

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

Friday, March 31 through Saturday, April 15, 2006

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Friday, March 31, 8:00pm Michigan Theater	
Los Angeles Guitar Quartet	11
Sunday, April 2, 4:00 pm Rackham Auditorium	
Arab World Music Summit	21
Saturday, April 15, 8:00 pm Hill Auditorium	

Dear UMS Family,

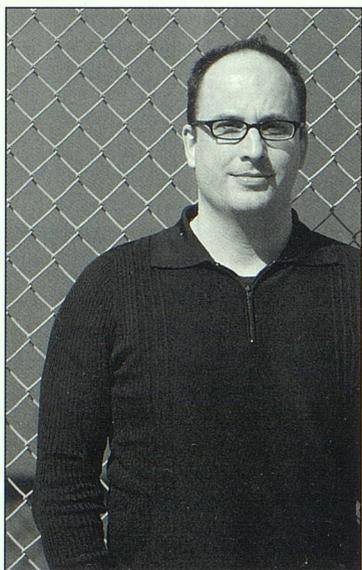
Music is ever-evolving and vibrant! Though many of the presentations in the UMS season are rooted in traditional performance practice, new musical artists come into our midst to offer us creativity and experimentation by inspiring us with their unique artistry.

The next series of artists featured in your program book offer just this—they all represent the next generation of musical adventure seekers. The SFJAZZ Collective, under the artistic direction of famed saxophonist Joshua Redman, takes the “ideas” inherent in the history of improvised music and makes them relevant in today’s culture. By identifying the trail-blazing genius of Herbie Hancock as an artist worthy of tribute, the SFJAZZ Collective is taking Hancock’s maverick torch and running with it for this special concert.

Not only do UMS audiences love the guitar, but our audiences rightly demand that guitarists presented under UMS auspices be world-class virtuosos. The Los Angeles Guitar Quartet (LAGQ) expertly reinterprets masterworks and offers compellingly new compositions. Guided by four distinct guitar voices, LAGQ showcase the reason for their popularity—the fact that they are simply unsurpassed.

The Levant region of the Eastern Mediterranean is home to a rich musical culture that has been practiced for millennia, but the music of this region has not been standing still. The contemporary culture and history of Lebanon, Palestine, and Syria are the platform for the leading-edge artists featured in the Arab World Music Summit on April 15.

Abdullah Chhaddeh is a genius on the qanun, an important zither-like instrument indigenous to this region. He and his ensemble, Nara, will evoke and pay tribute to the diverse



communities that surround each of the historic gates in the ancient city of Damascus. Merging contemporary impulses with traditional sensibilities, Chhadeh evokes memories and profound emotions for the city in which he was raised.

Like his father Marcel Khalifé, Rami Khalifé is truly fearless in his original compositions and piano performance style. Drawing upon all musical influences, he made his Hill Auditorium debut last season as part of the Arab World Music Festival. Rami is currently studying at The Juilliard School; this concert marks his first solo effort in performance of his own compositions merging classical Arabic and Western music with the avant-garde.

Finally, Trio Joubran, three talented brothers from Nazareth, is creating a massive buzz in the world music scene. Their fresh, arresting, and passionate performances are inspiring a new generation of oud players and audiences. Coming from an important musical family in Palestine and now residing in Paris, Trio Joubran continues to push their traditions forward across the globe.

Identifying fresh talent and supporting emerging artists is one of the important components of the UMS mission. We want to ensure that we are an active part in the evolving, adventurous musical continuum that is embraced by our community.

Enjoy the rest of the season!

Sincerely,

A handwritten signature in black ink that reads "Ben Johnson". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Ben Johnson

UMS Director of Education and Audience Development

Great performance

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127th ums season 05|06



Ford Honors Program Dave Brubeck

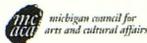
SATURDAY, MAY 13, 6 PM
Hill Auditorium

The University Musical Society
honors jazz legend and composer
Dave Brubeck with the 2006 UMS
Distinguished Artist Award at the
11th Annual Ford Honors Program.

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 present

SFJAZZ Collective

Joshua Redman, *Tenor and Soprano Saxophones/Artistic Director*
 Bobby Hutcherson, *Vibraphone and Marimba*
 Nicholas Payton, *Trumpet*
 Miguel Zenón, *Alto Saxophone and Flute*
 Andre Hayward, *Trombone*
 Renee Rosnes, *Piano*
 Matt Penman, *Bass*
 Eric Harland, *Drums*

Program

Friday Evening, March 31, 2006 at 8:00
 Michigan Theater, Ann Arbor

A Tribute to Herbie Hancock

*Original arrangements by Gil Goldstein of music by Herbie Hancock
 and new compositions by each Collective member:*

Joshua Redman

Bobby Hutcherson

Nicholas Payton

Miguel Zenón

Andre Hayward

Renee Rosnes

Matt Penman

Eric Harland

Parallelogram

Immanent Treasures

Sudoku

Collective Overture

Serene Intentions

Mirror Image

Frosted Evils

Triumph

*Tonight's program and performance order will be announced by the artists
 on stage and will not contain an intermission.*

47th Performance of the
 127th Annual Season

12th Annual
 Jazz Series

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 photographing or sound
 recording is prohibited.*

Tonight's performance is sponsored by JPMorgan Chase.

Media partnership for this performance provided by WEMU 89.1 FM and
 WDET 101.9 FM.

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

SFJAZZ Collective appears by direct arrangement with SFJAZZ.

Large print programs are available upon request.

The SFJAZZ Collective is a rare undertaking in jazz circles in this day and age. For one thing, there is the personnel, with every member of this eight-person group being not only an accomplished and established jazz instrumentalist, but also a band leader and composer in his or her own right. Then, there is the musical focus, with our entire repertoire devoted to a conception of jazz as a living, contemporary, forward-moving art—including new pieces by the Collective members themselves and new arrangements of works by modern jazz masters.

But perhaps the most distinguishing aspect of this ensemble, at least from a professional musician's point of view, is the opportunity each season, thanks to non-profit institutional support, to rehearse for an extended period of time, away from the pressures of touring and recording. During our three-week residency in San Francisco each spring, we enjoy the chance to experiment with and fine-tune our own new material and to devote a good amount of time to learning the new arrangements of modern classic compositions. For me personally, it is also a rare treat just to spend three weeks in one place in the company of so many exceptional musicians, getting to know them as people as well as artists.

On that note, I have to say I am really excited by the line-up for this third annual season of the SFJAZZ Collective. We are very fortunate to have most of the extraordinary musicians from last year's edition of the group returning in 2006: vibraphonist Bobby Hutcherson, trumpeter Nicholas Payton, pianist Renee Rosnes, alto saxophonist Miguel Zenón, bassist Matt Penman, and drummer Eric Harland. A great new trombonist, Andre Hayward, completes the current line-up. Also, for the third consecutive season, we are fortunate to be graced with the contributions of arranger Gil Goldstein, who has provided us with provocative and ingenious ways to approach the music of one of modern jazz's finest composers.

The composer I am referring to is the brilliant Herbie Hancock, who was a natural choice for

us to focus on this season. Herbie's music has played a critical role in defining the sound of modern jazz, and many of his songs have become veritable standards. All of us in the Collective have been hugely influenced by him—as an instrumentalist, as a band leader, as a creative artist, and as a composer. What's more, Bobby and Herbie have a long-standing relationship—they've been playing together since they both came on the scene, and Herbie was the pianist on some of Bobby's earliest recordings.

Part of what has given Herbie's music such a lasting impact are his unerring senses of melodicism and groove. He is eminently lyrical—crafting melodies that are beautiful, memorable, and quite often downright singable. And he is a master at creating powerful rhythmic figures, which in turn give many of his tunes an infectious beat and a strong backbone.

But perhaps some of Herbie's most essential innovations lie in the harmonic realm. His compositions offer incredibly evocative harmonic landscapes—ethereal, wistful, haunting, and romantic. You can hear the influence of turn-of-the-century classical music on Herbie's work, combined of course with a penchant for the blues. Together with his great friend and frequent musical collaborator Wayne Shorter, Herbie was instrumental in helping to develop a harmonic language for jazz after hard bop.

Another special quality of Herbie's music is that, while his compositions all have a very strong identity, they also seem to welcome new interpretations. That's a big part of why so many generations of musicians love to play his songs—they're both fun and challenging, with seemingly endless possibilities.

And let's not forget Herbie's example as a fearless, intrepid, continually evolving artist. Over the course of his career, he has played everything—straight-ahead post-bop, modal, free, fusion, funk, rock, hip-hop, electronica, classical, you name it—and he has played it all exceptionally well. The members of the Collective all feel a kinship to Herbie around those qualities of eclecticism, open-mindedness, and

flexibility. His attitude towards the music is also very close to the spirit of SFJAZZ: the willingness to explore, the sense of adventure, coupled with a real commitment and focus.

I hope you enjoy our interpretations of Herbie Hancock's timeless works, as well as the performances of our own new pieces, as much as we enjoy bringing this music to you.

—Joshua Redman, Artistic Director

The **SFJAZZ Collective** is an all-star jazz ensemble comprising eight of the finest performer/composers at work in jazz today. Launched in 2004 by SFJAZZ—the West Coast's largest non-profit jazz institution and the presenter of the annual San Francisco Jazz Festival—with invaluable start-up funding from the James Irvine Foundation, the Collective has quickly become one of the most exciting and acclaimed groups on the American and international jazz scenes.



SFJAZZ Collective

In addition to its outstanding line-up, the SFJAZZ Collective has been praised for its innovative approach to repertoire. Each year, the ensemble performs an entirely new list of works, consisting of compositions by a modern jazz master (in new octet arrangements by Grammy Award-winner Gil Goldstein) and one new piece by each of the eight Collective members (commissioned by SFJAZZ). Through this pioneering approach, simultaneously honoring jazz's recent history while championing the music's up-to-the-minute directions, the Collective embodies SFJAZZ's organizational commitment to jazz as a living, ever-changing, and ever-relevant art form.

The SFJAZZ Collective also stands out among all-star ensembles for the cohesion among its members, including renowned saxophonist and Artistic Director Joshua Redman and vibes legend Bobby Hutcherson. As Redman explains, "This is why we chose the name 'Collective.' Beyond each member's individual credentials as a world-class instrumentalist, composer, and band leader, I believe everyone shares the essential values of spontaneity, flexibility, and empathy, along with a firm commitment to an integrated group sound."

To cultivate its distinctive sound, the SFJAZZ Collective convenes in San Francisco each spring for a three-week residency. Throughout this extended rehearsal period—a rarity in today's jazz—the octet workshops the season's new repertoire and interacts with the Bay Area community through SFJAZZ's educational programs for youth and adults. The Collective then takes to the performance stage, including home season concerts under the auspices of the SFJAZZ Spring Season and a national and international tour, with stops in a number of the world's most prominent concert halls.

Following each year's SFJAZZ Collective concert tour, SFJAZZ Records releases a deluxe, limited-edition CD set (available through sfjazz.org) representing the Collective's full annual repertoire in concert. The Collective's music is available in wide distribution on the Nonesuch label, which releases a single-disc edition of each year's concert highlights. The 2004 Inaugural Season and

2005 Live Tour are currently released. The 2006 CD set can be pre-ordered through sfjazz.org.

Gil Goldstein's (*Arranger, Hancock compositions; Arrangement Consultant, original compositions*) extensive arranging credits include Michael Brecker, Randy Brecker, David Sanborn, Chris Botti, Milton Nascimento, Wallace Roney, James Moody, and The Manhattan Transfer. He received two Grammy Awards for Michael Brecker's *Wide Angles* for "Best Instrumental Arrangement" and "Best Large Ensemble Arrangement." In addition, he has worked as a pianist and accordionist on hundreds of projects, starting in 1976 with Pat Martino, to projects with Jim Hall, Pat Metheny, Joe Lovano, Billy Cobham, Al Jarreau, and the Gil Evans Orchestra.

A leading drummer on the national scene, 28-year-old Texas-born **Eric Harland** has performed with jazz legends Betty Carter, Joe Henderson, and McCoy Tyner, and has played on more than 35 recordings with such artists as Terence Blanchard, Greg Osby, Charles Lloyd, and Stefon Harris. In *Downbeat's* 65th Annual Readers Poll, he was included in the short list of top drummers, in the company of masters Roy Haynes and the late Elvin Jones.

Native Houstonian **Andre Hayward** began playing trombone and tuba at age 11. After attending Texas Southern University, his first engagement and recording was with Roy Hargrove. Since then, he has performed and recorded with such noted artists as James Moody, Clark Terry, Wayne Shorter, Illinois Jacquet, Jimmy Heath, Mercer Ellington, Slide Hampton, Steve Turre, and Dave Holland. Winner of the 2003 Thelonious Monk International Jazz Competition, Mr. Hayward is currently a member of the Lincoln Center Jazz Orchestra.

Bay Area resident **Bobby Hutcherson** helped modernize his instrument by redefining what could be done with it—sonically, technically,

UMS ARCHIVES

Tonight's concert marks the SFJAZZ Collective's UMS debut.

Tonight's performance includes return visits from individual members of the Collective. Artistic Director and saxophonist Joshua Redman makes his third UMS appearance tonight following his UMS debut with the Lincoln Center Jazz Orchestra (LCJO) in February 1994; he later appeared with his own quartet in November 2001 at the Michigan Theater. Tonight marks Nicholas Payton's second UMS appearance. He made his UMS debut with the LCJO in February 1994. Andre Hayward made his UMS debut in April 2000 with the LCJO's "Swing Dance Tour" at the EMU Convocation Center; tonight marks his fourth UMS appearance. Drummer Eric Harland makes his second UMS appearance after his Jazz Series debut as a member of the Charles Lloyd Quintet in November 2003.

UMS welcomes the remaining Collective members who make their UMS debuts tonight.

melodically, and emotionally. In the process, he became one of the defining voices of Blue Note's legendary 1960's roster and one of the architects of modern jazz. He gradually moved into a more mainstream, post-bop style that has maintained his reputation as one of the most advanced masters of his instrument.

New Orleans-based trumpeter, composer, and Grammy Award-winner **Nicholas Payton** is one of jazz's most diverse and broad-thinking instrumentalists. Over his career, he has performed and recorded with such varied artists as Ray Charles, Joe Henderson, Clark Terry, Wynton Marsalis, Jimmy Smith, Dr. John, Common, Jill Scott, and Trey Anastasio. Mr. Payton has recorded seven albums as a leader and more than 80 as a sideman. His latest recording, *Sonic Trance*, was nominated for a 2004 Grammy Award for "Best Contemporary Jazz Album."

Originally from New Zealand, **Matt Penman** studied at Boston's Berklee College of Music before relocating to New York in 1995. In addition to releasing his own critically acclaimed CD as a leader, *The Unquiet* (2002), he has recorded as a sideman on some 50 other recordings and has performed with the likes of Kurt Rosenwinkel, Gary Bartz, Kenny Werner, Nnenna Freelon, Madeleine Peyroux, Brian Blade, Mark Turner, and Guillermo Klein.

A native of the San Francisco Bay Area, composer and award-winning saxophonist **Joshua Redman** has toured or recorded with eminent musicians such as his father, the saxophonist Dewey Redman; bassists Charlie Haden and Christian McBride; pianists Chick Corea, McCoy Tyner, and Brad Mehldau; guitarist Pat Metheny; and drummers Roy Haynes, Jack DeJohnette, Elvin Jones, Paul Motian, Billy Higgins, and Brian Blade. He has recorded 10 albums as a leader, including the 2005 Grammy-nominated *Momentum* with his Elastic Band on the Nonesuch label.

Canadian native **Renee Rosnes** has been described as a pianist and composer with a truly unique, personal vision whose improvisations have an almost visual quality. During her distinguished career, she has been the pianist of choice for such legendary artists as Joe Henderson, J.J. Johnson, Wayne Shorter, Bobby Hutcherson, and James Moody. She has released nine recordings on the Blue Note label.

A native of Puerto Rico, **Miguel Zenón** got his start at the famed Escuela Libre de Musica and later studied at Boston's Berklee College of Music. Since his move to New York in 1998, he has worked with Charlie Haden, David Sánchez, the Village Vanguard Orchestra, and the Mingus Big Band. Mr. Zenón came to the Collective in the wake of his second CD as a leader, *Ceremonial*. His most recent recording, *Jibaro*, was released this past summer.

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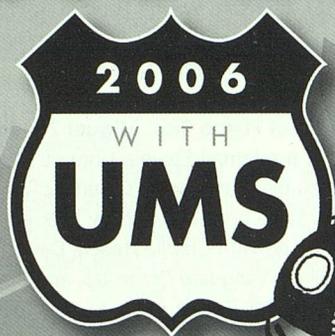
Save the Date!

Saturday, September 30, 2006

6:30 pm

Howard Cooper Auto Showroom

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and Audience Development Program!



and
Borders Group
present

Los Angeles Guitar Quartet

John Dearman, *Guitar*
William Kanengiser, *Guitar*
Scott Tennant, *Guitar*
Andrew York, *Guitar*

Program

Sunday Afternoon, April 2, 2006 at 4:00
Rackham Auditorium, Ann Arbor

Andrew York

Quiccan

J.S. Bach,
Arr. A. York / S. Tennant

Prelude, Fugue, and Allegro

Prelude No. 1 from *The Well-Tempered Clavier*
"Little Fugue" in g minor
"Allegro" from *Brandenburg Concerto No. 3*

William Kanengiser

Turn to the Sea

Vince Mendosa

Solstice Poem

Theme
Variation I
Variation II
Variation II
Epilogue

Aaron Copland,
Arr. W. Kanengiser

Two Mexican Pieces

Paisaje Mexicana
Danza de Jalisco

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

Kanengiser

York

*Peter Maxwell Davies,
Arr. S. Tennant*

*Horacio Salinas,
Arr. S. Tennant*

*Ralph Towner,
Arr. W. Kanengiser*

*Pat Metheny,
Arr. M. Small*

*Chet Atkins,
Arr. W. Kanengiser*

*Franz Liszt,
Arr. W. Kanengiser/
J. Minei*

World Tour

Gongan

Djembe

Farewell to Stromness

Fiesta de la Tirana/Tarantella

Guitar Heroes

Icarus

Letter from Home

Blue Ocean Echo/Country Gentleman

Hungarian Rhapsody No. 2

48th Performance of the
127th Annual Season

43rd Annual
Chamber Arts Series

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or sound recording is
prohibited.*

This afternoon's performance is sponsored by Borders Group.

Media partnership for this performance provided by WGTE 91.3 FM.

The Los Angeles Guitar Quartet records for Telarc International and uses Neumann microphones.

The Los Angeles Guitar Quartet appears by arrangement with Frank Salomon Associates.

Visit Los Angeles Guitar Quartet online at www.lagq.com.

Large print programs are available upon request.

Popularly known as the LAGQ, these four virtuosi bring a new energy to the concert stage with their eclectic programs and dynamic musical interplay. Their critically acclaimed transcriptions of concert masterworks provide a fresh look at the music of the past.

Quiccan

Andrew York

LAGQ member Andrew York is one of the most popular composers for classical guitar today, having written solo pieces recorded by the likes of John Williams and Christopher Parkening, as well as his formidable guitar quartet output. He had this to say about his piece *Quiccan*:

Quiccan is one of my earliest works for LAGQ, written during the winter of 1993–94. Though constructed very much as a classical piece (to me, this idea simply means to develop and interrelate ideas on many levels), the energy of rock music is undeniable in this music. Long ago I decided that the only interesting compositional path for me was to blend all the styles, old and modern, in which I am versed. Anything else would be less than sincere, or merely derivative. *Quiccan* is a glimpse of an early effort to achieve this gestalt. Though, like many pieces by young composers, I hear my younger self using a bit more material than is necessary, the ebullience and some of the developmental twists in the writing still capture my attention. The title—*Quiccan*—is a fragment of an ancient and powerful metaphysical incantation; it is recommended that it not be spoken out loud too many times.

Prelude, Fugue, and Allegro

J.S. Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

Those familiar with standard classical guitar repertoire will no doubt recognize the title “Prelude, Fugue, and Allegro”: it is one of the most beloved and frequently performed Bach pieces on solo guitar. This set is not that piece. Instead, it is a group of essentially unrelated works by Bach, held together only by the thread that they are wonderful pieces. The first is the famous “Prelude No. 1” from *The Well-Tempered Clavier*, which earned further prominence as the accompaniment for Gunoud’s setting of *Ave Maria*. Andrew York arranged it much like a change-ringing piece, with each guitarist playing a single note in the rolling *arpeggios*. The “Fugue” (also arranged by Andrew) is the delightful “Little Fugue” in g minor, originally composed for organ. It features a classic theme, exquisite four-part imitative textures, and draws a wide range of organ-stop colors from the group. The final “Allegro” is the third movement of the *Brandenburg Concerto No. 3*. Scott Tennant’s arrangement makes full use of the entire range of the quartet and demands technical finesse; it also pays homage to LAGQ former member Los Romeros, who frequently performed this piece.

Turn to the Sea

William Kanengiser

Born in Orange, New Jersey

LAGQ member William Kanengiser is well known for his solo and quartet arrangements for guitar, but he is also beginning to write a modest number of original pieces. He had this to say about his newest composition for guitar quartet, *Turn to the Sea*:

One of the more frequently asked questions that comes our way is some variation of, 'Do you guys use different tunings for your guitars?' The short answer is, generally, no. Still, this lingering question stimulated something in my mind, and got me thinking about a piece that might begin and end with each of us changing, in turn, the tuning of one string. The new resources made available by four different *scordaturas* opened up some interesting resonances, and, inexplicably, led me to write a rather overtly 'Celtic' tune, a faint echo of some sea-shanty rattling around in my consciousness. So, as Andy begins the piece by turning his second string 'B' up to 'C', the refrain of the tune is the homonymous 'Turn to the Sea.' The underlying tension of these overly stretched strings is released, after a recapitulation of the tune in an Irish rock setting, by returning them to their natural tension (although Andy ends up turning to the 'C-sharp!'). The other thread holding the piece together is a rumination on the time signature of 5/4, exploring a number of ways to break it up into various overlapping groupings: 5/8+5/8, 6/8+2/4, etc.

Solstice Poem

Vince Mendoza

Born in 1961 in Norwalk, Connecticut

Vince Mendoza began learning classical guitar and piano at an early age, and has since gained an international reputation as one of today's finest jazz composers and arrangers. He has been nominated 12 times for Grammy Awards and won in 2001 for his arrangement of Joni Mitchell's *Both Sides Now* and again in 2004 for Mitchell's recording of the epoch-defining song "Woodstock." He had this to say about his piece *Solstice Poem*, a work featured on LAGQ's latest recording *Spin*:

Solstice Poem is part of a larger set of variations written for the LAGQ in 1994. It draws from my years as a young guitar player studying the Latin American composers Heitor Villa-Lobos, Manuel Ponce, and Antonio Lauro. Some of the melodic and harmonic shapes of these composers might be detected in the variations. However, the rhythmic motion and organic nature of the work come from my experiences with jazz and Latin musicians, most notably my guitarist friends Ralph Towner and John Abercrombie. In the variations, I want to approximate closely the communication of the improviser in a free setting, using a different rhythmic feel in each section. The last variation is the most dynamic, designed to have the players acting both as rhythm group and the improvisers.

Two Mexican Pieces

Aaron Copland

Born November 14, 1900 in New York

Died December 2, 1990 in North Tarrytown,
New York

The son of immigrant parents, Aaron Copland lived to become the most celebrated of American composers. His popular reputation in the US is founded on his thoroughly American ballets: *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, while a great variety of other compositions won him an unassailable position in American concert life. In the course of his composing and conducting career, Copland made many visits to Central and South America; and, from *El Salon Mexico* of 1933–36 onwards, the rhythms and colors of the region have enlivened several of his shorter works. The second and third of his *Three Latin American Sketches* were originally presented, with the title *Two Mexican Pieces*, at the 1959 Festival of Two Worlds in Spoleto, Italy. The scoring was for a chamber orchestra of four woodwinds, trumpet, two pianos, percussion, and strings. *Paisaje Mexicano* (Mexican Landscape) has the characteristic lazy curve of that country's melodies. *Danza de Jalisco* (Jalisco is a state in northwestern Mexico) introduces some exotic percussion and is founded on the alternation of 6/8 and 3/4 meters which typifies much Spanish and Latin-American music. Copland's own distinctive voice is always evident in the cutting edge of the music's harmonies and textures.

World Tour

World Tour is a collection of pieces drawn from LAGQ's explorations into the music of a variety of world cultures. This small sampling takes us to Indonesia, Africa, Scotland, and Chile, although their peripatetic spirit has ventured into Japan, Turkey, India, the Balkans, and elsewhere.

Gongan

Kanengiser

William Kanengiser writes about *Gongan*:

A few years ago the quartet was invited to play at a festival in Singapore. On a free night, we attended a performance by an Indonesian dance ensemble, accompanied by a traditional gamelan orchestra. It was my first direct experience hearing gamelan music, and I was entranced by the sonorities of the instruments and the hypnotic character of the music. Years later, in planning the repertoire for a recording of "world music" pieces, I wondered if this music could somehow translate to the guitar. I immersed myself in listening to recordings, and searched for just the right piece to arrange for four guitars. Ultimately, I wrote an original work, inspired by the rhythms and scales of the Indonesian style. The most notable aspect of the piece is the use of preparations on the guitar strings (metal clips, plastic discs, mutes, small bells, etc.) to evoke the sound of the traditional gongs, percussion, and mallet instruments of the Balinese gamelan. The title, *Gongan*, is a term describing the recurring rhythmic pattern of the low gongs that serve as a foundation for all the upper voices.

Djembe

York

Djembe is one of a series of pieces LAGQ developed in the African style, including Kanengiser's *Mbira* and York's *Bantu*. The current work was named for an African instrument, in this case a very large drum. LAGQ recorded—and frequently performs this piece—with the accompaniment of a live djembe player, but tonight's performance will be *sans* djembe. One of the striking characteristics of this piece is the use of antiphonal echo effects, with chords passed from guitar to guitar to simulate the electric guitar techniques common in African popular music.

Farewell to Stromness

Peter Maxwell Davies

Born September 8, 1934 in Manchester, England

Sir Peter Maxwell Davies is regarded as one of England's most important composers of the late-20th century. While typically working in complex and frequently dissonant textures, *Farewell to Stromness* is a return to his Scottish folk roots. A resident of the Orkney Islands on the northern tip of Scotland, Davies was moved to write this piece as part of a protest against a proposed uranium mine in the town of Stromness; fortunately, the protesters prevailed, and no one has yet had to bid farewell to this lovely village.

La Fiesta de la Tirana/Tarantella

Horacio Salinas

La Fiesta de la Tirana and *Tarantella* are pieces originally performed by the world-famous Chilean group Inti-Illimani. *La Fiesta* depicts the music played during the Feast of La Tirana, when the faithful parade through the streets carrying a statue of La Tirana (the Virgin Mary)

at the front of the procession. Beginning as if in the distance, the procession gets closer and closer as the music reaches a fever pitch, and then fades away as the parade passes through the village. To recreate the spirit of Andean music, LAGQ can be heard imitating several instruments such as pan flutes (*sikus*), charangos, and percussion. *Tarantella* is actually based on a medieval Italian dance, originally meant to portray the death-throes of a tarantula bite victim, but the Chilean adaptation here is explained in the long residency Inti-Illimani spent in Italy while in political exile from their homeland.

Guitar Heroes

Drawn from the Grammy Award-winning LAGQ recording of the same name, this set of pieces is meant as tributes to three of LAGQ's favorite guitarists.

Icarus

Ralph Towner

Born March 1, 1940 in Chehalis, Washington

When guitarist Ralph Towner (of the group Oregon) recorded this classic tune, it became an instant anthem for the 1970s. Somehow in William Kanengiser's homage to the finger-style hero, Ovid's winged youth got tangled up with another Greek myth, as retold by Marcel Camus in his 1959 bossa-infused film *Black Orpheus*, set in a Rio de Janeiro slum. Mr. Kanengiser's "Black Icarus" brings together the original Ralph Towner melody with the stammering rhythms and jazz styling of the new samba. The piece's Brazilian flavor showcases some signature LAGQ extended effects, including a *cuica* imitation (produced by plucking the string above the nut) and room for some free improvisation by Andrew York.

Letter from Home

Pat Metheny

Born August 12, 1954 in Lee's Summit, Missouri

While jazz pioneer Pat Metheny is best known for his virtuosic guitar chops and driving grooves, he also can write hauntingly beautiful lyrical music approximating Romantic impressionism. Boston-based guitarist Mark Small originally arranged *Letter from Home* for two guitars, flute, and cello, and was later asked by LAGQ to re-arrange it for four guitars. Mr. Small faithfully transcribes Pat Metheny's tune, then seamlessly extends it with a section of his own. The resulting piece—lyrical and rhythmically free—demonstrates how fusion-based music can be at home in a classical orchestration.

Blue Ocean Echo/Country Gentleman

Chet Atkins

*Born June 20, 1924 in Luttrell, Tennessee**Died June 30, 2001 in Nashville, Tennessee*

To pay due homage to the man they called "Mr. Guitar," William Kanengiser arranged two Atkins classics for the quartet. To simulate the effect Chet used on his recording of *Blue Ocean*, he turns the quartet into a giant Echo-plex: the guitarists pass notes back and forth, reverberating across the group. This moves into a setting of *Country Gentlemen*—an obvious choice given it was Chet's personal anthem and has a distinctly Hawaiian flavor in its 'B' section. For

this section, the LAGQ echo machine is turned off and bottleneck slides emerge to imitate Hawaiian lap guitar.

Hungarian Rhapsody No. 2

Franz Liszt

*Born October 22, 1811 in Raiding, near**Odenburg, Hungary**Died July 31, 1886 in Bayreuth*

Hungarian-born Franz Liszt was a unique "sibling" indeed amidst a formidable "brotherhood" of composer/performers (such as Chopin, Paganini, Kreisler, and Rachmaninoff) whose music and peerless virtuosity on the piano made him an international superstar of his time. As was common (and most likely expected) of a composer such as Liszt, he dove deeply into his ethnic roots for those pearls that would make his music truly and unmistakably Hungarian. Belá Bartók would later praise Liszt and his music, particularly the *Hungarian Rhapsodies*, calling them "perfect creations," while at the same time hastily pointing out that the material Liszt was using was essentially Gypsy, and not entirely Hungarian.

The second of Franz Liszt's *Hungarian Rhapsodies* is one of his better-known works. It was originally composed in 1847 as a solo piano piece dedicated to Count László Teleky and published in 1851. An orchestral version followed soon thereafter. Most of his rhapsodies, including this one, are comprised of two parts: a slow-

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Los Angeles Guitar Quartet

er and expressive part which Liszt marks "Lassan (lassu)," and a final section marked "Frisska (friss)" which builds up in intensity into a frenzied swirl. On a contemporary note, the piece has found its way into the television and film media, appearing in such favorites as the Bugs Bunny "Rhapsody Rabbit" episode and the film *One Hundred Men and a Girl*.

Recognized as one of America's premiere instrumental ensembles, the Grammy Award-winning **Los Angeles Guitar Quartet** is one of the most charismatic groups performing today. Popularly known as the LAGQ, these four virtuosi bring a new energy to the concert stage with their eclectic programs and dynamic musical interplay. Their critically acclaimed transcriptions of concert masterworks provide a fresh look at the music of the past, while their interpretations of works from the

contemporary and world-music realms continually break new ground. The LAGQ has set new standards for the guitar quartet medium.

The LAGQ has given recitals in many of the world's top halls, including Chicago's Orchestra Hall, London's Wigmore Hall, Tokyo Opera City, and New York's Alice Tully Hall and Weill Recital Hall at Carnegie Hall. They have toured extensively in Europe and Asia, where they were featured at the Hong Kong, Singapore, and Manila International Arts Festivals.

Concerts and residency activities take the LAGQ throughout the US and Canada in the current season, including returns to the Tisch Center at the 92nd Street Y in New York and the Chan Centre in Vancouver, where they are audience favorites. In addition to tours of the Midwest and Alaska, the members of the Quartet will also perform and record two works of Osvaldo Golijov with the Atlanta Symphony and at the Ojai Festival in California.

Recent highlights include a featured performance at the first-ever World Guitar Congress in Baltimore, their St. Louis Symphony

debut, and successful tours of Japan, Korea, and Europe. The LAGQ's first live-concert DVD was released by the Mel Bay Artist Series in fall 2005.

The LAGQ's CD *Guitar Heroes*, released on Telarc, won the group their first Grammy Award in 2005. It is a heartfelt salute to the great players who inspired the quartet, as individuals and as a group. It has received raves for its unique ability capture the feeling and fervor of diverse musical styles such as jazz, bluegrass, rock, and flamenco. Their first Telarc CD, *LAGQ-Latin*, features their popular transcription of Bizet's *Carmen*, along with works from Chile, Cuba, and original works by members of the quartet. The album received a 2003 Grammy nomination and the Super Audio CD (SACD) version won the award for "Best Made for Surround" at the First Annual Surround Music Awards. The LAGQ's third album on the Telarc label is entitled *SPIN* and is planned for release in spring 2006.

This afternoon's concert marks the Los Angeles Guitar Quartet's UMS debut.

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Arab World Music Summit

featuring

Trio Joubran

Samir Joubran, *Oud*
Wissam Joubran, *Oud*
Adnan Joubran, *Oud*

Rami Khalifé, Piano

and

Abdullah Chhadeh and Nara

Abdullah Chhadeh, *Qanun*
Naeif Rafeh, *Nay*
Bernard O'Neill, *Double Bass*
Dafer Tawil, *Darbuka*

Saturday Evening, April 15, 2006 at 8:00
Hill Auditorium, Ann Arbor

Music of the Levant

Tonight's program will be announced by the artists from the stage and will contain brief pauses between each performance set.

49th Performance of the
127th Annual Season

Tonight's performance is sponsored by Pfizer Global Research and Development: Ann Arbor Laboratories, Comerica, and the Issa Foundation.

Funded in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.

Presented in partnership with the Arab Community Center for Economic and Social Services (ACCESS).

Media partnership for this performance provided by WEMU 89.1 FM and *Arab American News*.

The Steinway piano used in this evening's performance is made possible by William and Mary Palmer and Hammell Music, Inc., Livonia, Michigan.

Special thanks to Wadad Abed, Huda Karaman, Liz Othman, and Rabiah Shafie for their participation in this residency.

Abdullah Chhadeh and Nara appear by arrangement with ALIA Agency.

Rami Khalifé appears by arrangement with the Nagam Cultural Project.

Trio Joubran appears by arrangement with Eye for Talent, Inc.

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

Large print programs are available upon request.



Trio Joubran

A virtuoso of the oud, already hailed throughout the Arab world, Samir Joubran is now gaining international recognition as a soloist and through performances and recordings with **Trio Joubran**. Since his first appearance in France at the 2002 Nuits Atypiques Festival in Langon, and the release of his first album *Tamaas* in February 2003, Mr. Joubran has unfailingly delighted the public.

Whether in the intimacy of a small setting, the effervescence of an open-air festival, or before an audience of 40,000 people, his spell is mesmerizing. As the first musician to have received a two-year grant from the International Parliament of Writers (2003–04) in Pontedera, Italy, Mr. Joubran's recent decision to settle in Europe has provided a platform on which to develop his reputation, touring France, Europe, and beyond. His success in several music festivals has allowed him to perform at some of the première music festivals in Europe. In 2004,

Samir Joubran was selected for the Rideau 2004 project in Montréal, gaining his first opportunity to perform in North America.

Mr. Joubran performs in duo or trio formations (with Trio Joubran) with his younger brothers. Wissam Joubran, 20, is the first stringed-instrument maker in the Arab world to enter the Antonio Stradivari Institute in Italy. He has a remarkable gift for improvisation and intelligent and harmonious transitions between the Arab Maqamats. Adnan Joubran, 18, made his debut on the international stage in 2004 and is considered a prodigy by his elder brothers.

Rami Khalifé was born in Beirut, Lebanon, in 1981. After a short initiation on the piano in his early years, he left Lebanon when he was seven years old. He resumed his musical training in France at the Conservatoire National de Région de Boulogne-Billancourt and

studied with Louis-Claude Thirion and Marie-Paule Siruguet.

Ten years later, Mr. Khalifé was awarded First Prize on piano and received advanced degrees in music theory. Along with his training at the conservatory, Mr. Khalifé studied piano with the noted Lebanese pianist Abd El Rahman El Bacha. He received several prizes during his years in Paris including at the piano competitions of Radio France, the UFAM, and Claude Kahn, which gave him the opportunity to perform at the Gaveau Music Hall in 1994.

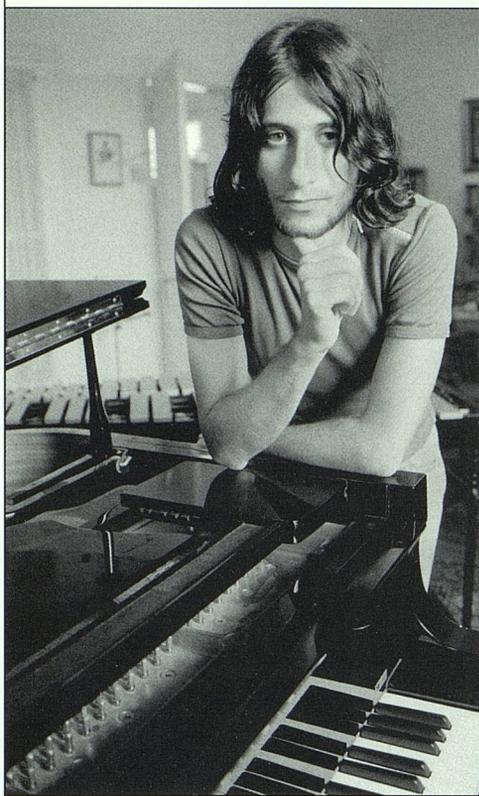
On a tour of the Middle East with the Boulogne-Billancourt Orchestra, Mr. Khalifé performed repertoire including Rachmaninoff's *Piano Concerto No. 4* and Ravel's *Piano Concerto in G*. Between 2000 and 2003, Mr. Khalifé pursued higher education at The Juilliard School in New York. He studied piano under Hungarian pianist Gyorgy Sandor, a student of Béla Bartók. He graduated from Juilliard in May 2003.

Since 2000, Mr. Khalifé has been touring with Lebanese composer and master oud player Marcel Khalifé in performances internationally. He has also given many solo and duo concerts. Together with clarinetist Kinan Azmeh, he has performed in the Middle East and the US, performing classical and improvised repertoire.

Mr. Khalifé's open-mindedness and musical richness led him to jazz and new music where he discovered an innate talent for improvisation. With Francesco Schlimé, he gave several improvisational concerts for two pianos, one of which was the first of its kind in the history of The Juilliard School. In 2005, Mr. Khalifé and Francesco Schlimé founded the group *Aufgang*, composed of duo piano and a computer, performing their own original compositions of new, modern, and experimental music.

Mr. Khalifé has released two albums. The first, released in 2001, is a dual-disc CD titled *Live in Beirut*, which is primarily a solo piano interpretation of the classical repertoire. The second recording, entitled *Scene from Hellek*, is a solo disc of original compositions.

His future works will include the release of a collaborative CD with the Moscow-based Russ-



Rami Khalifé

ian Globalis Orchestra performing Serge Prokofiev's *Piano Concerto No. 5* and Lebanese composer Abdalah Masri's *Piano Concerto No. 1*. Mr. Khalifé has developed a passion for composing music for feature and documentary films and dance, and is currently working on the score for a film by Lebanese filmmaker Wael Nouredine.

Abdullah Chhadeh is the Arab world's most innovative qanun player. He has re-designed the 10th-century Oriental instrument with the addition of an octave, enhancing its tonal range and enabling him to challenge the qanun's traditional repertoire.

His work has included adaptations from the Syrian, Turkish, Azerbaijani, and Andalusian traditions along with interpretations by well-



Abdullah Chhadeh

known Western Classical composers. Born and educated in Damascus, Mr. Chhadeh studied both Classical Arabic and Western music at the Conservatoire of Damascus.

After a performance in London for the Syrian Embassy, Mr. Chhadeh was offered a scholarship to study composition at the Guildhall School of Music, where he refined his prodigious skills as a composer and began to introduce the qanun's distinctive sound in new settings. His composition for qanun and chamber orchestra had its world-première performance in 2000 in Cyprus. His recordings and collaborations have included both solo performances and featured soloist work with Sinead O' Connor, Jocelyn Pook, Nat-acha Atlas, and David Arnold.

In 2001, he formed Nara, an ensemble combining the qanun with a variety of traditional Mediterranean and Middle Eastern instruments; an ever-evolving musical project based entirely on Chhadeh's original compositions. Nara continues to inspire audiences at performances around the world.

UMS ARCHIVES

Tonight's Arab World Music Summit follows UMS's Arab World Music Festival during the 04/05 concert season.

Tonight's concert marks both Abdullah Chhadeh and Nara's UMS debuts as well as the UMS debut of Trio Joubran. Pianist Rami Khalifé appeared in performance with his father, oudist and vocalist Marcel Khalifé, at the Arab World Music Festival Opening Concert in October 2004 at Hill Auditorium.