

Renegade

Presented with major support from the Creative Ventures Leadership Fund.

Winter 2012 Season • 133rd Annual Season

General Information

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

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 must be able to sit quietly in their own seats without disturbing other patrons. 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 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

Sunday, January 29 through Saturday, March 17, 2012

Hamburg Symphony Orchestra Sunday, January 29, 4:00 pm Hill Auditorium	5
The Tallis Scholars Thursday, February 16, 7:30 pm St. Francis of Assisi Catholic Church	13
Wayne McGregor Random Dance Saturday, February 18, 8:00 pm Power Center	19
Hagen Quartet Thursday, February 23, 7:30 pm Rackham Auditorium	25
Ex Machina The Andersen Project Thursday, March 15, 7:30 pm Friday, March 16, 8:00 pm Saturday, March 17, 8:00 pm Power Center	31

THE 133rd UMS SEASON

Fall 2011

September

- 17 An Evening with Ahmad Jamal
- 18 Emerson String Quartet
- 23–24 Mark Morris Dance Group
- 25 Dan Zanes & Friends

October

- 1 John Malkovich and Musica Angelica Baroque Orchestra: *The Infernal Comedy: Confessions of a Serial Killer*
- 9 Yuja Wang, piano
- 9 National Theatre Live: *One Man, Two Guvnors*
- 13 State Symphony Capella of Russia
- 15 Goran Bregovic and His Wedding and Funeral Orchestra
- 21–22 Cloud Gate Dance Theatre of Taiwan: *Water Stains on the Wall*
- 27 Schola Cantorum de Venezuela
- 27–29 Gate Theatre Dublin: Beckett's *Endgame* and *Watt*
- 30 National Theatre Live: *The Kitchen*

November

- 3 Apollo's Fire with Philippe Jaroussky, countertenor
- 4 Audra McDonald
- 5 Diego El Cigala
- 9 AnDa Union
- 11 *A Night in Treme: The Musical Majesty of New Orleans*
- 20 Beijing Guitar Duo with Manuel Barrueco
- 27 Canadian Brass

December

- 3–4 Handel's *Messiah*
- 6 London Philharmonic Orchestra with Janine Jansen, violin
- 7 Stile Antico

Winter 2012

January

- 8 National Theatre Live: *The Collaborators*
- 20–22 *Einstein on the Beach*
- 23 Denis Matsuev, piano
- 28 Les Violons du Roy with Maurice Steger, recorder
- 29 Hamburg Symphony Orchestra with Francesco Tristano, piano: Messiaen's *From the Canyons to the Stars*

February

- 4 Sabine Meyer and the Trio di Clarone
- 10 Chamber Ensemble of the Shanghai Chinese Orchestra
- 12 Michigan Chamber Players
- 16 The Tallis Scholars
- 17 Sweet Honey In The Rock
- 18 Wayne McGregor | Random Dance: *FAR FELA!* (at Music Hall, Detroit)
- 19 National Theatre Live: *Travelling Light*
- 22 Jazz at Lincoln Center Orchestra with Wynton Marsalis
- 23 Hagen Quartet

March

- 9 Chicago Symphony Orchestra with Pinchas Zukerman, violin
- 10 Max Raabe & Palast Orchester
- 15–17 Ex Machina: *The Andersen Project*
- 18 National Theatre Live: *The Comedy of Errors*
- 22–25 San Francisco Symphony with Michael Tilson Thomas, conductor: *American Mavericks*

April

- 5 St. Lawrence String Quartet (NEW DATE)
- 11 National Theatre Live: *She Stoops to Conquer*
- 12 Zakir Hussain and Masters of Percussion
- 12 Cheikh Lô
- 14 Charles Lloyd New Quartet
- 18 Pavel Haas Quartet
- 19–21 Ballet Preljocaj: *Snow White*
- 22 Ford Honors Program: Academy of St. Martin in the Fields with Joshua Bell, violin

May

- 11 *Breakin' Curfew*

Explore. Interact. Create...with UMS.

Workshops, screenings, conversations, and interactive experiences designed to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience. The following events are presented with major support from the **Creative Ventures Leadership Fund**, and are just a sampling of what's planned this winter:

UMS Pure Michigan Renegade on Film

A winter film series in conjunction with Pure Michigan Renegade, which focuses on artistic innovation and experimentation and explores artists who have created new frontiers.

The Legend of Leigh Bowery (with director Q&A)

(2002, Charles Atlas, 60 min.)

Monday, February 13, 7:00 pm

U-M Museum of Art, Helmut Stern Auditorium,
525 S. State Street

Renegade filmmaker Charles Atlas (who worked extensively with the late choreographer Merce Cunningham) introduces his 2002 documentary *The Legend of Leigh Bowery*. Artist, designer, performer, and provocateur Leigh Bowery was one of the notorious figures of the 1980s club scene.

Co-presented with the U-M Institute for the Humanities.

Helicopter String Quartet

(1995, Frank Scheffer, 81 min.)

Wednesday, March 7, 7:00 pm

Michigan Theater, 603 E. Liberty

Tickets: \$10/\$7/\$5; purchase at www.aafilmfest.org

Pure Michigan Renegade on Film series culminates at the Michigan Theater in collaboration with the Ann Arbor Film Festival. In one of the most certifiably eccentric musical events of the late-20th century, German composer Karlheinz Stockhausen designed and executed the performance: four string quartet members playing an original piece by Stockhausen in four separate helicopters, all flying simultaneously.

Co-presented with the Ann Arbor Film Festival in partnership with the Michigan Theater and the U-M Museum of Art.

UMS Night School: Explore Pure Michigan Renegade

Mondays, January 9, February 6 and 20, March 12,
19, and 26, at 7:00 pm

Ann Arbor District Library, Downtown Branch

(343 S. Fifth Avenue), Multipurpose Room

Hosted by Mark Clague, Professor, U-M School
of Music, Theatre & Dance

UMS learned that Professor Mark Clague was teaching a U-M course this winter about Pure Michigan Renegade and immediately began thinking about offering a similar experience for the community. The idea of UMS Night School emerged: 90-minute "classes" which include a 30-minute discussion of each Pure Michigan Renegade performance, plus a 60-minute intro session for the next performance on the series. Each intro session includes a presentation by a genre expert, an interactive exercise to draw you into the themes behind the performance, and a takeaway reading to enjoy on your own. Sessions are designed to engage you both with the performances and with other audience members. You can attend them all, or choose the ones that interest you the most—no registration necessary!

UMS Night School Schedule:

Jan 9 Intro: *Einstein on the Beach* /
Hamburg Symphony Orchestra

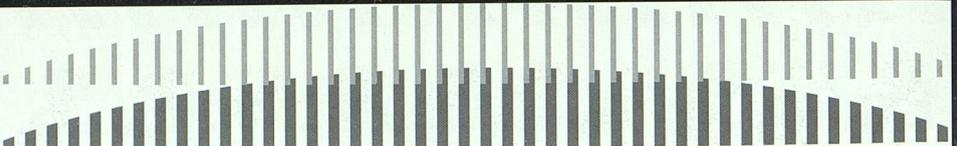
Feb 6 Discuss: *Einstein on the Beach* /
Hamburg Symphony Orchestra
Intro: Tallis Scholars / Random Dance

Feb 20 Discuss: Tallis Scholars /
Random Dance
Intro: Hagen Quartet

Mar 12 Discuss: Hagen Quartet
Intro: *The Andersen Project*

Mar 19 Discuss: *The Andersen Project*
Intro: San Francisco Symphony

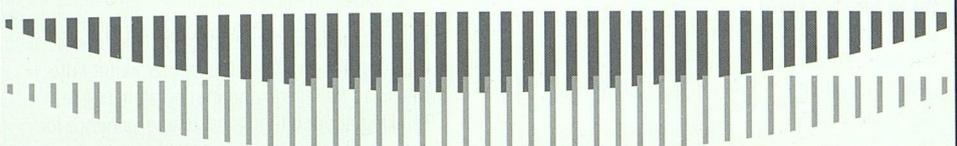
Mar 26 Discuss: San Francisco Symphony
plus a "Graduation" celebration!



University Musical Society
would like to thank

Jane and Edward Schulak

for their generous sponsorship
of this afternoon's performance.



PURE MICHIGAN



133rd season **ums 11/12**

San Francisco Symphony: American Mavericks

Michael Tilson Thomas conductor

Thursday-Sunday \ March 22-25

Hill Auditorium & Rackham Auditorium

As part of its centennial season, Michael Tilson Thomas and the San Francisco Symphony will present the second American Mavericks Festival, which will tour in its entirety to only two US venues: Hill Auditorium and Carnegie Hall. The 2012 festival celebrates the creative pioneering spirit and the composers who created a new American musical voice for the 20th century and beyond. Complete program details available at www.ums.org and www.americanmavericks.org.

The four-day San Francisco Symphony residency is made possible with support from the **Maxine and Stuart Frankel Foundation** and the **UMS Creative Ventures Leadership Fund**.

Funded in part by **The Andrew W. Mellon Foundation**, the **John S. and James L. Knight Foundation**, and the **National Endowment for the Arts**. Art Works.

The Saturday concert is sponsored by the **Medical Community Endowment Fund**.

Media Partners **WGTE 91.3 FM**, Ann Arbor's **107one**, **WDET 101.9 FM**, and **Detroit Jewish News**.



UNIVERSITY
MUSICAL SOCIETY

ums Call or click for tickets! **734.764.2538** \ www.ums.org

Renegade

UMS, with major support from the Creative Ventures Leadership Fund, presents

Hamburg Symphony Orchestra

Jeffrey Tate, *Chief Conductor*

Francesco Tristano, *Piano*

Daniel Landau, *Video Artist*

Tunca Dogu, *French Horn*

Alexander Radziewski, *Xylorimba*

Frank Tackmann, *Glockenspiel*

Program

Sunday Afternoon, January 29, 2012 at 4:00

Hill Auditorium • Ann Arbor

Olivier Messiaen / **From the Canyons to the Stars...**

The desert

The orioles

What is written in the stars

The white-browed robin-chat

Cedar Breaks and the gift of awe

Interstellar call

Bryce Canyon and the red-orange rocks

The resurrected and the song of the star Aldebaran

The mockingbird

The wood thrush

Omao, leiothrix, elepaio, shama

Zion Park and the celestial city

34th Performance of the 133rd Annual Season / 133rd Annual Choral Union Series

This afternoon's performance is part of Pure Michigan Renegade, a series of special performances and educational events presented by UMS throughout the Winter 2012 Season, sponsored by Michigan Economic Development Corporation.

This afternoon's performance is sponsored by Jane and Edward Schulak.

Funded in part by an award from the National Endowment for the Arts. Art Works.

Media partnership is provided by WGTE 91.3 FM and WDET 101.9 FM.

The Steinway piano used in this afternoon's performance is made possible by William and Mary Palmer and by the Steinway Piano Gallery of Detroit.

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

Special thanks to Mark Clague of the U-M School of Music, Theatre & Dance and the Ann Arbor District Library for their support of and participation in events surrounding this afternoon's concert.

The Hamburg Symphony Orchestra tour is sponsored by Wempe Jewelers and the Hubertus Wald Stiftung.

The Hamburg Symphony Orchestra appears by arrangement with Columbia Artists Management, LLC, New York, NY.

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

Large print programs are available upon request.

From the Canyons to the Stars... (Des canyons aux étoiles...) (1971–74)

Olivier Messiaen

Born December 10, 1908 in Avignon, France

Died April 27, 1992 in Clichy-la-Garenne

In recent years, the Hamburg Symphony Orchestra's opening concert of each season has been a particularly elaborate occasion, widely acknowledged in Germany as being of special significance in the cultural life of the city and broadening the traditional experience of classical music concerts. However, in terms of artistic consistency, intellectual complexity, and visionary impact, the opening concert of the 10/11 season surpassed its predecessors. In cooperation with the Israeli visual artist Daniel Landau, the Hamburg Symphony Orchestra presented a unique film and orchestra installation based on Olivier Messiaen's *From the Canyons to the Stars...*, transforming the orchestral piece into a multidimensional work of installation art commissioned especially for the season's opening.

Olivier Messiaen is one of the central figures in the story of 20th-century music. A composer, teacher, and brilliant visionary, Messiaen himself had a visual conception of his music, describing it as similar to "a cathedral window, in which complementary colors seem to be in swirling motion." He was also inspired by natural sounds—especially those of birds—as well as rhythms and melodic material from the Far East. His Roman Catholic faith was of particular importance for his life and work.

From the Canyons to the Stars..., written at the beginning of the 1970s in response to a commission from the New York arts patron Alice Tully to commemorate the 200th anniversary of American independence, is one of Messiaen's orchestral masterpieces. In 1972, Messiaen visited the great monuments of nature in Utah. He was especially impressed by the red-orange rock formations in Bryce Canyon, Cedar Breaks National Monument, and Zion National Park; these places inspired the fifth, seventh, and 12th sections of his orchestral composition. He contrasted these impressions with five other sections devoted to birdcalls. Other movements of the work have a religious significance.

The principal soloist in this 12-movement work is the pianist; however, all the other instruments are featured individually, the sixth movement being devoted exclusively to the French horn. The enormous variety of percussion instruments is also impressive; these include a wind machine, a thunder sheet, and the geophone, developed by the composer especially for this piece to imitate the sounds of shifting geological strata.

Several movements are assigned biblical quotations, and the construction of the composition—beginning in the desert where people seek to be near God—climaxes with a joyous anticipation of paradise in the 12th and final movement, where the work ends in radiant triumph. It was Maestro Jeffrey Tate's idea that Messiaen's work, which celebrates the great natural beauty of North America, should be performed by the Hamburg Symphony Orchestra on the eve of the year 2011, in which Hamburg was designated the "Green Capital of Europe."

Clearly, Messiaen's 100-minute composition is strong enough to be heard purely as a piece of music. However, the intellectual complexity of the work (a part of its beauty) is not fully apparent through listening alone. The religious, mystical, social, and philosophical layers of the work and their fascinating interaction are of significant contemporary relevance, which is revealed through a performance of the music in a new aesthetic context: the concert hall is turned into a space where an intellectually complex piece of modern music is juxtaposed with a profound visual commentary. This is what inspired the Hamburg Symphony Orchestra to commission Landau's video installation.

Daniel Landau is one of the few visual artists specializing in the connection between classical music and the visual arts. Born in Jerusalem in 1973, director/composer Daniel Landau's multi-disciplinary works include music, film, and stage productions which have been performed in major theaters and festivals worldwide. Landau completed his studies of composition and new media at the Royal Conservatory in The Hague. Upon returning to Israel, he formed a performance group, which recently premiered his stage production *One Dimensional Man*. In 2006, he also assisted Sigalit Landau (Israel's pre-eminent visual artist) in the preparation of most of the video installations for a solo exhibition dedicated to her work at the New York Museum of Modern Art.

Daniel Landau's visual installation for Messiaen's *From the Canyons to the Stars...* represents a challenging observation of man's relationship to nature by creating an epic film as a polyphonic counterpart to the orchestral piece. The work takes as its point of departure the cyclical processes of decay and regeneration, seen as the driving force for a society longing for redemption. The opening scenes were filmed at the Dead Sea, a perishing natural wonder, where the main characters embark on a journey of survival taking the audience from the breath-taking mountain landscapes of the Judean desert to heavily industrialized modern Europe.

The 12 movements of the music serve as a key to Landau's interpretation of Messiaen's work. The film is a visual narrative in which a metaphoric voyage of discovery unfolds through the geology, mythology, and ecology of man.

Program note by Daniel Kühnel.

For more than five decades, the **Hamburg Symphony Orchestra** has been one of the freshest and most original of the city's ensembles, with both a national and international reputation. As the orchestra in residence at the Laeiszhalle, one of Europe's most renowned concert halls, the Hamburg Symphony is firmly anchored in the city's musical life and plays a leading role in the development of Hamburg's plan to establish itself as a Musical Metropolis. The distinguished Principal Conductor, Jeffrey Tate, and Daniel Kühnel, the General Manager and Artistic Director, have created a distinct profile for the orchestra with exciting performances of innovative repertoire since the beginning of their collaboration in 2009. Partly as a result of these programming policies, which have become an integral part of the orchestra's identity, Tate and Kühnel have succeeded in the past three years in increasing the number of visitors to their concerts by 56 percent.

With a special intuition for extraordinary young artists, the orchestra established an Artist in Residence position in 2008, engaging such performers as clarinetist Martin Fröst, harpist Xavier de Maistre, young pianist and crossover musician Francesco Tristano, and violinist Guy Braunstein, each of whom has worked with the orchestra for an entire season. In addition, through the engagement of celebrated international soloists and conductors, the Hamburg Symphony strives to give the city an unmistakable musical identity with an impact on all areas of life, something that can be heard and experienced by every citizen and which resonates beyond the city's borders. Daniel Kühnel feels, "The attempt to live and embody this ambition for artistic excellence, so close to our own sense of ourselves and our audience, is an exciting, worthwhile, and necessary balancing act."

The Hamburg Symphony Orchestra joins with the other participants in the city's musical life to give it a unique voice. With new accents in Hamburg's musical landscape, the orchestra attempts to realize its hopes for excellence, originality, and audience contact. Building upon its traditional summer series of open-air concerts in the inner courtyard of Hamburg's City Hall, the orchestra presented the festival "Transformations" in the summer of 2011, in which the six movements of Gustav Mahler's *Das Lied von der Erde* were performed individually in six different locations throughout the city along with thematically related works by other composers. The success of such programming concepts underscores Hamburg's potential as a modern and lively musical metropolis, supporting the orchestra's vision and Kühnel when he says, "we cannot preach and talk about a musical metropolis without actively working for its development and trying to provide content for this still rather abstract idea."

In the discussion of sociopolitical issues, the Hamburg Symphony considers orchestras in general, and itself in particular, to be musical centers of expertise, which—through the continual encounter with a non-spatial art—acquire a particular knowledge informing their relationship to our perception of time. The Hamburg Symphony Orchestra believes in articulating sociopolitical themes through music and proposes the acceptance of a musical standard for social action.

The orchestra's season reflects this view of itself. The Hamburg Symphony can be heard in two subscription series, a broad selection of unusual special concerts produced by the orchestra itself, a distinguished subscription series of chamber music concerts, a popular sequence of vocal recitals, concerts devoted to famous silent films with live orchestral music, and a broad range of events for children and young people; the latter includes, in addition

to the series of children's concerts, a rapidly expanding educational outreach program in which members of the orchestra work closely with schools and other social programs. Of particular importance for the Hamburg Symphony Orchestra is a modern, long-term, and socially conscious approach to a broader understanding of musical culture.

The Hamburg Symphony's activities are attracting a growing international interest. As the "thinking orchestra" of an emerging musical metropolis, the Hamburg Symphony is on the way to establishing itself as one of the most interesting ensembles touring internationally, without compromising its identity or traditions.

Jeffrey Tate is one of today's most fascinating and inspiring conductors, whose artistic sensibility and ability to bring differentiated expressions and colors to his musical interpretations have made him one of Britain's outstanding artists. The Hamburg Symphony Orchestra is Jeffrey Tate's creative home base in Germany. Having worked there for several years now, he confesses that his engagement with this orchestra was a real stroke of fortune: "I enjoy working with this orchestra that is so deeply rooted in the city of Hamburg. It is very flexible and eager to work; we can afford to do unusual programs and have developed a very interested audience."

Having originally studied medicine at Cambridge University, Maestro Tate practiced three years as an eye surgeon in London before he started his professional artistic career by joining the music staff at the Royal Opera Covent Garden in 1970. He assisted Sir George Solti in London, Sir John Pritchard in Cologne, Pierre Boulez for the centenary *Ring* cycle at the Bayreuth Festival, and Herbert von Karajan in Salzburg. After his conducting debut with *Carmen* at Gothenburg Opera in 1978, he rapidly rose to international fame. Maestro Tate has since worked with most of the major orchestras in the world. He has recorded a vast number of landmark recordings, and maintains lasting musical partnerships with some of the finest musicians of our time. He regularly conducts in the world's leading opera houses and festivals. He is without a doubt one of the world's preeminent conductors of the music of Wagner and Strauss, of core classical and romantic repertoire, of British music of the late 19th and 20th century, and of classical modern and contemporary music.

Maestro Tate gave his conducting debut at the Royal Opera House. His first performance at the Metropolitan Opera in New York was in 1979, and he made his debut with the English Chamber Orchestra in London in the 1982/83 season. He was appointed Principal Conductor of the English Chamber Orchestra in 1985 and established during the following years this orchestra's international reputation as one of the finest chamber orchestras in the world. With the ECO, he produced critically acclaimed recordings of Haydn and Mozart Symphonies for EMI, as well as the complete Mozart piano concertos with Mitsuko Ushida as soloist. In 1985, he also conducted the world premiere of Henze's *Il Ritorno d'Ulisse* at the Salzburg Festival. Two years later he conducted the world premiere of Rolf Liebermann's *Der Wald* in Geneva.

Future projects include *Billy Budd* at the Bastille in Paris as well as *Der Rosenkavalier* and two complete cycles of Wagner's *Ring des Nibelungen* at the Vienna State Opera in the 13/14 season.

Since 2001, Maestro Tate has been Honorary Director of the National Italian Radio Orchestra. He was appointed Principal Conductor of the Hamburg Symphony Orchestra in 2009.



Photo by Matthias at Mramor

A young musician and composer causing a stir, not only on the club scene, but also in classical concert venues, is probably a world-first. It may also be the first time that purists from the classical and techno camps actually agree on something—that they don't know quite what to make of this young musician who refuses to stick to the rules. For **Francesco Tristano**, this kind of reaction is nothing new. When he and his trio, Aufgang, began to play techno from sheets, his puzzled audience shuffled in their seats. Experienced concert audiences and classical music lovers may feel equally baffled when they hear a pianist blend and mix his own composition—just like a DJ—into a piece by Frescobaldi.



The intrepidity with which 29-year-old Francesco Tristano combines eras and styles, occasionally allowing them to collide, may initially create a baffled response. However, the Luxembourg-born pianist has no aspirations as an agitator. Almost everything he does is an expression of an open-minded attitude which refuses to accept borders and constrictions. Mr. Tristano knows all about the interpretational conventions that have shaped generations of classical pianists, but he has chosen to ignore them. He does not seek approval as an artist and when his dynamic performance emotively basks in the intrinsic severity of baroque music, that is when he is truly radical.

Mr. Tristano's talent cannot be doubted. His technique is outstanding, his playing is comparative to a virtuoso, and his interpretations are bold and unconventional. Yet he is far from being a sonic iconoclast. His wide repertoire spans baroque, classical music, new music, jazz, and club music and reflects his experience and playing ability. He refuses to accept the existence of stylistic borders yet his work is always carefully considered and represents a respect for all music.

Mr. Tristano was one of the last students at New York's Juilliard School to complete Bach legend Rosalyn Tureck's master class. He also studied at the music academies in Brussels, Riga, Paris, and Luxembourg as well as the ESMuC in Barcelona. In 2004, he won the first prize at the international piano competition for contemporary music in Orléans, France. Mr. Tristano has released 12 albums, among them recordings of Bach's *Goldberg Variations* and complete keyboard concertos, Luciano Berio's complete piano works, and Girolamo Frescobaldi's toccatas. *Not for Piano* (2007) presented his own compositions as well as versions of techno classics at the piano. *Idiosynkrasia*, his third album on the label inFiné, recorded at Carl Craig's Planet E-communications in Detroit, was released to critical acclaim in 2010. More recently, Mr. Tristano has signed with Universal Classics & Jazz. His first project, *bachCage*, produced by Moritz von Oswald, was released on Deutsche Grammophon in March 2011.

UMS Archives

This afternoon's performance marks the Hamburg Symphony Orchestra's UMS debut.

Maestro Jeffrey Tate makes his second UMS appearance this afternoon, following his UMS debut in March 1988 with the English Chamber Orchestra at Hill Auditorium.

Francesco Tristano also makes his second UMS appearance this afternoon, following his UMS debut in January 2000 as piano soloist with the Russian National Orchestra under the baton of Mikhail Pletnev at Hill Auditorium.

Hamburg Symphony OrchestraJeffrey Tate, *Principal Conductor***Violin I**

Stefan Czermak
 Dr. Martin Wulfhorst
 Jee Hyaе An
 Nina Huba
 Ekatarina Ivanova
 Pawel Kreszewski
 Ilka Mende
 Rummyana Neufeld
 Alla Rutter
 Isabel Teuchert
 Ani Chalikian
 Su Chian Kąng
 Carlos Johnson
 Alvina Fenjuk

Violin II

Helen Cortis
 Silke Hagemann
 Arne Arvidsson
 Makrouhi Hagel
 Jadwiga Hörömpö
 Peter Kollmann
 Christiane Pritz
 Dorotha Schaddach-Schinkel
 Edda Wolf
 Antje Pauls
 Jenny Holewik
 Irene Stroh

Viola

Bruno Merse
 Istvan Lukacs
 Michael Kobus
 Sebastian Marock
 Klaus Riedl
 Jordan Rodin
 Harald Schmidt
 Helmut Stuarinig
 Daniela Frank-Muntean
 Katarzyna Bugala

Cello

Valeri Krivoborodov
 Tadao Kataoka
 Gudrun Buchmann-Siegler
 Winfried Gessler
 Li Li
 Tomohisa Teratani
 Lynda Cortis
 Rodin Moldovan

Double Bass

Gregor Hammans
 Lars Fischer
 Thomas Brands
 Roland Motsch
 Rafael Lopesdacunha
 Naoki Komoto

Flute

Susanne Barner
 Mareile Haberland
 Waldo Ceunen
 Hans-Udo Heinzmann

Oboe

Marc Renner
 Guillermo Sanchis Esteve
 Asayo Omori

Clarinet

Wolfgang Braun
 Elmar Hönig
 Herbert Rönneburg
 Johannes Zurl

Bassoon

Christian Ganzhorn
 Matthias Secker
 Christian Elsner

Horn

Donald Firkins
 Tunca Dogu*
 Richard Rieves
 William Albright
 Ronald Toepfer

Trumpet

John Godbehere
 Christoph Gottwald
 Ilie Muntean

Trombone

Michael Ranzenberger
 Norbert Gauland
 Danilo Koban

Percussion

Andreas Suworow
 Frank Petrak
 Thomas Ringleb
 Frank Tackmann*

Timpani

Alexander Radziewski*

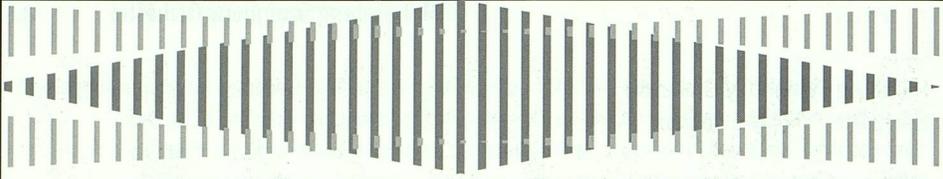
Harp

Giselle Boeters

* Soloist

Film Credits

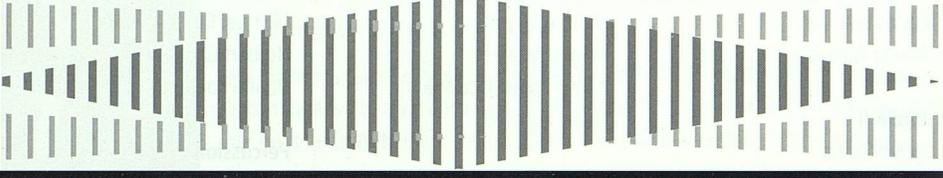
Daniel Landau, *Director*
 Ben Hertzog, *Cinematography*
 Jackie Shemesh, *Lighting Design*
 Alona Rodeh, *Costumes and Art*
 Kaina Eldar, *Producer*



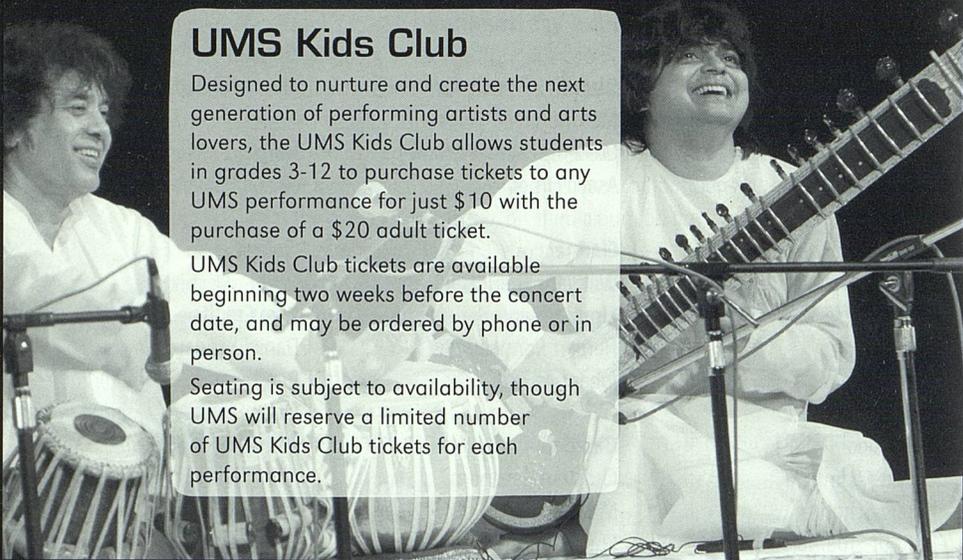
UMS would like to thank

Glenn Watkins

for his generous sponsorship
of this evening's performance.



133rd season **UMS 11/12**



UMS Kids Club

Designed to nurture and create the next generation of performing artists and arts lovers, the UMS Kids Club allows students in grades 3-12 to purchase tickets to any UMS performance for just \$10 with the purchase of a \$20 adult ticket.

UMS Kids Club tickets are available beginning two weeks before the concert date, and may be ordered by phone or in person.

Seating is subject to availability, though UMS will reserve a limited number of UMS Kids Club tickets for each performance.



ums

Call or click for tickets!

734.764.2538 | www.ums.org

Renegade

UMS, with major support from the Creative Ventures Leadership Fund, presents

The Tallis Scholars

Peter Phillips, *Director*

Program

Thursday Evening, February 16, 2012 at 7:30

St. Francis of Assisi Catholic Church • Ann Arbor

Carlo Gesualdo / **Tenebrae Responsories for Holy Saturday**

Sicut ovis ad occisionem
Jerusalem, surge
Plange quasi virgo
Recessit pastor noster
O vos omnes
Ecce quomodo moritur justus
Astiterunt reges terrae
Aestimatus sum
Sepulto Domino

Intermission

Orlande de Lassus / **Timor et tremor**

Jacobus Gallus / **Mirabile mysterium**

Giaches de Wert / **O mors quam amara est**

Benedictus Appenzeller / **Musae Jovis**

Cipriano de Rore / **Calami sonum ferentes**

Hans Leo Hassler / **Ad Dominum cum tribularer**

Mikolaj Zielenski / **Vox in rama**

Claudio Monteverdi / **Adoramus te**

38th Performance of the 133rd Annual Season / Divine Voices Series

This evening's performance is part of Pure Michigan Renegade, a series of special performances and educational events presented by UMS throughout the Winter 2012 Season, sponsored by Michigan Economic Development Corporation.

This evening's performance is sponsored by Glenn Watkins.

Funded in part by an award from the National Endowment for the Arts. Art Works.

Media partnership is provided by WRCJ 90.9 FM and WDET 101.9 FM.

Special thanks to Peter Phillips, Director of The Tallis Scholars, for speaking at this evening's Prelude Dinner.

Special thanks to Mark Clague of the U-M School of Music, Theatre & Dance and the Ann Arbor District Library for their support of and participation in events surrounding tonight's concert.

The Tallis Scholars appear by arrangement with Hazard Chase Ltd., Cambridge, UK.

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

Large print programs are available upon request.

Renaissance Mavericks

The sound-world of Renaissance polyphony has become synonymous with purity, with a spiritual clarity unclouded by the complications and emotional specificities of the human experience. Yet for every *prima prattica*¹ Palestrina or Lassus mass-setting—gorgeous in their abstraction—there are works of more maverick creativity, works that seek an altogether broader musical vocabulary to express concepts neither comfortable nor abstract.

The thorny buds of Renaissance *seconda prattica* chromaticism would eventually bloom into the color and drama of the baroque; tonight's program traces these developments that would culminate so spectacularly in the work of Monteverdi.

Where better to begin a survey of Renaissance provocateurs than with Carlo Gesualdo—the infamous wife-murdering Prince, celebrated for his harmonic aberrations. Yet despite appearances, Gesualdo (1566–1613) was in many ways a conservative, a composer who ignored the advances of others and continued to work until the end of his life in the outmoded genre of polyphony.

In his *Tenebrae Responsories for Holy Saturday*, we see the composer bringing the full gamut of his invention to bear on one of the liturgy's most charged sequence of texts. The pairing is a natural one, and the extremity of Gesualdo's gestures (concerns of vocal range, harmonic practice, ensemble texture, and tone count for little) bring a sense of violence, of rupture to these works that few composers could match. These are not expressive settings in any generally-accepted sense; there is little attempt at the minutiae of word-painting. Yet Gesualdo manages to reach beyond imagery, to grasp at the essence of the Holy Week mourning that underpins the works.

Arguably the most influential of tonight's mavericks, the harmonic rebellions of Orlando de Lassus (1532–1594) took a rather different form to those of Gesualdo or later Monteverdi. Rather than reject harmonic conventions outright, Lassus' skill lay in manipulating and expanding them to their logical limits, employing a daring harmonic approach that kept a foothold in the familiar, the recognizable. *Timor et Tremor* is a psychological study in fear, its musical mood swings mirroring the fragmented psalm text. Juxtaposition plays a crucial role, heightening harmonic contrasts and developments, yet it is rhythm that delivers the final dramatic blow in the syncopated impact of the closing "*non confundar*" section.

While penitential texts dominate tonight's program, grief and mourning do not have the monopoly on harmonic innovation, as Jacobus Gallus's (1550–1591) extraordinary Christmas motet *Mirabile mysterium* demonstrates. Exploring the complex duality of the incarnate Christ ("that which he was he remained, and that which he was not, he assumed"), Gallus creates a fluidly chromatic soundscape for his five voices. Echoing the transformative properties of the Savior, his melodic lines stray and strain in all directions, rejecting Renaissance modality but offering no stable tonal alternative.

¹ *Prima prattica* (Italian for "first practice," also known as *stile antico* or "old style") refers to early Baroque music which looks more to the style of Palestrina, or the style codified by Gioseffo Zarlino, than to the more "modern" styles of Claudio Monteverdi. This more "modern" style is referred to as *seconda prattica* (Italian for "second practice," also known as *stile moderno* or "modern style") and indicates music which encouraged more freedom from the rigorous limitations of dissonances and counterpoint characteristic of the *prima prattica*.

The experimental influence of Cipriano de Rore is evident in the music of his younger Franco-Flemish associate Giaches de Wert (1535–1596), whose own musical heir can be found in Monteverdi. Based in Italy throughout his working life, it was in the secular madrigal that de Wert's expressive skills achieved their pinnacle, but he brought many of his techniques back to his sacred repertoire. *O Mors, quam amara est* is an early sacred work written for the Court Church of the Dukes of Mantua. The text (taken from Ecclesiasticus) broods on the bitterness of death, an idea echoed in the motet's persistent semitones and downward-tending phrases that droop with elegant ennui.

Best known in Nicolas Gombert's exquisite setting, *Musae Jovis*—a lament on the death of Josquin des Prez—follows in a tradition of musical homage between composers. Benedictus Appenzeller (c1480–1558) may himself have been a pupil of the elder composer, and his motet is in the typical Flemish style of the age, balancing elegant polyphonic imitation with more declamatory passages. Particularly striking is the bizarre rupture of a cadence at “*et verstrum decus*,” coming so close after the tenderness of “*Josquinus ille*.”

Hailed by Monteverdi as the father of the *seconda prattica*, Cipriano de Rore's short life (1515–1565) was latterly one of musical innovation and experiment. Dead before Gesualdo was even born, de Rore's chromatic colorings took the secular madrigal form to new expressive extremes, placing music and text in even closer relation. His lugubrious setting of Catullus's poem *Calamisonum ferentes* (a rejection of the joyful pleasures of music) is notable for its vocal timbre. Four bass voices wade in and amongst one another in intricate chromatic writhings. While the opening canon is striking, the central chordal sections are the most provocative harmonically, juxtaposing harmonies with brutal disregard for conventional musical grammar.

Together with the younger Schütz, Hans Leo Hassler (1564–1612) studied with Gabrieli in Venice, cementing the relationship between Italian and German musical traditions. The extraordinary chromatic miniature *Ad dominum cum tribularer* is by no means a typical Hassler work. The immaculate structure of this five-part motet balances an opening theme (a chromatic rising scale first heard in the tenors) with the falling chromatic tetrachord with which the work closes, “*et la lingua dolorosa*.” The painful contortions of these figures respond to the motet's text—“In my distress I cried unto the Lord”—and play on the traditional association between the falling chromatic fourth and ideas of death and lamentation. The effect is disturbing, and strangely contemporary.

The painful story of Rachel weeping over her lost sons has prompted some emotive musical settings (notably from Clemens non Papa and Bernadino de Ribera), but the stripped-back impact of Mikolaj Zielenski's version is a model of clarity. Part of one of just two surviving collections of works, Zielenski's motet employs the imitative late-Renaissance style that saw the composer at the vanguard of Polish music's transition to the baroque. We open with the single soprano voice (surely Rachel's own) calling out, before her refrain is taken up in imitation by the other voices. The anguish of the chromatic suspension sequence at “*poratus et ululates*” (weeping and lamenting) turns the emotional screw with understated but devastating effect.

Charged with counter-reformation intensity, Monteverdi's *Adoramus te, Christe* is a masterpiece in miniature, offering a disarmingly intimate celebration of the risen Christ. There is a rapt intensity, almost a majesty, to the opening and closing passages of homophony that only grows through the insistent repetitions of “*adoramus te*.” The middle section, with its

extraordinary rising chromatic scale (“*quia per sanctam crucem*”), mirrors harmonically the transformative humanity of a god who redeemed man with his blood. The lasting impression of this deceptively simple work is of the unearthly power of the divine.

Program note by Alexandra Coghlan, © 2011.

The Tallis Scholars were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as the leading exponents of Renaissance sacred music throughout the world. Peter Phillips has worked with the ensemble to create, through good tuning and blend, the purity and clarity of sound which he feels best serve the Renaissance repertoire, allowing every detail of musical lines to be heard. It is the resulting beauty of sound for which The Tallis Scholars have become so widely renowned.

The Tallis Scholars perform in both sacred and secular venues, giving around 70 concerts each year across the globe. This season, the group will visit the US three times and appear at festivals and venues across the UK and Europe including in their own Choral Series at Cadogan Hall. In 2012 The Tallis Scholars team up with the National Centre for Early Music and the BBC for the biannual nationwide composition competition, designed to encourage young people to write for unaccompanied voices. The winning entries will be performed by The Tallis Scholars in a concert recorded and broadcast by BBC Radio 3. In 2013, the group will celebrate its 40th anniversary with commissions from Gabriel Jackson and Eric Whitacre and extensive touring.

Much of The Tallis Scholars reputation for their pioneering work has come from their association with Gimell Records, set up by Peter Phillips and Steve Smith in 1980 solely to record the group. In February 1994 Peter Phillips and The Tallis Scholars performed on the 400th anniversary of the death of Palestrina in the Basilica of Santa Maria Maggiore, Rome, where Palestrina had trained as a choirboy and later worked as Maestro di Cappella. The concerts were recorded by Gimell and are available on both CD and DVD.

Recordings by The Tallis Scholars have attracted many awards throughout the world. Released on the 30th anniversary of Gimell Records in March 2010, The Tallis Scholars' recording of Victoria's *Lamentations of Jeremiah* received critical acclaim, and to further celebrate the anniversary, the group released three four-disc box sets of *The Best of The Tallis Scholars*, one for each decade. The ongoing project to record Josquin's complete cycle of masses, when completed, will amount to nine discs. These accolades are continuing evidence of the exceptionally high standard maintained by The Tallis Scholars, and of their dedication to one of the great repertoires in Western classical music.

Peter Phillips has made an impressive if unusual reputation for himself in dedicating his life's work to the research and performance of Renaissance polyphony. Having won a scholarship to Oxford in 1972, Mr. Phillips studied Renaissance music with David Wulstan and Denis Arnold, and gained experience in conducting small vocal ensembles, already experimenting with the rarer parts of the repertoire. He founded The Tallis Scholars in 1973, with whom he has now appeared in over 1750 concerts and made over 50 discs, encouraging interest in polyphony all over the world. As a result of his work, through concerts, recordings, magazine awards, and publishing editions of music and writing articles, Renaissance music has come to be accepted for the first time as part of the mainstream classical repertoire.



Photo by Eric Richmond

Apart from The Tallis Scholars, Mr. Phillips continues to work with other specialist ensembles including the Collegium Vocale of Ghent and the Netherlands Chamber Choir, and he is currently working with the Choeur de Chambre de Namur, Intrada of Moscow, Musica Reservata of Barcelona, and the Tudor Choir of Seattle. Mr. Phillips also works extensively with the BBC Singers, with whom he gave a Promenade concert in collaboration with The Tallis Scholars at Royal Albert Hall in July 2007. He gives numerous master classes and choral workshops every year around the world and is also Artistic Director of The Tallis Scholars Summer Schools: annual choral courses based in Uppingham (UK), Seattle (USA), and Sydney (Australia) dedicated to exploring the heritage of Renaissance choral music, and developing a performance style appropriate to it as pioneered by The Tallis Scholars.

Mr. Phillips has recently been appointed a Reed Rubin Director of Music and Bodley Fellow at Merton College, Oxford, where the new choral foundation he helped to establish began singing services in October 2008.

UMS Archives

This evening's performance marks The Tallis Scholars' and Peter Phillips' eighth UMS appearances. The ensemble and Mr. Phillips made their UMS debut in April 1996 at St. Francis of Assisi Catholic Church. The ensemble last appeared under UMS auspices in November 2010 at St. Francis of Assisi Catholic Church.

The Tallis Scholars

Peter Phillips, *Director*

Soprano

Janet Coxwell
Amy Haworth
Amy Wood
Alice Gribbin

Alto

Patrick Craig
Caroline Trevor

Tenor

Mark Dobell
Chris Watson
Simon Wall
George Pooley

Bass

Rob Macdonald
Stephen Charlesworth



Photo by Eric Richmond

Renegade

The events in Pure Michigan Renegade are presented with major support from the **Creative Ventures Leadership Fund**, a multi-year challenge grant created by Maxine and Stuart Frankel to support artistic, innovative, and cutting-edge programming.

The following have provided matching gifts to the Fund to date:

- » Maxine and Stuart Frankel Foundation
- » Michigan Economic Development Corporation
- » The Andrew W. Mellon Foundation
- » Mary and Brian Campbell
in memory of Herbert Amster
- » John S. and James L. Knight Foundation
- » The Power Foundation, *Founding Sponsor*
- » Jane and Edward Schulak
- » Edward Surovell Realtors
- » Glenn Watkins
- » Subir and Malini Chowdhury Foundation
- » The Herbert and Junia Doan Foundation
- » Susan and Richard Gutow
- » Carl and Charlene Herstein
- » David and Phyllis Herzig
- » Jerry and Dale Kolins
- » Stephen and Barbara Munk
- » Prue and Ami Rosenthal

We invite you

to engage in this exciting adventure by partnering with UMS to meet the Creative Ventures Leadership Fund challenge.

Please send your matching gift to:

UMS Creative Ventures
Leadership Fund
Burton Memorial Tower
881 North University Ave
Ann Arbor, MI
48109-1011

For more information,
contact

Margaret McKinley,
734-647-1177 or
margiem@umich.edu

Additional support provided by



NATIONAL
ENDOWMENT
FOR THE ARTS



Renegade

UMS, with major support from the Creative Ventures Leadership Fund, presents

FAR

A production of **Wayne McGregor | Random Dance**

Wayne McGregor / Artistic Director

Dancers / Catarina Carvalho, Benjamin Ord, Davide Di Pretoro, Michael-John Harper, Paolo Mangiola, Daniela Neugebauer, Anna Nowak, Fukiko Takase, Alexander Whitley, Jessica Wright

Wayne McGregor / *Concept and Direction*

Wayne McGregor, in collaboration with the dancers / *Choreography*

Ben Frost / *Original Music*

Lucy Carter / *Lighting Design*

rRandom International / *Set Design*

Moritz Junge / *Costume Design*

Christopher Charles / *Technical Director*

Odette Hughes / *Rehearsal Director*

Colin Everitt / *Technical Manager*

Michael Smith / *Production Electrician*

Program

Saturday Evening, February 18, 2012 at 8:00

Power Center • Ann Arbor

This evening's performance is approximately 60 minutes in duration and is performed without intermission.

40th Performance of the 133rd Annual Season / 21st Annual Dance Series

This evening's performance is part of Pure Michigan Renegade, a series of special performances and educational events presented by UMS throughout the Winter 2012 Season, sponsored by Michigan Economic Development Corporation.

Funded in part by an award from the National Endowment for the Arts. Art Works.

Media partnership is provided by *Metro Times*, *Between the Lines*, and WDET 101.9 FM.

Special thanks to the U-M School of Music, Theatre & Dance, Christina Hamilton and the U-M School of Art & Design Penny Stamps Distinguished Speaker Series, and the Ann Arbor District Library for their support of and participation in events surrounding this evening's performance.

Wayne McGregor | Random Dance appears by arrangement with Cathy Pruzan Artists.

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

Large print programs are available upon request.

Unpeeling the Layers

In rehearsal for Wayne McGregor's latest work, *FAR*, dancers from his company perform extraordinary motions. They throw themselves into whiplash spins, let waves ebb through their necks, build counter-intuitive curves and angles into limb and spine. No other contemporary choreographer has developed such an instantly recognizable range of movement—familiar yet dazzlingly novel, giving bodies new things to do while speculating about the minds that inspire them.

Inspiration for the new work came from *Flesh and the Age of Reason* (hence the abbreviated title *FAR*), Roy Porter's prodigious history of 18th-century explorations into body and soul. An age of medical advance and anatomical rigor brought with it radical philosophical inquiries into the mechanisms of thought and emotion. This intellectual ferment connected with McGregor's own work, especially his collaborations with cognitive scientists. "What we've been doing is unpeeling the layers of the creative process: how do we understand better what happens in the creative process, and how do we arm dancers to build better imaginations? And I thought that stripping away of layers was analogous to the very beginning of the Enlightenment." It was an era in which autopsies revealed the body's workings and allowed intricate anatomical drawings. Microscopes revealed minutiae while telescopes opened the skies to scrutiny, unseating the earth as focus of the universe. Where was the soul in all this? Where was God? If the human body is an intricate mechanism, is there a ghost in the machine?

"We've still not solved that conundrum," McGregor admits. "There's still a lot that we don't know about the brain and its relationship to the body—it's unexplainable, so far. I thought this was a fascinating beginning to explore physically. It's helpful in exploring things that I am interested in anyway, in terms of what inspires us to do the things that we do."

Porter's book pursues the mystery of a self embodied in flesh and blood. In an apt phrase, he wrote that "the body was the inseparable dancing-partner of the mind or soul—now in step, now a tangle of limbs and intentions, mixed emotions." This is very much Wayne McGregor | Random Dance territory—the mind can't exist without the body, while flesh is animated by thought and feeling. Porter quotes the narrator of Sterne's *Tristram Shandy*, who opines that soul and body are "joint-sharers in everything...A man cannot dress but his ideas get clothed at the same time."

McGregor has been helping ideas into their clothes for almost two decades now. For him, the Enlightenment represents an age of enquiry. Porter describes physical phenomena becoming subject to observation and experiment, rather than custom and conjecture. Everything was up for grabs, and that's very much McGregor's own inquisitive approach to the world, wide-eyed and curious.

The approach has also attracted leading ballet companies, who now clamor for McGregor's attention. He is Resident Choreographer at The Royal Ballet, and ever since *Chroma* exploded onto the stage at Covent Garden with its whomping orchestrations of the White Stripes, prestigious international companies have been slaving for a piece of him. He is currently making new work for the Paris Opera Ballet and for the Bolshoi (which will

feature the company's diamond youngsters, Natalia Osipova and Ivan Vasiliev). McGregor's recent pieces—especially *Entity* for Random and a thrilling trio of works for The Royal Ballet (*Chroma, Infra, Limen*)—have pushed his trademark movement into something beyond the cerebral: aching, horny, alive to questing minds trapped inside the body. It isn't only illustrious ballerinas who will have a chance to do a McGregor: he's also creating huge public dance work for the 2012 Olympics.

If everything can be questioned, possibilities unfold in every direction. How do bodies express or contradict intention? What animates them to perform in certain ways? Some spectators think McGregor pressures bodies to perform "unnaturally." It's true that, in the rehearsal studio, dancers perform extraordinary, rapid transitions: butts jut outwards while knees swivel inwards; a pulse skeddaddles down a limb yet changes direction at the joint.

However uncanny, this is no weirder than the decorous deformation of classical ballet. We're not built to wrench our hips sideways in turnout, to load all our weight on the folded knuckles of a single foot. It's wrong, but dazzled by a ballerina's artistry we stop noticing. McGregor notices, and compels attention through his own sleek distortions. "I like bodies 'misbehaving, because I think it engages your eye in a way that clarity of line doesn't."

"Some people *object*, actually *object* to a distorted body," he marvels. "There's a sense that if the body looks like it's in some kind of physical trauma that it relates to some kind of emotional trauma." McGregor has used illustrations from Diderot's pioneering 18th-century *Encyclopaedia* while creating *FAR*, which reveal the "levers and pulleys" of human action. "You see how it works. At the end of the day, these aren't robots—it's always a human being doing it. We have such a normalizing, limited view of what the potential of the body is. I really respect and like the aesthetic of ballet, but it's only one part of the continuum of possibility."

Performing with Wayne McGregor | Random Dance is much more than simply doing the steps. Dancers must also be eager to delve into problems of language, sound, kinaesthetics. "It's not just about physical propensity," says McGregor, "but about how you get people to think from a cognitive point of view in relation to choreography. If you've got those skills at your fingertips it extends the palette. What I need is an open person. If they're plugged into the world and have a wider view, not a mono-track view, they can come with you on that journey. That's the kind of dancer I like."

This investigative mentality suffuses the rehearsal studio: it feels like a lab. While McGregor works with pairs of dancers, everyone else beavers away on their own knotty dilemma. It's concentrated, but not solemn, especially as McGregor doesn't so much explain movement as give it a soundtrack. His vivid vocalizations could come from a Marvel comic: "Waah-oo!"; "Ba-bay-boom-yay!"

Just as Enlightenment scientists developed instruments to pursue their interests, so McGregor has helped develop a pioneering piece of software—the Choreographic Language Agent. It doesn't choreograph, but by holding detailed information will allow artists to explore movement and solve problems. "It's very beautiful," he enthuses. The program will be able to think for itself, and offer movement options consistent with previous choices, or perhaps intriguingly differently. "It's an interesting way of dialoguing with the technology to be able to expose some of your habits and either use them or break them."

McGregor is always keen to break his set habits, but he wants us to meet the same challenge. “In the same way that we’re trying to understand our habits of making, people also watch with a rigid mental schema. They don’t often think, ‘How else can I watch?’ I’m hoping over time that people can challenge themselves and have a richer experience of watching.”

—David Jays

A version of this article was previously published in The Sunday Times.

Wayne McGregor | Random Dance was founded in 1992 and became the instrument upon which McGregor evolved his drastically fast and articulate choreographic style. The company became a byword for its radical approach to new technology—incorporating animation, digital film, 3D architecture, electronic sound, and virtual dancers into the live choreography. In *Nemesis* (2002), dancers duelled with prosthetic steel arm extensions to a soundtrack incorporating mobile phone conversations; in *AtaXia* (2004), McGregor’s fellowship with the Experimental Psychology department of Cambridge University fueled the choreography; in *Entropy* (2008), choreographic agents were imagined to a soundscape created by Coldplay collaborator Jon Hopkins and Joby Talbot (*Chroma*); and in *FAR* (2010), cutting edge design (rAndom International) fused with choreography mined from a radical cognitive research process. Wayne McGregor | Random Dance is Resident Company of Sadler’s Wells, London.

Wayne McGregor CBE is a multi award-winning British choreographer, renowned for his physically testing choreography and groundbreaking collaborations across dance, film, music, visual art, technology, and science. He is Artistic Director of Wayne McGregor | Random Dance, Resident Company at Sadler’s Wells Theatre in London and Resident Choreographer of The Royal Ballet (appointed in 2006). In January 2011, Mr. McGregor was awarded a CBE (Commander of the Order of the British Empire) for his Services to Dance. From 2008–2010 Mr. McGregor was appointed the government’s first Youth Dance Champion. In 2004, he was a Research Fellow at the Experimental Psychology department of Cambridge University.

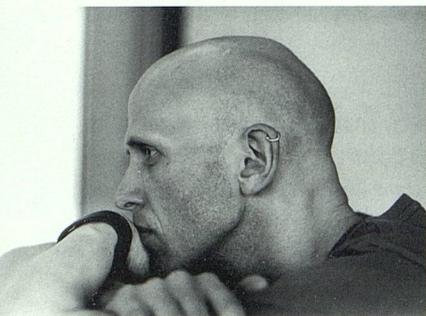


Photo by Nick Mead

Mr. McGregor is a frequent creator of new work for La Scala, Milan, Paris Opera Ballet, Nederlands Dans Theatre, San Francisco Ballet, Stuttgart Ballet, New York City Ballet, Australian Ballet, and English National Ballet; as well as movement director for theater and film (including *Harry Potter and the Goblet of Fire*). In 2011, Mr. McGregor premiered new works for The Royal Ballet (*Live Fire Exercise*) and Paris Opera Ballet (*L’Anatomie de la Sensation*) and, in December, he premiered *UNDANCE*—an opera/dance collaboration with Mark-Antony Turnage and Mark Wallinger, for Wayne McGregor | Random Dance at Sadler’s Wells. Recently, he

choreographed the Grammy-nominated music video *Lotus Flower* for Radiohead. In 2012, Mr. McGregor will create a major public dance work in Trafalgar Square for the Olympics, and in 2013 he will create a new *Rite of Spring* for Bolshoi Ballet.

This evening’s performance marks Wayne McGregor | Random Dance’s UMS debut.

Wayne McGregor | Random Dance

Board of Directors

Dr. Joanne Butterworth, *Chair*

Delia Barker

Sean Egan

Uzma Hameed

Sarah Seddon Jenner

Caroline Miller

Tobias Round

@Wayne McGregor | Random Dance

Wayne McGregor, *Artistic Director*

Rebecca Marshall, *Executive Producer*

Odette Hughes, *Associate Director*

Jasmine Wilson, *Creative Learning Director*

Hazel Singleton, *Administrative Director*

Jen McLachlan, *Head of Development*

Scott deLahunta, *R-Research Director*

Dr. Philip Barnard, *R-Research Advisor*

Christopher Charles, *Technical Director*

Nicola Christie, *Communications Manager*

Jess Sayers, *Company Manager*

FAR is co-produced by Sadler's Wells, London, UK and by Peak Performances @ Montclair State University, Montclair, USA and is made possible in part by a grant from the Association of Performing Arts Presenters Creative Campus Innovations Grant Program, funded by the Doris Duke Charitable Foundation. *FAR* is co-commissioned by Maison de la Danse, Lyon, FR; Fondazione I Teatri, Reggio Emilia, IT; Belgrade Dance Festival, Belgrade, SE; Belfast Festival, Belfast, UK; Brighton Dome and Festival Ltd, Brighton, UK; Laban Theatre, London, UK; and DanceEast, Ipswich, UK.

Wayne McGregor | Random Dance is supported by Arts Council England, and is Resident Company of Sadler's Wells, London and Associate Company of DanceEast, Suffolk. Wayne McGregor CBE is the Resident Choreographer of The Royal Ballet, Covent Garden.

The development of the *FAR* set—by rAndom International—and the Choreographic Thinking Tools used in the process of making, were developed during a residency at the Experimental Media and Performing Arts Center, Troy, NY, USA. The Choreographic Language Agent was developed with support from Portland Green Cultural Projects. All R-Research activity is supported by Coventry University.

Thanks to The Quercus Trust for their ongoing support.

For more information, please visit www.randomdance.org or contact random@randomdance.org.

Twitter: @WayneMcGregor

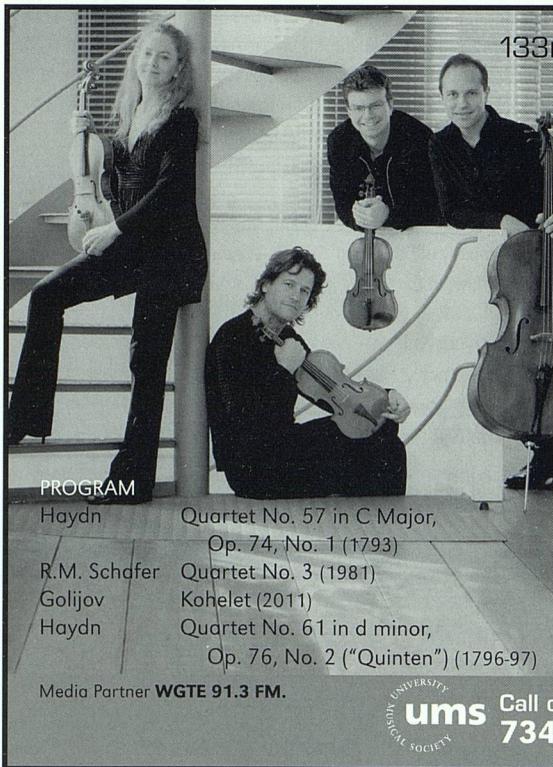
Facebook: Wayne McGregor | Random Dance

Vimeo: Wayne McGregor | Random Dance

Supporting University Musical Society performances since 1982 and proud this year to underwrite the Hagen String Quartet as part of Pure Michigan Renegade.

EDWARD
SUROVELL
REALTORS

At Home in Ann Arbor!
surovell.com



133rd season **UMS 11/12**

St. Lawrence String Quartet
Thursday \ April 5 \ 7:30 pm
Rackham Auditorium

One of the great finds of the 09/10 season was the St. Lawrence String Quartet, which made its UMS debut in a stellar program of Haydn, Ravel, and John Adams. The SLSQ appears twice with UMS in the 11/12 season; they also perform *Absolute Jest* by John Adams with the San Francisco Symphony as part of the American Mavericks concerts in March.

PROGRAM
Haydn Quartet No. 57 in C Major,
Op. 74, No. 1 (1793)
R.M. Schafer Quartet No. 3 (1981)
Golijov Kohelet (2011)
Haydn Quartet No. 61 in d minor,
Op. 76, No. 2 ("Quinten") (1796-97)

Media Partner **WGTE 91.3 FM.**

 **ums** Call or click for tickets!
734.764.2538 \ www.ums.org

Renegade

UMS, with major support from the Creative Ventures Leadership Fund, presents

Hagen Quartet

Lukas Hagen, *Violin*

Veronika Hagen, *Viola*

Rainer Schmidt, *Violin*

Clemens Hagen, *Cello*

Program

Thursday Evening, February 23, 2012 at 7:30

Rackham Auditorium • Ann Arbor

Ludwig van Beethoven / **String Quartet in F Major, Op. 18, No. 1**

Allegro con brio

Adagio affettuoso ed appassionato

Scherzo: Allegro molto

Allegro

Beethoven / **String Quartet in f minor, Op. 95**

Allegro con brio

Allegretto ma non troppo

Allegro assai vivace ma serio

Larghetto espressivo—Allegretto agitato—Allegro

Intermission

Beethoven / **String Quartet in E-flat Major, Op. 74**

Poco adagio—Allegro

Adagio, ma non troppo

Presto

Allegretto con variazioni

42nd Performance of the 133rd Annual Season / 49th Annual Chamber Arts Series

This evening's performance is part of Pure Michigan Renegade, a series of special performances and educational events presented by UMS throughout the Winter 2012 Season, sponsored by Michigan Economic Development Corporation.

This evening's performance is sponsored by Edward Surovell Realtors.

Funded in part by an award from the National Endowment for the Arts. Art Works.

Media partnership is provided by WGTE 91.3 FM and WDET 101.9 FM.

Special thanks to Mark Clague of the U-M School of Music, Theatre & Dance and the Ann Arbor District Library for their support of and participation in events surrounding tonight's concert.

The Hagen Quartet appears by arrangement with Opus 3 Artists, New York, NY.

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

Large print programs are available upon request.

String Quartet in F Major, Op. 18, No. 1 (1801)

Ludwig van Beethoven

*Born December 15 or 16, 1770 in Bonn, Germany**Died March 26, 1827 in Vienna*

Although the earlier string trios (Op. 9) show Beethoven's remarkable facility for chamber writing, his first attempts at the string quartet genre apparently did not flow so easily from his pen. Two years after he completed the F-Major Quartet in 1799 (published as Op. 18, No. 1, though thought to be the second quartet he composed), Beethoven wrote to his friend and the quartet's dedicatee, Karl Amenda, "Don't let anyone see your quartet as I have greatly changed it. I have just learned how to write quartets properly." The voluminous sketches, and this major revision of the F-Major Quartet, testify to the composer's initial doubts about Op. 18. But it was not the weight of 18th-century tradition or the shadows of Mozart or Haydn that caused this hesitation. More likely, it was a question of Beethoven learning to trust his own technique. In these quartets, for instance, he gives each instrument greater independence than Mozart or Haydn ever did, liberating the viola and cello in particular from their traditional roles of accompaniment, and opening new realms of passion for the traditionally-staid genre.

The F-Major Quartet is the biggest, most impressive, and consequently the best-known of the six quartets in Op. 18. Because of its later revision in 1801 it is also more varied in expression and masterly in design than the others. Louis Spohr even considered it the ideal model of the string quartet genre.

In early sketches for the first movement, Beethoven appears to have conceived it in 4/4 instead of 3/4, but eventually decided that the extra beat was superfluous. Sixteen pages of sketches were required to produce a single rhythmic kernel that contained within it the material for a whole movement. This brisk, fragmentary theme, stated at the outset in octaves, entirely overpowers the charming second subject. The rhythmic motto recurs over 100 times throughout the movement, but despite this pervasive motif, the movement as a whole based on contrasts of modulation, dynamics, attack, and texture.

For the second movement, in the relative minor key, Beethoven had in mind the final burial-vault scene from Shakespeare's *Romeo and Juliet* (over one of the sketches for this movement he even wrote *les derniers soupirs*—"the last sighs"). The movement takes the form of a dramatic scena, but without following the narrative too explicitly. As Joseph Kerman suggests, perhaps it is emotionality rather than raw emotion being expressed in this movement. Sometimes the gestures are little too melodramatic to be genuinely tragic, but the mastery of form and medium is formidable, and certainly an indication that Beethoven had broken with 18th-century models of expressive restraint in the string quartet.

After such a dramatic "Adagio," the "Scherzo" that follows could hardly be of the light and inconsequential variety. The strongly chromatic element, rapid figuration in the violins, and shifting accents give a feeling of unrest to the movement. The trio, though nominally in the major mode, spends much of the time exploring minor-key areas.

The fourth-movement finale, a broad sonata-rondo, is designed to match the breadth of expression in the opening movements, retaining the sobriety but alleviating some of the

outward passion. A lengthy developmental section delves into double counterpoint, but in this movement the composer seems content to relax the intensity of the preceding movements.

Program note by Luke Howard.

String Quartet in f minor, Op. 95 “Serioso” (1810)

Beethoven

The *String Quartet in f minor, Op. 95* (or “Quartetto serioso,” as Beethoven himself called it) was written at the end of Beethoven’s extremely prolific “second period.” It was his last string quartet before the magnificent set of late quartets written in the last years of his life. It sums up, in extremely concise form, most of the qualities of the “heroic” second period: robust force, melodic poignancy, formal concentration, abrupt interruptions, bold key changes, and an irresistible rhythmic drive.

All four movements of the *Quartet in f minor* are built of melodic gestures of an astonishing simplicity—one might almost call it bluntness. The unison figure that opens the piece—repeated, in typical Beethovenian fashion, a half-step higher—is only one of many examples. That dramatic gesture sets the stage for a first movement of uncommon emotional intensity. The second movement is in D Major, a key very distant from the original f minor—Beethoven never chose a more remote key relationship between movements than he did here. Starting with a mysterious, unaccompanied scale, the movement continues with a lyrical melody followed by a fugue, and has an open ending leading directly into the scherzo. The latter is based on a single motif consisting of a scale, heard both in descending and ascending form. The slow movement’s D Major is revisited in the quiet and expressive Trio, which moves in equal long notes with accompanying flourishes in the first violin. The finale proceeds from an introductory “Larghetto espressivo” through a passionate “Allegretto agitato” to the extremely fast coda, in which the tonality suddenly changes from f minor to F Major and the “serioso” character gives way to cheerfulness, even humor, for the few remaining moments. (The sequence of events in this last movement runs remarkably parallel to Beethoven’s *Egmont* Overture, written in the same year 1810, and also consisting of a slow introduction and passionate *allegro* in f minor, followed by an exultant coda in F Major.)

Program note by Peter Laki.

String Quartet in E-flat Major, Op. 74 “Harp” (1809)

Beethoven

The year 1809 was not an especially productive one for Beethoven. After completing the “Emperor” piano concerto, he wrote some piano sonatas (including Op. 81a, *Das Lebewohl*) but little else of import. The composer was concerned at the time about the political situation in Vienna, which was under attack from Napoleon’s French forces. It was only when he escaped to the countryside away from Vienna, soon after finishing the concerto, that he regained some physical and psychological comfort, and composed the *String Quartet in E-flat Major, Op. 74*. But composition slowed again after he returned to the city. The following year was even less productive, with the Op. 95 string quartet standing out. He would not compose another string quartet until 1824.

The Viennese audience's cool response to the Razumovsky (Op. 59) quartets in 1806 had troubled Beethoven, and he privately decided that his next quartet would be more accessible, more immediately pleasing to the listener. Joseph Kerman describes the Op. 74 quartet as an "open, unproblematic, lucid work of consolidation," written in response to the reception of Op. 59. But while there may be some conservative elements in it, the E-flat Quartet can also be regarded as the first step toward the composer's later style, not least in its contrapuntal complexity and the tendency to eschew dramatic passion in favor of a calm quietude.

The first movement's opening "Poco Adagio" is questioning and hesitant, in a manner that would come to characterize the later quartets. But the following "Allegro" bears the classical hallmarks of balance and untroubled lightness; in Kerman's words, it is "ostentatiously at peace with itself." While in formal terms the movement is fairly straightforward, there are specific instrumental and textural touches that enliven the music. Extended *pizzicato* passages, especially in the development section, have earned the quartet its nickname, the "Harp," while periodic unison writing endows the "Allegro" with another kind of textural variety.

The relaxed theme of the slow movement gives lie to those who think that Beethoven's gift for lyrical melody was limited. The key of A-flat Major had already inspired some of the composer's most ravishing slow movements; as in the "Pathétique" sonata, he ornaments differently each return of the melody, interspersing it with rondo-like episodes. While the movement's gentleness may indicate either grief or serenity, the final marking in the score—"morendo" (dying away)—seems to represent more than just a performance indication. Again, the profundity anticipates the later quartets.

Though not marked as a *scherzo*, the third movement is certainly intense, and fast. It bears some affinity with the "Scherzo" of *Symphony No. 5*, in key (c minor, again) and in the aggressive counterpoint of the trio section. There is even an echo of the infamous "fate" motif in the rhythmic patterns. The form is the same as the *scherzo* movements in Op. 59, No. 2, and *Symphonies No. 4* and *No. 7*, with the *presto* and trio repeating twice before the *presto* is heard a third time, *pianissimo*.

A long transition (which later inspired Schubert) leads without pause to the finale, and suggests that the final movement might be something of great import. Instead, Beethoven writes as innocuous a set of variations as one is likely to find in his oeuvre. But this is not so much an anticlimax as energy dissipating into tranquility, recreating the pastoral repose and charming elegance of the first movement.

Program note by Luke Howard.

The **Hagen Quartet** came into being in 1981, soon achieving success in a number of competitions and signing an exclusive recording contract with Deutsche Grammophon, which over the course of a 20-year relationship, produced 45 CDs. Through its long engagement with the inexhaustibly rich quartet repertoire, the Hagen Quartet has developed and retained a distinctive character, not least in its collaboration with such musicians as Nikolaus Harnoncourt, György Kurtág, Maurizio Pollini, Mitsuko Uchida, Krystian Zimerman, Heinrich Schiff, and Jörg Widmann.



Photo by Harald Hoffmann

In concert and on disc, the Hagen Quartet presents stimulating and sensitively conceived programs, embracing the history of the quartet from Haydn to Kurtág and regularly featuring works of composers of the younger generation, including a number of world premieres.

The players of the Hagen Quartet have also acquired a reputation as teachers and mentors through their work at the Salzburg Mozarteum and Basel Conservatory, and through master classes around the world. Many rising ensembles view the Hagen Quartet as a model, admiring its collaborative spirit, quality of sound, stylistic range, and the unerring integrity of its approach to chamber music.

In 2011, the Hagen Quartet celebrated its 30th anniversary with a release of a new CD series on the Myrios Classics label.

UMS Archives

This evening's performance marks the Hagen Quartet's third appearance under UMS auspices, following its UMS debut in March 1995 at Rackham Auditorium. The Quartet most recently appeared under UMS auspices in April 1998 at Rackham Auditorium.



Explore. Interact. Create...with UMS and the San Francisco Symphony: American Mavericks.

Presented with major support from the Creative Ventures Leadership Fund.

Pre-Concert Presentation: Inside Mavericks

Friday, March 23, 6:30 pm
Hill Auditorium, Mezzanine Lobby

Composer and music educator Eliza Brown presents an interactive pre-concert experience for the audience based on techniques from the Walden School. In addition to learning about the music through lecture and demonstration, participants will engage in singing tone clusters and contemplating their own approach to performing John Cage's *Song Books*. Must have a ticket to the performance to attend.

Pre-Concert Program: Meet the Maverick: Charles Ives in Words and Music

Saturday, March 24, 6:30 pm
Modern Languages Building, Auditorium 4,
812 E. Washington Street

Highlighting Charles Ives as a composer, a writer, and a true American eccentric, performer David Prather weaves together musical passages from Ives' "Concord" Sonata with literary passages from Ives' book *Essays Before a Sonata* to illuminate both the musical material and the expressive intention behind this radical work.

American Mavericks Post-Concert Artist Q&As

Thursday–Sunday, March 22–25, immediately following each concert on stage

Following each American Mavericks concert, audience members are invited to stay in the auditorium for an informal Q&A session with performers from that evening's performance. Special guests will be announced from the stage after each concert.

Renegade

UMS, with major support from the **Creative Ventures Leadership Fund**, presents

The Andersen Project

A production of **Ex Machina**

Written and directed by **Robert Lepage**

Performed by **Yves Jacques**

Program

Thursday Evening, March 15, 2012 at 7:30

Friday Evening, March 16, 2012 at 8:00

Saturday Evening, March 17, 2012 at 8:00

Power Center · Ann Arbor

This evening's performance is approximately 2 hours and 10 minutes in duration and is performed without intermission.

45th, 46th, and 47th Performances of the 133rd Annual Season / International Theater Series

This evening's performance is part of Pure Michigan Renegade, a series of special performances and educational events presented by UMS throughout the Winter 2012 Season, sponsored by Michigan Economic Development Corporation.

Funded in part by an award from the National Endowment for the Arts. Art Works.

Media partnership is provided by Michigan Radio 91.7 FM, *Between the Lines*, WDET 101.9 FM, and Ann Arbor's 107one.

Special thanks to the U-M School of Music, Theatre & Dance and the Ann Arbor District Library for their support of and participation in events surrounding these performances.

The Andersen Project appears by arrangement with Menno Plukker Theatre Agent, Inc.

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

Large print programs are available upon request.

The Andersen Project: A Modern Fairy-Tale

Having come to Paris at the behest of the Opéra Garnier, which has commissioned him to write the libretto for a children's opera based on a fairy-tale by Hans Christian Andersen, a Québécois songwriter settles down in a friend's apartment on Rue Saint-Denis. During his stay, he necessarily meets people: one of the Opéra's senior managers (a man with some odd and unusual likings), a young janitor and graffiti artist of North African descent, as well as a dog who could well be guiding the tale along its way.

Freely inspired from two stories by Andersen ("The Dryad" and "The Shadow") and from anecdotes drawn from the famed Danish author's Parisian travels, *The Andersen Project* calls on some of Lepage's recurring themes: the confrontation between romanticism and modernism, between recognized and underground art forms, between past and present. However, in this new solo work, he also explores more troubling territories: questions about sexual identity, unfulfilled fantasies, and a thirst for recognition and fame that are drawn from Andersen's life and writings, only to serve as a filigree to the modern tale.

Once again, Lepage tells the story of a Québécois whose travels abroad and meetings with others allow him to find out what defines, motivates, and inspires him.

Director's Note

The process that led to this solo show began with a commission from the Kingdom of Denmark, as part of the year's celebrations, with pomp and circumstance, of the 200th anniversary of the birth of Hans Christian Andersen in 2005. Artists from all over the world were invited to create works inspired from his novels and fairy tales.

I was to take a more personal interest in Andersen. The point was not so much biographical, but rather a way to find out how this Scandinavian writer's life and works could find an echo in a modern world that has lost its innocence and romantic ideals. Experience from my previous solos told me I couldn't just be interested in Andersen: I had to identify with him.

At first, this was quite difficult, as I knew next to nothing about him or his time. Reading long, arid, and often contradictory biographies did nothing to simplify the matter. Finally, it was through some candid revelations found in his diary that I began to understand that we were much more alike than I would have wished. In some cases, it was quite obvious. Other comparisons were more...oblique. Mostly, there was a feeling, born in early childhood, of being different from others, a feeling that can lead to suffering and isolation, yet capable of making us realize that everyone is indeed unique. It is clear that as Andersen was writing *The Ugly Duckling*, he had understood that the capacity to turn the difficulties that life throws at us into opportunities for self-realization is to be found within ourselves.

Moreover, a solo, by its very nature, evokes solitude and even turns it into one of its main themes: the protagonist's solitude, that of the actor playing him and, in this case, that of Hans Christian Andersen. After having worked alongside him over the course of this show's creation, I will at least have understood that my desire to tell stories is not only a way to wring out my imagination's overflow, but also an opportunity, for me as for him, to come out of isolation and to try to gain acceptance from the rest of the world.

—Robert Lepage

Versatile in every form of theater craft, **Robert Lepage** is equally talented as a director, playwright, actor, and film director. His creative and original approach to theater has won him international acclaim and shaken the dogma of classical stage direction to its foundations, especially through his use of new technologies. Contemporary history is his source of inspiration, and his modern and unusual work transcends all boundaries.

Robert Lepage was born in Quebec in 1957. He took an early interest in geography, and when he later discovered all art forms, theater caught his particular attention. He entered the Conservatoire d'art dramatique de Québec in 1975 at the age of 17. After a study period in Paris in 1978 he returned to Quebec and became involved in many creative projects, gaining experience as actor, author, and director. Two years later he joined the Théâtre Repère.

From 1989–1993 he was Artistic Director of the Théâtre français at the National Arts Centre in Ottawa. While pursuing his own creative projects, he directed *Needles and Opium* (1991), *Coriolanus*, *Macbeth*, and *The Tempest* (1992). With *A Midsummer Night's Dream* in 1992 he became the first North American to direct a Shakespeare play at the Royal National Theatre in London.

A turning point in his career came with the founding of his multidisciplinary production company, Ex Machina, in 1994. Under his artistic direction, this new team produced a steady output of plays, beginning with *The Seven Streams of the River Ota* (1994), *A Midsummer Night's Dream* (1995), and a solo production, *Elsinore* (1995). In 1994, he made his debut in the world of cinema. He wrote and directed his first feature film, *Le Confessionnal*, which appeared the following year at the Cannes Festival Directors' Fortnight. He went on to direct *Polygraph* in 1996, *Nô* in 1997, *Possible Worlds* in 2000 (his first feature film written in English), and finally, in 2003, a film adaptation of his play *The Far Side of the Moon*. Since its opening in 1997, Mr. Lepage and his team have created several original works at La Caserne, a multidisciplinary production center in Quebec City.

Robert Lepage made a grand entrance in the opera world when he staged the successful double bill of *Bluebeard's Castle* and *Erwartung* (1993). His presence on the operatic stage continued with *La Damnation de Faust* presented for the first time in the Saito Kinen Festival Matsumoto, Japan (1999), then at the Opéra National de Paris and the Metropolitan Opera in New York. Among his achievements in opera: *1984* based on the novel by George Orwell, with Maestro Lorin Maazel providing the musical direction (2005); *The Rake's Progress* (2007); and *The Nightingale and other short Fables* which premiered in Toronto at the Canadian Opera Company (2009), and was presented at the Festival d'Aix-en-Provence and Opéra de Lyon in 2010. *Das Rheingold*, Wagner's *Ring* prelude, premiered in September 2010 at The Metropolitan Opera with the cycle presented during the 10/11 and 11/12 seasons.

Yves Jacques' professional journey led him from his native Quebec City to Montreal, and then drove him to Paris, where he has been performing on stage and in movies ever since. Born in Quebec City, Mr. Jacques was the drummer of his own band from age eight, and, as a teenager, studied theater and mime at the Orford Art Center and percussion at the Conservatoire de musique de Québec. Soon after graduating from theater school in 1977, he first gained

notoriety with his musical parody *Slick and the Outlags*, created with his musician friends. The show was an instant hit and was shown in Quebec City and Montreal, before touring Quebec again in a 1984 revival.

After the show's first run, Mr. Jacques began to be offered parts in stage plays and television shows. For five years, in Quebec City, he played only leading roles in the city's top theaters. In 1984, his part in Denys Arcand's *The Decline of the American Empire* confirmed his standing as an actor, and was followed by a succession of hits on the silver screen, television, and the stage. Since September 1993, he has been living in Paris, which has allowed him to play in films shot in France, the Czech Republic, Portugal, Hungary (with Charles Aznavour), Belgium, and Sweden (in the studios of Ingmar Bergman).

His first stage appearance in Paris took place in January 1996 at the Théâtre National de Chaillot (Trocadéro), where he played alongside Rupert Everett in Jérôme Savary's production of Oscar Wilde's *The Importance of Being Earnest*. He appeared in another Paris hit production with Savary, Molière's *Le Bourgeois gentilhomme*, which had a run of over 125 performances.

His most rewarding filmmaking association in France has been with director Claude Miller, with whom he has worked on many successive films. His latest project with the director was during the summer of 2010 on *Voyez comme ils dansent*, following *Un secret* (2006), *Betty Fisher et autres histoires* (International Critics' Award, 2001), *La chambre des magiciens*, (International Critics' Award, Berlin, 2000) and *La classe de neige* (Prix du Jury, Cannes, 1998). In 2003, he was at the Cannes Film Festival with two movies: Claude Miller's *La Petite Lilly* and Denys Arcand's *The Barbarian Invasions* (which won many awards including the Academy Award for "Best Foreign Film" in 2004).

In February 2001, he was bestowed the title of Chevalier de l'Ordre des Arts et des Lettres, awarded by France's Ministère de la Culture and was conferred with the title of Officier de l'Ordre du Canada in 2009.

From 2001—2005, Mr. Jacques orbited the Earth aboard Robert Lepage's *The Far Side of the Moon*, and his performance won him Montreal's Théâtre du Nouveau Monde's "Best Actor" Award (Prix Gascon-Roux) in 2003. His collaboration with Robert Lepage continues with *The Andersen Project*, which has toured the world since 2006.

UMS Archives

This week's performances mark the fifth, sixth, and seventh performances by Yves Jacques under UMS auspices. He first appeared at UMS in March 2005 in performances of Robert Lepage's *The Far Side of the Moon* at the Power Center.

The Andersen Project marks the second theater presentation directed by Robert Lepage presented under UMS auspices.

The Andersen Project

Written and directed by Robert Lepage

Performed by Yves Jacques

Peder Bjrman and Marie Gignac / *Script Collaborators*

Félix Dagenais / *Assistant Director and Stage Manager*

Jean Le Bourdais / *Associate Set Designer*

Nicolas Marois / *Associate Lighting Designer*

Jean-Sébastien Côté / *Sound Designer*

Catherine Higgins / *Costume Designer*

Marie-France Larivière / *Properties*

Jean-Nicolas Marquis / *Puppeteer*

Jacques Collin, Véronique Couturier, David Leclerc / *Image production*

Richard Hansen / *Wig Master*

Lynda Beaulieu / *Robert Lepage's Agent*

Louise Roussel / *Production Manager*

Marie-Pierre Gagné / *Touring Production Manager*

Isabelle Lapointe / *Tour Manager*

Serge Côté / *Technical Director*

Eric Gautron / *Touring Technical Director*

Félix Bernier Guimond / *Lighting Manager*

Caroline Turcot / *Sound Manager*

Nicolas Dostie / *Video Manager*

Isabel Poulin / *Wardrobe and Prop Manager*

Olivier Bourque / *Head Stagehand*

Tobie Horswill / *Technical Consultant*

Normand Poirier / *Collaboration to the improvisational and creative process*

Nathalie Gagné / *Make-up*

Jennifer Tremblay / *Assistant to the Costume Designer*

Nicole Fortin / *Costumes Cutter*

Hélène Ruel / *Seamstress*

Les Conceptions visuelles Jean-Marc Cyr / *Set building*

Martin Beausoleil / *Horse's cart Maker*

Patrick Binette / *Sculpture Maker: "Femme piquée par un serpent"*

Jennifer Jimenez, Theatre Ontario's Professional Theater Training Program /

Lighting Designer's Trainee (creation)

Ulla Henningsen / *Audio guide voice*

Music

Una Furtiva Lagrima by Gaetano Donizetti, performed by Vincenzo La Scola, used by arrangement with Naxos of America

Sonata No. 1 for Violin and Piano in F Major by Edward Grieg, performed by Olivier Charlier and Brigitte Engerer, used by arrangement with Harmonia Mundi

Sweet Surrender (DJ Tiësto Remix) by Sarah McLachlan, used by arrangement with Tyde Music and Nettwerk Productions

"Pas de deux" from *Le Papillon* by Jacques Offenbach, performed by John Georgiadis, used by arrangement with Universal Music Canada for Decca London

Production

Ex Machina

Michel Bernatchez, *Producer*

Co-producing partners

Auckland Festival; Bite:06, Barbican, London; Bonlieu Scène Nationale, Annecy; Festival de Otoño de la Comunidad de Madrid; Cal Performances, Berkeley; Canadian Stage, Toronto; Carolina Performing Arts; Célestins, Théâtre de Lyon; Change Performing Arts, Milan; Emerson College, Boston; La Comète (Scène Nationale de Châlons-en-Champagne); La Coursive, La Rochelle; Le Festival d'Automne à Paris; Le Grand Théâtre de Québec; Le Théâtre du Nouveau Monde, Montréal; Le Théâtre du Trident, Québec; Le Théâtre français du Centre national des Arts d'Ottawa; Le Théâtre National de Bordeaux Aquitaine; Le Théâtre National de Chaillot; Le Théâtre National de Toulouse Midi-Pyrénées; Le Volcan—Scène nationale du Havre; LG Arts Center, Seoul; Maison des Arts, Créteil; MC2: Maison de la Culture de Grenoble; National Chiang Kai-Shek Cultural Centre, Taipei; Pilar de Yzaguirre—Ysarca Art Promotions, Madrid; Setagaya Public Theatre, Tokyo; spielzeiteuropa | Berliner Festspiele; Teatre Lliure, Barcelona; The Hans Christian Andersen 2005 Foundation; The Sydney Festival; Théâtre de Caen; Wiener Festwochen, Vienna.

Richard Castelli, *Associate Producer, Europe, Japan*

Michael Morris, *Associate Producer, United Kingdom*

Menno Plukker, *Associate Producer, The Americas, Asia (except Japan), Australia, New Zealand*

Acknowledgements: Le-Maillon, Théâtre de Strasbourg; Odense City Museums.

Ex Machina is funded by the Canada Council for the Arts, Quebec's Arts and Literature Council, and the City of Quebec.