

WINTER 2005 SEASON

UNIVERSITY MUSICAL SOCIETY  
OF THE UNIVERSITY OF MICHIGAN | ANN ARBOR



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# university musical society

winter 05

University of Michigan • Ann Arbor

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**Front Cover:** Lorin Maazel (Chris Lee), Engraving of *A Midsummer Night's Dream*, Malouma  
**Back Cover:** Anne-Sophie Mutter, Robert Lepage's *The Far Side of the Moon*, DJ Spooky,  
Soweto Gospel Choir

## FROM THE U-M PRESIDENT

The University of Michigan joins the University Musical Society (UMS) in welcoming you to the spectacular array of events scheduled for the Winter 2005 Season. We are proud of our wonderful partnership, which



provides outstanding opportunities for University of Michigan students and faculty to learn about the creative process and to enjoy these extraordinary performances.

We are delighted to be working with UMS to help sponsor educational activities, especially the events

related to the visit of the New York Philharmonic on February 5 and 6. Specifically, we are joining UMS in offering master classes for young musicians at the University and in the community, in addition to providing an opportunity for Maestro Lorin Maazel to work with our advanced conducting students.

It is hard to believe that an entire year has passed since we re-opened the historic and splendid Hill Auditorium. This year, we will continue our great tradition of brilliant performances with the return appearance of soprano Audra McDonald in January, our first presentation of the South African Soweto Gospel Choir in February, and the other-worldly *The Far Side of the Moon* in March, by Quebec-based director Robert Lepage and his Ex Machina theater company, with soundscape by the notable performance artist Laurie Anderson, the first artist-in-residence at NASA in 2003.

We are also honored to be joining UMS in presenting DJ Spooky's powerful *Rebirth of a*

*Nation* and the extraordinary dancing and choreography of Ronald K. Brown/Evidence, both presented as part of the University's commemoration of the birthday of Martin Luther King, Jr. in January.

At the end of February, we look forward to a semi-staged concert performance of Shakespeare's *A Midsummer Night's Dream* with the Orchestra of the Age of Enlightenment, conceived for the concert hall by Tim Carroll of Shakespeare's Globe Theatre. This unique production, which will also take place at Lincoln Center, will be presented at Hill Auditorium on February 25.

In 2004, we launched our ambitious capital campaign for the future of the University of Michigan, titled "The Michigan Difference." We have highlighted the arts as a specific area for support. We provide experiences, both in the classroom and throughout our museums and theaters, to stimulate creativity, engage tomorrow's performers and artisans, and showcase the world from diverse points of view. I hope you will join me and many others in moving our University to even greater levels of excellence and aspiration.

I want to thank the faculty and staff of the University of Michigan and UMS for their hard work and dedication in making our partnership a success. The University of Michigan is pleased to support the University Musical Society during the exhilarating 04/05 season. We share the goal of celebrating the arts in an exciting academic milieu.

A handwritten signature in black ink that reads "Mary Sue Coleman". The signature is fluid and cursive, with the first letters of each name being capitalized and prominent.

Mary Sue Coleman  
President, University of Michigan

## FROM THE UMS PRESIDENT

**T**hank you for attending this performance. I hope we'll see you at other UMS performances this winter. Take a look at our complete event listing on p. 29.

The UMS mission includes education, creation, and presentation. With respect to education, UMS is committed to serving people of all ages. We have a Youth Education Program that each year serves more than 10,000 K-12 students and their teachers. The young people attend

in area theaters, teachers participate in workshops that help them make the connections between the arts on the stage and the curriculum of the school, and artists make themselves available for post-performance discussions, seminars with students, and in-school visits to classrooms and assemblies. UMS also provides many opportunities for adult patrons who participate in our study groups, artists' interviews, pre- and post-concert Meet the Artists sessions, and other learning opportunities.

I want to focus this letter on our work with college and university students. We serve them in many ways. We encourage student attendance at UMS performances with many discount ticket options, from our Half-Price Ticket Sales twice a year to our Rush Ticket program where students can obtain unsold tickets for \$10 on the day of performance (or the Friday prior to weekend events). Faculty members purchase discounted

group tickets for their classes, and U-M's Mentorship Program and Arts at Michigan program promote student attendance at UMS events. More and more UM faculty members throughout the entire campus are becoming UMS partners as they provide intellectual, cultural, or historical context about what UMS puts on the stage for their students.

As the New York Philharmonic appears on our series this winter, I'm reminded of one of the most memorable experiences for U-M students when Leonard Bernstein made his final Ann Arbor appearance on October 29, 1988. Bernstein was for many years the music director of the New York Philharmonic. His 1988 appearance, however, was with the Vienna Philharmonic in a gala concert celebrating his 70th birthday and the 75th anniversary of Hill Auditorium. On the Friday night a week before the concert, students began to line up outside Burton Tower 14 hours before 550 \$10 student tickets would go on sale. The regular ticket prices were \$25-\$125. While waiting in line for the ticket office to open, the inventive U-M students wrote "Messages to Lenny" on a clipboard they circulated. UMS sent more than 100 messages and photographs of the students to Bernstein, who was impressed that a new generation of young people were taking an interest in him.

James Duderstadt had just become president of the University on October 1. He and his wife Anne said they would be pleased to host a post-concert reception for Bernstein, and then made the wonderful suggestion that the other guests be 30 U-M students who would enjoy meeting





David Smith

Leonard Bernstein talking to students at the U-M President's home in 1988.

the Maestro. President Duderstadt left the selection of students to then School of Music Dean Paul Boylan and me. Paul chose 20 students who, like Bernstein at their age, were studying piano, conducting, and composition. I chose the first 10 students in the ticket line, the ones who had spent the night outside Burton Tower, nearly all of whom were freshmen.

After the concert, which included works of Beethoven, Brahms, and Bernstein, the Maestro held court with the 30 students at the President's Home, answering questions and telling stories until 1:30 a.m. At that time, sensing that it would be good to let the Duderstadts get some sleep, Bernstein invited all the students to join him as they would move the party to the Full Moon on Main Street. The upperclassmen drove their cars, and Bernstein invited all the others to jump into his limo for the ride. The student/maestro 'dialogue' continued until 4:30 a.m.

In the spring of 1992, three students stopped by my office, asking for a few minutes of my time. I did not recognize them. They introduced themselves and told me they would be

graduating soon. They shared that they had had a marvelous experience at Michigan. They had learned a lot in their studies, seen their basketball team win a national championship, and met life-long friends. What they stopped by to tell me was that, for them, the

peak experience of their life at Michigan was their evening with Leonard Bernstein back in 1988. They were freshmen back then and were near the front of the ticket line. The students also noted that, with Bernstein's death in 1990, the same experience they had would no longer be available to any other students, making their time with him much more special. Their visit made my day.

I'd love to hear *your* stories about UMS events that have had special meaning to you. I also want you to feel free to speak or write to me about anything related to UMS that you think I should know. Look for me in the lobby, call me at 734.647.1174, or send me an email message at [kenfisch@umich.edu](mailto:kenfisch@umich.edu).

Very best wishes,

Kenneth C. Fischer  
UMS President

## LETTER FROM THE CHAIR

I am so pleased to welcome you to the 2005 Winter UMS season. It promises to be as exciting as always. This winter we are bringing The New York Philharmonic, a semi-staged concert performance of



*A Midsummer Night's Dream* with the Orchestra of the Age of Enlightenment conceived for the concert hall by Tim Carroll of Shakespeare's Globe Theatre, a multi-concert Arab World Music Festival, vocalist Audra

McDonald, and terrific theater and jazz among the more than 30 presentations you will find in your UMS winter season program.

UMS is undertaking its largest fundraising campaign ever, which is incorporated within the \$2.5 billion Michigan Difference Campaign of the University of Michigan. UMS's campaign goal is \$25 million, to be achieved by the end of 2008. The campaign's objective is to assure that

UMS will continue to be one of the most distinctive presenting organizations in the country by securing its financial future. I invite you to join us in achieving this important objective. There are many ways to participate, and gifts at all levels are welcomed. For more information, please call the UMS Development Office at 734.647.1178.

I wish to thank all of our UMS members whose financial support over and above their ticket purchases helps us fulfill our mission of presentation, education, and creation at the highest level. Their names are listed beginning on page 41 of this program book. And a special thanks to our corporate sponsors whom we recognize on the next few pages.

Enjoy the performance!

*Prue Rosenthal*

Prue Rosenthal

*Chair, UMS Board of Directors*

# UMS leadership

CORPORATE LEADERS / FOUNDATIONS



## **Sandra Ulsh**

*President, Ford Motor Company Fund*

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



Ford Motor Company Fund



## **David Canter**

*Senior Vice President, Pfizer, Inc.*

“The science of discovering new medicines is a lot like the art of music: To make it all come together, you need a diverse collection of brilliant people. In order to get people with world-class talent you have to offer them a special place to live and work. UMS is one of the things that makes Ann Arbor quite special. In fact, if one were making a list of things that define the quality of life here, UMS would be at or near the very top. Pfizer is honored to be among UMS’s patrons.”




**Douglass R. Fox**

*President, Ann Arbor Automotive*

"We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by the University Musical Society."


**David C. Sharp**

*Publisher, The Ann Arbor News*

"The people at *The Ann Arbor News* are pleased and honored to partner with and support many community organizations, like the University Musical Society, that as a whole create one of the most vibrant, diverse, and interesting cities throughout this region."

ANN ARBOR NEWS


**Timothy G. Marshall**

*President and CEO, Bank of Ann Arbor*

"Bank of Ann Arbor is pleased to contribute to enriching the life of our community by our sponsorship of the 2004/05 season."


**Erik W. Bakker**

*Senior Vice President, Bank One, Michigan*

"Bank One is honored to be a partner with the University Musical Society's proud tradition of musical excellence and artistic diversity."


**Habte Dadi**

*Manager, Blue Nile Restaurant*

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




**Greg Josefowicz**

*President and CEO, Borders Group, Inc.*

“As a supporter of the University Musical Society, Borders Group is pleased to help strengthen our community’s commitment to and appreciation for artistic expression in its many forms.”

**BORDERS  
GROUP**

**Clayton Wilhite**

*Managing Partner, CFI Group, Inc.*

“We’re pleased to be in the group of community businesses that supports UMS Arts and Education. We encourage those who have yet to participate to join us. Doing so feels good.”

**CFI Group**  
 Claes Fornell International

**Edward Surovell**

*President, Edward Surovell Realtors*

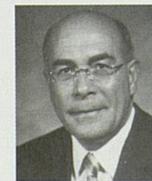
“Edward Surovell Realtors and its 300 employees and sales associates are proud of our 20-year relationship with the University Musical Society. We honor its tradition of bringing the world’s leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally.”

**EDWARD  
SUROVELL  
REALTORS**

**Leo Legatski**

*President, Elastizell Corporation of America*

“UMS has survived the cancellations of September 2001, the renovation of Hill Auditorium, and budget cutbacks this past season. They need your support—more than ever—to continue their outstanding programming and educational workshops.”

**Elastizell**

**Yousif Ghafari**

*Chairman, The Ghafari Companies*

“The Ghafari Companies is pleased to support the University Musical Society and its multicultural programming. We are especially pleased to be part of the Arab World Music Festival.”

**GHAFARI**  
 COMPANIES
 


**Mohamad Issa**

*Director, Issa Foundation*

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

## Issa Foundation


**Erin R. Boevé**

*Director of Sales, Kensington Court Ann Arbor*

"The Kensington Court Ann Arbor is a proud supporter and sponsor of the University Musical Society. The dedication to education through the arts is a priceless gift that continually enriches our community."


**Rick M. Robertson**

*Michigan District President, KeyBank*

"KeyBank is a proud supporter of the performing arts and we commend the University Musical Society on its contributions to the cultural excellence it brings to the community."


**Albert M. Berriz**

*President and CEO, McKinley Associates, Inc.*

"The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community."


**Erik H. Serr**

*Principal, Miller, Canfield, Paddock & Stone, P.L.C.*

"Miller Canfield is a proud supporter of the University Musical Society and its superior and diverse cultural events, which for 125 years, has brought inspiration and enrichment to our lives and to our community."




**Alan Aldworth**

*Chairman and CEO, ProQuest Company*

“ProQuest Company is honored to be a new supporter of the University Musical Society’s educational programs. I believe UMS is a major contributor to the cultural richness and educational excellence of our community.”

**ProQuest**  
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**Joe Sesi**

*President, Sesi Lincoln Mercury Volvo Mazda*

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

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**Paul A. Phillips**

*Vice President Business Development,  
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“Standard Federal appreciates and understands the value that arts and music bring to the community. We are proud to be supporters of the University Musical Society.”

**Standard Federal**  
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**Nicholas C. Mattera**

*Assistant Vice President, TIAA-CREF Individual and Institutional Services, Inc.*

“TIAA-CREF is proud to be associated with one of the best universities in the country and the great tradition of the University Musical Society. We celebrate your efforts and appreciate your commitment to the performing arts community.”

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**Thomas B. McMullen**

*President, Thomas B. McMullen Co., Inc.*

“I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment.”

**McMULLEN**  
THOMAS B. McMULLEN CO.


**Robert R. Tisch**

*President, Tisch Investment Advisory*

"Thank you, Ann Arbor, for being a wonderful community in which to live, raise a family, and build a successful business."


**Yasuhiko "Yas" Ichihashi**

*President, Toyota Technical Center, USA Inc.*

"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming. In particular, TTC supports UMS presentations of global performing arts — programs that help broaden audiences' interest in and understanding of world cultures and celebrate the diversity within our community."


**Thomas McDermott**

*Senior Vice President – Americas International, Western Union*

"Western Union is proud to support organizations and programs that showcase artistic diversity from around the world. We extend our sincere pleasure in being part of the University Musical Society season, and congratulate UMS on its commitment to fostering greater cultural understanding through the arts."



"**Universal Classics Group**, home of Deutsche Grammophon, Decca, and Philips Records – three great labels long synonymous with the finest in classical music recordings – is proud to support our artists performing as part of the University Musical Society's 126th season."


**FOUNDATION AND GOVERNMENT SUPPORT**

UMS gratefully acknowledges the support of the following foundations and government agencies.

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Anonymous  
The Japan Foundation

\$10,000-49,999  
Cairn Foundation  
Chamber Music America  
Community Foundation for Southeastern Michigan  
Maxine and Stuart Frankel Foundation  
National Endowment for the Arts  
The Whitney Fund

\$1,000-9,999  
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with you all the days of your life.* ”

— FRANK LLOYD WRIGHT



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# UMS services

## GENERAL INFORMATION

### Barrier-Free Entrances

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations vary by venue; visit [www.ums.org/tickets](http://www.ums.org/tickets) or call 734.764.2538 for details. Ushers are available for assistance.

### Listening Systems

For hearing-impaired persons, Hill Auditorium, Power Center, and Rackham Auditorium are equipped with assistive listening devices. Earphones may be obtained upon arrival. Please ask an usher for assistance.

### Lost and Found

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, or Rackham Auditorium please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church or Michigan Theater please call the UMS Production Office at 734.615.1444.

### Parking

Please allow plenty of time for parking as the campus area may be congested. Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS members at the Principal level and above receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.

UMS offers valet parking service for Hill Auditorium performances in the 04/05 Choral

Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a \$10 fee for this service. UMS members at the Producer level and above are invited to use this service at no charge.

If you have a blue or gold U-M permit with the gate controlled access feature, please consider using the new structure that has opened off of Palmer Drive! There is a light at this intersection of Palmer and Washtenaw, making it easier to access the structure, and we expect there to be less traffic through that entrance. ONLY for U-M employees with blue/gold permits and AVI access. There will *not* be an attendant for visitor parking at that entrance.

Other recommended parking that may not be as crowded as on-campus structures: Liberty Square structure (formerly Tally Hall), entrance off of Washington Street between Division and State. About a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday.

For up-to-date parking information, please visit [www.ums.org](http://www.ums.org).

### Refreshments

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and in the Michigan Theater. Refreshments are not allowed in the seating areas.

### Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

## Some reviews of our performance...

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"A stunner" Ann Arbor News

"An exceptional restaurant"

Ann Arbor Observer

"The best French restaurant"

Detroit Free Press Best of Detroit 2004

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## Start Time

UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

## Latecomers

Latecomers will be asked to wait in the lobby until seated by ushers. Most lobbies have been outfitted with monitors and/or speakers so that latecomers will not miss the performance.

The late seating break is determined by the artist and will generally occur during a suitable repertory break in the program (e.g., after the first entire piece, not after individual movements of classical works). There may be occasions where latecomers are not seated until intermission, as determined by the artist. UMS makes every effort to alert patrons in advance when we know that there will be no late seating.

UMS tries to work with the artists to allow a flexible late seating policy for family performances.

## Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the Ticket Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note that ticket returns do not count toward UMS membership.

## Subscription Ticket Exchanges

Subscribers may exchange tickets free of charge. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may fax a photocopy of your torn tickets to 734.647.1171.

## Single Ticket Exchanges

Non-subscribers may exchange tickets for a \$5-per-ticket exchange fee. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the

performance. You may fax a photocopy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged.

## Group Tickets

When you bring your group to a UMS event, you will enjoy the best the performing arts has to offer. You can treat 10 or more friends, co-workers, and family members to an unforgettable performance of live music, dance, or theater. Whether you have a group of students, a business gathering, a college reunion, or just you and a group of friends, the UMS Group Sales Office can help you plan the perfect outing. You can make it formal or casual, a special celebration, or just friends enjoying each other's company. The many advantages to booking as a group include:

- reserving tickets before tickets go on sale to the general public
- discounts of 15-25% for most performances
- accessibility accommodations
- no-risk reservations that are fully refundable up to 14 days before the performance
- 1-3 complimentary tickets for the group organizer (depending on size of group). Comp tickets are not offered for performances with no group discount.

For information, contact the UMS Group Sales Hotline at 734.763.3100 or e-mail [umsgroupsales@umich.edu](mailto:umsgroupsales@umich.edu).

## Discounted Student Tickets

Since 1990, students have purchased over 150,000 tickets and have saved more than \$2 million through special UMS student programs! UMS's commitment to affordable student tickets has permitted thousands to see some of the most important, impressive, and influential artists from around the world. For the 04/05 season, students may purchase discounted tickets to UMS events in three ways:

1. Each semester, UMS holds a Half-Price Student Ticket Sale, at which students can purchase tickets for any event for 50% off the published price. This extremely popular event draws hundreds of students every fall. Be sure to get there early as some performances have limited numbers of tickets available.



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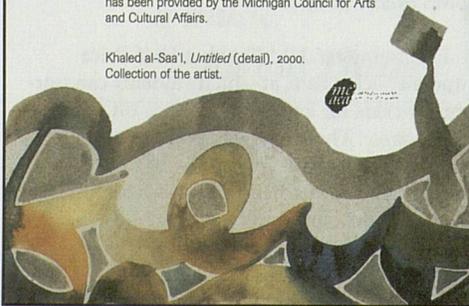
January 15–June 6, 2005

525 South State Street, Ann Arbor  
734.764.UMMA [www.umma.umich.edu](http://www.umma.umich.edu)

Tuesday–Saturday 10–5; Thursday 10–9;  
Sunday 12–5; Monday closed

This exhibition is made possible by the Center for Middle Eastern and North African Studies. Additional support has been provided by the Michigan Council for Arts and Cultural Affairs.

Khaled al-Saa'i, *Untitled* (detail), 2000.  
Collection of the artist.



## TICKETS

In Person

**League Ticket Office**  
**911 North University Avenue**

Hours

**Mon–Fri: 9am–5pm**

**Sat: 10am–1pm**

By Phone

**734.764.2538**

Outside the 734 area code,  
call toll-free **800.221.1229**

By Internet

**[www.ums.org](http://www.ums.org)**

By Fax **734.647.1171**

By Mail

**UMS Ticket Office**  
**Burton Memorial Tower**  
**881 North University Avenue**  
**Ann Arbor, MI 48109-1011**

*On-site ticket offices at performance venues  
open 90 minutes before each performance.*

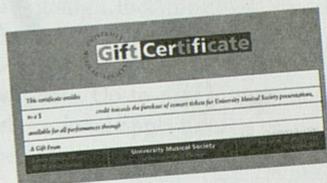
2. Students may purchase up to two Rush Tickets per valid student ID. For weekday performances, \$10 Rush Tickets are available the day of the performance between 9 am and 5 pm in person only at the Michigan League Ticket Office. For weekend performances, \$10 Rush Tickets are available the Friday before the performance between 9 am and 5 pm in person only at the Michigan League Ticket Office. Students may also purchase two 50% Rush Tickets starting 90 minutes prior to a performance at the performance venue. 50% Rush Tickets are 50% off the original ticket price. All rush tickets are subject to availability and seating is at the discretion of the ticket office.

3. Students may purchase the UMS Student Card, a pre-paid punch card that allows students to pay up front (\$50 for 5 punches, \$100 for 11 punches) and use the card to purchase Rush Tickets during the 04/05 season. With the UMS Student Card, students can buy Rush Tickets up to two weeks in advance, subject to availability.

## Gift Certificates

Looking for that perfect meaningful gift that speaks volumes about your taste? Tired of giving flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for any of more than 70 events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

UMS Gift Certificates are valid for 12 months from the date of purchase and do not expire at the end of the season.



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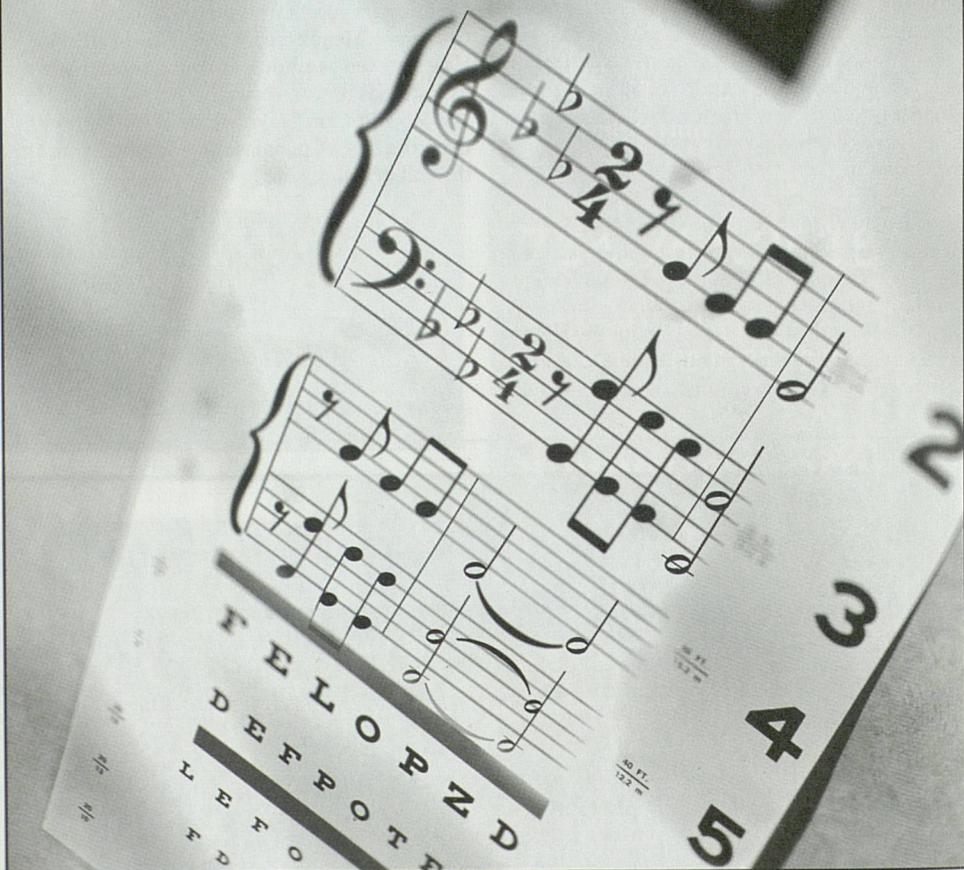
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Why should you log onto [www.ums.org](http://www.ums.org)?

Last season, UMS launched a new web site, with more information for your use:

**Tickets.** Forget about waiting in long ticket lines. Order your tickets to UMS performances online. You can find out your specific seat location before you buy.

**UMS E-Mail Club.** You can join UMS's E-Mail Club, with information delivered directly to your inbox. Best of all, you can customize your account so that you only receive information you desire — including weekly e-mails, genre-specific event notices, encore information, education events, and more.

**Maps, Directions, and Parking.** To help you get where you're going...including insider parking tips.

**Education Events.** Up-to-date information detailing educational opportunities surrounding each performance.

**Online Event Calendar.** A list of all UMS performances, educational events, and other activities at a glance.

**Program Notes.** Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the performance.

**Sound and Video Clips.** Listen to audio recordings and view video clips and interviews from UMS performers online before the concert.

**Development Events.** Current information on Special Events and activities outside the concert hall. Make a tax-deductible donation online.

**UMS Choral Union.** Audition information and performance schedules for the UMS Choral Union.

**Photo Gallery.** Archived photos from recent UMS events and related activities.

**Student Ticket Information.** Current info on rush tickets, special student sales, and other opportunities for U-M students.

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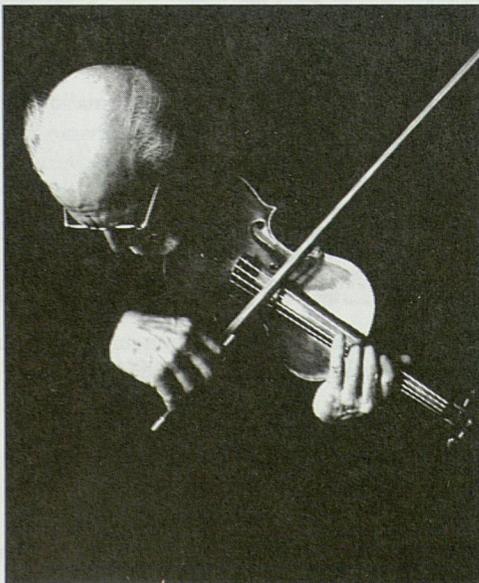
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# UMS annals

**T**hrough a commitment to Presentation, Education, and the Creation of new work, the **University Musical Society (UMS)** serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 125 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this new millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. UMS included the Choral Union and University Orchestra, and through-

out the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts — internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through educational endeavors, com-

**Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.**

missioning of new works, youth programs, artist residencies, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation.

UMS now hosts over 70 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that this year gathers in six different Ann Arbor venues.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, special project support from U-M, and endowment income.

## UMS CHORAL UNION

**T**hroughout its 125-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Eleven years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadow Brook for subscription performances of Stravinsky's *Symphony of Psalms*, John Adams' *Harmonium*, Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms'

### **Participation in the Choral Union remains open to all by audition. Members share one common passion—a love of the choral art.**

*Ein deutsches Requiem*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

In 1995, the Choral Union began accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem*, and other masterworks to its repertoire. During the 96/97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8* (*Symphony of a Thousand*).

Led by newly appointed Conductor and Music Director Jerry Blackstone, the 04/05 season includes a return engagement with the DSO (Orff's *Carmina Burana*, presented in

Orchestra Hall in Detroit in September), Handel's *Messiah* with the Ann Arbor Symphony (which returned to Hill Auditorium last December), and Haydn's *Creation* (with the Ann Arbor Symphony in Hill Auditorium in April).

The culmination and highlight of the Choral Union's 03/04 season was a rare performance and recording of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos plans to release a three-disc set of this recording this October, featuring the Choral Union and U-M School of Music ensembles. Other noted performances included Verdi's *Requiem* with the DSO and the Choral Union's 125th series of annual performances of Handel's *Messiah* in December.

The Choral Union is a talent pool capable of performing choral music of every genre. In addition to choral masterworks, the Choral Union has performed Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra, and other musical theater favorites with Erich Kunzel and the DSO at Meadow Brook. The 72-voice Concert Choir drawn from the full chorus has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, and the Mozart *Requiem*. Recent programs by the Choral Union's 36-voice Chamber Chorale include "Creativity in Later Life," a program of late works by nine composers of all historical periods; a joint appearance with the Gabrieli Consort and Players; a performance of Bach's *Magnificat*; and a recent joint performance with the Tallis Scholars.

Participation in the Choral Union remains open to all by audition. Composed of singers from Michigan, Ohio, and Canada, members of the Choral Union share one common passion — a love of the choral art. For more information about membership in the UMS Choral Union, e-mail [choralunion@umich.edu](mailto:choralunion@umich.edu) or call 734.763.8997.

## VENUES & BURTON MEMORIAL TOWER

### Hill Auditorium

After an 18-month \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects, Hill Auditorium has re-opened. Originally built in 1913, renovations have updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

Interior renovations included the demolition of lower-level spaces to ready the area for future improvements, the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement of seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Re-opened in January 2004, Hill Auditorium seats 3,575.

### Power Center

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theater for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre was too small. The Power Center was built to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of University priorities "a new theater" was mentioned. The Powers were immediately interested, realizing that state and federal governments

were unlikely to provide financial support for the construction of a new theater.

Opening in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieved the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features included two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. The lobby of the Power Center presently features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* (Arabesque) by Pablo Picasso.

The Power Center seats approximately 1,400 people.

*Arbor Springs Water Company is generously providing complimentary water to UMS artists backstage at the Power Center throughout the 04/05 season.*

### Rackham Auditorium

Fifty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, Newberry Hall, and the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941,

UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty, and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

### Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theater as part of the 100th May Festival's Cabaret Ball. This season the superlative Mendelssohn Theatre hosts UMS's return of the Song Recital series and continues to serve as the venue of choice for select chamber jazz performances.

### Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ. At its opening, the theater was acclaimed as the best of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation. With broad community support, the Foundation has raised over \$8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000.

### St. Francis of Assisi Catholic Church

In June 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969, John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

### Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet.

UMS administrative offices returned to their familiar home at Burton Memorial Tower in August 2001, following a year of significant renovations to the University landmark.

This current season marks the fourth year of the merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this partnership, the UMS walk-up ticket window is now conveniently located at the Michigan League Ticket Office, on the north end of the Michigan League building at 911 N. University Avenue. The UMS Ticket Office phone number and mailing address remains the same.



of the University of Michigan, Ann Arbor

## Winter 2005

### Event Program Book

Saturday, March 5 through Saturday, March 19, 2005

#### General Information

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of three 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** UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

#### **Cameras and recording equipment are prohibited in the auditorium.**

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

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **electronic-beeping or chiming digital watches, ringing cellular phones, beeping pagers and clicking portable computers** should be turned off during performances. 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 interest of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.

#### Dan Zanes and Friends

5

One-Hour Family Performance  
Saturday, March 5, 1:00 pm  
Rackham Auditorium

#### Florestan Trio

9

Wednesday, March 9, 8:00 pm  
Rackham Auditorium

#### Leaves of Grass

15

#### The Fred Hersch Ensemble

Thursday, March 10, 8:00 pm  
Lydia Mendelssohn Theatre

#### the far side of the moon

21

Thursday, March 10, 8:00 pm  
Friday, March 11, 8:00 pm  
Saturday, March 12, 8:00 pm  
Sunday, March 13, 2:00 pm  
Power Center

#### Oslo Philharmonic Orchestra with

27

#### Anne-Sophie Mutter

Saturday, March 12, 8:00 pm  
Hill Auditorium

#### Sir James Galway

37

Saturday, March 19, 8:00 pm  
Hill Auditorium

Dear UMS Patrons,

**T**he events covered in this program book promise to provide exciting and unique experiences for our audiences. Many of you have your own favorite UMS memory, which you have shared with us over the years. Recently, we heard a number of stories from donors and friends when we launched the first-



ever Campaign for the University Musical Society. Ann and Clayton Wilhite talked about attending a UMS concert when they were newly acquainted in the spring of 1967; she was a young musician on campus and

he was a student-athlete. Debbie Herbert was especially enthusiastic about the reactions of students she has seen while coordinating ushers for Youth Performances. Lester Monts, a trumpeter before he received his PhD in musicology, has occasion to hear many pieces he once performed as a professional. Toni Hoover described attendance at UMS presentations as a way to enhance relationships, inviting friends to join her at performances. These stories come from UMS donors and board members who are working to secure the future of the organization.

Ann and Clayton Wilhite are co-chairs of the Campaign for the University Musical Society, heading an impressive team leading the effort to raise funds for the three areas of the UMS Mission: presentation, education and creation. The goal for the Campaign is \$25,000,000 and we have reached 61% of our goal through gifts from individuals, corporations, and foundations. I hope you will want to join us by making your own gift. Gifts may be made with

cash, a pledge or a planned gift, or a combination of all three. You may make your gift to annual operating support or endowment, and at significant levels of support, a fund may be named for you or someone you would like to honor.

The Campaign for the University Musical Society is part of The Michigan Difference campaign. Any gift you give to UMS counts toward the University's campaign goal; and when making a gift to the University, you may designate it to UMS.

Last week, I received a note from Carl Herstein, board member and co-chair of the annual fund, along with his wife, Charlene. I believe it captures how many of you feel about your experiences with UMS: "We enjoy the bounty of artistic experiences that you have set before us. I feel it is a great privilege to be part of UMS and anything I can do to contribute to it is a source of pleasure and pride to both Charlene and me. We look forward to continuing our work because great things are in our future."

I hope you will think about your own favorite UMS experience and consider participating in the Campaign. To discuss your interest in making a gift or to receive additional information, please contact any UMS staff member or volunteer or call me at 734.764.8489.

Warm regards,

Susan McClanahan  
*UMS Director of Development*

## UMS Educational Events *through Saturday, March 19, 2005*

Please visit [www.ums.org](http://www.ums.org) for complete details and updates. For more information, contact the UMS Education Department at 734.647.6712 or e-mail [umsed@umich.edu](mailto:umsed@umich.edu).

### Sir James Galway

#### Flutewise Playalong (\$)

Prior to Sir James and Lady Jeanne Galway's concert, flute players of all ages are invited to attend a flute playalong on the Hill Auditorium stage. The Galways will join in to play and exchange ideas with participants. This is an opportunity not to be missed!

Please note that there is a fee to participate and you must RSVP in advance. For more information, please contact Barbara Ogar at 586.247.2743 or e-mail [KIDLEY@aol.com](mailto:KIDLEY@aol.com).  
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04 05  
126th UMS Season

# 10th Annual Ford Honors Program

A Benefit for the UMS Education Programs

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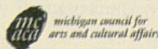
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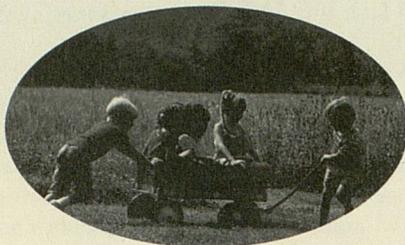


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Pfizer Global Research  
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present

# Dan Zanes and Friends

*Featuring*

Colin Brooks, Barbara Brousal, Cynthia Hopkins, Yoshi Waki  
*and special guest*

Rankin Don a.k.a. Father Goose

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## Program

Saturday Afternoon, March 5, 2005 at 1:00

(One-Hour Family Performance)

Rackham Auditorium • Ann Arbor

*This afternoon's program will be announced by the artists  
from the stage.*

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52nd Performance of the  
126th Annual Season

14th Annual  
Family Series

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This afternoon's performance is sponsored by Pfizer Global Research and Development, Ann Arbor Laboratories.

Special thanks to David Canter of Pfizer Global Research and Development, Ann Arbor Laboratories, for his generous support of the University Musical Society.

Media partnership for this performance is provided by *Metro Parent*.

Dan Zanes and Friends' Spring 2005 tour is sponsored by Bright Horizons Family Solutions.

Dan Zanes and Friends extend special thanks to Laurie Nardone, Lori Almeida, Dave Shaby, and all their friends at Annie's Homegrown ([www.annies.com](http://www.annies.com)) and Bright Horizons Family Solutions ([www.brighthorizons.com](http://www.brighthorizons.com)).

Dan Zanes and Friends appear by arrangement with Pomegranate Arts.

**Large print programs are available upon request.**

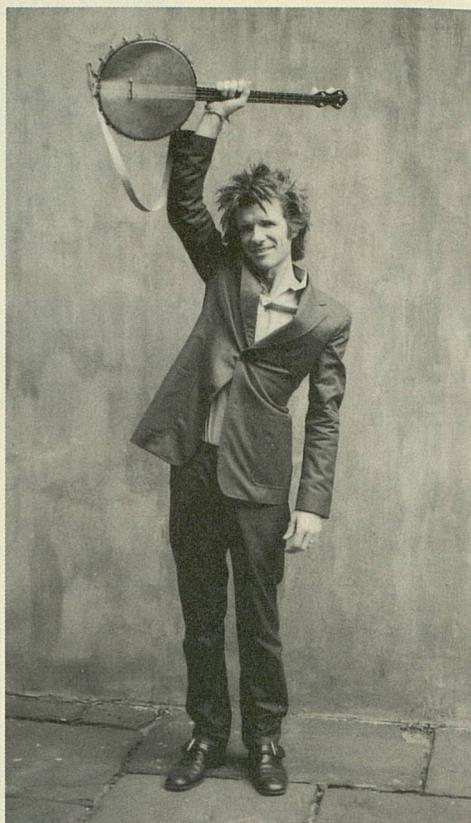
Hello friends,

**T**hank you for coming out to sing, dance, and laugh with us. I hope that when you look up at the stage and see the band throwing themselves into these songs, you can picture yourself making music too. It could be a couple of neighbors on the front steps stamping their feet and clapping their hands to “Miss Mary Mack;” it could be a mother teaching her daughter two chords on the banjo (or maybe the daughter is doing the teaching); it could be a gang of three-year-olds holding hands and dancing in a circle while someone’s father tries to make it through a Grateful Dead song on guitar; it could be a second grader and a teenager rapping over the sound of the local beat boxers while a grandmother plays the cuatro.

Whatever shape it takes, music is easy to make, it’s fun, and it brings people together. Thank you for joining in today. I hope that when you leave here you keep on making some music of your own.

I’ll be listening.

Love,  
Dan Zanes



DAN ZANES

**D**an Zanes grew up in New Hampshire and squandered his 20s playing in a rock and roll band called the Del Fuegos. His daughter Anna Zanes was born nine years ago, and Dan began recording the kind of family music that he heard in his head but couldn’t find in the stores. This handmade, all-ages, 21st-century folk sound has gone from neighborhood entertainment to a national success story. Dan has released six CDs with guests including Sheryl Crow, Philip Glass, Lou Reed, Suzanne Vega, and Debbie Harry. Dan Zanes and Friends, as the band is known, have toured the country extensively and have been featured in *The New York Times Magazine*, *People*, *Rolling Stone*, and *Entertainment Weekly*, as well as on NPR.

The most recent CD in the family series is *House Party* (2003), a rambunctious 20-song collection with a diverse instrumentation that, in addition to the usual guitars, banjos, upright bass, and drums, includes the tuba, accordion, pump organ, djembe, and saw. *House Party* has been nominated for a Grammy Award in the “Musical Album for Children” category.

2004 was the year of Dan’s folk series. *Sea Music* was released in the spring; the second in the series, *Parades and Panoramas: 25 Songs Collected by Carl Sandburg for The American Songbag*, was released in the fall. The album is a modern folk record based on the classic 1927 songbook and is packaged with a 60-page full-color booklet which includes lyrics, chords, Carl Sandburg’s writings about the songs, additional thoughts by Dan Zanes, and wild histori-

cal photos of American musicians from the turn of the last century.

2005 is going to be another busy year. A concert/video collection DVD is scheduled for an early fall release and Little, Brown and Company Books is releasing *Jump Up*, the second book collaboration from Dan and artist Donald Saaf in September. Additionally, there is a Starbucks summer dance party compilation scheduled for release in June and two Festival Five projects—a boxed set of the first four CDs to be released in the fall, and a new family CD tentatively titled *Social Music* to be released in early 2006. Despite the hectic production schedule, Dan will be sure to make time to hang around and play banjo with his friends and neighbors.

*This afternoon's performance marks Dan Zanes' UMS debut.*

**Colin Brooks** (*Drums*) began playing drums at seven years of age. Growing up in Little Rock, Arkansas, his interest in music was cultivated by a supportive family and the Little Rock community. By age 14, Colin was playing drums professionally in the band The Numskulz, and at the South by Southwest Music Conference. In 1998, Colin moved to New York City, and joined the band Skeleton Key, which appeared on the television series *Trinity* and toured Europe with the band Primus. After touring Europe, Colin toured Australia and New Zealand with singer Bic Runga. Since his move to New York, Colin has played with singers such as Dana Fuchs, Serena Jost, and with the band Betty. In addition, Colin played in the off-Broadway Musical, *Betty Rules*. He has just returned from a seven week tour of North America with his chamber-pop combo Sea Ray.

**Barbara Brousal** (*Guitar, Mandolin, Vocals*), a Brooklyn-based singer and songwriter, has been playing music with Dan since the 2000 release of *Rocket Ship Beach*. She has released three solo records *Breathing Down Your Neck*, *Pose While It Pops*, and the new *Just About Perfect*.

She was a finalist in the 2000 Oxygen Media Roxygen Contest for emerging female talent, and has sung harmony vocals on records by The Hangdogs, Kevin Johnson, and Long River Train, as well as all three of the Dan Zanes and Friends releases.

In 2001 she composed music for Melissa James Gibson's play, *Brooklyn Bridge*, which was produced by the Children's Theatre Company of Minneapolis in the 03/04 season. For more information, please visit [www.barbarabrousal.com](http://www.barbarabrousal.com).

**Cynthia Hopkins** (*Accordion, Saw, Vocals*) has composed and performed for many theater and film projects, including Big Dance Theater's *Another Telepathic Thing*, for which she won an OBIE Award for performance and a Bessie Award for composition. She has co-created and composed several pieces with the collaborative theater group Transmission Projects, including *Compress Your Dreams*. She is working on an operetta called *Accidental Nostalgia*, which she developed in part during a residency at AS220 in Rhode Island. It was performed as part of the Whitney Performance Series at Altria in April 2003 and at MASS MoCA in September 2003, premiered at St. Ann's Warehouse in Brooklyn, NY in March 2004, and was also performed at On the Boards in Seattle, Washington in June 2004. Ms. Hopkins founded the band Gloria Deluxe in the spring of 1999, and has since produced several albums and played at numerous venues including the Bowery Ballroom, the Celebrate Brooklyn! Festival, and MASS MoCA. The band's most recent album, *Alas Alack*, was released in October 2002. For information about Gloria Deluxe, visit [www.gloriadeluxe.com](http://www.gloriadeluxe.com). Ms. Hopkins is also currently working on a music composition commissioned by Bang on a Can, which is scheduled to be performed in 2005.

**Rankin Don a.k.a Father Goose** (*Vocals*) recalls that when he was a young boy his sister was persistent that he should be involved with music. Too young to go to the clubs, his first experiences and interactions with music were using a mic and singing covers. He was already an underground superstar in Jamaica and on

the streets of Brooklyn when Notorious Bugs from Gyasi Record Label urged him to record for the mainstream. With their encouragement, he recorded the hit "Baddest DJ" which sold over 100,000 copies in the US and abroad. "Real McCoy," known for its unique flavor and jovial hook, was released a year later and sold over 250,000 copies. He also recorded "The Big Race" with Roundhead, Srechie Don, General B, and Baja Jedd. He has performed with Freddie McGregor, Gregory Isaacs, 2002 Grammy nominee Beres Hammond, and past Grammy Award-winners Shabba Ranks, Shaggy, and Beenie Man. He is now a producer for Rock Tower Studios, known for its rich history in the foundation of reggae music. His newest album, *It's Time*, will be released this spring. In his other life as Father Goose, he appears on all four CD releases by Dan Zanes.

**Yoshi Waki** (*Bass*) was born in 1969 in Fukuoka, Japan. Yoshi began to play jazz bass at the age of 20 while a student at Tokyo University. Over the next few years, he emerged as a sought-after accompanist, with regular appearances at major jazz clubs in Tokyo. In 1999, Yoshi graduated from the Berklee College of Music with the Outstanding Performer Award and briefly studied with jazz bass maestro John Patitucci in New York. While at Berklee he performed in numerous concerts with such acclaimed artists as Gary Burton, John Scofield, Steve Turre, Cindy Blackman, Terri Lyne Carrington, Horasio Hernandez, and Walt Weiskopf. After graduation, he joined the first national tour company of the Tony Award-winning musical show *Fosse* in fall 2000, while also accompanying a show called *Perfectly Ridiculous* for actor John Lithgow. Yoshi has performed with Ron Affif, Sheryl Bailey, Darren Barrett, Bruce Bartlett, The Big & Phat Jazz Orchestra, Leo Blanco, David Budway, George Colligan, Hal Crook, Suzanne Davis, Rick DiMuzio, Mike Fahn, George Garzone, Bob Guilotti, Ed Harlow and Nuage, Joe Hunt, Steve Hunt, Victor Jones, Rick Margitza, Dan Moretti, Tiger Okoshi, Rusty Scott, Bert Seager,

Jimmy Slyde, Peter Stoltzman, Frank Tiberi (arranger/co-leader of the Woody Herman Big Band), Jerry Weldon, and Woody Williams.

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Recordings by Dan Zanes and Friends are produced by Festival Five Records. For more information on Dan Zanes and Friends, please visit [www.danzanes.com](http://www.danzanes.com).

UMS

presents

# Florestan Trio

Susan Tomes, *Piano*  
Anthony Marwood, *Violin*  
Richard Lester, *Cello*

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## Program

Wednesday Evening, March 9, 2005 at 8:00  
Rackham Auditorium • Ann Arbor

*Wolfgang Amadeus Mozart*

### **Trio in B-flat Major for Piano, Violin, and Cello, K. 502**

Allegro  
Larghetto  
Allegretto

*Antonin Dvořák*

### **Dumky Trio, Op. 90**

Lento maestoso  
Poco adagio  
Andante  
Andante moderato  
Allegro  
Lento maestoso

## INTERMISSION

*Sergei Rachmaninoff*

### **Trio élégiaque No. 2 in d minor, Op. 9**

Moderato – Allegro vivace  
Quasi variazione  
Allegro risoluto – Moderato

---

53rd Performance of the  
126th Annual Season

Tonight's performance is supported by the William R. Kinney  
Endowment Fund.

42nd Annual  
Chamber Arts Series

Media partnership for this performance is provided by WGTE 91.3 FM  
and *Observer & Eccentric* Newspapers.

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The Florestan Trio appears by arrangement with Arts Management  
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## Trio in B-flat Major for Piano, Violin, and Cello, K. 502

Wolfgang Amadeus Mozart

*Born January 27, 1756 in Salzburg, Austria*

*Died December 5, 1791 in Vienna*

The earliest works for piano, violin, and cello were, in essence, keyboard sonatas with string accompaniment. The cello would merely duplicate the bass line already present in the left hand of the piano, and the violin would offer little more than some ornamental commentary of the piano melody. Such was the model that Mozart had inherited and even cultivated in the six sonatas (K.10-15) he published in 1765 at the age of nine. In these pieces the strings are *ad libitum*, which means that they could be omitted without damaging the overall structure.

In his five mature trios, written between 1786 and 1788, this is definitely not the case. Though the piano still predominates, the strings make extremely important contributions. Mozart displays the three instruments in ever-changing combinations that represent an entirely new approach to scoring in chamber music. The participants engage in musical conversation: they constantly listen and respond to one another, continue one another's thoughts, and raise new ideas at the appropriate moments.

The *Trio in B-flat* is a product of Mozart's "golden years" (to borrow the title of one of H.C. Robbins Landon's books on the composer). It is as rich in ideas and as profound in its emotional world as anything Mozart wrote during that period. The opening theme, played in sweet parallel thirds, also functions as the movement's second theme – an example of the "monothematic" construction of which Mozart's friend Joseph Haydn was especially fond. This particular construction serves to enhance the motivic unity of the work and to provide a gentle surprise: at the moment when a cultivated audience would expect a new theme, a new version of the old one appears instead. Variety is supplied in other ways – in the instrumental combinations already men-

tioned, in the new theme that does eventually appear, and in the central development section of the movement.

In Mozart's music, the tempo marking *larghetto* always indicates a slow movement of great melodic intensity. K. 502 is no exception. It is a deeply expressive statement that takes the form of a rondo. In between returns of the extraordinarily beautiful main theme, new ideas emerge and explore both sides of the movement's central tonality of E-flat Major: up a fifth to B-flat and down a fifth to A-flat. The sonorous low notes of the cello add a whole new dimension to the lyrical exchange of melodies between the piano and the violin.

The last movement is a different kind of rondo: the main theme is amiable and gentle but the second one introduces some darker, almost Romantic inflections in the harmony. In the central part, the themes are transformed as they would be in sonata development. This brilliant movement thus acquires the hybrid character of sonata-rondo, an ingenious formal innovation that unites the light-heartedness of the rondo with the more intellectual world of the sonata.

## Dumky Trio, Op. 90

Antonín Dvořák

*Born September 8, 1841 in Mühllausen, Bohemia*

*Died May 1, 1904 in Prague*

In the *Dumky Trio*, Dvořák was more strongly and more exclusively influenced by folk music than in any of his other major works. This folk-music influence, however, did much more than simply providing "local color" or affirming and celebrating the composer's national identity. Rather, it brought forth one of the most profound artistic utterances in Dvořák's entire output.

In Ukrainian folk music, the name *dumka* was given to a certain type of song with a nostalgic, elegiac character. (Dvořák had a long-standing interest in the music of other Slavic nations; the "pan-Slavic" movement, which

promoted the unity of all Slavic nationalities, was gaining ground in his native Bohemia.) Yet Dvořák did not use any original *dumka* melodies. He preferred to invent his own, and had first done so in a solo piano work as early as 1876. *Dumkas* served as slow movements in several of Dvořák's chamber compositions, the most famous example being the *Piano Quintet No. 2*, Op. 81.

The idea of stringing together six *dumkas* to form a piano trio was a rather novel one, as the traditional four-movement scheme (opening-slow-scherzo-finale) seemed inalterable in 19th-century chamber music. Yet here it is, a suite of six movements, all of which, at least nominally, have the same general character. How is it possible to make this work without falling into monotony?

Dvořák achieved a real tour de force with this most unusual formal plan, as audiences unanimously agreed as soon as the new work was introduced in Prague on April 11, 1891. Violinist Ferdinand Lachner and cellist Hanuš Wihan, with the composer at the piano, took the piece on tour throughout the Czech lands, and played it more than 30 times in five months.

Each of the six *dumkas* incorporates a contrast between slower and faster tempos – the former often coming across as sad and the latter as cheerful; the contrasts generally involve changes between the Major and minor modes as well. But there are innumerable shades and gradations between those emotional states in the music, just as there are in life. And this is what prevents monotony in Dvořák's trio – each movement is a different personality, or rather, if we consider the fast and slow parts separately as we should, a different pair of personalities. Each of the six movements is also in a different key (in *e* minor/Major, *c*-sharp minor, A Major/minor, *d* minor/Major, E-flat Major, and *c* minor, respectively); therefore, it is incorrect to refer to the entire work as merely the *Trio in e minor* as is frequently done.

The first movement juxtaposes a certain majestic pathos with a wild, syncopated dance. In the second, a melancholy "Adagio" alternates with a light-hearted melody that stays in the

minor mode and gradually takes on a *furioso* character. In the third, the slow theme is in the major and the fast one in the minor, not the other way around as before. The expressive cello melody of the fourth movement continues with a playful *scherzando*. In the "Allegro," both the tempo and the key relationships are reversed: a passionate melody in a major key is followed by a dreamy, "quasi-recitative" episode in the minor. The biggest surprise, however, comes in the last *dumka*, scored in an unremittingly tragic *c* minor. Its slow melody is perhaps the most poignant of all, and the fast theme ends the work with breath-taking dramatic force, without the slightest relief from the accumulated tension.

### Trio élégiaque No. 2 in *d* minor, Op. 9

Sergei Rachmaninoff

Born April 1, 1873 in Semyonovo, Russia

Died March 28, 1943 in Beverly Hills, California

Rachmaninoff wrote two piano trios, both before the age of 21, and both with the title "élégiaque." The second one, heard at tonight's concert, is the better known of the two; it was written in Tchaikovsky's memory but was preceded, a year earlier, by a one-movement elegy in *g* minor. It seems that the young Rachmaninoff was naturally drawn to the elegiac mood. The combination of that mood with the piano-trio medium, however, came from Tchaikovsky, whose own *Piano Trio in a minor*, consisting of a "Pezzo elegiaco" and a set of variations, was written in 1882 in memory of Nikolai Rubinstein.

Tchaikovsky was never formally Rachmaninoff's teacher, but he was on the faculty of the Moscow Conservatory where the younger composer studied, and he was on the admissions committee when the 14-year-old Rachmaninoff first auditioned for the school. (The other committee members had already awarded the boy a "5+" – the highest grade a student could receive – but Tchaikovsky took the examination book and added three more plus signs: one on top of the number "5", one below, and one behind.) He continued to follow

Rachmaninoff's progress with great interest, and showed his support in particular when, in 1893 (the year of Rachmaninoff's graduation), the young composer's opera *Aleko* was performed at the Bolshoy Theater and shared a double-bill with Tchaikovsky's *Iolanthe*.

On October 25 of the same year, Tchaikovsky unexpectedly died at the age of 53. The void in Russian musical life was too great for words. A deeply shaken Rachmaninoff began his commemorative trio the very day he received news of Tchaikovsky's passing. And it was only fitting that he chose to model his work closely on the precedent his mentor had provided. He wrote an elegiac first movement followed by a set of variations, just as Tchaikovsky had done; yet whereas Tchaikovsky ended his piece with a coda appended to the variations, Rachmaninoff added a full-fledged third movement.

The first movement opens in a funereal mood, with the two string instruments taking turns in singing a heartfelt lament over a chromatic piano accompaniment. The tempo soon increases from "Moderato" to "Allegro vivace," however, and some wild Romantic passions erupt. From now on, the movement, which outwardly respects sonata form (with a two-theme exposition, development, and recapitulation), alternates between the extremes of impulsivity and subdued lyricism – a duality expressed by frequent tempo changes.

The theme for the second-movement variations is a close variant of the motto from Rachmaninoff's orchestral fantasy *The Rock*, sometimes translated as *The Crag* (Op. 7), a work Tchaikovsky had particularly liked. The simple melody is presented by the piano alone; the strings only join in the first variation when the original songful *andante* tempo becomes a passionate *allegro*. The rhapsodic second variation is again for piano solo; the strings return, albeit in a subordinate role, in the third, a *scherzando*. (Rachmaninoff's bias for his own instrument, the piano, is apparent throughout the piece.) The fourth variation reverts to the simplicity of the original theme; the fifth features the cello in an exotic-flavored version of the melody – peppered with augmented sec-

onds – against anguished tremolos in the violin (both strings use mutes). After a virtuosic piano interlude, the roles briefly shift: the violin takes over the melody and the piano plays the accompanying tremolos. The sixth variation resembles the first in its rhythmic drive and full-blooded Romantic textures. The seventh is a somber, dramatic *andante*, where the piano engages in a quiet dialog with the strings. In the eighth and last, the theme undergoes a final transformation and becomes a lyrical duet between the two string instruments, with lush accompanying chords in the piano.

The third movement, the shortest of the three, opens with a concerto-sized piano introduction, followed by a modified recall of the first movement's thematic material. After a rather stormy development of that material, and a thunderous piano cadenza, the opening of the first movement returns in its original form to close the work in a truly "elegiac" mood.

*Program notes by Peter Laki.*

**T**he **Florestan Trio** stands in the great European tradition of chamber music playing, aiming to make the expressive purpose of every detail understood, like the words in a sentence or paragraph – to make the music "speak." This approach was epitomized by the violinist Sandor Végh, by whom all three players were taught. In 2000, the Trio received Britain's prestigious Royal Philharmonic Society Award for chamber music – the first time this has been given to a piano trio.

The Trio's records on the Hyperion label have received outstanding reviews. All of their discs have been nominated for Gramophone Awards, and their recording of the first two trios by Schumann won the Gramophone Award for chamber music in 1999. Their disc of French piano trios was cited by *Classic CD* as "proof, if proof were needed, that the Florestan Trio is one of the finest chamber ensembles of the present day." The Trio's recording of



FLORESTAN TRIO

Schubert's *Piano Trio in B-flat* was described by *The Times* of London as "marvelously alive, played with palpable joy and an unerring sense of ensemble." They followed this with a CD of Schubert's *Trio in E-flat*, which *The Times* greeted with "Clear the decks for paradise. Lock the doors, unplug the phone. Bliss awaits." The Florestan Trio recently finished recording a three-volume set of Beethoven's complete piano trios, to great acclaim.

The Florestan Trio is a regular guest at all the United Kingdom's major festivals and performs frequently in London's principal concert halls. Recent tours have taken them to South America, Israel, Australia, New Zealand, and Japan, and they regularly visit other European countries. Highlights have included performances at the Vienna Konzerthaus, Amsterdam Concertgebouw, Hamburg, Brussels, Antwerp, Bern, and Luzern. They have performed the

Beethoven *Triple Concerto*, Op. 56 with the Ulster Orchestra and Manchester Camerata, and this season will give two performances with the Royal Stockholm Philharmonic Orchestra. Their first major tour of the US, including their Carnegie Hall debut, took place in March 2004.

The Trio has had several works specially composed for them by Peteris Vasks, John Casken, Rudi Martinus van Dijk, and most recently Judith Weir's *Piano Trio Two* which they premièred at the Spitalfields Festival in London in June.

Recently the Trio has founded a charitable company, The Florestan Trust, which aims to develop public awareness and knowledge of music through concert presentations, educational events, and commissions

of new works. The Florestan Trust runs the Trio's Chamber Music Festival at Peasmarsh in East Sussex which was started in June 1998 and is now an annual event.

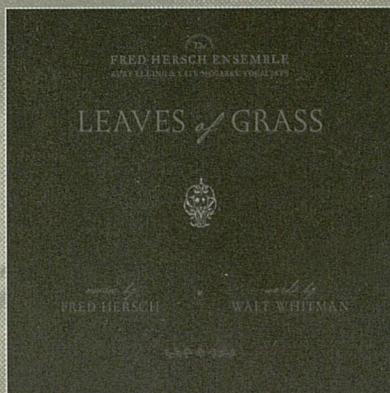
For more information on the Florestan Trio, please visit [www.florestantrio.com](http://www.florestantrio.com)

*This evening's performance marks the Florestan Trio's UMS debut.*

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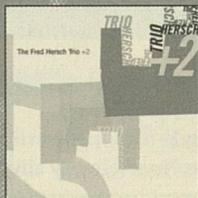
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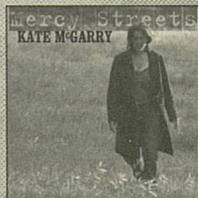


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UMS  
*presents*

# Leaves of Grass The Fred Hersch Ensemble

*Music by*  
FRED HERSCH

*Words by*  
WALT WHITMAN

Ralph Alessi, *Trumpet, Flugelhorn*  
Mike Christianson, *Trombone*  
Bruce Williamson, *Clarinet,*  
*Alto Saxophone, Bass Clarinet*  
Tony Malaby, *Tenor Saxophone*

Gregory Heffernan, *Cello*  
Drew Gress, *Bass*  
Fred Hersch, *Piano*  
John Hollenbeck, *Drums,*  
*Percussion*

Kurt Elling, *Voice*

Kate McGarry, *Voice*

*Text selection by Fred Hersch with assistance from Herschel Garfein.*

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## Program

Thursday Evening, March 10, 2005 at 8:00  
Lydia Mendelssohn Theatre • Ann Arbor

## Part One

A Riddle Song (Overture)  
Song of the Universal  
Whoever You Are Holding Me Now In Hand  
Song Of Myself

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

## Part Two

The Mystic Trumpeter  
At The Close of the Day (Instrumental)  
To You / Perfections  
The Sleepers  
Spirit That Form'd This Scene  
On The Beach At Night Alone (Interlude)  
After The Dazzle Of Day

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54th Performance of the  
126th Annual Season

11th Annual  
Jazz Series

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tographing or sound  
recording is prohibited.*

Special thanks to Randall and Mary Pittman for their continued and generous support of the University Musical Society, both personally and through Forest Health Services.

Media partnership is provided by WEMU 89.1 FM, WDET 101.9 FM, and *Metro Times*.

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

This project is funded in part by The John S. Guggenheim Memorial Foundation and The Estate Project for Artists with AIDS.

**Large print programs are available upon request.**

**Forest Health Services presents the 11th Annual Jazz Series**

**T**he inspiring words of Walt Whitman have been a part of my life for almost 30 years. I first read Whitman in an American Literature course at the New England

Conservatory in 1976. In particular, the poem “When I Heard At The Close of the Day” had a huge, validating impact on me, a young gay man just coming out. Some 20 years later I was on tour in Paris and, wandering the city, I was mysteriously seized with the urge to read Whitman. I found an English-language bookshop, bought *Leaves of Grass*, sat at an outdoor café, and read “Song of Myself” in one sitting. It was a revelation. The words of Walt Whitman (1819-1892) remain extraordinarily relevant today. They sound so contemporary that it is hard to believe many of the texts I have set to music were written more than 150 years ago.

His masterpiece, the poetry comprised in the collection *Leaves of Grass*, speaks both to society as a whole and to the individual directly. Is there a direct connection between Whitman and jazz? Certainly, the strange beauty of his idiosyncratic and improvisatory language, his freewheeling verse, his subject matter, and his irreverence link him directly to the American “Beat Poets” of the 1950s: Allen Ginsberg, Lawrence Ferlinghetti, and others.

The complete *Leaves of Grass* is more than 600 pages – “Song of Myself” alone runs to 60. To distill and create a libretto from this life’s work of poems was a lengthy and personal process. After much internal debate, I chose not to include any of the Civil War poems, the New York poems, the Calamus (the so-called gay) poems, nor did I use some of Whitman’s other most famous poems (“When Lilacs Last in the Dooryard Bloom’d,” “O Captain, My Captain”). Rather, I found myself drawn to entire poems, titles of poems and sections of larger poems that conveyed universal and inclusive sentiments: appreciation of the present moment, wonder at the miracle of nature in all its forms, freedom to be oneself and express that openly, and above all, open-hearted love of all beings. The words I ultimately selected reflect Whitman as philosophically akin to Thoreau,

Emerson, or the Buddha – profoundly spiritual, but not related to the God of the traditional New England religion of his day. Whitman’s unique life was an example: he practiced what he advocated.

In setting out to compose the music, I had no idea where these words would take me. But I followed my instincts and, away from the piano, simply started to sing the poems. Over time, musical themes emerged – and I began to find internal rhythms as I lived with the subtleties of the words. Like Whitman, I tried not to limit myself, and, when the words wanted to take me somewhere – stylistically, melodically, rhythmically, and harmonically – I did my best to just get out of the way. The result is that the music, like Whitman’s “Song of Myself,” “encompasses worlds and volumes of worlds.” It is eclectic, energetic, personal, and, I hope, moving. Formally, the closest comparison of this piece to a classical musical form would be a small-scale oratorio: not a song cycle, but an entire piece with a narrative sweep. For those who have not spent time with *Leaves of Grass*, I hope this piece will make you curious to do so. For those who know and love these words already, I hope my musical interpretation will allow you to consider them in a different light.

I was very fortunate to develop and document this piece with extraordinary vocal and instrumental musicians who are not only capable of singing, improvising, and playing any kind of music but who also care about and believe in this project as much as I do. I am eternally grateful to them for helping me celebrate Whitman’s words and spirit in music.

– Fred Hersch

**F**red Hersch (*Piano, Composer*) has earned a place among the foremost jazz artists in the world today. He is widely recognized for his ability to reinvent the standard jazz repertoire – investing time-tested classics with keen insight, fresh ideas, and extraordinary technique – while steadfastly creating his own unique body of works. Described by *The New Yorker* as “a poet of a pianist” and *The New York Times* as “a master who plays it his way,” Mr. Hersch’s accomplishments include a 2003 Guggenheim Memorial Fellowship for composition and two Grammy nominations for “Best



FRED HERSCH

Jazz Instrumental Performance.” He has recorded more than 20 albums as a solo artist or bandleader, co-led another 20 projects, and appeared as a sideman or featured soloist on some 80 further recordings.

Mr. Hersch’s career as a performer has been greatly enhanced by his composing activities, a

vital part of nearly all of his live concerts and recordings. *24 Variations on a Bach Chorale*, a major solo piano composition, was recently published by the distinguished house of CF Peters. In a program titled “Heard Fresh: Music for Two Pianos,” Mr. Hersch tours with concert pianist Christopher O’Riley. He has also collaborated with such outstanding classical artists as sopranos Renée Fleming and Dawn Upshaw, violinist Nadja Salerno-Sonnenberg, and pianist Jeffrey Kahane.

Mr. Hersch has acted as a passionate spokesman and fund-raiser for AIDS services and education agencies. He has produced and performed on four recordings for the charities Classical Action: Performing Arts Against AIDS and Broadway Cares/Equity Fights AIDS that have raised over \$200,000 to date. The most recent, *Two Hands/Ten Voices* (Broadway Cares

2003), pairs the pianist with ten outstanding jazz, cabaret, and Broadway vocalists.

After graduating from Boston’s New England Conservatory with honors in 1977, Mr. Hersch relocated to New York City and quickly became one of the most in-demand pianists in town. As a sideman, he appeared with such outstanding jazz artists as saxophonists Stan Getz, Joe Henderson, and Jane Ira Bloom; flugelhornist Art Farmer; harmonica virtuoso Toots Thielemans; vibraphonist Gary Burton; vocalist Kurt Elling; and bassists Sam Jones and Charlie Haden. Many of these musical associations were carried forward as Mr. Hersch became a leader and could incorporate them into his many special projects.

Mr. Hersch has been featured on *CBS Sunday Morning* with Dr. Billy Taylor and on a wide variety of National Public Radio programs. In addition to his Guggenheim Fellowship, Mr. Hersch has been awarded grants from The National Endowment for the Arts and Meet the Composer, as well as four composition residencies at the prestigious MacDowell Colony. A committed educator, Mr. Hersch was a faculty member at the New England Conservatory for ten years, and has taught at The New School and Manhattan School of Music. He is currently a visiting professor at Western Michigan University. For more information on Fred Hersch, please visit [www.fredhersch.com](http://www.fredhersch.com).

*This evening’s performance marks Fred Hersch’s UMS debut.*

**Ralph Alessi** (*Trumpet, Flugelhorn*) began studying the trumpet at the age of six with his father, Joseph Alessi. He attended the California Institute of the Arts and received BFA and MFA degrees in jazz performance. In 1990, Mr. Alessi moved to New York and soon became an active sideman performing and recording with the likes of Sam Rivers, Ravi Coltrane, Michael Cain, Fred Hersch, Mark Helias, David Gilmore, Bobby Previte, Muhal Richard Abrams, Jane Ira Bloom, and Lonnie Plaxico. Since 1994 he has periodically performed and

recorded with Steve Coleman, with whom he has made eight records. He is a member of Uri Caine's Mahler Revisited and Goldberg Variations bands as well as Don Byron's Symphony Space Adventurers Orchestra. As a leader, Mr. Alessi recently released his second and third CDs entitled *Vice and Virtue* and *This Against That* (a quintet record featuring Don Byron and Jason Moran) on RKM Music. As a teacher, Mr. Alessi has been a member of the faculty at Five Towns College and the Eastman School of Music. He is currently on the faculty at New York University as well as being the founder and director of the School for Improvisational Music (SIM), a non-profit entity dedicated to establishing a year round school for emerging improvisers. SIM is currently holding improvisational music workshops based in and around New York City. For more information on Ralph Alessi, please visit [www.ralphalesi.com](http://www.ralphalesi.com).

**Mike Christianson** (*Trombone*) is one of the most versatile and in-demand trombonists on the New York scene. He has recorded with Ray Charles, Loren Schoenberg, and Kan Peplowski. He has performed with the Maria Schneider Orchestra and the Smithsonian Jazz Masterworks Orchestra as well as in the orchestras of many Broadway shows including *42nd Street*. He was also the conductor of the Gotham Wind Symphony. He holds a MM degree from the Manhattan School of Music and is on the faculty of New Jersey City University and Lehigh University. He is the winner of the Frank Rosolino Award from the International Trombone Association.

**Kurt Elling** (*Voice*), critically acclaimed jazz vocalist and six-time Grammy Award nominee, combines vocalise with the spoken word, improvised scatting, and an appreciation of the classic jazz songbook to re-energize the art of jazz singing for new generation. He has released six albums of self-produced music for the Blue Note label. In the category of "Best Male Singer," Mr. Elling has won the *DownBeat* and the *JazzTimes* critics' polls three years running,

the most recent *DownBeat* readers' poll, two Jazz Journalists Awards, and the Prix Billie Holiday from the Academie du Jazz in Paris. With his own quartet, Mr. Elling has performed on the road for the last ten years. He has also had occasion to perform with diverse musicians like Jon Hendricks, Billy Corgan, David Amram, Buddy Guy, Charlie Hunter, and Oscar Brown, Jr. A leader in many realms, Kurt Elling has been commissioned to write, direct, and star in broad based, multi-disciplinary creations for the City of Chicago and the Steppenwolf Theater. He is also actively working on stage and screenplay ideas. Mr. Elling is Vice Chair of the National Academy of Recording Arts and Sciences, the 17,000-member service organization that produces the annual Grammy Awards. For more information on Kurt Elling, please visit [www.kurtelling.com](http://www.kurtelling.com).

**Drew Gress** (*Bass*) performs extensively with artists on the cutting edge of contemporary improvised music. His latest project as a leader, *Spin & Drift* (Premonition Records), features Mr. Gress' original compositions, as well as his pedal steel guitar playing. He also leads the quartet Jagged Sky; their debut recording, *Heyday* (Soul Note) was released in 1998 to widespread critical acclaim. Previously, he was a founding member of the cooperative quartet Joint Venture, producing three albums for Enja (*Joint Venture*, *Ways*, and *Mirrors*) in the early 1990s. When Mr. Gress is not leading his own ensembles, he can be heard within the ensembles of Ralph Alessi, Tim Berne, Don Byron, Uri Caine, Bill Carrothers, Ravi Coltrane, Marc Copland, Dave Douglas, Fred Hersch, John Hollenbeck, Andy Laster, Tony Malaby, Simon Nabatov, and Angelica Sanchez. Mr. Gress has toured North, South, and Central America, Europe, and Asia, and has served as Artist-in-Residence at both St. Petersburg Conservatory in Russia and at the University of Colorado-Boulder. The *London Guardian* selected a concert given by his Spin & Drift quartet as London's "Best Jazz Concert" for 2002. Previously, he was awarded a SESAC Composer's Award for 2002,

and has received grants from The National Endowment for the Arts and Meet the Composer. For more information on Drew Gress, please visit [www.drewgress.com](http://www.drewgress.com).

**Gregory Heffernan** (*Cello*) began playing classically when he was eight. As he got older and started listening to all kinds of music, he began incorporating jazz, rock, latin, folk, and hip-hop into his musical vocabulary. Since moving to New York, he's continued to work within and beyond these idioms. In his musical travels, Mr. Heffernan has shared the stage with Dave Douglas, Bill Frisell, George Lewis, Christian McBride, Kenny Werner, Doc Severinson, and Burt Bacharach. He has attended the esteemed Banff International Jazz and Creative Music Workshop for two consecutive years as well as the Henry Mancini Institute in Los Angeles. Mr. Heffernan has recently been performing with Columbian singer Lucia Pulido and Coba, New York's only Columbian funk collective. He's currently studying music performance at New York University under cellist Marion Feldman and violinist Laura Seaton-Finn. He also studies independently with cellist Erik Friedlander.

**John Hollenbeck** (*Drums, Percussion*) has created a body of work that challenges boundaries. Exceptionally creative and versatile, Mr. Hollenbeck continues to create a passionate, new musical language based on world rhythms, lyricism, and the spirit. Mr. Hollenbeck's music is a bold attempt to combine a wealth of experience into a style that is as accessible as it is advanced. In 2001, John released three discs on CRI/Blueshift: *The Claudia Quintet*, featuring Chris Speed, Matt Moran, Ted Reichman, and Drew Gress, reveals tremendous wit, tasteful improvisation, strong melodies and equally strong grooves. *Quartet Lucy* featuring Theo Bleckmann, Dan Willis, and Skuli Sverrisson, is a union of spacious and understated ethereal, spiritual moods that reflect the influences of world music folk traditions. The last, *no images*, is an eclectic composer's statement featuring David Liebman, Ben Monder, Ellery Eskelin,

and speeches from Dr. Martin Luther King, Jr. Mr. Hollenbeck performs frequently with Bob Brookmeyer, Meredith Monk, and Jim McNeely. He earned a BM and MM from the Eastman School of Music, and has won the 2002 International Association of Jazz Educators (IAJE) Gil Evans Fellowship, the 2003 ASCAP/IAJE Commission, and received a grant from Arts International to travel with his Claudia Quintet to Brazil. The Claudia Quintet has recently released its second CD, *I, Claudia*, on Cuneiform Records. Mr. Hollenbeck's most recent commission is a piece for the Windsbacher Boys Choir. For more information on John Hollenbeck, please visit [www.johnhollenbeck.com](http://www.johnhollenbeck.com).

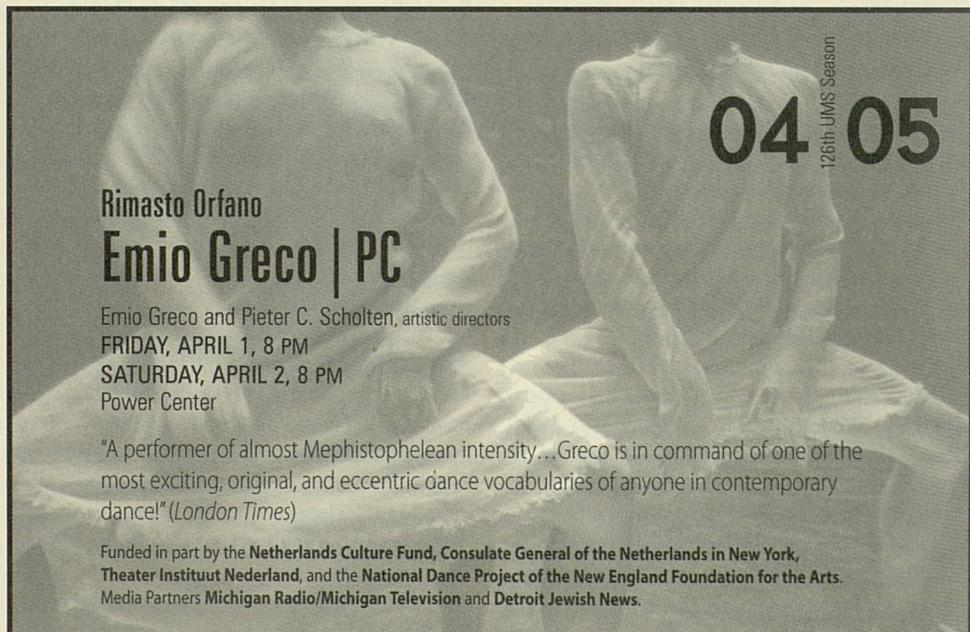
**Tony Malaby** (*Tenor Saxophone*) has been permanently based in New York since 1995 and has been a member of many notable jazz groups including Paul Motian's Electronic Bebop Band, Mark Helias' Open Loose, Fred Hersch's Trio + 2, Tim Berne's Quicksand, the Mark Dresser quartet, and bands led by Mario Pavonne, Bobby Previte, Tom Varner, Marty Ehrlich, Angelica Sanchez, and Kenny Wheeler. His debut CD *Sabino* (Arabesque) made *The New York Times* and *Philadelphia City Paper's* top ten jazz lists for 2000. He has two brand new releases: *Adobe* on the French label Freelance featuring Drew Gress and Paul Motian; and *Apparitions* on the Songlines label featuring Tom Rainey, Mike Sarin, and Drew Gress. For more information on Tony Malaby, please visit [www.tonymalaby.com](http://www.tonymalaby.com).

**Kate McGarry's** (*Voice*) sophisticated jazz vocals display both a reverence for traditional form and a flair for innovative styling. Growing up in Hyannis, Massachusetts, Kate was one of ten children in a very musical family. She attended the University of Massachusetts at Amherst, where she received her BM in African American Music and Jazz. With her newest CD, *Show Me*, Kate became the first jazz vocalist to be signed to the Palmetto Records label. Publications from *Downbeat* magazine to *Billboard* have recognized that Kate's musician-

ship and innovative approach to jazz singing make her a definite stand-out from the crowd of female vocalists. *The New York Times* says, "You'll hear shades of folk-pop singers like Suzanne Vega and Rickie Lee Jones. You'll also hear some of the highest refinements in great jazz singing." For more information on Kate McGarry, please visit [www.katemcgarry.com](http://www.katemcgarry.com).

**Bruce Williamson** (*Clarinet, Alto Saxophone, Bass Clarinet*) has performed with a wide variety of jazz instrumentalists: Art Lande, Mark Isham, Gary Peacock, Benny Green, Tom Harrell, Dave Douglas, Paul McCandless, Toshiko Akiyoshi, and Jack McDuff. He has also appeared with the American Ballet Theatre Orchestra, Manhattan New Music Project, Partita Chamber Ensemble, and Spit Orchestra (Bang On a Can Festival). He has worked with director Julie Taymor and composer Elliot

Goldenthal on theater projects *Juan Darien* and *The Green Bird* and the films *Titus* and *Frida*. He was recently a featured soloist (along with clarinetist Richard Stoltzman) with the Slovakian Radio Orchestra. Mr. Williamson has received two NEA grants for Jazz Composition. He can be heard on numerous recordings, his last CD as a leader being *Big City Magic* (a septet featuring Randy Brecker) on Timeless Records.



04 05  
126th UMS Season

**Rimasto Orfano**  
**Emio Greco | PC**

Emio Greco and Pieter C. Scholten, artistic directors  
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SATURDAY, APRIL 2, 8 PM  
Power Center

"A performer of almost Mephistophelean intensity... Greco is in command of one of the most exciting, original, and eccentric dance vocabularies of anyone in contemporary dance!" (*London Times*)

Funded in part by the **Netherlands Culture Fund**, **Consulate General of the Netherlands in New York**, **Theater Instituut Nederland**, and the **National Dance Project of the New England Foundation for the Arts**.  
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Michigan Council for  
Arts and Cultural Affairs

UMS  
presents

# the far side of the moon

*Written and Directed by*  
ROBERT LEPAGE

*Performed by*  
YVES JACQUES

*Produced by*  
EX MACHINA

Adam Nashman, *Script Consultant*  
Peder Bjurman, *Artistic Collaborator and Project Originator*  
Pierre-Philippe Guay, *Assistant to the Director*  
Laurie Anderson, *Original Music Composition and Recording,*  
© 2000 Difficult Music (BMI)  
Marie-Claude Pelletier, *Assistant Set Designer*  
Bernard White, *Assistant Lighting Designer*  
Marie-Chantale Vaillancourt, *Costume Designer*

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Thursday Evening, March 10, 2005 at 8:00  
Friday Evening, March 11, 2005 at 8:00  
Saturday Evening, March 12, 2005 at 8:00  
Sunday Afternoon, March 13, 2005 at 2:00  
Power Center • Ann Arbor

*This performance is approximately 138 minutes in duration  
and will not contain an intermission.*

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55th, 56th, 57th, and  
59th Performances of the  
126th Annual Season

Fifth Annual  
Theater Series

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

Media partnership for this performance is provided by Michigan  
Radio/Michigan Television, WDET 101.9 FM, and *Metro Times*.

*the far side of the moon* appears by arrangement with Menno Plukker  
Theatre Agency, Inc.

**Large print programs are available upon request.**

## Notes on the Program

Before Galileo turned his telescope towards its surface, people believed the moon was a polished mirror, its dark scars and mysterious contours reflections of our own mountains and seas. Much later in the 20th century the Soviets launched a probe to circle the moon. When it returned images of the hidden face of the moon, the one we can never see from earth, we were shocked to learn that there existed a pounded and scored face of the moon, wounded by countless meteors and storms of celestial debris. For many years American scientists called this the disfigured side of the moon. Perhaps this was because the features that comprise the far side of the moon bare the names of Soviet cosmonauts, poets, and inventors.

So begins the epic story of Philippe, a man coping with the recent loss of his mother, the estrangement of his only sibling (his younger brother André), and the mysterious teachings the universe holds for those brave enough to look up to the stars and ponder. Time and place are secondary to Philippe's search for meaning in the universe and his place in it.

The competition between the Soviets and Americans during the "space race," the SETI program (Search for Extra-Terrestrial Intelligence), and memories from childhood and adolescence act as touchstones for this one-man show dealing with the fundamental question, "Are we alone?" Punctuated by Laurie Anderson's otherworldly score, *the far side of the moon* is a show which takes the audience to other worlds on the steady wings of Lepage's theatrical magic.

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### Director's Note

After we probed it, mapped it and visited it, our interest in the moon diminished considerably. Already in the early 1970s, the last Apollo missions didn't even make it to television. Still, even

though the moon has lost a lot of its mystery, it has lost none of its poetic force.

By turning my attention towards certain moments of the space race, I was forced to revisit my childhood and an important part of my teenage years. I had been trying to push back that moment for a long time, but creating this new play left me no choice. The most difficult part for me was certainly when I realized that my younger years, which I believed to be a sunny time in my life, were more often than not set in moon-like colors – blues and greys.

I hope that my clumsily disguised story can touch you and bring you a bit of lunar nostalgia.

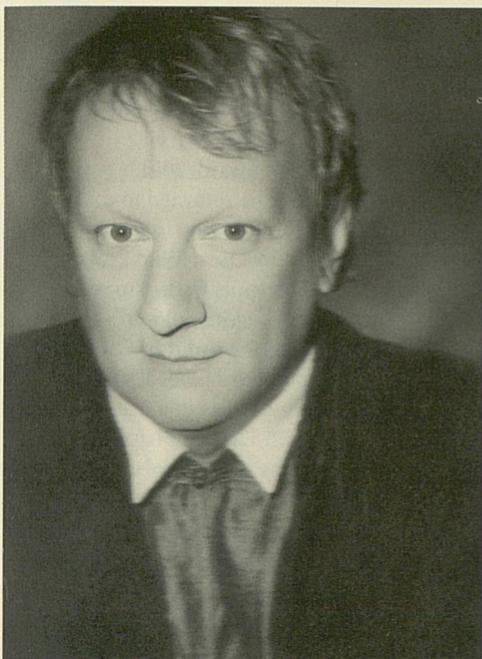
— Robert Lepage

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**Q**uébécois visionary and one of Canada's foremost cultural ambassadors, **Robert Lepage** has established himself as an internationally acclaimed director (stage and film), designer, playwright, and performer. His dynamic and original approach constantly pushes the boundaries of theatrical performance, most notably with the use of new technologies. Drawing inspiration from contemporary life, his work has influenced a generation of artists and practitioners.

In 1975, at the age of 17, he began his training at the Conservatoire d'Art Dramatique de Québec. On returning from an internship in Paris in 1978, he spent two years acting, writing, and directing various productions before joining Théâtre Repère. In 1984, he created *Circulations*, which was presented across Canada and won an award as "Best Canadian Production" during La Quinzaine Internationale de Théâtre de Québec.

From 1989 to 1993, he was the artistic director at the National Arts Center's French Theatre, in Ottawa. At the same time, he continued his innovative stage-directing with *Needles and Opium* (1991-93/1994-96), *Coriolan*, *Macbeth et La Tempête* (1992-94), and *A Midsummer*



ROBERT LEPAGE

*Night's Dream* (1992), for which he became the first North American ever to direct a Shakespeare play at London's Royal National Theatre.

In 1994, Robert Lepage took an important step by founding his own multidisciplinary production company, *Ex Machina*. He began to branch out, extending his talents into the world of cinema. His abilities as a scriptwriter and director were immediately recognized with his first feature film, *Le Confessionnal*, which was invited to open the Director's Fortnight at the Cannes Film Festival in 1995.

Most recently, he created the award-winning *the far side of the moon* (2000) which has received four trophies at le Gala des Masques, a Time Out Award, and the prestigious Evening Standard Award.

His growing reputation has elicited offers from many different fields thus allowing him to broaden his artistic experience. Presenting the double-bill *Bluebeards Castle* and *Erwartung* at the Canadian Opera Company, Lepage proved to be as gifted in opera as he was in theater. He repeated this feat in 1999 by presenting *The*

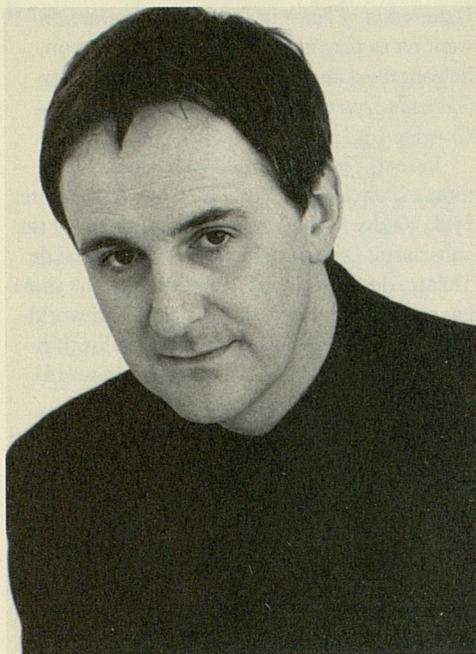
*Damnation of Faust* in Japan; the production went on to play in Paris in 2001. In addition, he conceived and directed for the stage Peter Gabriel's *Secret World Tour* in 1993 and the *Growing Up Live* tour in 2002.

Recently, he oversaw *La Casa Azul's* world tour, a biographical play about Mexican painter Frida Kahlo. He and a new cast also revived the cult-classic *Dragon's Trilogy* for the Festival de Théâtre des Amériques' 10th Edition. The show has since been presented in Europe and worldwide. Finally, Robert Lepage directed his fifth feature film in 2003, adapted from his award-winning play *the far side of the moon*.

Robert Lepage's has received numerous honors and awards, including the medal of l'Ordre National du Québec, the French Legion of Honor, and the Prix Denise-Pelletier, the most prestigious award attributed by the Government of Québec in the field of stage arts. Currently, he is collaborating with Cirque du Soleil to create their next permanent Las Vegas show, *KÀ*, at the MGM Grand Hotel. Along with Maestro Lorin Maazel, he is working on an opera based on George Orwell's novel, *1984*. He is also working on his next one-man show that will be presented in 2005.

**Y**ves Jacques studied theater at Cégep de Saint-Hyacinthe. Immediately after graduating in 1977, Jean Gascon, then director of the National Arts Centre in Ottawa, offered him his first role in *Floralie*, a play by Roch Carrier. Soon thereafter, he first gained notoriety with his own show, a musical parody called *Slick and the Outlags*. The show was an instant success and was shown in Quebec City and in Montréal. A few years later, he adeptly revived the hit show for the *Québec, mer et monde* event, presenting it in Montréal and on tour across Québec (1984-85).

He began to work on stage, screen, and television productions in Quebec City, playing leading roles under the direction of Jean-Marie Lemieux and Guillermo de Andrea. In 1982-83,



YVES JACQUES

he produced and directed what Musique Plus, Québec's equivalent of MTV, deems to be the first music video ever produced in Québec, "*On ne peut pas tous être pauvres*" (Everyone can't be poor), a song also released as a 45 vinyl.

Since September 1993, he has been living in Paris, which has allowed him to play in films shot in France, the Czech Republic, Portugal, Hungary, Belgium, and, in Sweden, in the studios of Ingmar Bergman. He also appeared in *La Belle Époque* (adapted from the work by François Truffaut), a 1995 TV series shot in Paris and co-starring André Dussolier and Kristin Scott-Thomas.

His first stage appearance in Paris took place in January 1996, at the Théâtre National de Chaillot (Trocadéro), where he played alongside Rupert Everett (Algernon) in director Jérôme Savary's production of Oscar Wilde's *L'importance d'être constant* (The Importance of Being Earnest). His most rewarding filmmaking association in France has been with director Claude Miller, with whom he has worked on three successive films: *La classe de neige* (Prix

du Jury, Cannes, 1998), *La chambre des magiciennes*, co-starring Anne Brochet (International Critics' Award, Berlin, 2000), and most recently, *Betty Fisher et autres histoires*, co-starring Mathilde Seigner and Luck Mervil (International Critics' Award, 2001).

In the fall of 1999, he returned to the Montréal stage as Lord Goring in *Un mari idéal* (An Ideal Husband) by Oscar Wilde, at Compagnie Jean-Duceppe. In the summer of 2000, he then triumphed in Goldoni's *Les Jumeaux vénitiens*, performed during the Just For Laughs/Juste pour rire Festival. In the fall of 2001, he returned to Compagnie Jean-Duceppe, sharing the stage with Élise Guilbault in *Une journée particulière*, by Ettore Scola.

Since 1999, he has played regularly in both French and Québec movies, including Patrice Leconte's *La veuve de Saint-Pierre*, starring Juliette Binoche and Daniel Auteuil, *Nuit de noces* by Émile Gaudreault (the top-grossing Québec movie in the summer of 2001), Jean Beaudin's *Le collectionneur*, Charles Binamé's *Un homme et son péché*, and the international co-production *Napoléon*, directed by Yves Simoneau and starring Christian Clavier, John Malkovich, Gérard Depardieu, and Isabella Rossellini, in which he plays Lucien Bonaparte alongside Anouk Aimée as his mother.

In February 2001, he was bestowed the title of Chevalier de l'Ordre des Arts et des Lettres, awarded by France's Ministère de la Culture.

In 2003, he was at the Cannes Film Festival with two movies: Claude Miller's *La Petite Lilly* and Denys Arcand's *The Barbarian Invasions* (winner of the Oscar for "Best Foreign Film" in 2004).

After a brief but thrilling encounter with Martin Scorsese in *The Aviator*, he's been working on two English productions for CBC, Paul Gross' *H2O* and *René Lévesque*. In France, he has two films coming out in February 2005, one with Gérard Depardieu.

Since the fall of 2001, he has been orbiting Earth aboard Robert Lepage's *the far side of the moon*, touring France, the United States, New Zealand, Mexico, Germany, Norway, Japan, Québec, and Canada. Yves' performance in the

*the far side of the moon* also won him Montreal's Theatre du Nouveau Monde's Best Actor Award (Gascon-Roux) in 2003.

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### Production Credits — the far side of the moon

Pierre Robitaille, Sylvie Courbron,  
*Puppet Designers*  
 Éric Leblanc, *Puppeteer*  
 Carl Fillion, *Set Consultant*  
 Jacques Collin, Véronique Couturier,  
*Image Production*  
 Les Conceptions Visuelles Jean-Marc Cyr,  
*Set Building*  
 Normand Bissonnette, Martine Rochon,  
*Host's Voices*  
 Beethoven, John Coltrane, Led Zeppelin,  
*Additional Music*  
 Jean-Sébastien Côté, *Audio Editing*  
 Ultimax Group, Inc., *Soviet Space Images*  
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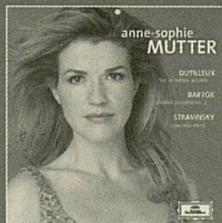
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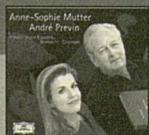


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Tango Song and Dance



Previn: Violin Concerto



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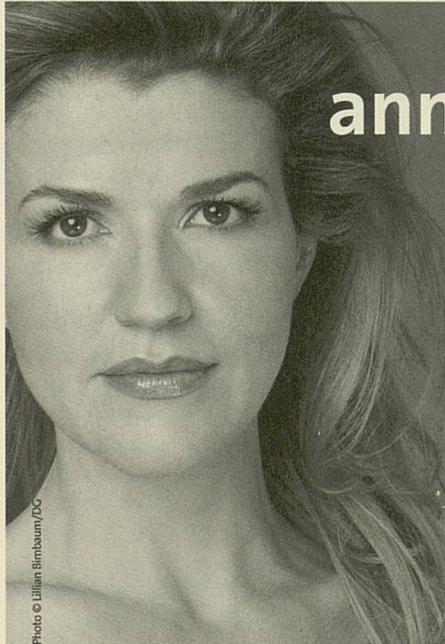


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# Oslo Philharmonic Orchestra

ANDRÉ PREVIN, *Music Director and Conductor*

Anne-Sophie Mutter, *Violin*

## Program

Saturday Evening, March 12, 2005 at 8:00

Hill Auditorium • Ann Arbor

*Claude Debussy*

### Prélude à l'après-midi d'un faune

*André Previn*

### Violin Concerto "Anne-Sophie"

Moderato

Cadenza – Slowly

Andante ("from a train in Germany")

Ms. MUTTER

## INTERMISSION

*Richard Strauss*

### Ein Alpensinfonie, Op. 64

Night

Sunrise

The Ascent

Entrance into the Forest

Wandering Beside the Brook

At the Waterfall

Apparition

On Flowery Meadows

On the Mountain Pasture

Lost in the Thicket and Brush

On the Glacier

Dangerous Moments

On the Summit

Vision

Mists Arise

The Sun is Hidden

Elegy

Calm Before the Storm

Thunderstorm and Descent

Sunset

Epilogue

Night

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Mr. Previn records for Deutsche Grammophon. [www.andre-previn.de](http://www.andre-previn.de)

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## Prélude à l'après-midi d'un faune

Claude Debussy

Born August 22, 1862 in St. Germain-en-Laye,  
France

Died March 25, 1918 in Paris

Stéphane Mallarmé (1842-1898) was one of the greatest innovators in the history of French poetry. His works, which abound in complex symbols and images, sought to represent states of mind rather than ideas, express moods rather than tell stories. Mallarmé tried to capture that elusive line between dream and awakening that most of us who are not poets are unable to put into words.

Mallarmé's eclogue "*L'Après-midi d'un Faune*" (The Afternoon of a Faun) was published in 1876. Debussy first set a poem by Mallarmé to music in 1884, at the age of 22. Three years later, the young composer joined the circle of poets and artists who met at Mallarmé's house every Tuesday night for discussions and companionship. Thus he was thoroughly familiar with the poet's style before he began work on his prelude to "The Afternoon of a Faun" in 1892.

The first-person narrator in the eclogue (the word evokes associations with the pastoral poetry of the great Latin poet Virgil) is a faun, a mythological creature who is half man and half goat. The faun lives in the woods, near a river surrounded by reedy marshes; he is daydreaming about nymphs who may be real or mere figments of his imagination. The faun's desire is filtered through the vagueness of its object as he recalls past dreams, which emerge from the shadows only to recede into the darkness again.

The faun plays a flute, which evokes the *syrix* (the Greek panpipe); and it is quite natural that in Debussy's music the orchestral flute is given a solo part throughout. The languid opening melody, which descends, mostly in half-steps, from C-sharp to G natural and rises back to C-sharp again (thus outlining the exotic interval of the tritone, or augmented fourth), has become famous as an example of a melodic style independent from any traditional models. As it unfolds, the orchestral accompaniment becomes more and more intense. After a short

resting point, a new section starts in which the first clarinet and the first oboe temporarily take over the lead from the flute; the tempo becomes increasingly animated and finally a new melody is introduced, in sharp contrast with the chromatic flute theme that opened the piece. The new melody moves in wide intervals, and is played by all the woodwinds, plus the first horn, in unison. Finally, the first theme returns in its original tempo; following a passage that briefly brings back some of the agitation of the middle section, the music settles into a serene and peaceful idyll which prevails to the end.

In his music, Debussy admirably captured that delicious vagueness of contours which is so important in the poem. The themes do not follow any stable metric patterns, and instead of progressing in a certain direction, they remain entirely unpredictable, reflecting the unconstrained nature of the faun's meditations.

Two aspects of Debussy's style bear special mention here: his use of chromaticism and his handling of orchestral color. Chromaticism had been one of the main musical means to express sensuality, at least since Wagner's *Tristan und Isolde*, a work that exerted a decisive influence on the young Debussy. But Debussy's use of chromaticism is more subdued and less goal-oriented than Wagner's. His instrumentation, much more restricted than Wagner's (no brass except horns, no percussion except the soft-toned antique cymbals) causes us to perceive the faun's sensuality at a certain remove. Mallarmé referred to the faun's *syrix* as an "*instrument des fuites*" (translated as "elusive instrument;" literally, perhaps, "instrument of evasion"). With his novel rhythmic and harmonic language, Debussy managed to render that elusive/evasive quality of the faun's self-expression.

There have been attempts at showing more concrete correspondence between the poetic and musical themes, but perhaps the essential link is in the general mood, which is the real theme of the poem.

*Program note by Peter Laki.*

## Violin Concerto “Anne-Sophie”

André Previn

Born April 6, 1930 in Berlin

André Previn composed his *Violin Concerto* (2001) “Anne-Sophie,” dedicated to Anne-Sophie Mutter, on a commission from the Boston Symphony Orchestra (BSO). He wrote it over the course of four months, completing it in October 2001, and leading the premiere with Mutter and the BSO on March 14, 2002, in Symphony Hall, Boston.

In general, Previn prefers to compose with either a specific artist or a specific occasion in mind. The BSO commission allowed him to write for an orchestra he knows intimately (he has conducted it regularly since 1977) and for a soloist whose playing he also knows and admires greatly. It was Previn’s suggestion that the commissioned work be a violin concerto for Anne-Sophie Mutter. When, in 1996, Previn wrote for Mutter at her request, the violin and piano work *Tango, Song and Dance*, he was, in his own words, just “one of her legion of admirers.” By the time of the *Violin Concerto* he had this to say: “I don’t know a better musician or violinist, and her technique is flawless. There are certain things she particularly likes, and I was able to give her something that she enjoys performing.”

Regarding the work’s genesis: In November 1999, while traveling by train in Germany, Previn phoned his New York-based friend, CAMI President Ronald Wilford, to wake him with a birthday greeting. The appreciative Wilford continued thinking about the call for days, then suggested to Previn that his new piece reflect that train journey through the country where Previn was born and spent his early childhood. Previn later decided to incorporate into the third movement a German children’s song, suggested by Mutter, that he had known as a child, “*Wenn ich ein Vöglein wär und auch zwei Flügel hätt’, flög’ ich zu dir...*” (If I were a bird and had two wings, I’d fly to you...). That movement, subtitled “from a train in Germany,” became a set of variations on the

children’s song, the autobiographical connection being further reinforced in the score by an inscription from T. S. Eliot’s *Four Quartets* “We shall not cease from exploration./ And the end of all our exploring/ will be to arrive where we started/ and know the place for the first time.”

Previn describes the concerto’s first movement as the most lush and conservative of the three, and the second as more barren and acidulous than the rest. Beyond that, he feels that if the music cannot speak for itself, he as a composer has not done his job. His *Violin Concerto* harks back to early childhood memories, while speaking also of long-standing associations, both personal and professional, with friends and colleagues he holds dear – in short, a testament to relationships past, present, and future.

*Program note by Marc Mandel, Columbia Artists Management LLC.*

## Ein Alpensinfonie, Op. 64

Richard Strauss

Born June 11, 1864 in Munich

Died September 8, 1949 in Garmisch-Partenkirchen, Germany

The last of Strauss’ great symphonic poems, *Ein Alpensinfonie* (An Alpine Symphony) has frequently been (mis-)interpreted as a collection of musical picture postcards from Strauss’ outings in the mountains of his beloved Bavaria. It is true that the score gives explicit indications of forests, meadows, glaciers, mountain peaks, and so on – but if we take everything only at face value and forget about the symbolic significance of these natural sights, we are likely to miss the whole point of the piece. Strauss himself tended to belittle this work of his, claiming that he only wrote it to “torture” himself while waiting for his collaborator Hofmannsthal to deliver the libretto to their next collaboration, *Die Frau ohne Schatten*. More intriguing, though, is Strauss’ notion that this symphony was an “Antichrist” – a term that should be understood in the context of Friedrich Nietzsche’s

book of that title, in which “liberation” and “moral purification” occur not through the Christian religion but rather “through one’s own strength, deliverance through labor, and worship of nature, eternal and magnificent.” So we are really not very far from the world of *Also Sprach Zarathustra*, one of Strauss’ earlier symphonic poems. In fact, as German musicologist Franzpeter Messmer pointed out, “Zarathustra descends from the mountains to the lowlands of humanity; the wanderer in An Alpine Symphony takes the opposite course, scaling the heights of a mountain top.”

The ascent and descent take place within a single day from sunrise to sunset, giving the work a clearly audible symmetrical structure. The splendid sunrise at the beginning of the piece is more “real” than the one that opens *Zarathustra*: a lushly orchestrated, enormous crescendo leads up to the first presentation of one of the work’s principal themes, a passionate melody, descending in stepwise motion. After an expansive development of this theme, a new melody occurs, energetic, rhythmic, and upward-moving (“The Ascent”). The wanderer sets out on his joyful course. Hunting horns are heard from the distance (offstage brass) but soon the music takes on a slightly more mysterious character as we enter the forest, which “murmurs” somewhat like it does in Wagner’s *Siegfried*, complete with delightful birdcalls. Notice how the wanderer’s angular melody softens as he continues on his way after this first major encounter with nature. There is a solo string quartet playing in sweet chromatic harmonies. The brook is portrayed by the gentle sixteenth-note runs in the strings and woodwinds, the waterfall by the musical cascades of the harp and the celesta, with high violins and piccolos. But what is the “Vision” (*Erscheinung*) that suddenly appears before the wanderer? We must be transcending reality, even if only briefly; the harp and violin glissandos, together with some magical music for woodwinds and celesta, point to a supernatural experience. In his definitive three-volume book on Strauss, Norman Del Mar writes:

We are to imagine the Fairy of the Alps appearing beneath the rainbow formed by the spray of the cascading water. This popular superstition of an Alpine Sprite, which dates back to ancient times, was used by Byron (although he referred to her as a witch) in his great poem *Manfred*, and Tchaikovsky had already chosen to represent this same vision musically in the scherzo of his *Manfred* Symphony.

Next, we pass through some “flowery meadows” as the earlier “walking melody” is juxtaposed with a chromatic harmonic progression scored for eight solo violins, all playing in a high register. Del Mar notes: “Pin-points of color on woodwind, harps and pizzicato violas provide the flowers.” The alpine pasture greets us with distant cowbells, birdcalls, and horn signals, apparently representing alphorns. The density of the contrapuntal texture increases as the wanderer makes his way “through thicket and undergrowth, losing his way.” Finally, he reaches the glacier: massive blocks of sound proclaim this breathtaking moment. Yet it is dangerous to walk on a glacier: the “dangerous moments” are represented by anguished instrumental solos accompanied by string tremolos. In the formal logic of the piece, this is a momentary holding-back before the climax as our wanderer reaches the mountaintop.

This is not a full-blown orchestral climax right away, however; after the strong initial statement of an F Major harmony, the oboe plays a strangely hesitant theme. “Only gradually,” writes Del Mar, “as realization of the overwhelming beauty of the view from every side takes the place of this profound sense of awe, does a surge of warm orchestral color infuse the music.” But finally, we do reach an almost *Zarathustra*-like C Major with a grandiose orchestral tutti, and, as in the earlier symphonic poem, it is followed by an immediate darkening of the scene. A second “Vision” appears as the tonality shifts from C Major to the key that is as remote from it as possible: f-sharp minor. The section begins with powerful brass harmonies, alternating with a gentle theme for woodwind

and harps. The two strains are then combined to produce some of the most dramatic music heard so far. The peak has been reached, now things go “downhill” not only in a literal sense but figuratively as well. The brass choir becomes downright menacing; as “mists” begin to rise, we hear eerie tremolos and scurrying runs in the string instruments. “The sun gradually becomes obscured,” and so do the harmonies, which lead to the “Elegy” – a portion that seems to have little to do with any program but instead gives us a brief yet deeply moving slow movement, coming exactly when the dramaturgy of a symphony would call for a moment of introspection after all the exciting developments and monumental climaxes.

Soft timpani rolls announce the approaching storm in the section inscribed “Calm Before the Storm.” What follows is certainly the most sophisticated and at the same time the most realistic tempest in the history of music, which has no shortage of depictions of the raging elements. During the storm, the wanderer frantically tries to make his way down from the summit. As he arrives at the foot of the mountain, the sun begins to set as we hear a solemn section with brass and heavy organ chords. The entire nature experience reaches its apotheosis in the lengthy *Ausklang* (waning tones) section. This section restores the longed-for peace and calm in which we must recognize the ultimate meaning of the entire journey that the hero now has behind him. At the end of the piece, everything is shrouded, once again, in the darkness of night.

Program note by Peter Laki.

**A**ndré Previn has been the Music Director of the Oslo Philharmonic Orchestra since 2002, having previously held the chief artistic posts with such orchestras as the Houston Symphony, London Symphony Orchestra, Los Angeles Philharmonic, Pittsburgh Symphony, and Royal Philharmonic. Mr. Previn also appears regularly with the Boston Symphony Orchestra, New York Philharmonic, and Vienna Philharmonic. As a pianist, Mr. Previn often performs together with Anne-Sophie Mutter and Lynn Harrell, and he regularly gives chamber music concerts with the Emerson String Quartet, as well as members of the Boston Symphony Orchestra, London Symphony Orchestra, and the Vienna Philharmonic.

As a composer, Mr. Previn’s recent composi-



ANDRÉ PREVIN

tions include a string quartet for the Emersons, a work for violin and piano (*Tango, Song and Dance*), and the *Violin Concerto*, commissioned by the Boston Symphony Orchestra. The last two works were written for Anne-Sophie Mutter. André Previn's recordings have won him several Grammy Awards. *Musical America* named him "Musician of the Year" and the recording of his first opera, *A Streetcar Named Desire*, won the Grand Prix du Disque. Mr. Previn holds the Cross of Merit from both Austria and Germany, a Kennedy Center Honor for Lifetime Achievement, and was awarded in 1996 a Knighthood (KBE) by Her Majesty Queen Elizabeth II.

*This evening's performance marks André Previn's 11th appearance under UMS auspices. Maestro Previn made his UMS debut in February 1973 conducting the London Symphony Orchestra. Mr. Previn has also appeared twice as a pianist, most recently in 1993 with his jazz trio.*



ANNE-SOPHIE MUTTER

**A** **anne-Sophie Mutter** is currently touring the US playing the Previn *Violin Concerto* with the Oslo Philharmonic Orchestra conducted by its director André Previn.

Her recording of the work on the Deutsche Grammophon label, with the Boston Symphony Orchestra and André Previn, has just won the 2005 Grammy Award for "Best Soloist with Orchestra Performance." Following this engagement, Ms. Mutter focuses her attention on an extensive tribute to the music of Mozart. During April she performs the piano trios with pianist André Previn and cellist Daniel Muller-Schott. Ms. Mutter then assumes the twin roles of soloist and musical director for the concerti with the London Philharmonic. She completes the canon playing the sonatas with pianist Lambert Orkis. To close 2005, Ms. Mutter returns to the dual roles of violinist and director with the Camerata Salzburg. Ms. Mutter will record the Mozart sonatas, trios, and concerti for Deutsche Grammophon.

Aside from the Mozart repertory, Ms. Mutter will appear as soloist with the Oslo Philharmonic Orchestra in Oslo and Copenhagen, the Orchestre de Paris, and the London Symphony, conducted by André Previn.

Since 1986 Ms. Mutter has expanded the violin repertory substantially, creating – and in many instances recording – works composed specifically for her by Witold Lutoslawski, Wolfgang Rihm, Krzysztof Penderecki, Henri Dutilleux, Norbet Moret, Sebastian Currier, and, most recently, André Previn, whose *Violin Concerto* she created with the Boston Symphony in 2002. Pierre Boulez's *Anthèmes III* is the next in the list of Ms. Mutter's premieres. It will be performed by the Basle Symphony, conducted by the composer, in April 2006. Sofia Gubaidulina's violin concerto is scheduled to follow in 2007.

Her two most recent releases are the Bernstein *Serenade* coupled with the Previn concerto, and the concerti of Tchaikovsky and Korngold, all conducted by André Previn. Due for record release this spring are the Bartók and Stravinsky concerti, and the first recording of Dutilleux's *Sur le même Accord*. Ms. Mutter's recordings have won several Grammy Awards, the German Record Prize, the Edison Award, and the International Record Prize.

In 1987 Ms. Mutter founded the Rudolf Eberle Foundation, which in 1997 was incorporated into the Circle of Friends of the Anne-Sophie Mutter Foundation to support talented young string players worldwide. Ms. Mutter has supported medical, social, and artistic causes throughout her career, including generous support to Classical Action, Performing Arts Against AIDS in the US.

Ms. Mutter holds the Federal Cross of Merit First Class of Germany, the Bavarian Order of Merit, and the Medal of Merit of Baden-Wuerttemberg. Further recent honors include the Austrian Honorary Cross for Science and Art and the Bavarian Maximilian Order.

*This evening's performance marks Anne-Sophie Mutter's fourth appearance under UMS auspices. Ms. Mutter made her UMS debut in 1989 as a soloist with the Leipzig Gewandhaus Orchestra under the direction of Maestro Kurt Masur.*

**T**he **Oslo Philharmonic Orchestra** is Norway's most celebrated orchestra. Edvard Grieg was one of the founders and first conductors of the orchestra, which was established in 1871. However, it was not until 1919 that the orchestra became an independent and permanent organization. Under the leadership of Mariss Jansons (1979-2002) it won worldwide recognition as an ensemble of highest international standard.

André Previn became the Music Director during the 02/03 season. Prior to that André Previn was music director of the Royal Philharmonic, the London Symphony, the Los Angeles Philharmonic, and the Pittsburgh Symphony. Principal guest conductors of the orchestra during the 1980s and 1990s were Esa-Pekka Salonen, Paavo Berglund, and Manfred Honeck (1999-2004).

In Oslo the orchestra gives up to 80 concerts annually – many of which are broadcast by Norwegian National Radio. The list of guest conductors during recent and forthcoming seasons includes Vladimir Ashkenazy, Jiri Belohlavek, Paavo Berglund, Gary Bertini, Herbert Blomstedt, Andrey Boreyko, Rafael Frühbeck de Burgos, Myung-Whun Chung, Heinz Holliger, Marek Janowski, Vladimir Jurowsky, Tonu Kaljuste, Fabio Luisi, Roger Norrington, Gianandrea Noseda, Michel Plasson, Nello Santi, Esa-Pekka Salonen, Jukka-Pekka Saraste, Vassili Sinaisky, and Ilan Volkov.

The Oslo Philharmonic Orchestra's touring activities during the decades with Jansons as Music Director included concerts at all major venues in Europe and Canada, the US, Hong Kong, Japan, South Korea, and The People's Republic of China. The orchestra is regularly invited to the major international festivals including the BBC Proms, Edinburgh, Lucerne, and Salzburg. In 1997, the orchestra gave a series of concerts in Athens and was honored to undertake a highly acclaimed five-concert residency at the Musikverein Vienna. Following triumphant tours to the US in 1991 and 1994, 1999 saw a return visit to the US combined

with the orchestra's first visit to South America. A major European tour to celebrate the Millennium took place in 2000, including visits to London, Paris, Brussels, Hamburg, Ferrara, Torino, Zürich, Munich, and Vienna.

In 1986 Mariss Jansons and the orchestra signed a contract with EMI for 14 recordings – the hitherto largest orchestra contract in the history of EMI. This was later extended for a further 15 recordings. Releases include a broad range of repertoire from Tchaikovsky to Stravinsky and Honegger, as well as major Norwegian composers. Other notable composers in the orchestra's discography are Dvořák (his four symphonies and *Cello Concerto*), Sibelius (four symphonies), and Shostakovich (three of his symphonies). In 1996 the complete Respighi Rome cycle was released, and in 1997 the orchestra released *World Encores*, a collection of 20 famous and popular pieces from the same number of nations. More recently, the orchestra released four recordings for Simax. The first releases were Richard Strauss' *Ein Heldenleben*, Stravinsky's *The Firebird*, a Brahms cycle, and a Mahler cycle (*Symphonies No. 1 and 9*).

The orchestra has received five Norwegian Grammy Awards, the Norwegian Critics' Award, and has twice won the French Grand Prix du Disque. In the international music press they have received many distinctions and have also been nominated by the International Grammy Awards, the International Classical Music Awards, and Mumm Champagne Classical Music Awards/Ovation. The Oslo Philharmonic was awarded the prestigious Norwegian Peer Gynt Prize in recognition of its international work.

*This evening's performance marks the Oslo Philharmonic Orchestra's fourth appearance under UMS auspices. The Philharmonic made its UMS debut in 1987 under the baton of Maestro Mariss Jansons.*

# Oslo Philharmonic Orchestra

ANDRÉ PREVIN, *Music Director and Conductor*

## Violin I

Stig Nilsson, *Concertmaster*  
 Elise Båtnes, *Concertmaster*  
 Pauls Ezerģailis, *Associate  
 Concertmaster*  
 Eileen Siegel, *Principal*  
 John Arne Hirding  
 Wanda Beck  
 Jaroslava Hauge  
 Jørn Halbakken  
 Arild Solum  
 Kristina Kiss  
 Tora Dugstad  
 André Orvik  
 Per Sæmund Bjørkum  
 Arve Moen Bergset  
 Kjell Arne Jørgensen  
 Katrine Buvarp Yttrhus

## Violin II

Arne Jørgen Øian \*  
 Dagny Bakken +  
 Vegard Johnsen § I  
 Svein Skretting § II  
 Signy Hauge Larsen  
 Tove H. Resell  
 Niels Aschehoug  
 Marit Egenes  
 Ragnar Heyerdahl  
 Tore Hovland  
 Hans Morten Stensland  
 Baard W. Andersen  
 Ingeborg Fimreite  
 Kristin Skjølaas

## Viola

Nora Taksdal Viken \*  
 Catherine Bullock +  
 Åshild Breie Nyhus § I  
 Oddbjørn Bauer § II  
 Stephanie Riekman  
 Inger S. Orestad  
 Eirik Sørensen  
 Angelika F. Karsrud  
 Povilas Syrrist Gelgota  
 Heidi Heistø  
 Bendik Foss  
 Kristin Jæger

## Cello

Anne Britt S.Årdal \*  
 Bjørn Solum +  
 Katharina Hager § I  
 Geir Tore Larsen § II  
 Ania Szaniawska  
 Hans Josef Groh  
 Cecilia Fosshheim  
 Kari Ravnan  
 Toril Syrrist Gelgota  
 Kjersti Rydsaa

## Double Bass

Svein Haugen \*  
 Dan Styffe +  
 Kenneth Ryland § I  
 Glenn Gordon § II  
 Johnny Folde  
 Einar Schøyen  
 Erling Sunnarvik  
 Kjetil Sandum

## Flute

Torkil Bye \*  
 Per Flemstrøm +  
 Andrew Cunningham  
 Marianne Næss

## Oboe

Erik Niord Larsen \*  
 David Strunck \*  
 Håvard Norang  
 Matz Pettersen  
 Hege Magnussen

## Clarinet

Leif Arne T. Pedersen \*  
 Fredrik Fors +  
 Terje Nymark  
 Ole-Jørgen Strømberg

## Bassoon

Per Hannisdal \*  
 Eirik Birkeland +  
 Frode Carlsen  
 Linn Størkersen

## Horn

Inger Besserudhagen \*  
 Kjell Erik Arnesen +  
 Jan Olav Martinsen §  
 Aksel Strøm  
 Inge Eriksen  
 Kjell Adel Lundstrøm  
 Kristin Skår Sørensen  
 Flemming Aksnes  
 Dick Gustavsson

## Trumpet

Jan Fredrik Christiansen \*  
 Arnulf Naur Nilsen +  
 Knut Aarsand  
 Jonas Haltia  
 Siv Øverli

## Trombone

Aline Nistad \*  
 Terje Midtgård +  
 Thorbjørn Lønmo  
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# Sir James Galway *Flute*

LADY JEANNE GALWAY, *Flute*

PHILLIP MOLL, *Piano*

## Program

Saturday Evening, March 19, 2005 at 8:00

Hill Auditorium • Ann Arbor

*Francis Poulenc*

### Sonata for Flute and Piano

Allegro Malinconico

Cantilena: Assez lent

Presto giocoso

*Claude Debussy*

### La fille aux cheveux de lin

#### Clair de lune

#### En bateau

*Charles-Marie Widor*

### Suite for Flute and Piano, Op. 34, No. 1

Moderato

Scherzo: Allegro vivace

Romance: Andantino

Finale: Vivace

## INTERMISSION

*Gabriel Fauré*

### Fantasy for Flute and Piano, Op. 79

*Philippe Gaubert*

### Nocturne and Allegro scherzando

*Albert Franz Doppler  
and Karl Doppler*

### Hungarian Fantasy for Two Flutes and Piano, Op. 35

LADY JEANNE GALWAY

*Paul Taffanel*

### Grand Fantasy on Themes from *Mignon*

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The repertoire chosen for tonight's concert spans a hundred year period between the 1850s and 1950s, taking us to France with a short diversion over to Austria and Hungary. Paris was a central hub of many artistic forces during this period. The earlier part of this time frame in the 19th century finds the Romantic movement in full swing in Europe, manifested in musical performances marked by passionate personal expression and interpretation, with surges of nationalism and a popular use of the melodies and rhythms found in folk music. It was the age of the traveling virtuoso who made concert tours performing on piano, violin, or even the flute.

The flute had developed from its prehistoric roots into a simple wooden one-keyed pipe found in the Baroque era (introduced first in the 1680s at the French Court of Louis XIV). It continued to evolve rapidly during the Classical era (1750-1830) into four, six, and finally an eight-keyed form that made the flute a fully chromatic instrument. The flute enjoyed great popularity in the 18th century, heard in court orchestras and concert halls, especially in France, Germany, Italy, and England. An instrument of kings, Frederick the Great of Prussia and George III of England played the flute as enthusiastic amateurs at their courts, starting a trend of European noblemen who took up the flute as an amateur sport. Music scholars of some renown have referred to this phenomenon as "Flutomania."

As the 19th century entered its early decades, the middle class, with its rising economic and social status, sought to imitate the gentry, so the flute continued to be a favorite gentleman's instrument. Young gentlemen met the ladies, who played piano as a necessary social grace, in home parlors where many a duet started a romantic encounter. This was also the era when opera grew in popularity, and whole operas were routinely arranged for home performance – transcribed not just for piano, but also for flute or violin and piano or two flutes. The most common form was the *fantasia* or *air varie*, based on operatic themes of the day or

traditional national melodies. Many of these pieces became so virtuosic that only a handful of professional performers could play them. France produced an unusual number of music virtuosos trained at specialized music schools like the famous Paris Conservatory of Music (est. 1795). These musicians, in turn, inspired, commissioned, or composed a number of pieces we will hear tonight.

## Sonata for Flute and Piano

Francis Poulenc

*Born January 7, 1899 in Paris*

*Died January 30, 1963 in Paris*

Poulenc gained success as a French composer and pianist at an early age. During the 1920s, he was one of the leading spirits of the group of young French composers including Arthur Honegger, Germaine Tailleferre, Darius Milhaud, Georges Auric, and Louis Durey known as "*Les Six*" (The Six). Their music was often light, witty, urbane, and satirical. Poulenc often juxtaposed witty passages with lush melody.

The *Sonata for Flute and Piano* was the first in a series of three woodwind sonatas composed in the last years of his life. His clarinet and oboe sonatas date from 1962. Poulenc was a gifted melodist, and the Flute Sonata is a lyrical, urbane, and classically-balanced piece which quickly became an important addition to flute repertoire. The composer described it as "simple but subtle," containing hallmarks of his style: incisive rhythms, spicy harmonies, witty musical gestures, and abrupt shifts of mood. It was commissioned by the Elisabeth Sprague Coolidge Foundation, dedicated to the great patroness of chamber music Elisabeth Sprague Coolidge, and premiered at the Strasbourg Festival in 1957 by French flutist Jean-Pierre Rampal with the composer at the piano.

According to the score, the *Sonata for Flute and Piano* was composed at the Hotel Majestic in Cannes between December 1956 and March 1957, although its genesis went back to sketches

from 1952. The composer, by his own admission, injected the musical spirit of Soeur Constance, one of the doomed nuns from what was to become his masterpiece, the opera *Dialogues des Carmelites* (1957). You will find her in the haunting middle movement titled "Cantilena."

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## La fille aux cheveux de lin

### Clair de Lune

### En bateau

Claude Debussy

Born August 22, 1862 in St. Germain-en-Laye,  
France

Died March 25, 1918 in Paris

Debussy is arguably France's greatest composer. He abandoned the rules of harmony and classical forms of his time and created music full of vivid imagery, with a unique sense of mood and color. His melodies drew inspiration from plainsong, the whole-tone scale, and Asian elements such as the pentatonic scale. This set him apart from his contemporaries, breaking almost all of the musical rules in vogue at the time. He was inspired by sounds and scenes from real life or by a program or story. His emphasis on new sonorities and tone colors led many to call him the first "modern" composer.

*La fille aux cheveux de lin* is a musical portrait of "the Girl with the Flaxen Hair," which Debussy first wrote as an unpublished song around 1882, later transcribing it into a short solo piano work in his collection *Preludes for Piano, Book I* in 1910.

*Clair de Lune* (Moonlight) is a beautiful slice of moonlit tone painting tucked among three neoclassical dance movements in his *Suite Bergamasque*, written for solo piano in 1890.

*En bateau* (In the Boat) is a charming piece from Debussy's early *Petite Suite* (1889). It was written in the more restrained style of Gabriel Faure for piano four-hands.

## Suite for Flute and Piano, Op. 34, No. 1

Charles-Marie Widor

Born February 21, 1844 in Lyons, France

Died March 12, 1937 in Paris

Widor was a great French organist, composer, and teacher in the late Romantic tradition. By 1870 he was named organist at the famed church of Saint-Sulpice in Paris where he stayed for 64 years. In 1890 he succeeded Cesar Franck as organ professor at the Paris Conservatory, where he later became composition professor. He was the first great composer in the grand symphonic organ style and is known for his 10 organ symphonies. He also wrote music for a wide variety of other instruments.

*Suite for Flute and Piano*, composed in 1898, was dedicated to the French composer and flutist Paul Taffanel, who commissioned and premiered the piece. Taffanel was one of the most influential musicians and prominent flutists of his time. He and Widor were teaching colleagues at the Paris Conservatory.

The four-movement suite contains both melody and counterpoint. The opening "Moderato" is reminiscent of Cesar Franck with its punctuations and suspensions. The "Scherzo" is a lighthearted Parisian cascade of running notes. The "Romance" is the most well-known piece of the Suite and is often performed alone. It is in homage to Robert Schumann. The organist finally reveals himself in the "Finale," which builds sonorously to a final climax.

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## Fantasy for Flute and Piano, Op. 79

Gabriel Fauré

Born May 12, 1845 in Pamiers, France

Died November 4, 1924 in Paris

Fauré is one of the best-loved French composers of his era. Works such as his *Requiem*, *Pavane*, and *Dolly Suite* are enduring favorites. His music is an unmistakable individual voice with a blend of restraint and lyricism, purity and sensuality.

Fauré's importance to French music runs very deep. His artistic independence, resisting the strong Germanic forces of Wagner, inspired many of the next generation of French composers to create a new French musical identity in their music. After struggling for years to achieve recognition from France's musical establishment, he landed a coveted position teaching composition at the Paris Conservatory. His teaching there greatly influenced such students as Ravel, Koechlin, and Nadia Boulanger, who in turn influenced their own students. Once he became director of the Paris Conservatory in 1905, his curriculum reforms were the most radical the institution had experienced. The Paris Conservatory was and remains the most important music school in France.

*Fantasy for Flute and Piano*, Op. 79 is the outcome of a request by Paul Taffanel, faculty colleague and flute professor at the Paris Conservatory. Taffanel commissioned Faure in 1898 to compose this new flute piece for the Conservatory's year-end performance examination called the *concours*. The students hoping to graduate were given this piece a month before the performance exam to prepare for performance in front of a panel of the faculty. The panel awarded the student giving the best performance the coveted First Prize. Receiving this award usually paved the way for the winner toward a successful musical career. The *Fantasy* has endured as a favorite benchmark piece in the French style for flutists around the world.

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## Nocturne and Allegro scherzando

Philippe Gaubert

Born July 5, 1879 in Cahors, France

Died July 8, 1941 in Paris

Frenchman Philippe Gaubert had three careers: French flutist, conductor, and composer. He started flute in Paris as a young boy, studying with a neighbor Jules Taffanel (Paul Taffanel's father) who immediately recognized his potential and persuaded Paul to accept him as a pri-

vate pupil in 1890. When Paul Taffanel was appointed flute professor at the Paris Conservatory in 1893, Gaubert joined his class at age 13. His artistry was far beyond his years and he was awarded the First Prize less than a year later in the year-end *concours* in July 1894. Soon Gaubert was playing in the orchestras of the Opéra and Société des Concerts (today Orchestra de Paris), was a soloist in the exclusive Paris salons, and a popular chamber musician. During this time, he also continued to study harmony and composition and began composing, as well as conducting. He became the assistant conductor of the Société des Concerts in 1904. By this time, Taffanel was the principal conductor. When World War I erupted, Gaubert enlisted and while on active duty fighting the Germans, he even composed several pieces while in the trenches.

In 1919 after the war, he returned to Paris where he was appointed Principal Conductor of the Société des Concerts and flute professor at the Paris Conservatory. The following year he also became Principal Conductor at the Opéra. He kept up a frantic pace and was a tireless worker, demanding much of himself and his colleagues. He squeezed in time to compose mostly during summer breaks. Besides compositions for flute, he wrote operas, ballets, orchestral pieces, songs, and chamber music.

Eventually his frantic life took a toll on his health, and several days after the premiere of his ballet *Le chevalier et la demoiselle* at the Opéra, he died suddenly of a cerebral hemorrhage in 1941. Today in France he is known for his conducting, while in America he is best known as the co-author of the Taffanel-Gaubert flute method and some flute solos.

*Nocturne and Allegro scherzando* was commissioned by Paul Taffanel in 1906 to be that year's *concours* piece for his flute students at the Paris Conservatory. It is one of many *concours* pieces that Gaubert wrote for flute over the next 30 years. It enjoys a continued popularity with flutists around the world to this day.

## Hungarian Fantasy for Two Flutes and Piano, Op. 35

Albert Franz Doppler

*Born October 16, 1821 in Lemberg, Poland*

*Died July 27, 1883 in Baden (near Vienna)*

Karl Doppler

*Born September 12, 1825 in Lwow (now Lviv, Ukraine)*

*Died March 10, 1900 in Stuttgart, Germany*

The Polish flutist Franz Doppler debuted at age 13 in Vienna in 1834. He toured extensively with his younger brother Karl (1825-1900), also a flutist, through Brussels, London and Paris before residing in Pest (later part of Budapest). There he became first flutist at the Pest opera in 1839 and helped found the Philharmonic Orchestra in the 1850s. By 1858 he moved to Vienna to become first flutist and eventual conductor of the Vienna Opera Ballet as well as the flute professor at the Vienna Conservatory. In the meantime, his brother Karl became conductor of the court chapel in Stuttgart in the 1860s and composed operas, ballets, and pieces for flute.

When the Doppler brothers toured around Europe, they caused a mild sensation with their audiences. Being lefthanded, Karl played the flute in reverse. This added an optical effect to the concerts with his brother Franz. Both of the brothers wrote many pieces for opera as well as flute. Like their operas, their flute works combine Polish, Italian, Russian, and Hungarian influences. National derivations were often specified in the titles as in *Hungarian Fantasy for Two Flutes and Piano*, Op. 35.

## Grand Fantasy on Themes from *Mignon*

Paul Taffanel

*Born September 16, 1844 in Bordeaux, France*

*Died November 22, 1908 in Paris*

Taffanel was a remarkable figure in 19th-century French music. After completing his studies in flute, harmony, and fugue at the Paris Conservatory in the 1860s, he spent the next 25 years as a

brilliant orchestral and solo flutist in and around Paris. When he became the flute professor at the Paris Conservatory in 1893, he revolutionized the traditional style of teaching to include individualized instruction, and did much to revive the baroque and classic works of Bach, Handel, and Mozart. He founded a whole new school of playing which encouraged contemporary composers to take the flute seriously as a musical instrument, commissioning a number of first-rate flute compositions to be written for the year-end *concours* examinations at the Paris Conservatory. He collaborated on a flute method and an historical study of the flute with his pupils Philippe Gaubert and Louis Fleury.

In addition, he co-founded several woodwind chamber ensembles made up of the finest players in Paris, inspiring a number of new compositions. In this process, the woodwind quintet was revived with a whole new repertoire, including a brilliant quintet of Taffanel's. In 1892 he also started a new career as principal conductor of the Société des Concerts (today Orchestra de Paris) and the following year assumed the same position at the Paris Opera, then leading the most influential music organizations in Paris.

As a composer, Taffanel represents a final phase of French Romantic traditions. His flute pieces are either salon pieces or *concours* pieces.

*Grand Fantasy on Themes from "Mignon"* was Taffanel's first published work, appearing in 1874 and dedicated to his former flute teacher Louis Dorus. It includes an introduction setting the musical scene and a short flute cadenza, followed by a series of opera themes from Ambroise Thomas's opera *Mignon* embellished with variations. You will hear Mignon's familiar aria "*Connais-tu le pays?*;" Philine's aria, "*Je suis Titania*,"; the entr'acte preceding Act 2; and the "*Forlane*" which appears both in the opera's overture and near the end of Act 3.

Taffanel's multiple influences cannot be overestimated. As a flutist and teacher he was a pivotal figure. In the words of music scholar Nancy Toff, "he [Taffanel] initiated a new era, the most golden yet. In the next generation – beginning with Taffanel's protégé, Philippe

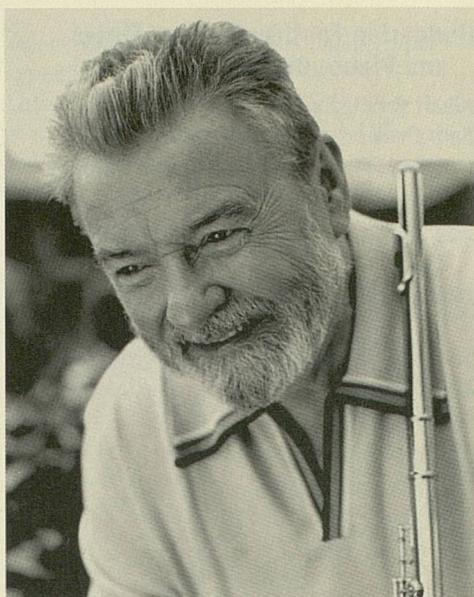
Gaubert – the flute shed its birdlike reputation and became an instrument worthy of serious attention.”

*Program notes by Penelope Peterson Fischer.*

**S**ir James Galway is regarded as both a supreme interpreter of the classical flute repertoire and a consummate entertainer whose appeal crosses all musical boundaries. As an instructor and humanitarian, Sir James is a tireless promoter of the arts. Indeed, in addition to keeping a busy touring schedule in which he gives recitals and performs with the world's leading orchestras, Sir James conducts annual master classes. He devotes much of his free time discharging his duties as president of Flutewise, a volunteer-based nonprofit organization that donates instruments to low-income students and young people with disabilities.

Born in Belfast, Sir James Galway began playing the penny whistle as a small child before switching to the flute. He continued his studies at the Royal College of Music and the Guildhall School of Music and Drama in London, followed by the Paris Conservatory. He began his career at the Sadlers Wells Opera and the Royal Opera Covent Garden, which led to positions with the BBC Symphony Orchestra where he played piccolo, the London Symphony Orchestra, and the Royal Philharmonic Orchestra where he was Principal Flute. In 1969 he was appointed Principal Flute of the Berlin Philharmonic. In 1975 Sir James launched his career as a soloist and within one year he had played 120 concerts, including appearances with all the London orchestras.

Since then, he has continued touring extensively in the US and Europe. Highlights of the 04/05 US season include orchestral performances with the country's finest orchestras: the National Symphony Orchestra, San Diego Symphony, Cincinnati Pops Orchestra, Boston Symphony Orchestra, New York Philharmonic, Houston Symphony Orchestra, and Vancouver Symphony Orchestra. This season also includes



SIR JAMES GALWAY

recital engagements in New York, Philadelphia, Cleveland, Bowling Green, and Ann Arbor.

Sir James' European presence is never ending, with performances at the Musikverein in Vienna, Salzburg Festival, Royal Albert Hall in London, Munich, Hamburg, Venice, Dublin, and tours of the Far East including Beijing and Singapore.

Sir James Galway recently signed a recording contract with Deutsche Grammophon and his first release, *Wings of Song*, was number one on the classical charts only one week after its release in August 2004. In January 2004 he released, *Quiet on the Set – James Galway at the Movies* including music from movies such as, *Cinema Paradiso*, *Il Postino*, *Emma*, *Braveheart*, and *Notting Hill*. Sir James Galway also performs on several tracks from the soundtrack for *The Lord of the Rings: The Return of the King* in a score composed, orchestrated, and conducted by Academy Award-winner Howard Shore.

*This evening's performance marks Sir James Galway's 12th appearance under UMS auspices. Sir James made his UMS debut in 1978 as a soloist with the New Irish Chamber Orchestra and later appeared as the conductor of the ensemble in 1983.*

An accomplished flutist, **Lady Jeanne Galway** has performed extensively throughout Europe and the US as both soloist and chamber musician.

Lady Galway has performed as soloist with orchestras such as the Chicago Symphony Orchestra, the Seattle Symphony Orchestra, the Detroit Symphony Orchestra, the London Symphony Orchestra, the London Philharmonic, the Royal Philharmonic, and many chamber orchestras. She also performs regularly with her husband, Sir James Galway, and engagements undertaken with him have included a fundraising concert with Paul Simon and Stevie Wonder, and a successful recital tour of Japan, which included a private performance in the presence of the Empress of Japan.

Other past engagements have included a tour, performing Bach Trios in the major US cities, and a recital tour of the US and United Kingdom with Sir James Galway. As part of the latter, she also performed in the presence of HRH Prince Edward in the music room of Buckingham Palace. In 2001, Mrs. Galway toured as a soloist with the London Mozart Players,



LADY JEANNE GALWAY

Württemberg Chamber Orchestra, Polish Chamber Orchestra, Solisti Veneti with Claudia Scimone, and the Zurich Chamber Orchestra. In the 04/05 season, Lady Jeanne will perform with her husband, Sir James Galway, with the San Diego, Memphis, and Vancouver Symphonies as well as have recital engagements

in New York and Philadelphia.

Jeanne Galway is renowned for her dedication to the development of young flutists and is Vice President of Flutewise, an educational organization for young flute-players. She has recorded two flute tutor methods, and released a new CD for Flutewise with Phillip Moll. Lady Galway also writes many educational articles and is currently compiling a series of books to be published by Theodore Presser.

Lady Jeanne Galway, a native of New York, lives with her husband, Sir James Galway, in Meggen, Switzerland. She plays a 24-carat gold Muramatsu flute.

*This evening's performance marks Lady Jeanne Galway's UMS debut.*

Born in Chicago, **Phillip Moll** has lived in Berlin since 1970. After receiving degrees in English from Harvard University and in music from the University of Texas, and following a year at the Hochschule für Musik in Munich on a DAAD grant, he was employed as a repetiteur by the German Opera in Berlin until 1978. Since then he has been active as an accompanist and ensemble pianist, performing with such diverse artists as Kathleen Battle, Håkan Hågegard, Jessye Norman, Kurt Moll, James Galway, Kyung Wha Chung, Anne-Sophie Mutter, Akiko Suwanai, and Kolya Blacher. He also works frequently with various Berlin ensembles, including the Berlin Philharmonic Orchestra, the German Symphony Orchestra,



PHILLIP MOLL

the RIAS Chamber Choir, and the Berlin Radio Choir. For many years he has performed throughout Europe, North America, and the Far East, and has appeared as soloist with the English Chamber Orchestra and major Australian Orchestras. He devotes time each year to teaching, both privately

and in master classes, most recently during the summers of 1999, 2000, and 2001 at the Steans Institute at Ravinia, near Chicago. During the 04/05 season he has been a guest professor at the Leipzig Conservatory.

*This evening's performance marks Phillip Moll's fifth appearance under UMS auspices. Mr. Moll made his UMS debut in 1978 accompanying soprano Jessye Norman.*



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**Sat 19** James Galway, flute and Lady Jeanne Galway, flute

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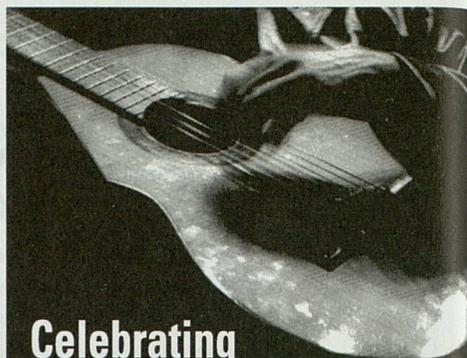
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*Fri 8* Trio Mediæval  
*Sat 9* Malouma  
*Sun 10* Songs of the Sufi Brotherhood  
*Wed 13* Chamber Orchestra of Philadelphia with Ignat Solzhenitsyn, piano  
*Thu 14* La Capella Reial de Catalunya and Le Concert des Nations  
*Wed 20* Felicity Lott, soprano and Angelika Kirchsclager, mezzo-soprano  
*Thu 21* John Scofield Trio and Brad Mehldau Trio  
*Thu 28* Jerusalem Quartet

**May**

- Sat 14* Ford Honors Program: Guarneri String Quartet

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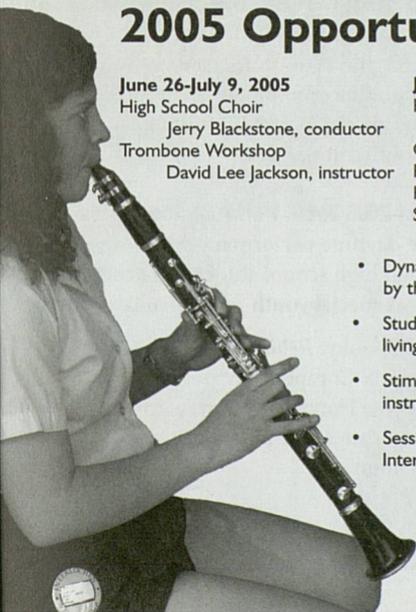
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## UMS EDUCATION PROGRAMS

**U**MS's Education and Audience Development Program deepens the relationship between audiences and art, and raises awareness of the impact the performing arts can have on our community. The program creates and presents the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The UMS Education and Audience Development Department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing community receptions; artist interviews; workshops; in-school visits; master classes; lectures; youth, teen, and family programs; educator professional development; curriculum development; and much more.

### UMS Community Education Program

**D**etails about educational events are posted at [www.ums.org](http://www.ums.org) one month before the performance date. To receive information and e-mail reminders about UMS educational events, join the UMS E-Mail Club at [www.ums.org](http://www.ums.org). For immediate information, e-mail [umsed@umich.edu](mailto:umsed@umich.edu), or call the numbers listed below.

### UMS Partnership Program

If you represent an organization that would like to work in collaboration with UMS to create education events or attend performances and community receptions, please call 734.764.6179.

### African American Arts Advocacy Committee – The NETWORK

If you are interested in networking with the African American community and supporting African American artistry and performance, please call 734.764.6179.

### Arab World Festival Honorary Committee

If you would like to be involved in the Arab World Music Festival and support Arab World programming, education, and community building, please call 734.764.6179.

### Educational Programs

UMS hosts a wide variety of educational opportunities that provide context and inform audiences about the artists, art forms, and cultures we present. For more information about this program, please call 734.647.6712 or e-mail [umsed@umich.edu](mailto:umsed@umich.edu). Events include:

- PREPs – pre-performance lectures
- Meet the Artists – post-performance artist interviews
- Artist Interviews – public dialogues with performing artists
- Master Classes – interactive workshops
- Panels/Symposia – expert-led, university-based presentations
- Study Clubs – in-depth adult education related to a specific art form
- Artist-in-Residence – artists teach, create, and meet with community groups, university units, and schools.

### UMS Youth, Teen, and Family Education

**U**MS has one of the largest K-12 arts education initiatives in the State of Michigan. For more information, or to become involved, please call 734.615.0122 or e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

### Winter 2005 Youth Performance Series

These daytime performances serve pre-K through high school students. The 04/05 series features special youth performances by:

- DJ Spooky: *Rebirth of Nation*
- Sphinx Competition
- Rennie Harris Puremovement
- Dan Zanes and Friends
- Malouma

### Teacher Workshop Series

UMS offers two types of K-12 Educator Workshops: Performing Arts Workshops and Kennedy Center Workshops. Both types focus on teaching educators techniques for incorporating the arts into classroom instruction.

This year's Kennedy Center Workshop Series will feature a return engagement by noted instructor Sean Layne who will be leading two sessions:

- *Preparing for Collaboration: Theater Games and Activities that Promote Team-Building and Foster Creative and Critical Thinking*
- *Acting Right: Drama as a Classroom Management Strategy*

Michelle Valeri, a singer, songwriter, and children's entertainer, will lead a workshop entitled:

- *Story Songs for the Young Child*

Winter Workshops focusing on UMS Youth Performances are:

- *Race, Identity and Art: Getting Beyond the Discomfort of Talking About "Normal"* led by Marguerite Vanden Wyngaard and Rowyn Baker
- *Facing Mekka: Hip Hop in Academic and Theatrical Context* led by Mark Bamuthi Joseph and members of Rennie Harris Puremovement
- *Malouma: The Culture, Dance, and Music of Mauritania* led by Ibrahima Niang, African Cultural Ambassador, and Mame Lo Mor and Fatou Lo, members of the local Mauritanian community

### K-12 Arts Curriculum Materials

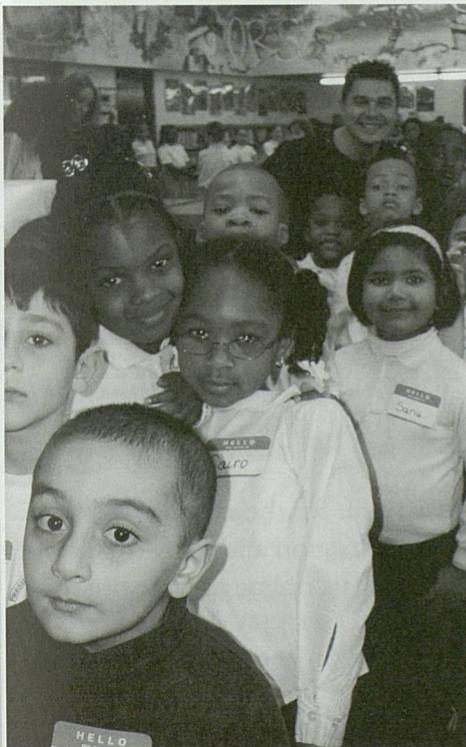
UMS educational materials are available online at no charge to all educators. All materials are designed to connect with curriculum via the Michigan State Benchmarks and Standards.

### Teen Tickets and *Breakin' Curfew*

As part of UMS's teen initiative, teens may purchase one \$10 ticket to public UMS performances the day of the event (or the Friday prior to weekend performances). Alternatively, teens may purchase one ticket for 50% of the originally published price at the door. *Breakin' Curfew* is an annual event showcasing teen talent, presented in collaboration with Neutral Zone.

### Family Programming and Ann Arbor Family Days

UMS offers reduced-priced, one-hour, family friendly performances and workshops. Ann Arbor Family Days features special family programming from numerous Ann Arbor cultural organizations. For more information, please call 734.615.0122.



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## UMS Teacher Advisory Committee

This group is comprised of educators, school administrators, and K-12 arts education advocates who advise and assist UMS in determining K-12 programming, policy, and professional development. To join, please call 734.615.4077 or e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

UMS is a partner with the Ann Arbor Public Schools and the Washtenaw Intermediate School district as part of the *Kennedy Center: Partners in Education* program. UMS also participates in the Ann Arbor Public School's

*Partners in Excellence* program.

The UMS Youth Education Program was designated as a "Best Practice" program by ArtServe Michigan and the Dana Foundation.



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## UMS Delicious Experiences

Back by popular demand, friends of UMS are offering a unique donation by hosting a variety of dining events to raise funds for our nationally recognized educational programs. Thanks to the generosity of the hosts, all proceeds from these delightful dinners go to support these important activities. Treat yourself, give a gift of tickets, or come alone and meet new people! For more information or to receive a brochure, call 734.647.8009 or visit UMS online at [www.ums.org](http://www.ums.org).

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# Cast Yourself in a Starring Role

Support the University Musical Society

The exciting programs described in this program book are made possible by the generous support of UMS donors—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 56% of the costs associated with presenting our season of vibrant performances and related educational programs. UMS donors—through their generous annual contributions—help make up the difference. In return, they receive a wide variety of exciting benefits, including the opportunity to purchase tickets prior to public sale.

For more information on membership, please call the Development Office at 734.647.1175.

## Presenters Circle

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- For information about this very special membership group, call the Development Office at 734.647.1178.

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### \$7,500–\$9,999 Virtuoso (\$150)\*

- Concertmaster benefits, plus:
- Guest of UMS at a special thank-you event

### \$5,000–\$7,499 Concertmaster (\$150)\*

- Producer benefits, plus:
- Opportunity to be a concert sponsor or supporting sponsor for a selected performance
- Opportunity to meet artist backstage as guest of UMS president

### \$3,500–\$4,999 Producer (\$150)\*

- Leader benefits, plus:
- Complimentary valet parking for Choral Union Series performances at U-M venues
- Invitation to selected Audience Youth Performances

### \$2,500–\$3,499 Leader (\$85)\*

- Principal benefits, plus:
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Complimentary parking passes for all UMS concerts at U-M venues

### \$1,000–\$2,499 Principal (\$55)\*

- Benefactor benefits, plus:
- Ten complimentary one-night parking passes for UMS concerts
- Priority subscription handling
- Invitation to all Presenters Circle events

## Friends

### \$500–\$999 Benefactor

- Associate benefits, plus:
- Half-price tickets to selected performances

### \$250–\$499 Associate

- Advocate benefits, plus:
- Listing in UMS Program

### \$100–\$249 Advocate

- UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
- Advance notice of performances
- Advance ticket sales

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# UMS support

**U**MS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing educational residency activities, assisting in artist services and mailings, escorting students for our popular youth performances, and a host of other projects. Please call 734.936.6837 to request more information.

## ADVISORY COMMITTEE

**T**he 51-member UMS Advisory Committee serves an important role within UMS. From ushering for our popular Youth Performances to coordinating annual fundraising events, such as the Ford Honors Program gala and "Delicious Experiences" dinners, to marketing *Bravo!*, UMS's award-winning cookbook, the Committee brings vital volunteer assistance and financial support to our ever-expanding educational programs. If you would like to become involved with this dynamic group, please call 734.647.8009.

## SPONSORSHIP & ADVERTISING

### Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to the performance experience. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

### Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures, and also receive numerous benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

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- Cultivating clients
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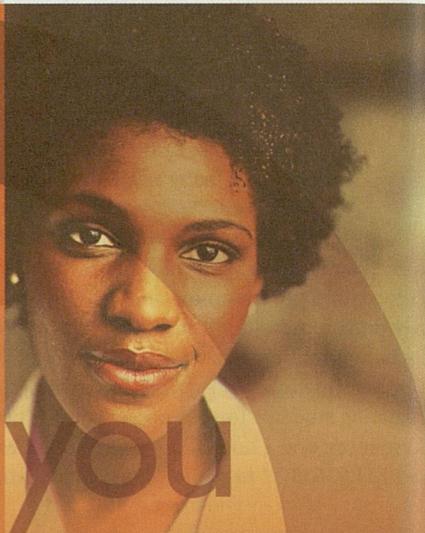
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## INTERNSHIPS & COLLEGE WORK-STUDY

**I**nternships with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. For more information, please call 734.615.1444.

Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming, and production. If you are a University of Michigan student who receives work-study financial aid and are interested in working at UMS, please call 734.615.1444.

## USHERS

**W**ithout the dedicated service of UMS's Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books, and providing that personal touch which sets UMS events apart from others.

The UMS Usher Corps is comprised of over 400 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. Orientation and training sessions are held each fall and winter, and are open to anyone 18 years of age or older. Ushers may commit to work all UMS performances in a specific venue or sign up to substitute for various performances throughout the concert season.

If you would like information about becoming a UMS volunteer usher, call 734.615.9398 or e-mail [fohums@umich.edu](mailto:fohums@umich.edu).



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**T**he artistic presentations and educational programs that UMS brings to the community each season are supported by generous gifts from individuals, businesses, foundations, and government agencies. On the following pages, we have listed those who have chosen to make a difference for UMS by supporting us with an annual gift to operations or endowment. This list includes current donors as of November 1, 2004. Every effort has been made to ensure its accuracy. Please call 734.647.1175 with any errors or omissions.

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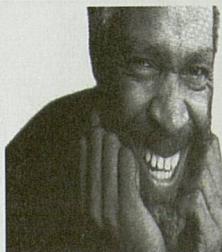
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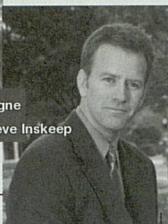
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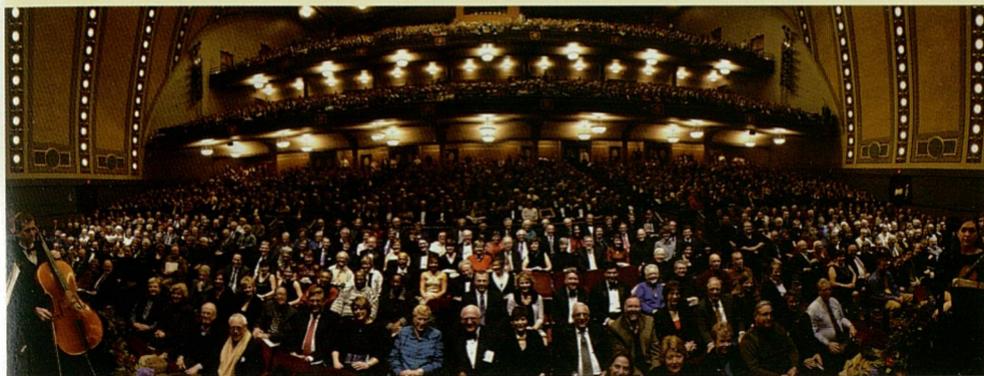
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