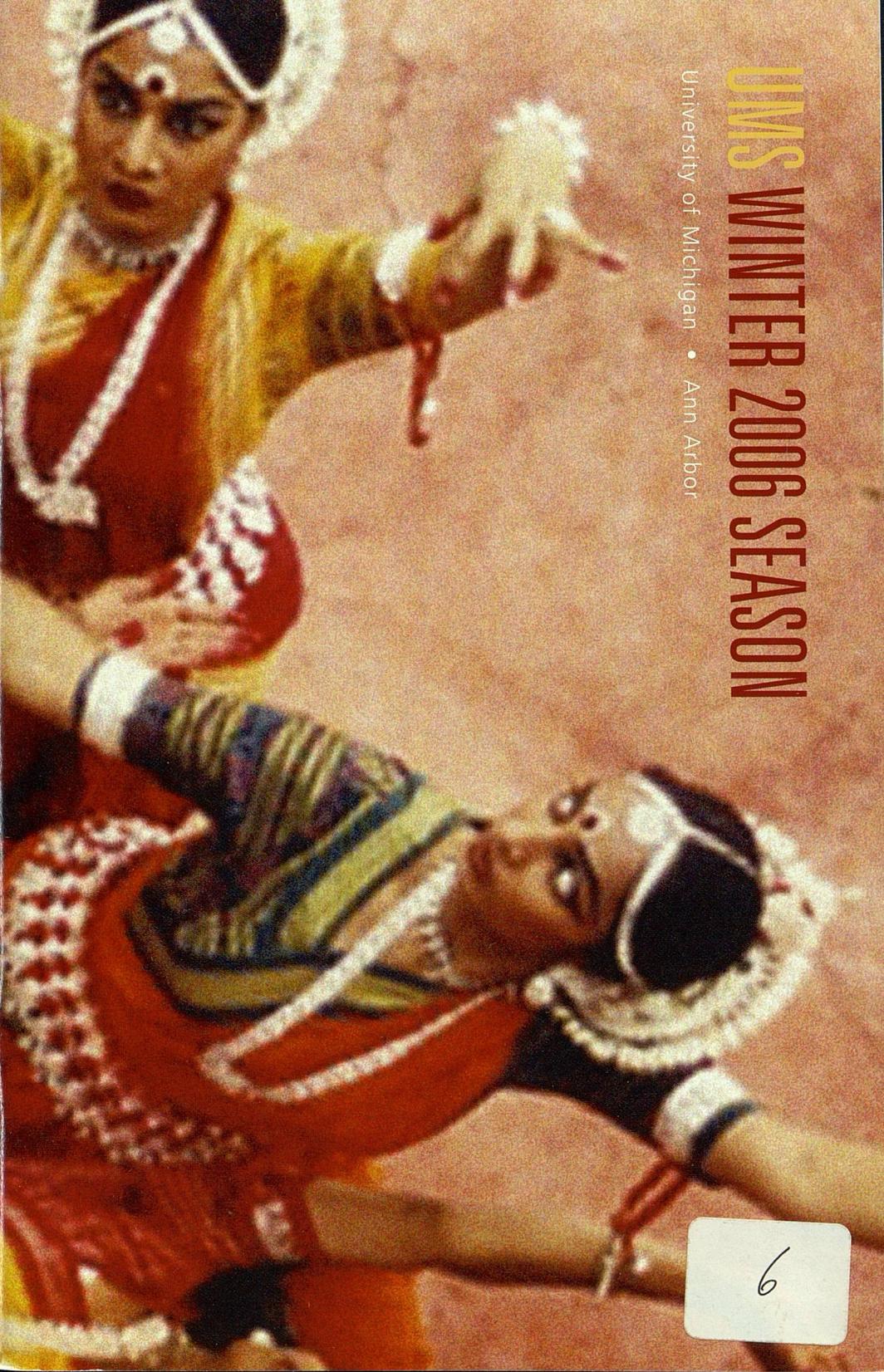


# JMS WINTER 2006 SEASON

University of Michigan • Ann Arbor



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**General Information**

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

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

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

**While in the Auditorium**

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

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

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

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

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

**Event Program Book**

Saturday, January 21 through Friday, February 10, 2006

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<b>Tokyo String Quartet with Sabine Meyer</b>	<b>5</b>
Saturday, January 21, 8:00 pm Rackham Auditorium	
<b>Lincoln Center Jazz Orchestra with Wynton Marsalis</b>	<b>13</b>
Sunday, January 22, 4:00 pm Hill Auditorium	
<b>Louis Lortie</b>	<b>23</b>
Saturday, February 4, 8:00 pm Hill Auditorium	
<b>Mariachi Los Camperos de Nati Cano</b>	<b>29</b>
Friday, February 10, 8:00 pm Hill Auditorium	

Dear UMS Patron,

**T**hank you for attending this UMS performance. We appreciate your support of the performing arts and hope your experience at this concert will persuade you to attend more of our programs in the future.

Today is a challenging time for many arts organizations as they re-examine their missions and roles in what has become an increasingly complex arts environment. Our performing arts program is more than selling tickets, raising funds, and balancing budgets. It develops talent, it helps a community express and celebrate its identity, and it creates the cultural capital that makes Ann Arbor a stimulating place to live.

As a performing arts presenter affiliated with a great University, UMS is asked to be responsive to U-M's mission. We are keenly attuned to the marketplace because we need to sell tickets as well as enable students and community members to embrace differences and to understand one another. I think you would agree, this is no small task!

I have had the privilege of working for the past 16 years with excellent staff members who are committed to being wise stewards of the resources available to UMS, constantly striving to create an experience for you which will enrich and hopefully change your life in some small or large way.

That being said, like most other arts organizations, UMS faces reductions in our financial resources because of the current economic malaise which grips the State of Michigan. Since ticket revenues only cover a portion of the UMS operating budget, you can see how important it is that donations bridge the gap and allow UMS to continue to offer exciting shows and educational programs to students, faculty, and community members. We hope you continue to support us through both your attendance and your financial gifts.

Best Wishes,



John B. Kennard  
*Director of Administration*



## UMS Educational Events *through Friday, February 10, 2006*

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit [www.ums.org](http://www.ums.org) or contact the UMS education department at 734.647.6712 or [umsed@umich.edu](mailto:umsed@umich.edu).

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### Louis Andriessen in Concert

#### Artist Interview: Louis Andriessen

Monday, February 6, 12 Noon, Rackham Amphitheatre, 4th Floor, 915 E. Washington Ave

Louis Andriessen, one of the most distinctive and influential composers working today, will be interviewed by U-M School of Music professor and composer William Bolcom. For more information, please contact Marysia Ostafin at 734.764.0351 or [mostafin@umich.edu](mailto:mostafin@umich.edu).

#### Film Screening: *The Death of a Composer: Rosa, a Horse Drama* (1999)

Tuesday, February 7, 7 pm, Rackham Amphitheatre, 4th Floor, 915 E. Washington Ave

*The Death of a Composer: Rosa, a Horse Drama* (1999) is a film-opera directed by Peter Greenaway with music by Louis Andriessen that explores sex, desire, jealousy, and death, all lavishly performed on stage. It tells the fictional story of Uruguayan composer Juan Manuel de Rosa, his dual love affair with fiancée Esmerelda and a black horse, and his mysterious murder by two strangers. The evening will begin with introductory remarks by Louis Andriessen. For more information, please contact Marysia Ostafin at 734.764.0351 or [mostafin@umich.edu](mailto:mostafin@umich.edu). This residency is a collaboration with the U-M Center for European Studies, U-M Institute for the Humanities, U-M School of Music, U-M Institute for the Humanities, U-M Office of the Provost, and the Royal Netherlands Academy of Arts and Sciences.

*For mature audiences—includes explicit scenes of nudity, sex, and violence.*

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and this presentation of the  
Tokyo String Quartet.

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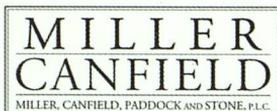
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## Tokyo String Quartet

Martin Beaver, *Violin*                      Kazuhide Isomura, *Viola*  
Kikuei Ikeda, *Violin*                      Clive Greensmith, *Cello*

with

**Sabine Meyer**, *Clarinet*

### Program

*Franz Joseph Haydn*

Saturday Evening, January 21, 2006 at 8:00  
Rackham Auditorium, Ann Arbor

#### **String Quartet in g minor, Op. 74, No. 3**

Allegro  
Largo assai  
Menuetto: allegretto  
Finale: allegro con brio

*Antonín Dvořák*

#### **String Quartet No. 12 in F Major, Op. 96**

Allegro ma non troppo  
Lento  
Molto vivace  
Finale: Vivace ma non troppo

*Wolfgang Amadeus Mozart*

#### **Quintet for Clarinet and Strings in A Major, K. 581**

Allegro  
Larghetto  
Menuetto  
Allegretto con variazione

*Ms. Meyer*

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

29th Performance of the  
127th Annual Season

43rd Annual  
Chamber Arts Series

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Tonight's performance is sponsored by Borders Group and Miller, Canfield, Paddock and Stone.

Funded in part by the Japan Business Society of Detroit Foundation.

Media partnership for this performance provided by WGTE 91.3 FM.

The Tokyo String Quartet is managed exclusively by ICM Artists, Ltd.

Sabine Meyer is managed by Konzertdirektion Hans Ulrich Schmid, Hannover/London/New York.

The Tokyo String Quartet is Artist-in-Residence at Yale University's School of Music.

The Tokyo String Quartet has recorded for Angel/EMI, BMG Classics, CBS Masterworks, Deutsche Grammophon, Vox Cum Laude, and Vanguard.

The Tokyo String Quartet performs on the four Stradivarius instruments known as the "Paganini Quartet," generously on loan from the Nippon Music Foundation.

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

**String Quartet in g minor, Op. 74, No. 3,  
"The Rider"**

Franz Joseph Haydn

*Born March 31, 1732 in Rohrau, Lower Austria*

*Died May 31, 1809 in Vienna*

The two long sojourns in London, which so profoundly changed Haydn as a symphonic composer, equally affected his chamber music output. In London, it wasn't only symphonies that were being performed at public concerts, but chamber music as well, which was a novelty for the 60-year-old composer. In both the symphonic and chamber genres, Haydn was supported by the remarkable German-born violinist and impresario Johann Peter Salomon, who had brought him over from Austria. As an orchestra leader and a quartet musician, Salomon was eager to present Haydn to London audiences in every medium possible.

Like the London symphonies, Haydn's London quartets show us what a genius can do when he consciously tries to outdo himself. One of the most popular of this set of six works (three of them published as Op. 71, the other three as Op. 74, all dedicated to Count Anton Apponyi of Hungary) is the *String Quartet in g minor* known as the "Rider" Quartet. For an explanation of that title, you'll have to wait for the last movement. Yet the high kinetic energy is there from the first measure, which contains a powerful unison motif cut off by a general rest. A constant flow of triplets, which continues even during the lyrical, dance-like second theme, maintains the high level of excitement. The ending of the movement eases the dramatic atmosphere by modulating from the minor to the Major mode.

The slow movement must be regarded the centerpiece of the work. Set in E Major, a key extremely distant from the original g minor, this is music that leading Haydn specialist H.C. Robbins Landon has called "violently intense." Opening with a simple and subdued melodic motif, the music reaches *fortissimo* before its first, irregular-length phrase is over. In the short middle section in e minor, the tensions only con-

tinue to increase, thanks to a pulsating eighth-note accompaniment. After a beautifully embellished recapitulation, the "Largo" ends as softly as it began.

The third-movement minuet in G Major is gentle and relaxed, even though the Trio section (in g minor) has its share of dark chromaticism and moments of turbulence. But the true emotional counterweight to the "Largo" comes in the remarkable finale, with its irresistible "riding" rhythms followed by a graceful dance melody, enlivened by many extraordinary harmonic adventures along the way.

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**String Quartet No. 12 in F Major, Op. 96,  
"American"**

Antonín Dvořák

*Born September 8, 1841 in Mühldorf, Bohemia*

*Died May 1, 1904 in Prague*

Written in 1893—exactly 100 years after the Haydn quartet that precedes it on the present program—Dvořák's "American" is the work of another composer who undertakes his most extended voyage at a mature age. In each case, the new environment had a direct influence on the evolution of the composer's style; Haydn was inspired by the new audiences he encountered, while Dvořák responded to the new musical idioms he came into contact with.

From 1892 to 1895, Dvořák served as the director of the National Conservatory of Music in New York. He spent the summer vacation of 1893 in Spillville, Iowa, a village that was home to a sizable Czech community. Dvořák obviously went there to be in the company of his own fellow countrypeople, but at the same time he was very interested in whatever he could learn about American traditional music. He felt that his mission in America was to help create a distinctly American style of musical composition, and he was convinced that American art music had to be based on the country's folk music. He wanted to get to know Negro spirituals and his student Harry T. Burleigh was of great help in this endeavor. In addition, he attended a perform-

ance of Native American songs and dances during his stay in Iowa. Traces of these experiences—and others, since the third movement contains the near-quote of a birdsong Dvořák had heard at Spillville—may be found in his “*American*” *Quartet*. The most recognizable folk element is the use of the pentatonic scale, used in all the most important melodies of the work. Yet pentatonicism could also be found in European folk traditions and was present in Dvořák’s music before the American trip. (As an interesting coincidence, a younger contemporary that Dvořák would never have heard of, a Frenchman by the name of Claude Debussy, wrote his own string quartet [that also famously uses pentatonicism] in the very same year, 1893.)

What makes the “*American*” *Quartet* a masterpiece is the fact that Dvořák was able to express himself perfectly through the use of the pentatonic idiom adopted from outside sources. Although the melodies are fairly simple, they were subjected to some fairly sophisticated thematic development. The accompaniments (whether figurative or contrapuntal) show great care and extreme variety, as does the planning of key changes to avoid the commonplace. In other words, Dvořák assimilated the folk-inspired materials into the art-music idiom he had inherited from Beethoven, Schubert, and Brahms, and in this sense, the “*American*” *Quartet* is a thoroughly “European” creation.

Dvořák was one of the last composers to speak with an individual voice while using the conventional forms of the Romantic era. In this sense, his work stands at the end of that “age of innocence” in music where there was as yet no gulf whatsoever between artists and their audiences.

### **Quintet for Clarinet and Strings in A Major, K. 581, “Stadler’s Quintet”**

Wolfgang Amadeus Mozart

*Born January 27, 1756 in Salzburg, Austria*

*Died December 5, 1791 in Vienna*

In Mozart’s time, the clarinet was not yet fully established as a permanent member of the orchestra. Many of Mozart’s symphonies and concertos do very well without it. But when it does appear (as in *Symphony No. 39*), Mozart always makes sure it plays a prominent role. The clarinet’s special sound quality—especially its wonderful low register—quickly turned this newcomer among instruments into a real star. By the end of the 18th century, the clarinet was certainly the most frequently used woodwind instrument in solo and chamber works.

Mozart had the good fortune to be acquainted with two of the best clarinet players of the day, the brothers Anton and Johann Nepomuk Stadler. Both brothers were members of the court orchestra in Vienna, and Anton was particularly well known as a virtuoso. The first chamber-music work Mozart wrote for him was the so-called “*Kegelestatt*” *Trio* (K. 498) in 1786. (The trio received its nickname—“Bowling-Alley Trio”—from the wholly unfounded rumor that Mozart composed it while he was out bowling one night.) In this trio, Mozart played the viola part, Stadler the clarinet and one of Mozart’s pupils, Franziska von Jacquin, the piano. The *Clarinet Quintet in A Major* followed in 1789 and the *Clarinet Concerto in A Major* in 1791—two great tributes to Stadler’s musicianship and two masterpieces that are exceptional even by Mozartian standards.

It is interesting that these two works were not originally written for the clarinet as we know it. Stadler had devised a special instrument that probably no one else ever played, called the “basset clarinet.” This instrument extended the famous low register of the clarinet, the so-called *chalumeau* register, by a major third. It looked strikingly different from the regular clarinet in that its shape was not straight; the bell was found at the end of a

transverse pipe, perpendicular to the main body of the instrument. In both works, Mozart took full advantage of the extra low notes, but since the regular instruments didn't have them and Stadler's model never quite caught on, the published versions were adapted to the ordinary clarinet. Mozart's original manuscripts are lost, so one can either attempt to reconstruct the original (as several players have done) or give up the extra-low notes.

Tenderness and gentle lyricism are, perhaps, some of the words that come closest to describing the beauties of the piece. From the very beginning, the strings set the intimate tone of the work, but when the clarinet enters, the gates of a hitherto unknown magical realm seem to open up before us. When the second theme, a graceful violin melody, is taken over by the clarinet, the tonality shifts from Major to minor, agitated syncopations appear in the accompaniment, and Classicism gives way to Romanticism for a brief moment. The development section creates high tension just by having the five instruments trade simple arpeggio (broken-chord) figures back and forth. The Romantic episode is even extended during the recapitulation, which ends with a reaffirmation of the heavenly opening theme.

The second-movement "Larghetto" begins as an aria for the clarinet and later develops into a love duet between clarinet and first violin. In this work, even the third-movement minuet avoids stronger accents and remains poised, elegant, and well-balanced. There are two "trio" sections. The first one, a passionate piece in the dramatic minor mode, is scored for strings only, giving the clarinet a well-earned respite. After the repeat of the minuet, the second trio features the clarinet in a graceful Austrian Ländler dance. A final repeat of the minuet closes this movement.

The finale is a set of variations on a beguilingly simple melody. Of the first four variations, the first, second, and fourth feature the clarinet or the first violin in passages of increasing technical virtuosity; only the third variation strikes a more melancholy note, with a return of the

minor mode and the melody assigned to the darker voice of the viola. As in many of Mozart's variation movements, an introspective *adagio* is inserted as the penultimate event, after which the fast conclusion sounds even more irresistible.

*Program notes by Peter Laki.*

**T**he Tokyo String Quartet has captivated audiences and critics alike since it was founded more than 30 years ago. Regarded as one of the supreme chamber ensembles of the world, the Quartet—Martin Beaver and Kikuei Ikeda (violins), Kazuhide Isomura (viola), and Clive Greensmith (cello)—has collaborated with a remarkable array of artists and composers, built a comprehensive catalogue of critically acclaimed recordings, and established a distinguished teaching record. Performing well over 100 concerts worldwide each season, the Tokyo String Quartet has a devoted international following.

In the 05/06 season, the Tokyo String Quartet continues its residency at New York's 92nd Street Y by offering three programs in recognition of the 250th anniversary of Mozart's birth. The Tokyo celebrates with a series of concerts featuring some of the composer's most transcendent works for small ensembles—his last three string quartets written in 1789 and 1790. Distinguished European and American musicians join the Tokyo String Quartet in works for larger ensembles, including pieces showcasing clarinet, oboe, piano, and viola.

Also this season, the ensemble will perform three new commissions by leading composers Lera Auerbach, Jennifer Higdon, and Peter Sculthorpe. With several tours planned this season, the quartet will travel extensively through Europe, with stops in Belgium, Estonia, Germany, Great Britain, Holland, Italy, Sweden, and Austria.

The members of the Tokyo String Quartet have served on the faculty of the Yale School of Music since 1976 as quartet-in-residence. They

## UMS ARCHIVES

Tonight's concert by the Tokyo String Quartet—the eighth in Ann Arbor—marks a long and distinguished history between the group and UMS stretching back to February 1975. Ms. Meyer makes her second appearance at UMS after her debut in November 2002 with Gidon Kremer and Oleg Maisenberg.

devote a considerable amount of time to Yale during the academic year and to the prestigious Norfolk Chamber Music Festival in the summer. They also regularly participate in master classes throughout North America, Europe, and the Far East.

An exclusive contract with Deutsche Grammophon firmly established the ensemble as one of the world's leading quartets, and it has since released more than 30 landmark recordings on DG, CBS Masterworks, and Vox Cum Laude. The quartet's recordings have earned such honors as the Grand Prix du Disque Montreux, "Best Chamber Music Recording of the Year" awards from both *Stereo Review* and *Gramophone* magazines, and seven Grammy nominations. The Tokyo continues its recording momentum with the recent release of Mozart's late "Prussia"

### Tokyo String Quartet



Quartets (Biddulph Recordings). The ensemble's disc of the Brahms *Clarinet Quintet in b minor, Op. 115* on Harmonia Mundi has been greeted with high accolades. On the heels of this release, the Tokyo has embarked on a multi-record project with the label and their next recording of Beethoven's three middle quartets is slated in the 05/06 season. The Quartet is scheduled to record the complete Beethoven cycle by 2008.

The Tokyo String Quartet performs on "The Paganini Quartet," a group of renowned Stradivarius instruments named for legendary virtuoso Niccolò Paganini, who acquired and played them during the 19th century. The instruments have been loaned to the ensemble by the Nippon Music Foundation since 1995, when they were purchased from the Corcoran Gallery of Art in Washington D.C.

Officially formed in 1969 at The Juilliard School of Music, the Quartet traces its origins to the Toho School of Music in Tokyo, where the founding members were profoundly influenced by Professor Hideo Saito. The original members of what would become the Tokyo String Quartet eventually came to America for further study with Robert Mann, Raphael Hillyer, and Claus Adam. Soon after its creation, the Quartet won First Prize at the Coleman Competition, the Munich Competition, and the Young Concert Artists International Auditions.



Sabine Meyer

**S**abine Meyer is regarded as one of the most outstanding soloists of our time. It is largely due to her that the clarinet, often underestimated as a solo instrument, has regained its prominence on the concert platform.

After studying with Otto Hermann in Stuttgart and Hans Deinzer in Hanover, Ms. Meyer joined the Bavarian Radio Symphony Orchestra in Munich and subsequently played as a soloist with the Berlin Philharmonic. As she became increasingly in demand, she left one year later and now performs worldwide in concert. Ms. Meyer has given recitals and concerts in all the major European musical centres, as well as in Brazil, Israel, Canada, Africa, and Australia. For the past 20 years, she has also regularly performed in Japan and the US.

Ms. Meyer has performed with many of the world's leading orchestras, including the Vienna, Berlin, and London Philharmonic Orchestras, Chicago Symphony, NHK Symphony Orchestra Japan, and the radio symphony orchestras of Vienna, Prague, and Budapest.

Ms. Meyer was featured "Artist-in-Residence" at the Lucerne Festival in 2000, where she performed a wide variety of repertoire including the world première of *Metamorphosis* composed by Toshio Hosokawa, as well as performing with the Chamber Orchestra of Europe

and Heinz Holliger. Ms. Meyer returns regularly to the Lucerne Festival as guest soloist with the Lucerne Festival Orchestra under the baton of Claudio Abbado. In Summer 2002, Ms. Meyer made her debut with the Vienna Philharmonic, as part of the Salzburg Festival with conductor Christian Thielemann.

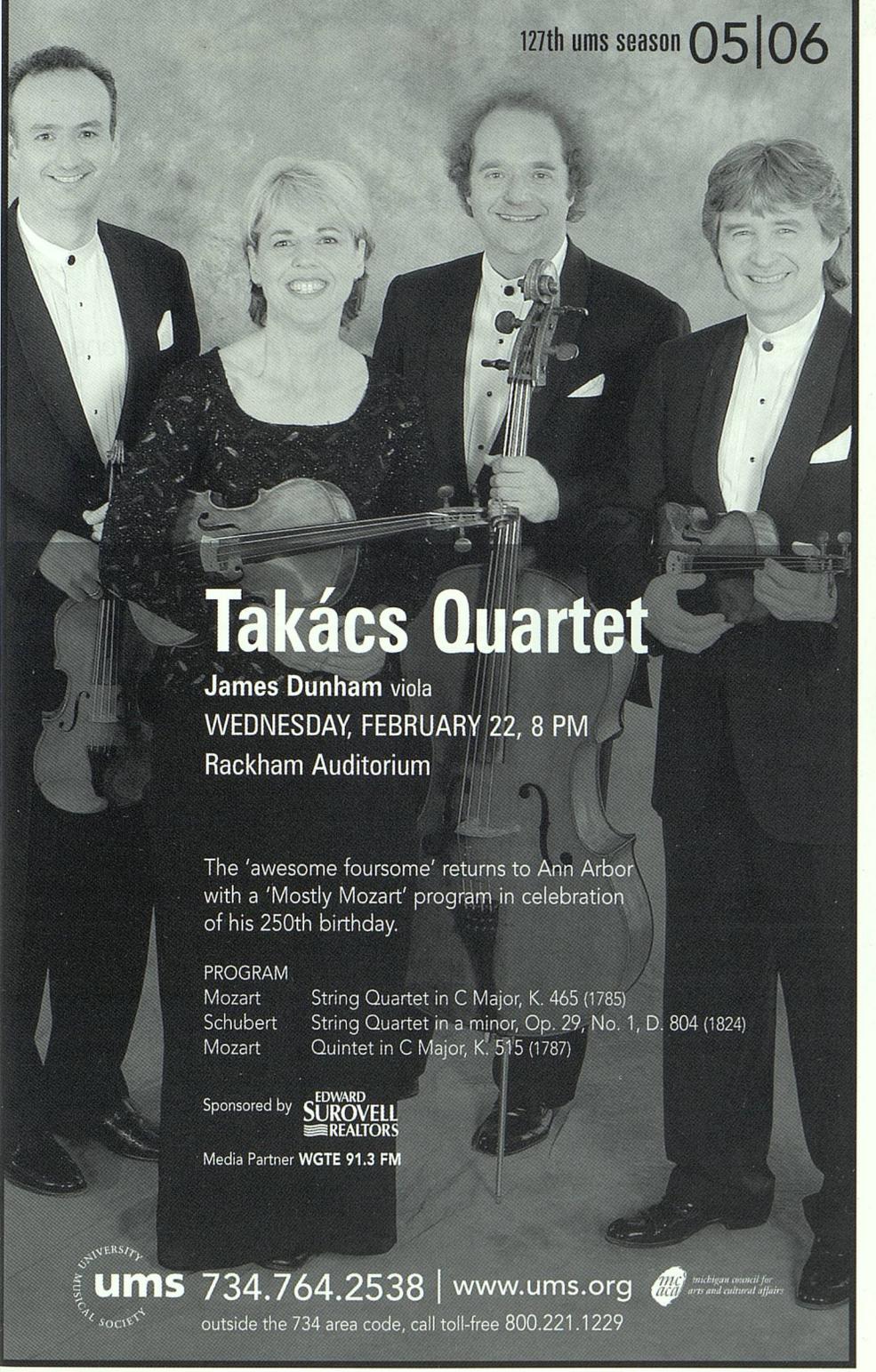
Additionally, she has performed in various chamber music projects: duo recitals with Lars Vogt, the Bläserensemble Sabine Meyer, as well as with the Big Band of the Bamberg Symphony Orchestra. Ms. Meyer has performed with Barbara Hendricks, Heinrich Schiff, Gidon Kremer, the Alban Berg and Hagen Quartets, and the Vienna String Sextet. In 05/06 she tours in Europe with the Hagen Quartet, and in the US with the Tokyo String Quartet.

In 1983, Ms. Meyer founded the ensemble Trio di Clarone with her husband Reiner Wehle and her brother Wolfgang Meyer, involving original works of Mozart with bassethorn. In 1988, Ms. Meyer founded the Bläserensemble Sabine Meyer, which is a collaboration between principal woodwind soloists of major European orchestras. This ensemble regularly performs internationally with a versatile repertoire, from classical to the present.

As a huge proponent of new music, composers including Jean Francaix, Niccolò Castiglioni, and Manfred Trojahn have dedicated their compositions to Ms. Meyer.

In 1994 and 1996, she was awarded the ECHO prize of "Artist of the Year" for her exemplary recordings of the Stamitz concertos. In 2000, she received this prestigious award for her recording of the Mozart *Clarinet Concerto in A Major* with the Berlin Philharmonic and Claudio Abbado. In 2003, she received it for the fourth time for her recording of works by Weber, Mendelssohn, and Baermans with the Academy of St. Martin-in-the-Fields.

127th ums season 05|06



# Takács Quartet

James Dunham viola

WEDNESDAY, FEBRUARY 22, 8 PM

Rackham Auditorium

The 'awesome foursome' returns to Ann Arbor with a 'Mostly Mozart' program in celebration of his 250th birthday.

PROGRAM

Mozart String Quartet in C Major, K. 465 (1785)  
Schubert String Quartet in a minor, Op. 29, No. 1, D. 804 (1824)  
Mozart Quintet in C Major, K. 515 (1787)

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*A Love Supreme*  
— A Tribute to John Coltrane

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*Wynton Marsalis' many concerts here  
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Particularly memorable for us was the  
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*Welcome back, Wynton!*

*Gil Omenn, Martha Darling, and David Omenn*

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# Lincoln Center Jazz Orchestra with Wynton Marsalis

Wynton Marsalis, *Music Director, Trumpet*  
 Sean Jones, *Trumpet*  
 Ryan Kisor, *Trumpet*  
 Marcus Printup, *Trumpet*  
 Andre Hayward, *Trombone*  
 Vincent R. Gardner, *Trombone*  
 Wycliffe Gordon, *Trombone*  
 Sherman Irby, *Saxophone*  
 Ted Nash, *Alto and Soprano Saxophone, Clarinet*  
 Walter Blanding, *Tenor and Soprano Saxophone, Clarinet*  
 Victor Goines, *Tenor and Soprano Saxophone, Bb and Bass Clarinet*  
 Joe Temperley, *Baritone and Soprano Saxophone, Bass Clarinet*  
 Dan Nimmer, *Piano*  
 Carlos Henriquez, *Bass*  
 Ali Jackson, *Drums*

## Program

Sunday Afternoon, January 22, 2006 at 4:00  
 Hill Auditorium, Ann Arbor

## *A Love Supreme: A Tribute to John Coltrane*

*This afternoon's program will feature Mr. Marsalis' arrangement of John Coltrane's A Love Supreme along with additional selections to be announced by the artists from the stage. It will include one intermission.*

30th Performance of the  
 127th Annual Season

12th Annual  
 Jazz Series

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This afternoon's performance is co-sponsored by KeyBank and McDonald Financial Group.

This afternoon's performance is supported by Gil Omenn, Martha Darling, and David Omenn.

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

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

The Lincoln Center Jazz Orchestra appears by arrangement with ICM Artists, Ltd.

Brooks Brothers is the official clothier of the Lincoln Center Jazz Orchestra with Wynton Marsalis.

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

## A Note on the Program

This afternoon's performance includes legendary jazz selections, original compositions, and a big band arrangement of John Coltrane's seminal suite *A Love Supreme*.

Recorded at the end of 1964 for Impulse! Records, John Coltrane's original *A Love Supreme* has been called one of the most important recordings of the 20th century. The Lincoln Center Jazz Orchestra with Wynton Marsalis took a unique and very challenging path, interpreting this legendary recording and releasing its own *A Love Supreme* in 2005 on Palmetto Records.

Mr. Marsalis explains: "*A Love Supreme* is, obviously, one of the most influential and revered of jazz recordings. Most of [John Coltrane's] innovations were not in what was written, but in how his band played. His greatest importance and influence came through the extraordinary improvising of a saxophonist, a pianist, a bassist, and a drummer. Coltrane's music was in his and his ensemble's playing, and he could not have achieved what he did with musicians of any less originality and intensity than those in what is now called the classic John Coltrane Quartet."

*A Love Supreme* will also be performed in Chicago, Illinois, January 26–28, 2006.

**J**azz at Lincoln Center (JALC) is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, Chairman of the Board Lisa Schiff, President & CEO Derek E. Gordon, Executive Director Katherine E. Brown, and Jazz at Lincoln Center board and staff, Jazz at Lincoln Center will produce hundreds of events during its 05/06 season. In October 2004, Jazz at Lincoln Center opened Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz.

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**T**he Lincoln Center Jazz Orchestra (LCJO), composed of 15 of the finest jazz soloists and ensemble players today, has been the Jazz at Lincoln Center resident orchestra for over 12 years. Featured in all aspects of Jazz at Lincoln Center's programming, the remarkably versatile LCJO performs and leads educational events in New York, across the US, and around the world; in concert halls, dance venues, jazz clubs, public parks, river boats, and churches; and with symphony orchestras, ballet troupes, local students, and an ever-expanding roster of guest artists.

Education is a major part of Jazz at Lincoln Center's mission and its educational activities are coordinated with concert and LCJO tour pro-

gramming. These programs, many of which feature LCJO members, include the celebrated Jazz for Young People family concert series, the *Essentially Ellington* High School Jazz Band Competition and Festival, the Jazz for Young People Curriculum, educational residencies, workshops, and concerts for students and adults worldwide. Jazz at Lincoln Center educational programs comprise two-thirds of its overall programming, and annually reach over 110,000 students, teachers, and general audience members.

The JALC weekly radio series, *Jazz at Lincoln Center Radio with Ed Bradley*, is distributed by the WFMT Radio Networks. Winner of a 1997 Peabody Award, *Jazz at Lincoln Center Radio with Ed Bradley* is produced in conjunction with Murray Street Enterprise, New York.

Under Music Director Wynton Marsalis, the LCJO spends over half of the year on tour. The

LCJO performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works.

LCJO also regularly premieres works commissioned from a variety of composers, including Benny Carter, Joe Henderson, Benny Golson, and Christian McBride, as well as from current and former LCJO members Wynton Marsalis, Wycliffe Gordon, Ted Nash, and Ron Westray.

Over the last few years, the LCJO has performed collaborations with many of the world's leading symphony orchestras, including the New York Philharmonic, the Russian National Orchestra, and the Berlin Philharmonic. The LCJO has also been featured in several education and performance residencies in the last few years, including ones in Vienne, France; Perugia, Italy; Prague, Czech Republic; London, England; Lucerne, Switzerland; Berlin, Germany; and São Paulo, Brazil.



The Lincoln Center Jazz Orchestra

Television broadcasts of Jazz at Lincoln Center programs have helped broaden the awareness of its unique efforts in music. Concerts by the LCJO have aired around the globe. The Orchestra has appeared on six *Live From Lincoln Center* broadcasts, carried by PBS stations nationwide, most recently on October 18, 2004 during the grand opening of Jazz at Lincoln Center's new home, Frederick P. Rose Hall. The LCJO was also featured in a Thirteen/WNET production of *Great Performances*, entitled "Swingin' with Duke: Lincoln Center Jazz Orchestra with Wynton Marsalis," which aired on PBS. In September 2002, BET Jazz premiered a weekly series called *Journey with Jazz at Lincoln Center*, featuring performances by the LCJO around the world.

To date, 11 recordings featuring the LCJO have been released and internationally distributed: *Don't Be Afraid...The Music of Charles Mingus* (2005), *A Love Supreme* (2005), *All Rise* (2002), *Big Train* (1999), *Sweet Release & Ghost Story* (1999), *Live in Swing City* (1999), *Jump Start and Jazz* (1997), *Blood on the Fields* (1997), *They Came to Swing* (1994), *The Fire of the Fundamentals* (1993), and *Portraits by Ellington* (1992).

For more information on Jazz at Lincoln Center, please visit [www.jalc.org](http://www.jalc.org).

**Wynton Marsalis** (*Music Director, Trumpet*) is the Artistic Director of Jazz at Lincoln Center. Born in New Orleans, Louisiana in 1961, Mr. Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands of diverse genres. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Mr. Marsalis made his recording debut as a leader in 1982, and since he has recorded more than 30 jazz and classical recordings, which have won him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammys in the same year. Mr. Marsalis's rich body of compositions includes *Sweet Release, Jazz: Six Syncopated Movements, Jump Start, Citi Movement/Griot New York, At the Octoroon Balls, In This House, On This Morning, and Big Train*. In 1997, Mr. Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music, for his oratorio *Blood on the Fields* commissioned by Jazz at Lincoln Center. In 1999, he released eight new recordings in his unprecedented "Swinging into the 21st" series, and premiered several new compositions, including the ballet *Them Twos*, for a June 1999 collaboration with the New York City Ballet. On March 9, 2004, he released *The Magic Hour*, his first album on Blue Note records. The following year, *Wynton Marsalis: Live at The House Of Tribes* was released on August 30, 2005. He has also writ-

## UMS ARCHIVES

This afternoon's performance marks the Lincoln Center Jazz Orchestra's ninth UMS appearance since their debut in 1994. Wynton Marsalis has appeared 10 times under UMS auspices, both with the Orchestra and in other ensembles, including the presentation of his Pulitzer Prize-winning oratorio, *Blood on the Fields*, in February 1997. Mr. Marsalis made his UMS debut in January 1996 with the Lincoln Center Jazz Orchestra. Three other Orchestra members are making their UMS debuts this evening: Sean Jones on trumpet, Sherman Irby on saxophone, and Dan Nimmer on piano.



Wynton Marsalis

ten three books: *Sweet Swing Blues on the Road* in collaboration with photographer Frank Stewart, *Jazz in the Bittersweet Blues of Life* with Carl Vigeland, and the recently released *To a Young Musician: Letters from the Road* with Selwyn Seyfu Hinds, published by Random House in 2004. In October 2005, Candlewick Press released Marsalis's *Jazz ABZ*, an A to Z collection of 26 poems celebrating jazz greats. Mr. Marsalis serves on Lieutenant Governor Landrieu's National Advisory Board for Culture, Recreation, and Tourism, a national advisory board to guide the administration's plans to rebuild Louisiana's tourism and cultural economies. He has also been named to the Bring New Orleans Back Commission, New Orleans Mayor C. Ray Nagin's initiative to help rebuild New Orleans. He helped lead the effort to construct Jazz at Lincoln Center's new home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.

**Walter Blanding** (*Tenor and Soprano Saxophone, Clarinet*) was born on August 14, 1971 in Cleveland, Ohio to a musical family and began playing the saxophone at age six. In 1981, he moved with his family to New York, and by age 16, he was performing regularly with his parents at the Village Gate. Mr. Blanding attended LaGuardia High School for Music & Art and the Performing Arts and continued his studies at the New School for Social Research. Mr. Blanding lived in Israel for four years, where he had a major impact on the music scene, inviting great artists such as Louis Hayes and Eric Reed to perform. He also taught in several Israeli schools and toured the country with his ensemble. During this period, Newsweek described him as "Jazz's Ambassador to Israel." His first recording, *Tough Young Tenors*, was acclaimed as one of the best jazz albums of 1991. Since then, he has performed or recorded with many artists, including Cab Calloway, the Wynton Marsalis Septet, Marcus Roberts, Illinois Jacquet, Eric Reed, and Roy Hargrove. His latest release, *The Olive Tree*, features fellow members of the LCJO.

**Vincent R. Gardner** (*Trombone*) was born in Chicago in 1972 and raised in Virginia. His family had a strong musical background, including his mother, his brother, and his father, Burgess Gardner, a trumpeter and music educator who has been very active on the Chicago music scene since the 1960s. Singing in church from an early age, he began playing piano when he was six, and soon switched to the violin, saxophone, and French horn before finally deciding on the trombone at age 12. Mr. Gardner, upon graduating high school, went on to Florida A & M University in Tallahassee and the University of North Florida in Jacksonville. In college, he took a summer job performing with a jazz band at Walt Disney World in Orlando, Florida, where he caught the ear of Mercer Ellington, who hired him on his first professional job. After graduating in 1996, he moved to New York to pursue his professional career. Mr. Gardner has performed, toured, and/or recorded with The Duke Ellington Orchestra, Bobby McFerrin, The Count Basie

Orchestra, Frank Foster, A Tribe Called Quest, Nancy Wilson, Matchbox 20, Jimmy Heath, and Lauryn Hill. He has been a member of the LCJO since 2000.

**Victor L. Goines** (*Tenor and Soprano Saxophone, Bb and Bass Clarinet*) is Juilliard's first Director of Jazz Studies, and conductor of the Juilliard Jazz Orchestra. Mr. Goines has been a member of the Lincoln Center Jazz Orchestra and The Wynton Marsalis Septet since 1993, touring throughout the world and recording over 20 releases including Wynton Marsalis' Pulitzer Prize winning recording *Blood on the Fields* (Columbia Records, 1997). He is an acclaimed solo artist and leads his own quartet and quintet. As a leader, Mr. Goines has five recordings, the latest being *New Adventures* scheduled for release in Spring 2006 from Criss Cross Records. Born in 1961 and raised in New Orleans, he began studying clarinet at age eight. He received a Bachelor of Music Education degree from Loyola University in New Orleans in 1984, and a Master of Music degree from Virginia Commonwealth University in Richmond, Virginia in 1990. In addition to performing and recording, Mr. Goines is deeply committed to his work in jazz education. Mr. Goines has recorded and/or performed with Terence Blanchard, Ellis Marsalis, Bo Diddley, Dizzy Gillespie, Freddie Hubbard, Ray Charles, Dee Dee Bridgewater, Bob Dylan, James Moody, and Dianne Reeves.

**Wycliffe Gordon** (*Trombone*) enjoys an extraordinary career as a performer, conductor, composer, arranger, and educator, receiving high praise from audiences and critics alike. Mr. Gordon tours the world performing hard-swinging, straight-ahead jazz for audiences ranging from heads of state to elementary school students. His trombone playing, which mixes powerful, intricate runs with sweet notes extended over clean melodies, has been universally hailed by jazz critics. Mr. Gordon received the Jazz Journalists Association 2001 and 2002 Award for "Trombonist of the Year," the Jazz Journalists Association 2000 Critics' Choice Award for

"Best Trombone," and was nominated for the 2003 Jazzpar Award. Currently, Mr. Gordon teaches at The Juilliard School.

**Andre Hayward** (*Trombone*) was born in Houston, Texas in 1973. He started playing trombone and tuba at age 11, performing in his junior high school jazz band and studying with local trombonist Steve Baxter. Mr. Hayward attended Texas Southern University and landed his first engagement with Roy Hargrove, touring with the trumpeter to Europe. Summers spent performing at Walt Disney World gave him the opportunity to perform with many noted singers, including Joe Williams, Diane Schuur, Eartha Kitt, and Rosemary Clooney. Mr. Hayward performed with the late singer/bandleader Betty Carter for five years, and has performed and/or recorded with Illinois Jacquet, Russell Gunn, and the Ellington Orchestra under Mercer Ellington. He has been a member of the LCJO since 1999.

**Carlos Henriquez** (*Bass*) was born in 1979 in the Bronx, New York. After having studied classical guitar in junior high school, he started playing bass at The Juilliard School's Music Advancement Program. Mr. Henriquez entered LaGuardia High School of Music & Art and Performing Arts, where he performed in the LaGuardia Concert Jazz Ensemble This ensemble earned first place in the Jazz at Lincoln Center first annual *Essentially Ellington* High School Jazz Band Competition and Festival in 1996, and second place the following year. Mr. Henriquez has performed with artists as diverse as Steve Turre, Eddie Palmieri and Tito Puente, Carlos Santana, and George Benson. He traveled with the LCJO during its 20-city Summer 1998 tour through the US, Canada, and Japan. Mr. Henriquez was also featured on the LCJO Fall 1998 World Tour, which traveled to 33 cities in Europe, South America, and the US. Since then, he has recorded, toured, and performed with artists including Wynton Marsalis, Gonzalo Rubalcaba, Danilo Perez, and Celia Cruz.

**Sherman Irby** (*Saxophone*) was born and raised in Tuscaloosa, Alabama, and chose the viola as his first instrument. Encouraged by his mother to explore music, Mr. Irby later studied the guitar and piano, which he played in church. Although he was studying classical music in school, playing gospel music in church, and R&B at dances, he was influenced by listening to Charlie Parker to turn to jazz. At Clark-Atlanta University, he played in the school jazz orchestra and performed with Lionel Hampton, Dizzy Gillespie, Charlie Rouse, and Kenny Burrell. In 1994, he moved to New York and played with the Boys Choir of Harlem and the following year he landed the second alto chair with the Lincoln Center Jazz Orchestra. In 1996 and 1997, he participated in Betty Carter's Jazz Ahead program. He has toured with Marcus Roberts and worked with the Brooklyn Philharmonic Orchestra and the New York City Ballet. Also in 1997 Mr. Irby joined Roy Hargrove's band, performing with the Grammy Award-winning "Crisol" project. Mr. Irby has recorded three records to date: *Full Circle* (Blue Note), *Big Mama's Biscuits* (Blue Note), and *Black Warrior* (BWR). *The New York Times* voted his record, *Big Mama's Biscuits*, as one of the top 10 records of 1998. He continues to tour with his own group and promote *Black Warrior*.

**Ali Jackson** (*Drums*) was born on April 3, 1976 and began studying the piano at five, which laid the foundation for his melodic approach to the drums. He graduated from Cass Technical High School, known for producing some of the most renowned names in jazz, including Paul Chambers, Donald Byrd, Barry Harris, and Geri Allen. He won the Clarence Eddins/Blue Bird Inn Scholarship for outstanding music achievement and was selected to be a featured soloist for "Beacons in Jazz" honoring jazz legend Max Roach. A graduate of the Mannes College of Music For Jazz and Contemporary Music at the New School for Social Research, he continues to expand his study of fine art. His style, a powerful blend of technical mastery and showmanship, is strongly influenced by his late Uncle

Oliver "Bops" Jackson Jr., Papa Jo Jones, and Lionel Hampton. Mr. Jackson has always been outspoken in making sure that young people are properly informed about jazz and its tradition. For the past several years, he has been part of Young Audiences, a program that strives to educate New York youth about jazz. He has performed and recorded extensively, working with some of the world's finest artists including Winton Marsalis, Dee Dee Bridgewater, Aretha Franklin, Marcus Roberts, Gerald Albright, Jacky Terrasson, Rodney Kendrick, Buster Williams, Milt Hinton, and the New York City Ballet.

**Sean Jones** (*Trumpet*) earned a degree in classical trumpet performance from Youngstown State University then went on to earn a masters degree from Rutgers University. He teaches at Duquesne University. In his young career, Mr. Jones has worked with the Chico O'Farrill Orchestra, the Gerald Wilson Orchestra, the Illinois Jacquet Big Band, the Louis Armstrong Legacy Band, Charles Fambrough (he was featured on Mr. Fambrough's release *Live At Zanzibar Blue*), Joe Lovano, and the International Jazz Quintet, in addition to leading his own groups. He has released a debut album, *Eternal Journey*, on Marck Avenue records.

**Ryan Kisor** (*Trumpet*) was born on April 12, 1973, in Sioux City, Iowa and began playing trumpet at age four. In 1990, he won first prize at the Thelonious Monk Institute's first annual Louis Armstrong Trumpet Competition. Mr. Kisor enrolled in the Manhattan School of Music in 1991, where he studied with trumpeter Lew Soloff. He has performed and/or recorded with the Mingus Big Band, the Gil Evans Orchestra, Horace Silver, Gerry Mulligan, Charlie Haden's Liberation Music Orchestra, the Carnegie Hall Jazz Band, the and Philip Morris Jazz All-Stars. As well as being an active sideman, Mr. Kisor has recorded several albums as a leader, including *Battle Cry* (1997), *The Usual Suspects* (1998), and *Point of Arrival* (2000). He has been a member of the LCJO since 1994.

**Ted Nash** (*Saxophone, Clarinet, Flute*) was born in Los Angeles into a musical family—his father, Dick Nash, and uncle, Ted Nash, were well-known jazz musicians. He first came to New York at the age of 18 and soon after, released his first album, *Conception*, as a leader. During his first three years in New York he became a regular member of the Gerry Mulligan Big Band, the National Jazz Ensemble, and the Mel Lewis Jazz Orchestra. In 1994, Nash was commissioned by the Davos Musik Festival (Switzerland) to compose for a string quartet in a jazz setting. This commission was the inspiration for Nash's CD *Rhyme and Reason*, which was voted one of the top five CDs of 1999 by *Jazz Times* magazine. Currently, Mr. Nash is a member of both the Lincoln Center Jazz Orchestra and the Jazz Composers Collective, a musician-run, non-profit organization dedicated to presenting the original works of composers who are pushing the boundaries of their self-expression. His CDs have received many awards, including top ten CD lists in *The New York Times*, *Village Voice*, *Boston Globe*, *New York Newsday*, *The New Yorker*, *Downbeat*, and *Jazz Times* magazine. His most recent release, *La Espada de la Noche* (March 2005), featuring his band Odeon, has received much critical acclaim, and quickly moved to the #1 position on the *CMJ* radio chart.

**Dan Nimmer** (*Piano*) was born in Milwaukee, Wisconsin in 1982. At age 10, his family inherited a piano and he started playing by ear. Soon, Mr. Nimmer was given classical lessons and at the age of 15 he began to study jazz at the Milwaukee Conservatory of Music. His parents took him to local jazz clubs to hear music and eventually get opportunities to sit in and meet artists. It wasn't too long before he started working with Milwaukee legend, saxophonist, and his mentor, Berkley Fudge. Upon graduation from high school, Mr. Nimmer studied music at Northern Illinois University for two years. He was working in Chicago clubs nightly and expanding his contacts and repertoire. Soon, he joined guitarist Fared Haque's band, with whom he has been touring and recording ever since. Mr.

Nimmer made the move to New York in January 2004, and began working with Wynton Marsalis in March 2005. Mr. Nimmer has appeared at the Montreux Jazz Festival, Vienne Jazz Festival, and North Sea Jazz Festival. He has had the pleasure of sharing the stage with Curtis Fuller, Benny Golson, Ed Thigpen, Frank Wess, Wess Anderson, Wynton Marsalis, Kurt Elling, and Carl Allen.

**Marcus Printup** (*Trumpet*) was born and raised in Conyers, Georgia. He had his first musical experiences hearing the fiery gospel music his parents sang in church, and he later discovered jazz as a senior in high school. While attending the University of North Florida on a music scholarship, he won the International Trumpet Guild Jazz Trumpet competition. In 1991, Mr. Printup's life changed drastically when he met his mentor to this day, the great pianist Marcus Roberts. Mr. Roberts introduced him to Wynton Marsalis, which led to his induction into the LCJO in 1993. Mr. Printup has performed and/or recorded with Betty Carter, Dianne Reeves, Eric Reed, Cyrus Chestnut, Wycliffe Gordon, and Mr. Roberts. Mr. Printup has several records as a leader, *Song for the Beautiful Woman*, *Unveiled*, *Hub Songs*, *Nocturnal Traces*, and his most recent, *The New Boogaloo*. He made his screen debut in the 1999 movie *Playing by Heart* and recorded on the film's soundtrack.

**Joe Temperley** (*Baritone and Soprano Saxophone, Bass Clarinet*) was born in Scotland and first achieved prominence in the United Kingdom as a member of Humphrey Lyttelton's band from 1958 to 1965, which toured the US in 1959. In 1965, he came to New York, where he performed and/or recorded with Woody Herman, Buddy Rich, Joe Henderson, Duke Pearson, the Jazz Composer's Orchestra, the Thad Jones-Mel Lewis Orchestra, and Clark Terry. In October 1974, he toured and recorded with The Duke Ellington Orchestra as a replacement for Harry Carney. Mr. Temperley played in the Broadway show *Sophisticated Ladies* in the 1980s, and his film soundtrack credits include the *Cotton Club*,

*Biloxi Blues*, *Brighton Beach Memoirs*, *When Harry Met Sally*, and *Tune In Tomorrow*, composed by Wynton Marsalis. Mr. Temperley is a mentor and a co-founder of the FIFE Youth Jazz Orchestra program in Scotland, which now enrolls 70 young musicians ages seven to 17 playing in three full-size bands. Mr. Temperley has released several albums as a leader, including *Nightingale* (1991), *Sunbeam and Thundercloud* with pianist Dave McKenna (1996), *With Every Breath* (1998), and *Double Duke* (1999) with several fellow LCJO members. He is an original member of the LCJO and serves on the faculty of the Juilliard Institute for Jazz Studies.

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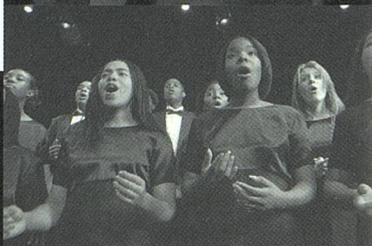
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# Louis Lortie

Piano

## Program

Saturday Evening, February 4, 2006 at 8:00  
Hill Auditorium, Ann Arbor

### *The Complete Études of Frédéric Chopin*

#### **Twelve Études, Op. 10**

No. 1 in C Major	No. 7 in C Major
No. 2 in a minor	No. 8 in F Major
No. 3 in E Major	No. 9 in f minor
No. 4 in c-sharp minor	No. 10 in A-flat Major
No. 5 in G-flat Major	No. 11 in E-flat Major
No. 6 in e-flat minor	No. 12 in c minor

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

#### **Trois Nouvelles Études, Op. Posth.**

#### **Twelve Études, Op. 25**

No. 1 in A-flat Major	No. 7 in c-sharp minor
No. 2 in f minor	No. 8 in D-flat Major
No. 3 in F Major	No. 9 in G-flat Major
No. 4 in a minor	No. 10 in b minor
No. 5 in e minor	No. 11 in a minor
No. 6 in g-sharp minor	No. 12 in c minor

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Tonight's performance is sponsored by CFI Group.

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

Special thanks to Susan Isaacs Nisbett, entertainment writer, *The Ann Arbor News*, for her participation in tonight's Prelude Dinner.

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

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

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

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

Mr. Lortie appears by arrangement with Seldy Cramer Artists.

Mr. Lortie's recordings are available on the Chandos and Decca/London Labels.

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

**Twelve Études, Op. 10****Trois Nouvelles Études, Op. Posth.****Twelve Études, Op. 25**

Frédéric Chopin

*Born March 1, 1810 in Zelazowa Wola, Poland**Died October 17, 1849 in Paris*

To perform all 27 of Chopin's etudes in a single recital is not only a pianistic *tour de force* of the very first order, but also a journey around the piano in 80 minutes, give or take a few. In terms of their style and mood, the etudes constitute a rather varied body of music, to say nothing of the fact that from a technical point of view, they amount to a veritable encyclopedia of the expanded virtuosic possibilities of the instrument.

It is not obvious that "etudes" or studies should be intended for public performance, and Chopin's etudes were the first to make the historic transition from a teacher's studio to the concert hall. The etudes of earlier composers—most notably Carl Czerny, whom piano students to this day know all too well—served exclusively instructive purposes, whereas Chopin successfully combined pedagogical interest with intrinsic musical value. In so doing, he reconnected with an earlier Baroque tradition of *Clavier-Übungen* (Piano Exercises), the title J.S. Bach gave to some of his greatest keyboard works, from the partitas to the *Goldberg Variations*.

Chopin did not write his piano etudes in groups but rather assembled them for publication when a dozen pieces had been completed. In assembling the sets, he was careful to juxtapose only related keys in adjacent etudes.

The first two etudes were written before Chopin left his native Poland in 1830; he wrote 10 more in Vienna and Paris over the next two years, and the whole set was published in 1833 as Op. 10 with a dedication to Franz Liszt, who was probably the only person aside from Chopin who could play these pieces at the time. Chopin composed a second set of 12 etudes (Op. 25) written in the following years and published in 1837; these were dedicated to the Countess Marie d'Agoult, Liszt's companion and the

mother of his children. The three so-called *nouvelles études* date from 1839–40; they were written for Ignaz Moscheles's *Méthode des méthodes*, a pedagogical volume published in Paris. Thus, the 27 etudes span about a decade in Chopin's life—the decade in which he established himself as the foremost pianist-composer in Europe.

Each of the etudes addresses a specific technical problem such as *arpeggios*, scales, the independence of the two hands, or the balance between melody and accompaniment. They also reflect Chopin's way of playing the piano which, by all accounts, was strikingly individual. While most of the etudes emphasize velocity, there are several in slow tempi, where the challenge is to sustain an extended *legato* and to make the piano "sing" like the heroes of the Bellini operas that Chopin loved so much. The slow etudes in E Major (Op. 10, No. 3) and c-sharp minor (Op. 25, No. 7) stand out among Chopin's most exquisite musical creations. The latter, whose exceptionally beautiful melody is played by the left hand in the cello register, is sometimes referred to as the "cello etude."

Other pieces that have to be singled out among the etudes include the "Revolutionary" etude in c minor (Op. 10, No. 12), which Chopin reportedly composed upon receiving the news that the Polish insurrection of 1830–31 had been defeated. The fiery melody in march rhythm over the cascading 16th-notes in the left hand conveys authentic pathos, and the fanfare-like chords near the end give an otherwise dramatic piece the character of a heroic song. This etude found an echo in the second a minor piece of the second set (Op. 25, No. 11), which begins most unusually with a slow march melody, first unaccompanied and then in four-part harmony, before the "storm" breaks out (the etude became known as the "Winter Storm") and the same march rhythm becomes the carrier of extremely strong and violent passions. Another etude that has acquired a nickname is Op. 25, No. 12, known as the "Ocean Etude" on account of its enormous waves of *arpeggios* (broken chords).

## An overview of the technical problems found in the Chopin etudes

- Op. 10, No. 1 (C Major): wide-spanned broken chords in the right hand
- Op. 10, No. 2 (a minor): fast chromatic scales in right hand
- Op. 10, No. 3 (E Major): slow, sustained *legato* melody, middle section with widely spaced chords
- Op. 10, No. 4 (c-sharp minor): fast runs in both hands
- Op. 10, No. 5 (G-flat Major): broken chords in right hand in a relatively narrow range
- Op. 10, No. 6 (e-flat minor): *legato* melody over an active inner voice
- Op. 10, No. 7 (C Major): fast runs in right hand in two voices
- Op. 10, No. 8 (F Major): fast runs and broken chords in both hands
- Op. 10, No. 9 (f minor): long melodic phrase, broken chords in accompaniment
- Op. 10, No. 10 (A-flat Major): different accentuation patterns in the two hands
- Op. 10, No. 11 (E-flat Major): *arpeggios* (very fast broken chords)
- Op. 10, No. 12 (c minor): thundering octaves, fast runs

Nouvelles études 1 (f minor): four notes against three

2 (A-flat Major): three notes against two

3 (D-flat Major): waltz-fantasy with two-voice texture in right hand

- Op. 25, No. 1 (A-flat Major): melody emerging from broken chords
- Op. 25, No. 2 (f minor): two different kinds of triplet motion going on simultaneously
- Op. 25, No. 3 (F Major): chord progressions with ornamentation
- Op. 25, No. 4 (a minor): *legato* melody, *staccato* chordal accompaniment
- Op. 25, No. 5 (e minor): quick chord progressions with light touch; slower middle section with melody in left hand, broken chords in right hand
- Op. 25, No. 6 (g-sharp minor): trills and fast runs in thirds
- Op. 25, No. 7 (c-sharp minor): long lyrical melodic phrases in left hand, also some fast runs
- Op. 25, No. 8 (D-flat Major): fast melody in parallel sixths
- Op. 25, No. 9 (G-flat Major): fast octaves with an extremely light touch
- Op. 25, No. 10 (b minor): thundering fast octaves in both hands, slow middle section with lyrical melody in octaves
- Op. 25, No. 11 (a minor): fast runs and *arpeggios* over several octaves in both hands, against a march-like main melody
- Op. 25, No. 12 (c minor): simultaneous sets of broken chords in both hands

The first two of the *études nouvelles* boldly experiment with polyrhythm (four notes against three, or two against three, in a consistent fashion). The last one, a waltz in the form of an etude, or an etude in the form of a waltz, is different in style from most of the earlier pieces. Yet it shares with the other etudes the basic characteristic of the genre: it is the challenge to make the almost inhumanly difficult appear as if it were easy.

Canadian pianist **Louis Lortie** has been praised for the fresh perspective and individuality he brings to a deliberately broad spectrum of the keyboard canon. He studied in Montréal with Yvonne Hubert (a pupil of French pianist Alfred Cortot), in Vienna with the Beethoven specialist Dieter Weber, and subsequently with Schnabel disciple Leon Fleisher.

Mr. Lortie has performed the complete works of Ravel in London and Montréal for the BBC and CBC and is also known for his interpretation of Chopin. Following a recital of Chopin's complete etudes in London's Queen Elizabeth Hall, the *Financial Times* wrote: "Better Chopin playing than this is not to be heard, not anywhere." Recently Mr. Lortie has performed works of such contemporary composers as Kurtág (a Bach/Kurtág program at Columbia University), Carter, and Ades.

Also celebrated for his interpretation of works by Beethoven, Mr. Lortie has performed the complete Beethoven sonatas in London's Wigmore Hall and the Sala Grande del Conservatorio Giuseppe Verdi in Milan. In Berlin, *Die Welt* called his performances "possibly the most beautiful Beethoven since the times of Wilhelm Kempff." With the Montréal Symphony, he performed and conducted all five Beethoven piano concertos.

In September 2004, Louis Lortie opened the Bonn Beethoven Festival playing *Beethoven's Piano Concerto No. 4* in G Major, Op. 58 with Kurt Masur conducting, and was immediately re-engaged for September 2005. He performs again with Mr. Masur next season with the New



Louis Lortie

York Philharmonic and in Paris. Over four seasons Mr. Lortie plays and conducts the 27 Mozart piano concertos with the Montréal Symphony, culminating in 2006, the 250th anniversary of Mozart's birth. In 05/06 Mr. Lortie begins a Liszt/Wagner series in Florence, Italy and in London's Wigmore Hall; performs recitals in Sydney, Ann Arbor, Atlanta, and Washington D.C.; and returns to the Dallas Symphony and the Sydney Symphony among many other major international engagements.

Mr. Lortie has made over 30 recordings on the Chandos label, ranging from Mozart to Stravinsky. His recording of Beethoven's *Eroica* Variations won the Edison Award, and his disc of Schumann's *Bunte Blätter* and other works by Schumann and Brahms was named one of the best CDs of the year by *BBC Music Magazine*. His recording of the complete Chopin etudes, Opp. 10 and 25, has been cited by *BBC Music Magazine's* special Piano Issue as one of "50 Recordings by Superlative Pianists." Mr. Lortie's most recent CD release is the final recording in his three-CD series of Liszt's complete works for

piano and orchestra with the Residentie Orchestra of The Hague. It was immediately named "Editor's Choice" by *Gramophone* magazine.

Born in Montréal, Louis Lortie made his debut with the Montréal Symphony at the age of 13 and the Toronto Symphony three years later. In 1984, he won First Prize in the Busoni Competition and was a prize-winner at the Leeds Competition. In 1992 he was named Officer of the Order of Canada, and received both the Order of Quebec and an honorary doctorate from Laval University. As his schedule permits, he teaches at Italy's renowned piano institute at Imola.

*Tonight's recital by Mr. Lortie marks his second UMS appearance. He made his Hill Auditorium debut in January 2005 with Finland's Lahti Symphony.*



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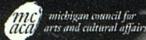
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# Mariachi Los Camperos de Nati Cano

Jesus "Chuy" Guzman, *Musical Director*  
Natividad Cano, *Director*

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**Program**

Friday Evening, February 10, 2006 at 8:00  
Hill Auditorium, Ann Arbor

*This evening's program will be announced by the artists from the stage and is performed without intermission.*

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32nd Performance of the  
127th Annual Season

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Media partnership for this performance provided by WEMU 89.1 FM and *Metro Times*.

Mariachi Los Camperos de Nati Cano appear by arrangement with ICM Artists, Ltd.

Mariachi Los Camperos de Nati Cano are managed by Pleiades Management.

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

### The Origin of Mariachi

The word "mariachi" is a term that can be used to describe the individual musician, the ensemble, or the musical genre itself. A definitive origin has never been established. Perhaps the most common misconception is that the term is derived from the French word for "marriage"—*mariage*—the theory being that these unnamed ensembles were often hired by the French court in Mexico during the Maximilian epoch (1861–1867) to play at fiestas and weddings. Presumably, Mexicans began calling these groups of strolling musicians "mariachi." Today there are many facts to support the idea that the term predates the French occupation. Many Mexican scholars argue that groups called "mariachi" were already in existence by 1830.

Scholarly investigations also support the possibility of indigenous roots. Evidence substantiates the existence of an Indian "mariachi" that used a single-head skin drum. One investigation suggests the term derives from the Yutonahuatl language group, signifying a hard floor or dance area called a *miriache of tarima*. Another hypothesis suggests the term comes from celebrations honoring the Virgin known as *Maria H* or *Maria Hache*, evolving into the word "mariachi."

### The Instruments of Mariachi

The original mariachi came from rural Western Mexico, primarily the states of Jalisco, Colima, Michoacan, Nayarit, and Sinaloa. The first groups were string-based ensembles, making the term mariachi "band" inappropriate as bands, by definition, emphasize brass and woodwinds. The first mariachi instrumentation consisted primarily of violins and the diatonic harp—a non-pedal and therefore non-chromatic instrument. The harp provided rhythmic and harmonic support while the violins played the melodic lines.

As the mariachi ensemble developed, a small, generally five-stringed flat-back guitar, called a *quinta* or *guitarra de golpe* was added to support the rhythm. In the area around Cocula, for reasons not completely understood, a rounded-back set of instruments was used instead. The five-stringed *vihuela*, a rounded-back instrument, along with the more recent addition of the guitar, provides the underlying rhythm essential for the musical sound of every mariachi ensemble.

The *guitarron*, a larger rounded-back instrument, plays the bass-line. The original *guitarron* used four or five gut strings; eventually the instrument became standardized with six nylon strings, giving it sufficient volume to support the

Mariachi Los Camperos de Nati Cano



pass. Because it is capable of modulating to different keys (and easier to carry), the *guitarrón* eventually replaced the harp in most ensembles.

In the early 1930s, when the ensembles began to think in terms of arrangements and commercial possibilities, a trumpet was added, the rationale being that it would create a better, more penetrating sound for radio broadcasts. In later years, two trumpets have become a standard part of mariachi ensembles, although it is not uncommon to find three or more in some of today's groups.

**M**ariachi Los Camperos de Nati Cano has existed for nearly 45 years and is noted for demanding musical arrangements that highlight the individual skills and voices of the players. The ensemble employs the finest musicians from Mexico and the US and has performed for audiences throughout the US and Canada.

Mariachi Los Camperos was one of four mariachis that collaborated on Linda Ronstadt's album, *Canciones de Mi Padre* (Songs of my Father). In 1988-89, the group worked on the promotion of the album, including national television appearances on programs including *The Tonight Show* with Johnny Carson and the Grammy Awards show. They also appear on Linda Ronstadt's *Mas Canciones* (More Songs).

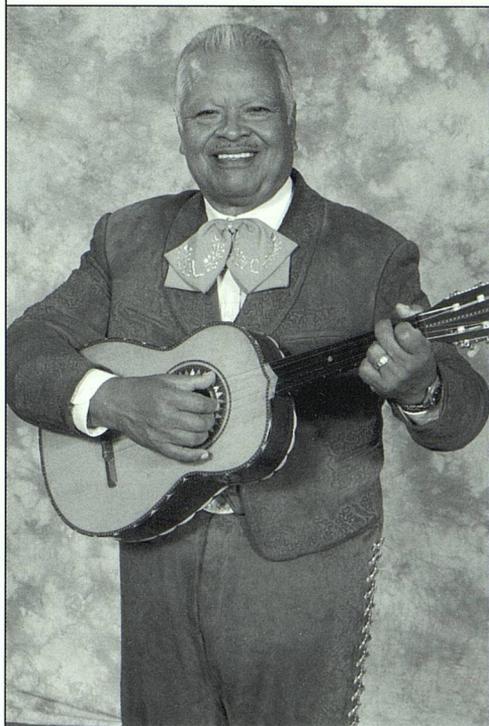
The ensemble has recorded eight albums including: *Puro Mariachi* (Indigo Records, 1961); *North of the Border* (RCA/Carino Records, 1965); *El Super Mariachi, Los Camperos* (Latin International, 1968); *Valses de Amor* (La Fonda Records, 1973); *Canciones de Siempre* (PolyGram Latino, 1993); *Sounds of Mariachi* (Delfin Records, 1996); *Fiesta Navidad* (Delfin Records, 1997); *Viva el Mariachi* (Smithsonian Folkways Recordings, 2003); and *Llegaron Los Camperos*, (Smithsonian Folkways, 2004). *Llegaron Los Camperos* was recently nominated for a Grammy Award. The ensemble shared a 2005 "Best Musical Album for Children" Grammy Award for *cELLAbriation!, A tribute to Ella Jenkins*.

*This evening's performance marks Mariachi Los Camperos de Nati Cano's UMS debut.*

A traditionalist and a visionary, **Natividad (Nati) Cano** has both mirrored and shaped the history of mariachi music. He was born in 1933 into a family of mariachi musicians of Ahuisculco, Jalisco, a small, rural town much like the many other west Mexican communities that gave life to mariachi tradition. His career took him first to nearby Guadalajara, Mexico's second largest city, and then further away to Los Angeles, one of the most populous and influential cities of "greater Mexico." In Los Angeles, he and the group he founded and directed for nearly 43 years, Los Camperos, emerged as a major driving force of the mariachi music tradition in the US, and to a certain extent, in Mexico as well.

I first heard Los Camperos in 1968 at La Fonda, the restaurant they had opened that same year at 2501 Wilshire Boulevard in Los Angeles. I was a student at UCLA, where I had

Natividad (Nati) Cano



joined the student mariachi ensemble, a "world music" performance class of the Institute of Ethnomusicology. For me and my fellow student mariachi enthusiasts, a trip to La Fonda was akin to visiting a sacred temple of mariachi music, and Nati Cano was its Saint Peter. The repertoire Los Camperos played during the early years of La Fonda was a mix of older rhythms of the *son jalisciense*, songs from the 1950s and earlier, and contemporary pieces marked by the more complex harmonies of American and Mexican commercial popular music. For us young ethnomusicologists, the enduring, hard-driving *sones* and the emotion-packed *canciones rancheras* (country songs) held the greatest attraction. The pieces in the popular music vein seemed like an encroachment of commercial interests on the older repertoire that made mariachi music special. Little did we know that this blending of old and new mariachi sounds was part of Nati Cano's musical and social agenda. His life goal

has been to bring greater acceptance, understanding, and respect to the mariachi tradition as a whole, and to reach the widest possible audience with his music. His uncompromising position has been to preserve the essential "mariachi sound," in his words, as the baseline of the tradition. I know that many would agree that in this, he has succeeded.

*Biography by Daniel Sheehy, Director and Curator, Smithsonian Folkways Recordings.*

*This evening's performance marks Nati Cano's UMS debut.*

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