

General Information

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

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

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

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

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

Event Program Book

Tuesday, April 18 through Saturday, April 22, 2006

Nrityagram Dance Ensemble **3**
 Tuesday, April 18, 11:00 am (One-Hour Family Performance)
 Wednesday, April 19, 8:00 pm
 Power Center

Chanticleer **11**
 Thursday, April 20, 8:00 pm
 St. Francis of Assisi Catholic Church

Nadja Salerno-Sonnenberg and Anne-Marie McDermott **17**
 Friday, April 21, 8:00 pm
 Hill Auditorium

Sweet Honey In The Rock **25**
 Saturday, April 22, 8:00 pm
 Hill Auditorium

Dear UMS Family,

Do you remember the last time you felt goosebumps at a UMS concert? As I write this the morning after the Vienna Philharmonic's performance in Hill Auditorium, I only need to think back 12 hours, to the incredible performance of Richard Strauss's *Death and Transfiguration*. For an hour after the performance, my rib cage was vibrating from the staggering sound that hit me full-force in my seat in the balcony at Hill. Notwithstanding getting less than two hours of sleep the night before the concert because of a five-hour delay out of O'Hare, my body and mind felt utterly refreshed when it was over.



That experience is one of many I've had at UMS. I remember hearing Jessye Norman singing Strauss's *Four Last Songs* with the Leipzig Gewandhaus Orchestra during my time as a UMS work-study student in the late 1980s. Mariss Jansons conducting the Oslo Philharmonic in Shostakovich's *Symphony No. 7* in 1991 was transforming, the Takács Quartet and Andreas Haefliger performing the Dvorák *Piano Quintet* sublime. Last year's presentation of Robert Lepage's *Far Side of the Moon* is one that I still think about on an almost weekly basis, and I will never forget the excited buzz in the lobby after Martha Clarke's *Vienna: Lusthaus (revisited)*, as people commented that they had no idea what they had just seen but that they found it utterly astonishing.

Such is the power of the live performing arts. Each season, several performances stand out as nothing short of extraordinary...and as one of our board members notes, when the extraordinary becomes the ordinary, it's easy for us to lose perspective.

"UMS takes me to a place where imagination is thriving." – UMS Audience Member

As part of a national research project in which UMS is a lead partner, nine teams of UMS staff and board members interviewed 41 audience members over a two-day period in February about why they attend UMS performances. The values that you, our audience members, articulated were heart-warming, moving, and deeply inspiring.

"It makes me rich without being materially rich."

For some people, art is an antidote to commercialism, a way of simply appreciating the beauty that exists in this world. For others, it connects us to the community both locally and globally, opening our eyes to a world view. Several people noted their desire to create memories—memories for their children, memories with their spouses or close friends—that they can relive years into the future. And, perhaps not surprising for a community like Ann Arbor, several people expressed a desire to be pushed to the edge of what they can feel and think, motivated by the idea of exploring something unfamiliar.

As you reflect upon the events that you've attended during the past seasons and look ahead to the next, we at UMS hope that you will take a moment to connect those live performance experiences to the underlying values that drive you in all of your life's pursuits. You may use the arts to escape to a special place, or perhaps to escape from the daily grind. In either case, the power of the performing arts to transform remains one of life's great mysteries—and one of life's greatest gifts.

Sincerely,

Sara Billmann

UMS Director of Marketing and Communications

Nrityagram Dance Ensemble

Artistic Director/Choreographer

Surupa Sen

Music Composer

Pandit Raghunath Panigrahi

Rhythm Composition

Shri Dhaneshwar Swain, Surupa Sen

Technical Director

Lynne Fernandez

Dancers

Manasi Tripathy, Rasmi Raj, Ayona Bhaduri, Pavithra Reddy,
Bijayini Satpathy, Surupa Sen

Musicians

Surupa Sen, *Manjira and Voice*

Ranjan Kumar Beura, *Violin*

Parshuram Das, *Flute*

Sampada Marballi, *Vocal*

Budhanath Swain, *Mardala and Voice*

Program

Tuesday Morning, April 18, 2006 at 11:00 (One-Hour Family Performance)
Wednesday Evening, April 19, 2006 at 8:00
Power Center, Ann Arbor

Sacred Space

Wednesday's performance will contain one intermission.

50th and 51st
Performances of the
127th Annual Season

15th Annual
Dance Series

Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and Doris Duke Charitable Foundation. Additional funding provided by The Andrew W. Mellon Foundation and The Ford Foundation.

Funded in part by the James A. & Faith Knight Foundation.

Educational programs funded in part by the Whitney Fund.

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

Media partnership for these performances provided by Michigan Radio/Michigan Television.

Nrityagram Dance Ensemble is a member of Pentacle (Danceworks, Inc.) a non-profit service organization for the performing arts, New York, NY. For more information, please see www.pentacle.org or contact Sophie Myrtill-McCourtly at 212-287-8111 x313, sophiem@pentacle.org.

Media and General Consultation Services for Nrityagram provided by William Murray / Better Attitude Inc., www.betterattitude.com.

For more information on Nrityagram—The Dance Village, please see www.nrityagram.org.

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

Large print programs are available upon request.

Choreographer's Note

Temples make me think of traditions. Sacrosanct. Immovable. But traditions are not divided by impermeable membranes. They interflow into one another. It is often difficult to isolate elements as belonging exclusively to one tradition.

The osmosis between cultures, religions, and races at various time intervals is a continuum. The story of Odissi dance began with the consecration of young maidens in the temples of Orissa and the relationship between the dancer and the "sacred space" in which she offered herself evolved over several centuries.

Like a home that reflects the individual that inhabits it, it bears upon us to enlighten ourselves further of this unique connection between the dance and the temple, that survived many social and cultural transformations in the region, remaining inextricably linked.

We traveled through Orissa, searching. And our findings followed as close a pattern as we had imagined. Both the temples and the dance are but a medium for the "pilgrim soul" searching for its mate, in boundless spaces.

The religious, political and cultural changes in Orissa have directly impacted both the architecture of the temples and the dance, which it housed. But essentially, the metaphor of the body in Odissi and the building in the Orissan temples seek the same conclusion.

- The repertoire of the dance and the construction of the temple lead one from the outside to the inside.
- The temple encompasses "many" to "one" as it gradually builds into its sanctum sanctorum, as we believe, does the dance.
- In both there is a ritualistic offering of the self in a bid to attain an elevation of the spirit, to unite with the "Higher Source."
- Both are born of the Hindu religious way of life and celebrate the attributes and various manifestations of several different belief systems with a common unifying idea.

- Bosphored within their forms lies the intimate connection between the design principles of the plastic and performing arts of Orissa.

Sacred Space grew from foundation to *shikhara* (pinnacle of a temple), gathering layers upon itself in physical and emotional spaces.

Odissi and temple architecture are traditions. But they have grown, transformed, absorbed, and integrated with their environment, without losing their essential seed: one of impossible beauty and powerful selflessness. These perhaps, are "little" traditions that became "great" ones.

— *Surupa Sen*

Sacred Space

In Indian thought, a network of "power lines" divides cosmic space, charging the universe with the energy of the godhead. Hindu temples were built to achieve a purpose: to bring the devotee into the world of God. On its most basic symbolic level, the temple is a network of power lines. When a devotee enters the temple, he is actually entering into, and participating in the power field created therein. In addition, rituals were planned with the object of engendering religious emotion in the mind of the devotee. Traditionally, most Indian Classical dance forms were temple rituals that have only recently become performance arts.

Odissi is a temple dance that became a performance art in the 20th century. If an energy grid can be created in temple architecture using a network of "power lines" to create sacred space, can Odissi be based on the same principles? Is it possible that the dance can be constructed to reflect and create energy in much the same way as other temple rituals? Can Odissi dance become a journey to a higher source?

The second half of *Sacred Space* is based on poems from the *Geet Govind*, interpreted through facial expressions (*bhava*) and gestures (*mudra*) or *Abhinaya*, which is the gestural lan-

guage of Indian dance and theater. A very important part of temple worship in Orissa is the singing and performance of the *Geet Govind*. Written in Sanskrit in the 12th century by the saint poet Jayadeva, the *Geet Govind* is a romantic ballad about the immortal love of *Radha* and *Krishna*. It is a song of love and longing that reflects the *Vaishnava* belief, that all of humankind is a feminine energy (Radha) constantly seeking union with the one male god-head (Krishna).

From time immemorial, Radha, the symbol of the soul, and Krishna, high symbol of infinity yearn to become part of one another. In reality, Radha and Krishna are one indivisible whole. But for some mystical reason, perhaps to nurture the endless ceaseless play of creation, a sense of perpetual separation exists between Radha and Krishna...until a magical moment is realized. A moment, where both the individual and the infinite unite in consciousness, and disappear into the void...

Odissi

The temple looks out at a turbulent sea. For centuries, its walls have danced a prayer to the rising sun. Magnificent ruins like these are evidence that the ancient dance form known as Odissi was performed in Orissa as far back as the second century BC—a sacred ritual dedicated to the gods. This makes it one of the oldest dance traditions in the world. Sinuous forms, languorous limbs, and rapt expressions frozen in stone tell tales of a past filled with dance, music, myth, and legend.

Odissi is characterized by sensuousness and lyricism. With movements that reflect the motifs of Orissa temple sculpture, it captures drum rhythms and melodies, as well as the poetic meaning of songs taken from the vast canon of Oriya music. It speaks of love and union, between human and divine, transporting viewers to enchanted worlds.

Notes on the Program

Sankirtanam (A Prayer)

Wandering minstrels sing and dance in praise of Lord Krishna:

The lotus-eyed lord
with the flute in his hands.
and peacock feather in his hair
The eternal lover,
the yogi.
the last refuge.
Protector of the universe,
He is the purest of all beings.
The only truth.....

Dancers

Manasi Tripathy, Rasmi Raj, Ayona Bhaduri,
Pavithra Reddy, Bijayini Satpathy

Rituvasant

A submission to the inherently lyrical form of Odissi, this dance explores the various dimensions of its abstract vocabulary.

Dancers

Rasmi Raj, Ayona Bhaduri, Pavithra Reddy,
Bijayini Satpathy

Nirvritti

Nirvritti harks back to the roots of Odissi, in Tantric and tribal cultures. Exploring patterns and forms found in *yantra* (geometric representation of deities) like those of the 64 yoginis (local cult goddesses), it pays homage to the tribal and other indigenous cultural expressions that govern Odissi. The dancers attempt to inhabit the spirit bodies of these powerful female energies as they appear—and disappear—during their magic ritual. They seek entry into ethereal spaces, and union with the divine.

Dancers

Manasi Tripathy, Rasmi Raj, Ayona Bhaduri,
Pavithra Reddy, Bijayini Satpathy

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

Dheera Sameerey

Annoyed with Krishna, who lingers with other women, Radha is in a state of jealousy and yearning. The Sakhi (friend) brings a message to Radha, that Krishna awaits her. She says:

In the dark of the night
on the banks of the Yamuna river...
adorned with wildflowers and jewels,
Krishna waits.

His flute calls out your name,
as he wanders through the forest caressing
the breeze
for your touch.

He prepares a bed of love.
and his eyes search anxiously
at every stir of a leaf.

Do not linger any further, oh sensuous-hipped
one
cast away the traitorous bells from your ankles
and drape yourself with the night.
Hasten to your beloved,
he awaits you.

Dancers

Rasmi Raj, Ayona Bhaduri, Pavithra Reddy,
Bijayini Satpathy, Surupa Sen

Yaami He'

Impassioned too long, powerless to leave,
Radha remains in a desolate state. Seeing her
thus, her friend hastens to bring Krishna. But,
Krishna does not come. Lonely Radha cries out
her pain:

Yaami He'
To whom will I turn now?
My loved ones have deceived me.....

I followed him
into the darkness of the forest
where he pierced my heart with
sweet arrows of passion
To whom will I turn now?
My beloved has deceived me.

Nrityagram Dance Ensemble

What is this fire
that burns within?
Only death can set me free....
Barren is my beauty,
my efforts futile
To whom will I turn now?

My bangles are manacles
my jewels a burden.
I am weighed down,
by the pain of separation
To whom will I turn now?
My loved ones have deceived me.....

Dancer

Surupa Sen

Priye Charusheele

When Krishna finally arrives the next morning,
Radha sees signs of him being with another
woman. She asks him to leave. Separated, they
suffer. Finally, a repentant Krishna returns to her:

Priye Charusheele
Beloved mine,
abandon this baseless pride.
Let me kiss your lotus face,
oh beautiful one
and appease the fire in my heart.

Your slightest word,
like a moonbeam,
dispels the darkness of my heart.

Like the Chakora bird
waiting for the moon,
my longing eyes,
transfix
to your glowing face.

You are my adornment
my breath
the most precious gem
in the ocean of life
Nourish my heart, I beseech you

Place your tender lotus feet upon my head
and quell this burning fire,
Beloved mine

Dancer

Bijayini Satpathy

Nrityagram Dance Ensemble



Kislaya Shayana

Soothing her thus, Krishna claims Radha:

There is but this moment.
I belong to you.
Make me yours!

Leave your footprints upon this bed
decorated with flowers
and fill me
with your loving words
of nectar
I bare myself to your sweet embrace.
Make me yours...

I yearn for you, oh Radha
Awaken me with your kiss
Rekindle my heart
I am bereft without you.

There is but this moment.
I belong to you.
Make me yours!

Dancers

Bijayini Satpathy, Surupa Sen

At Nrityagram dance village, Odissi is a way of life. Following an impossible dream, the founder, Protima Gauri—an exquisite Odissi dancer herself—converted 10 acres of farmland into an ideal setting for the study, practice, and teaching of classical dance. Reminiscent of ancient ashrams where gurus imparted not only technique but also a philosophy of being, it is a creative space where dancers, musicians, and choreographers live together, sharing their skills and developing their art. The dancers study yoga, meditation, and the martial arts, as well as Sanskrit, mythology, and literature. As knowledge passes from guru to disciple, the continuity of the classical arts is ensured.

The outside world, too, is an integral part of Nrityagram. Choreographers, movement specialists, sculptors, painters, writers, musicians, and theater people from all over the world frequently visit the village to perform and give workshops and seminars on their art. Nrityagram's proudest achievement is its annual spring festival, *Vasantahabba*, an all-night performance

Nadanta Presents



ahimsa

The Path Of Peace

A Celebration Of The Wisdom Of Gandhi, King

A Thematic Dance Presentation, Created and Choreographed by Chaula Thacker



PANGBORN DESIGN

Saturday,
August 12, 2006
3:00 pm & 7:30 pm



Michigan Council on the Arts

NATIONAL
ENDOWMENT
FOR THE ARTS

Supported in part by MCACA and NEA

Ford Community & Performing Arts Center
15801 Michigan Avenue (between Southfield and Greenfield)
Dearborn, Michigan

For Tickets & Further Information Please Contact:
313-943-2354 • www.nadanta.org

*Nadanta Welcomes Nrityagram Dance Ensemble to Michigan
Where Quality Indian Dance is Always in Demand*

of music and dance, the roster of which includes some of the greatest names in India, attended by over 40 thousand enthusiastic spectators streaming in from surrounding villages and beyond.

The **Nrityagram Dance Ensemble** is regarded worldwide as one of the foremost dance companies of India. Since 1996, the year of their life-changing New York debut, they have toured the US annually. In New York they have performed at the Danny Kaye Playhouse, Symphony Space, Central Park, and the Joyce Theater. In the 03/04 season, their soloists were invited to perform at the Edinburgh Fringe Festival (at Dance Base—National Center for Dance).

Although steeped in and dedicated to ancient practice, Nrityagram dancers are also at the forefront of carrying Indian dance into the 21st century. Thanks to grants from the National Dance Project of The New England Foundation for the Arts, they not only develop new work, which explores creative ways to expand on tradition, but also are able to commission music from leading composers of Indian classical music, like Pandit Raghunath Panigrahi of Orissa, and the brothers Ganesh Kumaresh from south India.

Their first full-length production, *Sri-In Search of the Goddess*, premiered in New Delhi in 2001 and toured the US extensively in 02/03 to great critical acclaim. The next production, which premiered in Denver in 2005, consisted of a re-conception of a typical Odissi recital, which normally progresses from *mangalacharan* (an invocation), through *pallavi* (pure dance) and traditional *abhinaya* (interpretive verses), to *moksh* (dance of liberation). Included in the 2005 US tour was a week-long run at the Joyce Theater in New York.

Sacred Space premiered in India in December 2005, and was awarded the best production of the season by the prestigious Music Academy Chennai.

These performances mark Nrityagram Dance Ensemble's UMS debut.

Surupa Sen (*Artistic Director, Choreographer, Dancer*) was the first student at Nrityagram, where she began her Odissi training with the late body language genius and major architect of Odissi, Guru Kelucharan Mahapatra. She also studied with Protima Gauri, founder of Nrityagram, and took workshops in *abhinaya* (narrative dance or mime) with Smt. Kalanidhi Narayanan. As a child, she studied the temple dance form of South India, *Bharatanatyam*, to which she attributes her preoccupation with form and line. Attracted to choreography from her first exposure to western dancers, she participated in the International Choreographer's Residency at the American Dance Festival in 2000. Over the years she has worked on movement with Theater der Klaenge, Rob McWilliams, Maggie Sietsma, and Wolfgang Hoffman, as well as Ramli Ibrahim, Ranjabati Sircar, and Mahesh Mahbubani.

Ms. Sen has performed in solo recital and ensemble all over India, the US, Canada, Europe, the UK and the Middle East. Her evening length work, *Sri-In Search of the Goddess* (2000), consisted of both a non-traditional suite (*Night, Fire, Dialogue with Death*) and a re-working of traditional dance (*Srimati, Srimayi, Sridevi*).

Tonight's program includes new repertoire using an expanded traditional Odissi vocabulary. For *Sacred Space*, Surupa received the award for "Best Choreography" and "Best Dancer of the Season" from Music Academy Chennai.

Bijayini Satpathy (*Director of Odissi Gurukul, Dancer*) joined the Orissa Dance Academy in Bhubaneswar, Orissa, at the age of seven, where she trained under Guru Gangadhar Pradhan and Guru Kanduri Charan Behara for 13 years. An insatiable thirst for knowledge led her to Nrityagram in 1993 where she flourished under the guidance of Protima Gauri and through her collaboration with Surupa Sen. In Nrityagram, she gained from the intense concentration on dance, as well as from interaction with other practitioners of performing arts, to which she attributes her own artistic growth. Ms. Satpathy has performed alone and with the

ensemble all over the world and has received national and international recognition, including the 2003 Mahari Award given to the best Odissi dancer of the year. As Director of the Odissi Gurukul, she is creating new techniques for Odissi dance training, and works on extending the vocabulary of the traditional form.

Pandit Raghunath Panigrahi (*Composer*) is one of the foremost singers of Orissa. With his wife, the legendary dancer Sanjukta Panigrahi, and her guru, the late Kelucharan Mahapatra, he has developed compositions that are the mainstay of Odissi dance. Surupa Sen says that "his understanding of Sanskrit and Oriya music is so profound, that the very way in which he puts words to melody leads me to the movements I choreograph."

Pavithra Reddy (*Dancer*) came as part of the outreach program in 1990, from a village near Nrityagram. She learned Odissi under the tutelage of Surupa Sen and Bijayini Satpathy and been a part of the ensemble since 1993. She had her solo debut in 2003 and now teaches dance in the village and city outreach program.

Ayona Bhaduri (*Dancer*) came all the way from Bengal to learn Odissi at Nrityagram. She has been a student of Surupa Sen and Bijayini Satpathy since 1998. She has performed with the ensemble since 2001.

Rasmi Raj (*Dancer*) studied at Orissa Dance Academy in Bhubaneshwar for five years before she came to Nrityagram for advanced training. She now studies with Surupa Sen and Bijayini Satpathy.

Manasi Tripathy (*Dancer*) is from Bhubaneshwar, where she trained for 10 years under Guru Kelucharan Mahapatra before coming to Nrityagram. Now she trains under Surupa Sen and Bijayini Satpathy and this is her first tour with the ensemble to the US.

Lynne Fernandez (*Lighting Designer, Director*) has been with Nrityagram since 1993. Among the first practicing light professionals in India, she has worked as an actress and light designer with leading directors like Barry John, Joy Michael, Ranjit Kapoor, and Lillete Dubey. Her work in theater has also been featured internationally—at the Edinburgh Fringe Festival, West-end in London, and New York (in the acclaimed US première of Mahesh Dattani's "Dance Like a Man").

Of her work with the ensemble, Surupa Sen says "she understands dance intuitively and is able to create the visual space that enhances our work. Her contribution is the luminosity, the look that has become characteristic of the ensemble."

As Director of Nrityagram, Ms. Fernandez is responsible for administration, fund raising, and project development. Her recent projects include building a dance facility with a studio, auditorium, exhibition space, and physiotherapy unit. She has also overseen the emergence of the ensemble onto the international arena.

Chanticleer

Joseph Jennings, *Music Director*

Soprano and Alto

Eric S. Brenner, Dan Cromeenes, Dylan Hostetter, Justin Montigne,
Benjamin Rauch, William Sauerland

Tenor

Ben Johns, Thomas McCargar, Matthew D. Oltman

Baritone and Bass

Eric Alatorre, John Bischoff, Mark Sullivan

Program

Thursday Evening, April 20, 2006 at 8:00
St. Francis of Assisi Catholic Church, Ann Arbor

EarthSongs

I.

Domini est terra a 6

Surge, propera

Descendi in hortum meum

Jubilate Deo omnis terra a 12

II.

To be selected from the following:

Hence, Stars, Too Dim of Light

Sweet Honey-Sucking Bees

Sweet Suffolk Owl

Quel augellin che canta

Le Chant des oyseaux

III.

To be selected from the following:

from **Tang Poems**

Written on a Rainy Night

Wild Grass

Spring Dreams

Philippe de Monte

*Giovanni Pierluigi
da Palestrina*

Michael East

John Wilbye

Thomas Vautor

Claudio Monteverdi

Clément Janequin

Chen Yi

Camille Saint-Saëns

Paul Hindemith

*Gustav Mahler,
arr. Clytus Gottwald*

Eric Whitacre

Sarah Hopkins

IV.

To be selected from the following:

Deux choeurs, Op. 68

Calme des nuits
Les Fleurs et les arbres

Zwei Männerchöre

Über das Frühjahr
Eine lichte Mitternacht

V.

Ich bin der Welt abhanden gekommen

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

VI.

A Boy and a Girl

Past Life Melodies

VII.

**A Selection of Traditional English, Irish, Scottish, Spanish,
Japanese, and American Folk Songs**

VIII.

Popular songs and spirituals to be announced

52nd Performance of the
127th Annual Season

A Cappella 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 provided by *Observer & Eccentric* Newspapers.

Chanticleer is a non-profit organization, governed by a volunteer Board of Trustees, administered by a professional staff with a full-time professional ensemble, and is a recipient of funding from the National Endowment for the Arts and the Grants for the Arts/San Francisco Hotel Tax Fund.

Chanticleer appears by arrangement with ICM Artists, New York, NY.

Chanticleer recordings are available on the Warner Classics and Chanticleer Records labels.

Musical Resources is the printed-music source for Chanticleer.

Large print programs are available upon request.

I.

Domini est terra a 6

Philippe de Monte

*Born 1521 in Mechelen, Flanders**Died July 4, 1603 in Prague*

The city of Prague has a distinguished history as a musical center. Its golden age was in the late-16th and early-17th centuries when it was the capital of the vast Hapsburg realm and the seat of government of the Holy Roman Empire. Emperor Rudolf II moved his court there in 1576 and the city remained the center of authority until the outbreak of the Thirty Years War in 1618. Although enjoying mixed success on the political side, Rudolf was a generous patron of the arts and sciences.

The musical chapel of the court was headed by Philippe de Monte, who continued as *kapellmeister* until his death in 1603. He was born in Mechelen in 1521 and made his way to Naples, Rome, and Antwerp. One of the century's most prolific composers, he excelled in all genres, particularly in five- and six-voice motets.

Surge, propera**Descendi in hortum meum****Jubilate Deo omnis terra a 12**

Giovanni Pierluigi da Palestrina

*Born 1525 in Palestrina, Italy, near Rome**Died February 2, 1594 in Rome*

Like Bach, Giovanni Pierluigi da Palestrina has come to represent the quality of perfection in the polyphonic music of his time. As such, he was the first composer to be stylistically emulated by succeeding generations up to our own time. Palestrina composed the *Motetorum Liber Quartus Ex Canticis Canticorum* (Fourth Book of Motets from the Song of Songs) in 1584, offering a copy to the Duke of Mantua on August 1 of that year. These texts from the Old Testament are attributed to King Solomon and concern themselves with sexual love and courtship. The Christian interpretations are therefore allegorical in character. Though most of Palestrina's music is reserved in nature owing to the strict modifications in liturgi-

cal music brought about by the Counter-Reformation as set down during the Council of Trent, these first two pieces are, in the words of the composer, *genere alacriore* (of a more animated spirit). These settings show a personal and deeply emotional quality among Palestrina's work and were received with great success.

Jubilate Deo is one of only a few 12-part motets in Palestrina's catalogue of works. The celebratory nature of the text is well-represented by the fanfare-like writing and the dense, rich texture. Unlike most pieces written for multiple choirs (this is for three four-voice choirs), Palestrina consistently employs all twelve parts simultaneously, rather than alternating the choruses.

II.

Madrigals were the popular songs of the Renaissance. They were sung by amateurs and professionals alike in a variety of settings. The texts often dealt with everyday matters, including food and drink, the pursuit of love, and death. The madrigal developed in Italy and quickly spread north through Europe to England. In France, madrigals were known as chansons. Some French composers developed a programmatic style, using nonsense syllables to imitate everyday sounds. The first English madrigals were nothing more than "borrowed" Italian madrigals with newly-written English texts. Eventually, English composers developed their own descriptive style for writing these short, entertaining pieces.

III.

from **Tang Poems**

Written on a Rainy Night

Wild Grass

Spring Dreams

Chen Yi

Born April 4, 1953, in Guangzhou, China

The composer writes: "Beginning in soft unison with alto and tenor, the pan-tonal melody of 'Written on a Rainy Night' takes its folk-song elements from southwestern China. When the theme moves to the soprano voice, the continuing motive in the dense bass part frames the entire

piece, bringing it into an endless mood of nostalgia. 'Wild Grass' features a constant motif formed by two parts with irregular downbeats and vivid padding syllables. It suggests the poet's sorrow at being apart from a friend, likening it to the grass growing and extending. The melodic material is mixed from the folk storytelling song styles in southeastern China."

Spring Dreams was commissioned by the Ithaca College School of Music, where it premiered in 1997. In the beginning of the piece, several groups of ostinati are brought in gradually in various tempi, imitating the vivid pulse of birds singing. There is a turning point in the middle, when a bird's song awakens the poet and he realizes that many flowers must have been ruined by a night of wind and showers. He sympathizes with the fallen petals as he treasures the beautiful springtime.

IV.

Deux choeurs Op. 68

Calme des nuits

Les Fleurs et les arbres

Camille Saint-Saëns

Born October 9, 1835 in Paris

Died December 16, 1921 in Algiers

The prolific Saint-Saëns left works in virtually every major compositional form. Many remember him ironically for *Carnival of the Animals*, a private joke dashed off during a vacation, which he did not want performed. In fact Saint-Saëns was an assiduous worker and a rigorous thinker: he avidly followed and wrote about developments in other disciplines, such as science and aesthetic thought.

These *Deux choeurs* reflect a Parnassian ethic of "art for art's sake" to which this neo-classicist composer subscribed. This view ran counter to the prevailing Romantic movement and, more markedly, to the Impressionism that flourished at the end of the century. But Saint-Saëns was not removed from passion, especially the kind of passion achieved through love for nature. "Calme des nuits" and "Les Fleurs et les arbres" (written years apart but published together in

1883 as opus 68) are good examples of that restrained passion, showing his economy and focus. The two pieces are on texts written by Saint-Saëns and are dedicated to his fellow composer, Charles Gounod.

Zwei Männerchöre

Über das Frühjahr

Eine lichte Mitternacht

Paul Hindemith

Born November 16, 1895 in Hanau, Germany

Died December 28, 1963 in Frankfurt am Main, Germany

"Über das Frühjahr" is based on a sardonic and appallingly modern text by Bertolt Brecht: it casually presents a dead world without spring, without birds, even without storms. The opening is in properly Brechtian declamation; the main body of the piece, however, offsets Brecht's satire and cruelty with rich, melancholic music, full of imaginative touches. Hindemith has not written a setting of this poem, but a reaction to it; the music itself becomes the beauty that is being destroyed. At the end is desolation, as the lower voices abandon the tenors to a single, forlorn image.

Composed on a translated poem by Walt Whitman, "Eine lichte Mitternacht" is idiomatically similar to its above contemporary; both employ numerous expressive devices, including a sensual array of seventh and fourth chords, "fanning out" melodies and hypnotic repeated notes. The extraordinary intensity peaks with unexpected chords on the words, "sleep, night, death and the stars."

V.

Ich bin der Welt abhanden gekommen

Gustav Mahler

Born July 7, 1860 in Kalischt, Bohemia

Died May 18, 1911 in Vienna

Austrian composer and conductor Gustav Mahler was one of the last in a long line of great composers of the Austro-German tradition, reaching back as far as Heinrich Schütz. Mahler's

achievements include the revitalization of the symphonic form with song, creating new melodic, tonal, and formal methods to expand the resources of the orchestra. Although his output was relatively small, Mahler almost exclusively composed extended works, including nine symphonies and several orchestral song cycles. He was also one of the leading conductors of his day, highlighted by 10 years at the Vienna State Opera. Although not reflected in his composition, as a conductor Mahler proved to be an exponent of the emerging Viennese school led by Arnold Schönberg.

This song from Mahler's *Rückert-Lieder*, composed between 1901 and 1902, displays his indebtedness to the orchestral writing of Debussy. It also points to a new direction in his song writing, which culminated in *Das Lied von der Erde*, where the voice becomes essentially another instrumental line. As the title implies, the texts are all by Friedrich Rückert (1788–1866), a favorite choice among 19th-century composers, including Schubert and Schumann. Originally for voice and piano, *Rückert-Lieder* is usually performed in its orchestrated form. The darkly romantic "Ich bin der Welt abhanden gekommen" was arranged for chorus by Clytus Gottwald in 1983.

VI.

A Boy and a Girl

Eric Whitacre

Born 1970 in Nevada

Eric Whitacre received his M.M. in composition from The Juilliard School of Music, where he studied composition with Pulitzer Prize-winner John Corigliano. *A Boy and a Girl* is a setting of a poem by Nobel laureate Octavio Paz.

Past Life Melodies

Sarah Hopkins

Born 1958 in Lower Hutt, New Zealand

The melodic ideas of *Past Life Melodies*, like those in all of Sarah Hopkins's music, are simple in structure and reach deep into the soul. The

first melody was one which haunted the composer for many years—a melody which came to her at moments of deep emotion. The second melody reflects her considerable interest in the music of various world cultures, and in this particular case her eight years in Darwin in the north of Australia, where she had much contact with Australian Aboriginal art and music. The third section of the work utilizes a concept called harmonic-overtone singing, which is as ancient a technique as singing itself. Here the separate harmonic voices weave and dart like "golden threads" above the earthy drone sustained by the main body of the choir. The richness and subtlety of colors along with an inner rhythm of simple ideas and materials offers the listener a communication with the heart and soul of the music itself.

Program notes by Paul Attinello, Kip Cranna, Joseph Jennings, Stephen Leek, Andrew Morgan, Matthew D. Oltman, and Neal Rogers.

Hailed by the *New Yorker* magazine as "America's favorite choral ensemble," the Grammy Award-winning vocal ensemble **Chanticleer** performs over 80 concerts in 16 states across the US this season, and also tours to Europe and Japan. The ensemble's 29th CD conceived by Music Director Joseph Jennings, *Sound in Spirit*, debuted in September 2005 and is a powerful exploration of transcendent chant and other primal vocal expression.

Chanticleer, based in San Francisco, has developed a remarkable reputation for its vivid interpretations of vocal literature, from Renaissance to jazz, and from gospel to venturesome new music. With its seamless blend of 12 male voices, ranging from countertenor to bass, the ensemble has earned international renown as "an orchestra of voices."

Chanticleer's 26-concert Bay Area season includes *EarthSongs*, a program of music inspired by the beauty and power of nature, which they will also perform on tour. In addition, Chanticleer returns to its roots in early music with concerts of



Chanticleer

a rarely-performed Renaissance marvel, Antoine Brumel's *Earthquake Mass*. This season's European tour encompasses the ensemble's debut in Vienna's Musikverein and return appearances in Amsterdam, Paris, and the three Baltic capitals of Tallinn, Vilnius, and Riga, along with a première visit to mainland Spain.

Since 1994, Chanticleer has recorded exclusively for Warner Classics, making the group's recordings available worldwide. *Colors of Love* won the Grammy Award in 2000 for "Best Small Ensemble Performance (with or without Conductor)" and the Contemporary A Cappella Recording Award for "Best Classical Album." The world-première recording of Sir John Tavener's *Lamentations and Praises* was released in January 2002 to high praise, and garnered two Grammy Awards.

In addition to extensive Bay Area educational

activities, the ensemble conducts masterclasses while on tour, and in 05/06 will conduct Chanticleer Youth Choral Festivals in San Francisco, Fresno, Minneapolis, and New Canaan, CT. Chanticleer's long-standing commitment to developing the choral repertoire has led the group to commission works from an ever-growing list of important composers.

Named for the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botto, who sang with the group

until 1989 and served as Artistic Director until his death in 1997. Music Director Joseph Jennings joined the ensemble as a countertenor in 1983, and shortly thereafter assumed his current title. A prolific composer and arranger, Mr. Jennings has provided the group with some of its most popular repertoire, most notably spirituals, gospel music, and jazz standards.

Chanticleer Administrative Staff

Christine Bullin, *President and General Director*
 Russ Walton, *Director of Administration and Development*
 Nancy Roberts, *Director of Marketing and PR*
 Jess G. Perry, *Business Manager*
 David Weingarden, *Operations and Tour Manager*
 Joe Ledbetter, *Marketing/Development Associate and Information Systems Manager*
 Matthew D. Oltman, *Assistant Music Director*
 John Bischoff, *Tour Road Manager/Stage Manager*

For more information, please see www.chanticleer.org.

UMS ARCHIVES

Chanticleer made their UMS debut in October 1989, and this appearance marks their fifth under UMS auspices. Chanticleer's most recent appearance with UMS was as a part of the Hill Re-Opening Gala concert, January 17, 2004, along with Midori, Measha Bruegggerosman, and David Daniels.

Nadja Salerno-Sonnenberg *Violin*

and

Anne-Marie McDermott *Piano***Program**

Friday Evening, April 21, 2006 at 8:00
Hill Auditorium, Ann Arbor

*Violin Sonatas of Johannes Brahms***Sonata No. 1 in G Major, Op. 78**

Vivace ma non troppo
Adagio
Allegro molto moderato

Sonata No. 2 in A Major, Op. 100

Allegro amabile
Andante tranquillo: Vivace
Allegretto grazioso (quasi andante)

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

Sonata No. 3 in d minor, Op. 108

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

53rd Performance of the
127th Annual Season

127th Annual
Choral Union Series

Support for this performance provided by the William R. Kinney Endowment Fund.

Tonight's pre-concert Prelude Dinner was sponsored by TIAA-CREF.

Special thanks to Alan Aldworth and ProQuest Company for their support of the UMS Classical Kids Club.

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

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

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

Ms. Salerno-Sonnenberg and Ms. McDermott are managed exclusively by ICM Artists, Ltd.

Ms. Salerno-Sonnenberg has recorded for Nonesuch and Angel/EMI.

Ms. McDermott has recorded for GMN and Arabesque.

Large print programs are available upon request.

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

The three violin sonatas of Johannes Brahms are cornerstones of the instrument's repertoire. In them, the concept of chamber music receives an entirely new meaning. While other composers of the 19th century sought to build bridges between music and other art forms (poetry, theater, visual arts) and to increase performing forces and work durations, Brahms preferred an "internal" development to an "external" one: in his chamber music in particular, he showed how the classical forms, inherited from Beethoven and Schubert, could be invested with new content. A poignant and intensely personal melodic style and a peerless mastery of musical structure make Brahms's sonatas unique. This is music where one feels that every single note matters.

Sonata No. 1 in G Major, Op. 78, "Regenlied"

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna

The first of the three surviving violin sonatas by Brahms (we know that he destroyed the first three he had written), Op. 78 followed hot on the heels of the *Violin Concerto* (Op. 77). British musicologist Malcolm MacDonald has called it "a gentler appendix to that work." Like the concerto, it was written for Brahms's old friend, the great violinist Joseph Joachim, and completed at Pörschach, Brahms's favorite retreat on Lake Wörth, during the summer of 1879.

For the last 127 years, this sonata has been widely admired for its melodic richness and its masterful use of a few minuscule building blocks to generate a high level of unity throughout the entire work. The rhythm of the first three notes of the violin part recurs audibly in all three movements, yet the same figure takes a multitude of different melodic, harmonic, and textural shapes, changing from one appearance to the next. After a serene and lyrical opening, the first movement grows more and more impassioned and becomes downright dramatic in the devel-

opment section. The slow movement, which begins with a heartfelt and introverted melody, includes a second theme reminiscent of a funeral march. When he sent the sonata to Clara Schumann, Brahms noted that the slow movement was written to "tell you, perhaps more clearly than I otherwise could myself, how sincerely I think of you and Felix." (Felix Schumann, Robert and Clara Schumann's youngest child, had died of tuberculosis in January 1879 at the age of 24. He had been a budding poet; Brahms composed three Lieder based on his verse.)

In the third movement, Brahms quoted the melody he had used in two interrelated songs, "Regenlied" (Rain Song) and "Nachklang" (Echo) from 1873. The songs were written on poems by Klaus Groth, a poet from Brahms's native Hamburg. (The first lines of "Regenlied" read: "Pour down, rain, reawaken in me the dreams I dreamed in childhood.") This song was a particular favorite of at least two of Brahms's close friends. One of them was Clara Schumann, who wrote of her "rapture" at discovering "my passionately loved melody" in the sonata. (She added: "I say 'my,' because I do not believe that anyone feels the rapture and sadness of it as I do...") The other friend was the prominent Viennese surgeon Theodor Billroth, to whom Brahms dropped a subtle hint: "It's not worth playing through more than once, and you would have to have a nice, soft, rainy evening to give the proper mood." Billroth responded: "You rascal!...To me the whole sonata is like an echo of the song." In his sonata finale, Brahms expanded on the melody significantly, incorporating not only echoes of the song, but also a striking quote from the second-movement "Adagio."

Sonata No. 2 in A Major, Op. 100

Brahms

If the first sonata was an "appendix" to the *Violin Concerto*, the second, written in 1886, can be seen as a "prelude" to his Double Concerto. The opus numbers reveal a most remarkable sequence of works: *Sonata for cello and piano*

in *F*, Op. 99—*Sonata for violin and piano in A*, Op. 100—*Trio for violin, cello and piano in c minor*, Op. 101—*Double Concerto for violin, cello and orchestra in a minor*, Op. 102. It seems as though Brahms was systematically exploring the various combinations of the violin and the cello first with piano and then with orchestra.

To an earlier generation of musicians, the opening motif of the *Sonata No. 2* was symbol-

Andante returns in a modified form, followed by an even more playful variant of the scherzo (the violin plays *pizzicato* and the piano matches that sound with its own short and light *staccato* notes). A brief recall of both the slow and the fast themes concludes this unusual movement.

The finale returns to the singing lyricism of the opening. Remarkably understated for a finale, it is all *dolce* and *espressivo*, and even the

In his chamber music in particular, Brahms showed how the classical forms, inherited from Beethoven and Schubert, could be invested with new content. A poignant and intensely personal melodic style and a peerless mastery of musical structure make his sonatas unique.

ic of the fact that the gulf between Brahms and Wagner was not as deep as a still earlier generation had believed. The resemblance between this theme and Walther's "Prize Song" from *Die Meistersinger von Nürnberg* is in fact too great to go unnoticed. Still, some modern commentators prefer to point to another allusion, this time to one of Brahms's own songs, "Wie Melodien zieht es mir leise durch den Sinn" (It goes softly through my mind like music), in the second theme that follows soon after the first. What cannot be doubted are the song-like melodies that constantly evoke vocal memories (real or putative). A contrast in character is finally provided by the third theme, a striking rhythmic idea. These themes presented in the exposition (plus a fourth one that grows organically from the opening) dominate the development section and the recapitulation.

The second movement is really two movements in one: it starts with a tender "Andante tranquillo," only to be disrupted early on by a "Vivace" that plays the role of a scherzo. The

tempo is on the slow side ("Allegretto grazioso quasi Andante"). Some people have speculated that the warm intimacy of this music has something to do with the warm feelings Brahms had for the young singer Hermine Spies at the time. This is of course pure conjecture, just like the Wagner connection in the first movement—but like that connection, it provides food for thought and an intriguing associative framework for the sonata.

Sonata No. 3 in d minor, Op. 108

Brahms

The third violin sonata, written between 1886 and 1888, is the only one to contain four movements rather than three. It was published in 1889 with a dedication to Brahms's friend Hans von Bülow, the great pianist and conductor.

The first and last movements of this sonata are highly dramatic and impassioned, framing an "Adagio" of intense emotionality and a lively

and sparkling Scherzo-type movement (Brahms did not call it a Scherzo).

Brahms had no sooner finished this sonata than he sent it off to his close friends, the pianist Heinrich von Herzogenberg and his pianist wife Elisabet. After playing through the sonata with violinist Amanda Röntgen (and, indeed, committing the whole piece to memory in just a few days), Elisabet wrote three long letters to Brahms in which she described her reactions to the new work almost measure by measure. Instead of attempting a new commentary, it will be best to look at the sonata through the eyes of the first person to open the score, who happened to be a musician of rare sensitivity and intelligence. Her comments can inspire us to hear this now-familiar masterpiece as if it were for the first time.

My dear Friend,

This 30th of October will long be green in my memory. I cannot tell you how I felt when the dear, fat roll of music was brought in this morning. We were still at breakfast, and my heart beat fast as I cautiously extracted the kernel from its shell. Heinrich wanted to tear the manuscript from me; but I held it tight, and ran straight up to Amanda's room, where—more or less *mal coiffées* [unkempt] but full of joyous expectancy—we sat down to play it at once.

We got into the spirit of it immediately, feeling your spell upon us. Our eyes flew from bar to bar, our zeal and delight grew from page to page, our fingers tackled every difficulty with such success that I hardly knew myself. We grasped each successive beauty, feeling quite at home in spite of the startling sense of novelty which a first movement invariably produces.

At the opening of the development we quite caught our breath. How new it is, with that exquisite pedal-note absorbing everything! How our surprise and

delight grew and grew as the A showed so sign of giving way, but held its own through all the glorious tissue woven above it! How my left thumb reveled in the pressure it had to exert!...How happy, how happy this piece makes me!...

It is still too new to write quite fully, but I must dwell on one or two points: the delicious *tranquillo* of the coda [in the first movement], and the shorter pedal-note at the end, emphasizing the structure of the sonata-form and welding the two pedal-notes, A and D, into a golden ring...How it vibrates with emotion, how it grows in intensity and the *ritenuto*, reaching its climax where the pedal-note ends and the violin becomes chromatic! When we reached that point we exchanged knowing looks, we three, and our looks would have told you much that you would like to hear...What delights me so in this sonata is its wonderful unity. The four movements are so unmistakably members of one family. One purpose dominates them, one color scheme embraces them all; yet their vitality finds expression in such various ways.

Program notes by Peter Laki.

Nadja Salerno-Sonnenberg's 05/06 orchestral appearances include the Los Angeles Philharmonic, Seattle Symphony Orchestra, Minnesota Orchestra, and Toronto Symphony Orchestra. She continues her highly successful collaboration with the duo guitarists the Assads, and performs Sergio Assad's *Concerto Originis*, written for her and the two brothers, with the Milwaukee Symphony Orchestra. With pianist Anne-Marie McDermott, she tours in recital, with appearances at Ithaca College, Lincoln Center's Alice Tully Hall, Philadelphia's Kimmel Center, Finney Chapel in Oberlin, Jesse Auditorium in Missouri, Hill Auditorium in Michigan, and Lund Auditorium in Illinois.

Considered a groundbreaker in the recording



Nadja Salerno-Sonnenberg

field, Nadja Salerno-Sonnenberg continues to remain on the cutting edge with the creation of her own record label, NSS MUSIC (nssmusic.com). With over 20 recordings to her credit, Nadja has also recorded for the Nonesuch and Angel/EMI Classics labels. In addition to standard classical repertoire, she has received critical acclaim for several "crossover" discs: a self-titled recording of gypsy music from Eastern Europe with the duo guitarists the Assads (Nonesuch 2000) and *It Ain't Necessarily So* (Angel/EMI 1995) which includes works by Gershwin, Kreisler, and Scott Joplin. An admirer of all musical genres, she has made guest appearances on recordings by Mandy Patinkin, Joe Jackson, and Keith Jarrett, and has also collaborated with such artists as Judy Blazer, Roger Kellaway, Bob James, Regina Carter, Eileen Ivers, and Janis Siegel.

On camera, Ms. Salerno-Sonnenberg has been featured as the subject of a 2000 Academy Award-nominated documentary film, *Speaking In Strings*, which premiered at the Sundance Film Festival. She has also hosted PBS' *Backstage/Live from Lincoln Center*, along with making numerous other guest appearances on talk and news programs. In 1989, Crown Books published *Nadja: On My Way*, an autobiography written for children in which she shares her experiences as a young musician building a career. In 1999, Ms. Salerno-Sonnenberg was featured in a book on celebrities entitled *The Virtuoso*.

Nadja Salerno-Sonnenberg's professional career began in 1981 when she won the Walter W. Naumburg International Violin Competition. In 1983 she was recognized with an Avery Fisher Career Grant, and in 1988 was Ovations Debut Recording Artist of the Year. In 1999 she was honored with the prestigious Avery Fisher Prize, awarded to instrumentalists who have demonstrated "outstanding achievement and excellence in music." In May of that same year, Ms. Salerno-Sonnenberg was awarded an honorary Masters of Musical Arts from the New Mexico State University, the first honorary degree the University has ever awarded. An American citizen, Ms. Salerno-Sonnenberg was born in Rome and emigrated to the United States at the age of eight to study at The Curtis Institute of Music. She later studied with Dorothy DeLay at The Juilliard School. For more information, please visit: www.nadjasalernosonnenberg.com

During the 05/06 season, **Anne-Marie McDermott** will appear with the Los Angeles Chamber Orchestra and the Signature Symphony among other ensembles, and continue her association with violinist Nadja Salerno-Sonnenberg. As an artist member of the Chamber Music Society of Lincoln Center, she will be the curator and featured performer of a three concert Centennial Shostakovich Celebration. In recital, Ms. McDermott will be presenting Bach's Goldberg Variations, in conjunction



Anne-Marie McDermott

with a planned recording of the work.

Ms. McDermott debuted with the New York Philharmonic in 1997 under Christian Thielemann and has since appeared with the orchestras of Atlanta, Baltimore, Dallas, Pittsburgh, St. Louis, and Seattle. She has also toured the United States with the Australian Chamber Orchestra and Shostakovich's *Concerto No. 1*. Other notable engagements include the Hong Kong Philharmonic, the Brandenburg Ensemble at the

Kennedy Center, the Moscow Virtuosi with Vladimir Spivakov at Boston's Symphony Hall and New York's Avery Fisher Hall, and the New York Pops at Carnegie Hall. Recital engagements have included New York's 92nd Street Y, Town Hall and Alice Tully Hall, the Kennedy Center, and San Francisco's Herbst Theatre and the Schubert Club. She has participated in such festivals as Mostly Mozart, Ravinia, Aspen, Bravo Vail Valley, Santa Fe, Spoleto, Chamber Music Northwest, Newport, the Dubrovnik Festival in the former Yugoslavia, and the Festival Casals in Puerto Rico. A passionate champion of the music of Prokofiev, Anne-Marie McDermott has performed the complete cycle of sonatas many times, most recently during the Lincoln Center Festival in July 2003.

A winner of the Young Concert Artists Auditions, Ms. McDermott was also the recipient of the Avery Fisher Career Development Award, the Andrew Wolf Memorial Chamber Music Award, the Joseph Kalichstein Piano Prize, the Paul A. Fish Memorial Prize, the Bruce Hungerford Memorial Prize, and the Mortimer Levitt Career Development Award for Women Artists.

Ms. McDermott began playing the piano at age five. By 12 she had performed the Mendelssohn *Concerto in g minor* with the National Orchestral Association at Carnegie Hall. She studied at the Manhattan School of Music as a scholarship student with Dalmo Carra, Constance Keene, and John Browning, and participated in master classes with such highly respected artists as Leon Fleisher, Menahem Pressler, Misha Dichter, Abbey Simon, Rosalyn Tureck, Michael Tilson Thomas, and Mstislav Rostropovich.

UMS ARCHIVES

Tonight's performance marks Ms. Salerno-Sonnenberg's third appearance under UMS auspices. She made her UMS debut in the 1988 May Festival playing the Mendelssohn *Concerto in e minor for Violin and Orchestra* with the Pittsburgh Symphony Orchestra under Zdenek Macal. Anne-Marie McDermott appears for the second time in Ann Arbor, following her April 2000 UMS debut with the Australian Chamber Orchestra.

128TH UMS SEASON 2006 | 2007

128th Annual

Choral Union Series

10 Concerts in Ann Arbor's Hill Auditorium

Shostakovich Centennial Festival Concerts 3, 4 & 5

Kirov Orchestra

Valery Gergiev conductor

FRIDAY, OCTOBER 20 – SUNDAY, OCTOBER 22

Jonathan Biss piano

SATURDAY, NOVEMBER 18, 8 PM

London Philharmonic Orchestra

Sarah Chang violin

Kurt Masur conductor

THURSDAY, NOVEMBER 30, 8 PM

Joshua Bell violin

SATURDAY, FEBRUARY 3, 8 PM

Midori violin

SUNDAY, MARCH 11, 4 PM

Murray Perahia piano

SATURDAY, MARCH 17, 8 PM

**Orchestre Philharmonic
de Radio France**

Myung-Whun Chung conductor

TUESDAY, MARCH 20, 8 PM

Measha Brueggergosman soprano

William Bolcom piano

THURSDAY, APRIL 12, 8 PM



Subscription Packages on Sale in May

Tickets to Individual Performances on Sale Monday, August 21



ums

734.764.2538 | www.ums.org

outside the 734 area code, call toll-free 800.221.1229



michigan council for
arts and cultural affairs

University of Michigan Credit Union

Where Everyone is a Soloist — Since 1954

- Three Branches on Campus
- ATMs throughout Ann Arbor

We are a full service financial institution offering everything you need to stay in tune financially. Open to U of M faculty, staff, alumni, students, and other groups.

Call 734-662-8200 or 800-968-8628
& step into the spotlight.

UM CREDIT UNION[®]

www.umcu.org



11TH ANNUAL FORD HONORS PROGRAM

HONORING

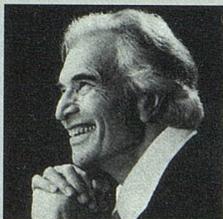
DAVE BRUBECK

WITH THE

2006 UMS DISTINGUISHED ARTIST AWARD

SATURDAY, MAY 13, 6 PM • HILL AUDITORIUM

734-764-2538 or **www.ums.org**



Concert Tickets: \$10 – \$60

With all proceeds supporting the UMS Education and Audience Development Program

The Ford Honors Program
is made possible by:



Ford Motor Company Fund

UNIVERSITY
MUSICAL SOCIETY
ums

and
**University of Michigan
Credit Union**
present

Sweet Honey In The Rock

Arnaé
Ysaye Maria Barnwell
Nitanju Bolade Casel
Aisha Kahlil
Carol Maillard
Louise Robinson
Shirley Childress Saxton

Program

Saturday Evening, April 22, 2006 at 8:00
Hill Auditorium, Ann Arbor

*Tonight's program will be announced by the artists from the stage
and will contain one intermission.*

54th Performance of the
127th Annual Season

Tonight's performance is sponsored by University of Michigan Credit Union.

Funded in part by the James A. & Faith Knight Foundation.

A Cappella Series

Media partnership for this performance provided by WEMU 89.1 FM, WDET
101.9 FM, *Observer & Eccentric* Newspapers, and *Michigan Chronicle/Front Page*.

Sweet Honey In The Rock appears by arrangement with ICM Artists, New York, NY.

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

Large print programs are available upon request.

Artist Statement

Who could have imagined in 1973, that after 33 years Sweet Honey In The Rock would still be standing proud and strong as a voice for change. In the early days, whether performing at a political rally, a church, festival, concert hall, or college cam-

pus, we sang our beliefs, our passions, and our stories, grateful for each opportunity to do so. We understood that being socially conscious, politically involved, and fearlessly vocal women might not land us a lucrative recording contract or a chart-topping hit. What mattered were the messages in our music, which remain deeply rooted in African American vocal traditions.



Sweet Honey In The Rock

“...I have always believed art is the conscience of the human soul and that artists have the responsibility not only to show life as it is but to show life as it should be...Sweet Honey In The Rock has withstood the onslaught. She has been unprovoked by the 30 pieces of silver. Her songs lead us to the well of truth that nourishes the will and courage to stand strong. She is the keeper of the flame.” —*Harry Belafonte*

Nitanju Bolade Casel's rap history of Sweet Honey In The Rock, "TRIBUTE," lays it out:

Great Black music is what we sing — a cappella style with a political ring. Using work songs, spirituals, gospel and blues, the styles of African, jazz and love songs too; there is no limit to the sounds that we produce in a social commentary to express our views. Rock the rock in the rock, honey in the rock, Sweet Honey in the Rock.

As our founder Bernice Johnson Reagon retired from performing with the ensemble in January 2004, we moved into a new era as a sextet, welcoming founding member Louise Robinson, and Arnaé, who had worked with us as a substitute since 1994. As always, we are delighted to be joined on stage by Shirley Childress Saxton, American Sign Language interpreter. Sweet Honey in the Rock's vision for the future continues to grow and expand.

With Grateful hearts we offer these songs as a healing light, a Balm in Gilead for Trying Times. May your hearts be touched and your resolve strengthened.

In Song and Spirit,

Sweet Honey In The Rock

Founded by Bernice Johnson Reagon in 1973 at the D.C. Black Repertory Theater Company, **Sweet Honey In The Rock**, internationally renowned a cappella ensemble, has been a vital and innovative presence in the music culture of Washington D.C. and in communities of conscience around the world. Now entering her fourth decade, the Grammy Award-winning ensemble moves forward, following Bernice Johnson Reagon's retirement in February 2004. Sweet Honey is now a sextet, welcoming to the group two singers, Louise Robinson and Arnaé, both of whom had been part of the Sweet Honey family in the past.

From Psalm 81:16 comes the promise to a people of being fed by honey out of the rock. Honey—an ancient substance, sweet and nurturing. Rock—an elemental strength, enduring the winds of time. The metaphor of *sweet honey in the rock* captures completely these African American women whose repertoire is steeped in the sacred music of the Black church, the clarion calls of the civil rights movement, and songs of the struggle for justice everywhere.

Rooted in a deeply held commitment to create music out of the rich textures of African American legacy and traditions, Sweet Honey In The Rock possesses a stunning vocal prowess that captures the complex sounds of blues, spirituals, traditional gospel hymns, rap, reggae,

African chants, hip-hop, ancient lullabies, and jazz improvisation. Sweet Honey's collective voice, occasionally accompanied by hand percussion instruments, produces a sound filled with soulful harmonies and intricate rhythms.

In the best and in the hardest of times, Sweet Honey In The Rock has come in song to communities across the US and around the world raising her voice in hope, love, justice, peace, and resistance. Sweet Honey invites her audiences to open their minds and hearts and think about who we are and what we do to one another and to our

fellow creatures on this planet.

In May 2004, Sweet Honey In The Rock was the recipient of the prestigious Ford Honors Award from the University Musical Society of the University of Michigan. Sweet Honey began her 32nd year with a new release, *Sweet Honey In The Rock: Raise Your Voice!*, the live soundtrack recording of the Stanley Nelson film which aired on PBS' American Masters during the summer of 2005. The film received voluminous praise from critics and audiences everywhere, and is now available on DVD.

UMS ARCHIVES

Tonight is Sweet Honey In The Rock's seventh appearance under UMS auspices. Most recently, they performed at the ninth annual Ford Honors Program in May 2004, where they received UMS's Distinguished Artist Award. Sweet Honey not only has a performance history with UMS in Ann Arbor extending back to 1993, but also performed in Washington D.C. prior to and in support of U-M's oral argument on affirmative action at the Supreme Court.