

General Information

On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.

Children of all ages are welcome at UMS Family and Youth Performances. Children under the age of three will not be admitted to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

While in the Auditorium

Starting Time Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

Cameras and recording equipment are prohibited in the auditorium.

If you have a question, ask your usher. They are here to help.

Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

In the interests of saving both dollars and the environment, please either retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue.

Event Program Book

Wednesday, February 15 through Thursday, February 23, 2006

Louis Andriessen in Concert	5
Wednesday, February 15	
Burton Memorial Tower, 7:30pm	
Power Center, 8:00pm	
Soweto Gospel Choir	17
Sunday, February 19, 4:00 pm	
Hill Auditorium	
Takács Quartet with James Dunham	23
Wednesday, February 22, 8:00 pm	
Rackham Auditorium	
Pappa Tarahumara	29
Ship In A View	
Thursday, February 23, 8:00 pm	
Power Center	

Dear UMS Patron,

Connecting UMS audiences with extraordinary and "uncommon" performing arts experiences is at the core of our 127-year-old mission. Successful connections are ultimately formed through a complicated circuitry of relationships between audience members, staff, artists and their managers, board leadership, U-M faculty, volunteers, funders, and philanthropists. Each presentation in this edition of the UMS Program Book offers an example of the deep connections necessary to bring you unique UMS experiences:

The concert of works by **Louis Andriessen** represents hours of collaborative meetings between UMS, the Center for European Studies at the International Institute, the Institute for the Humanities, Mirjam Zegers in Amsterdam, Michael Daugherty and Michael Haithcock at the School of Music, and local electronic music artists on the Ghostly International label. It is a fine example of the powerful and multifaceted experiences that we can create by working together at the U-M.

When the **Soweto Gospel Choir** appeared for the first time in Michigan last February, we were overwhelmed by the power of their collective voice. The Choir was likewise overwhelmed by the joy of singing for audiences in Hill Auditorium.

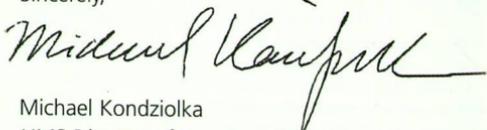
Immediately after their 2005 concert, UMS wanted them to return...and the choir wanted to come immediately back to Michigan. At a time when our 05/06 season was already settled, much "creative" last-minute schedule adjusting was undertaken to ensure their concert here this month. Happily, we worked together to find a solution!

UMS rarely makes annual commitments to artists or ensembles, but when it gets as good as the **Takács Quartet**—a string quartet truly at the height of its artistic powers and seated at the top of the chamber-music mountain—how can we not? Listening to them every season since 2000 has been an extreme joy for many and working with them to plan programs, including this year's Mozart-focused repertory, has been an equal pleasure. We welcome their new violist Geraldine Walther and special guest violist James Dunham for another Mozart masterwork.

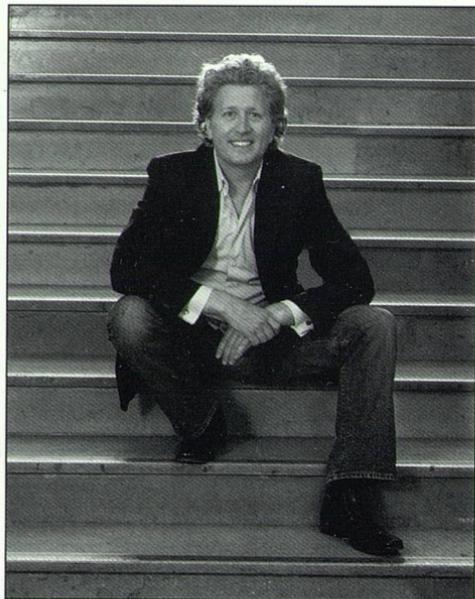
Learning about the theatrical arts of Japan is a truly exciting process; one aided by friends in the field, Kyoko Yoshida at Arts Midwest, and Jerry Yoshitomi of Los Angeles. Our recent programmatic past has included works of Akira Kasai, The Setagaya Public Theater (*The Elephant Vanishes*), Dairakudakan (*The Sea-Dappled Horse*) and now, Hiroshi Koike's **Pappa Tarahumara** (*Ship In A View*). "Pappa T.," as they are affectionately called, is a company of artists from across performance disciplines, which creates an intra-arts theater beyond easy description. The visual beauty of their work is accomplished through a moving stage-picture which audiences won't soon forget. Is it dance? ...Is it theater? ...Is it moving visual art? Yes...all of the above.

We are grateful for the connections that allow us to bring you these works, and hope you find a personal connection within this performance.

Sincerely,



Michael Kondziolka
UMS Director of Programming



UMS Educational Events *through Thursday, February 23, 2006*

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

Louis Andriessen in Concert

U-M School of Music Concert: Works by Louis Andriessen

Friday, February 17, 8 pm, U-M School of Music, Britton Recital Hall, 1100 Baits Drive

Faculty and students from the University of Michigan School of Music perform works by Dutch composer Louis Andriessen. Pieces include *Trois Pieces*, *Beatles Songs*, and *Passeggiata in tram in America e ritorno*. For more information, please contact Marysia Ostafin at 734.764.0351 or mostafin@umich.edu. A collaboration with the U-M Center for European Studies, U-M Institute for the Humanities, U-M School of Music, U-M Institute for the Humanities, U-M Office of the Provost, and the Royal Netherlands Academy of Arts and Sciences.

Pappa Tarahumara

Meet the Artist: Q&A with Pappa Tarahumara

Thursday, February 23, post-performance, Power Center Stage

Join us for a brief post-performance audience Q&A with members of Pappa Tarahumara. A collaboration with the U-M Center for Japanese Studies.

127th ums season 05|06

"The ruthless honesty of *Word Becomes Flesh* makes it feel like part of your own soul when it's over." (*Washington Post*)

Marc Bamuthi Joseph

Word Becomes Flesh

Provocative hip-hop theater about a man's unplanned journey into fatherhood

FRIDAY, MARCH 10, 8 PM

Power Center

Media Partners WEMU 89.1 FM, Metro Times, and Michigan Chronicle/Front Page.



ums

734.764.2538 | www.ums.org

outside the 734 area code, call toll-free 800.221.1229



michigan council for
arts and cultural affairs

Louis Andriessen in Concert

Michael Haithcock, *Conductor*
U-M Symphony Band

Cristina Zavalloni, *Vocals*
Monica Germino, *Violin*

Steven Ball, *Carillonneur*

Aarnio, *Live Soundscape*
Twine, *Taped Composition and Visuals*

Program

Wednesday Evening, February 15, 2006
Burton Memorial Tower at 7:30, Power Center at 8:00, Ann Arbor

Arrival of Willibrord

performed on the Charles Baird Carillon at Burton Memorial Tower
Mr. Ball

La Passione

Ms. Germino, Ms. Zavalloni

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

Film by Peter Greenaway

M is for Man, Music, Mozart

Ms. Zavalloni

34th Performance of the
127th Annual Season

43rd Annual
Chamber Arts Series

*The photographing or
sound recording of this
concert or possession of
any device for such pho-
tographing or sound
recording is prohibited.*

Media partnership for this performance provided by WGTE 91.3 FM and *Metro Times*.

The Steinway pianos used in this evening's performance are made possible by Hammell Music, Inc., Livonia, Michigan.

Special thanks to the U-M Center for European Studies, U-M Institute for the Humanities, U-M School of Music, U-M International Institute, U-M Office of the Provost, and the Royal Netherlands Academy of Arts and Sciences for their participation in this residency.

Special thanks to residency coordinator Marysia Ostafin.

Special thanks to Jeff Owens and Sam Valenti IV of Ghostly International for their contributions to this residency.

Large print programs are available upon request.

An old adage states that architecture is frozen music. In many quarters, the architecture of a classical music concert has become similarly fixed. Not tonight! This evening, music flows like a river through multiple spaces and "soundscapes" as we pay tribute to the genius of Louis Andriessen. Andriessen's creativity is astounding. With constantly twisting and turning ingenuity, Andriessen provides the listener an exciting ride through sound worlds all familiar but always startling in their fluid design. As you read these words, the momentum of this event is already in motion. Hang on and enjoy the ride!

—Michael Haithcock

Arrival of Willibrord (1995)

Louis Andriessen

Born June 6, 1939 in Utrecht, The Netherlands

At the start of the piece, one hears the horse that [Bishop] Willibrord was riding when he entered the city of Utrecht (around 700 A.D.). Another rider is quoted: the melody after the beginning is the theme of the horse-riding main character Rosa from the opera of the same name. When I was six, my father took me by the hand to Dom Square in Utrecht. We went to listen to the bells that were hung again in the bell tower. They had been hidden during the war years. The ringing of the large bells is one of my most moving earliest musical impressions.

Arrival of Willibrord was commissioned by Foundation Utrecht Center for History and Culture. The piece is dedicated to Arie Abbenes.

— Louis Andriessen

La Passione (2002)

Andriessen

It was the Italian singer Cristina Zavalloni who first introduced me to the impressive *Canti Orfici* (Orphic Songs) by the poet Dino Campana (1885–1932). I had already composed *Passeggiata in tram in America e ritorno* for her, in which the singer is accompanied by a con-

tante violin part of "trembling violin with electric strings" and a brass ensemble. I found the combination of Cristina's voice and the violin sound so rich that I decided to compose *La Passione* based on the next of Campana's *Canti Orfici*, as a double concerto for her and Monica Germino, the violinist who had played in *Passeggiata*.

Dino Campana published his *Canti Orfici* in 1914. Throughout his life, his existence was dominated by a troubled spiritual condition. After a five-week stay in a psychiatric hospital in Imola, his father sent him to recuperate in Argentina. However, on his wartime journey back to Italy, the poet was arrested at the Belgian-French border and taken to a psychiatric hospital in Tournai, Flanders. The text to the last song of *La Passione*, "il Russo," is set in the landscape of Flanders. Nine years later, in 1918, Campana was officially declared mentally ill and he spent the last 14 years of his life in a clinic in Castel Pulci, near Florence.

Most of the *Canti Orfici* are poems in prose. The images are fantastic, sometimes gruesome, unpredictable collages of perhaps futuristic dreams. For *La Passione* I chose six fragments from different texts, except the second song "La sera di fierà" for which I used the complete poem. The work flows as a one-movement, 26-minute piece, but formally it is structured as an introduction followed by a series of six songs. Campana's Passion, as it is reflected in his surrealist poetry, was the main inspiration for the musical language of the composition.

— Louis Andriessen

M is for Man, Music, Mozart (1991)

Film by Peter Greenaway

Musical Score by Louis Andriessen

When Louis Andriessen was asked by Annette Moreau to write the music for one of six short BBC television films that are jointly titled *Not Mozart*, an irreverent alternative to the cloyingly respectful homage engendered by the Mozart Bicentennial, he immediately suggested Peter Greenaway as his collaborator. "I like his films very much, and I recognize in his work what I

like in music: this combination of aggression and strangeness and extreme formalism."

Soon thereafter, Mr. Greenaway was sitting in Mr. Andriessen's home in Amsterdam, plotting the course of their Mozart film. Mr. Andriessen had intended all along to write a piece for the 20th anniversary of De Volharding, and he had wanted it to include songs for the jazz singer Astrid Seriese. "I told this to Peter, and he said, 'I will make you some lyrics for the songs.' Then we had a long discussion where to put the songs in the film, and we decided in favor of a very symmetrical form: song, instrumental, song, instrumental, song, instrumental, song." Anyone who has seen Greenaway's *The Cook, the Thief, His Wife and Her Lover* or *Prospero's Books* will not be surprised by the ambience of *M is for Man, Music, Mozart*, the video he created with Mr. Andriessen. Filled with an almost Baroque love of excess, whether expressed in violence, sexuality, or sheer visual density, Mr. Greenaway's films combine orgiastic delirium with arcane rituals, litanies, and formal schemes. In *M is for Man, Music, Mozart* (1991), man is first created by medieval alchemical processes, then polished and refined. Now the first element in Mr. Greenaway's litany appears: "Having made man, it was necessary to teach him movement. Our newly created man, naked and ghoulish, begins to dance. Having made man and taught him movement, what is the best thing that could be done with him? Teach him to make music. Our naked dancer finds himself in the midst of lascivious revelry. Having made man and taught him to make music, then it was necessary to invent Mozart. Our naked musician, writhing with mounting intensity, appears before a 'parody' of an 18th-century orchestra filled with creatures that look as if they have been swept off the streets of The Beggar's Opera."

Of the four songs' texts, only the first, an alphabetical list so typical of Peter Greenaway, was written by Louis Andriessen with Jeroen van der Linden. The subsequent texts, all by Mr. Greenaway, refer obliquely to Andreas Vesalius, the 16th-century anatomist, Bruno Schultz, the Polish avant-garde writer, and Sergei Eisenstein,

the Russian filmmaker. In between are the purely instrumental sections, the first linked with the creation of man, the second with movement, and the third with Mozart.

Musically, *M is for Man, Music, Mozart* is far more direct than *De Stijl*, more tonal and consonant in its harmonic language, and closer to its source material, whether pop music or Mozart. "Knowing that I was going to use Astrid, knowing that De Volharding consists partly of jazz musicians, knowing Greenaway's approach to art, and knowing that Mozart is for me the greatest ironic composer of all time, all these things seemed like good reasons to write music that sounds accessible but is also a bit strange."

Scored for the typically astringent *De Volharding* instrumentation of winds (including three saxophones), brass, piano, and double bass, *M is for Man, Music, Mozart* might seem simple, but it is really a remarkable stylistic synthesis that Mr. Andriessen is uniquely capable of achieving. Tonight, Ms. Zavalloni's emotionally detached delivery *senza vibrato sempre* brings with it echoes of the cabaret, specifically composers like Weill and Milhaud who also delighted in blurring the boundary between popular and classical music. The hauntingly tender saxophone melodies in "Vesalius" and "Instrumental 11" explicitly recall Milhaud's *Creation du Monde*, a "fitting reference for a film about creation." More literal musical quotations appear in "Instrumental I," where two Mozart piano sonatas (K. 310 and K. 545) are transformed by their dry, biting, Stravinskian context. Indeed, it is always Stravinsky who tempers the stylistic brew and makes it cohere even when Mozart comes very close to pop music, as in the boogie-woogie *ostinato* of "Instrumental III" or the wailing saxophones and brass that remind us of Mr. Andriessen's love for big band swing. Mr. Andriessen does not deny his debt to Stravinsky. "He is in my heart and my consciousness so strongly all the time. Harmony, *ostinatos*, ideas about cross-rhythms, ambiguity about who is on the beat and who is on the syncopation. There are all kinds of tricks I learned from Stravinsky." But Mr. Andriessen's identification with Stravinsky extends beyond musical technique to a con-

M is for Man, Music, Mozart

The Alphabet Song

A is for Adam and
 E is for Eve.
 B is for bile, blood and bones.
 C is for conception, chromosomes and clones.
 D is for Devil.
 F is for fertility and Venus' fur.
 G is for gems and growth and genius.
 H is for hysteria.
 I is for intercourse.
 J is for Justine or the misfortunes of virtue.
 K is for Kalium, or potassium, if you like.
 L is for lust, and lightning, lightning...

The Vesalius Song

A phenomenon oiled by blood,
 made of unequal parts like a Cellini
 saltcellar.
 A little gold and a little charcoal.
 A little bone, a little wax.
 A little alcohol, a little horror and a little gum.
 A little ivory,
 a little sulphur,
 a little damp dust,
 a sluice of fluids.
 Twenty-four pulleys, one hundred
 counterweights,
 two lenses, dark shadows,
 swivels, a syringe,
 chords,
 strings,
 sins,
 shit,
 teeth,
 nails
 and various random involuntary motions.

The Schultz Song

A trembling and some laughter,
 a squirt of pee,
 a spit,
 whispers of the heart,
 a smell,
 the drift to sleep,
 pursuit by Gods,
 exposure of the bum,
 mathematics,
 leaving slowly,
 sucking in cold air round a warm tongue,
 ennui synchronized to the pulse,
 reports from a coiled trachea,
 It is only irregular clocks...

The Eisenstein Song

A man bringing himself,
 melody and mathematics into perfect
 and enviable
 proportions
 only more so,
 much more so.

All words by Peter Greenaway except "The Alphabet Song" by Louis Andriessen and Jeroen van der Linden.

M is for Man, Music, Mozart was originally written for the 1991 television special *Not Mozart* devised by Annette Moreau. A collaboration of English director Peter Greenaway and Louis Andriessen, *M is for Man, Music, Mozart* was co-produced by the BBC and the Dutch television network AVRO on the occasion of the Year of Mozart.

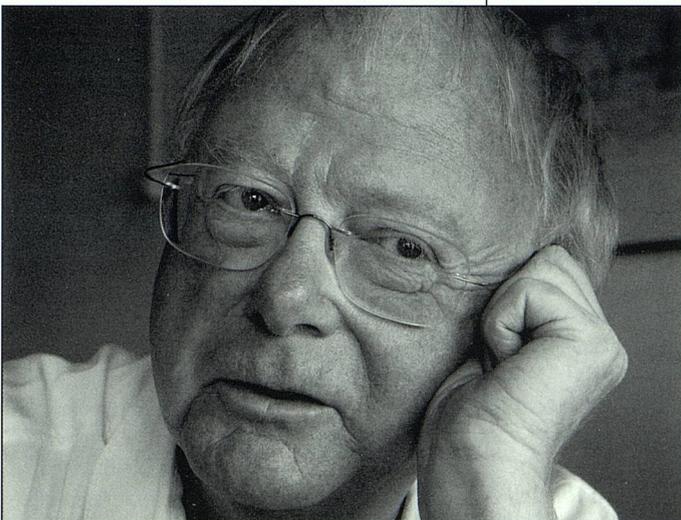
ception of the composer as a skilled, objective craftsman, not a vessel for personal emotion. "I'm not interested in expressing myself. I'm only interested in writing the right notes. I need to have emotional experiences to become a better person, but I never like to express myself when I write music."

So is Louis Andriessen merely a cabinet maker, as Stravinsky, tongue in cheek, once claimed to be? "No, I make it a little bit more complex, because I think there should be something wrong with the cabinet, something unresolved. Like the French poet Valry said, 'What is finished is not made.' That's very important. All these other composers want to solve problems. I want to pose problems, not solve them."

Program note by C. Robert Schwarz.

Louis Andriessen was born in Utrecht in 1939 into a musical family: his father Hendrik, and his brother Juriaan were established composers in their own right. Mr. Andriessen studied with his father and Kees van Baaren at the Hague Conservatory, and between 1962 and 1964 undertook further studies in Milan and Berlin with Luciano Berio. Since 1974

Louis Andriessen



Erni Barendse

he has combined teaching with his work as a composer and pianist. He is now widely regarded as the leading composer working in the Netherlands today and is a central figure in the international new music scene.

From a background of jazz and avant-garde composition, Louis Andriessen has evolved a style employing elemental harmonic, melodic, and rhythmic materials, heard in totally distinctive instrumentation. His acknowledged admiration for Stravinsky is illustrated by a parallel vigor, clarity of expression, and acute ear for color. The range of Mr. Andriessen's inspiration is wide, from the music of Charles Ives in *Anachronie I*, the art of Mondriaan in *De Stijl*, and medieval poetic visions in *Hadewijch*, to writings on shipbuilding and atomic theory in *De Materie Part I*. He has tackled complex creative issues, exploring the relation between music and politics in *De Staat*, the nature of time and velocity in *De Tijd* and *De Snelheid*, and questions of mortality in *Trilogy of the Last Day*.

Louis Andriessen's compositions have attracted many leading exponents of contemporary music, including the two Dutch groups named after his works *De Volharding* and *Hoketus*. Other eminent Dutch performers include the Schoenberg Ensemble, the ASKO Ensemble, the Netherlands Chamber Choir, the Schoenberg Quartet, pianists Gerard Bouwhuis and Cees van Zeeland, and conductors Reinbert de Leeuw and Edo de Waart. Groups outside the Netherlands who have commissioned or performed his works include the San Francisco Symphony, BBC Symphony Orchestra, Kronos Quartet, London Sinfonietta, Ensemble Modern, Ensemble InterContemporain, Ice-breaker, the Bang on a

Can All Stars, and the California EAR Unit.

Collaborative works with other artists include a series of dance projects, the full-length theater piece *De Materie* created with Robert Wilson for the Netherlands Opera, and three works created with Peter Greenaway: the film *M is for Man, Music, Mozart*, and the stage works *ROSA, Death of a Composer* and *Writing to Vermeer*, premièred at the Netherlands Opera in 1994 and 1999 respectively. Recent collaborations with filmmaker Hal Hartley include *The New Math(s)*, broadcast on TV and performed internationally including at the Barbican in London and the Bergen Festival. Nonesuch Records has released a series of recordings of Mr. Andriessen's major works, including the complete *De Materie* and *ROSA, Death of a Composer*.

Recent commissions include *La Passione* for the London Sinfonietta, *Garden of Eros* for the Arditti Quartet, and *Racconto dall' inferno* for MusikFabrik, which receives its US première in Los Angeles in March 2006. Future plans include commissioned works for Netherlands Opera and Musica Viva/Bavarian Radio Symphony Orchestra.

Louis Andriessen is published by Boosey & Hawkes.

Michael Haithcock is Director of Bands and of Instrumental Studies at the University of Michigan, following 23 years on the faculty of Baylor University. He conducts the U-M Symphony Band, guides the graduate band and wind ensemble conducting program, and provides administrative leadership for all aspects of the U-M band program.

Ensembles under Professor Haithcock's guidance have received a wide array of critical acclaim for their high artistic standards of performance and repertoire. These accolades have come through concerts at national and state conventions and recordings on the Albany, Arsis, and Equilibrium labels.

Mr. Haithcock was selected to conduct the world première of Daron Hagen's *Bandanna*,



Michael Haithcock

an opera for voice and wind band commissioned by the College Band Directors National Association. He has earned wide praise for his innovative approaches to developing the wind ensemble repertoire and is in constant demand as a guest conductor and presenter at symposiums and workshops. Recent appearances include the University of Kansas, University of North Dakota, Hart College, Texas A&M-Commerce, and the Interlochen Arts Academy, as well as festival and all-state appearances throughout the country.

Recipient of the 1996 Outstanding Alumni Award from the East Carolina University School of Music, Mr. Haithcock has completed additional studies at the Herbert Blomstedt Orchestral Conducting Institute. His articles on conducting and wind literature have been published by *The Instrumentalist*, the Michigan School Band and Orchestra Association, the *School Musician*, the *Southwest Music Educator*, and *WINDS* magazine. Mr. Haithcock is active in a variety of professional organizations including the music honor society Pi Kappa Lambda, the American Bandmasters Association, the College Band Directors National Association (currently National Immediate Past President), the Conductors Guild, the Music Educators National Conference, the Texas Music Educators Association, and the World Association of Symphonic Bands and Wind Ensembles.

A devoted advocate of contemporary music, violinist **Monica Germino** (US/The Netherlands) has premiered numerous works throughout the world. Highlights include appearances at the Queen Elizabeth Hall and the Barbican Centre in London, Agora Festival in Paris, Pontino Festival in Italy, Berliner Festspiele in Berlin, Queensland Biennial



Monica Germino

Festival in Australia, Bergen International Festival and Ultima Festival in Norway, Concertgebouw in Amsterdam, and Lincoln Center for the Performing Arts in New York. Ms. Germino performs often as a soloist and chamber musician with contemporary ensembles such

as the Schoenberg Ensemble, Asko Ensemble, and Orkest de Volharding (The Netherlands), MusikFabrik (Germany), Oslo Sinfonietta (Norway), and the London Sinfonietta (UK).

In 1997, she joined forces in founding ELECTRA, an Amsterdam-based, four-member modern music ensemble that has collaborated with and commissioned composers from around the world. Ms. Germino has worked with a multitude of composers, including Louis Andriessen, Martin Bresnick, John Cage, György Ligeti, Jacob ter Veldhuis, and Christian Wolff. Her work with Louis Andriessen spans many years; since 1994 she has performed numerous solo and ensemble pieces. She premiered *Passeggiata* in the Concertgebouw Amsterdam, and recorded it for DVD release. In 2002, Mr. Andriessen wrote a double concerto for Ms. Germino and co-soloist Cristina Zavalloni. In 2005, she premiered Mr. Andriessen's solo violin piece, dedicated to her, at the Holland Festival.

She has worked with various artists in creating interdisciplinary projects, collaborating with the dance company Krisztina de Châtel, choreographers Dylan Newcomb and Betsy Torenbos, and film director Hal Hartley. A new work by composer Jacob ter Veldhuis and choreographer

Nanine Linning features Ms. Germino with her electric violin on stage with dancers from Scapino Ballet Rotterdam. Future plans include a collaboration with pianist Tomoko Mukaiyama performing music by David Dramm in a new dance piece by choreographer Krisztina de Châtel. A regular performer at the Grand Teton Music Festival in the US, Ms. Germino also teaches, leads workshops and master classes, and introduces new music in many countries and venues, most recently in Vietnam.

Monica Germino holds diplomas with Honors from New England Conservatory and Yale University where she received the Charles Ives Scholarship for Outstanding Violin Performance and the Yale Alumni Association Prize. Her principal teachers were Syoko Aki, Vera Beths, James Buswell, and members of the Tokyo String Quartet. She won the Crane New Music Competition (US), and was awarded a Frank Huntington Beebe Grant to study in the Netherlands at the Royal Conservatory. She plays on a Joannes Baptista Ceruti violin from Cremona, 1802, on permanent loan from the Elise Mathilde Foundation. In 2003 she acquired a "violectra," a custom-made electric violin, and is exploring new possibilities and commissioning new works for the instrument.

Cristina Zavalloni was born in Bologna, Italy in 1973. Her multilayered skills lead her to move freely among different musical genres. Her first love is jazz in which genre she has recorded several CDs including *Danse à Rebours*, *Come Valersi non servilmente di Bertolt Brecht*, and *When you yes is yes!*

Ms. Zavalloni performs regularly in a duo with Stefano De Bonis (Scoiattoli Confusi) and Francesco Cusa, with whom she wrote the music for the silent movie *Aurora* by Murnau. She also collaborates with musicians including Carla Bley, George Russel, Yves Robert, Michel Godard, Uri Caine, Han Bennik, and Pierre Favre. Meeting important figures of the contemporary music world including Sylvano Bussotti and, later, Louis Andriessen, has proven to be instru-



Cristina Zavalloni

mental in her musical development. She has established a significant collaboration with Mr. Andriessen and has performed his music at the Contergebouw in Amsterdam, Queen Elizabeth Hall in London, Berliner Festwochen, at Lincoln Center in New

York City, and at La Scala in Milan.

Ms. Zavalloni has performed at major centers and festivals all over the world. She sang as Justine-Juliette in Bussotti's *La Passion selon Sade*; she sings as a soloist with the ensemble Sentieri Selvaggi conducted by Carlo Boccadoro; and she was Lucilla in Rossini's *La Scala di seta* at the Teatro Comunale in Bologna. Ms. Zavalloni has worked with conductors including Martin Brabins, Stefan Asbury, Reenbert De Leeuw, Diego Masson, Oliver Knussen, Ernst Van Tiel, and Jurjen Hempel.

Cristina Zavalloni takes part in the "Big Noise" project in a performance of *Gli Toccha la Mano*, written for her by Cornelis De Bondt. In 2003, she received a commission from ITeatri for an original production entitled *Con tutto il mio amore: A Tribute to Cathy Berberian 20 years later*, which included premières by composers Louis Andriessen, Uri Caine, Claudio Lugo, and Paolo Castaldi. In the same year, she recorded the CD *Cristina Zavalloni* for Sensible Records, Milan, together with pianists Andrea Rebau-dengo and Stefano De Bonis. In 2004, Michael Nyman wrote a new piece for her entitled *Acts of Beauty*. She often performs seminal 20th-century repertoire including Shoenberg's *Pierrot Lunaire* and Luciano Berio's *Folk Songs*.

Steven Ball, in addition to his travels as a concert organist, is widely recognized both for his work as a carillonneur and campanologist (someone who studies bells and bell ringing). He can be heard frequently on the instruments of the University of Michigan where



Steven Ball

he both performs and occasionally teaches. In addition to being granted a Fulbright Scholarship in 2001/02 for the continued study of Campanology in the Netherlands, Mr. Ball is also a former student of both the Dutch and Flemish Carillon Schools. He was received into the

Guild of Carillonneurs of North America as a member with "Carillonneur" status in 1998.

Additionally, Mr. Ball is co-founder of the international corporation Het Molenpad Expertise (HME) which provides clients worldwide with all manner of services in the art of restoration, reconstruction, research, fabrication, and maintenance for all carillons, tower bells, and clockworks.

When not filling his roll at Ghostly International's Spectral Sound in Artists & Repertoire (A&R) or freelance design consulting, **Jakub Alexander, aka Aarnio**, is entertaining his love for Scandinavian design—a field he is well-versed in. Born in



Aarnio

Czestochowa, Poland, as the son of internationally recognized painter Ewa Harabasz, Jakub has been raised with a heightened sensitivity to all things aesthetic.

As a function of his continued interest in bringing the art, music, and design cultures closer together, he has been

sharing his unique blend of deep minimal techno, ambient, and experimental noise art for several years under the moniker Aarnio (named for a 1960's industrial designer) in carefully crafted, live audio/video DJ sets.

Founded by Jakub Alexander in 2003, ATMSPHR is an ever-expanding collective of cre-

UMS ARCHIVES

While tonight's concert event features the UMS debut of works from composer Louis Andriessen, his father, composer Hendrik Andriessen, has an interesting UMS performance history in Ann Arbor. In 1965, Hendrik's *Stornello* was performed by the Netherlands Chamber Choir; and in 1969, *Symphonic Study* was presented by the Hague Philharmonic at Hill Auditorium.

Tonight's event showcases the UMS debuts of soloists Cristina Zavalloni and Monica Germino and features Steven Ball, who regularly treats UMS audiences to pre-concert music throughout the season on the Charles Baird Carillon. Configurations of the U-M Symphony Band have previously appeared twice on the UMS series: in a 1991 appearance with the Canadian Brass; and in 1994, supporting the staged works of choreographer Martha Graham. Conductor Michael Haithcock makes his UMS debut tonight.

Aarnio (Jakub Alexander) makes his second UMS appearance, previously spinning during the intermission of UMS's double-bill presentation of jazz trios E.S.T. and The Bad Plus in 2004.

ative-minded people and organizations all focused on the promotion and advancement of various forms of experimental and underground art and music. Through the execution of various events and free projects, ATMSPHR seeks increased exposure of such arts as an enrichment to society and a creative nexus point for a growing following of alternative forms of artistic expression.

Baltimore's **Greg Malcolm** and San Diego's **Chad Mossholder** comprise a unique musical entity as the duo **Twine**. Because of their physical distance, their collaboration is held in the virtual realm and their music contains a mysterious and unresolved quality.

Having recorded for labels such as Bip-Hop (France), Hefty (US), and Komplott (Sweden) and having performed worldwide, they have quickly found themselves in the pantheon of American producers in the abstract field.

Their recordings for Ghostly International, beginning with fall 2003's *Self-Titled LP*, continue their moody soundscapes, this time augmented by the ethereal moans of distant female voices. Comparisons to artists such as Cocteau Twins and Fennesz can be made, but Twine's sound is entirely their own.

An avant-gardist who earned surprising access to the mainstream, **Peter Greenaway** is among the most ambitious and controversial filmmakers of his era. Trained as a painter and heavily influenced by theories of structural linguistics, ethnography, and philosophy, Greenaway's films traverse often unprecedented ground, consistently exploring the boundaries of the medium by rejecting formal narrative structures in favor of awe-striking imagery, shifting meanings, and mercurial emotional tension; fascinated by formal symmetries and parallels, his material displays an almost obsessive interest in list-making and cataloguing, earning equal notoriety for its provocative eroticism as well as its almost self-conscious pretentiousness.

Born April 5, 1942, in Newport, Wales, Mr. Greenaway was raised primarily in nearby Chingford. The first of his experimental short films to gain widespread distribution was 1969's seven-minute *Intervals*. In 1983, he helmed documentaries on the American composers Robert Ashley, John Cage, Philip Glass, and Meredith Monk for Britain's Channel Four television network. With 1989's more accessible *The Cook, the Thief, His Wife and Her Lover*, Mr. Greenaway made his American breakthrough. A corrosive allegory of life in contemporary England, the film became the subject of much controversy in

the US when it fell subject to the MPAA's new "NC-17" rating, consequently winning the biggest audiences of the director's career.

Peter Greenaway returned to television helming 1991's *M Is for Man, Music, Mozart* and the 1993 revisionist biopic *Darwin*. Mr. Greenaway currently resides in the Netherlands.

The **University of Michigan Symphony Band** has long been a symbol of artistic excellence. From the era of William D. Revelli (1935-1971) through the tenure of H. Robert Reynolds (1975-2001), the sound of this magnificent ensemble has inspired performers, conductors, and composers of many generations to explore the band as a medium for the highest levels of artistic expression. Through recordings and concerts in major venues, today's Symphony Band continues to garner accolades for its professional level of performance and exploration of both standard and cutting-edge repertoire.

Ann Arbor, Michigan's **Ghostly International** was created in 1999 by Sam Valenti IV in his dorm room at the University of Michigan. Since then, the label has become one of America's première channels for forward-thinking music, from avant-pop to abstract electronics. Home to artists such as Dabrye, Mobius Band, Kill Memory Crash, Midwest Product, and Lusine, Ghostly celebrates a diversity of styles that run the electronic gamut.

Ghostly International emphasizes the artist behind the machines, the personalities that drive this music. Through its release history, including the acclaimed *Disco Nouveau* and *Idol Tryouts* compilations, the label has received praise from international critics and music buyers alike. Ghostly International and its dance-floor offshoot, Spectral Sound, true to their art historical roots, focus on a strong visual presence and an eye for the smallest detail. The labels provide the complete package, and are capable of earning trust across a myriad of styles and incarnations.

GHOSTLY INTERNATIONAL DEATH IS NOTHING TO FEAR



V/A
IDOL TRYOUTS TWO:
GHOSTLY INTERNATIONAL
VOLTWO



DABRYE
TWO/THREE



TWINE
VIOLETS



DABRYE
FEAT. DOOM
AIR



JAMES T. COTTON
OOCHIE COO



DABRYE
ADDITIONAL
PRODUCTIONS VOL. I

University of Michigan School of MusicChristopher Kendall, *Dean***University of Michigan Symphony Band**Michael Haithcock, *Director of University Bands***La Passione****Violin**Rachel Patrick
Karen Jenks
Mark Portolese**Flute and Piccolo**Brandy Hudelson
Alaina Bercilla**Flute**

Yi-Chun Chen

OboeFaith Scholfield
Sarah Bowman**English Horn**

Sarah Bowman

Bass Clarinet

Margaret Worsley

Bass and Contra-bass**Clarinet**

Lisa Raschiatore

TrumpetBenjamin Albright
Brian Winegardner**Flügelhorn**

Scott Copeland

HornRachel Parker
William Wiegard**Trombone**Elliot Tackitt
Alaina Alster**Percussion**Hayes Bunch
Andre Dowell**Piano**John Boonenberg
Rebecca Choi**Synthesizer**

Julius Abrahams

Electric Guitar

Matthew Dievendorf

Electric Bass

Keith Reed

Cimbalom

Richard Moore

M is for**Man, Music, Mozart****Flute**

Brandy Hudelson

Soprano Saxophone

Zachary Shemmon

Alto Saxophone

Dan Puccio

Tenor Saxophone

Joseph Girard

Horn

William Wiegard

TrumpetScott Copeland
Benjamin Albright
Brian Winegardner**Trombone**Elliot Tackitt
Patrick Coletta
Alaina Alster**Piano**

John Boonenberg

Double Bass

Isaac Trapkus

Production StaffDavid Aderente, *Managing Director of Ensembles*
Benjamin Albright, *Personnel Manager*
Maureen Conroy, *Librarian*Kristin Naigus, *Equipment Assistant*
Michael Steiger, *Equipment Assistant*

*At Pfizer, we recognize
the importance
of the arts.*



THE SCIENCE
OF SUPPORTING



THE ARTS

www.pfizer.com



127th ums season 05|06

Children of Uganda

Peter Kasule artistic director

THURSDAY, MARCH 23, 7 PM

FRIDAY, MARCH 24, 8 PM

Power Center

Sponsored in part by **Pfizer** and
Toyota Technical Center.

Funded in part by **National Endowment for
the Arts, U-M Office of the Senior Vice Provost
for Academic Affairs, and Heartland Arts Fund.**

The Children of Uganda residency is presented
with support from **JPMorgan Chase.**

Media Partners **WEMU 89.1 FM** and **Metro Times.**

UNIVERSITY
ums
MICHIGAN COUNCIL FOR
ARTS AND CULTURAL AFFAIRS

734.764.2538 | www.ums.org

outside the 734 area code, call toll-free 800.221.1229

 michigan council for
arts and cultural affairs

and
**Pfizer Global Research
 and Development**
 present

Soweto Gospel Choir

Musical Directors

David Mulovhedzi and Lucas Bok

Performers

Lucas Deon Bok, Jabulile Dladla, Jeho Fata, Nathi Hadebe, Shimmy Jiyane, Mirriam Matshepo Kutuane, Sipokazi Luzipo, Vusumuzi Madondo, Sibongile Makgathe, Lindo Makhathini, Joshua Mcineka, Mandla Modawu, Paseka Motloung, Mary Motselele, Original Velile Msimango, Mulalo Mulovhedzi, Maserame Ndindwa, Gregory Ndou, Siphon Ngcamu, Thando Ngqunge, Nozipho Ngubane, Linda Nxumalo, Rebecca Nyamane, Vusumuzi Shabalala, Lehakwe Tlali

Producers

Andrew Kay, *Andrew Kay and Associates*
 Clifford Hocking and David Vigo, *Hocking and Vigo*

Executive Producer and Show Director

Beverly Bryer

Shimmy Jiyane, *Choreographer*

Lyn Leventhorpe, *Costume Designer*

Robin Hogarth, *Record Producer*

Margot Teele, *Associate Producer and Tour Manager*

Emma Calverley, *Associate Producer*

Program

Sunday Afternoon, February 19, 2006 at 4:00
 Hill Auditorium, Ann Arbor

Blessed

M. Namba

Oluwa

Sipokazi Luzipo, Jabulile Dladla, Narrators

G. Vilakazi, N. Vilakazi

Thina Simnqobile (Sung in Zulu)

Jabulile Dladla, Lead Vocals

Traditional

Joko Yahao (Sung in Sotho)

Sibongile Makgathe, Lead Vocals

Traditional

Noyana (Sung in Xhosa)

Sipokazi Luzipo, Lead Vocals

*Traditional,
 Arr. S. Mdakeng*

Thapelo (Sung in Sotho)

Shimmy Jiyane, Lead Vocals

D. Mulovhedzi

Masigiye'Bo (Sung in Zulu)

*Mulalo Mulovhedzi, Noluthando Ngcunge, Lead Vocals
 Sipokazi Luzipo, Narrator*

J. Clegg/P. Gabriel

Asimbonanga/Biko (Sung in Zulu)

Lindo Makhathini, Lehakwe Tlali, Lead Vocals

Traditional/B. Marley

Avulekile Amasango/One Love* (Sung in Zulu)

Nozipho Ngubane, Lehakwe Tlali, Lead Vocals

J. Shabalala

Lelilungelo Ngelakho (Sung in Zulu)

Nathi Hadebe, Thando Ngqunge, Lead Vocals

*D. Heymann, P. Cohen,
I. Cohen, and T. Fox*

Weeping*

Shimmy Jiyane, Lead Vocals

*Traditional/L. Bok,
V. Jiyane, J. Mcineka,
N. Vilakazi*

Ahuna Ya Tswanang Le Jesu/Kammatta* (Sung in Sotho)

*Thando Ngqunge, Shimmy Jiyane, Paseka Motlounge,
Lead Vocals*

S. Linda

Mbube (Sung in Zulu)

*Nozipho Ngubane, Lindo Makhathini, Shimmy Jiyane,
Lucas Bok, Lead Vocals*

Traditional

Seteng Sediba (Sung in Sotho)

*Sibongile Makgathe, Nozipho Ngubane, Nkosinathi Hadebe,
Lead Vocals*

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

Dance Segment

*Sipho Ngcamu, Percussion (Original Msimango)
Linda Nxumalo, Paseka Motlounge, Jeho Fata, Mary Motselele,
Dancers*

G. Vilakazi, N. Vilakazi

Ngingowakho (Sung in Zulu)

Sibongile Makgathe, Vusi Shabalala, Lead Vocals

*Traditional,
Arr. J. Shabalala*

Tshepa Thapelo (Sung in Sotho)

*Noluthando Ncgunge, Jabulile Dladla, Nkosinathi Hadebe,
Lead Vocals*

Traditional

Modimo (Sung in Zulu)

Lehakwe Tlali, Lead Vocals

Traditional

Woza Meli Wami (Sung in Zulu)

Mulalo Mulovhedzi, Lead Vocals

Traditional Bahamian

I Bid You Good Night*

Shimmy Jiyane, Sibongile Makgathe, Lead Vocals

*Traditional,
Arr. L. Bok*

Khumbaya*

Sipokazi Luzipo, Lead Vocals

Traditional American

Swing Down

*Vusimuzi Madondo, Lucas Bok, Sibongile Makgathe,
Lead Vocals*

Traditional American

Amazing Grace

*Nkosinathi Hadebe, Lindo Makhathini, Noluthando Ngqunge,
Sibongile Makgathe, Lead Vocals*

*Wetherley, Adams/
Traditional*

Holy City/Bayete (Sung in Zulu)

*Lucas Bok, Lindo Makhathini, Sipokazi Luzipo,
Vusimuzi Shabalala, Lead Vocals*

*E. Sontonga,
M.L. de Villiers,
Prof. J.S.M. Khumalo,
D. de Villiers, J. de Villiers,
J. Zaidel-Rudolph,
R. Cock, C. Langenhoven,
A. Bender, Prof. E. Botha,
Prof. E. Kunene, Prof. J.
Lenake, Prof. F. Meer,
Prof. K. Mngoma*

Nkosi Sikilele (South African National Anthem; sung in Xhosa, Sotho, Afrikaans, English)

***Performed with the Soweto Gospel Choir band**

Lucas Bok, Joshua Mcineka, Vusimuzi Shabalala, Mandla Modawu

35th Performance of the
127th Annual Season

Global Series: Africa

*The photographing or
sound recording of this
concert or possession of
any device for such pho-
tographing or sound
recording is prohibited.*

This afternoon's performance is sponsored by Pfizer Global Research and Development: Ann Arbor Laboratories. Special thanks to David Canter, Senior Vice President of Pfizer for his continued and generous support of the University Musical Society.

This afternoon's performance is funded in part by the U-M Office of the Senior Vice Provost for Academic Affairs.

Educational programs funded in part by the Whitney Fund.

Media partnership for this performance provided by WEMU 89.1 FM, *Metro Times*, and *Observer & Eccentric* Newspapers.

Special thanks to the UMS NETWORK and the Ann Arbor Chapter of the Links.

Soweto Gospel Choir appears by arrangement with IMG Artists, New York, NY.

Large print programs are available upon request.

Following the success of its 2005 debut North American tour, the **Soweto Gospel Choir** is delighted to return to the US for its second tour, which will bring the group to 45 cities coast-to-coast. The choir is proud to release their second CD, *Blessed*, which follows up their first album, *Voices From Heaven*.

The choir is youthful, colorful, and has a contemporary feel. In 2004 they won the American Gospel Music Award for "Best Choir" and the Gospel Music Award for "Best International Choir." In South Africa, their debut CD *Voices From Heaven* was nominated for a SAMA Award for "Best Traditional Gospel." This CD also garnered rave reviews, having reached the number-one spot on *Billboard's* World Music Chart within three weeks of its US release, debuting at number three. Their new CD, *Blessed*, was released in South Africa in 2005, through Universal Music and in the US through Shanachie Entertainment. The program you are hearing today features the music of *Blessed*.

The rise of the Soweto Gospel Choir on the international concert scene has been nothing short of spectacular. The choir performs traditional African Gospel in six native languages, both a *cappella* and with live music accompaniment, as well as Western gospel favorites such as "Amazing Grace" and "Oh Happy Day". The choir performed under the auspices of former President Nelson Mandela at the 46664 Concert in Cape Town 2003, alongside other musical greats like Bono, Queen, Anastacia, Peter

Gabriel, Jimmy Cliff, and the Eurythmics.

After performing worldwide, the choir was thrilled to come home to debut on the South African stage for a season at the Johannesburg Civic Theatre in July 2005. In November of that year, they made a guest appearance with Diana Ross during her concerts in South Africa for "Unite of the Stars," a benefit concert for the Nelson Mandela Children's Fund and Unite Against Hunger charities.

No amount of international recognition and praise has diverted Soweto Gospel Choir from the mission it holds close to its heart. In 2003 the choir founded its own AIDS orphans foundation, Nkosi's Haven Vukani. With the plight of South Africa's sick and impoverished children of utmost concern, the foundation supports families and organizations that receive little or no government support. Through touring worldwide, the choir has raised international awareness of children orphaned by AIDS.

This afternoon's performance marks the Soweto Gospel Choir's second UMS appearance. The Choir made its UMS debut in February 2005 at Hill Auditorium.

David Mulovhedzi has been managing Gospel choir groups in Soweto since 1986. A member of the Holy Jerusalem Evangelical Church, this creative and enterprising Soweto resident has entertained the President of China, the Prince of

"...a cornucopia of remarkable voices: sharp, sweet, kindly, raspy, and incantatory leads above a magnificently velvety blend.... The music was both meticulous and unstoppable...the songs were both spirited and spectacular."

—Jon Pareles, *The New York Times*



Soweto Gospel Choir

Saudi Arabia, and former President Nelson Mandela. His choir, the Holy Jerusalem Choir, also performed at a Miss World pageant and for Michael Jackson during his South African tour. Mr. Mulovhedzi's extensive knowledge of African Gospel and traditional music has been extremely influential in the selection of the repertoire for the choir.

Lucas Deon Bok was first introduced to music by his father who is a guitarist. By the age of seven, he was playing the bass guitar and later moved on to acoustic guitar after he joined a church choir. Mr. Deon Bok writes music, plays multiple instruments and is a vocalist. He has performed successfully with a group called In Harmony and in 1995 he participated in a project called Gospel Explosion. In 1999 he was employed as the music director of the Berea Christian Tabernacle (AFM).

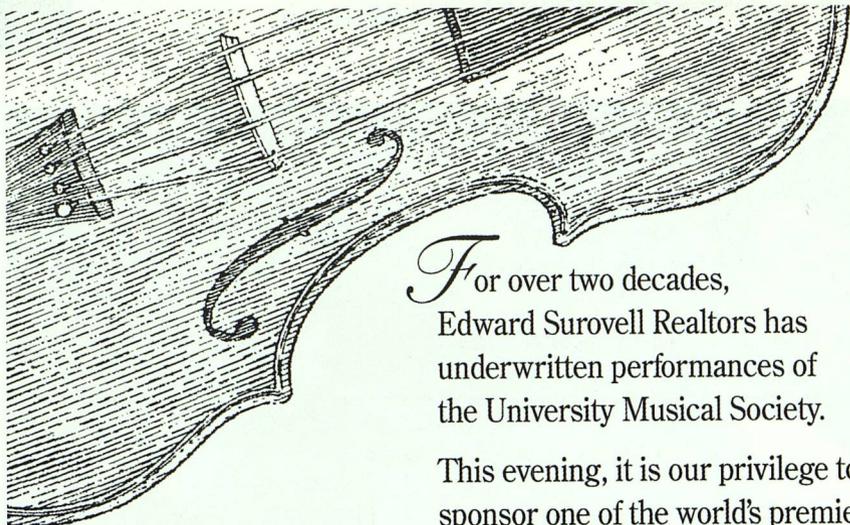
As long as he can remember, **Shimmy Jiyane** has wanted to dance. And he has realized his dream with performances in shows with Tina Turner and South African stars like Vicki Sam-

son, and choreographers Adele Blank, David Matamela, and Debbie Rakusin. David Matamela and Debbie Rakusin took Mr. Jiyane's abilities to greater heights, turning his natural exuberance into quality performances in contemporary jazz and traditional dance. During 1997, he was a member of Vusa Dance Company's African Moves which performed to capacity audiences at the Melbourne International Festival. This was followed in 1998 by a nationwide tour of Australia. Mr. Jiyane now choreographs, dances, and performs; he was recently nominated for a FNB Vita Award and he has appeared on numerous stage and TV shows. His recent work with the Gospel group Joyous Celebration has allowed him to concentrate on his vocal performance capacities.

Touring Staff

Allan Maguire, *Production Manager*
Andrew Ride, *Lighting Operator*
Paul Bardini, *Sound Operator*

The Soweto Gospel Choir's recordings *Voices From Heaven* and *Blessed* are available on the Shanachie Entertainment label. For more information, please visit www.shanachie.com.



For over two decades,
Edward Surovell Realtors has
underwritten performances of
the University Musical Society.

This evening, it is our privilege to
sponsor one of the world's premiere
ensembles, the Takacs Quartet.

EDWARD
SUROVELL
REALTORS

127th ums season 05|06



Ian Bostridge tenor Belcea Quartet

Julius Drake piano

SATURDAY, MARCH 11, 8 PM

Lydia Mendelssohn Theatre

PROGRAM

Fauré

La Bonne Chanson,
Op. 61 (1892-94)

Shostakovich

String Quartet No. 3
in F Major, Op. 73 (1946)

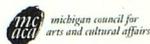
Vaughan Williams On Wenlock Edge (1909)

Co-Sponsored by **Borders Group** and **EMI Classics**.
Media Partner **WGTE 91.3 FM**.



ums 734.764.2538 | www.ums.org

outside the 734 area code, call toll-free 800.221.1229



and
Edward Surovell
Realtors
present

Takács Quartet

Edward Dusinberre, *Violin*
Károly Schranz, *Violin*
Geraldine Walther, *Viola*
András Fejér, *Cello*

with
James Dunham, *Viola*

Program

Wednesday Evening, February 22, 2006 at 8:00
Rackham Auditorium, Ann Arbor

Wolfgang Amadeus Mozart

String Quartet No. 19 in C Major, K. 465

Adagio–Allegro
Andante cantabile
Menuetto: Allegro
Allegro

Franz Schubert

String Quartet No. 13 in a minor, D. 804

Allegro ma non troppo
Andante
Menuetto: Allegretto
Allegro moderato

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

Mozart

String Quintet No. 3 in C Major, K. 515

Allegro
Andante
Menuetto and Trio: Allegretto
Allegro

Mr. Dunham

36th Performance of the
127th Annual Season

43rd Annual
Chamber Arts Series

*The photographing or
sound recording of this
concert or possession of
any device for such pho-
tographing or sound
recording is prohibited.*

Tonight's performance is sponsored by Edward Surovell Realtors. Special thanks to Ed and Natalie Surovell for their continued and generous support of UMS.

Media partnership for this performance provided by WGTE 91.3 FM.

The Takács Quartet appears by arrangement with Seldy Cramer Artists, and records for Hyperion and Decca/London Records.

The Takács Quartet is Quartet-in-Residence at the University of Colorado in Boulder and are Associate Artists at the South Bank Centre, London.

Large print programs are available upon request.

String Quartet No. 19 in C Major, K. 465

("Dissonant")

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

We commonly think that Mozart composed without any effort at all, with entire pieces ready in his head before he ever put pen to paper. While this is often true—we have heard enough stories of the incredible speed with which he could write—there are exceptions, none more famous than the six string quartets Mozart dedicated to his friend Franz Joseph Haydn. Twenty-four years older than Mozart, Haydn was universally recognized as the "father" of the string quartet, and Mozart was fully conscious of the challenge this represented. The six quartets took a total of three years to write from 1782 to 1785 (though Mozart, of course, wrote a great deal of other music during that time), and the original manuscript shows numerous corrections, alterations, and other signs indicating that the genius made a conscious effort to outdo himself this time. Not for nothing did Mozart refer to his "long and arduous work" on these quartets in the flowery Italian dedicatory letter to Haydn that he appended to the score. But the rewards were soon manifested. Haydn uttered the following words to Mozart's father Leopold, words that have gone down in history: "I tell you before God as an honest man that your son is the greatest composer known to me either in person or by reputation. He has taste, and what is more, the most profound knowledge of composition."

The present work, written last in the set of six, shows ample evidence of the special care Mozart lavished on these quartets. It starts with an absolutely unusual slow introduction whose harmonic irregularities earned the work its nickname "The Dissonant." "What key are we actually in, for the first dozen measures?" asks the critic Alan Kriegsman, in mock exasperation, writing in *The Compleat Mozart*, an authoritative guide to the composer's music published in 1990. Haydn must have remembered this intro-

duction a dozen years later (Mozart was no longer alive by then), when he wrote "The Representation of Chaos" as the opening to his oratorio *The Creation*.

By the end of the first two-dozen measures, Mozart decides that it is time to settle on C Major, the quartet's home key, and a spirited sonata-allegro gets underway. Yet even here, the simple and ingratiating tone does not prevent a high degree of sophistication in the working-out of the themes. Contrapuntal devices are frequently used as the themes are developed, and the four instruments are equal to a degree rarely seen in earlier quartets. These were some of the novelties in Haydn's latest set of quartets, the six works published in 1781 as Op. 33; but Mozart applied them in a way that was his and his alone.

The second-movement "Andante cantabile" abounds in uniquely Mozartian moments, such as its intense opening melody or the beautifully rising sequence that the instruments pass on to one another—a device that will be repeated in the sublime slow movement of Mozart's *Symphony No. 39* (K. 543). At a few points, the music seems not so much to be responding to Haydn but rather to anticipate Beethoven who, 15-years-old in 1785, was still two years away from his first and only meeting with Mozart with whom he hoped to study.

The third movement is a minuet, but you certainly couldn't dance to it, the way you still can to many of Haydn's minuets. In the present work, the many structural extensions and harmonic surprises would certainly make you trip over your partner. The passionate c-minor tone of the central Trio section does not help lighten the atmosphere—to the contrary, it strikes a characteristically "proto-Romantic" tone.

At first sight, the finale gives the impression of a simple contradanse similar to so many Haydnian finales. But soon, Mozart introduces considerable complications—changes in mood, unexpected modulations and phrase extensions, more counterpoint—so that the entire movement reaches significant levels of complexity. The ending, however, is surprisingly simple—as

though we hadn't completed this journey through distant keys and other elaborate compositional techniques.

String Quartet No. 13 in a minor, D. 804

("Rosamunde")

Franz Schubert

Born January 31, 1797 in Himmelfortgrund,

near Vienna (now part of the city)

Died November 19, 1828 in Vienna

During his teenage years, Schubert wrote more than a dozen string quartets that he played at home with his father and his brothers. After leaving the house of his parents, the family chamber music sessions stopped, and so did the production of string quartets. By the time Schubert returned to quartet writing, it was with very different ambitions: he now aimed for publication and nothing less than professional performance.

Vienna was the first city to have important public string-quartet concerts, thanks to an outstanding violinist named Ignaz Schuppanzigh (1776-1830) whose group premiered Beethoven's Op. 59 and several of the late quartets as well. After several years abroad, Schuppanzigh returned to Vienna in 1823, and this no doubt provided a major impetus for Schubert to resume his quartet-writing.

In fact, the Schuppanzigh Quartet presented the *String Quartet in a minor* on March 14, 1824 at the Society of the Friends of Music (*Gesellschaft der Musikfreunde*)—by far the most prestigious venue for a work by Schubert up to that point. Soon afterwards, the publisher Sauer & Leidesdorf printed the work with a dedication to Schuppanzigh. It was supposed to be the first quartet in a series of three. Schubert did compose a second work but failed to repeat the success of the a minor. That work, the now-celebrated "Death and the Maiden," was rejected by Schuppanzigh and never published during Schubert's lifetime. The third quartet, the masterpiece in G that remained Schubert's last work in the genre, was not written until three years

later, and did not become known to the world until much later.

Schubert reached the summit of his art during these, the final years of his tragically short life; but physically and emotionally, he was not well. He was suffering from syphilis, the first unmistakable symptoms of which appeared in 1823. He was given to bouts of depression, and, in a famous letter to a friend dated March 31, 1824 (17 days after the première of the a-minor quartet), he quoted from Goethe's *Gretchen at the Spinning-Wheel* which he had set to music so brilliantly 10 years earlier: "My peace is gone, my heart is sore, I shall find it never and nevermore..." Is it a coincidence that the accompaniment figure played by the second violin at the opening of the quartet is almost identical to the motif of the spinning wheel (albeit in slower motion)?

The first violin's melody, however, is new, and so is the astonishing development to which it, and the subsequent themes, are subjected in this poignant "Allegro ma non troppo." A deep sadness is periodically relieved by beautiful dreams, and the tension erupts in powerful, if brief, dramatic outbursts. But Schubert ties all these emotional extremes together by the constant use of an opening motif, a simple descending triad that becomes capable of expressing widely divergent states of mind.

The second movement uses a famous melody from *Rosamunde*, the incidental music Schubert had written to a soon-to-be-forgotten play by Helmine von Chézy, performed twice at the Theater an der Wien in December 1823. This melody, which mixes quiet serenity with deep nostalgia, alternates with a "B" section whose syncopations and off-beat accents go against the imperturbable flow of the main melody. The second time around, however, this same main melody suddenly changes character and becomes intensely dramatic, with bold modulations and agitated rhythmic figures, before the idyll returns at the end.

The third-movement minuet includes another self-quote, from the 1819 song "Die Götter Griechenlands" (The Gods of Greece), after a

poem by Schiller. The opening line of the poem: *Schöne Welt, wo bist du?* (Fair world, where are you?) struck a deep chord with Schubert: despite the presence of minuet rhythm, the dance character is attenuated by the long pedal notes of the cello and by the stubborn repeats of the *Schöne Welt* quote. The Trio section is launched by a variant of the same motive, but then takes a different turn and brings some relief with some *Ländler* strains, but even here, the music remains more subdued than in other dance movements.

Touches of sadness remain even in the finale. The ostensibly light-hearted rondo includes a wistful *ritardando* in the middle of its main theme and, although the main key is A Major, the minor mode is never too far away. The prevailing dynamic markings are *piano* and *pianissimo* (with only a few, brief stormy moments). Even the ending is quiet and subdued, except for the very last pair of chords; but Schubert weakens the effect of those by using an inverted penultimate chord that makes the ending noticeably less definitive.

String Quintet No. 3 in C Major, K. 515

Mozart

Many Mozartians have felt that it was in the string quintets, not the quartets, that the composer found his most personal form of expression in chamber music. Not that he had invented the form himself: just as he was influenced in his quartet-writing by Joseph Haydn, he adopted the medium of the quintet with two violas from Haydn's brother Michael, who worked in Mozart's native Salzburg and who was therefore the first Haydn the young composer had met. Yet in his five mature quintets (two from 1787 and two from 1791) Mozart achieved something that has absolutely no parallels in the music of either of the Haydn brothers, or any other composer for that matter. He used the augmented performing forces to create a very special density of sound and a particularly wide range of soloistic combinations.

The most frequently cited feature of the C-Major quintet is its unusual length: it is probably the most extensive of Mozart's four-movement instrumental works. What it means is that, especially in the first and last movements, Mozart introduces more themes and has them undergo more extensive development than elsewhere. Already the opening theme shows this tendency of formal expansion. The first full cadence takes no fewer than 46 measures to reach, as opposed to the regular eight or 16. The road is full of unexpected detours, tonal digressions as the two protagonists of this section—the first violin and the cello—complete their soulful dialog. The continuation is on the same epic scale, right down to the astonishing, 16-bar bass pedal (a single unchanging note in the cello) with which the movement ends.

The first edition of this quintet, published in 1789, has the minuet in second place and the slow movement in third. But that first edition is riddled with so many obvious misprints that it is almost certain that Mozart didn't see the proofs before publication. Mozart's original manuscript suggests a different order, with the "Andante" coming second; the new critical edition, published exactly 50 years ago, restored that movement sequence.

The slow movement is an exquisite love duet between the first violin and the first viola, with multiple themes and lavish ornamentation. The minuet and trio treat their otherwise simple melodic material with great sophistication; many of the phrases are of irregular length, and surprises of various kinds abound. One of these, a *crescendo* (volume increase) leading to a sudden *piano* (soft) instead of *forte* (loud) in the trio, is particularly noteworthy. In the finale, an ingratiating opening melody becomes the starting point for an elaborate sonata-rondo; the subsequent themes introduce, in turn, concerto-like virtuosity for the first violin, contrapuntal writing involving all five instruments, and a closing theme of almost childlike simplicity.

Program notes by Peter Laki.

Soloist, chamber musician, and teacher, **James Dunham** is active internationally as a recitalist and guest artist. He has collaborated with such renowned artists as Emmanuel Ax, Joshua Bell, Lynn Harrell, Cho-Liang Lin, and members of the American, Guarneri, Juilliard, Takács, and Tokyo Quartets. An advocate of new music, composers with whom he has worked

include John Corigliano, Osvaldo Golijov, Libby Larsen, and Christopher Rouse.



James Dunham

Mr. Dunham is a frequent guest artist with many ensembles in the US and abroad, and has served as acting principal viola with the Boston Symphony (Ozawa) and Dallas Symphony (Lit-

ton). He was the founding violist of the Sequoia String Quartet, winners of the 1976 Naumburg Award, and later performed as violist of the Grammy Award-winning Cleveland Quartet. Currently Professor of Viola at Rice University's Shepherd School of Music where he directs its Master of Music in String Quartet program, Mr. Dunham previously taught at the New England Conservatory (where he also chaired the String Department) and the Eastman School of Music.

He frequently presents master classes at the world's leading universities and conservatories and is much sought after as a competition jurist. Summer activities have included participation in many festivals including, Aspen, Domaine Forget, Marlboro, Musicorda, Sarasota, Tanglewood, and Yale at Norfolk. He served as principal violist of the San Diego Mainly Mozart Festival for 10 seasons, and is a regular participant in the Festival der Zukunft in Ernen, Switzerland. Mr. Dunham is featured soloist on two recent CDs (Crystal Records, Albany Records) and has recorded with the Sequoia Quartet for Nonesuch and Delos, and with the Cleveland Quartet exclusively for Telarc. His viola is a Gaspar da Salo, ca 1585.

Recognized as one of the world's première string quartets, the **Takács Quartet** plays with a virtuosic technique, intense immediacy and consistently burnished tone. The ensemble explores its repertoire with intellectual curiosity and passion, creating performances that are probing, revealing, and constantly engaging. The Quartet has been described as having "warmth, exuberance, buoyancy, a teasing subtlety, unanimity of purpose without compromising the individual personalities of each performer, a blossoming tone, and above all the instinct to play from inside the music." The Takács Quartet is based in Boulder, Colorado, where it has been in residence at the University of Colorado since 1983.

Now entering its 30th season, the Takács Quartet has performed repertoire ranging from Haydn, Mozart, Beethoven, and Schubert, to Bartók, Britten, Dutilleux, and Sheng in virtually every music capital in North America, Europe, Australasia, and Japan, as well as at prestigious festivals, including Aspen, Berlin, Cheltenham, City of London, Mostly Mozart, Ravinia, Salzburg, Schleswig Holstein, and Tanglewood. The ensemble is also known for its award-winning recordings on the Decca label, including, most recently, its recording of the complete Beethoven Quartet Cycle which has been awarded a Grammy Award, two Gramophone Awards, and three Japan Record Academy Chamber Music Awards.

Takács Quartet 05/06 highlights include a three-concert series focusing on Mozart at Carnegie Hall with clarinetist Richard Stoltzman and violist James Dunham and three concerts at London's Queen Elizabeth Hall. Recent notable Takács Quartet appearances have included performances of the Beethoven cycle at major venues worldwide; the Brahms cycle in London; the Schubert cycle in London, Lisbon and cities in Italy, the Netherlands, and Spain; the world-première performance of Bright Sheng's *Quartet No. 3*; and the world première of Su Lian Tan's *Life in Wayang*.

In 2005 the Takács Quartet signed a contract with Hyperion Records, for which their first



Takács Quartet

recording will be released in 2006. The Quartet has also made 16 recordings for the Decca label since 1988. The ensemble's recording of the six Bartók String Quartets received the 1998 Gramophone Award for chamber music and, in 1999, was nominated for a Grammy.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai, and András Fejér, while all four were students. Violinist Edward Dusinberre joined the Quartet in 1993 and violist Roger Tapping in 1995. Of the original ensemble, violinist Károly Schranz and cellist András Fejér remain. Violist Geraldine Walther replaced Mr. Tapping in August 2005. In addition to its residency at the University of Colorado, the ensemble is also a Resident Quartet at the Aspen Music Festival and School, and in 2005, its members were named Associate Artists of the South Bank Center in London. In 2001, the Takács Quartet was awarded the Order of Merit of the Knight's Cross of the Republic of Hungary.

UMS ARCHIVES

The Takács Quartet has been making annual appearances on the UMS Chamber Arts Series since 2000. Tonight's concert marks their ninth UMS appearance. The Quartet most recently presented the complete Bartók String Quartets in one evening on February 20, 2005, in Rackham Auditorium. Interestingly, violist Geraldine Walther, who makes her UMS debut with the Takács tonight, appeared under UMS auspices in 1980 and 1986 as viola soloist with the San Francisco Symphony in Hill Auditorium.

Guest violist James Dunham makes his third UMS appearance, having appeared in 1992 and 1995 as a member of the Cleveland String Quartet.

Ship In A View

A production of Pappa Tarahumara

Hiroshi Koike, *Director*

Cast

Mariko Ogawa	Mao Arata	Takuya Ikeno
Makoto Matsushima	Keiko Hiraki	Rie Kikuchi
Hiroko Nuihara	Yoshiko Kinoshita	Rei Hashimoto
Makie Sekiguchi	Kaori Kagaya	Yeung Chi Kuk

Masahiro Sugaya, *Music*
 Naomi Fukushima, Hiroshi Koike, *Scenic Design*
 Masato Tanaka, Makoto Matsushima, Aya Miyaki, *Object*
 Hiroyuki Moriwaki, *Light Object*
 Naruaki Sasaki, *Video Art*
 Koji Hamai, *Costumes*
 Yukiko Sekine, *Lighting*
 Chikako Ezawa, *Sound*
 Takashi Nishino, *Object Operator*
 Bompei Kikuchi, *Stage Manager*
 SAI, Inc., *Production*
 Yuka Narasaki, *Producer*

Program

Thursday Evening, February 23, 2006 at 8:00
 Power Center, Ann Arbor

Tonight's production is performed without intermission.

37th Performance of the
 127th Annual Season

15th Annual
 Dance Series

*The photographing or
 sound recording of this
 concert or possession of
 any device for such pho-
 tographing or sound
 recording is prohibited.*

Media partnership for this performance provided by *Metro Times*.

Special thanks to the U-M Center for Japanese Studies, U-M School of Art & Design, Christina Hamilton, U-M Department of Dance, U-M Residential College, Jessica Fogel, and Beth Genné for their participation in this residency.

This performance is supported by The Japan Foundation through its Performing Arts JAPAN Program.

The current tour of *Ship In A View* is supported by the Tokyo Metropolitan Government.

Pappa Tarahumara appears by arrangement with Cathy Pruzan, Artist Representative in association with Art Becofsky Associates.

Large print programs are available upon request.



Ship In A View

This work realizes director Hiroshi Koike's creation of an original landscape using a town by the sea in the 1960s as its motif. The ship represents something linking the town and the world, and also an exit to the world outside. While the scenes of the nostalgic seaside town are portrayed with poetic sentiment, man's inherent but unfulfilled desire to escape is under the guise of the ship.

The ship crosses the stage slowly. A pole is quietly standing high in the middle of the stage. It looks like both a mast of a ship and a pole standing in a school playground. A nostalgic singing voice resonates in the air. There are people wearing black and white costumes. Their restrained movements eventually become an intense dance and the stage suddenly transi-

tions into a magnificent place filled with voices. The horizon upstage shines and the silhouettes of the people standing there emerge. It is day-break.

Concrete movements and abstract dance create the scene of the town. A woman eating an apple. The song of a fermented soybean vendor. A classroom scene. A mysterious man dancing with a doll. Everyday feelings that make it all the more deep-rooted are revealed. A man is sitting upstage as if he is watching everything.

Numberless bulbs come down from the ceiling. The stage is filled with lights from the fiercely flickering bulbs. The costumes worn by the performers turn silver and a futuristic scene begins to unfold. Though we don't know where they are heading or perhaps because they cannot go anywhere, people slowly perform dance steps.

Commentary on *Ship In A View*

Director Hiroshi Koike has approximated the pace of *noh* theater in this production. All movement is disjointed at first, performers barely acknowledge each other but sing textless sounds, make small gurgles as they jump out of floor rolls, and howl like bagpipes heard on a foggy night across a Scottish lake. Disorienting is perhaps the nearest term for the atmosphere this creates.

I began to see some molecular structure as the mood changed with the lighting, performers changed into costumes made of the same translucent material as the flag, and Mr. Koike used his skills at creating a devastatingly beautiful stage set. As rows of lit, turning light bulbs descended to the floor, the stage looked primed for an encounter with space....

—Gilles Kennedy, *The Japan Times*, 1997

Since its foundation in 1982, the company **Pappa Tarahumara** has offered unique performances under the direction of Hiroshi Koike. Their work is characterized by its Asian sense of time and motion. Performers, stage objects, music, lighting, and costumes all play equally important roles in their productions. It is when all these elements become one that the spectacle starts generating its own poetry.

Pappa Tarahumara productions try to liberate themselves from meaning, leaving audience members free to control their own imaginations. At present, in order to achieve a universality that transcends national borders, Pappa Tarahumara hopes for an interchange of ideas among artists from all over the world.

Tonight's performance marks Pappa Tarahumara's UMS debut.

Hiroshi Koike studied sociology at Hitotsubashi University. After working as a TV director, he established Pappa Tarahumara in 1982. Since then, he has written and directed numerous pieces. Since 1996, he has explored many collaborative works with various artists from all over the world. Mr. Koike has been a director of Koike Hiroshi Performing Arts Institute since 1995, chairman of The Asian Performing Artists Forum in Okinawa, and, since 1997, Director of the Tsukuba Cultural Foundation.

Mariko Ogawa graduated from the Law Department of Hitotsubashi University. She founded Pappa Tarahumara with Hiroshi Koike when she was a student. She has a rich voice and an overwhelming presence, and has participated in every production of Pappa Tarahumara as a primary performer. She still takes part in many overseas tours, domestic tours, and in collaborations with Pappa Tarahumara. Outside Pappa Tarahumara, Ms. Ogawa has appeared in various projects both in Japan and abroad including *The Ghost is Here* directed by Kazumi Kushida (New National Theatre, Tokyo), *A Flock of* written by Tatsuo Kaneshita, and *Walking with Wings* directed by Edwin Lung (Hong Kong Arts Festival).

Makoto Matsushima graduated from the Arts Department of Nippon University. In addition to participating as a lead performer in every production of Pappa Tarahumara, Mr. Matsushima works as a performance artist in Japan and overseas. His other activities in Japan include his solo piece *Red Soil—Plastic*; producing *Kyoku* with a group of artists directing; and appearing in the 20th-anniversary performance of Hara Art Museum called *Debris of Heaven*. Outside of Japan he has participated in many productions while staying in Hong Kong for a few months every year, including choreographing and appearing in *RAVE* starring Kelly Chan, and

2001: *A Hong Kong Odyssey*. In summer 2000, he stayed in Germany by himself for six weeks to take part in the Festival of Vision. He has been expanding his sphere of activities in Europe since then.

Sachiko Shirai is a graduate of Nippon Women's College of Sports Science and majored in dance. Ms. Shirai took part in Pappa Tarahumara's production in 1989, and since has appeared in almost all of the company's works. In addition to working as assistant choreographer to Hiroshi Koike and giving technical instructions to the company, she started presenting her own works in 1994. She dances as a member of the all-female dance company NEWS.

While studying drama at Tama Art University, **Makie Sekiguchi** entered the Performing Arts Institute led by Hiroshi Koike and soon later joined Pappa Tarahumara. She started performing as a Hawaiian singer in 1999 and has performed in a number of events. In autumn 2001, she formed a company with Tomoko Kondo and produced a solo performance under the title *Monthly Makie Sekiguchi*.

Masaki Nakamura is a graduate of Nippon Women's College of Sports Science. She started learning modern ballet when she was a child and studied under Kahoru Iku. She joined Pappa Tarahumara in 1997 and in the same year, started creating original pieces. Ms. Nakamura is actively engaged in creating solo dance pieces and collaborations with artists from other fields (musicians, object creators, and sculptors). She also participates in regular performances given by NEWS, a dance unit made up of female performers of Pappa Tarahumara.

Takuya Ikeno studied sociology at Hitotsubashi University. He began his involvement in dancing while at the university, and entered P.A.I. in 2000. He joined Pappa Tarahumara in 2002.

Aiko Sugiyama graduated from Kanto International Senior High School, then entered P.A.I. She is now a junior member of Pappa Tarahumara.

Rie Kikuchi graduated from Wako University, in the Department of Humanities. She started dance and theater training while at the university. She established a group called "E-project" in 1998, and has created five pieces. After two years of training in P.A.I., she joined Pappa Tarahumara in 2003 and soon thereafter started her own solo project.

Asuka Sakata arrived in Tokyo when she was 19-years-old, entered Nippon Women's College of Sports Science, and joined the Modern Dance club. She entered P.A.I. and studied there for three years, later joining Pappa Tarahumara in 2003.

Yuka Narasaki graduated from Meiji University, in the Theatre Studies track. After her university studies, Ms. Narasaki moved to England for dance training at the London Contemporary Dance School and became certified in a year. She began to work for Pappa Tarahumara in 2000. She also annually works for the Tokyo Performing Art Market.