

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. Parents are encouraged not to bring children under the age of 3 to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

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

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

Event Program Book

Friday, March 23 through Thursday, April 12, 2007

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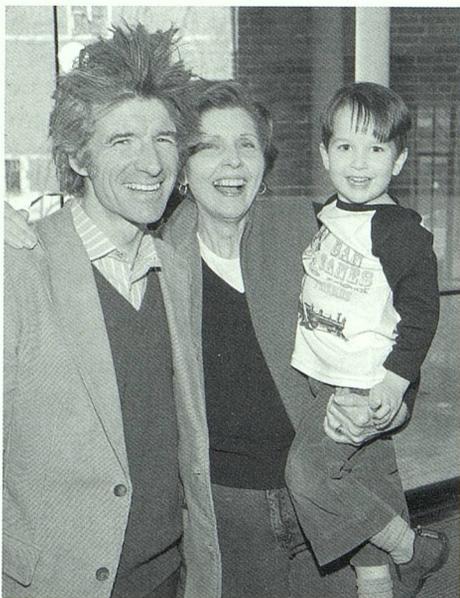
Dear Friends,

Welcome to this UMS performance. I am pleased you are here. The presentations covered by this program book are some of the liveliest of the season. I know you will have a great time.

Every non-profit organization is made possible through contributed income, volunteer time, and expertise. UMS is honored to have an extensive group of engaged and active volunteers: the Board of Directors, former Board members now in our Senate, and the Advisory Committee. I would like to highlight here the role the Advisory Committee plays within UMS because we simply could not provide our Youth Education Program without them.

The UMS Advisory Committee is made up of 50 dedicated volunteers who work tirelessly to provide volunteer support and raise funds for UMS. Advisory Committee members usher at all Youth Performances throughout the season. They produce two major fundraising events each year, the On The Road Auction in September and the Ford Honors Program in May. Throughout the year they organize and promote Delicious Experiences, the fabulous culinary events designed to bring together friends of UMS.

Susan McClanahan with grandson Charlie (r) and Dan Zanes (l)



The second annual On the Road Auction in September 2006 was a great success and the event has become a much-anticipated addition to the fall season. Many of the auction items were opportunities only UMS could provide, in addition to unique items contributed by generous members of our community. I had great fun when I purchased the opportunity for my grandson Charlie and his friends to meet Dan Zanes following his family performance. The date for the 2007 On The Road will be announced soon; our volunteers are already planning another spectacular evening.

The Advisory Committee recently mailed the invitation to the Ford Honors Gala, a benefit for the UMS Education program. Being held on Saturday, May 12, this year's Ford Honors Gala will honor Mstislav Rostropovich with the UMS Distinguished Artist Award. The tribute and dinner will take place in the auditorium and atrium of the spectacular Biomedical Science Research Building. The evening will include valet parking, a scrumptious dinner catered by Opus One, an evening of music, and a heartfelt tribute. At this writing, Mr. Rostropovich is ill and we are uncertain of his status at the time of the gala. Therefore, this is an opportunity to honor Mr. Rostropovich—or Slava as he is known to the world—as an internationally recognized musician and outspoken defender of human rights.

I want to encourage you to attend the Ford Honors Gala, sign up for one of the remaining Delicious Experiences this season, and come to the On The Road Auction in September. Please look at the list of names of the Advisory Committee members on page 14 of the outer section of this program book. When you have the opportunity, I hope you will thank them for everything they do to bring the best arts education to students in southeast Michigan.

If you would like to register for an event, please call Lisa Rozek at 734.764.8489. If you have a comment or question, I hope you will call me at 734.647.1177. I look forward to seeing you at our volunteer-organized events.

Warm regards,

Susan McClanahan

Susan McClanahan
UMS Director of Development

UMS Educational Events *through Thursday, April 12, 2007*

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

Rahim AlHaj and Souhail Kaspar

Diwan: A Forum for the Arts (\$)

Thursday, March 29 – Sunday, April 1
 Arab American National Museum (AANM)
 13624 Michigan Avenue, Dearborn, MI 48126

DIWAN: A Forum for the Arts unites Arab-American artists, scholars, and performers from throughout the US, representing myriad academic fields and artistic genres. Activities include presentation of new research into Arab-American arts, poetry and prose readings, film screenings, and musical performances. This three-day dialogue reinforces AANM's commitment to providing a place for community members and artists to meet, exchange ideas, and exhibit their work. It also encourages audiences to explore the boundaries of art in addressing social and cultural issues related to Arab Americans and to the community at large.

Schedule, cost, and registration information is available at www.arabamericanmuseum.org or at 313.624.2266.

A collaboration with the Arab American National Museum and the Arab American Center for Economic and Social Services.

Pablo Ziegler Quintet for New Tango

Milonga! Tango Dance Party (\$)

Friday, March 30, post performance
 (approx. 10:30 pm)
 U-M Alumni Center, 200 Fletcher St.

Be a part of a traditional Tango Dance Party (*Milonga*) immediately following the performance of the Pablo Zeigler Quintet. Everyone is welcome. Music provided by Ann Arbor local DJ Avik Basu.

Admission is free for Pablo Ziegler Quintet ticket holders. \$5 for everyone else.

A collaboration with the Ann Arbor Tango Club and the Michigan Argentine Tango Club.



THE FORD HONORS PROGRAM

12TH ANNUAL GALA

SATURDAY, MAY 12, 6 PM
U-M BIOMEDICAL SCIENCE
RESEARCH BUILDING

This year's Ford Honors Program, UMS's largest fundraiser for its education programs, will honor cellist, conductor and humanitarian Mstislav Rostropovich with the UMS Distinguished Artist Award.

The Gala will take place in the auditorium and atrium of the spectacular Biomedical Science Research Building, and will include valet parking, a scrumptious dinner catered by Opus One, an evening of music, and a heartfelt tribute. The program will be a personal, intimate, and emotional tribute to Rostropovich, who, due to illness is taking a sabbatical from all professional engagements in 2007, as well as to the thousands of children and adults who benefit from UMS educational activities.

All proceeds from the event support UMS's nationally-acclaimed arts education program. Funds raised from the Gala directly impact over 10,000 schoolchildren in southeastern Michigan, giving them, in many cases, their first opportunity to experience the world of live performance. Their experiences are enhanced by arts-based professional development opportunities for educators, one-of-a-kind curriculum, and a variety of in-school experiences.

For more information, contact Lisa Rozek by phone at 734-764-8489 or e-mail at lrozek@umich.edu.

The Ford Honors Program Gala is made possible by Ford Motor Company Fund.



UNIVERSITY
ums
MUSICAL SOCIETY

presents

Rahim AlHaj

Oud

and

Souhail Kaspar

Percussion

Program

Friday Evening, March 23, 2007 at 8:00
Rackham Auditorium • Ann Arbor

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

60th Performance of the
128th Annual Season

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

Media partnership provided by WEMU 89.1 FM.

Special thanks to the Arab American National Museum and the Arab American Center for Economic and Social Services (ACCESS) for their participation in this residency.

Rahim AlHaj appears by arrangement with Katherine Hughes-Fraitekh.

Large print programs are available upon request.

Rahim AlHaj was born in Baghdad, Iraq, and began playing the Oud (the grandfather of all stringed instruments) at age nine. He studied under the renowned Munir Bashir (considered by many to be the greatest Oud player of all time) and Salim Abdul Kareem at the Institute of Music in Baghdad. Mr. AlHaj won various awards at the Conservatory and graduated in 1990 with a diploma in composition. He also holds a degree in arabic literature from Mustunsaria University in Baghdad. In 1991, after the first gulf war, Mr. AlHaj was forced to leave Iraq due to his political activism against the Saddam Hussein regime and began his life anew in Jordan and Syria. He moved to the US in 2000 as a political refugee and has resided in Albuquerque, New Mexico ever since.

Mr. AlHaj has performed all over the world on tour with Munir Bashir, with his string quartet, and solo, including concerts throughout the Middle East, Europe, and hundreds of concerts in the US. His music delicately combines traditional Iraqi *maqams* (modes) with contemporary styling and influence. His compositions are about the experience of exile from his homeland and of new beginnings in his adopted country; his songs establish new concepts without altering the foundation of the traditional Iraqi School of Oud.

Mr. AlHaj has recorded four CDs since his arrival in the US. His newest CD, *When the Soul is Settled: Music of Iraq*, with Souhail Kaspar on per-



Rahim AlHaj

cussion, was released on Smithsonian Folkways Recordings, and recorded at a performance in June 2006 at the Kennedy Center. He plans to release two new CDs in 2007: *Home Again*, a compilation of touching musical compositions describing his personal odyssey from Baghdad to his newly adopted home, New Mexico; and an exciting new collaboration with master guitarist Ottmar Liebert.

Souhail Kaspar is a master percussionist, known worldwide for his brilliant technique, exciting performances, and teaching skills. A true virtuoso, his ability to improvise and embellish the rhythmic patterns of Arabic music, as well



Souhail Kaspar

as his knowledge of ethnic musical history, have made him one of the most highly acclaimed performer/instructors of our day.

Born in Lebanon and trained at *Nadi al-Fonun al-Arabia* (Conservatory of Traditional Arabic Music) in Aleppo, Syria, he excelled in both classical and ethnic rhythmic patterns and techniques and received a degree in classical Arabic performance. He has traveled extensively during his 34-year career and has performed with artists such as Sting and Kenny Burrell, and with Arabic superstars such as Sabah, Feiruz, Cheb Mami, George Wassouf, Ragheb Alama, Kathem al-Saher, and Faiza Ahmed.

Additionally, he has an impressive body of recorded work, including credits on the soundtracks for the movies *The Prince of Egypt* and *Sinbad*, the documentary *The Great Bazaars*, and as a guest percussionist with the Kronos Quartet on the CD *Caravan*. Since the late 1970s, Mr. Kaspar has also appeared with Ali Jihad Racy at a wide variety of cultural events and performed in major concert halls, masterclasses, and workshops throughout the US. He has worked with legendary Egyptian composers Farid el-Atrash, Sayyed Makowi, and Hanni Mehanna. Mr. Kaspar received a Durfee Music Fellowship, given to master musicians and teachers.

Mr. Kaspar currently lives in Los Angeles and is performing, recording, and teaching both nationally and internationally. His most recent recording is the acclaimed *Khaliji* CD, a collection of popular songs from the Saudi Arabian peninsula.

Tonight's concert marks the UMS debut of both Rahim AlHaj and Souhail Kaspar.



128th UMS SEASON | 2006 | 2007

Los Folkloristas

SUNDAY, APRIL 22, 4 PM ▶ Rackham Auditorium

Founded in Mexico City in 1966, Los Folkloristas performs the music of Mexico and Latin American on their 100-instrument collection with innovation, expertise, and spirit. "The only predictable thing about one of their performances is that something peculiarly true and beautiful will surface during the evening." (*Christian Science Monitor*)

Funded in part by the **National Endowment for the Arts**. Media Partners **WEMU 89.1 FM** and **Michigan Radio**.



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outside the 734 area code, call toll-free 800.221.1229



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NATIONAL
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to the many individuals from the
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generously contributed to the
Medical Community Endowment Fund
to support a UMS performance annually.

and the
**University of
Michigan Health
System**
present

Canadian Brass

Charles Daellenbach, *Tuba*
Eugene Watts, *Trombone*
Bernhard Scully, *Horn*
Joe Burgstaller, *Trumpet*
Brandon Ridenour, *Trumpet*

Program

Johann Sebastian Bach,
Arr. Allen

Malcolm Forsythe

Bach, Antonio Vivaldi,
Arr. J. Burgstaller

Bach, Arr. C. Dedrick

Arr. Henderson

Arr. Dedrick

Samuel Barber, Arr. McNeff

Georges Bizet, Arr. Mills

Saturday Evening, March 24, 2007 at 8:00
Hill Auditorium • Ann Arbor

Aire pour les trompettes

Golyardes Ground

Concerto in D Major, BWV. 972

Allegro
Larghetto
Allegro

Four Pieces from the Notebook for Anna Magdalena Bach

Selections from the album *High Society*

INTERMISSION

Glenn Miller Songbook

String Quartet No. 1, Op. 11 (excerpt)

Adagio

Highlights from *Carmen*

Overture
Habañera
Interlude
Seguidilla
Toreadors' Song

61st Performance of the
128th Annual Season

*The photographing or
sound and video record-
ing of this performance
or possession of any
device for such recording
is prohibited.*

This performance is sponsored by the University of Michigan Health System. Additional support is provided by the medical community of southeastern Michigan. Media partnership provided by WRCJ 90.9 FM and Michigan Radio. www.canadianbrass.com is the official website of Canadian Brass. Canadian Brass perform on 24-karat gold plated YAMAHA instruments. Canadian Brass may be heard on the Opening Day Recordings label. Canadian Brass appear by exclusive arrangement with ICM Artists, Ltd., New York, NY.

Large print programs are available upon request.

The five virtuosi of **Canadian Brass** have made the brass quintet an exciting vehicle for serious concert music. The quintet—now in its 36th season—consists of Josef Burgstaller, trumpet; Brandon Ridenour, trumpet; and Bernhard Scully, horn; alongside original members Gene Watts, trombone, and Chuck Daellenbach on tuba.

The group has a long history of recording classical repertoire. They have a special affinity for Baroque music, which requires the brilliance and musical structure that has become the Canadian Brass' trademark.

Their more than 60 recordings to date include works by Purcell, Vivaldi, Gabrieli, Pachelbel, Beethoven, and Wagner—all in meticulously crafted transcriptions that are setting new musical traditions in brass performance. They are especially drawn to the works of J.S. Bach.

The Canadian Brass sprang from modest and highly experimental roots in Toronto, Ontario, in 1970. The brass quintet was not established as a serious concert ensemble at that time, and it proved an irresistible challenge to Mr. Watts and Mr. Daellenbach. Their imagination and consummate musicianship eventually elevated the art of the brass quintet to what it is today.

Thanks to their pioneer status, the quintet developed a unique character and rapport with audiences that proved so successful that it has been emulated by many other ensembles. Canadian Brass master the gamut of concert presentations—from formal classical concerts to music served up with lively dialogue and theatrical effects. No matter what the style, the music is central and performed with utmost dedication and excellence.

The “fabulous five” spend most of their time on tour, and have performed with many major symphony orchestras in the US, Canada, Europe, and Japan. They have gained a large international following for their solo performances that offer a large variety of musical styles.

Having started with the very limited base of traditional works for brass, Canadian Brass set out to create their own musical world by transcribing, arranging, and commissioning more than 200 works; the most recent being the brilliant *Quintet* by Michael Kamen.

They are not only presenting works in the classical repertoire but continue to take daring

leaps into jazz, contemporary concert music, and popular songs. Most of this music, including the *Quintet*, is published by Hal Leonard. It is the inspiration and musical staple of students and brass ensembles in North America and Europe.

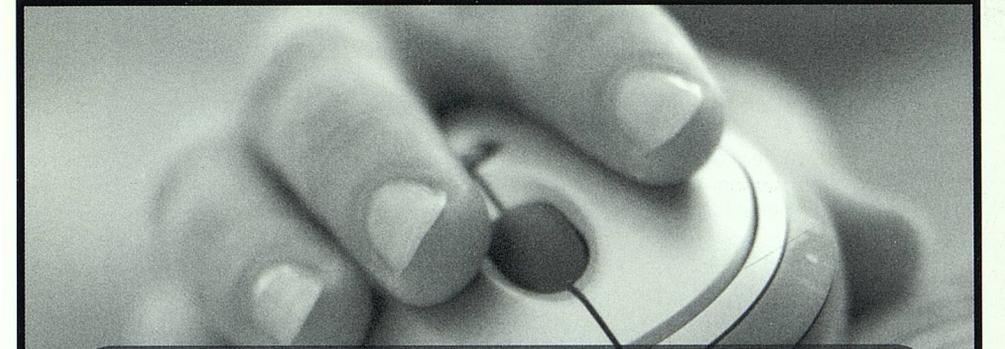
Millions of television viewers have seen the Canadian Brass in such shows as *The Tonight Show*, *Today*, and *Entertainment Tonight*. They have appeared as guest artists on *Evening at Pops* with John Williams and the Boston Pops, Beverly Sills' *Music Around the World*, and numerous PBS specials. The quintet has also created eight videos that have gained an international audience and has just released a DVD that captures the group in performance over three decades entitled *Three Nights with Canadian Brass*.

All members of the Canadian Brass are keenly interested in training the next generation of players. On their travels around the world, performing on gold-plated Yamaha instruments, they often pause for masterclasses. They are chamber quintet-in-residence at the Music Academy of the West in Santa Barbara, California and have created an innovative brass summer course at the Eastman School of Music. They have been invited by the Canadian Government to play for visiting heads of state on numerous official occasions.

With over three decades under their belts, Canadian Brass continues to fill concert halls and thrill audiences around the world, and they don't look like they are letting up anytime soon!

UMS ARCHIVES

Tonight's concert marks the Canadian Brass' 12th appearance under UMS auspices. They received the UMS Distinguished Artist Award at the 1999 Ford Honors Program.



Be A Critic

A place to discuss UMS performances and events

UMS is excited to launch its newest website feature, an interactive tool called "Be A Critic."

We're always interested in your response to the works we put on our stages — nothing delights us more than to stumble on a blog entry or to receive an e-mail about a UMS event and the impact it had on you.

We invite you to join this new online forum that encourages you to post your reviews or comments about a past or upcoming performance for everyone to read, and to engage in critical dialogue with others who do the same. We want to generate online discussion and debate about our artists' performances — why you found performances successful or unsuccessful — and we'll share these comments directly with the artists and their managers.

Please share your reviews and stories about why and how you were moved by this performance, why you're excited about an upcoming event, or how we at UMS can improve your experience at our performances. "Be A Critic" can be accessed at www.ums.org/BeACritic. Registration is easy!

So tell us what you think — be a critic and share your passion for the live performing arts.



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www.ums.org/BeACritic



Be Heard!

UNIVERSITY OF MICHIGAN
MEN'S GLEE CLUB

147TH Annual Spring Concert



Saturday, April 14, 2007
Hill Auditorium - 8pm

For Tickets Visit:
www.ummgc.org

The Michigan Pops Orchestra
presents
Pops in Paris!

The background features a black and white photograph of the Eiffel Tower on the left and a large, detailed rose on the right. The text 'The Michigan Pops Orchestra presents' is written in a curved, sans-serif font at the top right. The main title 'Pops in Paris!' is written in a large, bold, hand-drawn style font with three stars interspersed.

SUNDAY, APRIL 1 2007
Michigan Theater 7pm
\$5 students \$8 adults

Tickets at the door or at MUTO: 734.763.TKTS
<http://www.umich.edu/~uac/mpo>

John Zastoupil
MUSIC DIRECTOR

Carolyn Nishon
EXECUTIVE DIRECTOR



presents

Pablo Ziegler Quintet for New Tango

with special guest

Claudia Acuña

Vocalist

Pablo Ziegler, *Piano*
Pablo Aslan, *Bass*
Héctor del Curto, *Bandoneon*
Franco Pinna, *Drums*
Claudio Ragazzi, *Guitar*

Program

Friday Evening, March 30, 2007 at 8:00
Rackham Auditorium • Ann Arbor

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

62nd Performance of the
128th Annual Season

Global Series:
Mexico and the Americas

*The photographing or
sound and video record-
ing of this concert or
possession of any device
for such recording is
prohibited.*

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

Educational programs funded in part by the Whitney Fund at the Community Foundation for Southeastern Michigan.

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

Special thanks to the Ann Arbor Tango Club and the Michigan Argentine Tango Club for their participation in this residency.

Pablo Ziegler's Quintet for New Tango is exclusively represented by Bernstein Artists, Inc., www.bernsarts.com

Large print programs are available upon request.

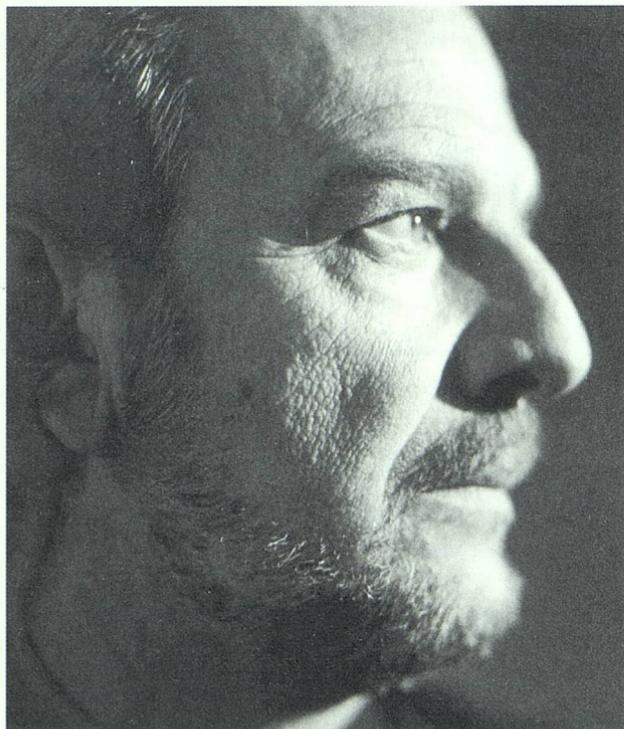
Born in Buenos Aires, Argentina, Latin Grammy-winning **Pablo Ziegler** (*Piano*) artfully blends classic tango rhythms with jazz improvisations, adding a new voice to the tango lexicon. Howard Reich of *The Chicago Times* writes, "There's no question that Ziegler takes the tango to levels of sophistication and refinement probably undreamed of by Piazzolla," and Eric Salzman of *Stereo Review*, writing of Mr. Ziegler's CD, *Tango Romance*, affirmed that the CD "solidifies his (Ziegler's) claim to be the outstanding representative of the nuevo tango in his generation."

In 1978, Mr. Ziegler was invited to join Astor Piazzolla's New Tango Quintet, and for over the next 10 years, he performed with this group throughout Europe, Japan, and North America, at festivals including the Montreal Jazz Festival, Nice Jazz Festival, Sapporo Jazz Festival, Central Park SummerStage, and the Istanbul Festival.

Mr. Ziegler formed his own Quartet for New Tango in 1990 and has been touring extensively throughout the world with his trio, quartet, and quintet. Performances in recent seasons have

included Carnegie Hall (as part of the JVC Jazz Festival with guest artists Paquito D'Rivera, Joe Lovano, and Gary Burton), the Savannah Music Festival, Blue Note, UCLA, the University of Texas-Austin, the Clarice Smith Performing Arts Center in Maryland, the Gilmore International Keyboard Festival, the Ravinia Festival, the International Festival of Arts & Ideas with pianist Christopher O'Riley in the duo *Los Tangueros*, the New World Symphony in Miami, and New York's Knitting Factory with Emanuel Ax. Mr. Ziegler's quintet has also been performing annually at the Jazz Standard in NYC since 2002, with guest artists including Paquito D'Rivera, Stefon Harris, David Sanchez, Randy Brecker, and Kenny Garret. Important international engagements have included the Umbria Jazz Festival (with guest artists Paquito D'Rivera, Joe Lovano, and Richard Galliano), The Lapataia Jazz Festival in Punta del Este (Uruguay), and the Verbier Festival (Switzerland), as well as performances throughout Europe. He also performed at the Piano 2003 Festival in Manchester, UK and has done 15 European tours to date.

Mr. Ziegler's discography includes *Tango Romance: Music of Buenos Aires* with the Orpheus Chamber Orchestra (BMG/RCA); *Los Tangueros: the Tangos of Astor Piazzolla* played by Ziegler and Emmanuel Ax (with two piano arrangements by Ziegler on SONY); *Asfalto: Street Tango* (BMG/RCA); *Pablo Ziegler Quintet for New Tango* recorded with guest artist Joe Lovano (BMG/RCA); and *Bajo Cero* with Quique Sinesi and Walter Castro (Zoho Music) which won the Latin Grammy Award for "Best Tango Album" in 2005. Pablo Ziegler also appears as a guest artist on two of Gary Burton's recordings, *Piazzolla Reunion* and *Libertango*, both on the Concord Jazz label, as well as making an appearance as arranger and accompanist on *The Lost Days*, a recording with renowned mezzo-soprano Denyce Graves, released in 2003 on BMG/RCA. Mr. Ziegler will soon release a new live CD, from a per-



Pablo Ziegler

formance recorded at The Bimhuis in Amsterdam during his recent European tour in April 2006, as well as a Live from the Jazz Standard recording with guest artist Stefon Harris. Mr. Ziegler's compositions are performed and recorded by many musicians throughout the world.

From Chile, **Claudia Acuña** (Vocalist) knew early on that she wanted to be a singer but had no idea that she would find her way to jazz, as there were few opportunities for jazz encounters in her home country. She began by singing Chilean folk and pop music and later tried rock, fusion, and opera before coming upon her first musical career model—Frank Sinatra—at age 15. After years of improvising, Ms. Acuña finally felt at home when she heard Sinatra, Erroll Garner, and then Sara Vaughan.

After finishing high school, Ms. Acuña moved to Santiago and headed for the one jazz club in town. She quickly made a name for herself in the small Santiago scene and was featured on the club's live radio broadcast. Musicians told her she was a born jazz singer and she began sitting in with them, including such foreign jazz stars as Wynton Marsalis, Michel Petrucciani, Joe Lovano, and Danilo Perez.

After a few years, Ms. Acuña moved to New York City to fully explore jazz. Not knowing much English, her goals were to learn the language, visit the legendary Village Vanguard, and join in on jam sessions. She did all three and soon became a fixture at Small's, the influential jazz club in the Village. There, she jammed regularly and befriended many musicians including Jason Lindner, now her pianist, collaborator, and friend. But it was her job as a coat check girl at the Blue Note that provided Ms. Acuña with her highest-profile jam opportunity—a chance to sing in front of Betty Carter, one of her idols. Afterward, Ms. Carter came up to her and proclaimed, "Surprise, surprise, the coat check girl can sing."

And after five years in New York, Verve Records signed "the coat check girl" and issued two well-received recordings: *Wind from the South* and *Rhythm of Life*. Critics praised the newcomer: "... the voice of an angel." (*Newsday*). *The Los Angeles Times* said of Ms. Acuña, "...Although Acuña did not come to the US until she was in her early twenties, she has mastered the essential elements of jazz with startling effectiveness... Acuña's voice is an instru-



Claudia Acuña

ment of wonder..."

The jazz community was quick to embrace the naturally gifted singer, and Ms. Acuña received invitations to sing at clubs and festivals around the world. She immediately stood out due to her pure, compelling alto voice and her ability to reinvent jazz standards by changing the phrasing, updating the arrangements, and fusing Latin rhythms with her instinctive jazz sensibility. In addition, she introduced Spanish language songs to new audiences, making it clear that music crosses all barriers, particularly when performed with her distinctive brand of authentic emotion and passion.

Argentine born producer **Pablo Aslan** (Bass) directs Avantango, a tango-jazz ensemble featuring New York-based Argentine musicians and dancers that perform throughout the US. His CD *Avantango* (Zoho Music) was selected as one of the "Best Albums of the Year, Critics Choice 2004" by *JAZZIZ* magazine. He recently spent several months performing and recording in Buenos Aires. His forthcoming CD on Zoho Music, *Buenos Aires Tango Standards*, is a result of this experience and features a unique blend of tango and jazz in performances of tango standards. In April 2007, Mr. Aslan will be a special guest with Lincoln Center's Afro Latin Jazz Orchestra, led by Arturo O'Farrill.

In the 1990s, Mr. Aslan was the founder and co-director of New York Buenos Aires Connection and New York Tango Trio with bandoneonist Raul Jaurena, with whom he produced several CDs and toured throughout the world. He has been a featured artist of the Lincoln Center Institute since 1998, bringing tango performances to hundreds of children and educators in the New York area.

Born in Buenos Aires, Argentina, **Héctor Del Curto** (*Bandoneon*) has traveled the world both as soloist and chamber musician, having shared the stage with Astor Piazzolla, Osvaldo Pugliese, Julio Bocca, Orquesta Sinfónica de Buenos Aires, and Teatro Colon Ballet. In April 1999 he appeared in Carnegie Hall with the Orpheus Chamber Orchestra, joined by world-renowned artists Gary Burton, Joe Lovano, Pablo Ziegler, and from Buenos Aires, singers Jose Angel Trelles and Maria Graña. The *New York Times* review included the following statement: "Héctor Del Curto played wistful, piercing solos on the bandoneon."

Mr. Del Curto won "Best Bandoneon Player Under 25" when he was only 17. The Italian-American Network awarded him the Golden Note Award in recognition of his artistic achievements in 1999. As a conductor, he directed the show *Forever Tango* on Broadway as well as numerous other concerts featuring Tango music.

Franco Pinna (*Drums*) started his musical career in 1988 in his native Tucumán, Argentina, where he performed and recorded with some of the most distinguished folklore musicians: Raul Carnota, Lucho Hoyos, Leopoldo Deza, and Popi Quintero. In January of 1998 Mr. Pinna moved to Boston to enter the Berklee College of Music. There he obtained the "Outstanding Musicianship" scholarship and graduated Magna Cum Laude in 2000 under the Professional Music Diploma program. During his two-year tenure at Berklee, he studied with excellent teachers with an extensive resume in the jazz and world music scenes.

Mr. Pinna is a founding member of the New York-based group Los Changos that performs original music based on Argentinean rhythms. The drummer has dedicated a large part of his life to studying all the different rhythms from South American folklore, creating a unique way of interpreting them. He incorporates traditional percussion instruments within the drum set and has developed his own style based on folkloric percussion techniques.

Claudio Ragazzi (*Guitar*) graduated Magna Cum Laude in jazz composition and arranging from Berklee College of Music in 1984 and was the recipient of a Duke Ellington Master's Award and a Boston Music Award that same year. After graduating from Berklee, Mr. Ragazzi recorded the top

30 Jazz CD *Amazoni* with his instrumental ensemble Ananda. For the past 10 years he has been scoring music for film and television, theater, and ballet as well as performing both as sideman and with his own group.

As a world-class guitarist, Mr. Ragazzi has recently performed with jazz legends Gary Burton, Joe Lovano, and Paquito D'Rivera at Carnegie Hall and with world renowned cellist Yo-Yo Ma on the music television series *Sessions at Studio 54*. Other performances and recordings include those with jazz pianist Danilo Pérez, guitarist Ralph Towner, and Latin legend Mario Bauzá. Mr. Ragazzi was a featured guest soloist with The Hollywood Bowl Orchestra, directed by John Mauceri.

Tonight's performance marks the UMS debut of both the Pablo Ziegler Quintet for New Tango and Claudia Acuña.

presents

David Krakauer's Klezmer Madness!

David Krakauer, *Clarinet*
Sheryl Bailey, *Guitar*
Trevor Dunn, *Bass*
Will Holshouser, *Accordion*
Michael Sarin, *Drums*

featuring

Socalled, *Samples and Keyboard*

Program

Saturday Evening, March 31, 2007 at 8:00
Rackham Auditorium • Ann Arbor

Traditional,
Arr. D. Krakauer

Der Gasn Nign

Traditional,
Arr. D. Krakauer and
Stewart

The Russian Shers

Jacob Weinberg,
Arr. D. Krakauer and
J. Dolgin

Bubbemeises

Will Holshouser,
Arr. W. Holshouser and
D. Krakauer

The Dusky Bulgar

Arr. D. Krakauer

Ms. N.C.

Arr. D. Krakauer and
J. Dolgin

Moskowitz and Loops of it

M. Sarin

Waiting for Julian

Traditional

Chusen Kale Mazel Tov

Krakauer

*Traditional,
Arr. D. Krakauer and
J. Dolgin*

*A. Lebedeff,
Arr. D. Krakauer and
J. Dolgin*

Krakauer

Traditional

J. Dolgin, Krakauer

Love Song for Lemberg/Lvov

Turntable Pounding

Rumania, Rumania

Synagogue Wail

Sirba

B flat a la Socalled

Please note there will be no intermission in tonight's program.

63rd Performance of the
128th Annual Season

Media partnership provided by *Detroit Jewish News*.

David Krakauer's Klezmer Madness! is exclusively represented by Bernstein Artists, Inc., www.bernsarts.com

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Reflections on Being a 21st-Century Klezmer Musician

For those of you who are among the uninitiated, klezmer music is the traditional celebration music of Eastern European Jewry. This is the music that was played at weddings (and other festive events) for the Jewish communities of Russia, Poland, Byelorussia, Moldavia, Rumania, the Ukraine, the Baltic states, and Hungary, among other countries. Klezmer (which means music in Yiddish) was brought to the US during the great wave of Jewish immigration between 1880 and 1920, and is primarily known to us today through recordings made by these immigrants in New York beginning in the early 1920s. Because the Holocaust was to eradicate most of Eastern European Jewish culture, klezmer music in America exists as a precious and important vestige of a vanished world.

It is an incredibly interesting time to be playing klezmer music—with a rise in Jewish consciousness, with Europeans examining an aspect of the soul of their continent that was destroyed during World War II, with the tremendous excitement of the “world beat” phenomenon, and simply with the joyous “danceability” of this music. In fact, klezmer music has gone through two revivals since the mid-1970s, and I believe we are now in a tremendously creative post-revival period. While those of us playing klezmer today are still constantly studying old recordings and other source material to retrieve what was almost lost to us, there is, at the same time, a new sense of freedom and playfulness with the music that has given rise to a diverse repertoire, tremendous international participation and a wide variety of approaches. In my own work, as a 21st-century American, I freely incorporate influences of funk, jazz, and most recently through my collaboration with sampling wizard Socalled, hip-hop.

For me personally it is important to do two things in playing klezmer. One is to preserve the Jewishness—the inflection of the Yiddish language in the music (that I recognized in the speech inflections of my grandmother), the melodic shapes, the ornaments, the phrasing, the traditional repertoire, and the flavor of the cantor. But the second is to keep klezmer out of the museum—to write new klezmer pieces and to improvise on older forms in a way that is informed

by the world around me today. My colleague Alicia Svigals, former violinist of the group The Klezematics, talks about tradition always being in flux—that there is no such thing as static “tradition.” For example, when I write a more extended composition, I try to keep the feeling of a klezmer melody or ornament—but at the same time abstract that into a single gesture. Or, when I write a new tune, it has to be danceable, yet full of quirky and weird aspects—in short, Klezmer Madness!

In both brand new pieces and re-interpretations of older standard repertoire, everything I play adheres to (or refers to) the basic forms of klezmer music: the *Doina*—rhapsodic, cantorial improvisation; the *Chosidl*—a kind of walking slower dance; the *Terkish*—a dotted-rhythm dance form from Rumania via Turkey (“oriental” in flavor); the old Rumanian *Hora*—a slow dance in a limping 3/8; and the *Bulgar* or *Freylekh*—an up-tempo dance tune for circle dancing and lifting honored guests up in chairs. This is a music that has been played from a time way before the earliest memories of my great-great grandparents in Eastern Europe; and I’m honored to continue this great tradition. So all I can say now is...enjoy!

—David Krakauer

Internationally acclaimed **David Krakauer** (*Clarinet*) redefines the notion of a concert artist. Known for his mastery of myriad styles including classical chamber music, Eastern European Jewish klezmer music, and avant-garde improvisation, Mr. Krakauer lies way beyond “cross-over.” His best-selling classical and klezmer recordings further define his brilliant tone, virtuosity, and imagination.

As one of the foremost musicians of the vital new wave of klezmer, Mr. Krakauer tours the globe with his celebrated Klezmer Madness! ensemble. While firmly rooted in traditional klezmer folk tunes, the band “hurls the tradition of klezmer music into the rock era” (Jon Pareles, *The New York Times*). With Klezmer Madness!, Mr. Krakauer has forged alliances among the genres of world music and jazz, rock, funk, and hip-hop. It simultaneously shouts out to those who remember “yesterday’s” klezmer and to the hard dance clubbers and world music enthusiasts of today.

In addition to annual European tours to major international festivals and jazz clubs, Mr. Krakauer and his band have performed at the Library of Congress, Stanford Lively Arts, San Francisco Performances, Hancher Auditorium, and Symphony Space in New York. European venues have included the Venice Biennale, Krakow Jewish Culture Festival, BBC Proms, Saalfelden Jazz Festival, La Cigale, WOMEX, and New Morning in Paris.

Mr. Krakauer is also in demand worldwide as a guest soloist with the finest ensembles. Recent collaborations have included work with the Tokyo String Quartet, the Kronos Quartet (including

their renowned collaboration on Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind*), the Lark Quartet, Eiko and Koma, the Orquesta Sinfonica de Barcelona, and the Brooklyn Philharmonic Orchestra. He was a guest artist on tour in 2006 with the Emerson String Quartet and will tour in 2007–08 with the Orion String Quartet.

Mr. Krakauer has enjoyed enduring relationships with summer festivals including the Marlboro Music Festival, the Norfolk Chamber Music Festival, and the Aspen Music Festival. Other career highlights include an eight-year tenure with the Naumburg Award-winning Aspen

David Krakauer's Klezmer Madness!



Wind Quintet, a performance in spring 2004 for the inaugural season of Carnegie's Zankel Hall in collaboration with renowned jazz pianist Uri Caine, and performing music written for him by Osvaldo Golijov for the BBC documentary *Holocaust, A Music Memorial from Auschwitz*, which won the 2005 International Emmy in the performance category.

Mr. Krakauer's discography contains some of the most important klezmer recordings of the past decade. His first release on the prestigious French jazz label Label Bleu (*harmonia mundi usa*), *A New Hot One!* was hailed a masterwork. His CD *The Twelve Tribes*, released in the fall of

2002, was designated "Album of the Year" in the jazz category for the *Preis der deutschen Schallplattenkritik*, the most important and established music award in Germany. *Klezmer, NY* (1988) on John Zorn's Tzadik label, features his visionary suite, "A Klezmer Tribute to Sidney Bechet," written in honor of the 100th birthday of the legendary jazz clarinetist. Also on Tzadik is *Klezmer Madness*—one of the label's bestselling discs. Other CDs include the groundbreaking *Rhythm and Jews* (Piranha/Flying Fish) and *Jews with Horns* (Piranha/Green Linnet) with the Klezmatics, *In the Fiddler's House* with violinist Itzhak Perlman and the Klezmatics, and chamber



music recordings on the Musical Heritage and New York Philomusica labels. His CD, *David Krakauer: Live in Krakow*, was released in 2004 (Label Bleu/harmonia mundi usa), and his new CD, *Bubbemeises: Lies My Gramma Told Me*, featuring his collaboration with Jewish hip-hop beat architect Socalled, was released in Europe in May 2005 and in the US in 2006.

Mr. Krakauer has had major profiles in *The New York Times*, *The New Yorker*, *The International Herald Tribune*, and *Downbeat*, *Jazz Times*, *Jazziz*, and *Chamber Music* magazines. The performance of Klezmer Madness! at Joe's Pub on April 30, 2005, was picked one of the best performances of the year in AllAboutJazz-New York's Best of 2005. Mr. Krakauer is on the clarinet and chamber music faculties of the Mannes College of Music of the New School University, the Manhattan School of Music, and the Bard Conservatory of Music.

Sheryl Bailey (*Guitar*) is rated among the foremost bop-based guitarists to have emerged in the 1990s. Her attack can be direct and hard swinging, but she also exudes subtlety, elegance of phrase, and a pure, warm, liquid sound. Her musical activities aren't confined to groups working strictly in the orthodox, bop-based jazz tradition, as she has toured and recorded with bassist Richard Bona and collaborated with tenor saxophonist Gary Thomas, urban folk and jazz artist KJ Denhart, and pop diva Irene Cara. While her mid-1990s CD *Little Misunderstood* sees her playing with total familiarity and command of the fusion idiom, her latest releases, *Reunion of Souls*, *The Power of Three*, and *Bull's Eye* represent her love of contemporary straight-ahead jazz. In 1995, Ms. Bailey was awarded third place in the Thelonious Monk International Jazz Guitar Competition, and she has toured South America on behalf of the US State Department as a Jazz Ambassador, honoring the music of Duke Ellington. She currently leads her own trio, The Sheryl Bailey Three, with Gary Versace on Hammond B3 and Ian Froman on drums. She is also in demand as an educator. Ms. Bailey has been an Assistant Professor of Guitar at the Berklee College of Music since 2000, and has been a popular clinician at the National Guitar Summer Workshop, the Stanford Jazz Workshop, the Duquesne Jazz Guitar Seminar, UArts in Philadelphia, and at Southern Cross University in Lismore, Australia.

Trevor Dunn (*Bass*) has been active in both the Bay Area and New York scenes after having lived in San Francisco in the 1990s and then relocating to New York in 2000. He has worked alongside such noted artists as Graham Connah, Ben Goldberg, John Schott, Bob Ostertag, Miya Masaoka, Phillip Greenleaf, living legends Hal Stein and Donald "Duck" Bailey, John Zorn, and has performed with Anthony Coleman, Joe McPhee, Susie Ibarra, Marc Ribot, Erik Friedlander, and Jesse Harris. His current discography includes nearly 40 recordings. Current activities include Zorn's Electric Masada, a quartet led by tenor saxophonists Louie Belogenus and Tony Malaby, and a duo with harpist Shelley Burgon. For the past 15 years, Mr. Dunn has been known primarily as co-founder/composer and bassist of the avant-rock band Mr. Bungle. More recently, he has become involved with Fantomas, a so-called super-group led by singer/composer Mike Patton which features the "godfather of grunge" Buzz Osbourne of the Melvins and the "god of death metal drumming" Dave Lombardo of Slayer. Mr. Dunn is now leading his own group, Trio-Convulsant. Their debut recording *Debutantes & Centipedes*, released in 1998 by Buzz Records, examines a twisted side of the 20th-century psyche. Mr. Dunn has studied bass with Red Callender, Mark Dresser, Stephen Tramonozzi, and Donald Palma.

Will Holshouser (*Accordion*) has developed his own approach to the accordion as an improviser, composer, and working musician. He is active in New York and internationally with his own trio and as a sideman, playing with Matt Munisteri, Brock Mumford, and Septeto Roberto Rodriguez. He has also worked with Phillip Johnston, Lenny Pickett, Andy Statman, Dave Douglas, Brian Dewan, Jenny Scheinman, the Raymond Scott Orchestrette, the Brooklyn Philharmonic Orchestra, Orpheus Chamber Orchestra, and the New York City Opera. Mr. Holshouser's second CD *Singing to a Bee* was released in 2006 on Clean Feed (Portugal).

Michael Sarin (*Drums*) is originally from Seattle, WA, where he began his formal musical education with drummer Dave Coleman, Sr. He continued his studies at the University of Washington with percussionist Tom Collier, and later with Jerry Granelli at the Cornish Institute of the Arts. Since

moving to New York he has performed, toured, and recorded with musicians Ray Anderson, Tim Berne, Thomas Chapin, Anthony Coleman, Dave Douglas, Mark Dresser, Marty Ehrlich, Mark Helias, Lee Konitz, Andy Laster, Myra Melford, Mario Pavone, Bobby Previte, Ned Rothenberg, Brad Shepik, and John Zorn. He is currently touring and recording with Ben Allison's Medicine Wheel and BANQ, Erik Friedlander's Broken Arm Trio, David Krakauer, Tony Malaby's Apparitions Quartet, and the Simon Nabatov/Ernst Reijseger/Michael Sarin Trio.

Socalled (*Samples, Keyboard*) is a musician, photographer, magician, and writer based in Montreal. He was born Josh Dolgin in Ottawa, Ontario and raised just north in Chelsea, Quebec. As a kid he was always in musicals and drew cartoons for the Ottawa Citizen. He hated soccer. He was bribed by his mother to continue piano lessons until high school, where he then he picked up the accordion. He wrote for the newspaper and played in any kind of band—salsa, gospel, rock, funk—then discovered MIDI and hip-hop. He worked with rappers, he made “madd” beats, and he got into studios. He graduated from McGill and made a 50-minute animated film for the Canada Council, meanwhile writing for Hour Magazine and performing. He has now appeared on a dozen recordings as pianist, singer, arranger, rapper, writer, and producer. He rocks the machine with David Krakauer's Klezmer Madness!, sings with Toronto-based Beyond the Pale, and performs with home-base band Shtreiml in Montreal and the LA-based Aleph Project. He conducts the Addath Israel choir for High Holidays. Socalled performs and records widely with a crew of mixed-up freaks and geniuses from around the world, including Killah Priest, Susan Hoffman-Watts, Frank London, and Irving Fields. He has produced tracks for many rap acts, as well as the Greekbeat soundtrack for the award-winning documentary *Man of Greece*. His own documentaries and animations have won many awards at the McGill Film Festival. Socalled's self-released EP *The Socalled Seder* was hailed in the Yiddish Forward as “one of the greatest works of Jewish music in years.”

Tonight's performance marks the UMS debut of David Krakauer's Klezmer Madness!, featuring Socalled.

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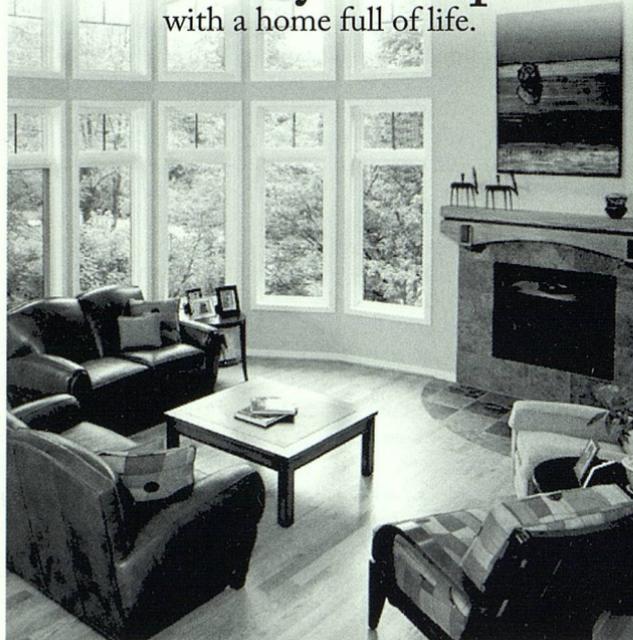
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Soprano

and

J.J. Penna

Piano

with special guest

William Bolcom

Piano

Program

Thursday Evening, April 12, 2007 at 8:00
Hill Auditorium • Ann Arbor

Reynaldo Hahn

I
À Chloris
Les fontaines
L'heure exquisite

Ernest Chausson

II
Chanson perpétuelle

Hugo Wolf

III
In dem Schatten meiner Locken
Sagt' ihm dass er zu mir komme
Bedeckt mich mit Blumen
Geh', Geliebter, geh'jetzt!

INTERMISSION

William Bolcom

IV

Song of Black Max

Surprise!

The Actor

Amor

V

The Total Stranger in the Garden

Toothbrush Time

At the Last Lousy Moments of Love

George

Bolcom

The audience is politely asked to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

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128th Annual Season

128th Annual
Choral Union Series

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This performance is sponsored by CFI Group.

Special thanks to ProQuest Company for its support of the UMS Classical Kids Club.

This evening's Prelude Dinner was sponsored by TIAA-CREF.

Special thanks to George Shirley, Professor of Music (Voice), U-M School of Music, Theatre & Dance, for his participation in tonight's Prelude Dinner.

Media partnership provided by WGTE 91.3 FM and *Observer & Eccentric* newspapers and *Michigan Chronicle/Front Page*.

The Steinway piano used in this evening's recital 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 recital.

Measha Brueggergosman appears by arrangement with IMG Artists, LLC, New York, NY.

Large print programs are available upon request.

What Is Cabaret Song?

First, what it is not. It is not For Musicians Only. No piano tinkling unmerely away out for an evening of no fun, especially for the words whose un-accented syllables are deftly fudged by accented accompaniment. As Lester Young said, "Play the words."

But what is cabaret song? Is it the long letter to the *Sad-Eyed Lady of the Lowlands* sung by sad Dylan, or his commercial for psychedelics, *Tambourine Man*, or the John Wesley Harding dirge? Unh unh, them's western ballads sung in saloons of the Pecos, not in cabarets, through Jacques Levy's lyrics to Dylan's hymn *Durango* saunter easily into the cabaret spot.

Dylan's partners, the Beats, don't sit too well either in the cabaret's dopeless smoke. Ginsberg's blues remain cantorial, stoned. Maybe Kerouac's hip haiku joined Stan Getz in a successful debut of improvisational lieder that could be listened to in a kind of club. Jazz and poetry spent a lot of time hanging out in bars, but jazz and poems do not generally a cabaret song make. Fran Landesman is the huge exception, supernally talented writer of *Spring Can Really Hang You Up the Most*, to be hoarsely incanted in the dark to all the Sad Young Men at the bar.

Cabaret stuff cannot be electrified to an audience of teary old timers at the Palace or the kids at the Palladium nor yet to Felt Forum throngs. Maybe in a small concert hall but not really; that's more an experience brought about by the heart-breaking wear and tear of cabaret life on its ill-paid performers who need the occasional lucrative airing.

Despite Virgil Thomson's accusation that British ballads are ungainly, the snippy maestro and master critic might agree that certain poets certainly qualify as makers of the soft-sung poem that lends itself to cabaret rendering: Shakespeare, Jonson, Donne, Campion, Sydney, Blake. And Dryden gave Purcell plenty to sing about in the key of cabaret.

But it is in Germany the rhinestone mantle of cabaret is worn most comfortably. Out of the Viennese café tradition that gave birth to Schubert's pop tunes, lieder in English, came the line from Oscar Straus to Brecht-Weill. Along the way, around the turn of our century, Schoenberg took time out from copying operetta scores to

write a few dozen items called *Brecht-Lieder*—cabaret songs.

Brecht and Weill, vowing to "write for today, to hell with posterity," produced their immortal numbers under national conditions of stress, adumbrated in the stridency of their sound and image. The Brecht-Weill lyric rasping was played in all the Berlin clubs and has been played in all the theaters of the western world ever since; played and played since those fearful times because they wrote for that "today" that comes around again and again.

Cabaret likes such ideas. It was ears-on education for a Germany with an education limited to the few, and (even to those educated few) cabaret songs told much of what journalism left out. But the facts and notions taught in the sawdust classrooms of cabaret nite-life were collaged of poetry and flagrancy—not unlike the expressionist cinema of the day. And the lessons preached by Brecht of the preacher's family and the cantorial Weill were the doctrines of Einstein, Freud, and Marx decked out in the lipstick and mascara of cabaret.

The idea of Ideas as kissing cousins of popular song might make some sense if you remember that Bacon, Harvey and Newton, Galileo, and Copernicus were contemporaries of the same Elizabethan songmakers who gave us the innovations of sound and seriousness that characterize the lyrics output of Dowland, Morley, Blow, Byrd. And though there were no cabarets at the time, there were taverns and street-corners and theaters where the small sound prevailed; folk and gentility met in the ballads that sang the news of the day.

The courtly and the popular were blended as early as the 15th century and wandered together with the *chansonniers* through the Renaissance. In *Marriage à la Mode* Dryden talks of notions "sung in cabarets," and Pepys in his diary (also of the 17th century) records walls that read "*Dieu te garde*" [God keep you] in the French cabarets. So it seems that cabarets favored political salt and amatory sult back then too.

But the most daring moment in the history of cabaret occurred in Zurich in February 1916. On that day Dada was born; in the chintzy sleazy unartistic unintellectual atmosphere of the Cabaret Voltaire, the movement that was to transform modern art and lay the groundwork for post-modernism was announced by a reading by

Tristan Tzara, followed by "performance art" by Arp and Kandinsky; lyrics by Wedekind, Morgenstern, Apollinaire, Marinette, Cendrars; designs by Modigliani, Picasso. Simultaneous reading of three poems "showing the struggle of the fox humana with...a universe of destruction whose noise is inescapable." (Hugo Ball's Diary).

An intellectually starved America, coming out of its long Puritanical fast, welcomed the new imports. Cabaret quality writing moved off the floor and onto the stage, where the '20s saw Rice's *Adding Machine* and Sophie Treadwell's *Machinal*, a kind of living newspaper that happened to star Clark Gable; in the '30s Rome's *Pins and Needles*, Blitzstein's *The Cradle Will Rock*, Weill's *Johnny Johnson* all had the episodic, collagistic approach characteristic of cabaret. Even *Our Town* has the spare, loose quality of revue, with the cohesiveness of real theme that makes it cabaret-like in form.

In England Auden had begun his campaign against the uncouth refinement of political rhetoric:

*Stop all the clocks, cut off the telephone...
Let airplanes circle, mourning overhead
Scribbling on the sky the message HE IS
DEAD.
Put crepe bows round the necks of the pub-
lic doves.
Let the traffic policemen wear black cotton
gloves.*

Clear and simple, but demanding that imagistic attention characteristic of the cabaret experience. In some political bunker of their own architecting, a couple of writers met and wrote the songs you'll hear [this evening].

Norse-American William Bolcom the composer studied with Roethke the poet, and before that, his feet barely hitting the pedals, Bill had played for the vaudeville shows passing through Seattle with such songs in the repertory as *Best Damn Thing Am Lamb Lamb Lamb*. Milhaud found Bill and brought him back alive to highbrow music, though he never lost his lowbrow soul (neither did Milhaud). Operas later, we wrote these songs as a cabaret in themselves, no production "values" to worry about. The scene is the piano, the cast is the singer, in [our original] case Joan Morris, who inspired us with her subtle intimations of Exactly What She Wanted. We hope she

got it. Nobody defines better than she this elusive form of theater-poetry-lieder-pop-tavernacular prayer called cabaret song.

—Arnold Weinstein

Lyricist for Bolcom's Cabaret Songs.

Noted by the San Francisco Chronicle as "a singer of rare gifts and artistic intensity" and by the Washington Post for singing with "an all-encompassing warmth and joy, melding honed artistry with youthful enthusiasm," Canadian soprano **Measha Brueggergosman** has emerged as one of the most magnificent performers and vibrant personalities of the day. She is critically acclaimed by the international press as much for her innate musicianship and radiant voice as for a sovereign stage presence far beyond her years. Her extraordinary versatility, intuitive musicality, and radiant star quality have yielded an exclusive recording contract with Deutsche Grammophon.

A dynamic scope of repertoire coupled with a profound depth of artistic commitment bring Ms. Brueggergosman together with many of the finest international orchestras and most esteemed conductors of our day. During the 06/07 season, symphonic performances include Beethoven's *Symphony No. 9* with Robert Spano and the Atlanta Symphony, with Daniel Barenboim and the Orchestra Teatro della Scala, and with Franz Welser-Möst and the Cleveland Orchestra (in Cleveland and on tour); opera arias with Sir Andrew Davis and the New York Philharmonic; Schonberg's *Brettli-Lieder* and Mahler's *Symphony No. 4* with Michael Tilson Thomas and the San Francisco Symphony Orchestra; Gershwin songs with the BBC Scottish Symphony Orchestra at Glasgow's Proms in the Park concert; and, with Gustavo Dudamel, performances of Mahler's *Des Knaben Wunderhorn* with the Israel Philharmonic Orchestra and of Strauss' *Vier Letzte Lieder* with the Gothenburg Symphony Orchestra on tour in Sweden and France.

Deeply committed to the art of recital where her programs are likely to include less frequently-heard songs by Bolcom, Satie, and Montsalvatge alongside more familiar works by Mahler, Ravel, and Strauss, Ms. Brueggergosman's busy schedule includes solo recitals at London's Wigmore



Measha Brueggergosman

Hall and the Palais des Beaux-Arts in Brussels with Roger Vignoles, in Gstaad with Jean-Yves Thibaudet, and at Hertz Hall in Berkeley and Hill Auditorium in Ann Arbor with J.J. Penna. Notable performances of the recent past have included William Bolcom's *Songs of Innocence and Experience* with Leonard Slatkin and the orchestra and chorus of the University of Michigan, recorded and released commercially by the Naxos label and winner of multiple Grammy Awards.

Ms. Brueggergosman has been honored to participate in a number of very special events including the gala re-openings of Roy Thomson Hall and of the University of Michigan's Hill Auditorium, Canada Day celebrations from Parliament Hill in Ottawa, and the opening ceremonies of the XVI International AIDS Conference in Toronto—her performance presented under the auspices of MAC Cosmetics—sharing the stage with Bill Gates and President Bill Clinton. She has performed at the World Economic Forum in Davos, Switzerland during two consecutive years, and has given a Royal Command Performance for Queen Elizabeth II. She also has sung for the Prince of Wales, President Tarja

Halonen of Finland, Her Excellency the Right Honourable Adrienne Clarkson, and Nelson Mandela.

So Much to Tell, Ms. Brueggergosman's first solo commercial recording on the CBC Records label, with the Manitoba Chamber Orchestra and conductor Roy Goodman, features music by Barber, Copland, and Gershwin. Her second release for CBC Records, *Extase*, presents a sumptuous program of Berlioz's *Les nuits d'été* and Massenet opera arias with Yoav Talmi and the Orchestre Symphonique de Québec.

Ms. Brueggergosman has been the subject of a full-length feature documentary, *Spirit in her Voice*, aired by the CBC network and she has starred in numerous independent short music-films including *Go Diva!* and *Infinite Dream*. She joined an illustrious panel of celebrity judges on the Idol Underground competition, an artist driven alter-ego of the American Idol and Canadian Idol brand, and appeared as a special celebrity guest on television episodes of *The Surreal Gourmet*, *Opening Night*, *Bathroom Divas*, and *Bravo Arts & Minds*. Comprehensive performance and career information is found at www.measha.com.

Ms. Brueggergosman was awarded the Grand Prize at the 2002 Jeunesses Musicales Montreal International Competition and has been a prizewinner at The Dutch International Vocal Competition's-Hertogenbosch, the Wigmore Hall in London, George London Foundation in New York, The Queen Sonja International Music Competition in Oslo, and the ARD Music Competition in Munich. She also is a recipient of the prestigious Canada Council and Chalmers Performing Arts Grants. She studied at the University of Toronto with Mary Morrison and pursued postgraduate studies in Germany with Edith Wiens.

Composer/pianist **William Bolcom** was born in Seattle, Washington in 1938. Exhibiting musical talent while still very young, he began private composition studies at age 11 with John Verrall and piano lessons with Berthe Poncy Jacobson at the University of Washington. In 1958 Bolcom earned his B.A. from the University of Washington, then went on to study with Darius Milhaud at Mills College in California and at the Paris Conservatoire de



William Bolcom

Musique, and earned a doctorate in composition in 1964 from Stanford University, working with Leland Smith. Returning to the Paris Conservatoire, he won the *2e Prix* in Composition in 1965. While in Europe he began writing stage scores for theaters in West Germany, continuing at Stanford University, in Memphis, Tennessee, at Lincoln Center in New York, and the Yale Repertory Theater.

Mr. Bolcom's compositions include four violin sonatas; eight symphonies; three operas (*McTeague*, *A View from the Bridge*, and *A Wedding*), plus several musical theater operas; 11 string quartets; two film scores (*Hester Street* and *Illuminata*); incidental music for stage plays (including Arthur Miller's *Broken Glass*); fanfares and occasional pieces; and numerous chamber, keyboard, choral and vocal works.

Mr. Bolcom's setting of William Blake's *Songs of Innocence and of Experience*, a full-evening work for soloists, choruses, and orchestra, culminated 25 years of work on the piece. Premiered at the Stuttgart Opera in 1984, subsequent performances followed in Ann Arbor, Chicago's Grant Park, at the Brooklyn Academy of Music, Powell Hall in St. Louis, Carnegie Hall, Royal Festival Hall in London (broadcast live on BBC

Radio 3 throughout the United Kingdom), and La Jolla, California. The April 8, 2004, performance in Ann Arbor, Michigan, commemorated the reopening of recently-renovated Hill Auditorium and occurred, almost to the day, 20 years after the US première in the same hall. Utilizing the University of Michigan School of Music orchestra, various choirs and professional soloists, it was recorded by Naxos and won four Grammys in February 2006.

Mr. Bolcom's Grammy nominations from previous years were for recordings of his *Fourth Symphony* (featuring Joan Morris as soloist) with Leonard Slatkin and the Saint Louis Symphony Orchestra and *Orpheé-Sérénade*, recorded by the Orpheus Chamber Orchestra with Mr. Bolcom as pianist.

Other highlights of the last two decades include various symphonic premières and operas. James Levine and the Vienna Philharmonic premiered the *Fantasia Concertante for viola, cello, and orchestra* in 1986 at the Mozarteum in Salzburg; the *Fifth Symphony* was premiered in 1990 by The Philadelphia Orchestra and Maestro Davies. Also under Davies' baton, Bolcom's first opera, *McTeague* - starring Ben Heppner in the title role and Catherine Malfitano as his wife

Trina, was premièred by the Lyric Opera in Chicago on October 31, 1992, and subsequently played to nine sold-out houses. The University of Indiana at Bloomington presented four performances in February and March 1996. Maestro Davies also presided at nine sold-out performances of *A View from the Bridge* in October and November 1999 in Chicago, as well as at The Metropolitan Opera in December 2002. The University of Indiana at Bloomington, Pittsburgh Opera Theater and Portland Opera have also produced *View*.

Mr. Bolcom and Arnold Weinstein's 1990 cabaret opera, *Casino Paradise*, was revived by the Prince Music Theater in Philadelphia in May 2004 and was presented as part of the American Songbook Series in the Allen Room of Jazz at Lincoln Center in February 2005.

Future commissions include a fourth opera for Lyric Opera of Chicago; an adaptation of *Idiot's Delight*, featuring Joan Morris, for Milwaukee's Florentine Opera; a string octet; and a work for the University of Michigan Bands.

Mr. Bolcom has taught composition at the University of Michigan since 1973; he has been a full professor since 1983 and was Chairman of the Composition Department from 1998 to 2003. In the fall of 1994 the University of Michigan named him the Ross Lee Finney Distinguished University Professor of Music in Composition. During the fall 2003 semester he was in residence

at the American Academy in Rome and was the Ernest Bloch Composer in Residence at UC Berkeley during the winter of 2005.

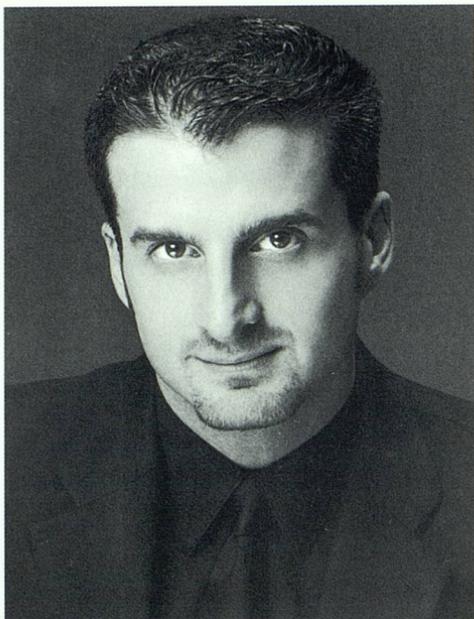
Pianist **J.J. Penna** has performed in recital with such eminent singers as Kathleen Battle, Harolyn Blackwell, William Burden, Amy Burton, David Daniels, Denyce Graves, Kevin McMillan, Florence Quivar, Andreas Scholl, Sharon Sweet, Christopher Trakas, Indra Thomas, and Ying Huang. He has been heard at the Kennedy Center in Washington DC; Weill Hall, Zankel Hall, and Merkin Recital Hall in New York; the Palacio de Bellas Artes in Mexico City; Seizi Ozawa Hall at Tanglewood; Wigmore Hall in London; as well as on concert tours throughout the US, Europe, Asia, the Far East, South America, and the former Soviet Union. Devoted to the performance and study of new music, he has premièred song cycles by William Bolcom, Ricky Ian Gordon, Richard Hundley, and Lowell Liebermann.

The 06/07 season includes recitals with Measha Brueggergosman, Harolyn Blackwell, William Burden, and Joshua Hopkins throughout the US and Canada.

Mr. Penna has performed and held fellowships at prestigious festivals such as Tanglewood Music Center, Chautauqua Institution, Banff Center for the Arts, Norfolk Chamber Music Festival, the Music Academy of the West, and San Francisco Opera Center's Merola Program, where he

UMS ARCHIVES

Tonight's artists have been presented by UMS in various concerts, and all have performed works of William Bolcom in Ann Arbor in the past. Measha Brueggergosman made her UMS debut at Hill Auditorium's Re-Opening Celebration on January 17, 2004, where she (with William Bolcom on piano, in his most recent UMS appearance) performed selections from *Cabaret Songs* as a last-minute program substitution for the ailing Audra McDonald. She later appeared as soprano soloist in the presentation of William Bolcom's *Songs of Innocence and of Experience* in April 2004 at Hill Auditorium, and in recital in November 2004. J.J. Penna has also performed the works of William Bolcom in Ann Arbor, both with Ms. Brueggergosman in her 2004 recital, and with soprano Harolyn Blackwell and mezzo-soprano Florence Quivar performing *From a Diary of Sally Hemings* in 2002. Mr. Penna is a graduate of the U-M School of Music.



J.J. Penna

received the Otto Guth Award.

Mr. Penna devotes much of his time to the teaching of art song literature, having taught at Westminster Choir College of Rider University since 1996. He was formerly on the faculties of the Yale University School of Music, Norfolk Chamber Music Festival, and the Bowdoin Chamber Music Festival, where he coordinated the Vocal Arts Program for three summers. He has been a staff member of the Steans Institute for Young Artists since 2000 and joined the coaching faculty of the Juilliard School in September of 2006.