMS, an outstanding organization bringing world-class artists to Michigan. By partnering with UMS to bring the Berlin Philharmonic to our state, we are showing once again the wide variety of offerings Michigan has that enhance our quality of life and help to make our state an amazing place to live, work, and do business.”

M E D C
MICHIGAN ECONOMIC
DEVELOPMENT CORPORATION
PURE MICHIGAN



STEPHEN G. PALMS

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

“Miller Canfield proudly supports UMS for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community.”



TODD CLARK

Regional President, Old National Bank

“At Old National Bank, we’re committed to community partnership. That’s why, last year alone, we funded over \$5 million in grants and sponsorships and our associates donated almost 100,000 volunteer hours. It’s also the reason we’re pleased to once again support UMS as a corporate sponsor for the 2016–17 season.”



RICHARD L. DEVORE

Detroit and Southeast Michigan Regional President, PNC Bank

“PNC Bank is proud to support the efforts of UMS and the Ann Arbor community.”



TODD KEPHART

Managing Partner, Retirement Income Solutions

“With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We salute Ken Fischer on his marvelous stewardship and applaud his team’s ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community.”



SAVA LELCAJ

Chief Executive Officer, Savco: Hospitality

“One of Ann Arbor’s greatest assets is UMS, which brings amazing, best-in-class performances to our city season after season. Savco Hospitality is honored to support UMS and its mission of engaging, educating, transforming, and connecting the arts to our community.”





JOE SESI

President, Sesi Lincoln Volvo Mazda

“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



JOHN FITZPATRICK

President, StoryPoint

“At StoryPoint we strive to inspire and enable seniors to shine every day. Our mission to create the absolute best experiences does not end within our buildings; we aim to enrich the communities we serve. Music is a language that every person — young and old — understands and enjoys. We are proud to support UMS, who inspires our community through artistic expression and talented performers.”

STORYPOINT
Shine. Everyday.



JOHN W. STOUT

President, Stout Systems

“Supporting UMS is really a labor of love — love of music and the performing arts and love of arts advocacy and education. Everyone at Stout Systems knows we cannot truly be successful without helping to make our community a better place. It is an honor to be part of the UMS family.”



TOM THOMPSON

Owner, Tom Thompson Flowers

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



OSAMU “SIMON” NAGATA

President, Toyota Motor Engineering & Manufacturing North America, Inc.

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





TIFFANY FORD

President and CEO, University of Michigan Credit Union

"The University of Michigan Credit Union is excited to launch 'Arts Adventures' with UMS and UMMA! With this endowment, we promote the celebration of the arts through amazing experiences and exceptional learning opportunities for the entire community."

UNIVERSITY OF MICHIGAN
CREDIT UNION



MARK SCHLISSSEL

President, University of Michigan

"The University of Michigan is proud to support UMS as a natural extension of our academic enterprise. UMS's outstanding performances and educational programs add tremendous value for our students, faculty, alumni, and regional community."



MARSCHALL RUNGE

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

"We are proud to partner with UMS for its 2016–17 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health."

M | HEALTH SYSTEM
UNIVERSITY OF MICHIGAN



Bruckner Orchester Linz

Dennis Russell Davies

Conductor

Martin AchRAINER / *Bass-Baritone*

Angélique Kidjo / *Vocals*

Thursday Evening, February 2, 2017 at 7:30

Hill Auditorium

Ann Arbor

35th Performance of the 138th Annual Season
138th Annual Choral Union Series

Tonight's presenting sponsor is Michigan Medicine.

Tonight's supporting sponsor is the H. Gardner and Bonnie Ackley Endowment Fund.

Media partnership provided by WGTE 91.3 FM, WRCJ 90.9 FM, Ann Arbor's 107one, and WDET 101.9 FM.

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

The Bruckner Orchester Linz is the Philharmonic Orchestra of the State of Upper Austria, represented by Governor Dr. Josef Puehringer.

The Bruckner Orchester Linz is supported by presto – friends of Bruckner Orchester.

Bruckner Orchester Linz appears by arrangement with Columbia Artists Management, Inc.

Angélique Kidjo appears by arrangement with Red Light Management.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

PROGRAM

George Gershwin,
Arr. Morton Gould
Porgy and Bess Suite

Alexander Zemlinsky
Symphonische Gesänge, Op. 20

Song from Dixieland
Song of the Cotton Packer
A Brown Girl Dead
Bad Man
Disillusion
African Dance
Arabesque

Mr. Achrainer

Intermission

Duke Ellington,
Arr. Maurice Peress
Suite from *Black, Brown, and Beige*

Black
Brown
Beige

Philip Glass
Ifè: Three Yorùbá Songs

Olodumare
Yemandja
Oshumare

Ms. Kidjo

PORGY AND BESS SUITE (1935, ARRANGED IN 1955)

George Gershwin

Born September 26, 1898 in Brooklyn, New York

Died July 11, 1937 in Hollywood, California

Arr. Morton Gould

Born December 10, 1913 in Richmond Hill, New York

Died February 21, 1996 in Orlando, Florida

UMS premiere: This piece has never been performed on a UMS concert.

Snapshots of History...In 1955:

- Marian Anderson is the first African-American singer to perform at the Metropolitan Opera
- Jim Henson builds the first version of Kermit the frog
- The Detroit Red Wings win the Stanley Cup for the seventh time in franchise history

George Gershwin was 11 when his family first brought a piano into their apartment. Four years later, after some lessons in classical repertoire including Chopin and Debussy, Gershwin dropped out of high school and found work as a “song plugger” on Tin Pan Alley, New York’s row of music publishing firms. He began to write his own songs, signed on with a publisher, and gravitated toward Broadway, finding work as a rehearsal pianist on a Jerome Kern show. Gershwin’s first Broadway production opened in 1919, and the influential performer Al Jolson added Gershwin’s *Swanee* to a revue that year. Jolson’s recording of *Swanee* sold millions of copies in 1920 and put Gershwin on the map as a top songwriter.

Gershwin never stopped stretching himself in his unfairly short life; he did not settle into the breezy patchwork style of *Rhapsody in Blue*, written at age 25, nor simply churn out hit

Broadway tunes like the many he completed by age 30, even though those talents were enough to make him rich and famous. When he set himself the challenge of writing an opera based on DuBose Heyward’s novella *Porgy*, he began a patient and deliberate search for the musical language that would drive the score. As he explained in a 1935 article in *The New York Times*, “Because *Porgy and Bess* deals with Negro life in America...I have adapted my method to utilize the drama, the humor, the superstition, the religious fervor, the dancing, and irrepressible high spirits of the race.” But he also knew that this was a new operatic creation, not a folk mash-up, so he made a key decision: “When I first began work on the music I decided against the use of original folk material because I wanted the music all to be of one piece. Therefore I wrote my own spirituals and folksongs.”

Dubose Heyward and his wife, Dorothy, had already adapted *Porgy* into a play, which they reworked into the *Porgy and Bess* libretto. (Gershwin's brother and longtime songwriting partner, Ira, also contributed some lyrics). Gershwin worked on the music in 1934, and he even made a trip to South Carolina to see for himself the kind of waterfront community he was trying to capture in the opera's fictional location of Catfish Row. *Porgy and Bess*, an American opera like no other, opened on Broadway in 1935 with a cast of all African-American singers. Not even two years later, its composer died in Hollywood, felled by brain cancer at the age of 38.

Morton Gould, another American composer with a penchant for blurring the lines between "popular" and "serious" music, arranged the *Porgy and Bess* Suite heard here for a 1956 recording released by RCA Victor. This version is less familiar than the glossier arrangement known as *Porgy and Bess: A Symphonic Picture*, made in 1942 by Robert Russell Bennett; Gould preserved more of Gershwin's orchestration, and he kept his excerpts in the same sequence that they appear in the opera. The suite, comprising some 30 minutes of uninterrupted music, presents instrumental versions of the most famous melodies stitched together with linking material that stays true to the sound of Gershwin's interludes. After the brassy overture that depicts a bustling waterfront during the day, the suite continues with the languid lullaby "Summertime" and goes on to sample these highlights: "A Woman is a Sometime Thing," "My Man's Gone

Now," "I Got Plenty O' Nuttin'," "Bess, You is My Woman Now," "Oh, I Can't Sit Down," "It Ain't Necessarily So," "I Loves You, Porgy," "There's a Boat Dat's Leavin' Soon for New York," and "I'm On My Way."

SYMPHONISCHE GESÄNGE (SYMPHONIC SONGS), OP. 20 (1929)

Alexander Zemlinsky

Born October 14, 1871 in Vienna

Died March 15, 1942 in Larchmont, New York

UMS premiere: This piece has never been performed on a UMS concert.

Snapshots of History...In 1929:

- The first public demonstration of color TV is held, by H.E. Ives and his colleagues at Bell Telephone Laboratories in New York
- In New York City, the Museum of Modern Art opens to the public
- Karl Benz, the creator of the first automobile, dies

Alexander Zemlinsky, a key figure in Vienna around the turn of the 20th century, has long been overshadowed by his more radical students. A composer who earned praise from both Brahms and Mahler, Zemlinsky briefly coached his friend and future brother-in-law, Arnold Schoenberg — the only formal training ever received by the leader of the “Second Viennese School.” Schoenberg’s two chief disciples, Webern and Berg, also attended Zemlinsky’s orchestration class; meanwhile Zemlinsky became infatuated with one of his female students, Alma Schindler, but she married Mahler instead.

Surrounded by musical revolutionaries, Zemlinsky opted for a more conservative path, one rooted in Brahms’ organic approach to tonal development and Mahler’s saturated palette of orchestral colors. Zemlinsky’s success as a conductor pushed composing to the margins of his life, but the music he did create was of exceptional quality, like the *Symphonische Gesänge* (Symphonic Songs) he composed in 1929 in

memory of his late wife, Ida.

Zemlinsky extracted the texts for his orchestral song cycle from an anthology published in Vienna in 1929 under the title *Africa Sings: A Collection of New African-American Poetry*. The songs use German translations of poems by Langston Hughes, Jean Toomer, Countee Cullen, and Frank Smith Horne, four African-American men whose works helped define the Harlem Renaissance in the years between the two world wars. Zemlinsky was not interested in mimicking American jazz sounds in his score (a trend that was sweeping Europe at the time), but he did add a mandolin to his orchestration, lending certain passages the kind of jangly rhythmic drive that would normally come from a banjo or guitar.

The cycle begins with “Song from Dixieland” (from a Langston Hughes poem originally titled “Song for a Dark Girl”), a haunting scene set at the site of a lynching. The second number, “Song of the Cotton Packer,” features tense, brooding music that gives this work song a menacing edge. “A Brown Girl Dead” evokes another painful vignette,

in which a “Dark Madonna” is laid out for burial in a white dress.

“Bad Man” veers toward a more callous, devil-may-care posture for the moment, but then another Hughes text, “Disillusion,” makes a plaintive plea to “be simple again” so as to erase the pain. The last Hughes selection, “African Dance,” evokes the low, slow beating of the tom-toms during a seductive nighttime dance. The cycle ends with the cutting irony of “Arabesque,” describing the innocent play of a white girl and a black boy in Georgia under the dangling body of a lynched man.

TEXTS AND TRANSLATIONS

Song from Dixieland

Text by Langston Hughes

Way Down South in Dixie
(Break the heart of me)
They hung my black young lover
To a cross roads tree.
Way Down South in Dixie
(Bruised body high in air)
I asked the white Lord Jesus
What was the use of prayer?
Way Down South in Dixie
(Break the heart of me)
Love is a naked shadow
On a gnarled and naked tree.

Lied aus Dixieland

Translation by Josef Luitpold

Weit unten, im Süden, in Dixieland,
o brich, mein Herz, o brich!
Sie haben an einen Baum dich gehängt,
o Ärmster, Liebster, dich!
Weit unten, im Süden, in Dixieland,
zermalmt, vom Wind umweht!
Und ich hab den weißen Herrn Jesus gefragt:
Wozu, wozu noch das Gebet?
Weit unten, im Süden, in Dixieland,
ich leb', ich atme kaum.
O Liebe, nackter Schatten
an einem kahlen Baum!

Song of the Cotton Packer

Text by Jean Toomer

Come, brother, come. Let's lift it;
come now, hewit! roll away!
Shackles fall upon the Judgment Day
But let's not wait for it.

God's body's got a soul,
Bodies like to roll the soul,
Can't blame God if we don't roll,
Come, brother, roll, roll!

Cotton bales are the fleecy way,
Weary sinner's bare feet trod,
Softly, softly to the throne of God,
"We aint agwine t' wait until th'
Judgment Day!

Nassur; nassur,
Hump.
Eoho, eoho, roll away!
We ain't agwine to wait until th'
Judgment Day!"

God's body's got a soul,
Bodies like to roll the soul,
Can't blame God if we don't roll,
Come, brother, roll, roll!

Lied der Baumwollpacker

Translation by Josef Luitpold

Komm, Bruder, komm. Pack an und roll
Die Baumwollballen rund und voll.
Es endet einmal noch die Plag.
Wir warten nicht auf den jüngsten Tag.

Die Baumwollballen walzen weich
Den höllischen Weg ins Himmelreich.
Und trittst du zu Jesus, Bruder, so sag:
Wir warten nicht auf deinen jüngsten Tag.

Gab Gott dem Baumwollpacker die Seel,
Daß sie der andre martre und quäl?
Gott wird nicht grollen,
Wenn wir nicht rollen.
Komm, Bruder, roll die Wolle, roll.

Die Baumwollballen walzen weich
Den höllischen Weg ins Himmelreich.
Und trittst du zu Jesus, Bruder, so sag:
Wir warten nicht auf deinen jüngsten Tag.

A Brown Girl Dead

Text by Countee Cullen

With two white roses on her breasts,
White candles at head and feet,
Dark Madonna of the grave she rests;
Lord Death has found her sweet.

Her mother pawned her wedding ring
To lay her out in white;
She'd be so proud she'd dance and sing
to see herself tonight.

Bad Man

Text by Langston Hughes

I'm a bad, bad man
'Cause everybody tells me so.
I'm a bad, bad man.
Everybody tells me so.
I takes ma meanness and ma lick
Everywhere I go.

I beats ma wife an'
I beats ma side gal too.
Beats ma wife an'
Beats ma side gal too.
Don't know why I do it but
It keeps me from feelin' blue.

I'm so bad I
Don't even want to be good.
So bad, bad, bad I
Don't even want to be good.
I'm goin' to de devil an'
I wouldn't go to heaven
if I could.

Totes braunes Mädel

Translation by Josef Luitpold

Schwarze Madonna hat sterben genußt.
Tod hat sie geraubt.
Zwei weiße Rosen auf der Brust,
Weiße Kerzen zu Fuß und Haupt.

Deine Mutter hat ihren Ring versetzt,
Dich zu kleiden so weiß und so schön.
Was das für ein Tanzen und Singen wär,
Könntest du dich sehn.

Übler Bursche

Translation by Hermann Kesser

Bin ein übler, übler Bursche,
Jeder hat mich auf dem Strich,
Bin ein Bursche, übel, übel,
Jeder schimpft auf mich.
Nur der Schnaps und die Schechtigkeit
Sind bei mir allezeit.

Hau mein Weib durch
Und das kleine Mädel,
Schalg hin, schag drauf,
Mädel, Frau, Frau, Mädel,
Muß immerzu prügeln,
Sonst hab ich den Dreh im Schädel.

Bin ein schlechter Tropf,
Will nichts anders sein!
Bin ein übler Bursche,
Will kein braver kerl sein!
Dem Teufel die Hand,
Freu mich auf seine Kohlen,
Möcht nicht in den Himmel hinein,
Auch wenn sie mich holen!

Disillusion*Text by Langston Hughes*

I would be simple again,
 Simple and clean
 Like the earth,
 Like the rain,
 Nor ever know,
 Dark Harlem,
 The wild laughter
 Of your mirth
 Nor the salt tears
 Of your pain.
 Be kind to me,
 Oh, great dark city.
 Let me forget.
 I will not come
 To you again.

African Dance*Text by Langston Hughes*

The low beating of the tom-toms,
 The slow beating of the tom-toms,
 Low...slow
 Slow...low —
 Stirs your blood.
 Dance!

A night-veiled girl
 Whirls softly into a
 Circle of light.
 Whirls softly...slowly,
 Like a wisp of smoke around the fire —

And the tom-toms beat,
 And the tom-toms beat,
 And the low beating of the tom-toms
 Stirs your blood.

Erkenntnis*Translation by Anna Nussbaum*

Ich möchte wieder einfach sein,
 Wie Erde,
 Wie Regen
 Einfach und rein;
 O hätt ich nie gekannt
 Dunkles Harlem,
 Das wilde Lachen
 Deiner Lust,
 Die salzigen tränen
 Deiner Pein.
 Sei gut zu mir,
 O große, dunkle Stadt.
 Laß mich vergessen.
 Ich will nicht wieder
 Zurück zu dir.

Afrikanischer Tanz*Translation by Josef Luitpold*

Grollen die Tom-Toms,
 Rollen die Tom-Toms,
 Grollen,
 Rollen,
 Wecken dein Blut.
 Tanz!

Nachtumhülltes Mädchen
 Dreht sich leis
 Im Lichterkreis,
 Rauschwölkchen um
 das Feuer.

Und die Tom-Toms rollen
 Und die tom-Toms grollen,
 Rollen, Grollen,
 Wecken dein Blut.

Arabesque

Text by Frank Horne

Down in Georgia
a danglin' nigger
hangin' in a tree
...kicks holes in the laughing sunlight —

A little red haired
Irish girl...grey eyes
and a blue dress —
A little black babe
in a lacy white cap...
The soft red lips
of the little red head
kiss
so tenderly
the little black head —
grey eyes smile
into black eyes
and the gay sunlight
laughs joyously
in a burst of gold...

Down in Georgia
a danglin' nigger
hangin' in a tree
...kicks holes in the laughing sunlight!

*Courtesy of the Literary Representative for the
Works of Frank Horne: Schomburg Center for
Research in Black Culture; The New York Public
Library; Astor, Lenox, and Tilden Foundations.*

Arabesque

Translation by Anna Siemsen

Drunten in Georgia
schaukelt hoch im Baume ein Nigger!
Trampelt Löcher
ins lachende Licht der Sonne!

Ein kleines Irenmädchen,
rothaarig,
grauäugig
im blauem Kleidchen.
Ein schwarzes Baby
mit weißem Spitzenhäubchen!
Der kleine Rotkopf küsst
mit weichen, roten Lippen
so zärtlich
das schwarze Köpfchen.
Graue Augen lächeln
in schwarze Augen,
und der lustige Sonnenschein
lacht,
goldene Sturzflut!

Drunten in Georgia, hoch im Baume,
schaukelt ein Nigger,
trampelt Löcher
ins lachende Sonnenlicht!

SUITE FROM *BLACK, BROWN, AND BEIGE* (1943)

Duke Ellington

Born April 29, 1899 in Washington, DC

Died May 24, 1974 in New York, New York

UMS premiere: This piece has never been performed on a UMS concert.

Snapshot of History...In 1943:

- Norman Rockwell's illustration of *Rosie the Riveter* first appears on the cover of *The Saturday Evening Post*
- The Zoot Suit Riots erupt between military personnel and Mexican American youths in East Los Angeles
- Race riots in Detroit kill 34 people, wound hundreds, and damage property worth millions

Pianist, composer, and bandleader Edward Kennedy “Duke” Ellington lifted the dance band from simple nightclub entertainment to a profound form of music and social commentary. From his Carnegie Hall debut in 1943 to the “Sacred Concerts” he created in his final years, Ellington proved that he and his improvising ensemble were as adept with large-scale compositions as any “classical” artists. As the choreographer Alvin Ailey once said of Ellington, “His band was his Stradivarius.”

For that historic 1943 appearance at Carnegie Hall, Ellington created a sweeping, 50-minute suite for jazz orchestra entitled *Black, Brown, and Beige*, which he described as a “tone parallel to the history of the American Negro,” depicting everything from an African’s arrival on a slave ship to the vibrant culture of Harlem in the 1920s.

With Ellington’s blessing, the conductor Maurice Peress created an orchestral suite in 1970, distilling the seven sections of the original *Black, Brown, and Beige* into the

three movements heard here, and preserving the flavor of Ellington’s band in a fully notated score for a symphony orchestra (augmented by saxophones and drum set). The first section, *Black*, bears the subtitle “A Work Song,” and its main theme is an anthem of power and pride, offset by passages of bright and casual swing. A solo for trombone channels the sound of “Tricky Sam” Nanton, the longtime trombonist in Ellington’s band who pioneered the use of a plunger mute and its characteristic “wah-wah” effect.

The middle movement, *Brown*, centers on the melody of “Come Sunday,” the most well-known song from the suite and one that has become a jazz standard in its own right. Once again, swinging sections arise as counterpoint to the church-like atmosphere. The alto saxophone solo, with its luxurious glissandos between pitches, honors the signature sound of Johnny Hodges, who played with Ellington from 1928 until his death in 1970.

Beige celebrates the Harlem Renaissance, a cultural flowering that Ellington witnessed firsthand and shaped in his own way. A masterful stroke occurs at the point when the “Work Song” theme from *Black* and “Come Sunday” from *Brown* reappear simultaneously, reinforcing the unbroken lineage of African-American culture.

IFÈ: THREE YORÙBÁ SONGS (2013)

Philip Glass

Born January 31, 1937 in Baltimore, Maryland

UMS premiere: This piece has never been performed on a UMS concert.

Snapshot of History...In 2013:

- American scientists use a 3D printer to create a living lab-grown ear from collagen and animal ear cell cultures
- Benedict XVI resigns as pope, becoming the first to do so since Gregory XII in 1415, and the first to do so voluntarily since Celestin V in 1294
- Iran agrees to limit their nuclear development program in exchange for sanctions relief

Although he prefers the term “music with repetitive structures,” Philip Glass is one of the founding fathers of the compositional style known more widely as minimalism. In his early career he worked outside of the musical establishment, leading the amplified Philip Glass Ensemble while earning a living driving a taxi among other odd jobs. His breakthrough opera *Einstein on the Beach* (1976) led to new opportunities in theater and film, but it was not until 1987, at the age of 50, that he was finally invited to compose music for symphony orchestras, beginning with the *Violin Concerto* commissioned by the American Composers Orchestra led by Dennis Russell Davies. Glass has since made up for lost time, creating a number of orchestral tone poems, concertos, and, as of his 80th birthday, 11 symphonies.

Glass created *Ifè: Three Yorùbá Songs* for the vocalist Angélique Kidjo, who introduced the work in 2014 with the Luxembourg Philharmonic Orchestra. They had collaborated on smaller projects before, through which, as Glass explained in a program note, “I have

come to admire her deeply personal and powerful music personality both as an artist and performer. So I was most interested when she proposed several years ago that I compose a set of songs for her in the Yorùbá language of her native Benin.”

“The first challenge for me,” Glass wrote, “was to find the best rhythmic and melodic setting for poems in a language that was, until then, completely unknown to me.” The three poems, as Kidjo explained, tell the legends of Ifè, “the place where the Yorùbá people think the world was created.” She recorded herself speaking the poems, which Glass then used to perform “an extensive audio analysis of the rhythm and phrasing of the Yorùbá language. I found thereby that the text itself, as recorded by Angélique, was profoundly lyrical and most beautiful.” After Glass created the orchestral score, he and Kidjo refined the vocal part so as to match the idiomatic delivery of the Yorùbá language.

In performance, Kidjo sings with subtle amplification, allowing all the nuances of pitch and phrasing to remain audible. The orchestral accompaniment is immediately recognizable as a Philip Glass creation, with its churning repetitions and cycling patterns, but it is more active and extroverted than many of his classic (and often austere) compositions, perhaps a reflection of Kidjo's dynamic vocal presence and the fable-like wonder of setting these ancient creation myths.

Glass described his collaboration with Kidjo as a "wonderful musical journey. At the conclusion of our work together, when I could finally hear her singing of the text within the musical composition I had completed, I said to her, 'Angélique, together we have built a bridge that no one has walked on before.' She replied with a burst of laughter as beautiful as any words she could sing."

Program notes by Aaron Grad.

TRANSLATIONS

I. Olodumare

Oh You, Olodumare, you gave Obatala the task to create the World
Oh You, Olodumare, you asked Oduduwa to go with him.
There they are, together, lugging a bag on their shoulders.
And from this bag a wondrous child is to be born, this bag must birth the World.

Obatala, the course is long and you are thirsty.
Oduduwa, the bag is heavy and it is hot.
How to resist the lure of wine, that holy wine
Obatala, Oduduwa, Obatala, Oduduwa,
He whose sleep brings us dreams of which we cannot speak;
I named the wine of the tree under which we lay our weary limbs,
The Palm Wine that creates the nightmares of which we never speak.

Oh You, Olodumare, you gave Obatala the task to create the World
Oh You, Olodumare, you asked Oduduwa to go with him.
They are together no more, Obatala, you drank too much and fell asleep.
It's on the shoulders of Oduduwa alone that the World now rests so heavily.

Oduduwa, you have arrived, the road ends down here.
Obatala sleeps and you, all that you distinguish is the sea.
Water as far as the eye can see, not even the smallest island on which to stand.
Obatala, Oduduwa, Obatala, Oduduwa,
The time has come to open the bag. And what will you do with it?
"All I find here is a little black dust, just a bit of black dust!"
Olodumare says: "Put it on the water and on the water the earth will appear."

Oh You, Olodumare, you gave Obatala the task to create the World
Oh You, Olodumare, you asked Oduduwa to go with him.
And now the World appears from the hands of Oduduwa,
"It is so very small, what must I do to make it flourish?"

Did you forget that it has five fingers?
It is the Rooster Olodumare gave you.
All you have to do is set it on the little mound and with its five fingers
Obatala, Oduduwa, Obatala, Oduduwa,
He will scratch away and scatter all that dust.
That's how he will expand the boundaries of the World.
And create the five continents.

Oh You, Olodumare, you gave Obatala the task to create the World
Oh You, Olodumare, you asked Oduduwa to go with him.
You toss a palm nut down and a tree springs from the soil
Now it is time for the Orishas to descend from heaven and go to Ile lfe.

II. Yemandja

I am the mother of the River,
Yemandja is my name,
My children are all fishes
I am the mother of the River,
Yemandja is my name,
In the waters' depths I am Queen.

I no longer tolerate the World, I have to flee
I flow further to the West, always, to where the sun goes down
Oduduwa, my king, pursues me and I'm assailed from every side.
I break the precious vase that Olokun had given me
Then suddenly a river appears and carries me off to the ocean...

I am the mother of the River,
Yemandja is my name,
My children are all fishes
I am the mother of the River,
Yemandja is my name,
In the waters' depths I am Queen.

I am covered in pearls and have a majestic breast
I warned you, Olofin, woe unto him who doesn't care.
Drunk, you break your promise and make a fool of me.
In my anger I stamp my foot on the ground to join Olokun again
Then suddenly a river appears and carries me off to the ocean...

Yemowo, wife of Oshala
Yamase, mother of Shango
Yewa, the river where I run
Oloosaa, the lagoon in which I go to sleep
Ogunte, wife of Ogun
Saba, I spin my cotton endlessly
Sesu, I am proud, you will respect me



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I am the mother of the River,
Yemandja is my name,
My children are all fishes
I am the mother of the River,
Yemandja is my name,
In the waters' depths I am Queen.

III. Oshumare

I praise you, Rainbow Serpent; I praise you, I praise you.
The water makes love to the fire;
The sun kisses the rain;
You come to life.
Made of every color, your body
Envelops the earth and keeps it from falling.
I praise you, Rainbow Serpent

I praise you, Rainbow Serpent; I praise you, I praise you.
Your first band is red
Like the anger of Man
But you are female, too
For your last band is blue,
The color of Woman.
I praise you, Rainbow Serpent

I praise you, Rainbow Serpent; I praise you, I praise you.
Since you cured him,
Olodumare wants to keep you in Heaven
At times lets you descend:
Then, with the two extremities of your arc
You touch the ground and offer boundless wealth.
I praise you, Rainbow Serpent

I praise you, Rainbow Serpent; I praise you, I praise you.
Curled around yourself
You draw a circle
And bite your own tail, might you be haughty?
No, for you extend your hand
To all who need it.
I praise you, Rainbow Serpent

UMS ARCHIVES

This evening's performance marks the UMS debuts of the **Bruckner Orchester Linz** and baritone **Martin Achraier**. Maestro **Dennis Russell Davies** makes his third UMS appearance this evening, following his UMS debut in April 1989 in a chamber concert as pianist with the Stuttgart Wind Quintet at Rackham Auditorium. He most recently appeared under UMS auspices in March 2003 conducting the Stuttgart Chamber Orchestra at the Michigan Theater. This evening's performance marks **Angélique Kidjo's** second UMS appearance following her UMS debut in February 2013 in concert at Hill Auditorium.

Photo (next spread): Dennis Russell Davies; photographer: A. Balon.

ARTISTS

The history of the **Bruckner Orchester Linz** spans 200 years of tradition and excellence. In the last three decades, it has won an international reputation as one of the leading orchestras of Central Europe.

Consisting of 130 musicians, the orchestra is not only the concert orchestra for the state of Upper Austria but also the opera orchestra at the Landestheater Linz, and participates in the Bruckner Festival, the Ars Electronica Festival, and the Linzer Klangwolke. The Bruckner Orchester Linz has performed extensively in the US (2005, 2009), Germany, Spain, and Italy under chief conductor Dennis Russell Davies in addition to appearances in Japan and France. Recent tours have featured concerts in Cologne, Paris, Vienna, and Istanbul, and since 2012 the Orchestra has had its own concert cycle at the Musikverein Wien.

The Bruckner Orchester records prolifically including recent productions of Bruckner's "Nullte" and Fifth Symphonies in completion of a Bruckner cycle for arte nova/SONY, as well as of *Symphonies No. 6, 7, 8, and 9, The Voyage*, and the Philip Glass opera *Kepler* on CD and DVD. The Orchestra has already gained an excellent reputation for its recordings of works by Wolfgang Amadeus Mozart, Franz Schubert, Siegfried Matthus, Franz Schmidt, Erich Wolfgang Korngold, and Gustav Holst.

During its long and venerable history, the orchestra has performed with such luminaries as Clemens Krauss, Hans Knappertsbusch, Sergiu Celibidache, Kurt Eichhorn, Vaclav Neumann, and Christoph von Dohnányi. In recent times, the distinguished roster has included Zubin Mehta, Serge Baudo, Horst Stein, Vladimir Fedosejew, Michael Gielen, Bernhard Klee, Steven Sloane, Stanislaw

Skrowaczewski, Michael Schönwandt, and Franz Welsler-Möst.

Dennis Russell Davies (*conductor*) is a native of Toledo, Ohio, and studied piano and conducting at The Juilliard School of Music. He began his career as chief conductor of the Norwalk Symphony Orchestra, Connecticut (1969–1973), the St. Paul Chamber Orchestra (1972–1980) and the American Composers Orchestra, of which he is a founder (1977–2002). In 1980, Maestro Davies immigrated to Europe, moving first to Germany and later to Austria. Once in Europe, Maestro Davies established himself as one of the leading conductors of his era. He became the general music director of the Staatstheater Stuttgart (1980–1987), followed by his appointment as the general music director of the City of Bonn, which encompassed the Beethovenhalle Orchester Bonn, the Opera, and the Internationales Beethovenfest (1987–1995). He returned to Stuttgart in 1995 as the conductor of the Stuttgarter Kammerorchester, a position he held until 2006. In 1996, Maestro Davies added the positions of chief conductor with the Radio-Symphonieorchester Wien and as professor of conducting at the Mozarteum Salzburg to his credentials. During his tenure in Stuttgart, Maestro Davies recorded the complete 107 symphonies by Joseph Haydn, taking 11 years to accomplish this remarkable feat. To this day, these recordings hold the distinction of being only the third complete edition of Haydn's symphonies worldwide. In 2009, Maestro Davies was appointed chief conductor of the Sinfonieorchester Basel in Switzerland.

In 2002 Maestro Davies became the chief conductor of the Bruckner Orchester





Linz and the opera director of the Landestheater Linz. He and the Orchestra have extended their devotion to Bruckner's music to include a wide range of international composers with a significant focus on new works. Highly respected in the US, Maestro Davies has returned to his country to conduct performances with the Symphony Orchestras of Chicago, Boston, New York, Philadelphia, and Cleveland. He is a frequent guest conductor with the Gewandhausorchester Leipzig, the Dresdner Philharmonie, the Filarmonica della Scala Milano, and the Münchner Philharmoniker.

Maestro Davies leads several new opera and ballet productions at the Landestheater Linz each season. Further operatic performances have taken him to such legendary venues as the Bayreuther Festspiele, Salzburger Festspiele, Lincoln Center Festival in New York, Houston Grand Opera, the Staatstheater Hamburg, and Nationaltheater München. His most recent operatic successes have been at the Lyric Opera of Chicago, the Teatro Real in Madrid, The Metropolitan Opera New York, and the Opéra National de Paris.

Martin Achrainer (*baritone*), a native of Austria, completed his theatrical training at Vienna's renowned Max Reinhardt Seminar before commencing his training in classical singing with Rotraud Hansmann at the city's University of Music and Performing Arts. Other formative teachers include Brigitte Fassbaender, Robert Holl, and Charles Spencer, and he has forged an intensive collaboration with Irina Gavrilovici. He was engaged at the Tyrolean State Theatre from 2004–06 and has been a permanent member of the opera ensemble at the Linz State Theatre since the 2006–07 season. He is a recipient of the German Drama Prize,

awarded by the Doppelfeld Foundation, for his interpretation of Papageno at the Schloss Rheinsberg opera festival in Berlin. He has also won prizes at a number of international singing competitions, including the Robert Schumann Contest, the Hugo Wolf Prize (Vienna), the Gradus ad Parnassum, and the Hilde Zadek Competition for literature of the 20th century (Vienna), opening doors for him on the international opera and concert circuit.

Mr. Achrainer has appeared at major festivals and concert venues including the Bregenz Festival, the Brooklyn Academy of Music (New York), the Tokyo Bunka Kaikan, the Suntory Hall (Tokyo), the Festival Hall (Osaka), the Neue Oper Wien (Vienna), the Salzburg Festival, the Stadtcasino Basel, and the KKL Luzern (Lucerne) under such famous conductors and directors as Dennis Russell Davies, James Gaffigan, Kurt Masur, Marc Minkowski, Reinhard Schwarz, Ralf Weikert, Dietfried Bernet, Brigitte Fassbaender, Harry Kupfer, David Pountney, Olivier Tambosi, and Jochen Ulrich.

He can be heard in many of the major roles of his vocal métier, ranging from Don Giovanni, Leporello, Guglielmo, and Count Almaviva (Mozart); Marcello (Puccini's *La Bohème*); roles in Rossini's *The Barber of Seville* and *La Cenerentola*; and Nekrotzar in Ligeti's *Le Grand Macabre*.

Mr. Achrainer dedicates his time and passion to extensive concert tours. He feels equally at ease with contemporary music by Ligeti, Henze, Kelterborn, Glass, and Schwertsik and jazz-inspired compositions by Bernstein and Weill, as with the classical and romantic sacred repertoire.

He sang the title role in the world premiere of the opera *Kepler*, dedicated to him by the Oscar-nominated composer, Philip Glass. Others who have written for him include Rudolf Kelterborn, Kurt Schwertsik, Alexander Balanescu, Paul

Engel, Ernst Ludwig Leitner, and Ingo Ingensand. Numerous international CD and DVD recordings and radio and television broadcasts attest to the diversity of his musical talent.

Three-time Grammy Award-winner **Angélique Kidjo** (vocals) is one of the greatest artists in international music today, a creative force with 12 albums to her name. *TIME* has called her “Africa’s premier diva.” The BBC has included her in its list of the continent’s 50 most iconic figures, and in 2011 *The Guardian* listed her as one of their “Top 100 Most Inspiring Women in the World.” *Forbes* has ranked Ms. Kidjo as the first woman in their list of the “Most Powerful Celebrities in Africa.” She is the recent recipient of the prestigious 2015 Crystal Award given by the World Economic Forum in Davos, Switzerland.

As a performer, her striking voice, stage presence, and fluency in multiple cultures and languages have won respect from her peers and expanded her following across national borders. Ms. Kidjo has cross-pollinated the West African traditions of her childhood in Benin with elements of American R&B, funk, and jazz, as well as influences from Europe and Latin America.

2017 brings us Ms. Kidjo’s newest project, her interpretation of The Talking Heads’ classic 1980 album *Remain in Light*. She will record her version of the album with superstar producer Jeff Bhasker (Kanye West, Jay Z, Drake, Beyoncé, Bruno Mars, and Taylor Swift), taking classic songs such as “Crosseyed and Painless,” “Once in a Lifetime,” and “Born Under Punches (The Heat Goes On)” and reinterpreting them with electrifying rhythms, African guitars, and layered backing vocals. Ms. Kidjo will bring this musical extravaganza to concert halls and festivals across the globe including a premiere performance at Carnegie Hall and

US festival debut at Bonnaroo in 2017.

Her star-studded album *Djin Djin* won a Grammy Award for “Best Contemporary World Album” in 2008, and her album *Oyo* was nominated for the same award in 2011. In January 2014, Ms. Kidjo’s first book, a memoir titled *Spirit Rising: My Life, My Music* (Harper Collins) and her 12th album, *Eve* (Savoy/429 Records), were released to critical acclaim. *Eve* later went on to win the Grammy Award for “Best World Music Album” in 2015, and her historic orchestral album *Sings with the Orchestre Philharmonique Du Luxembourg* (Savoy/429 Records) won a Grammy Award for “Best World Music Album” in 2016.

Ms. Kidjo has gone on to perform this genre-bending work with several international orchestras and symphonies including the Bruckner Orchestra, The Royal Scottish National Orchestra, and the Philharmonie de Paris. Her collaboration with Philip Glass, titled *Ifé: Three Yorùbá Songs*, made its US debut to a sold-out concert with the San Francisco Symphony in June 2015. In addition to performing this new orchestral concert, she continues to tour globally performing the high-energy concert she’s become famous for with her four-piece band. Her rousing live show was recently captured at the revered Austin City Limits and made its television debut in January 2016.

Ms. Kidjo also travels the world advocating on behalf of children in her capacity as a UNICEF and OXFAM goodwill Ambassador. She created her own charitable foundation, Batonga, dedicated to support the education of young girls in Africa.

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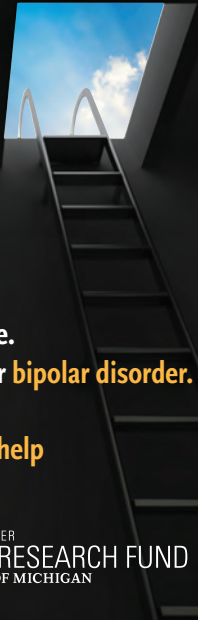


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