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ums
MUSICAL SOCIETY

FALL 2007 SEASON
UNIVERSITY OF MICHIGAN
ANN ARBOR

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university musical society

Fall 07

University of Michigan • Ann Arbor

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• FROM THE U-M PRESIDENT

Welcome to the 129th season of the University Musical Society (UMS). All of us at the University of Michigan are proud of UMS, the nation's oldest university-related performing arts presenter and one of the most distinguished. This past season's residency with the Royal Shakespeare Company, a US-exclusive engagement arranged by UMS, gave 30,000 people from 39 states and four countries the opportunity to see this remarkable company. I am pleased that 20 percent of the audience were students using specially discounted tickets. Members of the company, when not on the stage at the Power Center, became deeply engaged throughout all of southeast Michigan in some 140 educational events. We look forward to having them back in the future.



Other distinctive features of UMS:

- In January, UMS received the inaugural Arts Presenters/MetLife Foundation Award for Arts Access in Underserved Communities, a national award recognizing UMS's commitment to serving all communities.
- UMS has commissioned more than 50 new works since 1990, demonstrating its commitment to supporting creative artists in all disciplines.
- In the past three seasons, 54 percent of UMS presentations featured artists making their UMS debuts, a measure of UMS's commitment to new and emerging artists, and 55 percent featured artists from outside the United States, highlighting UMS's belief that artistic expression can foster greater understanding and appreciation of diverse cultures.
- UMS has worked in partnership with more than 50 U-M academic units and more than 150 U-M faculty members during the past three years, in addition to more than 100 community-based partners.

Thank you for attending this UMS performance. Please join us for other UMS events and for performances, exhibitions, and cultural activities offered by our faculty and students in U-M's many outstanding venues. To learn more about arts and culture at Michigan, visit the University's website at www.umich.edu.

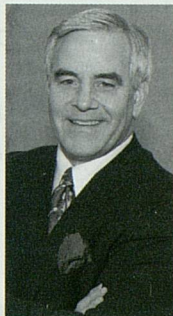
Sincerely,

Mary Sue Coleman
President, University of Michigan

• FROM THE UMS PRESIDENT

Welcome to this UMS performance. I hope you enjoy the experience and will come to other UMS events during our exciting 129th season. You'll find all of our performances listed on page 2 of the program section of this book.

In many organizations, longevity breeds predictability. But at UMS, we strive to surprise, to investigate thought-provoking themes and ideas that emerge from the changing world around us. The 07/08 season marks the fourth in our series of global programs focusing on different regions of the world (the Arab World in 04/05, Africa in 05/06, and Mexico and the Americas last season). This season we invite you to join us as we explore the performing arts through an Asian lens with presentations from Japan, Cambodia, Pakistan, Central Asia, and China. Indeed, this year marks the University of Michigan's China Theme Year, so look for special educational sessions created by UMS and our U-M partners intended to animate and provide context for the six UMS presentations that feature Chinese or Chinese-American artists. Check out our website at ums.org for more information.



Other highlights of the 07/08 season include:

- The launching of a two-year exploration of Beethoven's Piano Sonatas by András Schiff, one of the most thoughtful pianists performing today.
- The presentation of two exciting international theatrical productions where theater moves beyond the boundaries of stage plays.
- Choral music to die for...from the Tallis Scholars, Russian Patriarchate Choir, and *Messiah* in the first half of the season to the *St. Matthew Passion* and Choir of King's College Cambridge in the second.
- The Ford Honors Program to close the season when we hear Sir James Galway in recital and honor him with the UMS Distinguished Artist Award.

Feel free to get in touch with me if you have any questions, comments, or problems. If you don't see me in the lobby, send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

Very best wishes,

Kenneth C. Fischer
UMS President

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• FROM UMS CHAIRMAN, CARL HERSTEIN

It is inspiring and humbling to serve on the Board of UMS, which is widely recognized as one of the world's leading arts presenters. UMS is committed to performance, education, and the creation of new works, and has a 128-year history of excellence in all three areas. Our task at UMS is to advance the arts, to the benefit of the national and international arts communities, the University of Michigan, our local community, and our present and future patrons.

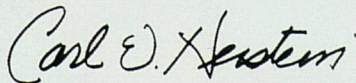
Each of us has an important role to play in this endeavor, whether as an audience member at a performance or an educational activity, a donor, or a volunteer member of the Board, Senate, Advisory Committee, or the new UMS National Council, which is enhancing our visibility around the country. We all are fortunate to have an opportunity to contribute to the special history of UMS.

Arts organizations exist because those who came before us chose to take advantage of the same kind of opportunity. To me, this is exemplified by something that I was once told by a producer before a theatrical performance. He took us into the theater and said that, despite the not insignificant cost of our tickets, we should know there was the equivalent of a \$50 bill on every seat—the contribution made by others enabling us to enjoy that presentation.

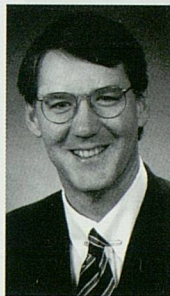
The same is true for UMS. About half of the cost of what we do comes from ticket sales. The remainder comes from you and your predecessors in this hall. Some sat in the second balcony as students and experienced the transformative power of the arts. Some sat with friends for 30 years in the same section of Hill. And some witnessed children being excited and inspired at a youth performance. All have chosen to leave money on their seats.

When you take your seat, think about what others have done that makes your experience possible. I hope you will be inspired to contribute to the UMS legacy. Consider your opportunity to “leave money on your seat,” through both your participation and financial contributions. Be an active part of UMS, and when a member of the next generation arrives, they will be thankful that they got your seat.

Sincerely,

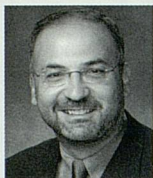


Carl W. Herstein
Chair, UMS Board of Directors



UMS/Leadership

• CORPORATE AND FOUNDATION LEADERS



James G. Vella

President, Ford Motor Company Fund and Community Services



Ford Motor Company Fund and Community Services

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



David Canter

Senior Vice President, Pfizer, Inc.



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



Robert P. Kelch

*Executive Vice President for Medical Affairs,
University of Michigan Health System*

"The arts are an important part of the University of Michigan Health System. Whether it's through performances for patients, families, and visitors sponsored by our Gifts of Art program, or therapies such as harmonica classes for pulmonary patients or music relaxation classes for cancer patients we've seen firsthand the power of music and performance. That's why we are proud to support the University Musical Society's ongoing effort to bring inspiration and entertainment to our communities."





Douglass R. Fox

President, Ann Arbor Automotive

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



Laurel R. Champion

Publisher, The Ann Arbor News

"The people at *The Ann Arbor News* are honored and pleased to partner with and be supportive of the University Musical Society, which adds so much depth, color, excitement, and enjoyment to this incredible community."

ANN ARBOR NEWS



Timothy G. Marshall

President and CEO, Bank of Ann Arbor

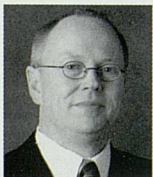
"A commitment to the community can be expressed in many ways, each different and all appropriate. Bank of Ann Arbor is pleased to continue its long term support of the University Musical Society by our sponsorship of the 07/08 season."



Habte Dadi

Manager, Blue Nile Restaurant

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



George Jones

President and CEO, Borders Group, Inc.

"Borders embraces its role as a vital, contributing member of the community that reaches out to connect with people. We know that what our customers read, listen to, and watch is an integral part of who they are and who they aspire to be. Borders shares our community's passion for the arts and we are proud to continue our support of the University Musical Society."

BORDERS.



Claes Fornell

Chairman, CFI Group, Inc.

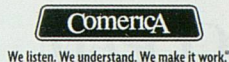
"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it, and CFI is proud to lend its support."



Charles E. Crone, Jr.

Ann Arbor Region President, Comerica Bank

"Our communities are enriched when we work together. That's why we at Comerica are proud to support the University Musical Society and its tradition of bringing the finest in performing arts to our area."



Fred Shell

*Vice President, Corporate and Government Affairs,
DTE Energy*

"The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community."



**DTE Energy
Foundation**



Edward Surovell

President, Edward Surovell Realtors

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

**EDWARD
SUROVELL
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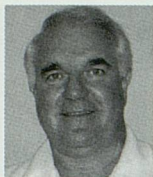


Leo Legatski

President, Elastizell Corporation of America

"Elastizell is pleased to be involved with UMS. UMS's strengths are its programming—innovative, experimental, and pioneering—and its education and outreach programs in the schools and the community."

Elastizell



Kingsley P. Wootton

Plant Manager, GM Powertrain Ypsilanti Site

"Congratulations on your 129th season! Our community is, indeed, fortunate to have an internationally renowned musical society. The extraordinary array of artists; the variety, breadth and depth of each season's program; and the education and community component are exceptional and are key ingredients in the quality of life for our community, region, and state. It is an honor to contribute to UMS!"



Carl W. Herstein

Partner, Honigman Miller Schwartz and Cohn LLP

"Honigman is proud to support non-profit organizations in the communities where our partners and employees live and work. We are thrilled to support the University Musical Society and commend UMS for its extraordinary programming, commissioning of new work, and educational outreach programs."

HONIGMAN



Mohamad Issa

Director, Issa Foundation

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

**Issa
Foundation**

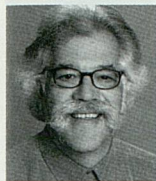


Bill Koehler

District President, KeyBank

"KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend the University Musical Society for its contribution to the community. Thank you, UMS. Keep up the great work!"

KeyBank

Dennis Serras

Owner, Mainstreet Ventures, Inc.

"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community."

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Sharon J. Rothwell

*Vice President, Corporate Affairs and Chair,
Masco Corporation Foundation*

"Masco recognizes and appreciates the value the performing arts bring to the region and to our young people. We applaud the efforts of the University Musical Society for its diverse learning opportunities and the impact its programs have on our communities and the cultural leaders of tomorrow."

MASCO



Erik H. Serr

Principal, Miller, Canfield, Paddock and Stone, P.L.C.

"Miller Canfield proudly supports the University Musical Society for bringing internationally-recognized artists from a broad spectrum of the performing arts to our community, and applauds UMS for offering another year of music, dance, and theater to inspire and enrich our lives."

**MILLER
CANFIELD**



John W. McManus

Regional President, National City Bank

"National City Bank is proud to support the efforts of the University Musical Society and the Ann Arbor community."

National City.

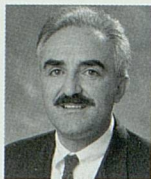


Michael B. Staebler

Senior Partner, Pepper Hamilton LLP

"The University Musical Society is an essential part of the great quality of life in southeastern Michigan. We at Pepper Hamilton support UMS with enthusiasm."

Pepper Hamilton LLP
Attorneys at Law



Joe Sesi

President, Sesi Lincoln Mercury Volvo Mazda

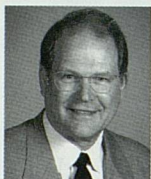
"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."



Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

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



Robert R. Tisch

President, Tisch Investment Advisory

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



Tom Thompson

Owner, Tom Thompson Flowers

"Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship."



Yasuhiko "Yas" Ichihashi

President, Toyota Technical Center

"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming."





Robert K. Chapman

Chairman and Chief Executive Officer, United Bank & Trust

"At United Bank & Trust, we believe the arts play an important role in evolving the quality of life and vibrancy of the community. So it is with great pleasure that United supports the University Musical Society and the cultural excellence they provide to our area."



Jeff Trapp

President, University of Michigan Credit Union

"Thank you to the University Musical Society for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts."



Susan Bellinson

Director of Marketing and Community Relations, Whole Foods

"Whole Foods Market is delighted to support the University Musical Society. Our city is most fortunate to be the home of this world-class organization!"



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

\$100,000 or more

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Michigan Council for Arts and Cultural Affairs
Michigan Economic Development Corporation
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\$50,000-\$99,999

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The Power Foundation

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Maxine and Stuart Frankel Foundation
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The University of Michigan Kellogg Eye Center
salutes UMS for its continuing artistic vision



University of Michigan
Kellogg Eye Center

Serving our community with excellence
in eye care for 135 years

Learn more about Kellogg physicians, vision research, and plans for
expansion at www.kellogg.umich.edu • 734.763.1415

UMS/Info

• GENERAL INFORMATION

Barrier-Free Entrances

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

Listening Systems

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

Lost and Found

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, or Rackham Auditorium please call University Productions at 734.763.5213. For the Michigan Theater, call 734.668.8397. For St. Francis of Assisi, call 734.821.2111.

Parking

Please allow plenty of time for parking as the campus area may be congested. Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS donors at the Patron level and above (\$1,000) receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.

UMS offers valet parking service for Hill Auditorium performances in the 07/08 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before

each performance. There is a \$20 fee for this service. UMS donors at the Leader level and above (\$3,500-\$4,999) are invited to use this service at no charge.

Other recommended parking that may not be as crowded as on-campus structures: Liberty Square structure (formerly Tally Hall), entrance off of Washington Street between Division and State; about a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday. Maynard Street structure, entrances off Maynard and Thompson between William and Liberty, \$.80/hr, free on Sunday.

For up-to-date parking information, please visit www.ums.org.

Refreshments

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

Smoking Areas

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

Start Time

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

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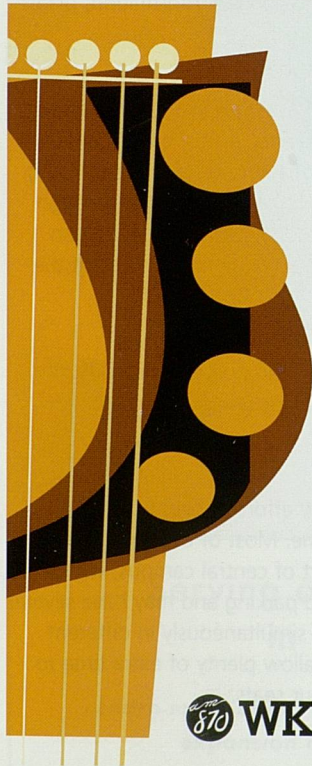
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Latecomers

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

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

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

• UMS TICKETS

Group Tickets

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

- Reserving tickets before tickets go on sale to the general public
- Discounts of 15-25% for most performances
- Accessibility accommodations
- No-risk reservations that are fully refundable up to 14 days before the performance
- 1-3 complimentary tickets for the group organizer (depending on size of group).

Complimentary tickets are not offered for performances with no group discount.

For more information, please contact 734.763.3100 or e-mail umsgroupsales@umich.edu.

Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. For more information please see page P/31.

NETWORK Tickets

Members of the UMS African American Arts Advocacy Committee receive discounted tickets to certain performances. For more information please see page P/27.

Student Tickets

Discounted tickets are available for University students and teenagers. Information on all UMS University Student Ticketing programs can be found on page P/33. Teen Ticket information can be found on page P/31.

Gift Certificates

Available in any amount and redeemable for any of more than 70 events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

UMS Gift Certificates are valid for 12 months from the date of purchase and do not expire at the end of the season. For more information, please visit www.ums.org.

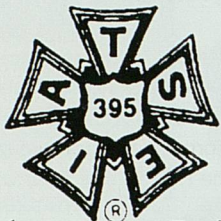
Returns

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

Ticket Exchanges

Subscribers may exchange tickets free of charge. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee. Exchanged tickets must be received by the Ticket Office

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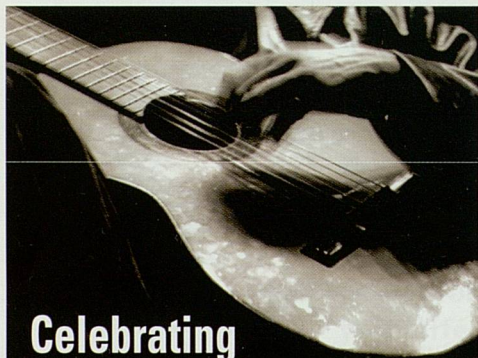
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Info

(by mail or in person) at least 48 hours prior to the performance. The value of the tickets may be applied to another performance or will be held as UMS Credit until the end of the season. You may also fax a copy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged. UMS Credit for this season must be redeemed by May 9, 2008.

HOW DO I BUY TICKETS?

In Person:

League Ticket Office
911 North University Ave.

Hours:

Mon-Fri: 9am-5pm

Sat: 10am-1pm

By Phone:

734.764.2538

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

By Internet:

www.ums.org

By Fax:

734.647.1171

By Mail:

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

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

UMS/Annals

• UMS HISTORY

Through a commitment to Presentation, Education, and the Creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 128 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this new millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

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

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. UMS included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through educational endeavors, commissioning of new works, youth programs, artist residencies, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction, and innovation. UMS now hosts over 50 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in five different Ann Arbor venues.

The UMS Choral Union has likewise expanded their charge over their 128-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience*, as well as performances of John Adams's *On the Transmigration of Souls* with the Detroit Symphony Orchestra and Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg.

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

• UMS VENUES AND BURTON MEMORIAL TOWER

Hill Auditorium

After an 18-month \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects, Hill Auditorium re-opened to the public in January 2004. Originally built in 1913, renovations have updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

Interior renovations included the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement

of seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Hill Auditorium seats 3,575.

Michigan Theater

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

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

Power Center

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

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of

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University priorities “a new theater” was mentioned. The Powers were immediately interested, realizing that state and federal governments were unlikely to provide financial support for the construction of a new theater.

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

The Power Center seats approximately 1,400 people.

Arbor Springs Water Company is generously providing complimentary water to UMS artists backstage at the Power Center throughout the 07/08 season.

Rackham Auditorium

Fifty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift is the fact that neither he nor his wife ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci,

Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty, and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

St. Francis of Assisi Catholic Church

Dedicated in 1969, St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 1,000 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual “mechanical action” organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Designed by Albert Kahn in 1935 as a memorial to U-M President Marion Leroy Burton, the 10-story tower is built of Indiana limestone with a height of 212 feet. The carillon, one of only 23 in the world, is the world's fourth heaviest containing 55 bells and weighing a total of 43 tons. UMS has occupied administrative offices in this building since its opening, with a brief pause in the year 2000 for significant renovations.

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

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

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

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

Event Program Book

Saturday, December 1, 2007 through Friday, January 4, 2008

Handel's <i>Messiah</i>	5
Saturday, December 1, 8:00 pm	
Sunday, December 2, 2:00 pm	
Hill Auditorium	
The Tallis Scholars	23
Thursday, December 6, 8:00 pm	
St. Francis of Assisi Catholic Church	
Youssou N'Dour and the Super Étoile de Dakar	27
Saturday, December 8, 8:00 pm	
Hill Auditorium	
Turtle Island Quartet featuring Leo Kottke	31
Sunday, December 9, 4:00 pm	
Rackham Auditorium	
Emerson String Quartet	35
Friday, January 4, 8:00 pm	
Rackham Auditorium	

THE 129TH UMS SEASON

Fall 2007

September

- 16 Sun – Michigan Chamber Players
(complimentary admission)
28-30 Fri-Sun – Shen Wei Dance Arts:
Second Visit to the Empress

October

- 3 Wed – András Schiff: Beethoven Concert 1
5 Fri – András Schiff: Beethoven Concert 2
6 Sat – Orchestra Filarmonica della Scala
12 Fri – Louis Lortie, piano
13 Sat – Dianne Reeves featuring
Romero Lubambo
19 Fri – Çudamani: *Odalan Bali*
20-21 Sat-Sun – Pamina Devi:
A Cambodian Magic Flute
24 Wed – Spiritual Sounds of Central Asia
25-27 Thu-Sat – Hubbard Street Dance Chicago
30 Tue – Russian Patriarchate Choir

November

- 4 Sun – St. Petersburg Philharmonic
8 Thu – Madeleine Peyroux
8 Thu – Zehetmair String Quartet
9 Fri – Caetano Veloso
10 Sat – Yo-Yo Ma, cello / Kathryn Stott, piano
18 Sun – Los Angeles Guitar Quartet

December

- 1-2 Sat-Sun – Handel's *Messiah*
6 Thu – The Tallis Scholars
8 Sat – Youssou N'Dour and The Super Étoile
9 Sun – Leo Kottke and the
Turtle Island String Quartet

Winter 2008

January

- 4 Fri – Emerson String Quartet
16 Wed – Jazz at Lincoln Center Orchestra
with Wynton Marsalis: *Love Songs of
Duke Ellington*
20 Sun – Yuja Wang, piano
21 Mon – Mos Def Big Band
27 Sun – Moiseyev Dance Company

February

- 1 Fri – Assad Brothers' Brazilian Guitar Summit
2 Sat – A Celebration of the Keyboard
8 Fri – Chicago Classical Oriental Ensemble
9 Sat – Guarneri String Quartet and Johannes
String Quartet
10 Sun – Wu Man, pipa, and Chinese Shawm Band
14 Thu – Christian Tetzlaff, violin
15 Fri – Noism08: *NINA materialize sacrifice*
16 Sat – Ahmad Jamal

March

- 5 Wed – Orion String Quartet and
David Krakauer, clarinet
9 Sun – Michigan Chamber Players
(complimentary admission)
12 Wed – Leila Haddad and
Gypsy Musicians of Upper Egypt
13 Thu – SFJAZZ Collective:
A Tribute to Wayne Shorter
14 Fri – San Francisco Symphony
21 Fri – Bach's *St. Matthew Passion*
28-29 Fri-Sat – Urban Bush Women and
Compagnie Jant-Bi: *Les écailles de la
mémoire* (The scales of memory)

April

- 2 Wed – Lang Lang, piano
4 Fri – Brad Mehldau Trio
5 Sat – Choir of King's College, Cambridge
10 Thu – eighth blackbird
12 Sat – Lila Downs
18 Fri – Mehr and Sher Ali:
Qawwali Music of Pakistan
19 Sat – Bobby McFerrin, Chick Corea, and
Jack DeJohnette
20 Sun – András Schiff: Beethoven Concert 3
22 Tue – András Schiff: Beethoven Concert 4

May

- 10 Sat – Ford Honors Program: Sir James Galway

129th UMS Season 2007|2008



NINA materialize sacrifice

Noism08

JO KANAMORI artistic director
FRI, FEB 15 | 8 PM
Power Center

One of the most talked-about personalities on the Japanese contemporary dance scene, the 31-year-old choreographer and dancer Jo Kanamori is at the vanguard of Japan's new generation of dancemakers. *NINA materialize sacrifice* showcases dancers of amazing virtuosity performing outrageously difficult choreography with machine-like precision.

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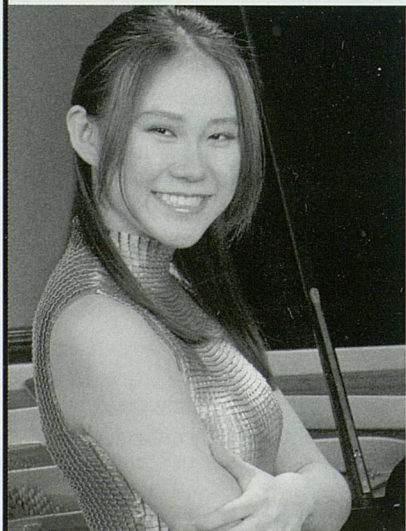
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University Musical Society is grateful to the

Carl and Isabelle Brauer Fund

for supporting the *Messiah* performances.

129th UMS Season **2007|2008**



Yuja Wang piano

SUN, JAN 20 | 4 PM
Hill Auditorium

"The current young lions among Chinese-born pianists, Lang Lang and Yundi Li, had better start looking over their shoulders," noted *The New York Times* more than a year ago in an article about the rise of the young Chinese pianist Yuja Wang. At age 20, she has already established herself as one of the most significant artists of her generation.

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Messiah

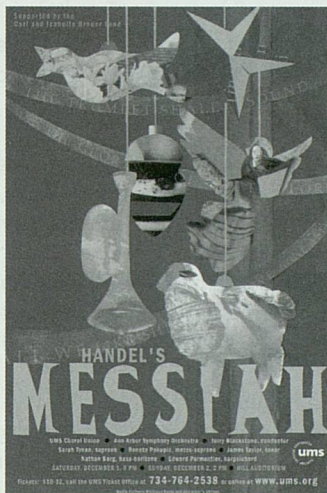
Composed by **George Frideric Handel**

UMS Choral Union
Ann Arbor Symphony Orchestra
Jerry Blackstone, *Conductor and Music Director*

Sarah Tynan, *Soprano*
Renata Pokupic, *Mezzo-soprano*
James Taylor, *Tenor*
Nathan Berg, *Baritone*
Edward Parmentier, *Harpichord*

Program

Saturday Evening, December 1, 2007 at 8:00
Sunday Afternoon, December 2, 2007 at 2:00
Hill Auditorium • Ann Arbor



25th and 26th
Performances of the
129th Annual Season

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The *Messiah* performances are supported by the Carl and Isabelle Brauer Fund.

The 07/08 Family Series is sponsored by Toyota.

Media partnership provided by Michigan Radio and Ann Arbor's 107one.

Special thanks to Dr. Jerry Blackstone for his pre-performance lectures.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of seasonal decorations.

Sarah Tynan and Renata Pokupic appear by arrangement with Intermusica Artists' Management, Ltd, London, UK.

James Taylor appears by arrangement with Colbert Artists Management, New York, NY.

Nathan Berg appears by arrangement with IMG Artists, New York, NY.

Large print programs are available upon request.

Part I

- 1 Sinfonia**
- 2 Arioso**
Isaiah 40: 1
Isaiah 40: 2

Isaiah 40: 3
- Mr. Taylor**
 Comfort ye, comfort ye my people, saith your God.
 Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned.
 The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.
- 3 Air**
Isaiah 40: 4
- Mr. Taylor**
 Every valley shall be exalted, and every hill and mountain . . . made low: the crooked . . . straight, and the rough places plain:
- 4 Chorus**
Isaiah 40: 5
- And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.
- 5 Accompanied recitative** **Mr. Berg**
Haggai 2: 6 . . . thus saith the Lord of hosts: Yet once, . . . a little while, and I will shake the heavens and the earth, the sea and the dry land;
Haggai 2: 7 And I will shake all nations, and the desire of all nations shall come: . . .
Malachi 3: 1 . . . the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.
- 6 Air** **Ms. Pokupic**
Malachi 3: 2 But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire, . . .
- 7 Chorus**
Malachi 3: 3 . . . and he shall purify the sons of Levi, . . . that they may offer unto the Lord an offering in righteousness.
- 8 Recitative** **Ms. Pokupic**
Isaiah 7: 14 Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God-with-us."
- 9 Air and Chorus** **Ms. Pokupic**
Isaiah 40: 9 O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: Behold your God!

Isaiah 60: 1 Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

- 10 Arioso** **Mr. Berg**
Isaiah 60: 2 For behold, . . . darkness shall cover the earth, and gross darkness
the people: but the Lord shall arise upon thee, and His glory shall
be seen upon thee.
Isaiah 60: 3 And the Gentiles shall come to thy light, and kings to the
brightness of thy rising.
- 11 Air** **Mr. Berg**
Isaiah 9: 2 The people that walked in darkness have seen a great light: and
they that dwell in the land of the shadow of death, upon them
hath the light shined.
- 12 Chorus**
Isaiah 9: 6 For unto us a child is born, unto us a son is given: and the
government shall be upon his shoulder, and his name shall be
called Wonderful, Counselor, The Mighty God, The Everlasting
Father, The Prince of Peace.
- 13 Pifa** **(Pastoral Symphony)**
- 14 Recitative** **Ms. Tynan**
Luke 2: 8 . . . there were . . . shepherds abiding in the field, keeping watch
over their flock by night.
- 15 Arioso** **Ms. Tynan**
Luke 2: 9 And, lo, the angel of the Lord came upon them, and the glory of
the Lord shone round about them: and they were sore afraid.
- 16 Recitative** **Ms. Tynan**
Luke 2: 10 And the angel said unto them, Fear not: for, behold, I bring you
good tidings of great joy, which shall be to all people.
Luke 2: 11 For unto you is born this day in the city of David a Saviour, which
is Christ the Lord.
- 17 Arioso** **Ms. Tynan**
Luke 2: 13 And suddenly there was with the angel a multitude of the
heavenly host praising God and saying,
- 18 Chorus**
Luke 2: 14 Glory to God in the highest, and peace on earth, good will toward men.
- 19 Air** **Ms. Tynan**
Zechariah 9: 9 Rejoice greatly, O daughter of Zion; shout, O daughter of
Jerusalem: behold, thy King cometh unto thee: he is the righteous
Saviour, . . .
Zechariah 9: 10 . . . and he shall speak peace unto the heathen: . . .

- 20 Recitative**
Isaiah 35: 5
Isaiah 35: 6
Ms. Pokupic
 Then shall the eyes of the blind be opened, and the ears of the deaf . . .unstopped.
 Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .
- 21 Air**
Isaiah 40: 11
Matthew 11: 28
Matthew 11: 29
Ms. Pokupic and Ms. Tynan
 He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and . . . gently lead those that are with young.
 Come unto Him, all ye that labour and are heavy laden, and He will give you rest.
 Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.
- 22 Chorus**
Matthew 11: 30
 . . . His yoke is easy, and His burden is light.

INTERMISSION

Part II

- 23 Chorus**
John 1: 29
 Behold, the Lamb of God, that taketh away the sin of the world! . . .
- 24 Air**
Isaiah 53: 2
Isaiah 50: 6
Ms. Pokupic
 He was despised and rejected of men; a man of sorrows, and acquainted with grief: . . .
 He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.
- 25 Chorus**
Isaiah 53: 4
Isaiah 53: 5
 Surely he hath borne our griefs, and carried our sorrows: . . .
 . . . he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes are we healed.
- 26 Chorus**
Isaiah 53: 4
 All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.
- 27 Arioso**
Psalms 22: 7
Mr. Taylor
 All they that see him laugh him to scorn: they shoot out their lips, and shake their heads, saying:

- 28 Chorus**
Psalm 22: 8 He trusted in God that he would deliver him: let him deliver him,
 if he delight in him.
- 29 Accompanied recitative Mr. Taylor**
Psalm 69: 20 Thy rebuke hath broken his heart; he is full of heaviness: he
 looked for some to have pity on him, but there was no man;
 neither found he any to comfort him.
- 30 Arioso Mr. Taylor**
Lamentations 1: 12 . . . Behold and see if there be any sorrow like unto his sorrow . . .
- 31 Accompanied recitative Mr. Taylor**
Isaiah 53: 8 . . . he was cut off out of the land of the living; for the
 transgressions of thy people was he stricken.
- 32 Air Mr. Taylor**
Psalm 16: 10 But thou didst not leave his soul in hell; nor didst thou suffer thy
 Holy One to see corruption.
- 33 Chorus**
Psalm 24: 7 Lift up your heads, O ye gates; and be ye lift up, ye everlasting
 doors; and the King of glory shall come in.
Psalm 24: 8 Who is this King of glory? The Lord strong and mighty, the Lord
 mighty in battle.
Psalm 24: 9 Lift up your heads, O ye gates; and be ye lift up, ye everlasting
 doors; and the King of glory shall come in.
Psalm 24: 10 Who is this King of glory? The Lord of hosts, he is the King of
 glory.
- 34 Recitative Mr. Taylor**
Hebrews 1: 5 . . . unto which of the angels said he at any time, Thou art my son,
 this day have I begotten thee? . . .
- 35 Chorus**
Hebrews 1: 6 . . . let all the angels of God worship him.
- 36 Air Ms. Pokupic**
Psalm 68: 18 Thou art gone up on high, thou has lead captivity captive: and
 received gifts for men; yea, even for thine enemies, that the Lord
 God might dwell among them.
- 37 Chorus**
Psalm 68: 11 The Lord gave the word: great was the company of the preachers.
- 38 Air Ms. Tynan**
Isaiah 52: 7 How beautiful are the feet of them that preach the gospel of peace,
 and bring glad tidings of good things . . .

- 39 Chorus**
Romans 10: 18 Their sound is gone out into all lands, and their words unto the ends of the world.
- 40 Air**
Psalm 2: 1 **Mr. Berg**
 Why do the nations so furiously rage together, . . . why do the people imagine a vain thing?
Psalm 2: 2 The kings of the earth rise up, and the rulers take counsel together against the Lord and his anointed, . . .
- 41 Chorus**
Psalm 2: 3 Let us break their bonds asunder, and cast away their yokes from us.
- 42 Recitative**
Psalm 2: 4 **Mr. Taylor**
 He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 43 Air**
Psalm 2: 9 **Mr. Taylor**
 Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- 44 Chorus**
Revelation 19: 6 Hallelujah: for the Lord God omnipotent reigneth.
Revelation 11: 15 . . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.
Revelation 19: 16 . . . King of Kings, and Lord of Lords.

You are invited to join the Choral Union in singing the "Hallelujah" chorus. Please leave the music at the door when exiting the auditorium. Thank you.

Part III

- 45 Air**
Job 19: 25 **Ms. Tynan**
 I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.
Job 19: 26 And though . . . worms destroy this body, yet in my flesh shall I see God.
I Cor. 15: 20 For now is Christ risen from the dead, . . . the first fruits of them that sleep.

- 46 Chorus**
I Cor. 15: 21 . . . since by man came death, by man came also the resurrection of the dead.
I Cor. 15: 22 For as in Adam all die, even so in Christ shall all be made alive.
- 47 Accompanied recitative Mr. Berg**
I Cor. 15: 51 Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,
I Cor. 15: 52 In a moment, in the twinkling of an eye at the last trumpet:
- 48 Air Mr. Berg**
I Cor. 15: 52 . . . the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
I Cor. 15: 53 For this corruptible must put on incorruption, and this mortal must put on immortality.
- 49 Recitative Ms. Pokupic**
I Cor. 15: 54 . . . then shall be brought to pass the saying that is written, Death is swallowed up in victory.
- 50 Duet Ms. Pokupic and Mr. Taylor**
I Cor. 15: 55 O death, where is thy sting? O grave, where is thy victory?
I Cor. 15: 56 The sting of death is sin; and the strength of sin is the law.
- 51 Chorus**
I Cor. 15: 57 But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
- 52 Air Ms. Tynan**
Romans 8: 31 If God be for us, who can be against us?
Romans 8: 33 Who shall lay anything to the charge of God's elect? It is God that justifieth.
Romans 8: 34 Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is . . . at the right hand of God, who . . . maketh intercession for us.
- 53 Chorus**
Revelation 5: 12 . . . Worthy is the Lamb that was slain and hath redeemed us to God by His blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.
Revelation 5: 13 . . . Blessing, and honour, . . . glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.
 Amen.

Messiah

George Frideric Handel

Born on February 23, 1685 in Halle, Germany

Died on April 14, 1759 in London

George Frideric Handel's sacred oratorio *Messiah* is without question one of the most popular works in the choral/orchestral repertoire today. In what has become an indispensable Christmas tradition, amateur and professional musicians in almost every city and town throughout the country perform this work as a seasonal entertainment, and are rewarded with the satisfaction of taking part in one of the great communal musical events.

Since the first performances in 1742, generations of musicians have adapted Handel's *Messiah* to suit the changing tastes of fashion and function. The small ensembles Handel conducted himself had around 20 singers and an equal number of instrumental players, but even before the end of the 18th century much larger ensembles were performing the work. By the mid-19th century, when the appeal of the spectacle sometimes outweighed the demands of musical integrity, singers and instrumentalists for a single performance would often number in the several thousands. But the size of the ensemble wasn't the only variable. Mozart re-orchestrated Handel's score in 1789, adding extra parts for woodwinds to give the orchestral writing richer harmonies and a more varied timbre. In addition to Mozart's re-orchestration, Sir Arthur Sullivan and Eugene Goossens likewise made their own arrangements of the orchestral parts, updating the work for their respective audiences. And in 1993, a popular recording of excerpts from *Messiah* titled *A Soulful Celebration* brought together Stevie Wonder, Quincy Jones, Al Jarreau, the Boys Choir of Harlem, and others in a gospel-style interpretation of Handel's music. The diversity of performance styles and enthusiastic responses to this oratorio over the centuries testify to its immense popularity.

The oratorio as a musical genre originated during the 17th century in the churches and monasteries of Italy. In the Oratory (a side chapel found in many consecrated buildings), the theatrical presentation of vocal music on a sacred topic was an adjunct to the liturgy of the Church. But by 1700, oratorios were being performed in private chapels and palaces as a form of entertainment, and had taken on the now-standard characteristics of a sung drama on sacred texts, without staging or costumes.

Handel composed several oratorios early in his career, including some in Italian—*Il Trionfo del Tempo e del Disinganno* and *La Resurrezione*—and the later English-language works *Esther*, *Deborah*, and *Athalia*. But after the collapse of his operatic ventures in London around 1740, Handel devoted himself to the oratorio as a form in which he could combine his flair for dramatic vocal writing and his experience as a composer of sacred, devotional music. With these later oratorios Handel eventually won back the esteem of the London critics, and secured a phenomenal public following that would ensure his future success and reputation.

The text for *Messiah* was selected and compiled from the Authorized (King James) Version of the Bible by Charles Jennens, an aristocrat and musician/poet of modest talent and exceptional ego. With *Messiah*, Jennens seems to have outdone himself in compiling a libretto with profound thematic coherence and an acute sensitivity to the inherent musical structure. With the finished libretto in his possession, Handel began setting it to music on August 22, 1741, and completed it 24 days later. He was certainly working at white-hot speed, but this didn't necessarily indicate he was in the throes of devotional fervor, as legend has often stated. Handel composed many of his works in haste, and immediately after completing *Messiah* he wrote his next oratorio, *Samson*, in a similarly brief time-span.

The swiftness with which Handel composed *Messiah* can be partially explained by the musical borrowings from his own earlier compositions. For example, the melodies used in the two choruses "And He shall purify" and "His yoke is easy" were taken from an Italian chamber duet Handel had written earlier in 1741, "Quel fior che all' alba ride." Another secular duet, "Nò, di voi non vo' fidarmi," provided material for the famous chorus "For unto us a Child is born," and the delightful "All we like sheep" borrows its wandering *melismas* from the same duet. A madrigal from 1712, "Se tu non lasci amore," was transformed into a duet-chorus pair for the end of the oratorio, "O Death, where is thy sting," and "But thanks be to God." In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the light-hearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus.

Over-enthusiastic “Handelists” in the 19th century perpetuated all sorts of legends regarding the composition of *Messiah*. An often-repeated story relates how Handel’s servant found him sobbing with emotion while writing the famous “Hallelujah Chorus,” and the composer claiming, “I did think I did see all Heaven before me and the great God Himself.” Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel’s life and religious views tend to downplay these stories. It has been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera *Semele*. Handel’s religious faith was sincere, but tended to be practical rather than mystical.

Handel was also not a native English-speaker, and examples of awkward text-setting in *Messiah* demonstrate some idiosyncrasies in his English declamation. He set the word “were” as if it had two syllables, and “surely” with three syllables. In the bass aria, “The trumpet shall sound,” Handel originally declaimed “incorruptible” with emphasis on the second and fourth syllables. While these can be corrected by the editor of the score or the singer in performance, sometimes Handel placed rhythmic accents on the wrong words entirely. Yet they are so familiar to us now that we don’t hear them as unusual: “For unto us a Child is born,” or

“Come unto Him, ye that are heavy laden.”

The first public performance of *Messiah* took place in Dublin, Ireland, on April 13, 1742. As this was to be a benefit performance for charity, the ladies were asked not to wear hoop dresses, and the men to leave their swords at home, in order to accommodate more people in the hall. *Messiah* was an unqualified success in Dublin; Handel had worked for months preparing his chorus and orchestra, and brought in some of the finest solo singers from England. The alto soloist in particular sang so affectingly that after one aria an audience member exclaimed from his chair, “Woman, for this, be all thy sins forgiven.” But when Handel took *Messiah* to London the following season, it received a chilly reception. Even though King George II attended the first performance at Covent Garden Theatre (and, it is claimed, initiated the tradition of standing for the “Hallelujah Chorus”), London audiences found its contemplative texts lacking in drama and narrative action, and it closed after only three performances. Some clergy considered the theater in general a den of iniquity and certainly no place for a work on such a sacred topic (Handel couldn’t win—when it was scheduled to be performed in Westminster Abbey, other members of the clergy declared it sacrilege for a public entertainment to take place in a consecrated church). And Jennens, the librettist, wasn’t entirely pleased with what Handel had done to his texts. After initially voicing his thorough disappointment with the work, Jennens later declared Handel’s composition “a fine Entertainment, tho’

UMS ARCHIVES

The UMS Choral Union began performing on December 16, 1879 and has presented Handel’s *Messiah* in annual performances ever since. This weekend’s performances mark the UMS Choral Union’s 407th and 408th appearances under UMS auspices. This weekend Dr. Blackstone makes his 10th and 11th UMS appearances following his debut leading the Choral Union in performances of *Messiah* in 2003 at the Michigan Theater.

The Ann Arbor Symphony Orchestra makes its 53rd and 54th UMS appearances this weekend since its 1974 UMS debut. Harpsichordist Edward Parmentier has performed in the annual UMS presentation of *Messiah* since 1995 and makes his 27th and 28th UMS appearances in this weekend’s performances.

Nathan Berg returns for his third and fourth UMS appearances since his UMS debut in December 1997. Sarah Tynan, Renata Pokupic, and James Taylor make their UMS debuts this weekend.

not near so good as he might and ought to have done." It wasn't until 1750, when another performance for charity was staged at the Foundling Hospital in London, that English audiences took *Messiah* to their hearts, and yearly performances at the hospital from that time on established the lasting popularity of both the work and its composer. Upon Handel's death in 1759, he willed his score and parts for *Messiah* to the Foundling Hospital in a charitable gesture of gratitude.

The tradition of performing *Messiah* at Christmas began later in the 18th century. Although the work was occasionally performed during Advent in Dublin, the oratorio was usually regarded in England as an entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah's* extended musical focus on Christ's redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel's lifetime. But in 1791, the Cæcilian Society of London began its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work's first complete performance in the US on Christmas Day—establishing a tradition that continues to the present. The University Musical Society is a direct result of this tradition. In 1879, a group of local University and townspeople gathered together to study Handel's *Messiah*; this group assumed the name "The Choral Union" and, in 1880, the members of the Choral Union established the University Musical Society.

Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah's coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ's mission and sacrifice, culminating in the grand "Hallelujah Chorus." The final, shortest section is an extended hymn of thanksgiving, an expression of faith beginning with Job's statement "I know that my Redeemer liveth" and closing with the majestic chorus "Worthy is the Lamb" and a fugal "Amen." In its focus on Christ's sacrifice *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the Messiah's earthly mission. Handel

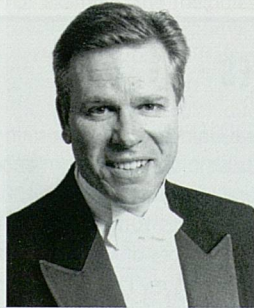
scholar Robert Myers suggested that "logically Handel's masterpiece should be called *Redemption*, for its author celebrates the *idea* of Redemption, rather than the *personality* of Christ."

For the believer and non-believer alike, Handel's *Messiah* is undoubtedly a majestic musical edifice. But while a truly popular favorite around the world, *Messiah* aspires to more than just a reputation as an enjoyable musical event. After an early performance of the work in London, Lord Kinnoul congratulated Handel on the "noble entertainment" he had recently brought to the city. Handel is said to have replied, "My Lord, I should be sorry if I only entertained them; I wished to make them better." Certainly *Messiah* carries an ennobling message to people of all faiths and creeds, proclaiming "peace on earth, and goodwill towards men"—a message that continues to be timely and universal.

Program note by Luke Howard.

Jerry Blackstone is Director of Choirs and Chair of the Conducting Department at the University of Michigan School of Music, Theatre & Dance where he conducts the Chamber Choir, teaches conducting at the graduate and undergraduate levels, and administers a choral program of 11 choirs. In February 2006, he won two Grammy Awards ("Best Choral Performance" and "Best Classical Album") as chorusmaster for the

critically-acclaimed Naxos recording of William Bolcom's monumental *Songs of Innocence and of Experience*. In November 2006, the Chamber Choir under his direction presented a special invited performance at the inaugural national convention of the National Collegiate Choral Organization in San Antonio. Dr. Blackstone was also the recent recipient of the Maynard Klein Lifetime Achievement Award announced at the annual convention of the Michigan chapter of the American Choral Directors'



Jerry Blackstone

legiate Choral Organization in San Antonio. Dr. Blackstone was also the recent recipient of the Maynard Klein Lifetime Achievement Award announced at the annual convention of the Michigan chapter of the American Choral Directors'

Association this past October.

Dr. Blackstone is considered one of the country's leading conducting teachers, and his students have received first-place awards and been finalists in both the graduate and undergraduate divisions of the ACDA biennial National Choral Conducting Awards competition. *US News and World Report* ranks the graduate conducting programs at the University of Michigan first in the nation. Dr. Blackstone has appeared as festival guest conductor and workshop presenter in 28 states as well as in Hong Kong and in Australia.

In April 2004, Dr. Blackstone was named Conductor and Music Director of the UMS Choral Union, a large chorus of community and university singers that frequently appears with the Detroit Symphony Orchestra and the Ann Arbor Symphony and presents yearly performances of Handel's *Messiah*.

Choirs prepared by Dr. Blackstone have appeared under the batons of Neeme Järvi, Nicholas McGegan, Rafael Frübeck de Burgos, James Conlon, and Yitzak Perlman. Professor Blackstone serves as Director of the University of Michigan School of Music, Theatre & Dance Summer Programs for High School Students and Adults, which includes MPulse Ann Arbor, a series of music and performing arts camps for high school students from around the world held on the Ann Arbor campus. He also leads the Michigan Youth Ensembles Program, offering advanced instrumental and choral ensemble opportunities in Ann Arbor during the academic year for talented high school students throughout Michigan.

The young British soprano **Sarah Tynan** made a striking impact on operatic life while she was still a student, when on very short notice she took on the main soprano role Iphis in Handel's *Jephtha* in the acclaimed Welsh National Opera production conducted by Paul McCreesh. Her success there led an invitation to join the English National Opera (ENO) Young Singers Programme, and she is now an ENO Company Principal. Ms. Tynan was born in London and studied at the Royal Northern College of Music and the Royal Academy of Music (RAM) with Penelope Mackay. At the RAM, she was awarded the Queen's Commendation for Excellence.

Since joining ENO, her roles have included Tytania in *A Midsummer Night's Dream*, Papagena in *Magic Flute*, Woodbird in *Siegfried*, Iphis in *Jephtha*, Atalanta in *Xerxes*, Sister Constance in *The Carmelites* (recorded for Chandos), Yum-Yum in *Mikado*, Dalinda in *Ariodante*, and Giannetta in *The Gondoliers*. Opera appearances at the RAM include the title role in *The Cunning Little Vixen* conducted by Sir Charles Mackerras, Zerlina in *Don Giovanni* conducted by Sir Colin Davis, Drusilla in *L'incoronazione di Poppea* and Feu/Rossignol in *L'Enfant et les sortilèges*.



Sarah Tynan

Ms. Tynan sings frequently in concerts including performances of the main oratorio repertoire throughout Britain and Europe. Past engagements include Eleanora in Salieri's *Prima la musica* and Mlle Silberklang in Mozart's *Der Schauspieldirektor* with the City of London Sinfonia and Richard Hickox for the Mostly Mozart Festival at the Barbican, the Mozart *Requiem* conducted by Sir Roger Norrington at the Spitalfields Festival, Mahler's *Symphony No. 2* with the Netherlands Symphony Orchestra conducted by Jaap van Zweden, *Messiah* with the Halle Orchestra, and a tour of China with the London Philharmonic. She also sang Barbarina in the Chandos "Opera in English" recording of *The Marriage of Figaro*.

Last season Ms. Tynan sang her first role of Susanna in *The Marriage of Figaro* for the English National Opera to critical acclaim. Future performance plans include Megan in James MacMillan's new opera *The Sacrifice* for Welsh National Opera, her first Sophie in *Der Rosenkavalier* for English National Opera, Giulietta in *Capuleti e I Montecchi* for Opera North and Dalinda in *Ariodante*, for Opera de Oviedo. Ms. Tynan will also sing in concerts including *La damnation de Faust* with BBC National Orchestra of Wales under Thierry Fischer and *Pilgrim's Progress* with the Philharmonia orchestra under Richard Hickox.

Croatian mezzo-soprano **Renata Pokupic** is known internationally through her acclaimed performances of baroque, classical, and other coloratura-mezzo repertoire as well as solo songs. In 2003, she made her successful debut at the Théâtre du Châtelet in Paris, where she sang Anna in Berlioz' *Les Troyens* with Sir John Eliot Gardiner conducting. Her London debut followed in 2004 during the London Handel Festival, when she sang Dejanira in Handel's *Hercules* with Laurence Cummings and the London Handel Orchestra.



Renata Pokupic

Ms. Pokupic sang the solo part in Bach's *Mass in b minor* during the BBC Proms in August 2004 with Sir John Eliot Gardiner and joined him and his ensembles, the Monteverdi Choir, and English Baroque Soloists, on their European and Far East tour in December 2004 singing Dido in Purcell's *Dido and Aeneas*.

She performs regularly with Paul McCreesh and the Gabrieli Consort, including performances of Bach's *St. John's Passion*, *Mass in B minor*, *Christmas Oratorio*, and Mozart's *Mass in c minor*. She has sung across France with Emmanuelle Haïm and Le Concert d'Astree and in Halle with Alessandro de Marchi.

Ms. Pokupic has appeared in concerts during the De Doelen Festival in Rotterdam, where she performed with Federico Sardelli and Modo Antiquo in the world premiere of Vivaldi's *Montezuma*. During the baroque festival in Beaune, she sang with Antonio Florio and Capella della Pietà de' Turchini (Arsace in *Partenope*), Jeremy Rhorer and Le Cercle de l'Harmonie (Idamante in *Idomeneo*), and with Ottavio Dantone and Accademia Bizantina (Medoro in *Orlando*). She also performed during the Prague Spring and Wroclaw Festivals.

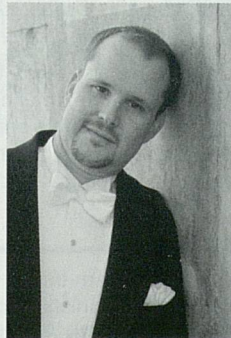
Ms. Pokupic holds numerous awards among which are the Le Cercle International des Amis et Mécènes du Châtelet (International Circle of Friends and Patrons of Théâtre du Châtelet) "CIAM" award, and "Best Performance" at the Dubrovnik Summer Festival 2004 with the Purcell Quartet. She graduated and obtained her MM from the

Music Academy of Zagreb, where she studied with Zdenka Žbčić-Hesky. Ms. Pokupic holds two first prizes from the 36th Antonin Dvořák International Voice Competition in Karlovy Vary, Czech Republic, as well as two special prizes from the same competition. She reached the finals of the Eighth International Mozart Competition in Salzburg and Competizione dell'Opera in Dresden.

Future engagements include collaboration with pianists Stephen Kovacevich and Roger Vignoles, performances with Laurence Cummings and London Handel Players during the London Handel Festival, concerts with Jeremy Rorher and Le Cercle de l'Harmonie, *Messiah* with the Halle Orchestra, *Il Trionfo del Tempo* with the Akademie für Alte Musik in Berlin, Irene in *Tamerlano* at Teatro Real in Madrid under Paul McCreesh, and Cherubino in *Le Nozze di Figaro* in Beaune and Paris.

With a repertoire ranging from the Renaissance to the 21st century, tenor **James Taylor** devotes much of his career to the oratorio and concert literature. One of the most sought after Evangelists in the works of Johann Sebastian Bach, he has performed in South America, Japan, Israel, the US, and in the great concert halls of Europe.

The 06/07 season for Mr. Taylor included the Mozart *Mass in c minor* led by Helmuth Rilling for both the Toronto and Detroit Symphony orchestras, his debut with the Los



James Taylor

Angeles Philharmonic in the Bach *Magnificat* led by Bernard Labadie, and a return to Carnegie Hall for the Bach *St. Matthew Passion* led by Maestro Rilling as part of the annual Carnegie Hall Choral Conductors Workshop. In May 2005, the Yale Institute of Sacred Music and Yale School of Music announced the appointment of Mr. Taylor in the Program in Early Music, Song, and Chamber Ensemble, as Associate Professor of Voice.

Highlights of previous seasons include *The Creation* with the Cleveland Orchestra at Severance Hall, Mozart's *Requiem* with the Detroit Symphony and the St. Paul Chamber Orchestra, and Bach's *Mass in b minor* with the Pittsburgh Symphony. He appeared at Chicago's Grant Park singing Haydn's *Mass in Time of War*, and was re-engaged by the Cleveland Orchestra for performances of Franz Schmidt's *The Book of the Seven Seals*. In 1997, he made his Vienna Musikverein debut to great critical acclaim in the *St. Matthew Passion*.

Song recitals play an increasing role in Mr. Taylor's career. Recent appearances include a joint recital of American songs with soprano Julie Kaufmann, an evening of English lute songs with renowned lutenist Paul O'Dette at the Oregon Bach Festival, and a program of Schubert and Britten in Paris. A recital program dedicated to American composers at NDR Hannover earned high critical praise.

A native of Houston, Mr. Taylor attended Texas Christian University as a student of Arden Hopkin. Upon graduating in 1991 with a degree in Vocal Music Education, he was awarded a Fulbright Scholarship to the Hochschule für Musik in Munich where he graduated in 1993 with a "Meisterklassendiplom." While studying in Munich, Mr. Taylor sang for the Munich Opera Studio; he went on to perform at the Théâtre de la Monnaie in Brussels and the Staatstheater in Stuttgart.

James Taylor can be heard on over 30 recordings. New releases include the Mozart *Requiem* with the Saint Paul Chamber Orchestra led by Andreas Delfs on Limestone Records, Beethoven's *Missa Solemnis* with the Nashville Symphony on the Naxos label, and the rarely-heard Baroque opera *Ariadne* by Johan Georg Conradi with the Boston Early Music Festival led by Paul O'Dette on ArkivMusik.

Born in Saskatchewan, Canada, bass-baritone **Nathan Berg** began vocal studies in Canada and the US, France, and finally at the Guildhall School of Music and Drama in London, where he studied with Vera Rozsa and won the Gold Medal for Singers. A winner of prizes in the Royal Over-Seas League, Peter Pears, Kathleen Ferrier, and Walther Gruner Lieder Competitions,



Nathan Berg

Mr. Berg's musicality and artistry continues to receive international critical acclaim.

With repertoire ranging from Bach and Handel to Mahler and Verdi, he has traveled extensively to perform with such conductors as Davis, Slatkin, Masur, Boulez, Harding, and Tilson-Thomas. Mr. Berg has

performed with numerous orchestras around the world including the Los Angeles Philharmonic, Chicago Symphony, Montreal Symphony, the Orchestra of the Age of Enlightenment, the National Symphony, the Rias Kammerchor, the Academy of Ancient Music, Les Arts Florissants, St. Louis Symphony, and the San Francisco Symphony Orchestra. At the Proms in London he has performed with the English Concert and Trevor Pinnock and with the BBC Symphony Orchestra under Belohlavek.

Other concert engagements have included Beethoven's *Symphony No. 9* at the Tanglewood Festival (Boston Symphony), the Hollywood Bowl (Los Angeles Philharmonic), with the National Symphony in Washington, and with the Montreal Symphony; Mussorgsky's *Songs and Dances of Death* with the Philharmonia Orchestra and Esa-Pekka Salonen; Mozart's *Requiem* in a debut performance with Kurt Masur and the New York Philharmonic Orchestra; and Handel's *Messiah* for his debut with the Philadelphia Orchestra under Nicholas McGegan, and with the New York Philharmonic under Sir Neville Marriner.

Operatic roles have included the role of Argante in *Rinaldo* at the Bayerische Staatsoper in Munich and the title role in *Le Nozze di Figaro* for New York City Opera and the Netherlands Opera. Other recent engagements include Leporello in *Don Giovanni* for Austin Lyric Opera in Texas and in Moscow, and Marcello in *La Boheme* for Edmonton Opera.

Mr. Berg is also a prolific recitalist and, working with eminent pianists such as Graham Johnson, Malcolm Martineau, Julius Drake, Roger Vignoles, and Martin Katz, has given recitals at the Wigmore Hall, Edinburgh Festival, Musee d'Orsay

in Paris, the Blackheath Concert Halls, the Aix-en-Provence Festival, and at the Lincoln Center in New York.

Mr. Berg's extensive discography includes Handel's *Messiah* and Purcell's *Dido and Aeneas* (Harmonia Mundi), Mozart's *Requiem* (Erato), Dvořák's *Stabat Mater* with Robert Shaw and the Atlanta Symphony; and Bach's *Mass in b minor* with Boston Baroque.

Edward Parmentier, Professor of Music at the U-M School of Music (Harp-sichord, Early Music Ensemble), taught workshops at U-M last summer on Fundamentals of Harp-sichord Performance and Repertoire and on the English Suites and two-part inventions of J.S. Bach. He gave harpsichord recitals at Redeemer Lutheran Church in St. Clair Shores and at the University of Iowa and performed several times with U-M faculty colleagues Jeffrey Lyman, Nancy Ambrose King, and Amy Porter. He also gave a duo-recital in Italian Baroque works with U-M faculty member and violinist Aaron Berofsky.

In 2007, Mr. Parmentier organized and ran an outreach program for young pianists called Michigan Harpsichord Saturday with the participation of harpsichord students. He plans to repeat this program again in March 2008. He also lectured on Baroque performance practice and composition for the Ann Arbor Piano Teachers Association and lectured, taught performance classes, and adjudicated at the Baroque Festival in Portland, Oregon.



Edward Parmentier

Throughout its 128-year history, the **UMS Choral Union** has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Fourteen years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). The chorus has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

Led by Grammy Award-winning Conductor and Music Director Jerry Blackstone, the UMS Choral Union was a participant chorus in a rare performance and recording of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos released a three-disc set of this recording in October 2004, featuring the Choral Union and U-M School of Music ensembles. The recording won four Grammy Awards in 2006, including "Best Choral Performance" and "Best Classical Album." The recording was also selected as one of *The New York Times* "Best Classical Music CDs of 2004."

The 06/07 season included further collaborations with the DSO: Mahler's *Symphony No. 2* (Rafael Frübeck de Burgos, conductor) and John Adams's *On the Transmigration of Souls* (John Adams, conductor). Other performance highlights included Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg (Valery Gergiev, conductor), the Verdi *Requiem* with the Ann Arbor Symphony (Arie Lipsky, conductor), and the 128th annual performances of Handel's *Messiah* in Hill Auditorium in December (Jerry Blackstone, conductor).

The chorus also worked with the DSO in the 05/06 season, on Beethoven's *Symphony No. 9*, Mahler's *Symphony No. 3*, and a concert performance of Rossini's opera *Tancredi*. Additional performances included the Vaughan Williams *Sea Symphony* with the U-M School of Music's Symphony Orchestra conducted by Jerry Blackstone, and Shostakovich's *Symphony No. 2* with the Kirov Orchestra of St. Petersburg, conducted by Valery Gergiev.

CONGRATULATIONS

to Robert and Bunny Carlson on their 50th Consecutive UMS *Messiah* Performance!

For Robert and Bunny Carlson, "The Christmas season doesn't begin until we hear *Messiah* at UMS." They've made the trip from Mount Clemens to Ann Arbor each year for the past 50 years, and the concert means a great deal to them and their family. "We started bringing the kids when they were four or five, and they grew up on *Messiah* during the holiday season. I refuse to ever buy a recording of it... *Messiah* to me is the University, is UMS, is Hill Auditorium. I don't want anything to detract from our experience each year." From conductors Lester McCoy to Donald Bryant to Thom Sheets to Jerry Blackstone... from the University Symphony to the Interlochen Arts Academy Orchestra to the Detroit Symphony to the Ann Arbor Symphony... from Ara Berberian, renowned bass in the 1960s to David Daniels, today's world-famous countertenor... they've seen it all, and look forward to future performances. Upon hearing his first *Messiah* performance, Mr. Carlson told his wife "that given the choice of being blind or deaf, I would rather be blind, because I was so moved." We at UMS extend our gratitude for their 50 years of dedicated patronage.

This year marks the **Ann Arbor Symphony Orchestra's** (A²SO) 79th year of exceptional music making that involves the community, fires its imagination, and inspires the next generation of listeners. In 1941 Joseph Maddy (founder of Interlochen Music Camp) conducted this "mom and pop" orchestra of committed and talented amateur musicians.

Since 1986, the A²SO has been a fully professional orchestra, first under the baton of Carl St. Clair, followed by Samuel Wong. Over 275 individuals applied to succeed Maestro Wong, and through the diligent work of the A²SO Musicians, Board, and active feedback from the community, Arie Lipsky was the unanimous choice to lead this orchestra.

Maestro Lipsky's distinguished and inspired music making treats audiences to thrilling performances. This past season under Lipsky's leadership, the A²SO has been favorably compared to the Leipzig Gewandhaus Orchestra, the Detroit Symphony Orchestra, and the Boston Symphony. On September 29, 2007, an expanded A²SO demonstrated true "community involvement" when it joined forces with over 250 singers from six area high schools and the distinguished men's chorus,

Measure for Measure. The glorious sounds of this ensemble soared to the highest reaches of Hill Auditorium under the guidance of Maestro Lipsky in a program featuring the works of Richard Wagner. In October, the A²SO recorded the first track for its first CD on the Naxos label: American composer Paul Fetler's *Second Violin Concerto*. The CD will be distributed during the A²SO's 80th anniversary season.

Each carefully prepared season features time-honored classics, a variety of less familiar works by the great masters, plus a bouquet of accessible new works by modern composers, including the premiere of a new work by an emerging U-M student composer. This season also marks the second musical commission which features an Ann Arbor children's author's book being set to music. The Orchestra was heard over National Public Radio in November 2004, performing *Once Upon a Castle*, a commission created by internationally-known Ann Arborite Michael Daugherty for the A²SO's 75th anniversary.

Ann Arbor Symphony Orchestra

Arie Lipsky, *Music Director and Conductor*

Mary Steffek Blaske, *Executive Director*

Violin I

Kathryn Votapek, *Concertmaster*

Stephen B. Shipps Concertmaster Chair

Yi-Ting Kuo

Ruth Merigian Adams Chair

Linda Etter

Linda Etter Violin Chair

Karen Jenks

Kim, Darlene, and Taylor Eagle Violin Chair

Daniel Stachyra

Sarah and Jack Adelson Violin Chair

Kathryn Stepulla

Val Jaskiewicz

Thomas H. and Mary Steffek Blaske Violin Chair

Wendy Zohar

Violin II

Barbara Sturgis-Everett*

A² Principal Second Violin Chair Honoring

Anne Gates and Annie Rudisill

David Lamse

Abraham Weiser Violin Chair

Sharon Quint

Brian K. Etter Memorial Violin Chair

Jeannette Jang

Anne Ogren

Xiaojing Pu

Trina Stoneham

Cyril Zilka

Viola

Kathleen Grimes*

Tim and Leah Adams Principal Viola Chair

Barbara Zmich

Antione Hackney

Julianne Zinn

Carolyn Tarzia

Carolyn Tarzia Viola Chair

Cello

Sarah Cleveland*

Sundelson Endowed Principal Cello Chair

Mimi Morris-Kim

Weiblen Cello Chair

Eileen Brownell

Marijean Quigley-Young Cello Chair

Sabrina Lackey

Bass

Gregg Emerson Powell*

Mercantile Bank of Michigan Principal Bass Chair

Robert Rohwer

Richard Edwards

Oboe

Kristen Beene*

Gilbert Omenn Principal Oboe Chair

Stephanie Shapiro

English Horn

Kristin Reynolds

Bassoon

Katherine Evans*

E. Daniel Long Principal Bassoon Chair

Nathan Zeisler

Christine Marsh Prince

Contrabassoon

Susan Nelson

Trumpet

David Ammer*

David S. Evans III Principal Trumpet Chair

Jonathan Poland

Timpani

James Lancioni*

* = Principal

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UMS Choral Union

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Jason Harris, *Assistant Conductor*

Jean Schneider and Scott VanOrnum, *Accompanists*

Kathleen Operhall, *Chorus Manager*

Nancy K. Paul, *Librarian*

Donald Bryant, *Conductor Emeritus*

Soprano

Kathryn Borden
Ann Marie Borders
Jamie Bott
Mary Bowman
Debra Joy Brabenc
Ann K. Burke
Carol Callan
Susan F. Campbell
Antonia Chan
Young Cho
Cheryl D. Clarkson
Joy Collman
Elizabeth Crabtree
Marie Ankenbruck Davis
Carrie Deierlein
Catherine Dupuis
Jennifer Freese
Kathleen Gage
Keiko Goto
Karen Isble
Alana Kirby
Etsuko Koyama
Allison Lamana
Sally Lawton
Karla Lopez-Beslay
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Katherine Lu
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Ann Orwin
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Sara J. Peth
Margaret Dearden Petersen
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Julie Pierce
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Mary A. Schieve
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Elizabeth Starr
Jennifer Stevenson
Sue Ellen Straub
Ashley Talsma
Virginia A. Thorne-Herrmann
Jane VanSteenis
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Dr. Rachele Barcus Warren
Margie Warrick
Barbara J. Weathers
Mary Wigton
Abigail Wolfe
Linda Kaye Woodman
Karen Woolams
Kacie Wooster
Kathleen Young

Alto

Paula Allison-England
Joan Arnold
Olga Astapova
Marjane L. Baker
Lauren Banach
Carol Barnhart
Dody Blackstone
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Rebecca Cohen
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Hanna Song
Meredith Sorenson
Katherine R. Spindler
Gayle Beck Stevens
Mara Terwilliger
Ruth A. Theobald
Carrie Throm
Barbara Trevethan
Barbara Tritten
Cheryl Utiger
Alice VanWambeke
Iris Wei
Mary Beth Westin
Sandra K. Wiley
Rebecca Wiseman
Susan Wortman
Stephanie Zangrilli

Tenor

Michael I. Ansara
Gary Banks
Fr. Timothy J. Dombrowski
Jason Cloen
John W. Etsweiler III
Steven Fudge
Roy Glover
Matthew Gray
Arthur Gulick
Jason Harris
Steve Heath
Bob Klaffke
Choongwoo Ko
Mark A. Krempski
Adrian Leskiw
Richard Marsh
A.T. Miller
Steve Overton
David Schnerer
Carl Smith
Joshua Smith
John Vovak
Vincent Zuellig

Bass

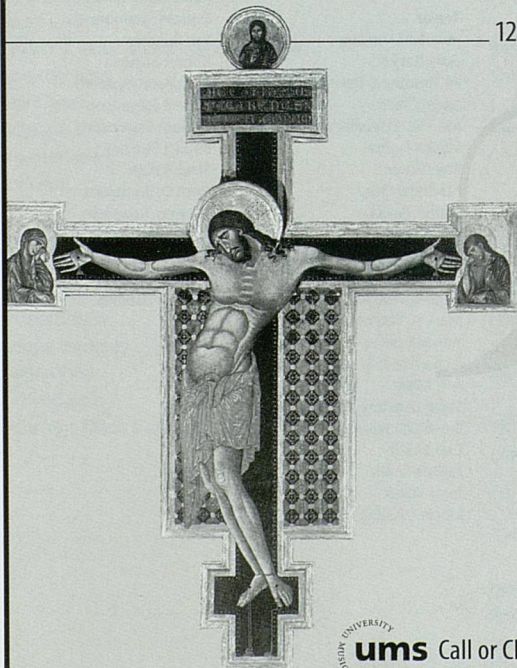
Seth Aylesworth
Sam Baetzel
William Baxter
Robert Boardman
David Bowen
Jeff Clevenger
Michael Coster
John Dryden
Don Faber
Kenneth A. Freeman
Philip J. Gorman
James Head
John H. Kusmiss
Lawrence Lohr
Charles Lovelace
William Malone
Edward Maki-Schramm
Joseph D. McCadden
Gerald Miller
Michael Peterson
Michael Pratt
James Cousins Rhodenhiser
Renaudo Robinson
Donald Sizemore
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Steve Telian
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129th UMS Season **2007|2008**



Bach's *St. Matthew Passion*

DETROIT SYMPHONY ORCHESTRA
UMS CHORAL UNION
MSU CHILDREN'S CHOIR
JERRY BLACKSTONE conductor
FRI, MAR 21 | 7:30 PM
Hill Auditorium

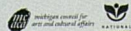
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and
Barbara Furin Sloat
present

The Tallis Scholars

Peter Phillips, *Director*

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Janet Coxwell, *Soprano*
Patrick Craig, *Alto*
Caroline Trevor, *Alto*
George Pooley, *Tenor*

Julian Stocker, *Tenor*
Nicholas Todd, *Tenor*
Christopher Watson, *Tenor*
Donald Greig, *Bass*
Robert Macdonald, *Bass*

Program

Thursday Evening, December 6, 2007 at 8:00
St. Francis of Assisi Catholic Church • Ann Arbor

Poetry in Music for the Virgin Mary

Jean Lhéritier

Nigra Sum

Giovanni Pierluigi
da Palestrina

Missa Nigra sum

Kyrie
Gloria
Credo
Sanctus and Benedictus
Agnus Dei I and II

INTERMISSION

Jean Mouton

Quaeramus cum pastoribus

Thomas Crecquillon

Quaeramus cum pastoribus

Josquin Des Prez

Pater noster

Jacobus Gallus

Pater noster

Gallus

Mirabile mysterium

Gallus

Omnes de Saba

27th Performance of the
127th Annual Season

This performance is supported by Barbara Furin Sloat.

Media partnership provided by WRCJ 90.9 FM.

Special thanks to Jim King of King's Keyboard House, Ann Arbor, for his assistance with tonight's concert.

In North America, The Tallis Scholars are managed by International Arts Foundation, New York, NY.

The Tallis Scholars record for Gimell Records.

Please visit The Tallis Scholars website at www.thetallisscholars.co.uk.

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

Large print programs are available upon request.

Choral Music Series

Notes on this Evening's Program

Tonight's first half unites one of Palestrina's 53 parody masses with the Lhéritier motet on which it is based. Of these 53 masses, 31 were based on the music of other composers, and the majority of these were Franco-Flemish. Perhaps Palestrina, that paragon of Italian musical perfection, was thus acknowledging his indebtedness to, or at least his fondness for, the Franco-Flemish school.

Jean Lhéritier represents the generation of Renaissance Franco-Flemish composers bridging the gap between Josquin and Palestrina. Although biographical detail is typically scant, Lhéritier was a native of Northern France and could well have been a pupil of the celebrated Josquin. The majority of the information we have about him comes from his travels in Italy in 1506: first to Ferrara, in the service of Alfonso d'Este, and thereafter to Rome, Mantua, Verona and possibly Venice (a volume of his motets was published there in 1555). Based on what has survived, he seems principally to have composed motets characterized by smooth, flowing lines and the use of clear consistent imitation.

Lhéritier's five-part (SATTB) motet *Nigra sum* sets words from the Song of Solomon, that curiously ambiguous biblical text describing the love of King Solomon and the Sulamitess. Whether taken as purely sensuous love poetry or fervent allegory, composers over the centuries have had rich pickings from the Song, and Lhéritier seems to have been particularly taken with it, setting *Nigra sum* at least twice more (a four-part and a six-part version also survive). It is interesting to compare Lhéritier's use of the text in his motet with Palestrina's in his own *Nigra sum* motet: where the latter uses a good chunk of the actual text, Lhéritier sets but three lines, the last two of which are a kind of paraphrase, explaining the striking opening statement "*Nigra sum sed Formosa*" (I am black but comely). It is also worth noting that *nigra* here does not mean black in the sense we might understand it today: in the canonical text, the woman explains that her skin has been darkened by the sun, for her brothers forced her to work outside in the vineyards.

The opening line of the text also perfectly describes Lhéritier's motet: a "dark" brooding opening beginning in the tenor, the pace slow, before the music gathers momentum and becomes more "shapely" as Palestrina-esque lines weave in and out of the textures.

The *Missa Nigra sum* was not published until 1590, though written much earlier. In Peter Phillips' liner notes to The Tallis Scholars' recording of the work, he makes the point that Palestrina used his source (namely Lhéritier's motet) quite wholesale, tinkering about with it very little: indeed, many of the mass's movements begin by quoting the opening of the motet, giving the mass an overall cohesion.

The two composers who open the second half are also key, though relatively unknown, figures in the Franco-Flemish musical scene of the fifteenth and sixteenth centuries. Jean Mouton was, like Lhéritier, famed for his motets (of which over 100 survive), and for being (as teacher of Adrian Willaert) one of the grandfathers of the Venetian school. We know fairly little of his early life, besides his being from the North East of France and becoming a priest. By 1500, he was choirmaster at Amiens cathedral. His fortunes then seemed to rise, for from around 1509 to the end of his life he was the principal composer at the French court. *Quaeramus cum pastoribus* shows a style akin to Josquin, though perhaps more texturally and rhythmically regular. The motet opens canonically with lovely narrative exposition: we are transported to holy night in the company of the first worshippers. The first refrain of "*Noe*" (Noel) is almost antiphonal, being passed between the two pairs of upper and lower voices. After a pause, there follows a dramatic question and answer session with some nice word-painting: the vision of Jesus in the manger elicits fanfare-like jubilation; the sound of the angels' song is represented by more elaborate part-writing in the upper voices. Later portions of the piece are sober and reflective, befitting the words that hint at prophecy and loss.

Thomas Crecquillon exhibits a similarly refined and poised style. Like Mouton and Lhéritier, he seems to have been a Northern Frenchman. Unlike his contemporaries, he remained there (and in the Netherlands) all his life, never making the journey to Italy. In setting the same text, he has gone for the same "key," but produced a more elaborate, florid affair in six parts. He, too, brings out the pictorial qualities of the Medieval Latin poem, though perhaps slightly less markedly than does Mouton.

With Jacobus Gallus (variously known as Jacob Handl or Jacob Handl-Gallus), we take a bit of chronological and stylistic leap to the other half of the 16th century. Unlike his Franco-Flemish forebears, we can be quite certain that Gallus was

born on July 3, 1550 in Reifnitz, Carniola (now Ribnica) in Slovenia. He traveled throughout the empire, for a time living at Melk (in lower Austria), Vienna and finally Prague, where he died on July 18, 1591. He seems to have been quite at home writing in the more traditional imitative manner of the Franco-Flemings (as evinced by his smaller works *Mirabile mysterium* and *Omnes de Saba*), whilst at the same time making full use of the current Venetian polychoral style (in his larger works for double-choir, like *Pater Noster*). Having obtained the right to have his music printed, he embraced this relatively new medium wholeheartedly and printed a multi-volume *Opus Musicum*, including 16 mass settings, 2 passions and 374 motets covering the liturgical year.

Pater Noster is fine example of Gallus going for the Venetian vogue. It is in eight parts, pitting four upper voices against the four lower voices. With the canonic opening in the upper two parts and the subsequent sonorous homophonic episodes, he almost seems to be marrying the older style with the new. It is a rousing setting of the Lord's Prayer, and ends with a wonderfully florid *Amen*.

The five-part *Mirabile mysterium* takes us into rather different territory. From the imitative opening bars, with their intense and extraordinary chromaticism, the atmosphere of mystery is immediately and pungently evoked. It is not difficult to believe that Gallus was enjoying the punning potential of the text to the full: apart from the *mysterium*, there is the *innovatur* (for he was certainly being novel) and then the rather more rhythmically complicated last few bars—around the word *divisionem*...

Finally, the five-part *Omnes de Saba*, perhaps one of his most popular works. After the fanfare opening, the talk of gold and incense is more reflective, before exuberance takes over once more in praise of God: indeed, the jubilation almost overflows in the "Alleluia" with wonderful rising and falling scales and a classic "over-running" final cadence, where the sopranos and second tenors come to rest on a wholesome B-flat, whilst the other parts keep going for another two bars.

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



The Tallis Scholars

world. The ensemble is renowned for their purity and clarity, allowing every detail of the musical lines to be heard through exceptional tuning and blend.

The Tallis Scholars perform in both sacred and secular venues, giving around 70 concerts each year all around the world. In April 1994 the group enjoyed the privilege of performing in the Sistine Chapel to mark the final stage of the complete restoration of the Michelangelo frescoes, broadcast simultaneously on Italian and Japanese television. In 1998 they celebrated their 25th Anniversary with a special concert in London's National Gallery, premiering a John Tavener work written for the group and narrated by Sting. A further performance was given with Sir Paul McCartney in New York in 2000. Plans for 2007 include tours of Australia, Japan, Europe, and North and South America as well as festival and concert performances throughout the world.

In recent years, they have performed in Germany, Spain, Italy, the Concertgebouw in the Netherlands, the Cite de la Musique in Paris, throughout the US, Japan, China, Australia, Singapore, and at many UK venues including Symphony Hall, Bridgewater Hall, Wigmore Hall, London's South Bank Centre and the Royal Albert Hall for the BBC Proms, where they appeared in July 2007 before an audience of over 5000. Concerts in 2006 included their debuts in Iceland, Ravinia and Tanglewood, alongside their second appearance at the Mostly Mozart Festival in New York.

2007 marked their debut at the Edinburgh Festival as well as a return to Moscow.

The group continues to commission living composers and gave the world premières of two works written for 40 voices, *I have thee by the hand, O Man* by Robin Walker and *When the wet wind sings* by Errollyn Wallen. In January 2006, they premièred Sir John Tavener's *Tribute to Cavafy* (the full realization of *In the Month of Athyr*, the work he wrote for their 25th anniversary), narrated by Vanessa Redgrave.

Recordings by The Tallis Scholars have attracted many awards throughout the world. In 1987 their recording of Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* received *Gramophone* magazine's "Record of the Year" award, still the only recording of early music ever to win this coveted award. Two of their most recent discs, featuring the music of John Browne and Francisco Guerrero, have received exceptional reviews, the former winning the Early Music nomination at the annual *Gramophone* Awards in 2005. It was also nominated for a Grammy. The group's second DVD/video was released in 2003; made in collaboration with BBC television and entitled *Playing Elizabeth's Tune*, it focuses on the life and works of William Byrd and features performances of the sacred music of Elizabeth I's favorite composer, filmed in the beautiful surroundings of Tewkesbury Abbey. This has recently received a unique five-star listing in the French music magazine, *Diapason*.

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



Peter Phillips

rarer parts of the repertoire. He founded The Tallis Scholars in 1973, with whom he has now appeared in 1450 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, publishing editions

of the music, and writing articles, Renaissance music has come to be accepted for the first time as part of the mainstream classical repertoire.

Apart from The Tallis Scholars, Mr. Phillips continues to work with other specialist ensembles. Among others he has appeared with the Collegium Vocale of Ghent, broadcasting live on French radio from the Saintes festival; the Vox Vocal Ensemble of New York; and Musix of Budapest. Mr. Phillips also works extensively with the BBC Singers with whom he has broadcast live on BBC Radio Three. He gives numerous masterclasses and choral workshops every year around the world and is also Artistic Director of The Tallis Scholars Summer School—UK- and US-based choral courses dedicated to exploring the heritage of Renaissance choral music, and developing a performance style appropriate to it as pioneered by The Tallis Scholars. 2007 marks the first Summer School in Sydney, Australia. Mr. Phillips has recently been appointed Director of Music at Merton College, Oxford, where he will set up a new Choral Foundation in 2008.

In addition to conducting, Peter Phillips is well known as a writer. For many years he has contributed a regular music column (as well as one on cricket) to *The Spectator*. In 1995 he became the owner and Publisher of *The Musical Times*, the oldest continuously-published music journal in the world. His first book, *English Sacred Music 1549-1649*, was published by Gimell in 1991, while his second, *What We Really Do*, an unblinking account of what touring is like, alongside insights about the make-up and performance of polyphony, was published in 2003.

In 2005, Mr. Phillips was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture, a decoration intended to honor individuals who have contributed to the understanding of French culture in the world. In 2006, his song-cycle for contralto *Four Rondeaux by Charles d'Orleans* was premièred in the Guggenheim, New York, to critical acclaim.

UMS ARCHIVES

Tonight's performance marks The Tallis Scholars' sixth UMS appearance. The ensemble made their UMS debut in April 1996 at St. Francis of Assisi Catholic Church.

presents

Youssou N'Dour

and the

Super Étoile de Dakar

Youssou N'Dour, *Lead Vocals*
Mamadou Mbaye, *Lead Guitar*
Pape Omar Ngom, *Guitar*
El Hadji Faye, *Percussion*
Assane Thiam, *Talking Drum*
Ablaye Lo, *Drums*
Moustapha Faye, *Keyboards*
Habib Faye, *Bass and Keyboards*
Birame Dieng, *Backing Vocals*

Program

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

Tonight's selections will be announced by the artists from the stage and will be performed with no intermission.

28th Performance of the
129th Annual Season

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sion of any device for such
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Media partnership provided by WEMU 89.1 FM, Ann Arbor's 107one, and
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Special thanks to Alhousseynou Ba and the Senegalese Association of Michigan
for their participation in this residency.

Youssou N'Dour and The Super Étoile appear by arrangement with International
Music Network.

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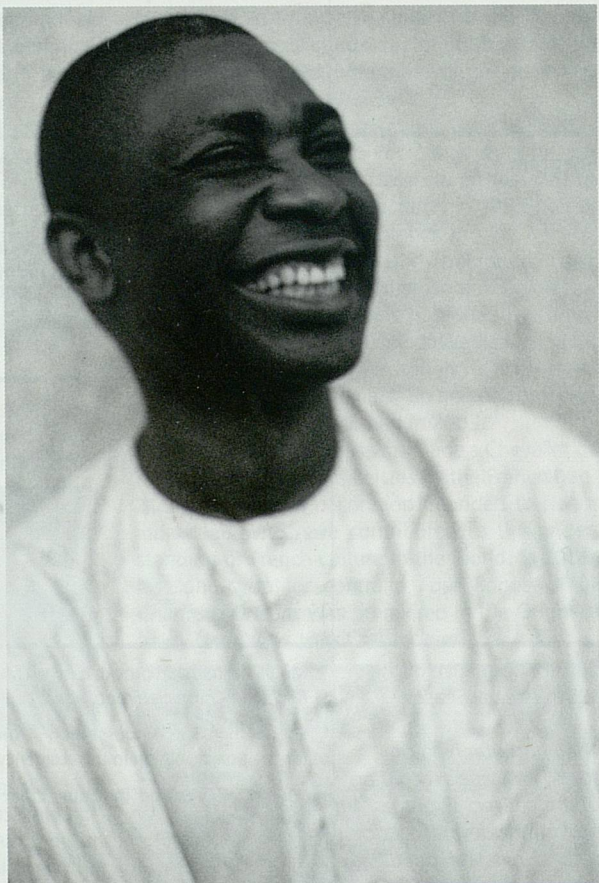
With his new album *Rokku Mi Rokka* (Give and Take), Senegalese **Youssou N'Dour** continues the journey deep inside the traditions of his country that began with the release of *Nothing's In Vain* and the Grammy-winning *Egypt*, the two albums now considered his most remarkable achievements to date. More than 25 years into a career that scaled heights once unimaginable for African music, he is still setting the pace for all artists in West Africa.

"What keeps me passionate about music is the freedom I have," he says. "The freedom to use different sounds and find different vibes. I started my professional life interpreting Cuban music, then I sang *mbalax* and pop, and I think that if I had stayed in one style I would have got a little tired. But, you know, I also have a reputation for bringing something new to the world outside Africa."

Born in 1959, Mr. N'Dour first achieved fame as a 12-year-old who sang at religious ceremonies; by 16 he was a de facto star, singing with one of the most popular bands of the 1970s, Étoile De Dakar. In the 1980s, as leader of the Super Étoile, he developed the *mbalax* form of African music. It was developed as a blend of the country's traditional *griot* percussion and praise-singing with Afro-Cuban arrangements and flavors which made "the return trip" from the Caribbean to West Africa in the 1940s, 50s and 60s and have flourished in West Africa ever since. Beginning in the mid-1970s, the resulting mix was modernized with a gloss of more complex indigenous Senegalese dance rhythms, roomy and melodic guitar and saxophone solos, chattering talking-drum soliloquies and, on occasion, Sufi-inspired Muslim religious chant. This created a new music which was at turns nostalgic, restrained, stately, celebratory, explosively syncopated, and indescribably funky. As it emerged from this period of fruitful musical turbulence, *mbalax* would eventually find in Youssou N'Dour the performer who has had more to do with its shaping than any other individual.

"The problem for some people is that *mbalax* is a complex music. If you don't know our language, Wolof, or our culture, you will get confused, you won't understand the references. So I had to take a decision to make it easy for people to understand me. I want to communicate with everybody."

With the global hit single "7 Seconds," Mr. N'Dour achieved his goal of reaching out to the whole world. "It opened doors for me and for my music," he smiles, "It was a magical opportunity." But with the planet waiting for another "7 Seconds," he turned his back on making pop records and drew his new audience into the world of traditional Senegalese music (on *Nothing's In Vain*, released in 2002) and spirituality (on *Egypt*, a collaboration with the Fathy Salama Orchestra, released in 2004).



Youssou N'Dour

On *Rokku Mi Rokka*, he continues his adventures in traditional music, but with a twist. "The music and inspiration on this album are from the north, from the desert, from parts of the country that border on Mali and Mauritania. People from those countries will know and understand this music as well as people who come from the center of Senegal."

"Some people might think Senegalese music means *mbalax*, which is Wolof, the most important language in the country, everybody speaks it. But all my life I have been saying that this is not the only music we have in Senegal, we have a wide range of sounds and rhythms. When it came to writing the songs for this album, I wanted to use different sounds.

"Sometimes you will hear a little blues on the album, a little reggae, a bit of Cuba. In Africa, we get excited when we hear these rhythms, because we feel them, they are ours, but they left Africa with the slaves a long time ago. *Rokku Mi Rokka* means 'You give me something, I give you something' and that's the message of the album: we have received a lot from the developed world, but remember that we brought a lot, too."

It's this interaction between two worlds that intrigues Mr. N'Dour in 2007. Last year, he appeared in his first Hollywood movie, playing the freed slave Olaudah Equiano in the film *Amazing Grace*, which told the story of William Wilberforce's efforts to abolish slavery. "When I read Equiano's autobiography, I understood that he and I are trying to do a lot of the same things. A lot of the African story about the abolition of slavery remains untold."

In 2005, he was the sole African to sing on the London stage of Live 8, where he performed "7 Seconds" with Dido before taking a helicopter to appear at the Cornwall concert, and then a plane to the Paris show. But if Live 8 cemented Mr. N'Dour's position as the most important African musician of his time, there have been growing rumors that he is considering moving into politics. "No, I don't need to be a politician. A lot of problems in Africa are caused by people getting important political positions when they are not experienced politicians. I'm involved in justice, in human rights: what I'm doing is more than politics and I'm doing my best while following my passion, my music."

And so, in 2006, Youssou returned to Xippi Studios. "We recorded about 20 songs and then

we had to decide how to mix them. It's crazy, but Africans like the sound of keyboards and modern instruments, the rest of the world wants Africa's traditional instruments, but audiences in Africa won't react to the music unless we use modern instruments. The only thing both audiences like is lots of space for my voice. I have to mix the songs not to sell, but to deliver them to different audiences, so there is an African version and one for the rest of the world."

To ensure the necessary authenticity in the songs he was writing, Youssou sought out Bah Mody, one of the north's most popular singers. "Next year, I'm going to help him record his own album, I really want people to hear what he can do. We had this great feeling going between us, the direction we took is the result of real teamwork."

For the music, Mr. N'Dour returned to the band he helped form a quarter of a century ago, the Super Étoile, and old friends Habib Faye (bass), Babacar "Mbaye Dieye" Faye (percussion), and Papa Oumar Ngom (guitar), who have been part of his journey for more than 20 years. "They are not from the north, but they are Senegalese, they understand exactly what is happening in the north, the south and the center. What I believe is that the instruments are not the important thing. What matters is the expression. I can choose from a lot of great musicians when I record, but these guys understand how to express what I am looking for."

"Music is a language, maybe the first language, and I use it to deliver a message because people can hear it and understand it first, quicker than if they waited for a newspaper. I sing about reality, about my society, which is more than just Senegal or Africa. I sing about the world."

UMS ARCHIVES

This evening's performance marks Youssou N'Dour's second appearance under UMS auspices. Mr. N'Dour made his UMS debut in November 2005 with Fathy Salama's Cairo Orchestra in a presentation of *Egypt*—a collaboration between West African and Egyptian musicians. Tonight marks The Super Étoile's UMS debut.

129th UMS Season 2007|2008

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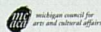
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presents

Turtle Island Quartet

and

Leo Kottke

Guitar and Vocals

David Balakrishnan, *Violin, Baritone Violin*

Mads Tolling, *Violin*

Jeremy Kittel, *Viola*

Mark Summer, *Cello*

Program

Sunday Afternoon, December 9, 2007 at 4:00
Rackham Auditorium • Ann Arbor

A Solstice Celebration: The Festival of Lights

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

29th Performance of the
129th Annual Season

Guitar Series

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The Turtle Island Quartet appears by arrangement with Baylin Artists Management, Doylestown, PA.

Leo Kottke appears by arrangement with Monterey Peninsula Artists/Paradigm, Monterey, CA.

Large print programs are available upon request.

A Note on this Afternoon's Program

This collaboration honors the musicians' ancestral roots in a series of concerts showcasing the music of the Jewish and Hindu traditions of the Festival of Lights. From the songs of Chanukah, to the music of India's Dewali, to the old English carols and Scottish reels of the 16th century, the concert explores (with a hip, modern twist) the timeless music that has been an integral part of winter holiday celebrations for centuries.

The artists will choose selections from the following:

World Turning (Fleetwood Mac)

Rings (Leo Kottke)

Chanukah, Oh Chanukah (traditional Jewish)

In Christ There Is No East Or West (John Fahey)

Jot Se Jot Jagake Chalo (Laximant Pyarelal, India)

Wonderland By Night (Bert Kaempfert)

Thin Ice (Variations on Vivaldi's "Winter")

Linus and Lucy (Vince Guaraldi)

Silent Night/All Blues

(traditional Austrian / Miles Davis)

Winter In Cairo (based on the "Arab Dance"

movement from Tchaikovsky's

Nutcracker Suite)

Arms Of Mary (Ian Sutherland)

Bringing in the Sheaves (Horace Clarence

Boyer, gospel)

Christmas Day I'Da Mornin' (traditional Scottish)

Summer's Growing Old (Leo Kottke)

Its name derived from creation mythology found in Native American Folklore, the **Turtle Island Quartet**, since its inception in 1985, has been a singular force in the creation of bold, new trends in chamber music for strings. Winner of the 2006 Grammy Award for "Best Classical Crossover Recording of the Year," Turtle Island fuses the classical quartet esthetic with contemporary American musical styles, and by devising a performance practice that honors both, the state of the art has inevitably been redefined. Yo-Yo Ma has proclaimed Turtle Island to be "a unified voice that truly breaks new ground—authentic and passionate—a reflection of some of the most creative music-making today."

The Quartet's birth was the result of violinist David Balakrishnan's brainstorming explorations and compositional vision while writing his master's thesis at Antioch University West. The



Turtle Island Quartet

journey has taken Turtle Island through forays into folk, bluegrass, swing, be-bop, funk, R&B, new age, rock, hip-hop, as well as music of Latin America and India...a repertoire consisting of hundreds of ingenious arrangements and originals. It has included over a dozen recordings on labels such as Windham Hill, Chandos, Koch, and Telarc; soundtracks for major motion pictures; TV and radio credits such as the *Today Show*, *All Things Considered*, *Prairie Home Companion*, and *Morning Edition*; feature articles in *People* and *Newsweek* magazines; and collaborations with famed artists such as clarinetist Paquito D'Rivera, The Manhattan Transfer, pianists Billy Taylor and Kenny Barron, the Ying Quartet, and the Parsons Dance Company.

Another unique element of Turtle Island is their revival of venerable improvisational and compositional chamber traditions that have not been explored by string players for nearly 200 years. At the time of Haydn's apocryphal creation of the string quartet form, musicians were more akin to today's saxophonists and keyboard masters of the jazz and pop world—improvisers, composers, and arrangers. Each Turtle Island member is accomplished in these areas of expertise as well as having extensive conservatory training as instrumentalists.

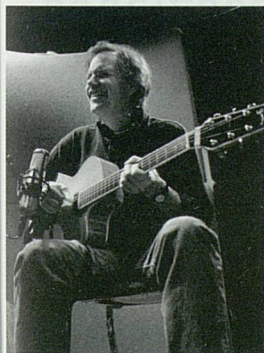
One result of this dedication can be seen in Turtle Island's phenomenal international appeal, particularly in Europe where chamber music remains a vital facet of life. What was once termed "alternative" chamber music now firmly inhabits the mainstream. Turtle Island members refine their skills through unusual and endemic "re-compositions" of works by the old masters, through the development of repertory by some of today's cutting-edge composers, through performances and recordings with major symphonic ensembles, and through a determined educational commitment. Turtle Island Quartet promises to be a string quartet for the 21st century.

Try and Stop Me. The title of **Leo Kottke's** new album encapsulates the spirit of the man himself—profoundly original, a little cantankerous perhaps, a deep-talking Midwestern raconteur whose quick wit is matched by his astounding virtuosity on the six and 12-string guitars. For the past three decades, Mr. Kottke has been indefatigable in his pursuit of a unique musical vision that has placed him among the foremost acoustic guitar stylists of our time.

Longtime Kottke devotees have learned to expect the unexpected. *Try and Stop Me* is no exception. It is the most improvisational record the legendary guitarist has ever recorded. Usually a meticulous pre-planner, Mr. Kottke threw all preconceived notions to the wind when he entered Studio M near his home in Minneapolis.

"Over time, the importance of improvisation for me has increased," he says. "I used to think that it was nothing worth hearing." Among the factors that helped thaw Mr. Kottke's longstanding reluctance to "jam out" was the making of *Clone*, his 2002 duet record with bassist Mike Gordon of Phish.

Mr. Kottke's unusual taste in cover material also helps, as always, to push the envelope. Among other things, there's the guitarist's remarkably



Leo Kottke

lyrical reading of the '50s kitsch pop standard, "Mockingbird Hill," popularized by singer Patti Page. And the album closes with his interpretation of the '40s labor movement rabble rouser, "The Banks of Marble." While all the other songs on the disc are solo acoustic, this one features Mr. Kottke's floorboard-rumbling baritone vocal style and the backing of Los Lobos—old friends from way back. "Doing that song was a sentimental journey for me," says Mr. Kottke. "It was [folk singing legend] Pete Seeger's recording of 'The Banks of Marble' that first got me excited about the 12-string guitar many years ago."

Mr. Kottke's ability to embrace folk idioms and pop melodies as readily as he assimilates jazz and classical influences makes him unique among

guitar virtuosi. For all its technical brilliance, wicked syncopation, and harmonic sophistication, his music is eminently accessible. At heart he's a populist. This has been abundantly clear ever since the guitarist's 1969 debut, *12 String Blues*, recorded live at a Minneapolis folk club. Mr. Kottke's 1971 major label debut, *Mudlark*, and seminal *Six and 12-String Guitar* (1972) announced the arrival of a major new voice in acoustic guitar instrumental music.

Classic Kottke albums like *Chewing Pine* (1975), *Balance* (1979), *Time Step* (1983), *My Father's Face* (1989), *Great Big Boy* (1991), *Peculiaroso* (1993), and *One Guitar, No Vocals* (1999) have consistently won over new fans while continuing to surprise and delight longtime aficionados. Over the years, Mr. Kottke has worked in the studio and shared concert stages with everyone from Lyle Lovett, John Fahey, T-Bone Burnett, and Rickie Lee Jones, to Paco de Lucia, Pepe Romero, John Williams, John McLaughlin, and Joe Pass.

"My music is maybe hard to categorize," Mr. Kottke allows. "It doesn't fit conveniently into the bins at record stores. That works for me, though...I don't rise and fall with trends. Most listeners seem to have room for this stuff. It's been great that way."

UMS ARCHIVES

Tonight's performance marks Leo Kottke's second UMS appearance following his UMS debut in March 1994 as a member of the Guitar Summit along with Paco Peña and Pepe Romero presented at Rackham Auditorium.

This is the Turtle Island Quartet's UMS debut.

University Musical Society thanks

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Guarneri String Quartet

Johannes String Quartet

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with
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present

Emerson String Quartet

Philip Setzer, *Violin* (First on Janáček and Bartók)
Eugene Drucker, *Violin* (First on Saariaho and Sheng)
Lawrence Dutton, *Viola*
David Finckel, *Cello*

Program

Friday Evening, January 4, 2008 at 8:00
Rackham Auditorium • Ann Arbor

Leoš Janáček

String Quartet No. 2

Andante
Adagio
Moderato
Allegro

Kaija Saariaho

Terra Memoria

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

Bright Sheng

String Quartet No. 5*

Béla Bartók

String Quartet No. 3

Prima parte: Moderato
Seconda parte: Allegro
Recapitulazione della prima parte: Moderato
Coda: Allegro molto

**Co-commissioned for the Emerson String Quartet by the State University of New York at Stony Brook, Stanford University, and the University Musical Society at the University of Michigan.*

30th Performance of the
129th Annual Season

Tonight's performance is supported by Gil Omenn and Martha Darling.

45th Annual
Chamber Arts Series

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String Quartet No. 2, "Intimate Letters" (1928)

Leoš Janáček

Born July 3, 1854 in Hukvaldy, Moravia

Died August 12, 1928 in Moravská Ostrava

In his 70s, Leoš Janáček was younger at heart than many people half his age. Many of his greatest works were written at a point in life when other composers slow down, if they don't stop working altogether. This late efflorescence had a lot to do with an encounter in 1917 that changed Janáček's life forever. The composer, who had just begun to emerge from many years of artistic neglect with the sensational Prague première of his opera *Jenůfa*, met a young woman named Kamila Stösslová at a spa in Moravia. He was 63, she 26. They were both married—she had two young children. Janáček fell passionately in love. Rejuvenated by his feelings for Kamila, he completed, in the space of a decade, four operas, two piano concertos, the *Sinfonietta*, the *Glagolitic Mass* and two string quartets. The second of these, *Listy důvěrné* (Intimate Letters), which Janáček originally wanted to call "Love Letters," is the most direct reflection of this remarkable relationship, in which correspondence played a major part. There are more than 700 surviving letters from Janáček to Stösslová (published in Czech in 1990 and in English four years later)—an amazing group of documents that, in the words of translator and editor John Tyrrell, "go to the heart of Janáček's inner life and...contain a great love story."

However, the four musical letters contained in the quartet's four movements go to emotional regions that words can never reach. This is music of uncommon intensity. Just as a person in love can't find rest, so the music keeps changing tempos and instrumental textures in a totally unpredictable, yet by no means illogical, way.

Janáček wrote this quartet in January and February of 1928. His original plan was to replace the viola in the quartet by the Baroque *viola d'amore* (viola of love). This later turned out to be impractical and the regular string-quartet scoring was retained, but the viola part often carries special meaning and plays many extremely important solos. The very first time it enters (after an energetic opening motif played by the other three instruments), it plays *pianissimo* and *sul ponticello* (near the bridge)—resulting in a special, mysterious timbre. The two contrasting themes of the opening (do they represent two people in a rela-

tionship?) will undergo their respective, individual evolutions in the course of the movement. Sometimes they are stated with blunt simplicity; other times, they are developed with great sophistication. At the end of the movement, the viola takes over the energetic opening theme in a passionate "Allegro." Once the viola has concluded, the first violin plays it again, at half speed, as a grandiose final gesture.

The second movement opens with a tender melodic figure played, once more, by the viola. In the course of the movement, this figure will be heard in a great many different harmonizations and instrumentations, now expressive and mysterious, now sweeping and powerful. At one point, the first four notes of the melody are turned into a rapid accompaniment figure, set against the same melody, played in a powerful *fortissimo* and in slow motion. Then, as an utter contrast, a playful, folk-like tune appears, and turns from folk-dance to lament in a matter of seconds. The recapitulation is combined with a surprise return of the twin motifs from the first movement. In the words of the eminent Janáček scholar Jaroslav Vogel, the movement ends "in a loud, festive [manner] and a mood of solemn thanksgiving."

The third movement starts like a lyrical intermezzo, with all four instruments playing in harmony in the same rhythm. The idyll is soon disrupted by a more agitated second theme, which appears in many forms, in changing tempi and different registers. Finally it is stated with extreme force by the first violin at the top of its range. Janáček told Kamila that this movement was "very cheerful and then dissolve[d] into a vision which would resemble your image, transparent, as if in the mist." The first theme returns and, surprisingly, takes on the agitated rhythmic quality of the second—the two people in a relationship are affecting and influencing one another. A *pianissimo* recall of the second theme, and a few sudden *fortissimo* measures, end the movement.

Like the third movement, the finale opens with a theme of deceptive simplicity, this time a vigorous folk-dance; once more, the initial mood is disrupted by episodes in turn dramatic and painfully nostalgic. In the middle of the movement, the second violin plays a fiery cadenza made up of trills; the trills are then transformed into nervous figurations that remain present for the rest of the movement. The folk-dance reappears but is not allowed to bring about a "resolution": the quartet

is left curiously open as it ends on a strong dissonance. The love between Janáček and Stösslová was not to find fulfillment on this earth.

Janáček died suddenly on August 12, 1928, without having heard a public performance of the quartet. But on June 27, he listened to the members of the Moravian String Quartet play it through for him. That day he wrote to Kamila:

Those cries of joy, but what a strange thing, also cries of terror after a lullaby. Exaltation, a warm declaration of love, imploring; untamed longing. Resolution, relentlessly to fight with the world over you. Moaning, confiding, fearing. Crushing everything beneath me if it resisted. Standing in wonder before you at our first meeting. Amazement at your appearance; as if I had fallen to the bottom of a well and from that very moment I drank the water of that well. Confusion and high-pitched song of victory. "You've found a woman who was destined for you." Just my speech and just your amazed silence. Oh, it's a work as if carved out of living flesh. I think that I won't write a more profound and a truer one.

Program note by Peter Laki.

Terra Memoria (2007)

Kajja Saariaho

Born October 14, 1952 in Helsinki, Finland

Kajja Saariaho is currently living in Paris. She composed *Terra Memoria* in 2007 on commission from The Carnegie Hall Corporation, and it was premièred by the Emerson String Quartet at Carnegie Hall in New York City on June 17, 2007. The score bears a dedication "for those departed."

While she was growing up, Saariaho was so drawn to visual imagery that she imagined she might seek a career as a painter or designer. But she veered instead toward music, studying at Helsinki University and the Sibelius Academy. There she was a pupil of Paavo Heininen, the composer, teacher, and musicologist who was emerging as an *eminence grise* behind Finland's ascent in the international musical avant-garde. Following her graduation, in 1981, she worked with Brian Fer-

neyhough and Klaus Huber at the Hochschule für Musik in Freiburg. She developed an interest in the developments of Gérard Grisey and Tristan Murail in the field of *musique spectrale*, a French movement featuring individual sounds as the model for composition, and in 1982 she installed herself in Paris, where she has lived ever since. She has become involved in electronic composition at the Institut de Recherche et de Coördination Acoustique/Musique (IRCAM, the musical technology center headed by Pierre Boulez).

During the 1980s she often found inspiration for her compositions in the physical phenomena of nature: the refraction of light (in *Verblendungen*, 1982–84, her first major work), the Aurora Borealis (*Lichtbogen*, 1986), the opposed characteristics of matter in the states of geological crystal and smoke (*Du cristal...à la fumée*, 1988–89). Much of her music at that time seemed monolithic, yet its surface was typically enlivened by scurrying detail, by intricate variations of sound that traced busy patterns through the texture of the large orchestra. In the 1990s (and on into the new century) her music took on an increasingly lyrical flavor as her basic outlook evolved. Recent works, including her operas *L'Amour de loin* (2000; it earned her the coveted Grawemeyer Award in 2003) and *Adriana Mater* (2006), have basked in luxurious expanses of unabashed sensuousness.

Saariaho has provided this comment about *Terra Memoria*:

Terra Memoria is my second piece for string quartet, the first being *Nymphaea*, which was written in 1987.

Twenty years have passed since *Nymphaea* and my musical thinking has evolved much in that time, but my initial interest in string instruments has remained as vivid as ever. I love the richness and sensitivity of the string sound and, in spite of my spare contribution to the genre, I feel when writing for a string quartet that I'm entering into the intimate core of musical communication.

The piece is dedicated "for those departed." Some thoughts about this: we continue remembering the people who are no longer with us; the material—their life—is "complete," nothing will be added to it. Those of us who are left behind are constantly reminded of our experiences

together: our feelings continue to change about different aspects of their personality; certain memories keep on haunting us in our dreams. Even after many years, some of these memories change, some remain clear flashes which we can relive.

These thoughts brought me to treat the musical material in a certain manner; some aspects of it go through several distinctive transformations, whereas some remain nearly unchanged, clearly recognizable.

The title *Terra Memoria* refers to two words which are full of rich associations: to earth and memory. Here earth refers to my material, and memory to the way I'm working on it.

Program note by James M. Keller.

String Quartet No. 5, "The Miraculous" (2007)

Bright Sheng

Born December 6, 1955 in Shanghai

String Quartet No. 5, written between March and July 2007, was co-commissioned for the Emerson String Quartet by the State University of New York at Stony Brook, Stanford University, and the University Musical Society at the University of Michigan. It was premièred by the Emerson String Quartet on October 18, 2007. The work is dedicated to the Emerson String Quartet.

The subtitle of *String Quartet No. 5, "The Miraculous,"* is inspired by two sources. Firstly, it is quite unusual to hear a string quartet in which each member is not only a splendid virtuoso, but also a passionate and superb musician. That was the thought that went through my mind when I first heard them in the summer of 1983 at Aspen Music Festival where I was a student, new in this country. Throughout its two-and-a-half decades, the Emerson's performances have become greatly more profound; yet they have not lost any of their passion and virtuosity.

The second inspiration comes from Béla Bartók's *Miraculous Mandarin Suite*, which I conducted in early 2007. Although I was always fond of the work, it was only when I was preparing to conduct it did I truly appreciate what Bartók attempted to achieve musically. On the one hand, I do not agree with Bartók's almost-racist interpretation of what he saw as a "miraculous Mandarin."

On the other hand, I marvel at Bartók's composition with its swift change of images and constant varying of tempi—in many sections, which add up to more than two-thirds of the work, almost every measure is in a different tempo. While writing this piece, I asked myself if I could achieve more or less the same "miraculous" effect without imitating Bartók's devices.

String Quartet No. 5 is based on two very different musical motifs, like two strangers from different cultural backgrounds who meet and become fast lovers. Throughout their courtship, neither of them changes but they get to know and understand each other on a much deeper level. Most importantly, they learn to happily live with each other.

Program note by Bright Sheng.

String Quartet No. 3 (1927)

Béla Bartók

Born March 25, 1881 in Nagyszentmiklós,

Hungary (now Sînnicolau Mare, Romania)

Died September 26, 1945 in New York

The string quartets of Béla Bartók have long been recognized as one of the peaks of 20th-century chamber music. In these six masterworks, Bartók created a classical sense of harmony and balance using entirely new and non-classical means—an achievement to which few of his contemporaries can lay claim.

Tonight's quartet has been seen as the acme of Bartók's modernism (along with Bartók's fourth quartet, though this was written one year later). In fact, it may well be that at first hearing, the listener's attention is engaged by the highly advanced harmonic and rhythmic idiom of these works. Yet for all its "modernity," the quartet is full of references (sometimes veiled, sometimes more overt) to folk music. Bartók's strategy consists in using only one parameter of his folk sources at a time: he will either quote a typical pentatonic cadence from Hungarian folk music (G-C-A) without the rest of the tune, or use a symmetrical melodic structure derived from folk music but filled out by markedly non-folkloric pitch material. In this way, the traditional and non-traditional elements of his style are fused in a seamless unity.

The *String Quartet No. 3* is in a single movement but is divided into four clearly demarcated

segments. A slow *Prima parte* and a fast *Seconda parte* are followed by a varied recapitulation of Part I and a Coda based on Part II. The *Prima parte* is a masterful example of “organic growth”: a complex and variegated movement arises from two or three tiny motifs that are themselves interrelated. One of the most important moments comes at the end of the section, where these tiny motifs coalesce into a long, pentatonic musical phrase (played by the second violin and the viola). The *Seconda parte* brings together a string of themes in various dance meters, both symmetrical and asymmetrical. The dance becomes more and more excited; the themes are developed in contrapuntal imitation, almost as if the dancers tripped over one another. The end of the section was best characterized by Kárpáti in his book *Bar-tók’s Chamber Music*: “The composer’s ‘scalpel’ continues to strip off the thematic and motivic layers—penetrating right down to the ‘skeleton’ of the themes.” This is followed by the return of the slow tempo (*Ricapitulazione della prima parte*) in which the short motifs of the work’s opening are “reconfigured” to form a completely new musical entity. Finally, the Coda presents the main thematic material of the *Seconda parte* in a condensed version, culminating in a climactic ending.

Program note by Peter Laki.

Renowned for its insightful performances, dynamic artistry, and technical mastery, the **Emerson String Quartet** has amassed an impressive list of achievements over three decades: a brilliant series of recordings exclusively documented by Deutsche Grammophon since 1987, eight Grammy Awards including two for “Best Classical Album,” an unprecedented honor for a chamber music group, three Gramophone Awards, and frequent performances in major concert halls throughout the world. The ensemble is lauded globally as a string quartet that approaches both classical and contemporary repertoire with equal mastery and enthusiasm.

The current season includes over 80 worldwide engagements, with a particular focus on Europe. In late August and early September, the quartet made appearances at the festivals of Gstaad, Salzburg, Schwarzenberg, Merano, Ascona, Copenhagen, Cologne, and Stockholm. The quartet returns to Europe throughout the season for a three-concert series at London’s Wigmore Hall, another three-concert series at London’s Queen Elizabeth Hall, a two-concert series at Vienna’s Konzerthaus, its first appearance at Cité de la Musique in Paris, and a pair of concerts at the Teatro della Pergola in Florence, with additional concerts in Spain, Austria, France, the UK, Germany, and Italy. The Quartet’s North American



Emerson String Quartet

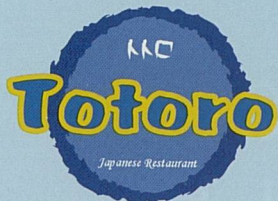
tours include stops in San Francisco, Stanford, Portland, Dallas, Philadelphia, Ann Arbor, Santa Barbara, Los Angeles, San Diego, Vancouver, Scottsdale, Savannah, and Houston. The Quartet continues its residency at the Smithsonian Institution in Washington DC, now in its 28th sold-out season, and appears in New York with pianist Gilbert Kalish for Lincoln Center's Great Performers and with pianist Yefim Bronfman at Carnegie Hall.

The Emerson String Quartet serves as quartet-in-residence at Stony Brook University, where, in addition to chamber music coaching throughout the academic year, they have conducted intensive string quartet workshops in 2004 and 2006 with plans for a third festival in 2009. The Quartet has also overseen three professional training workshops at Carnegie's Weill Music Institute. In March 2004 the Quartet was named the 18th recipient of the 2004 Avery Fisher Prize—another first for a chamber ensemble.

Formed in 1976, the Emerson String Quartet took its name from the American poet and philosopher Ralph Waldo Emerson. Violinists Eugene Drucker and Philip Setzer alternate in the first chair position and are joined by violist Lawrence Dutton and cellist David Finckel. Since January 2002, they have performed while standing—the cellist plays on a podium—and incorporates this practice in all appearances. The Quartet is based in New York City.

UMS ARCHIVES

Tonight's performance marks the Emerson String Quartet's 13th appearance under UMS auspices. The Quartet made their UMS debut in March 1989.



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UMS/Experience

• UMS EDUCATION PROGRAMS

www.ums.org/education

UMS's Education and Audience Development Program deepens the relationship between audiences and art and raises awareness of the impact the multi-disciplinary performing arts and education can have by enhancing the quality of life of our community. The program creates and presents the highest quality arts education experiences to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration. Details about all educational events and residency activities are posted one month before the performance date. Join the UMS Email Club to have updated event information sent directly to you. For immediate event info, please email umsed@umich.edu, or call the numbers listed below.

ADULT & COMMUNITY ENGAGEMENT

Please call 734.647.6712 or email umsed@umich.edu for more information.

The UMS Adult and Community Engagement Program serves many different audiences through a variety of educational events. With over 100 unique regional, local, and university-based partnerships, UMS has launched initiatives for the area's Arab-American, African, Mexican/Latino, and African-American audiences. Among the initiatives is the creation of the NETWORK, a program that celebrates world-class artistry by

today's leading African and African-American performers. UMS has earned national acclaim for its work with diverse cultural groups, thanks to its proactive stance on partnering with and responding to individual communities. Though based in Ann Arbor, UMS Audience Development programs reach the entire south-eastern Michigan region.

Public Programs

UMS hosts a wide variety of educational events to inform the public about arts and culture.

These events include

- **PREPs** – Pre-performance lectures
- **Meet the Artists** – Post-performance Q&A with the artists
- **Artist Interviews** – Public dialogues with performing artists
- **Master Classes** – Interactive workshops
- **Panels/Round Tables** – In-depth adult education related to a specific artist or art form
- **Artist-in-Residence** – Artists teach, create, and meet with community groups, university units, and schools

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 07/08 season. These programs provide opportunities for students and members of the University community to further appreciate the artists on the UMS series.



The NETWORK: UMS African American Arts Advocacy Committee

Celebrate. Socialize. Connect.

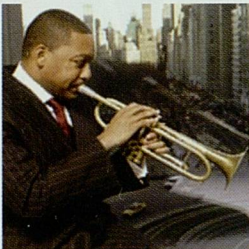
734.615.0122 | www.ums.org/network

The NETWORK was launched during the 04/05 season to create an opportunity for African-

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2007 | 2008
season



» Wynton Marsalis and Jazz at Lincoln Center Orchestra «

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- Invite Friends
- Group Prices
- UMS Choral Union
- Donate Now
- Directions & Parking
- Press Room
- Volunteer
- Seating Maps

UMS Performance
Calendar

◀ Sep 2007 ▶

S	M	T	W	T	F	S
						1
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9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

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Americans and the broader community to celebrate the world-class artistry of today's leading African and African-American performers and creative artists. NETWORK members connect, socialize, and unite with the African-American community through attendance at UMS events and free pre- or post-concert receptions. NETWORK members receive ticket discounts for selected UMS events; membership is free.

07/08 NETWORK PERFORMANCES

- Shen Wei Dance Arts: *Second Visit to the Empress*
- Dianne Reeves
- Handel's *Messiah*
- Youssou N'Dour and The Super Étoile
- Jazz at Lincoln Center Orchestra: Love Songs of Duke Ellington
- Celebration of the Keyboard
- Ahmad Jamal
- SFJAZZ Collective: A Tribute to Wayne Shorter
- Urban Bush Women/Compagnie Jant-Bi: *Les écailles de la mémoire* (The scales of memory)
- Bobby McFerrin, Chick Corea and Jack DeJohnette

UMS YOUTH, TEEN, AND FAMILY EDUCATION

Please call 734.615.0122 or email umsyouth@umich.edu for more information.

UMS has one of the largest K–12 education initiatives in the state of Michigan. Designated as a “Best Practice” program by ArtServe Michigan and the Dana Foundation, UMS is dedicated to making world-class performance opportunities and professional development activities available to K–12 students and educators.

UMS Youth

07/08 Youth Performance Series

These world-class daytime performances serve pre-K through high school students. The 07/08 season features special youth presentations of Shen Wei Dance Arts, *Pamina Devi: A Cambodian Magic Flute*, Sphinx Competition Honors Concert, Chicago Classical Oriental Ensemble, Wu Man and the Chinese Shawm Band, SFJAZZ Collective, and Urban Bush Women/Compagnie Jant-Bi. Tickets range from \$3-6 depending on the performance and each school receives free curriculum materials.

Teacher Workshop Series

UMS is part of the Kennedy Center Partners in Education Program, offering world-class Kennedy Center workshop leaders, as well as workshops designed by local arts experts, to our community. Both focus on teaching educators techniques for incorporating the arts into classroom instruction.

K–12 Arts Curriculum Materials

UMS creates teacher curriculum packets, CDs, and DVDs for all of the schools participating in UMS's Youth Education Program. UMS curricular materials are available online at no charge to all educators. All materials are designed to connect the curriculum via the Michigan State Benchmarks and Standards.

Teacher Appreciation Month!

March 2008 has been designated UMS Teacher Appreciation Month. All teachers will be able to purchase tickets for 50% off at the venue on the night of the performance (subject to availability). Limit of two tickets per teacher, per event. Teachers must present their official school I.D. when purchasing tickets. Check out the UMS website at www.ums.org for March events!

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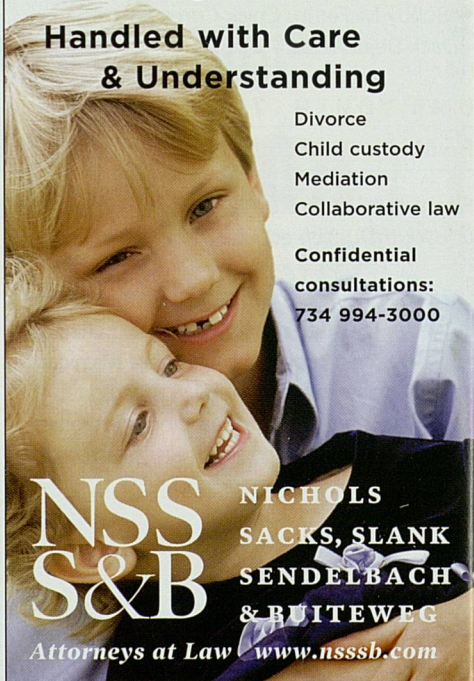
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School Fundraisers/Group Sales

Raise money for your school and support the arts. UMS offers a wide range of fundraising opportunities and discount programs for schools. It is one of the easiest and most rewarding ways to raise money for schools. For information contact umsgroupsales@umich.edu or 734.763.3100.

Teacher Advisory Committee

This group of regional educators, school administrators, and K–12 arts education advocates advises and assists UMS in determining K–12 programming, policy, and professional development.

UMS is in partnership with the Ann Arbor Public Schools and the Washtenaw Intermediate School District as part of the Kennedy Center: Partners in Education Program. UMS also participates in the Ann Arbor Public Schools' "Partners in Excellence" program.

UMS Teen Programs

Teen Tickets

Teens can attend UMS performances at significant discounts. Tickets are available to teens for \$10 the day of the performance (or on the Friday before weekend events) at the Michigan League Ticket Office and \$15 beginning 90 minutes before the performance at the venue. One ticket per student ID, subject to availability.

Breakin' Curfew

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this yearly performance highlighting the area's best teen performers. Details about this performance will be announced in Spring 2008.

UMS Family Programs

UMS is committed to programming that is appropriate and exciting for families. Please visit the family programs section of ums.org for a list of family-friendly performance opportunities.

The 07/08 family series is sponsored by **TOYOTA**

Family Days

Area community organizations, libraries, arts centers, museums, and performance groups collaborate on this yearly festival designed for all families. Details of Ann Arbor Family Days will be announced later this year.

Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. Designed to nurture and create the next generation of musicians and music lovers, the Classical Kids Club allows students in grades 1–8 to purchase tickets to all classical music concerts at a significantly discounted rate. Parents can purchase up to two children's tickets for \$10 each with the purchase of a \$20 adult ticket beginning two weeks before the concert. Seating is subject to availability. UMS reserves a limited number of Classical Kids Club tickets to each eligible performance—even those that sell out! For information, call 734.764.2538 or sign up for the UMS Email Club and check the box for Classical Kids Club.

Education Program Supporters

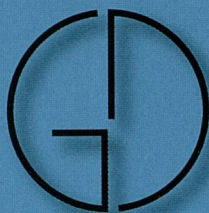
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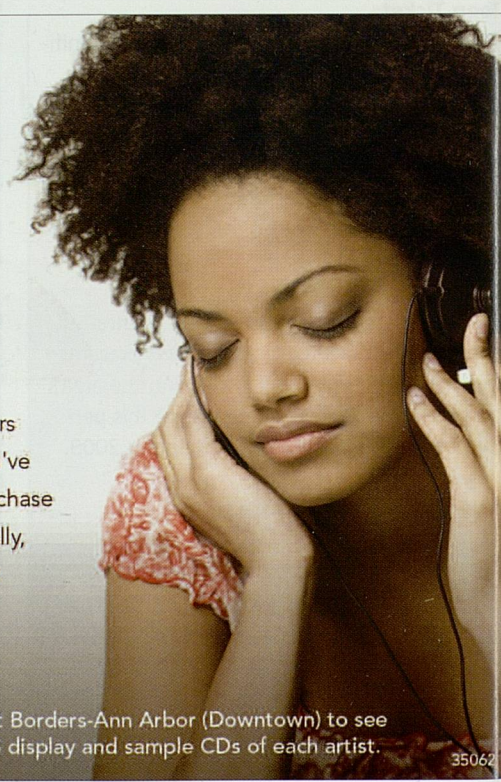
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• UMS STUDENT PROGRAMS

www.ums.org/students

UMS offers five programs designed to fit students' lifestyles and save students money. Each year, 15,000 students attend UMS events and collectively save \$300,000 on tickets through these programs. UMS offers students additional ways to get involved in UMS, with internship and work/study programs, as well as a UMS student advisory committee.

Half-Price Student Ticket Sales

At the beginning of each semester, UMS offers half-price tickets to college students. A limited number of tickets are available for each event in select seating areas. Simply visit www.ums.org/students, log in using your U-M unique name and Kerberos password, and fill out your form. Orders will be processed in the order they are received. You will pay for and pick up your tickets at a later date at the Michigan League Ticket Office.

Winter Semester: Begins Sunday, January 6, 2008 at 8 pm and ends Tuesday, January 8 at 8 pm.

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Rush Tickets

Sometimes it pays to procrastinate! UMS Rush Tickets are sold to college students for \$10 the day of the performance (or on the Friday before weekend events) and \$15 beginning 90 minutes before the event. Rush Ticket availability and seating are subject to Ticket Office discretion. Tickets must be purchased in person at the Michigan League Ticket Office or at the performance venue ticket office. Just bring your valid college ID. Limit two tickets per student.

UMS Student Card

Worried about finding yourself strapped for cash in the middle of the semester? The UMS Student Card is a pre-paid punch system for Rush Tickets. The Card is valid for any event for which Rush Tickets are available, and can

be used up to *two weeks* prior to the performance. The UMS Student Card is available for \$50 for 5 performances or \$100 for 10 performances. Please visit www.ums.org/students to order online.

Arts & Eats

Arts & Eats combines two things you can't live without—great music and free pizza—all in one night. For just \$15, you get great seats to a UMS event (at least a 50% savings) and a free pizza dinner before the concert, along with a brief talk by a seasoned expert about the performance. Tickets go on sale approximately two weeks before the concert.

07/08 Arts & Eats Events:

- Shen Wei Dance Arts, Sat. 9/29
- Hubbard Street Dance Chicago, Fri. 10/26
- Caetano Veloso, Fri. 11/9
- *Messiah*, Sun. 12/2
- Yuja Wang, Sun. 1/20
- Christian Tetzlaff, Thurs. 2/14
- San Francisco Symphony, Fri. 3/14
- Bobby McFerrin, Chick Corea, Jack DeJohnette, Sat. 4/19

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Arts Adventure Series

UMS, the U-M School of Music, Theatre & Dance, and Arts at Michigan have teamed up to offer the Arts Adventure Series, a package of three events each semester for just \$35. To order the 07/08 Arts Adventure Series, visit www.arts.umich.edu to view the performance offerings and complete the order form by October 9.

Arts at Michigan offers several programs designed to help students get involved in arts and cultural opportunities at the University of Michigan. Please visit www.arts.umich.edu for the latest on events, auditions, contests, funding for arts initiatives, work and volunteer opportunities, arts courses, and more.



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

Student Advisory Committee

As an independent council drawing on the diverse membership of the University of Michigan community, the UMS Student Advisory Committee works to increase student interest and involvement in the various programs offered by UMS by fostering increased communication between UMS and the student community, promoting awareness and accessibility of student programs, and promoting the student value of live performance. For more information or to participate on the Committee, please call 734.615.6590.

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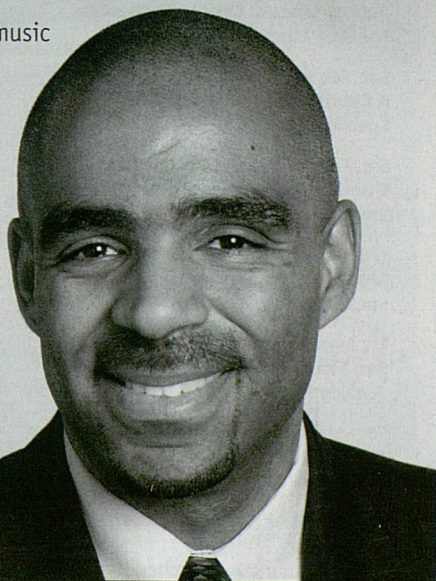
Aaron Dworkin, '97, MM'98

Founder and president of the Sphinx Organization for minorities in the classical arts, accomplished violinist, 2005 MacArthur Fellow, poet, film producer and director, Alumni Association member



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Fri, Sept 28, 5:30 pm, Alumni Center
Shen Wei Dance Arts
Speaker: Kenneth G. Lieberthal

Sat, Oct 6, 5:30 pm, Rackham Building
Filarmonica della Scala
Speaker: Martin Katz

Fri, Oct 12, 5:30 pm, Hill Auditorium
Krystian Zimerman
Speaker: Logan Skelton

Thurs, Oct 25, 5:30 pm, Power Center
Hubbard Street Dance Chicago
Speaker: Jim Vincent

Sun, Nov 4, 2007, 5 pm, Rackham Building
St. Petersburg Philharmonic
Speaker: Beth Genné

Sat, Nov 10, 5:30 pm, Rackham Building
Yo-Yo Ma and Kathryn Stott
Speaker: Anthony Elliott

Wed, Jan 16, 5:30 pm, Hill Auditorium
Jazz at Lincoln Center Orchestra
Speaker: Ellen Rowe

Sat, Feb 2, 5:30 pm, Rackham Building
A Celebration of the Keyboard
Speaker: Arthur Greene

Sat, Febr 9, 5:30 pm, Rackham Building
Guarneri/Johannes String Quartets
Speaker: William Bolcom

Thurs, Feb 14, 5:30 pm, Rackham Building
Christian Tetzlaff
Speaker: Stephen Shipp

Fri, March 14, 5:30 pm, Rackham Building
San Francisco Symphony
Speaker: Steven Whiting

Fri, March 21, 5:30 pm, Rackham Building
Bach's St. Matthew Passion
Speaker: Anne Parsons

Wed, April 2, 5:30 pm, Rackham Building
Lang Lang
Speaker: Kenneth C. Fischer

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Join us for dinner ...or wine and *hors d'oeuvres* ...or a fabulous tailgate lunch, or any of these wonderful and delicious events! Take the opportunity to meet others or join friends in convivial homes, restaurants and other venues with gracious hosts. All proceeds support UMS educational programs.

Call 734.764.8489 for information

Go Blue! Tailgate

Saturday, September 22, 2007
Hosts: Maya Savarino / Penny & Ken Fischer

A Far East Feast

Thursday, September 27, 2007, 7 PM
Hosts: Mignonette and Dick Cheng and Nancy and Wendel Heers

Football Fan Fare

Saturday, October 20, 2007, 7 PM
Hosts: Alicia Torres and Frank Legacki

A Festive Halloween Celebration

Sunday, October 28, 2007, 5 PM
Hosts: Allison and Greg Poggi

Let's Do It

Friday, November 16, 2007, 7 PM
Hosts: Mike Monahan and Mary Campbell

Mostly Mozart

Saturday, January 19, 2008, 7 PM
Hosts: Karen and Karl Gotting

A Song to Remember:

Chopin at the Kempf House
Friday, February 22, 2008, 7 PM
Hosts: Ewa and Rafal Sobotowski

A Fall Harvest Adventure—S.A.

Friday, March 7, 2008, 7 PM
Hosts: Katherine and Damian Farrell

All That Jazz

Saturday, March 15, 2008, 7 PM
Hosts: Kathleen Nolan and Doug Kelbaugh

Cinco de Mayo

Saturday, May 3, 2008, 7 PM
Hosts: Jean and Arnold Kluge

If These Walls Could Talk

Saturday, May 17, 2008, 6-8 PM
Hosts: Sue and Jim Kern

Rhythms of the Night

Friday, May 30, 2008, 6-9 PM
Host: Newcombe Clark

UMS/Support

There are many ways to support the efforts of UMS, all of which are critical to the success of our season. We would like to welcome you to the UMS family and involve you more closely in our exciting programming and activities. This can happen through corporate sponsorships, business advertising, individual donations, or through volunteering. Your financial investment and/or gift of time to UMS allows us to continue connecting artists and audiences, now and into the future.

• CORPORATE SPONSORSHIP AND ADVERTISING

Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to the performance experience. Call 734.764.6833 to learn how your business can benefit from advertising in the UMS program book.

Sponsorship

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

- Enhancing corporate image
- Cultivating clients
- Developing business-to-business relationships
- Targeting messages to specific demographic groups
- Making highly visible links with arts and education programs
- Recognizing employees
- Showing appreciation for loyal customers

For more information, please call 734.647.1176.

• INDIVIDUAL DONATIONS

We could not present our season without the invaluable financial support of individual donors. Ticket revenue only covers half of the cost of our performances and educational events. UMS donors help make up the difference. If you would like to make a gift, please fill out and mail the form on page P/40 or call 734.647.1175.

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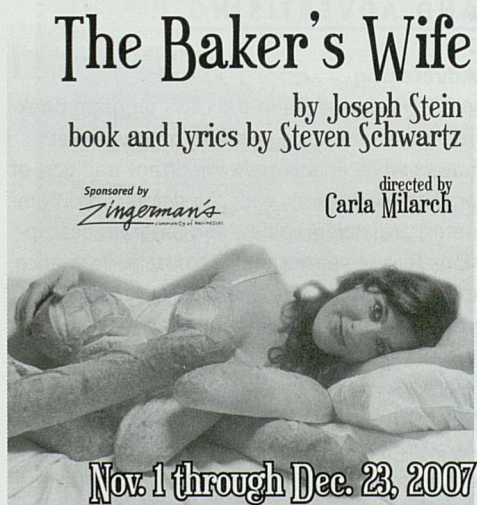
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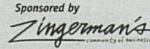
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The UMS Advisory Committee is an organization of over 70 volunteers who contribute approximately 7,000 hours of service to UMS each year. The purpose of the Advisory Committee is to raise funds for UMS's nationally-acclaimed arts education program through the events listed below. In addition, Advisory Committee members and friends provide assistance in ushering at UMS youth performances and assist in various other capacities throughout the season. Meetings are held every two months and membership tenure is three years. Please call 734.647.8009 to request more information.

Delicious Experiences

These special events are hosted by friends of UMS. The hosts determine the theme for the evening, the menu, and the number of guests they would like to entertain. It's a wonderful way to meet new people!

Ford Honors Program and Gala May 10, 2008

This year's program will honor renowned flutist James Galway as he receives the UMS Distinguished Artist award. Following the program and award presentation, the UMS Advisory Committee will host a gala dinner to benefit UMS Education programs. Please call 734.647.8009 for more information.

On the Road with UMS

Last September, over 300 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$80,000 to support UMS educational programs. This year's event was held on September 14. Look for information at www.ums.org about *On the Road* in the 08/09 season.

UMS Ushers

Without the dedicated service of UMS's Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books, and providing that personal touch which sets UMS events apart from others.

The UMS Usher Corps is comprised of over 500 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. Orientation and training sessions are held each fall and winter, and are open to anyone 18 years of age or older. Ushers may commit to work all UMS performances in a specific venue or sign up to substitute for various performances throughout the concert season.

If you would like information about becoming a UMS volunteer usher, contact our Assistant Ticketing Manager, Front of House, Suzanne Davidson, at 734.615.9398 or e-mail fohums@umich.edu.



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For more information, please call the Development Office at 734.647.1175 or visit www.ums.org.

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Oct. 20 > Bird's Eye View

Swan Lake, *Firebird* and Fetler *Violin Concerto No. 2* with Aaron Berofsky.

Dec. 8 > Heroes

Don Quixote and Beethoven *Symphony No. 3 "Eroica."*



Jan. 26 > Mozart's Birthday Bash

Mozart's *Piano Concerto No. 21*, *Symphony No. 41* and *Magic Flute Overture*

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Nov. 11 > Beethoven *Lives Upstairs*



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Dec. 1 > Sing-Along with Santa

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Jan. 27 > Babar

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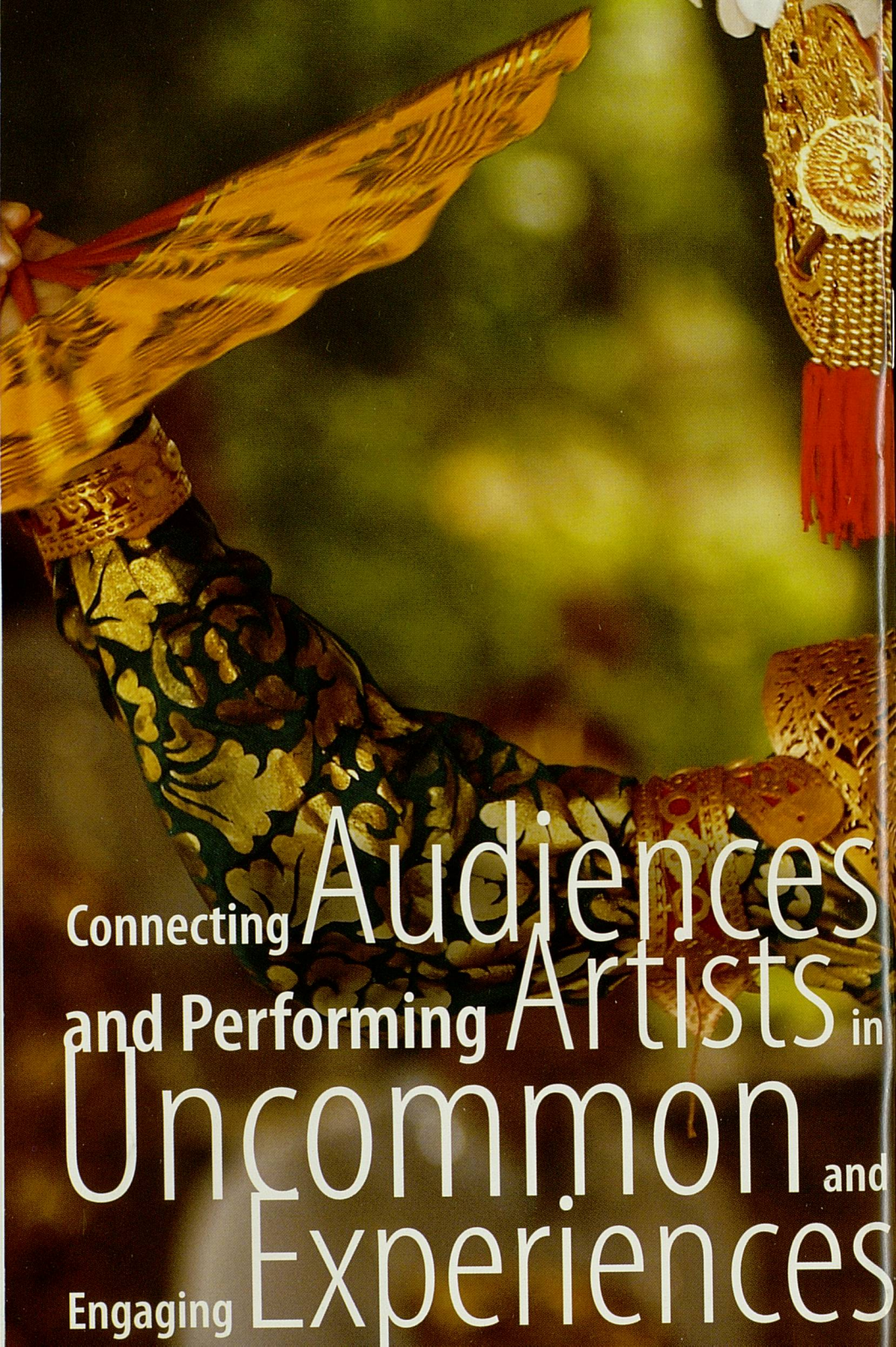
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