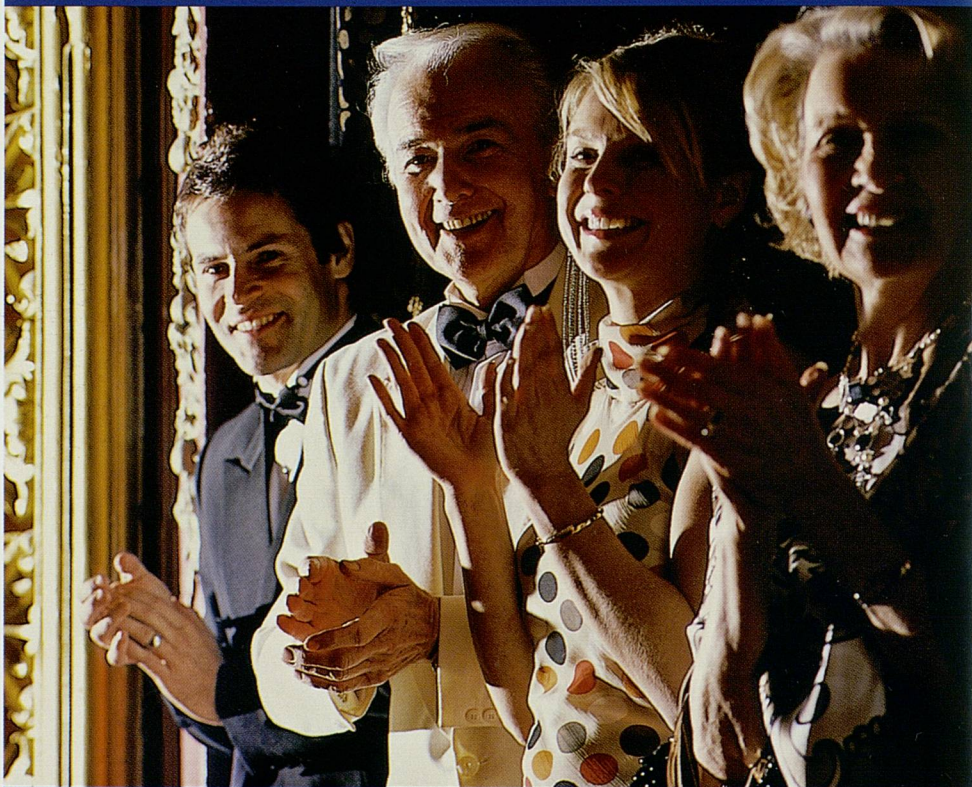




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WINTER 2008 SEASON  
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# university musical society

Winter 08

University of Michigan • Ann Arbor

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Cover: Urban Bush Women and Compagnie Jant-Bi perform *Les écailles de la mémoire* (The scales of memory) at the Power Center on Friday, March 28 and Saturday, March 29, 2008.

## • FROM THE U-M PRESIDENT

Welcome to this performance of the 129th season of the University Musical Society (UMS).

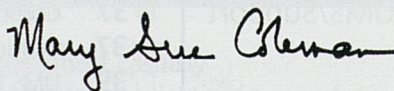
All of us at the University of Michigan are proud of UMS, the nation's oldest university-related performing arts presenter that is distinctive nationally in several ways:

- UMS has commissioned more than 50 new works since 1990, demonstrating its commitment to supporting creative artists in all disciplines. Two of these UMS commissions featured this term are works by renowned U-M composers: MacArthur Fellow **Bright Sheng's** *String Quartet No. 5* for the **Emerson String Quartet** on January 4 and Pulitzer Prize-winning **William Bolcom's** *Octet for Double Quartet* for the **Guarneri and Johannes String Quartets** on February 9.
- In the past three seasons, 54% of UMS presentations have featured artists making their UMS debuts, a measure of UMS's commitment to new and emerging artists, and 55% have featured artists from outside the United States, highlighting UMS's belief that artistic expression can foster greater understanding and appreciation of diverse cultures. In conjunction with the University's ChinaNow Theme Year, UMS presents pianist **Yuja Wang** on January 20 and pipa player **Wu Man** on February 10, each in their UMS debut performance.
- 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. One of the most notable partnerships for UMS this season is with our School of Music, Theatre & Dance. Together they have brought the renowned contemporary chamber music ensemble **eighth blackbird** to the campus on four occasions during which the group has worked with hundreds of students on campus and in the community. Their residency culminates in their UMS debut performance on April 10.

- UMS is the only university-related presenter in the nation to have been honored by both the **Wallace Foundation** with its Excellence Award and the **Doris Duke Charitable Foundation** with its Leading College and University Presenter Award in the inaugural year of both endowment programs, a measure of the esteem with which UMS is regarded in the presenting field.

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](http://www.umich.edu) and click on "Museums and Cultural Attractions."

Sincerely,



Mary Sue Coleman  
President, University of Michigan



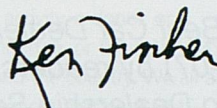
## • FROM THE UMS PRESIDENT

**W**elcome! It's great to have you with us at this UMS performance. I hope you enjoy the experience and will come to more UMS events between now and May 10 when we close our 2007/08 season with our annual Ford Honors Program. This year's program features a recital by flutist James Galway followed by a wonderful dinner organized by our Advisory Committee. You'll find all of our performances listed on page 2 of your program insert.

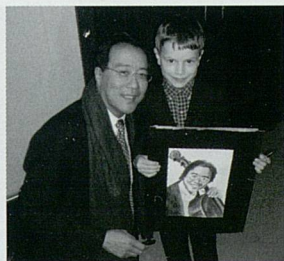
Our Fall Season included 31 performances featuring artists and ensembles representing 19 countries around the world. Wherever possible, we like to create opportunities for our audience members to meet the artists. Here is a sampling of photos from several of the events from the Fall Season:

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](mailto:kenfisch@umich.edu) or call me at 734.647.1174.

Very best wishes,



Kenneth C. Fischer  
*UMS President*



**Above:** (Clockwise from top left)

Cellist Yo-Yo Ma backstage at Hill Auditorium with 8-year-old fan Forrest Flesher, whose mother Carol Gagliardi had painted a portrait of the cellist

Cambodian dancers from the Pamina Devi performance with a young fan at the Meet & Greet in the Power Center Lobby

Canadian tenor Ben Heppner at the Filarmonica della Scala afterglow on the Hill Mezzanine

Singer Dianne Reeves at the NETWORK reception hosted by Habte Dadi and Almaz Lessanework at the Blue Nile restaurant

Hungarian pianist András Schiff in the Green Room at Rackham Auditorium with Ann Arbor piano teacher Natalie Matovinovic and two of her students

*Breakin' Curfew* curators from Ann Arbor's teen center, The Neutral Zone, following a presentation to UMS staff

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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.

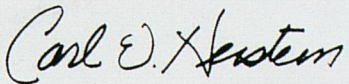
Each of us has an important role to play in this endeavor, whether as an audience member at a performance or an educational activity, a donor, or a volunteer member of the Board, Senate, Advisory Committee, or the new UMS National Council, which is enhancing our visibility around the country. We all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

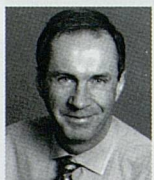
*President, Ford Motor Company Fund  
and Community Services*



**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."

THE  
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.*

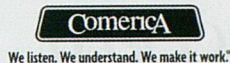
"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it, and CFI is proud to lend its support."



**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."



**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."

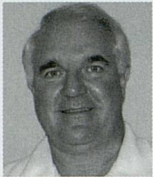


**Leo Legatski**

*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."





### **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

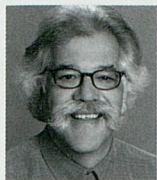


### **Bill Koehler**

*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**

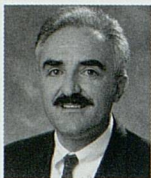


### Michael B. Staebler

*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*

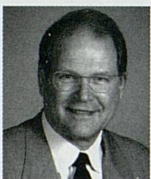
"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."



### 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.*

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The Power Foundation

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 Sara Sanders, *Assistant Front-of-House Coordinator/Ticket Office Assistant*  
 Stephanie Zangrilli, *Ticket Office Associate*  
 Dennis Carter, Bruce Oshaben, Brian Roddy, *Head Ushers*

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 Gabriel Bilen  
 Greg Briley  
 Caleb Cummings  
 Elizabeth Dengate  
 Vinal Desai  
 Amy Fingerle  
 Jonathan Gallagher  
 Eboni Garrett-Bluford  
 Charlie Hack  
 William Hubenschmidt  
 Max Kumangai-McGee  
 Michael Lowney  
 Ryan Lundin  
 Michael Michelon  
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# 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](http://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](http://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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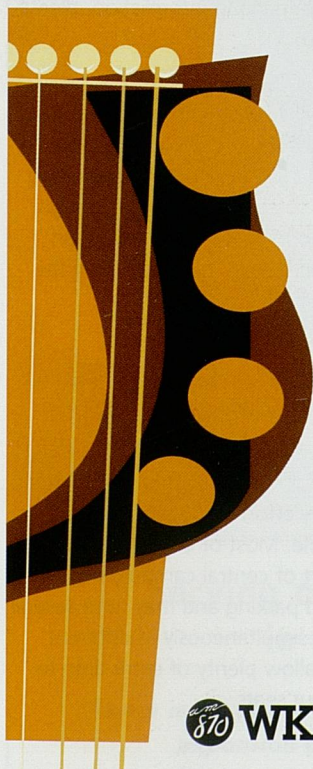
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### Latecomers

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](mailto: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](http://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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(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**

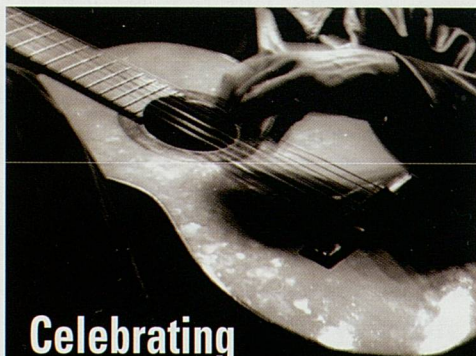
By Fax:

**734.647.1171**

By Mail:

**UMS Ticket Office**  
**Burton Memorial Tower**  
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# 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

Thursday, February 14 through Wednesday, March 5, 2008

<b>Christian Tetzlaff</b>	<b>3</b>
Thursday, February 14, 8:00 pm Hill Auditorium	
<b>Noism08</b>	<b>7</b>
<i>NINA materialize sacrifice</i> Friday, February 15, 8:00 pm Power Center	
<b>An Evening with Ahmad Jamal</b>	<b>11</b>
Saturday, February 16, 8:00 pm Hill Auditorium	
<b>Orion String Quartet with David Krakauer</b>	<b>15</b>
Wednesday, March 5, 8:00 pm Rackham Auditorium	

# THE 129TH UMS SEASON

## Winter 2008

### January

- 4 *Fri* – Emerson String Quartet  
16 *Wed* – Jazz at Lincoln Center Orchestra  
with Wynton Marsalis: *Ellington Love Songs*  
20 *Sun* – Yuja Wang, piano  
21 *Mon* – Mos Def Big Band: *Tribute to Detroit's J Dilla*  
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 the Bay Area 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

## UMS Educational Events

through Wednesday, March 5, 2008

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

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### Noism08

#### Artist Reception:

**Noism08 and Jo Kanamori, Artistic Director**  
Friday, February 15, post-performance  
Michigan League, Vandenberg Room, 2nd Floor,  
911 North University

Everyone is welcome to meet the artists featured in the production of Noism08: *NINA materialize sacrifice*. Sponsored by the U-M Center for Japanese Studies.

A collaboration with the U-M Center for Japanese Studies.

presents

## Christian Tetzlaff

Violin

### Program

Thursday Evening, February 14, 2008 at 8:00  
Hill Auditorium • Ann Arbor

*Eugène Ysaÿe*

### Sonata for Solo Violin, Op. 27, No. 1

Grave: Lento assai  
Fugato: Molto moderato  
Allegretto poco scherzoso: Amabile  
Finale con brio: Allegro fermo

*J. S. Bach*

### Sonata No. 3 in C Major, BWV 1005

Adagio  
Fuga  
Largo  
Allegro assai

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

*Béla Bartók*

### Sonata for Unaccompanied Violin

Tempo di ciaccona  
Fuga: Risoluto, non troppo vivace  
Melodia: Adagio  
Presto

*Niccolò Paganini*

### 24 Caprices, Op. 1 (Excerpts)

No. 16 – Presto: g minor  
No. 6 – Lento: g minor  
No. 15 – Posato: e minor  
No. 1 – Andante: E Major

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

Mr. Tetzlaff appears by arrangement with CM Artists New York.

Recordings available on the Virgin Classics/EMI, Hänssler, and Musical Heritage recording labels.

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

**Sonata for Solo Violin, Op. 27, No. 1** (1924)

Eugène Ysaÿe

*Born July 16, 1858 in Liège, Belgium**Died May 12, 1931 in Brussels*

Eugène Ysaÿe is remembered first and foremost as one of the greatest violinists of the late-19th and early-20th centuries. He was a highly influential teacher and the dedicatee of such classics as César Franck's *Violin Sonata in A Major*, Ernest Chausson's *Poème* and Claude Debussy's *String Quartet in g minor*, Op. 10. Yet he was also a composer in his own right, and though not often played, his six remarkable solo sonatas for violin, written late in his life, have earned him a firm place in the repertoire. Rightly so: these are much more than virtuoso showpieces. The sonatas are among the most challenging works ever written for violin, but they are also full of originality in their structure and their harmonic idiom.

Each work is dedicated to a different violinist colleague of Ysaÿe's; this piece pays tribute to Joseph Szigeti (1892–1973), who was only 32 years old when he received this honor from the Master. The sonata could almost be called a modern “remake” of Bach's unaccompanied sonatas. It shares its g-minor tonality with the first of those, and adheres to the same four-movement outline, the so-called *sonata da chiesa* (church sonata) format that Bach had followed. The opening “Grave” takes its cue from the rhythm of the sara-bande, with numerous irregularities in the meter. The second movement “Fugato,” after the model of the second-movement fugues in all three of Bach's unaccompanied sonatas. The third and fourth movements (a quasi-minuet and a quasi-gigue) seem to have been inspired by the other three of Bach's solo works, the partitas, which are essentially dance sequences.

Ysaÿe's writing is distinguished by a high degree of chromaticism and many advanced virtuoso techniques: double, triple, and quadruple stops, arpeggios, and fast runs. The ending of the first movement, with its *tremolos* (fast note repeats) played *sul ponticello* (near the bridge) is decidedly un-Bachian in its sound, but it is certainly faithful to the great models in its intent to encompass everything the violin was capable of doing in the 20th century—Bach had offered a similar violinist's compendium for his own time.

**Sonata No. 3 in C Major, BWV 1005** (c. 1720)

Johann Sebastian Bach

*Born March 21, 1685 in Eisenach, Germany**Died July 28, 1750 in Leipzig*

Although best known in his own day as a virtuoso organist, Bach was also a professional-level violinist. His first job—for a few months in 1703, when he was 18 years old—was actually as a violin player in Weimar. Bach was therefore intimately familiar with the technique of the instrument; his three partitas and three sonatas for unaccompanied violin are the “bible” of every violin player to this very day.

All three sonatas follow the same general pattern: they start with introductions not unlike the preludes in the *Well-tempered Clavier* (the C Major “Adagio” exists, in fact, in a keyboard arrangement listed in the Bach catalog as BWV 968). The elaborate ornamentation of these preludes and their frequently modulating (sometimes chromatic) harmonies serve as introductions to the fugues that follow in each case. The latter represent special challenges in an unaccompanied work where a single violin has to play all the voices. After these two more “serious” movements, the third and fourth movements are “lighter”: in each case, a melodious instrumental aria is followed by a finale in perpetual motion, where the rapid 16th-notes serve as vehicles for considerable harmonic and structural intricacy.

Each sonata realizes this basic pattern in a different way. In this work (the only one of the three written in a Major key), the opening “Adagio” focuses on a rhythmic idea rather than on an ornamental one. The fugal second movement includes a lengthy middle section in a non-contrapuntal, figurative style. The “Largo” is dominated by a single uninterrupted melodic line, while the finale introduces a dance-like rhythmic pattern to break up the monotony of the steady 16th-note motion.

**Sonata for Unaccompanied Violin** (1944)

Béla Bartók

*Born March 25, 1881 in Nagyszentmiklós,**Hungary (now Sinnicolau Mare, Romania)**Died September 26, 1945 in New York*

In November 1943, Bartók heard Yehudi Menuhin perform J.S. Bach's *Sonata No. 3 in C Major*, BWV 1005. He was so impressed with Menuhin's artistry that he immediately decided to comply with the violinist's request for a new work.

The fact that Menuhin performed unaccompanied Bach at the recital attended by Bartók had important consequences. Bartók's sonata shows many signs of Baroque inspiration, which may have come via Bartók's friend Zoltán Kodály who (some three decades earlier) had composed his *Sonata for Solo Cello*, itself the most important work of its kind since Bach. The respective openings of the Kodály and Bartók sonatas are surprisingly similar in their rhythmic shape, their chordal texture, and their combination of Baroque features with pentatonic Hungarianisms. Bartók's first movement—marked *Tempo di Ciaccona*—was inspired, in addition, by Bach's "Chaconne" from the *Partita No. 2 in d minor*. Yet Bartók's movement is in sonata form, with a second subject that has little to do with Baroque music.

The second-movement "Fuga" is another case where Baroque techniques merge completely with impulses of different origins. It has for its theme that same minor third, presented in an unadorned, almost brutal way, upon which the "Arabic" Scherzo of the *String Quartet No. 2, Op. 17* (1915–17) had been based, and its expanded repeat is also rooted in a long-standing Bartókian practice derived from folk music. Furthermore, the rhythm of folk dance is woven into the very fabric of the fugue theme and its elaboration.

The third-movement "Melodia" leaves the Baroque models behind and is devoted entirely to a typically Bartókian chromatic melody. The movement is in ABA form with an extremely free recapitulation. The main structural turning points are emphasized by changes in playing technique. Thus, the ending of the main theme is marked by a short tag played in harmonics; the central section, one of Bartók's mysterious "night musics," is distinguished by the use of the mute; and the movement ends with an extended return of the tag played in harmonics. Now however, instead of single pitches, harmonic double-stops are required.

In the last movement, Bartók made use of quarter-tones, an innovation that was eliminated in Menuhin's edition of the work which, for many years, was the only version available. At tonight's concert, Mr. Tetzlaff will play the original version, in which the quarter-tones play an important structural role: they affect the opening perpetual motion and then disappear in the two slower-moving episodes. Of the latter, the first involves the pentatonic scale found in so many Hungarian folksongs, and the second contains augmented and diminished intervals more characteristic of Romanian folk music.

## 24 Caprices, Op. 1 (Excerpts, 1805)

Niccolò Paganini

Born October 27, 1782 in Genoa, Italy

Died May 27, 1840 in Nice, France

Had Paganini sold his soul to the devil? Or was he actually the *son* of the devil? Unbelievable as it may seem, these questions were actually being debated (one wonders how seriously) in the Viennese press in 1828, when Paganini came to visit the Austrian imperial capital. (Franz Schubert, never a rich man, bought not one but two expensive seats for the concert.) The rumors about Paganini's diabolical origins were so persistent that the violinist's mother had to write an open letter to the Viennese newspaper to testify that her son had been born the usual way. Or rather, her son had to write the letter for her, because she was by all accounts illiterate.

Why did Paganini have to face such outlandish charges? By the late 1820s, his reputation as the world's greatest violin virtuoso had spread beyond his native Italy, and audiences watched in utter disbelief as he performed feats on the instrument that no one had previously thought possible. His facility in playing rapid scale passages in double-stops (thirds, sixths, octaves, 10ths) and the brilliance of his harmonics (played with fingers barely touching the strings) mystified even the best professional violinists. His technique, however, was not all that was diabolical about him: many scandalous stories circulated about his private life—many of them true. His very appearance (a tall, thin man with long hair, curly side-whiskers, a pale countenance and an aquiline nose) struck many contemporaries as rather eerie.

In his *24 Caprices*—one of the most astounding "Op. 1"s in the literature—Paganini not only revolutionized the technique of the violin but created, at the time, the most significant body of unaccompanied violin music since Bach. Of the four we shall hear this evening, No. 16 is a study in perpetual motion, in which the emphasis is placed on bow control. The lyrical melody of No. 6 is joined by a sensitive accompaniment played *tremolo* (with rapidly alternating pairs of notes). No. 15 bears the unusual tempo marking *Posato*, which translates, perhaps, as "with an even placement of sound." It is a complex piece where passages in parallel octaves—a special challenge on the violin—appear side by side with fast runs. No. 1 features arpeggios and passages in parallel thirds.

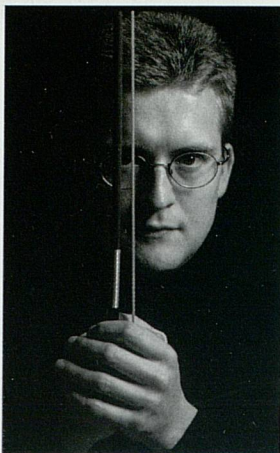
Program notes by Peter Laki.

**C**hristian Tetzlaff is internationally recognized as one of the most important violinists of his generation. In honor of his artistic achievements, *Musical America* named Mr. Tetzlaff "Instrumentalist of the Year" in 2005.

From the outset of his career, Mr. Tetzlaff has performed and recorded a broad spectrum of the repertoire, ranging from Bach's unaccompanied sonatas and partitas to 19th-century masterworks by Mendelssohn, Beethoven, and Brahms; from 20th-century concertos by Bartók, Berg, and Stravinsky to world premières of contemporary works. Since his performances of the Schoenberg *Violin Concerto* that brought him to international attention at age 22—with Christoph von Dohnányi and The Cleveland Orchestra and with Sergiu Celibidache and the Munich Philharmonic—Mr. Tetzlaff has been recognized for his playing of the less frequently heard areas of the literature. Nonetheless, he considers Mozart and Brahms to be just as central and challenging to his musical development. Mr. Tetzlaff is also dedicated to chamber music and frequently collaborates with distinguished artists including Leif Ove Andsnes, Lars Vogt, Sabine Meyer, Heinrich Schiff, and Tabea Zimmermann.

Born in Hamburg in 1966 to a minister's family in which music occupied a central place, his three siblings are all professional musicians. He frequently performs with his sister Tanja, a cellist. Mr. Tetzlaff began playing the violin and piano at age six, but pursued a regular academic education while continuing his musical studies. He did not begin intensive study of the violin until making his concert debut playing the Beethoven *Violin Concerto in D Major*, Op. 61 at the age of 14. Mr. Tetzlaff came to the US in 1985 to study at the University of Cincinnati College-Conservatory of Music and also spent two summers at the Marlboro Music Festival in Vermont.

Mr. Tetzlaff has been in demand as a soloist with many of the world's leading ensembles and conductors, establishing close artistic partnerships that are renewed season after season. In North America, Mr. Tetzlaff has performed with the orchestras of Chicago, Cleveland, Boston, Philadelphia, New York (both the Philharmonic and the Metropolitan Opera Orchestra), San Francisco, and Toronto. He also appears regularly in recital and with major orchestras in Berlin, Vienna, London, Paris, Amsterdam, Munich, and Rome.



Christian Tetzlaff

and piano with Alexander Lonquich at the 92nd Street Y in New York.

Mr. Tetzlaff's highly regarded recordings for Virgin Classics reflect the breadth of his musical interests. They include the complete works for violin and orchestra of Jean Sibelius with the Danish National Radio Orchestra and Thomas Dausgaard, which won the prestigious Diapason d'or Award; and the Grammy-nominated album *Bartók: Violin Sonatas* (with Leif Ove Andsnes). His most recent releases include the *Bach Sonatas and Partitas* on the Musical Heritage and Hänssler labels and a recording of the Brahms and Joachim violin concertos with the Danish Radio Orchestra/Dausgaard for Virgin Records.

Mr. Tetzlaff makes his home near Frankfurt with his wife, a clarinetist with the Frankfurt Opera, and their three children. He currently performs on a violin modeled after a Guarneri del Gesù made by the German violin maker Peter Greiner.

## UMS ARCHIVES

**T**his evening's recital marks Mr. Tetzlaff's second appearance under UMS auspices, following his debut in 2000 at St. Francis of Assisi Catholic Church.



presents

## NINA materialize sacrifice

A production of **Noism08**

*Artistic Direction and Choreography by Jo Kanamori*

*Music by An Ton That*

*Lighting Design by Jo Kanamori and Satoe Morishima*

*Costume Design by Ai Kanamori*

*Décor by Dan Sunaga*

### *Dancers*

Naoya Aoki

Sawako Iseki

Nobuko Takahara

Aiichiro Miyagawa

Yuki Yamada

Minoru Harata

Izumi Fujii

Ayako Nakano

Emi Aoki

Yoshimitsu Kushida

### Program

Friday Evening, February 15, 2008 at 8:00

Power Center • Ann Arbor

*Tonight's performance is approximately 70 minutes in length and will not include an intermission.*

41st Performance of the  
129th Annual Season

17th Annual  
Dance Series

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

Media partnership provided by Michigan Radio, *Between the Lines*, and *Metro Times*.

Special thanks to Jane Ozanich and the U-M Center for Japanese Studies for their participation in this residency.

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

### Notes on this Evening's Program

*NINA materialize sacrifice* was born from studying how we might produce an energy strong enough to give a sense of the beauty and power of a body before it moves in space. Once we found this energy, in the stillness before motion, then movements were specifically chosen in order to maintain the initial physicality. The magical encounter with the original score from An Ton-That then allowed *NINA* to travel into the journey of her story...

\*The body / The figure / The object  
with the right light / with the right music  
In right time / In right space  
Then drama will be born as if it were  
always there waiting to be found...

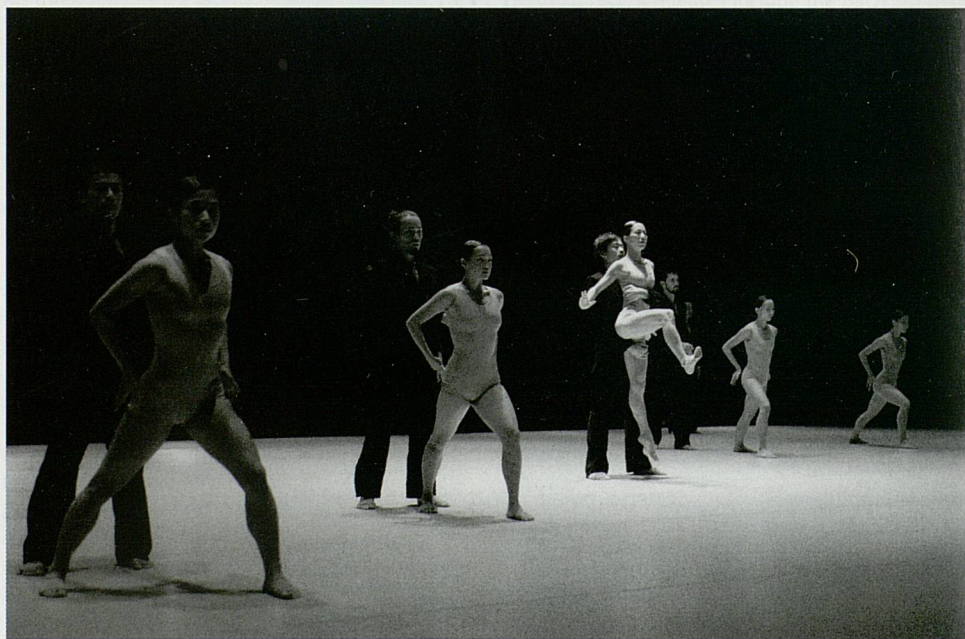
-Noism08

### About the Company

In April of 2004, **Noism** was organized to be the residential dance company at the Ryutopia Niigata-City Performing Arts Center. Jo Kana-

mori, a young and energetic choreographer and dancer active all over the world, was appointed Artistic Director of the new company. In Japan, a residential dance company in the public theater is very rare and the incorporation of this company was considered a highly notable and epoch-making event. Since its inception, there has been great interest surrounding Noism as it is the country's first European-style professional dance company. Kanamori auditioned over 200 dancers from all over the country and selected 10 he felt had a strong dance history but who also showed their own individuality. The company is consistently praised for its presentation of imaginative, challenging, and powerful work.

**J**o Kanamori (*Artistic Director/Choreographer*) was the first Japanese dancer to study under Maurice Béjart at Rudra Béjart Lausanne. He was a member of the Netherlands Dance Theater II, the Opera National de Lyon Ballet, and the Gothenburg Ballet before returning to Japan in 2002. In 2003 Mr. Kanamori received the third Asahi Performing Arts Award and Kirin Special Grant for Dance for his first self-produced performance, *no-mad-ic project*. He won the Dance



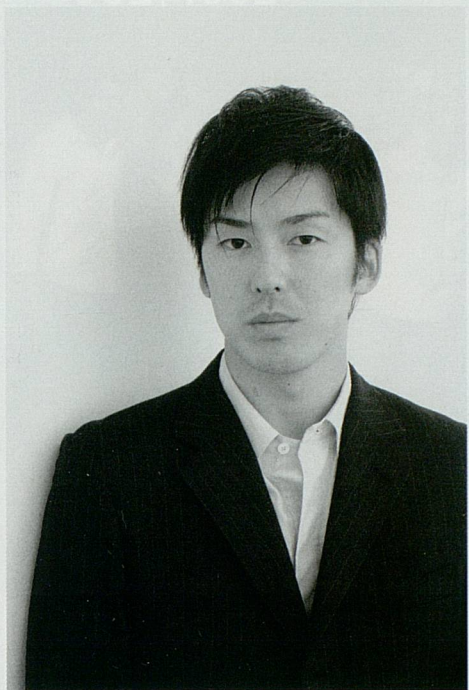


Photo by Hiromi Murai

Jo Kanamori

Critics Association of Japan Award in 2005 and the Matsuyama Ballet Foundation Art Encouragement Award in 2006. Drawing on his extensive experience overseas, he is constantly initiating innovative and imaginative activities for Noism. He is highly esteemed for his skill in planning high-quality projects.

**An Tôn Thất** (*Music*) With his first stage performance as a pianist at the tender age of nine, followed by strict musical studies throughout his young years, the logical result for An Tôn Thất would have been to become a concert pianist, if not a conductor. Instead, he quit all musical endeavors after graduating and studied English at the Sorbonne whilst taking acting classes. But that was to be a short hiatus, as music came back in his life under many guises: through a jazz quintet that he founded at age 20, playing organ in an Ancient Music band, or later, as pianist and composer for French songstress Michèle Atlani with whom he toured in France. He developed as a composer and worked for the stage, penning incidental music for new productions of Gogol's *The Marriage* (2000), Molière's *Dom Juan* (2003),

and Oscar Wilde's *Salomé* (2005). But it is his love for dance that led him to work on bigger scale projects: *W.h.a.* (2003) for French *enfant terrible* Régine Chopinot, *Mm* (2005) for Cody Choi (his first work performed at the Royal Opera House in London), then *NINA materialize sacrifice* (2005) for Japanese choreographer Jo Kanamori.

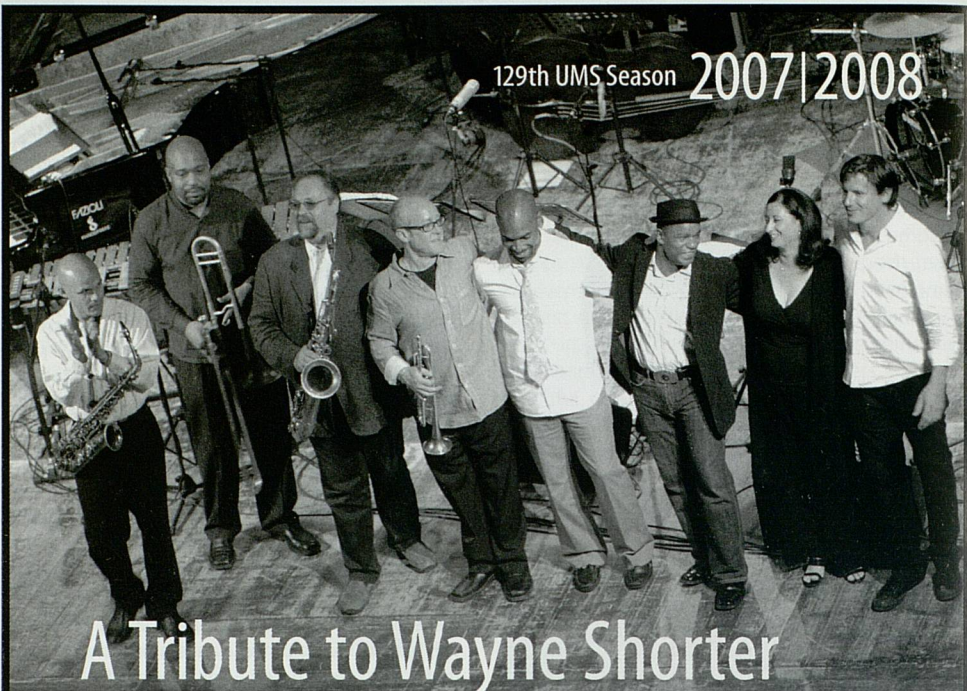
In 2004, he founded S.W.A.T.T., a performing collective with Simon Williams; they presented their first creation *Constellation* (2004) in Paris, then *Nina's Hidden Glass* (2006) in London. Under the alias "Aaken," he released *Circlesong* (2005), a collection of songs in both English and Vietnamese that he had nurtured for long years and which reflect his approach to music in general: a blending of his classical background, contemporary music, pop, and electronic as well as Asian roots, all embraced to create a very personal musical language.

Current projects include *Sur le Fil*, a dance piece by Chinese choreographer Gang Peng that will feature five hip hop dancers and two puppets, and new material for a second album entitled *Pandaemonium*.

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*This evening's performance marks Noism08's UMS debut.*

129th UMS Season 2007|2008



## A Tribute to Wayne Shorter

# SFJAZZ Collective

**JOE LOVANO** artistic director and saxophones | **DAVE DOUGLAS** trumpet  
**STEFON HARRIS** vibraphone and marimba | **MIGUEL ZENÓN** alto sax and flute  
**ANDRE HAYWARD** trombone | **RENEE ROSNES** piano  
**MATT PENMAN** bass | **ERIC HARLAND** drums

**THU, MARCH 13** | 8 PM  
Hill Auditorium

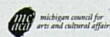
Heralded by the *Los Angeles Times* for its "sheer, out-of-the-box musicality," the SFJAZZ Collective explores the last 50 years of jazz repertoire through new compositions written by band members and new arrangements of seminal works from modern jazz history. Led by Joe Lovano, the Collective's 2008 concert pays tribute to the genius of saxophonist and composer Wayne Shorter, with performances of his works juxtaposed against new pieces composed by each of the eight individual Collective members.

Sponsored by **University of Michigan Health System.**

Media Partners **WEMU 89.1 FM, WDET 101.9 FM, and Metro Times.**

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presents

## An Evening with Ahmad Jamal

Ahmad Jamal, *Piano*  
James Cammack, *Bass*  
Idris Muhammad, *Drums*

### Program

Saturday Evening, February 16, 2008 at 8:00  
Hill Auditorium • Ann Arbor

*Tonight's program will be announced by the artists from the stage and will not include an intermission.*

42nd Performance of the  
129th Annual Season

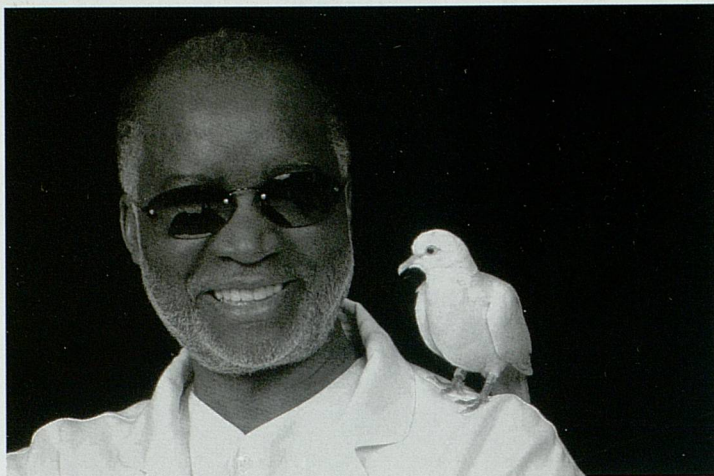
14th Annual  
Jazz Series

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Media partnership provided by WEMU 89.1 FM, WDET 101.9 FM, *Michigan Chronicle/Front Page*, and *Metro Times*.

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

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



Ahmad Jamal

One of today's most influential artists, celebrated pianist-composer **Ahmad Jamal** has been a force on the jazz scene for more than five decades, earning acclaim for his outstanding technical command and identifiable sound. An innovator since the 1950s when his career began, the hallmarks of Mr. Jamal's style are rhythmic innovations, colorful harmonic perceptions, incorporating a unique sense of space in his music, and creating tension and release.

Mr. Jamal was born on July 2, 1930, in Pittsburgh, Pennsylvania. A child prodigy who began to play the piano at the age of three, he began formal studies at seven. While in high school, he completed the equivalent of college master classes under the noted African-American concert singer and teacher Mary Cardwell Dawson and pianist James Miller. He joined the musicians union at the age of 14, and he began touring upon graduation from Westinghouse High School at the age of 17, drawing critical acclaim for his solos. In 1951, he formed his first trio, The Three Strings.

In 1956, Mr. Jamal, who had already been joined by bassist Israel Crosby in 1955, replaced guitarist Ray Crawford with a drummer. Working as the "house trio" at Chicago's Pershing Hotel in 1958, drummer Vernell Fournier joined this trio and Mr. Jamal made an on-location recording for Argo (Chess) Records entitled *But Not For Me*. The resulting hit single and album, that also included "Poinciana"—his rendition, now Mr. Jamal's "trademark,"—remained on the top-10 bestselling charts an unprecedented 108 weeks

and has sold over one million copies. This financial success enabled Mr. Jamal to realize a dream, and he opened a restaurant/club, The Alhambra, in Chicago. Here the Trio was able to perform while limiting their touring schedule.

Much of Mr. Jamal's music has been recorded or sampled by such artists as Natalie Cole, Gil Evans, and Miles Davis. *The Village Voice* ranks Mr. Jamal's distinctive style as having had a musical in-

fluence on the same level as "Jelly Roll Morton, Fletcher Henderson, Duke Ellington, Art Tatum, Count Basie, Thelonious Monk, Horace Silver, and John Lewis," and *Sydney Morning Herald* calls Mr. Jamal "...the most distinctive jazz pianist since Thelonious Monk..."

In 1970, Mr. Jamal performed the title composition by Johnny Mandel for the soundtrack of the film *MASH!*; and in 1995, two tracks from his smash album *But Not For Me*—"Music, Music, Music," and "Poinciana" were featured in the Clint Eastwood film *The Bridges of Madison County*.

In 1994, Mr. Jamal received the American Jazz Masters fellowship award from the National Endowment for the Arts. The same year he was named a Duke Ellington Fellow at Yale University, where he performed commissioned works with the Assai String Quartet. He recently received one of the highest awards the French Government can bestow, becoming an officer in The French Order of Arts and Letters.

His new CD, recorded in Strasbourg, France, will be released in March of this year by Birdology/Dreyfus Records.

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*Tonight's concert marks the UMS debut of Ahmad Jamal, James Cammack, and Idris Muhammad.*

129th UMS Season 2007|2008



# Brad Mehldau Trio

BRAD MEHLDAU piano | LARRY GRENADIER bass | JEFF BALLARD drums


**FRI, APR 4 | 8 PM**  
Michigan Theater

"Universally admired as one of the most adventurous pianists to arrive on the jazz scene in years" (*Los Angeles Times*), Brad Mehldau returns for a full evening with his acclaimed trio.

Media Partners **WEMU 89.1 FM**, **WDET 101.9 FM**, Ann Arbor's **107one**, and **Metro Times**.

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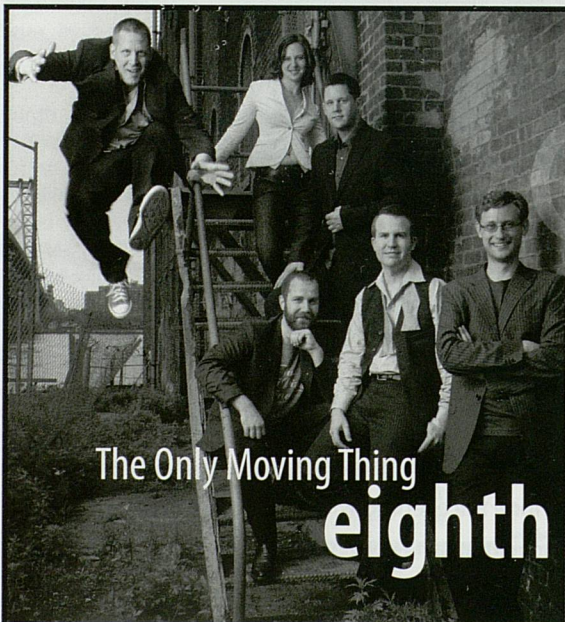
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129th UMS Season 2007|2008

**THU, APR 10 | 8 PM**  
Rackham Auditorium

**PROGRAM**

REICH  
Double Sextet (2007)

LANG/GORDON/WOLFE  
singing in the dead of night  
(UMS Co-Commission) (2007)



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and  
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present

# Orion String Quartet

Daniel Phillips, *Violin*  
Todd Phillips, *Violin*  
Steven Tenenbom, *Viola*  
Timothy Eddy, *Cello*

with

## David Krakauer

*Clarinet*

### Program

Wednesday Evening, March 5, 2008 at 8:00  
Rackham Auditorium • Ann Arbor

*Joseph Haydn*

### **String Quartet in C Major, Op. 74, No. 1**

Allegro moderato  
Andante grazioso  
Menuetto: Allegretto  
Finale: Vivace

*David Del Tredici*

### **Magyar Madness**

Passionate Knights  
Contentment (Interlude)  
Magyar Madness  
Mr. Krakauer

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

*Oswaldo Golijov*

### **K'vakarat**

Mr. Krakauer

*Ludwig van Beethoven*

### **Quartet No. 9 in C Major, Op. 59, No. 3**

Introduzione: Andante con moto; Allegro vivace  
Andante con moto quasi allegretto  
Menuetto: Grazioso  
Allegro Molto

43rd Performance of the  
129th Annual Season

45th Annual  
Chamber Arts Series

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Tonight's performance is sponsored by Borders.

Media partnership provided by WGTE 91.3 FM and *Observer & Eccentric* newspapers.

The commissioning of David Del Tredici's *Magyar Madness* was made possible in part by UMS's participation in Music Accord.

The Orion String Quartet's recordings are available on the Arabesque and Sony Classical labels.

The Orion String Quartet appears by arrangement with Kirshbaum Demler & Associates, Inc.

David Krakauer appears by arrangement with Bernstein Artists, Inc.

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

## String Quartet in C Major, Op. 74, No. 1

(1793)

Joseph Haydn

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

*Died May 31, 1809 in Vienna*

Upon his return to Vienna from London in 1792, Haydn composed a set of six quartets, which were eventually published in two installments, under two different opus numbers (71 and 74, with three works in each opus). They were publicly performed in London when Haydn returned there for a second sojourn, yet their dedicatee, the Hungarian aristocrat Count Georg Apponyi, had them previously performed in his salon.

The pair of chords with which this quartet opens clearly has to do with the public concert life Haydn discovered in London. Its function is to tell the audience to stop talking so that the piece may begin. (Each quartet in the Op. 71/74 set begins with similar “noise-killers.”) The music that follows gives the first violin an almost concerto-like leading role—something we find in many of Haydn’s early quartets but few of the mature ones, in which the composer strove to make the four parts as close to equal as possible. This time, however, he wanted to feature his friend, violinist Johann Peter Salomon who had been responsible for bringing him to England and who, as an impresario, concertmaster, and quartet leader, was an important presence on the London music scene.

Haydn’s harmonic language is extremely advanced in this work, with a great number of “chromatic” notes (these are half-steps outside the principal key, whose function is to increase the tension). Also, having set the stage for a contrasting second theme, Haydn introduces a new version of his first theme instead; by using this “monothematic” construction, he achieves an unusually high degree of motivic unity in many of his works from the 1790s.

On the surface, the second movement is a simple song—but that simplicity is deceptive, for there are plenty of harmonic adventures in the music, the most striking being two long-held chords in what is the most distant key possible in relation to the principal tonality. This represents a musical “problem” situation that is eventually resolved by a return to the home key. Yet, since the foreign key was so distant, the modulation back to the starting point has to be gradual, in a carefully planned process involving a number of steps that make the transition seamless and almost imperceptible.

We find the same apparent simplicity concealing a great deal of sophistication in the third and fourth movements as well. The “oompah” bass at the beginning of the minuet sets the tone for a folklike *Ländler*, but the continuation takes off in some surprising new directions. The Trio or middle section is more subdued; here Haydn plays with the length of the phrases, which are sometimes longer and sometimes shorter than the standard musical period of 4+4 measures.

A contradanse melody receives the “royal treatment” in the finale. Haydn relies heavily on counterpoint: each instrument is rhythmically and thematically independent from the others. Yet the composer contrasts contrapuntal complexity with textures of a very different kind: the work ends on a long drone played by the viola and the cello, over which the two violins offer a final restatement of the main contradanse melody.

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## Magyar Madness

David Del Tredici

*Born March 16, 1937 in Cloverdale, California*

*Magyar Madness* is a 35-minute clarinet quintet in three movements of wildly varying lengths. The first movement, “Passionate Knights,” is 11 minutes; the second, “Contentment (Interlude),” a chaste four; and the finale, “Magyar Madness,” a whopping 20 minutes long. The work, commissioned by Music Accord for David Krakauer and the Orion String Quartet, is also dedicated to these remarkable artists.

The idea of creating a finale that hugely overshadows prior movements was inspired by an incident early in my composing career. The Juilliard String Quartet was performing the *String Quartet No. 13 in B-flat Major*, Op. 130—but with a twist. The usual finale was replaced by the nearly 20-minute-long *Grosse Fugue*, Op. 133, which, it turns out, was the finale Beethoven had originally intended for the piece. (Because the *Grosse Fugue* was so bewildering, Beethoven’s friends after the première persuaded him to write a shorter, more conservative, finale—which, surprisingly, Beethoven did. And so the work has since been played.) When I heard the Juilliard’s reconstitution, I was electrified. The enormous finale changed everything. Earlier movements that had seemed substantial were now dwarfed. All the weight of the piece had shifted to the end,

making it seem that the best had been saved for last. As an example of musical design, this experience stayed with me.

In *Magyar Madness*, the first movement begins with a fiery clarinet cadenza punctuated by strings and leads to an impassioned main theme. Moving through a series of contrasting motives—some perky, some dramatic—the movement divides into two halves, the second of which is a varied reprise of the first (like a sonata form without a development). The lengthy, dramatic coda then acts as a kind of development and leads to a second, more reposeful clarinet cadenza and a calm ending. This was, one could say, a “knight” well spent.

The short, quiet movement that follows is for muted strings alone. It is, in essence, a transcription of a song I wrote in 1998 for piano and baritone. The music—sweetly ardent, lyrical and contented—belies, perhaps, the text I set: a poem by Edward Field entitled “Street Instructions: At the Crotch.”

The 20-minute finale is subtitled “Grand Rondo à la Hongroise.” The movement’s title alludes to David Krakauer’s performance group, Klezmer Madness! Mr. Krakauer, a specialist in klezmer (Jewish folk music of Eastern Europe), asked me to write something using that melismatic style. I told him, “Oy vey! Klezmer I can’t do, but Hungarian I’ll try.” What I had in the back of my mind was Schubert’s four-hand masterpiece, *Divertissement à la Hongroise*, Op. 54. In this piece, not only does Schubert give the harmony an oddly ethnic seasoning, but in the last movement—a Rondo—he introduces a quasi-Gypsy device that intrigued me: each repetition of the theme is increasingly ornamented, and the accompaniment grows more and more animated. The illusion is that the tempo is accelerating—a wonderful way to enliven what is, after all, mere repetition. The idea of *literally* speeding up each appearance of a theme over the course of an entire movement—of creating a goulash of musical frenzy—gripped me. The finale begins with the clarinet’s return in a virtuosic cadenza. The music then settles into a “Hungarian” Rondo-theme in g minor, made up of even quarter-notes over a steadily oscillating accompaniment. This Rondo-theme in further repetitions is systematically shortened: what were uniform quarter-notes become quarter/eighth patterns, then eighth notes, then eighth/16ths, then finally, fastest of all, at four times the speed of the opening, there is a frantic version of the theme in running 16th-notes. Amid the ever-accelerating

Rondo sections are three contrasting episodes. The first, boisterous and energetic, is capped by a dramatic reprise of the movement’s opening clarinet cadenza. The second episode, in complete contrast, is (as the score says) “music from afar”—mysterious and *pianissimo* throughout. To that end, I ask the strings to use especially soft “practice” mutes and the clarinetist to play from offstage. The third episode, which follows the second immediately, is wild and barbaric with (like dashes of paprika?) hugely virtuosic clarinet flourishes—bringing out, to borrow from Cole Porter, “the Gypsy in me!” As a coda and calming antidote, the rondo-theme reappears quietly—now, for the first time, in G Major—while the clarinet trails behind in canon. Eventually, though, the music rouses itself to close in a “proper” Hungarian frenzy.

*Program notes for Magyar Madness written by Mr. Del Tredici, September 2007.*

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### **K’vakarat** (1994)

Osvaldo Golijov

*Born December 5, 1960 in La Plata, Argentina*

Osvaldo Golijov, born in Argentina, educated in Israel and the US, and now living in Massachusetts, is one of the most-performed composers of his generation. Large-scale compositions such as his *Passion According to St. Mark* and the opera *Aydanamar* have brought him world fame. *K’vakarat* was originally written for cantor and string quartet and was later arranged for clarinet as the third movement in one of Golijov’s signature works, *Dreams and Prayers of Isaac the Blind*. The following is an excerpt from the composer’s commentary on his work:

The third movement was written before all the others. It is an instrumental version of *K’vakarat*, a work that I wrote a few years ago for the Kronos Quartet and Cantor Misha Alexandrovich. The meaning of the word *klezmer*, “instrument of song,” becomes clear when one hears David Krakauer’s interpretation of the cantor’s line.

The *K’vakarat* chant on which the third movement is based is one of the most important and most emotional prayers of the High Holiday liturgy, evoking the Last

Judgment: "Like a shepherd who herds his flock, making his sheep pass beneath his staff, so do You make the souls of the living pass before You, counting and recording them all."

The strings playing *sul ponticello* (near the bridge) evoke the soft humming of Orthodox Jews in prayer. Then their harmonic *tremolos* (rapidly alternating notes) allude to the "shepherd's flute." The *K'vakarat* melody evolves into a free clarinet cadenza, freely elaborating on the exuberant melismatic style of Jewish chant. The original melody returns, growing gradually louder and faster, and ending in a relentlessly pounding series of powerful downbeats. After a very brief pause, there follows the postlude, in which the soft repeated notes of the clarinet, as if coming "from afar," make everything suddenly seem like a distant memory.

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### Quartet No. 9 in C Major, Op. 59, No. 3, "Razumovsky" (1806)

Ludwig van Beethoven

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

Prince Andrey Razumovsky, the Russian Ambassador in Vienna, and the Princes Lichnowsky and Lobkowitz, two Viennese aristocrats to whom he was related by marriage, together received the dedications of more than a dozen major works by Beethoven. One might almost say that their "clan" underwrote a great part of what later became known as Beethoven's "heroic" or middle period.

The three quartets of Op. 59, known as the "Razumovsky" quartets, were written shortly after the *Symphony No. 3*, Op. 55 ("Eroica") and the *Piano Sonata No. 23 in f minor*, Op. 57 ("Appassionata"). In those works, Beethoven made a bold leap into the future—music had never expressed such intense emotions before, nor had the formal conventions of music been changed so radically in such a short time. With Op. 59, Beethoven extended his musical revolution to the quartet medium, producing three masterworks after which the genre was never the same again.

The *String Quartet in C Major*, the third in the set, is a lively and dynamic work that is definitely "heroic" in the boldness of its themes. The first

movement begins with a slow introduction consisting of a mysterious sequence of chords that do not define any particular tonality and do not arrive at the home key of C Major until the very end. Even the "Allegro vivace" gets off to a somewhat tentative start, with an unaccompanied flourish for the first violin, punctuated by brief chords in the other instruments. The idea of amorphous material gradually becoming more organized informs the entire movement in fascinating ways. By the development section, the loose textures of the exposition are solidified into a strict canon based on a two-note pattern. The violin flourish that serves as the movement's first theme is lavishly ornamented when it returns to announce the recapitulation.

The second movement, "Andante con moto quasi Allegretto," has "an aura of remote, almost mythical melancholy and remoteness," in the words of William Kinderman, author of an excellent book on Beethoven's music. Kinderman, like many authors before him, wondered whether Beethoven attempted here to "capture a Russian character in music." (This quartet, unlike its two companions, does not contain an explicitly labeled *thème russe*.) The rhythmic flow, surprisingly, remains unchanged throughout while the music traverses many different keys. The mysterious first theme features the "exotic" augmented second interval while the second theme evokes a graceful dance. A haunting new melody is heard at the end of the movement, in a coda that seems to vanish in a Romantic mist.

The graceful third-movement Minuet is another nod to the past, for by 1806 Beethoven was much more likely to write fast-paced, surprise-filled scherzos in both chamber and symphonic music. The minuet revisits a familiar landscape with a great deal of nostalgia, yet in the trio section Beethoven strikes a more modern note, with some characteristic offbeat accents (a device he was particularly fond of) and an unusually high first violin part. The recapitulation of the minuet is followed by an extensive coda, introducing a sad, minor-key variation of the minuet theme that leads directly into the last movement.

The finale is a perpetual motion that begins as a fugue whose lengthy subject is introduced by the viola. By the time all four instruments have entered, fugal counterpoint gives way to a chordal texture; the two ways of writing alternate throughout. The extremely fast tempo generates a

high level of excitement that culminates in the surprise rest just before the end, after which the mad rush continues with even more fire than before.

*Program notes by Peter Laki.*

**N**ow celebrating its 20th anniversary, the **Orion String Quartet** is one of the most sought-after ensembles in the US. The Quartet remains on the cutting edge of programming with numerous commissions from composers Chick Corea, Alexander Goehr, John Harbison, Leon Kirchner, Marc Neikrug, Peter Lieberman, and Wynton Marsalis, and enjoys a creative partnership with the Bill T. Jones/Arnie Zane Dance Company. The members of the Orion String Quartet—violinists Daniel Phillips and Todd Phillips (brothers who share the first violin chair equally), violist Steven Tenenbom, and cellist Timothy Eddy—have worked with such legendary figures as Pablo Casals, Rudolf Serkin, Isaac Stern, Pinchas Zukerman, Yo-Yo Ma, Peter Serkin, Andrés Schiff, members of TASHI and the Beaux Arts Trio, as well as the Budapest, Végh, Galimir, and Guarneri String Quartets. The Quartet serves as Quartet-in-Residence at the Chamber Music Society of Lincoln Center and New York's Mannes College of Music and, as of the 07/08 season, has been appointed Resident Quartet at Indiana University's Jacobs School of Music.

During the 07/08 concert season the Quartet partners with clarinetist David Krakauer to perform

a program featuring David Del Tredici's new work, *Magyar Madness*, commissioned by Music Accord specifically for the ensemble. The Orion will also collaborate with Leon Fleischer at Ravinia and Ida Kavafian and David Soyer in Philadelphia this fall.

The Quartet's recordings reflect its musical diversity. For Sony Classical, the Orion recorded Wynton Marsalis's first classical composition for strings, *At the Octoroon Balls (String Quartet No. 1)*. Commissioned by the Chamber Music Society of Lincoln Center, the work was written for and premiered by the ensemble. Other critically acclaimed recordings include Dvořák's *String Quartet No. 12 in F Major*, "American"; his *Piano Quintet in A Major*, Op. 81 with Peter Serkin; and Mendelssohn's *Octet in E-Flat Major for Strings*, with the Guarneri String Quartet; all on Arabesque.

The members of the Quartet maintain a strong dedication to the next generation of musical artists and serve on the faculties of the Mannes College of Music, Curtis Institute of Music, The Juilliard School, Queens College, and Rutgers University, where they teach private lessons, give chamber music classes and offer intensive coaching programs for young professional string quartets. They have also served as faculty members of the Isaac Stern Chamber Music Workshop at Carnegie Hall and the Summer Institute for Advanced Quartet Studies in Aspen.

Heard frequently on National Public Radio's *Performance Today* and *WNYC Live*, the Orion String Quartet has appeared three times on ABC's *Good Morning America*, on A&E's *Breakfast with the Arts*, and on PBS's *Live from Lincoln Center*. In October 2004, they participated in the first WNYC Radio collaboration with BBC World Service's popular syndicated program, *Music Party*. This special performance heard in New York and over 40 countries worldwide features works by Haydn, Beethoven, Ravel, Bartók, Chick Corea, and Wynton Marsalis. Additionally, the Quartet was photographed with Drew Barrymore by Annie Leibovitz for the April 2005 issue of *Vogue*.

Formed in 1987, the Quartet chose its name from the Orion constellation as a metaphor for the unique personality each musician brings to the group in its collective pursuit of the highest musical ideals.



Orion String Quartet

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



David Krakauer

Mr. Krakauer is also in demand worldwide as a guest soloist with the finest ensembles. Recent collaborations have included work with the Tokyo String Quartet, the Kronos Quartet, the Lark Quartet, Eiko and Koma, the Orquesta Sinfonica de Barcelona, and the Brooklyn Philharmonic Orchestra. He had an eight-year tenure with the Naumburg Award-winning Aspen Wind Quintet, and has also has enjoyed enduring relationships with Summer festivals including the Marlboro Music Festival, the Norfolk Chamber Music Festival, and the Aspen Music Festival.

In the Spring of 2003 Mr. Krakauer performed at Carnegie's Weill Recital Hall as soloist with the Kronos Quartet in a performance of their renowned collaboration on Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind*. In 2004 he was invited to perform with his band, Klezmer Madness!, for the inaugural season of Carnegie Hall's new theater, Zankel Hall. That program involved a collaboration with renowned jazz pianist Uri Caine. He also performed at Zankel in a program with Dawn Upshaw of Golijov's *Ayre* which was released as a CD on Deutsche Grammophon, and which continues to tour. Mr. Krakauer performed music written for him by Osvaldo Golijov for the BBC documentary *Holocaust, A Music Memorial from Auschwitz*, which won the International Emmy in the performance category (2005). 2007 was a busy year for Mr. Krakauer in which

he performed in the New York première of the string orchestra version of the Golijov work, then toured with the Orion String Quartet featuring a new work by composer David del Tredici commissioned specifically for them by Music Accord. Also in 2007, he premièred a new clarinet concerto composed for him by Ofer Ben-Amots at Colorado Music Festival under the baton of Michael Christie, and with the Walla Walla Symphony.

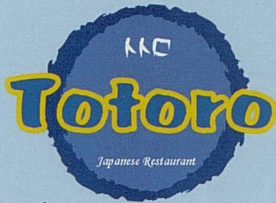
Mr. Krakauer's discography contains some of the most important klezmer recordings of the past decade. His first release on the prestigious French jazz label Label Bleu (harmonia mundi usa), *A New Hot One!* was hailed a masterwork. His CD *The Twelve Tribes*, released in Fall 2002, was designated "Album of the Year" in the jazz category for the Preis der deutschen Schallplattenkritik in Germany. His newest release entitled *Bubbemeises: Lies My Gramma Told Me*, marks the first full collaboration between Mr. Krakauer and sampler master Socalled. Mr. Krakauer cites this CD as "...a whole new chapter in my life as a composer, a musician and a producer." Other CDs include the aforementioned recordings with the Kronos Quartet and with Dawn Upshaw, as well as chamber music recordings on the Musical Heritage and New York Philomusica labels, and two CDs in the Milken Archives series on American Jewish music recently released by Naxos.

Mr. Krakauer has had major profiles in *The New York Times*, *The New Yorker*, *The International Herald Tribune*, and *Downbeat*, *Jazz Times*, *Jazziz*, and *Chamber Music* magazines. He is on the clarinet and chamber music faculties of Mannes College of Music, the Manhattan School of Music and the Bard College Conservatory of Music.

## UMS ARCHIVES

This evening's performance marks the Orion String Quartet's fourth performance under UMS auspices. The Quartet made their debut in 1996 with the Guarneri String Quartet at Rackham Auditorium.

Tonight's performance marks David Krakauer's second UMS appearance, following his debut in 2007 at Rackham Auditorium with Klezmer Madness! and Socalled.



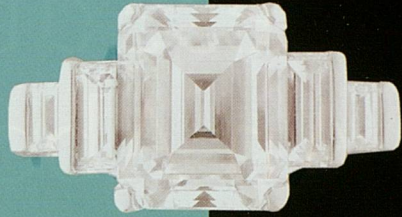
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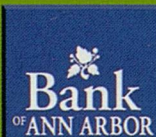
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# UMS/Experience

## • UMS EDUCATION PROGRAMS

[www.ums.org/education](http://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 information, please email [umsed@umich.edu](mailto:umsed@umich.edu), or call the numbers listed below.

## ADULT & COMMUNITY ENGAGEMENT

*Please call 734.647.6712 or email [umsed@umich.edu](mailto: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, Asian, 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 southeastern 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

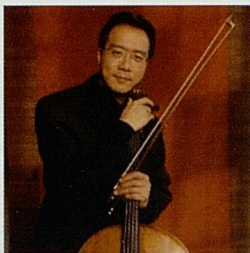
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Americans and the broader community to celebrate the world-class artistry of today's leading African and African-American performers and creative artists. NETWORK members connect, socialize, and unite with the African-American community through attendance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

### 07/08 WINTER NETWORK PERFORMANCES

- 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 memories)
- Bobby McFerrin, Chick Corea, and Jack DeJohnette

## UMS YOUTH, TEEN, AND FAMILY EDUCATION

Please call 734.615.0122 or email [umsyouth@umich.edu](mailto: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 Bay Area 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](http://www.ums.org) for March events!

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### 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.

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#### Power Center

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this annual performance highlighting the area's best teen performers.

### UMS Family Programs

UMS is committed to programming that is appropriate and exciting for families. Please visit the family programs section of [www.ums.org](http://www.ums.org) for a list of family-friendly performance opportunities.

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

#### Family Days

Saturday, March 8 and Sunday, March 9, 2008

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 at <http://www.annarbor.org/familydays/>.

### 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.

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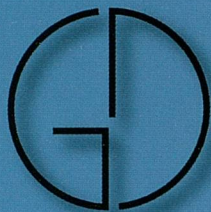
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## • UMS STUDENT PROGRAMS

[www.ums.org/students](http://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](http://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](http://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:

- 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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With support from the **U-M Alumni Association**.

### 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.

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](http://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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### Internships and College Work-Study

Internships with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. For more information, please call 734.615.1444.

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.

# I am Michigan.

U-M introduced me to a whole new world of music and allowed me to discover my life's work.

Being a member of the Alumni Association is how I give back to the University that has provided me so much.

**I am proud to say,  
I am Michigan.**

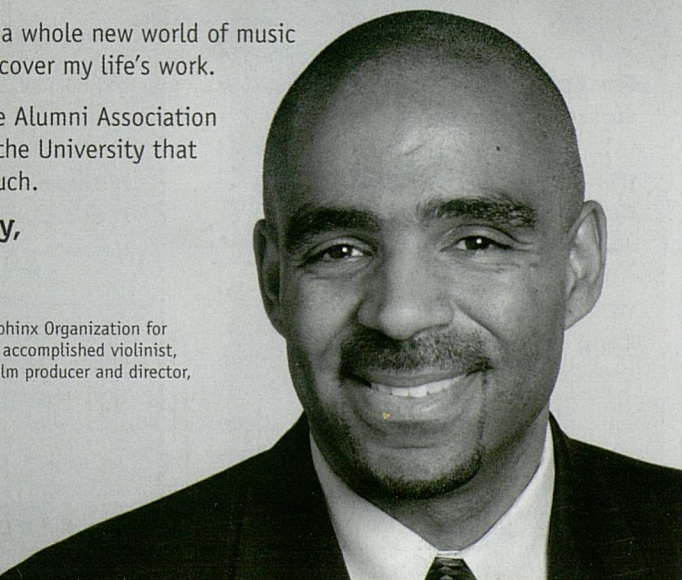
**Aaron Dworkin, '97, MM'98**

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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Join us for camaraderie, fine cuisine, and musical insights at the Prelude Dinners before these performances.

**For reservations and information, please call 734.764.8489**

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, Feb 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



# DELICIOUS EXPERIENCES

Join us for dinner ...or wine and *hors d'oeuvres* ...or any of these 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**

## **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

**T**here 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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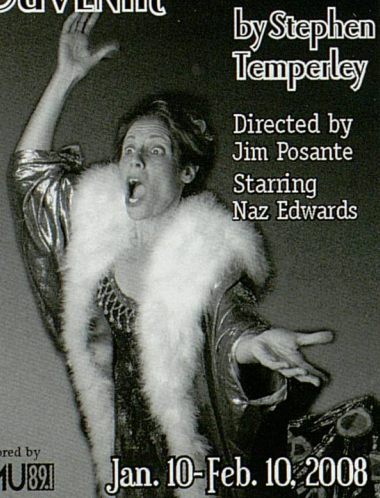
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Temperley

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### DOUBT

*a parable*

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## • UMS VOLUNTEERS

### UMS Advisory Committee

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.

### 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](mailto:fohums@umich.edu).



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# SupportUMS!

The exciting presentations described in this program book are made possible by the generous support of UMS donors—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 47% of the costs associated with presenting our season of vibrant performances and educational programs. UMS donors—through their generous annual contributions—help make up the difference. In return, they receive a wide variety of benefits, including the opportunity to purchase tickets prior to public sale.

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

Contact us for details on the specific benefits of each level

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## • ANNUAL FUND SUPPORT

September 1, 2006–November 1, 2007

**T**hank you to those who make UMS programs and presentations possible. The cost of presenting world-class performances and education programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. We are grateful to those who have chosen to make a difference for UMS! This list includes donors who made an annual gift to UMS between September 1, 2006 and November 1, 2007. Due to space constraints, we can only list those who donated \$250 or more. Every effort has been made to ensure the accuracy of this list. Please call 734.647.1175 with any errors or omissions. **Listing of donors to endowment funds begins on page P/46.**

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# Winter '08 Concerts



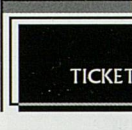
1.26 **Mozart's Birthday Bash**



1.27 **Babar (Family Concert)**  
*featuring the premiere of Sweet Music in Harlem*



3.8 **Latin Fire**  
*featuring Peter Sparing Dance Studio*



3.9 **Carnival of the Animals (Family Concert)**

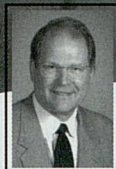
4.18 **La Traviata**

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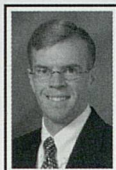
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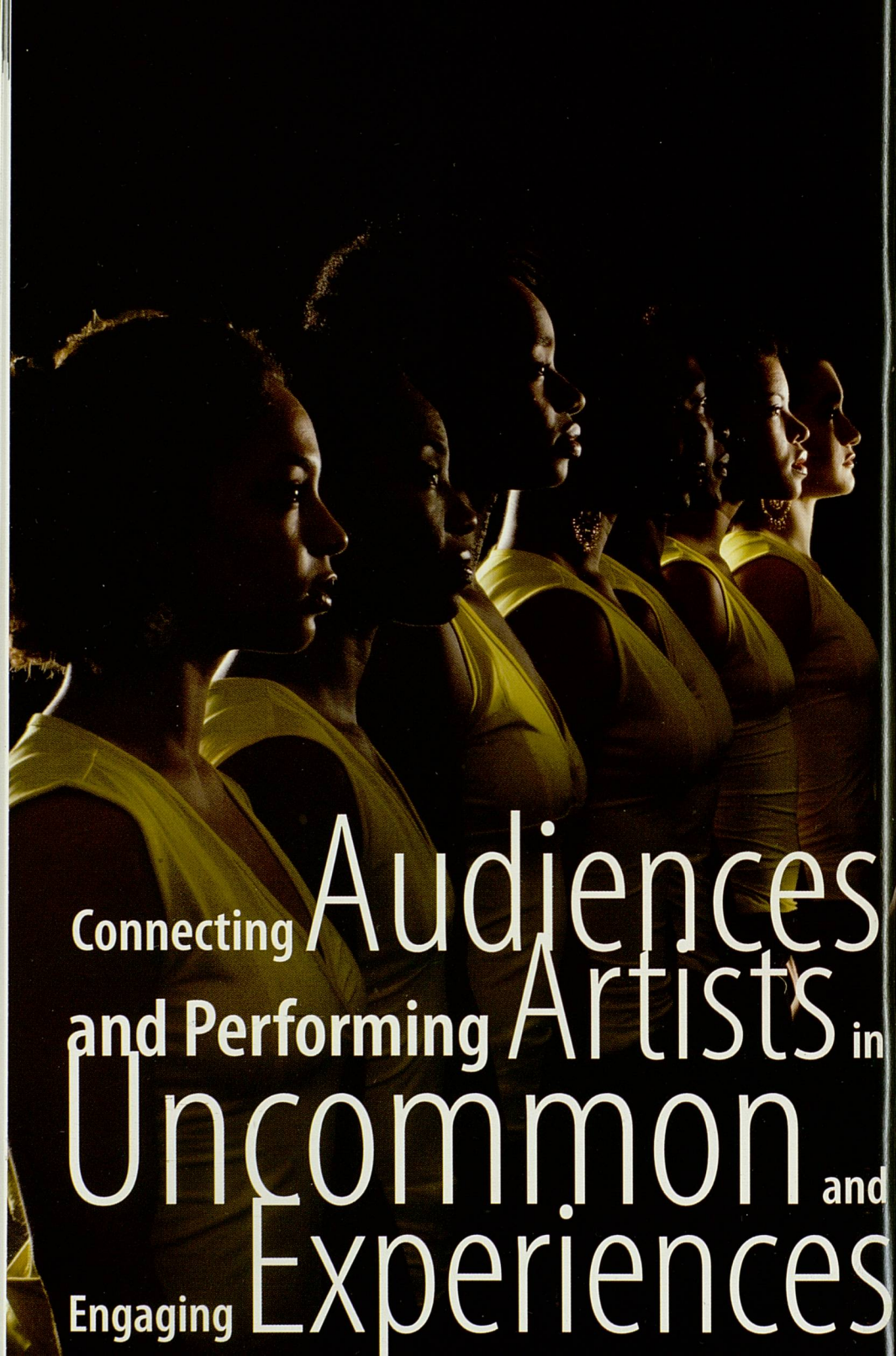
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