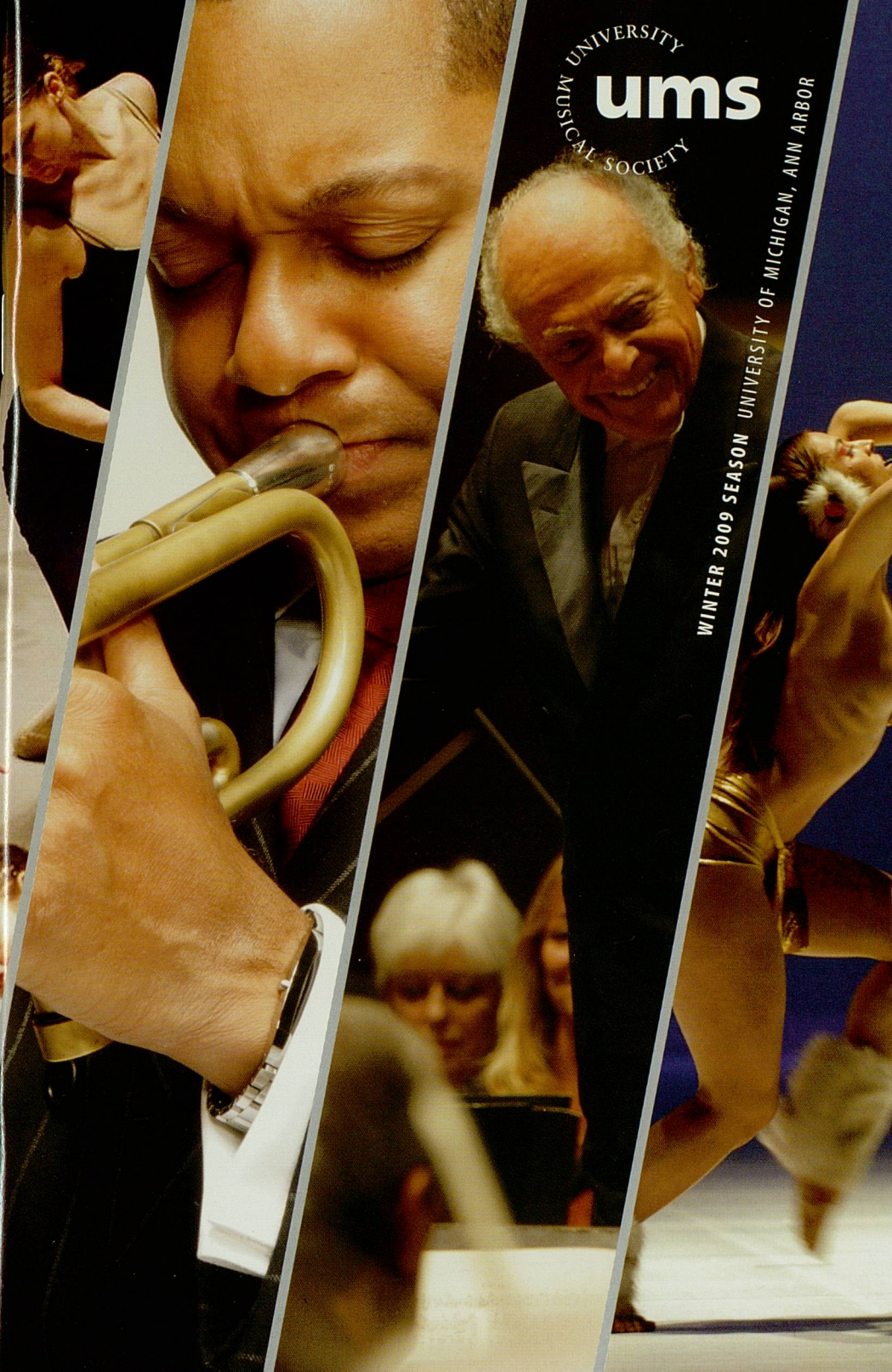


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# university musical society

Winter 09

University of Michigan • Ann Arbor

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**Cover:** (R-L) Compagnie Marie Chouinard (photo: Michael Slobodian), Lorin Maazel and the New York Philharmonic (Chris Lee), Wynton Marsalis (Clay McBride), Batsheva Dance Company, Julia Fischer, Hill Auditorium audience (Spencer & Wycoff)

## • FROM THE U-M PRESIDENT

Welcome to this University Musical Society (UMS) performance. We at the University of Michigan are proud of UMS and of the world-class artists and ensembles that it brings each season to the University and southeast Michigan. As UMS marks its 130th continuous season, making it the oldest university-related presenter in the United States, we are also celebrating the outstanding educational programs it offers to people of all ages and the new works in dance, theater, and music it commissions.

When I consider which UMS events best exemplify the melding of artistic performance and education, I point to the three-week residencies of the Royal Shakespeare Company (RSC) that we have enjoyed in 2001, 2003, and 2006, two of which were US exclusive presentations attracting audiences from 39 states and five countries.

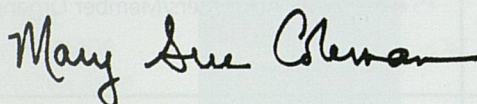
I am pleased UMS has chosen to celebrate the partnership between the RSC, UMS, and U-M at this year's **14th Ford Honors Program**. At the heart of this unique partnership has been the extraordinary artist-scholar relationship between the RSC's Olivier Award-winning Artistic Director Michael Boyd and U-M's beloved Professor Ralph Williams, both of whom will be honored at the program. This year's Ford Honors Program, usually held in May, will take place **Saturday, January 24, 2009**, so that students who have participated in the RSC residencies or who have had Professor Williams in class will be able to attend. Professor Williams will retire from U-M at the end of this academic year, and I hope you will join me at this very special event.

This UMS winter season also brings us multi-day performances combined with numerous educational opportunities when the **New York Philharmonic** visits on March 7 and 8, and when **Yo-Yo Ma** brings his Silk Road Project to campus March 13 and 14.

Audience members also have a chance to delve into the rich diversity of cultural expressions from the Arab world, as UMS completes its **Performing Arts of the Arab World** series this term. I encourage you to attend *Gilgamesh* in January, *Aswat: Celebrating the Golden Age of Arab Music* in March, and **Mohammed Bennis and the Hmadcha Ensemble** in April along with the educational programs surrounding them.

There are many other UMS events as well as performances, exhibitions, and cultural activities offered by our faculty and students in U-M's many other units. To learn more about arts and culture at Michigan, including the March 21 performance commemorating the 25th anniversary of U-M's acclaimed musical theater program and the March 28 grand re-opening of the restored and expanded U-M Museum of Art, please visit the University's website at [www.umich.edu](http://www.umich.edu).

Sincerely,



Mary Sue Coleman  
President, University of Michigan



## • FROM THE UMS PRESIDENT

**W**elcome to this UMS performance. Thank you for supporting UMS through your attendance, especially during these challenging times. The entire UMS family of Board, Senate, and Advisory Committee members; staff colleagues; Choral Union members; ushers; and hundreds of other volunteers are grateful that you're here and hope that you'll enjoy the experience and attend more UMS events during this second half of our 130th season. You'll find all of our remaining performances listed on page 2 of your program insert.

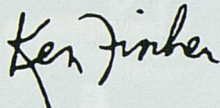
At UMS, we try to make sure that our events offer a chance to learn something new, to look at the world through a different lens, or even to change lives. You'll find much to choose from as solo artists and ensembles from all over the world visit our community and engage with our audiences in many ways. Artists can lift the spirit, challenge perceptions, provide comfort, and deepen understanding. So whether it's the **Guarneri Quartet's Farewell Tour** concert; the **New York Philharmonic's** residency; **Simon Shaheen's Aswat** production; **Yo-Yo Ma's** two Silk Road events; **Chick Corea and John McLaughlin's** reunion; or our **2009 Ford Honors Program** celebrating the **Royal Shakespeare Company**, its Artistic Director **Michael Boyd**, and U-M Professor **Ralph Williams**, we hope you'll find meaning and value as we connect you with our artists for uncommon and engaging experiences.

I have had the pleasure over the past two years of working in partnership with UMS Board Chair Carl Herstein, who has provided outstanding lay leadership to UMS. His term comes to an end in June. Be sure to read his letter on P/5 of this program book, and you'll get a sense of how we've benefited from his knowledge of our history, his understanding of the power of the arts, and his deep appreciation of each member of the UMS family who attends our performances, donates to our organization, or volunteers their services. Thanks for your dedicated service, Carl.

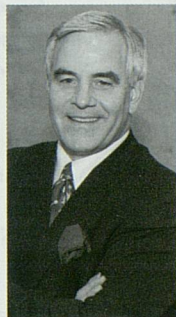
Feel free to get in touch with me if you have any questions, comments, or problems. If you don't see me in the lobby, send me an e-mail message at [kenfisch@umich.edu](mailto:kenfisch@umich.edu) or call me at 734.647.1174.

And thanks again for coming to this event.

Very best wishes,



Kenneth C. Fischer  
UMS President



# HONIGMAN

Honigman and our Ann Arbor attorneys are pleased to support the University Musical Society and congratulate UMS on celebrating its 130<sup>th</sup> Season

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## • FROM UMS CHAIRMAN, CARL HERSTEIN

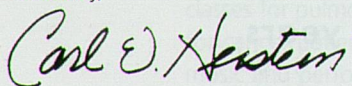
In these times of economic uncertainty and unease about the future, the power of the arts reminds us of enduring values. In its 130 years, UMS and its numerous generations of patrons and audiences have seen many times of anxiety and turmoil, each of which was unprecedented in its day. Throughout that time, great artists performing important works helped the UMS community come to grips with the world. In some cases this occurred because the performance of a classic work brought a sense of reassurance, harmony, and peace. In others, a modern work challenged the audience to come to terms with unsettling new realities. The best of these performances were transformative events, helping to shape the emotional and intellectual response of each audience member to contemporary events.

We are immensely fortunate that an appreciation of this powerful legacy led these audiences to steward UMS safely through the vicissitudes of world wars, global depression, demographic and cultural changes, and intellectual and scientific revolutions. The arts which UMS has presented and fostered have remained an indispensable part of our common ability to make sense of a world that never ceases to amaze, surprise, and sometimes frighten us. Succeeding generations have bequeathed to us a legacy of involvement and support so that we too are able to enjoy the sustenance and inspiration that is the gift of great art.

It is, therefore, critically important that we do our part to cherish and preserve the legacy that our community is so fortunate to enjoy. By bringing friends to performances, becoming involved with the UMS Advisory Committee, participating in educational events, supporting youth performances, and providing the ever-critical financial support that makes the work of UMS possible, you are continuing the work of bringing the power of the arts to us all at a time when it is very much needed. We want to thank all of you who have participated in this work with your support of the *UMS Difference Campaign*, which has been a success due to the commitment not merely of a few, but of 4,279 of you who believe that what UMS does makes a real difference in the life of our community. If you are one of those 4,279, you have our deepest thanks and our encouragement to continue to be a vital part of the UMS family; if you have not yet contributed, please consider deepening your engagement with us. We think you will find, as so many others have before you, that it will make your UMS experience more meaningful, more personal, and will have the added benefit of making it more accessible to others who have not yet enjoyed the experiences that have been so important to you and to us.

Thank you for coming to this performance. Whether you have come a hundred times before or for the first time today, please know that you are always welcome in the UMS family; a group which gathers strength from its diversity, honors its extraordinary past, and works for a future of excellence no matter what transient challenges we may face.

Sincerely,



Carl W. Herstein  
Chair, UMS Board of Directors



*The University of Michigan Kellogg Eye Center  
salutes UMS for its continuing artistic vision*



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# UMS/Leadership

## • CORPORATE AND FOUNDATION LEADERS



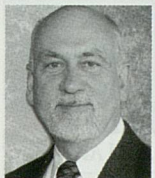
### James G. Vella

*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."



### Douglas L. LaFleur

*Managing Director, Global Power Group*



**TAQA**

**TAQA New World, Inc.**

"We at TAQA New World, Inc. are proud to lend our support to UMS, and are extremely honored to be involved with the performing arts community. Truly, human potential is the most valuable commodity on earth. In joining with other Corporate and Foundation leaders supporting UMS, we find ourselves renewed and inspired."



### 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



### Hoda Succar

*President, American Syrian Arab Cultural Association*

"ASACA is a proud sponsor of the UMS 08/09 season. We applaud UMS's effort to diversify and globalize its programs to reach different communities in the US."



### 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 08/09 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.*

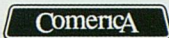
"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it, and CFI is proud to lend its support."



### Bruce Duncan

*Ann Arbor Regional Bank President, Comerica Bank*

"Comerica is proud to support the University Musical Society and to sponsor the presentation of the world-renowned Tokyo String Quartet. UMS continues to enrich the local community by bringing the finest performing arts to Ann Arbor, and we're pleased to continue to support this long-standing tradition."



We listen. We understand. We make it work.



### Fred Shell

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

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

**DTE Energy  
Foundation**



### Edward Surovell

*President, Edward Surovell Realtors*

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

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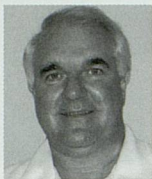


### Leo Legatski

*President, Elastizell Corporation of America*

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

**Elastizell**



### **Kingsley P. Wootton**

*Plant Manager, GM Powertrain Ypsilanti Site*

"Congratulations on your 130th 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**



### **Mark A. Davis**

*President and CEO, Howard & Howard*

"At Howard & Howard, we are as committed to enriching the communities in which we live and work as we are to providing sophisticated legal services to businesses in the Ann Arbor area. The performing arts benefit us all, and we are proud that our employees have chosen to support the cultural enrichment provided by the University Musical Society."

**Howard & Howard**  
law for business



### **Mohamad Issa**

*Director, Issa Foundation*

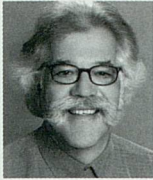
"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes 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!"


**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."


**Sharon J. Rothwell**

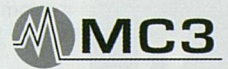
*Vice President, Corporate Affairs and Chair,  
Masco Corporation Foundation*

"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."


**Scott Merz**

*CEO, Michigan Critical Care Consultants, Inc. (MC3)*

"MC3 is proud to support UMS in recognition of its success in creating a center of cultural richness in Michigan."


**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."





### 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.*

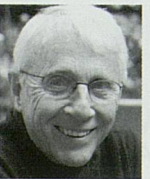
"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."



### 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."





### Shigeki Terashi

*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."

# TOYOTA



### 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."

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 Scott VanOrnum, *Accompanist*  
 Donald Bryant, *Conductor Emeritus*

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*Corporate Partnerships*  
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 Dennis Carter, Bruce Oshaben,  
 Brian Roddy, *Head Ushers*

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Gabriel Bilen	Michael Michelon
Greg Briley	Grace Morgan
Tyler Brunsman	Paula Muldoon
Allison Carron	Leonard Navarro
Shannon Deasy	Jack O'Connell
Vinal Desai	Stephanie Overton
Rebecca Dragonetti	Andrew Smith
Kelsy Durkin	Cahill Smith
Daniel Erben	Trevor Sponseller
Carrie Fisk	Catherine Tippman
Natalie Freilich	Julie Wallace
Charlie Hack	Sarah Wilbur
Dana Harlan	Sophia Zhuo
Jennifer Howard	
Andy Jones	
Bryan Langlitz	
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Brooke Lundin	
Alejandro Manso	
Mary Martin	
Michael Matlock	
Bryan McGivern	

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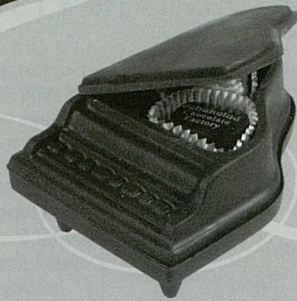
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# UMS/Info

## • 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 08/09 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 members at the Concertmaster level (\$7,500) and above 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/parking](http://www.ums.org/parking).

### 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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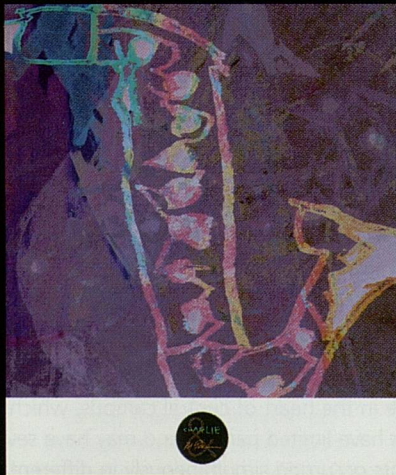


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## Latecomers

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, or 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 without a 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/33.

## NETWORK Tickets

Members of the UMS African American Arts Advocacy Committee receive discounted tickets to certain performances. For more information please see page P/29.

## 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/34. Teen Ticket information can be found on page P/33.

## Gift Certificates

Available in any amount and redeemable for any of more than 60 events throughout our season, 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.

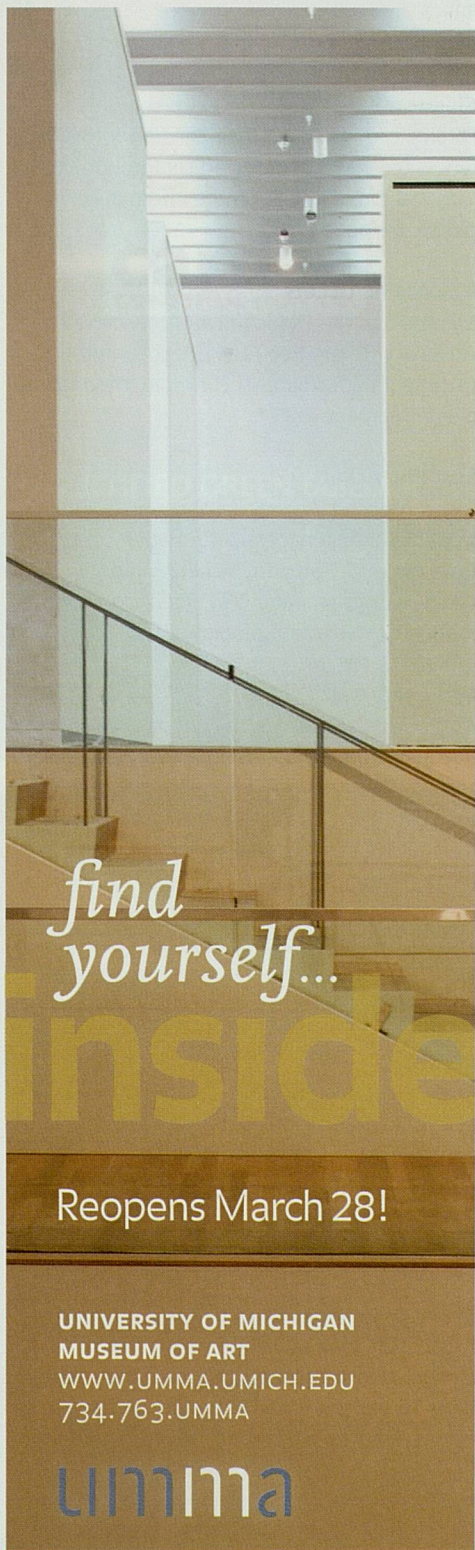
UMS Gift Certificates are valid for 12 months from the date of purchase. For more information, please visit [www.ums.org](http://www.ums.org).

## 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 (by mail or in person) at least 48 hours prior to the performance. The value of the tickets



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## Info

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 April 26, 2009.

### HOW DO I BUY TICKETS?

#### In Person:

League Ticket Office  
911 North University Ave.

#### Hours:

Mon–Fri: 9am–5pm  
Sat: 10am–1pm

#### By Phone:

**734.764.2538**

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

#### By Internet:

**www.ums.org**

#### By Fax:

**734.647.1171**

#### By Mail:

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

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

# 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 the past 130 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 many 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 eight different Ann Arbor venues.

The UMS Choral Union has likewise expanded its charge over its 130-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience* (2004), John Adams's *On the Transmigration of Souls* with the Detroit Symphony Orchestra (2007), and Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg (2006).

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, new seats 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 University priorities "a new theater" was

The screenshot shows the UMS website interface. At the top, there are navigation links: UMS NEWS, CONTACT UMS, SEARCH UMS, and CALENDAR OF EVENTS. Below this is a banner for the '2008 | 2009 Season' featuring a woman in a yellow dress. To the right of the banner are three images: a group of people in a theater, a person playing a trumpet, and a person playing a saxophone. Below the banner is a 'Quick Links' section with links for 'Subscribe Now', 'Request a Brochure', 'Press Room', 'Box & Cakes', 'UMS Choral Union', 'Donate Now', 'Directions & Parking', 'Summer Single', 'Volunteer', and 'Resale Music'. To the right of the quick links is a 'UMS Performance Calendar' for April 2008, showing dates from 8 to 20.

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

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Artist Information  
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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 08/09 season.*

### Rackham Auditorium

Sixty 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

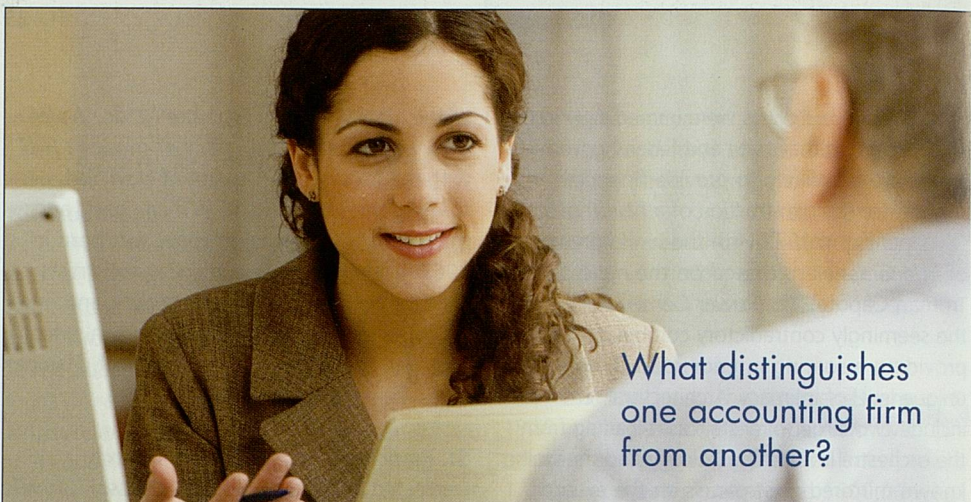
as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty, 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.



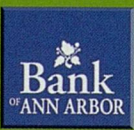
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**General Information**

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

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

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

**While in the Auditorium**

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

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

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

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

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

**Event Program Book**

Friday, January 23 through Saturday, February 7, 2009

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<b>Gilgamesh</b>	<b>5</b>
Friday, January 23, 7:00 pm and 9:00 pm Saturday, January 24, 7:00 pm Biomedical Science Research Building Auditorium	
<b>Richard Goode</b>	<b>9</b>
Sunday, January 25, 4:00 pm Hill Auditorium	
<b>Chanticleer</b>	<b>15</b>
Thursday, January 29, 8:00 pm St. Francis of Assisi Catholic Church	
<b>Michigan Chamber Players</b>	<b>21</b>
Saturday, January 31, 8:00 pm Rackham Auditorium <i>Complimentary admission</i>	
<b>Lawrence Brownlee and Martin Katz</b>	<b>29</b>
Saturday, February 7, 8:00 pm Hill Auditorium	

# THE 130TH UMS SEASON

## Fall 2008

### September

- 10-14 *Wed-Sun* – Complicite: *A Disappearing Number*  
19-20 *Fri-Sat* – Mark Morris Dance Group  
27 *Sat* – Wayne Shorter Quartet and the Imani Winds

### October

- 4 *Sat* – The Art of the Oud featuring Omar Bashir, Rahim AlHaj, and Farida and the Iraqi Maqam Ensemble  
12 *Sun* – Sphinx Orchestra  
12 *Sun* – Tokyo String Quartet with Sabine Meyer, clarinet  
15 *Wed* – Compagnie Heddy Maalem: *The Rite of Spring*  
17 *Fri* – Soweto Gospel Choir  
18 *Sat* – Milton Nascimento and the Jobim Trio  
19 *Sun* – Camerata Salzburg with Anne-Sophie Mutter, violin  
24 *Fri* – András Schiff: Beethoven Concert 5  
26 *Sun* – András Schiff: Beethoven Concert 6  
27 *Mon* – Michigan Chamber Players

### November

- 7 *Fri* – Joe Lovano "Us Five" Quintet and Jason Moran  
8 *Sat* – Emanuel Ax and Yefim Bronfman, pianos  
13 *Thu* – Estonian Philharmonic Chamber Choir  
16 *Sun* – Jerusalem Symphony Orchestra with Robert McDuffie, violin

### December

- 6-7 *Sat-Sun* – Handel's *Messiah*

## Winter 2009

### January

- 9-11 *Fri-Sun* – Rubberbandance Group  
11 *Sun* – Guarneri String Quartet  
16 *Fri* – Tord Gustavsen Trio  
23-24 *Fri-Sat* – *Gilgamesh*: Kinan Azmeh, clarinet and Kevoork Mourad, MaxMSP  
24 *Sat* – Ford Honors Program honoring the Royal Shakespeare Company, Michael Boyd, and Ralph Williams  
25 *Sun* – Richard Goode, piano  
29 *Thu* – Chanticleer  
31 *Sat* – Michigan Chamber Players

### February

- 7 *Sat* – Lawrence Brownlee, tenor with Martin Katz, piano  
12 *Thu* – Sweet Honey in the Rock  
13 *Fri* – Kodo  
14-15 *Sat-Sun* – Batsheva Dance Company

### March

- 7-8 *Sat-Sun* – New York Philharmonic  
10 *Tue* – Wynton Marsalis and Jazz at Lincoln Center Orchestra  
11 *Wed* – Brentano String Quartet with Peter Serkin, piano and Richard Lalli, baritone  
12 *Thu* – Aswat: Celebrating the Golden Age of Arab Music with Simon Shaheen and the Golden Age Orchestra  
13-14 *Fri-Sat* – The Silk Road Ensemble with Yo-Yo Ma, cello  
18 *Wed* – Altenberg Trio Vienna  
22 *Sun* – Zakir Hussain, tabla with Pandit Shivkumar Sharma, santoor  
26 *Thu* – The Romeros  
29 *Sun* – Dan Zanes & Friends

### April

- 1 *Wed* – John Williams, guitar  
2 *Thu* – St. Louis Symphony Orchestra with Anssi Karttunen, cello  
4 *Sat* – Chick Corea and John McLaughlin: Five Peace Band  
9 *Thu* – András Schiff: Beethoven Concert 7  
11 *Sat* – András Schiff: Beethoven Concert 8  
16 *Thu* – Kurt Elling Sings the Coltrane/Hartman Songbook  
17 *Fri* – Takács Quartet with Marc-André Hamelin, piano  
18-19 *Sat-Sun* – Mohammed Bennis and the Hmadcha Ensemble (from the Fez Festival of Sufi Culture)  
23 *Thu* – UMS Choral Union  
24 *Fri* – Julia Fischer, violin with Milana Chernyavska, piano  
25-26 *Sat-Sun* – Compagnie Marie Chouinard

# UMS Educational Events

through February 7, 2009

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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## Gilgamesh

### PREP: *The Epic of Gilgamesh*

Friday, January 23 and Saturday, January 24,  
5:30 pm

Biomedical Science Research Building Seminar  
Room, 1st Floor, 109 Zina Pitcher Place

The Babylonian epic poem, *The Epic of Gilgamesh*, is the inspiration for performance by Kinan Azmeh on clarinet with live projected drawings by Syrian/Armenian painter Kevork Mourad. Piotr Michalowski, George G. Cameron Professor of Ancient Near Eastern Languages and Civilizations at the University of Michigan, hosts a pre-performance lecture on the history and context of *The Epic of Gilgamesh*, preceding this exciting new multimedia work.

A collaboration with the U-M Department of Near Eastern Studies.

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## Chanticleer

### Master Class: Chanticleer and the U-M Men's Glee Club

Thursday, January 29, 1:00 pm

Stamps Auditorium, U-M Walgreen Drama  
Center, 1226 Murfin Avenue

Members of the all-male chorus Chanticleer conduct a master class with the U-M Men's Glee Club. Open to the public for observation.

A collaboration with the U-M Men's Glee Club and the U-M School of Music, Theatre & Dance.

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## Lawrence Brownlee and Martin Katz


### Master Class: Lawrence Brownlee

Friday, February 6, 2:30 pm

Britton Recital Hall, U-M School of Music, Theatre  
& Dance, Earl V. Moore Building, 1100 Baits Avenue

Internationally renowned tenor Lawrence Brownlee conducts a master class with voice students from the U-M School of Music, Theatre & Dance. Open to the public for observation.



A collaboration with the U-M School of Music, Theatre & Dance.



University Musical Society thanks

**Gil Omenn and Martha Darling**

for sponsoring Friday's performances.



University Musical Society thanks the following  
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Arts of the Arab World series:

**TAQA New World, Inc.**


**National Endowment for the Arts**

**The Mosaic Foundation, Washington DC**

**Community Foundation for**

**Southeast Michigan**

**Bustan al-Funun Foundation for Arab Arts**



presents

## The Epic of Gilgamesh

Kinan Azmeh, *Composer, Clarinet*  
Kevork Mourad, *Live Illustrations, Visuals*

Friday Evening, January 23, 2009 at 7:00 and 9:00  
Saturday Evening, January 24, 2009 at 7:00  
Biomedical Science Research Building Auditorium • Ann Arbor



*Tonight's performance runs approximately 52 minutes without intermission.*

30th, 31st, and 32nd  
Performances of the  
130th Annual Season

UMS Global:  
Performing Arts of the  
Arab World

*The photographing or  
sound and video recording  
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possession of any device  
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prohibited.*

The Performing Arts of the Arab World series is sponsored by TAQA New World, Inc.; The Mosaic Foundation, Washington, DC; and the Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.

The Friday performances are sponsored by Gil Omenn and Martha Darling.

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

Made possible in part by the U-M Program in Armenian Studies.

Additional funding provided by the Penny W. Stamps Distinguished Visitors Program of the U-M School of Art and Design.

Media partnership provided by *The Arab American News*, ArabDetroit.com, and *Between the Lines*.

Special thanks to the U-M School of Art and Design, the Penny Stamps Distinguished Visitors Program, Christina Hamilton, Piotr Michalowski, and the U-M Department for Near Eastern Studies for their participation in this residency.

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

## The Epic of Gilgamesh

**T**he current unrest in the seat of the world's oldest civilization inspired us to explore the most ancient epic we have in writing today. *The Epic of Gilgamesh* is a lush story, rich in meaning, in romance, and humor.

We have chosen to explore this epic through the art forms of music and painting, using them in tandem as vehicles for storytelling. With original composition on the clarinet (with the use of Max/Msp software as a compositional extension) both inspiring and working off of the visual artist's projected illustration, the world's oldest known epic will be brought to life in the present through new musical forms and through a new form of visual art exploring the permanence of lines on paper in the impermanence of projection.

.....

The artists have chosen a few of the most vivid parts of *The Epic of Gilgamesh* to present in musical/visual form. After presenting an image of a Sumerian tablet like those on which the epic was recorded, they delve into the story:

*Gilgamesh*: The King of Uruk, part god, part human, is restless and oppresses people. The gods decide to create a counterpart to rival him.

*Enkidu*: Violent, half-human and half-beast, he has an insurmountable appetite and an inherent wildness.

*Improvisation*: The artists create their vision of the landscape, civilization, and future of the kingdom of Uruk.

*Taming of Enkidu*: The people of the town hear that a half-beast is coming to the city and might destroy it. They send the most famous harlot of Uruk to seduce Enkidu. He learns about wine and sex, in which he indulges for seven days and seven nights.

*Dream*: Gilgamesh's dreams, according to his mother, symbolize that he'll soon meet someone of enormous strength who will become very close to him, and who will help Gilgamesh accomplish great things.

*Friendship*: Enkidu enters the city of Uruk for the first time during a celebration, and at his entrance, he and Gilgamesh dance; the dance becomes a huge fight, after which they become the closest of friends.

*Cedar Forest*: Enkidu and Gilgamesh decide to embark on an adventure together, in which they attempt to go and cut down all the trees of the Cedar Forest. They succeed in doing this, after killing Humbaba, the Demon of the Forest. But before expiring, Humbaba has cast a curse on Enkidu.

*Enkidu's Demise*: Enkidu, on whom the gods have decided to take vengeance for the pair's destruction of Humbaba and the forest, dies after suffering intensely for 12 days.

*Flower of Immortality*: Gilgamesh, upset at the death of his friend and the prospect of his own mortality, goes in search of immortality. After various adventures, he finds the only two immortals on earth who allow him to take a flower of immortality, but the plant is soon eaten by a snake in a moment of inattention, and Gilgamesh cries at the futility of all his efforts.

*Today*: At the end of the original epic, Gilgamesh stands before the gates of Uruk, admiring the greatness of his city. In the artists' version, they introduce a new tablet that represents the culture that now inhabits the land that was Uruk. And with Gilgamesh, we look upon the fate of that land.

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**D**escribed as "engagingly flamboyant" by the *Los Angeles Times* and "a virtuosic, unique sound" by *The Daily Star*, clarinetist **Kinan Azmeh** is gaining the reputation of being one of Syria's new rising stars. Born in Damascus in 1976, Mr. Azmeh became the first Arab to take first prize at the Nicolay Rubinstein International Competition in Moscow in 1997. He studied with Shurky Shawki, Nicolay Viovanof, and Anatoly Moratof at The Juilliard School, and is currently working towards his doctoral degree at the City University of New York under Charles Neidich.

Mr. Azmeh has appeared worldwide as soloist and composer, including performances at the Opera Bastille in Paris, Tchaikovsky Conservatory Grand Hall in Moscow, the Mozarteum in





**Kinan Azmeh**

Salzburg, Carnegie and Alice Tully Halls in New York, Royal Albert Hall in London, Teatro Colón in Buenos Aires, the Berlin Philharmonic Hall, The Kennedy Center in Washington, DC, and the Damascus Opera House, for its opening concert. His recordings include three albums with the ensemble HEWAR (which he founded with oudist Issam Rafea in 2003) and several soundtracks for film and dance. He has shared the stage with Mari Kimura, Marcel Khalife, Daniel Barenboim, Elliott Sharp, Katia Tchamberdji, Kani Karaca, and Kevork Mourad. His compositions include several works for film, live visual artist, solo clarinet, orchestra, chamber ensemble, and electronics. Mr. Azmeh is also the Artistic Director of the Damascus Festival Chamber Ensemble, which he founded in 2008.

**Kevork Mourad**, an artist of Armenian origin, was born in 1970 in Aleppo, Syria. After his education in Syria, he was accepted to the Yerevan Institute of Fine Arts in Armenia, where he received his MFA in 1996. He has exhibited widely in Armenia and in the US. Early on, he developed a technique of spontaneous painting, in which he shares the stage with musicians; his art created in counterpoint to their music. His first performance of live drawing was at the Gyumri

Biennial in 1997 with trombonist David Minassian. Since then, his collaborations have included a live performance with Djivan Gasparyan at Cooper Union in April 2001 and a benefit show for the Coalition to Ban Land mines at Grace Cathedral in San Francisco, in tandem with George Winston. He performed at Juilliard at the "Machine and Beyond" Festival with Kinan Azmeh, in a project based on *The Epic of Gilgamesh*. The same piece was also performed at the Chelsea Museum of Art in New York. In 2004 he performed with the Latin Jazz Band SYOTOS at the Brooklyn Museum of Art. Later appearances include the Tenri Cultural Center and at Angel Orensanz with members of the Silk Road Ensemble. In spring 2005, he joined Yo-Yo Ma's Silk Road Ensemble, with which he has performed at the Rhode Island School of Design, Harvard University, and most recently, the Nara Museum, in Nara, Japan. In March 2006, he performed with the percussion group Tambuco in Morelia, Mexico, where he was the featured artist at the Morelia Chess Festival, and is currently collaborating with composer Ken Ueno and violist Kim Kashkashian. For further information, please visit [www.kevorkmourad.com](http://www.kevorkmourad.com).

*This weekend's performances mark the UMS debuts of both Kinan Azmeh and Kevork Mourad.*

University Musical Society thanks

**Donald L. Morelock**

for his support of tonight's performance.

130th Season **2008  
09** UMS

**Brentano String Quartet**

**Peter Serkin** piano

**Richard Lalli** baritone

WED, MAR 11 | 8 PM

Rackham Auditorium



**PROGRAM**

Haydn

String Quartet in d minor, Op. 76, No. 2 ("Quinten") Hob III:76) (1796-97)

Wuorinen

Piano Quintet No. 2 (2008, commissioned by the artists)

Schoenberg

Ode to Napoleon, Op. 41 (for quartet, piano, and baritone) (1942)

Beethoven

Grosse Fuge, Op. 133 (1825-26)

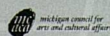
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and  
**Donald L. Morelock**  
present

# Richard Goode

Piano

## Program

Sunday Afternoon, January 25, 2009 at 4:00  
Hill Auditorium • Ann Arbor

*Johann Sebastian Bach*

### **French Suite No. 5 in G Major, BWV 816**

Allemande	Bourrée
Courante	Loure
Sarabande	Gigue
Gavotte	

*Frédéric Chopin*

### **Mazurkas**

#### **Scherzo No. 3 in c-sharp minor, Op. 39**

#### **Barcarolle in F-sharp Major, Op. 60**

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

*Bach*

### **Three Preludes and Fugues from**

#### ***Das wohltemperirte Clavier*, BWV 846–893**

*Chopin*

#### **Nocturne in F-sharp Major, Op. 15, No. 2**

#### **Nocturne in D-flat Major, Op. 27, No. 2**

#### **Waltz in c-sharp minor, Op. 64, No. 2**

#### **Waltz in A-flat Major, Op. 64, No. 3**

#### **Valse brillante in F Major, Op. 34, No. 3**

#### **Polonaise-fantasie in A-flat Major, Op. 61**

34th Performance of the  
130th Annual Season

*The photographing or  
sound and video recording  
of this recital or posses-  
sion of any device for such  
recording is prohibited.*

This afternoon's performance is sponsored by Donald L. Morelock.

Media partnership provided by WGTE 91.3 FM, *Observer & Eccentric* Newspapers,  
and WRCJ 90.9 FM.

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

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

Special thanks to Steven Ball for coordinating the pre-concert music on the  
Charles Baird Carillon.

Mr. Goode appears by arrangement with Frank Salomon Associates, New York, NY.

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

## Now that you're in your seat...

**B**ach and Chopin have more in common than one may realize. At first glance, the composers lived in different ages and countries; one was all encompassing in the range of genres he cultivated while the other largely restricted himself to one favorite medium. Yet they were both virtuosic performers on keyboard instruments and each had a defining influence on the art of playing those instruments. We know that Bach was Chopin's favorite composer; the Polish master cherished, in particular, the *Well-Tempered Clavier*, which inspired him to write his own set of 24 preludes in all major and minor keys.

Many of Mr. Goode's selections tonight are dances—another predilection that unites the two composers on the program, both of whom found endless inspiration in the dance forms of their day. Bach's suites, like Chopin's mazurkas, waltzes, and polonaises, took conventional dances and invested them with highly individual characteristics, turning them into vehicles of personal expression. Through this program, two great composers meet and engage in a dialogue with each other; one is tempted to imagine the Thomaskantor listening with great joy to the music of his distant artistic descendant.

### French Suite No. 5 in G Major, BWV 816 (1721)

Johann Sebastian Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

#### Snapshot of History...

(During the years of Bach's artistic maturity, 1717–1750)

1683–1725: Peter the Great is Czar of Russia

1717: Antoine Watteau paints *Embarkation for the Isle of Cythera*

1718: New Orleans is founded

1719: Defoe publishes *Robinson Crusoe*

1721: Montesquieu publishes *Persian Letters*

1731: The abbé Prévost publishes his novel *Manon Lescaut*

1733–35, 1737–38: Wars of the Polish Succession

1733: Pergolesi's *La serva padrona*, one of the first and most successful comic operas, is performed in Naples

1737–38: Linné develops his classification of plants

1740: Frederick the Great becomes King of Prussia

1742: Faneuil Hall built in Boston

1742: Handel's *Messiah* performed in Dublin

1746: Benjamin Franklin begins his experiments with electricity

1749: Jean-Jacques Rousseau writes his *Discourse on the Arts and Sciences*

cello. In a sense, *all* of his suites are “French,” since they are all based on the same French court dances. As a young man, Bach became familiar with the keyboard suites of many French composers of the late 17th century and immediately began composing similar works. During the six years he spent at the Cöthen court (which, being Calvinist, needed very little sacred music), Bach concentrated on instrumental genres; the six “English” and six “French” suites date mostly from this time. (The main difference between the two is that the English suites contain opening Preludes while the French suites do not. Incidentally, neither name comes from Bach himself.)

Five of the six French suites can be found, in early versions, in the notebook Bach compiled for his second wife, Anna Magdalena, soon after their marriage on December 3, 1721. There are four dances that are present in every suite: Allemande, Courante, Sarabande, and Gigue. Between the last two, Bach inserted some additional, “optional” movements, which vary from case to case. In the G-Major suite there are three “extra” movements: a Gavotte, a Bourrée, and a Loure. Collectively, these were often referred to as *Galanterien*—pieces in a simpler, more clear-cut style with fewer ornamental figurations and ancestors of the “gallant” style that the generation coming after Bach would develop. The Loure—a kind of “slow gigue”—deserves special mention as this is one of only two instances that Bach ever used this form (the other Loure is in the E-Major partita for

The suite, or sequence of dances, played a very important part in J.S. Bach's work; he wrote about 45 of them, mostly for keyboard but some also for orchestra, as well as unaccompanied violin and

unaccompanied violin).

The four core movements are presented with all their customary attributes, worked out with the rich harmonies and elaborate textures that distinguish Bach's keyboard music. The "Allemande" is the least dance-like of the set; in fact, it takes on some characteristics of the absent prelude; its careful motivic work and harmonic sophistication almost turn it into a "proto-sonata." The same is true of the "Courante," though the faster tempo and lighter tone preserve more of the original dance character. Slow and dignified, the "Sarabande" is complete with elegant melodic ornaments. Finally, the name "Gigue" conceals, in this instance, a full-fledged fugue for three voices in gigue tempo—or rather, two fugues, for the second half of the movement is a new fugue whose theme is an inversion of the theme of the first half, with all the intervals turned upside down.

## Mazurkas

**Scherzo No. 3 in c-sharp minor, Op. 39** (1839)

**Barcarolle in F-sharp Major, Op. 60** (1845–46)

Frédéric Chopin

*Born March 1, 1810 in Zelazowa Wola, nr.*

*Warsaw, Poland*

*Died October 17, 1849 in Paris*

## Snapshot of History...

(During the years of Chopin's artistic maturity, 1830–1849)

1830: Revolution in Paris. End of Bourbon rule; Louis-Philippe, the Duke of Orleans, is the "citizen king"

1830–31: The Poles revolt against Russian rule and are defeated

1832: Goethe dies at age 82

1835: Bellini's opera *I puritani* performed in Paris

1837: Berlioz's *Requiem* performed in Paris

1837: Samuel Morse develops his telegraph and the Morse code in the US

1837: Queen Victoria ascends the English throne

1837: Michigan becomes a state

1838: Kansas City is founded

1842: E. A. Poe's *The Raven* is published

1844: Charles Dickens publishes *The Life and Adventures of Martin Chuzzlewit*

1845: Mendelssohn's *Violin Concerto* performed in Leipzig

1845: Wagner's *Tannhäuser* performed in Dresden

1848: Revolution in Paris. Louis-Philippe is ousted and the republic is proclaimed

In Chopin's hands, the mazurka, that popular Polish dance, became a highly personal and extremely diverse character piece, embracing many different emotions and accommodating many different melodic shapes. One constant feature is the typical mazurka rhythm, in 3/4 time, with two shorter notes on the first beat and two longer ones on the second and third; another is the A-B-A form, with a contrasting middle section providing variety before the return of the opening music. The mazurka accompanied Chopin throughout his career: he wrote about 60 of them. The earliest ones date from his teenage years in Poland, and the last piece of music he ever wrote before his death was likewise a mazurka.

Before Chopin, the word *scherzo* (literally, "joke") referred to a movement in a longer symphonic or chamber work, which had taken the place of the 18th-century minuet. It was always in A-B-A form and almost always in 3/4 time; it also abounded in harmonic surprises and other playful effects. In his four scherzos written between 1831 and 1843, Chopin gave the term a whole new meaning; his scherzos are free-standing, independent pieces that retain the outline of the scherzo form yet are more serious than playful in tone (with the possible exception of No. 4).

*Scherzo No. 3* was begun on the island of Mallorca, where Chopin and his lady friend George Sand spent several months in 1838–39; after a violent flare-up of his tuberculosis, the couple left for Marseille, where the scherzo was finished in the spring of 1839. It begins with a passage of considerable tonal and rhythmic ambiguity; there are four notes to the beat instead of three, and the c-sharp minor tonality takes an exceptionally long time to establish itself. When the key is finally reached, we hear a stormy theme played in parallel octaves that becomes more and more agitated as it develops. As a total contrast, a second theme (the equivalent of the "trio" section in a classical scherzo) combines a soft, hymn-like melody with a shimmering virtuoso figure of inimitable charm and grace, moving nimbly downwards from the highest register of the piano. Both sections are then repeated, adopting the extended scherzo design Beethoven had used, for instance, in his A-Major *Cello Sonata, Op. 69*. With Chopin, however, the repeat of the second theme does not lead into a third statement of the opening material but rather into a tempestuous coda in which the original ideas are fundamentally transformed to

achieve maximum intensity and dramatic power.

The characteristic rocking rhythm of the *barcarola*—the traditional song of the Venetian *gondolieri*—inspired Chopin to write a work massive in size and completely original in its formal conception. A lilting accompaniment and a sweet melody (with a particularly ingratiating little tag played in parallel sixths) grow together to reach a powerful climax. Enriched by the new thematic material of a middle section in a new key, the music attains a state of near-ecstasy, until its melodies are all but buried underneath a cascade of runs and figurations.

---

### Three Preludes and Fugues from

#### *Das wohltemperirte Clavier, BWV 846–893*

Bach

Bach probably got the idea to write a prelude and a fugue in each of the 12 major and 12 minor keys from Johann Kaspar Ferdinand Fischer, who had followed a similar plan in his *Ariadne musica* (1702). But Fischer's collection contains only 20 preludes and fugues, omitting some of the most "difficult" keys. Bach, however, did not only compose 24 pairs of movements for his collection called *Das wohltemperirte Clavier* (The Well-Tempered Clavier), but—many years after completing the project—repeated the entire exercise and revisited the same 24 keys for a second time, producing Book II. The resulting body of music—often referred to simply as the "48"—has been the daily bread of pianists for more than 200 years; there is nothing in the entire literature of music that can be compared to it in terms of technical perfection, emotional richness, and variety of characters within a closely circumscribed form.

To understand the title *Well-Tempered Clavier*, we must know that the more "difficult" keys—those with more than four flats or sharps in their key signature—could not be played in tune on most keyboard instruments of Bach's time because in the unequal tuning systems that were most currently used, some of the intervals, which did not come into play in the "simple keys," sounded woefully impure. The equal temperament made all the half-steps exactly alike, and thus enabled composers and performers to build a major or minor scale on any pitch they wanted. It was this system of tuning that Bach must have had in mind when he

wrote his preludes and fugues (although he was familiar with an alternative solution proposed by the theorist Andreas Werckmeister).

Bach worked on both books of the *Well-Tempered Clavier* for several years; Book I was completed in 1722, Book II in or about 1742.

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**Nocturne in F-sharp Major, Op. 15, No. 2** (1833)

**Nocturne in D-flat Major, Op. 27, No. 2** (1835)

**Waltz in c-sharp minor, Op. 64, No. 2** (1846–47)

**Waltz in A-flat Major, Op. 64, No. 3** (1846–47)

**Valse brillante in F Major, Op. 34, No. 3** (1838)

**Polonaise-fantasie in A-flat Major, Op. 61** (1846)

Chopin

Chopin inherited the nocturne as a genre from Irish composer John Field (1782–1837), yet he made it thoroughly his own from the beginning of his career. All nocturnes are in slow tempo and A-B-A form; their soaring melodies are inspired by *bel canto* singing and are usually accompanied by broken chords. Yet each nocturne also possesses an individual physiognomy.

One of the most popular nocturnes, Op. 15, No. 2, opens with a melody of perfect beauty, adorned with the most lavish embellishments. The middle section, faster and more agitated, offers contrast, after which the opening melody returns.

Op. 27, No. 2 is one big, uninterrupted melody, consisting of two alternating musical phrases. The first of these phrases is in major and has only one melodic voice, while the second is in minor and has two voices, moving in parallel thirds. It is like an operatic aria alternating with a duet. The "aria," which appears three times, is played softly at first and even softer the second time; at the last repeat, however, it appears in a triple *fortissimo*. Chopin introduces a new melodic idea just before the end; those sensuous chromatic shifts add a further element of magic to this magnificent piece.

In his youth, Chopin was an avid and, by all accounts excellent, ballroom dancer. According to one document that has recently come to light, he received the honor of leading the opening dance at a ball in Warsaw when he was only 15. He also loved playing for dancers; when his illness made it impossible for him to dance, he would still sit at the piano, improvising waltzes and mazurkas for hours on end even as late as 1847, two years before his death.

Chopin clearly had dance in his blood. It has recently been shown that, in his waltzes, he followed the dancers' motions more closely than any other composer; his melodic turns closely correspond to the characteristic twirls of the dance.

In any event, the three late waltzes published as Op. 64, while eminently danceable, were clearly meant to be listened to more than danced to. They contain too many melodic and harmonic subtleties and too much poignant and wistful feeling that would be lost in the ballroom. (The middle section of the c-sharp minor waltz could easily be mistaken for a nocturne!) The earlier "Grande Valse brillante," on the other hand, takes us back to the world of the elegant soirées of Warsaw and Paris society. The three separate waltz strains clearly indicate that this music was conceived with choreography in mind. Yet the elaborate modulations, and especially the sophisticated "hemiola" rhythm of the principal strain (where "one-two-three, one-two-three" becomes "one-two, one-two, one-two"), are clear signs of a transition from the dance floor to the music salon.

Like the mazurka, the polonaise is a Polish national dance in 3/4 time, but its character is completely different. If the mazurka is lyrical, the polonaise is majestic and grandiose. Chopin wrote six magnificent polonaises earlier in his life, but in his *Polonaise-fantaisie*, his last work in the genre, he transcended the original scope of the dance form in many ways. This work is less a polonaise dance than a meditation on its melodic and rhythmic patterns. The suspenseful *arpeggios* of the beginning gradually lead into the section where the polonaise theme unfolds, but the exuberance of the earlier polonaises is now tempered by reflection, even—perhaps—a tinge of nostalgia. The range of tonalities employed is much wider than elsewhere, with the initial A-flat Major yielding to distant keys long before we reach the *Più lento* (slower) middle section where such modulations would normally be expected. This middle section starts as a quiet quasi-nocturne, but halfway into it, the polonaise rhythm returns, only to be interrupted by the meditative *arpeggios* from the beginning. There is no recapitulation in the strict sense of the word; instead, the polonaise theme develops into a brilliant coda. Just before the end, however, we are reminded of the mysterious side of the composition by a few introspective

measures, with a few soft harmonies in the low register and a series of rumbling trills in the bass.

*Program notes by Peter Laki.*

A native of New York, pianist **Richard Goode** has been hailed for music making of tremendous emotional power, depth, and expressiveness. His ability to enter and illuminate the different worlds of each composer he plays has inspired one critic to remark, "You'd swear the composer himself was at the keyboard, expressing musical thoughts that had just come into his head."

One of today's most admired artists, Mr. Goode was honored in recent seasons by both Carnegie Hall in New York and the South Bank Centre in London with multiple-event residencies that vividly demonstrated the remarkable breadth of his artistry. Performances with orchestra, recitals, vocal evenings (including Schoenberg's "Hanging Gardens" with Dawn Upshaw), chamber music concerts, and master classes offered audiences a fascinating perspective of the discoveries and insights of Mr. Goode's distinguished career.



Richard Goode

130th Season **2008  
09** UMS

## UMS Choral Union

**Jerry Blackstone** music director and conductor  
**Jean Schneider and Scott VanOrnum** pianists  
**Jason Harris** assistant conductor  
THU, APR 23 | 8 PM  
St. Francis of Assisi Catholic Church



After this season's stunning *Messiah* and exuberant *Carmina Burana* to welcome the Detroit Symphony's new music director, the Grammy Award-winning UMS Choral Union presents a concert of choral highlights in the reverberant acoustics of St. Francis of Assisi Catholic Church.

### PROGRAM

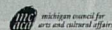
Mendelssohn	Three Psalm Settings (1833-44)
Rachmaninoff	All-Night Vigil, Op. 37 (excerpts) (1915)
Dove	The Passing of the Year (2000)
Orff	"O fortuna" from <i>Carmina Burana</i> (1937)

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This season, Mr. Goode will be heard in recital at Carnegie Hall in New York, in Chicago, Cleveland, at the Krannert Center of the University of Illinois, for the Cliburn Concerts in Ft. Worth, in Denver, Portland, at Cal Performances in Berkeley, in Kansas City, New Orleans, Philadelphia, for the Orange Country Philharmonic Society, the University Musical Society in Ann Arbor, and the Washington Performing Arts Society. Orchestral engagements include the Boston Symphony with Herbert Blomstedt, St. Louis Symphony with David Robertson, the London Symphony under Sir Colin Davis, the Bayerische Staatsorchester Munich with Kent Nagano, and the Tonhalle Orchester-Zurich. His eagerly awaited first recording of the complete Beethoven Piano Concertos with the Budapest Festival Orchestra under Ian Fischer will be issued in January 2009 by Nonesuch Records.

Mr. Goode studied with Elvira Szigeti and Claude Franks, Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. He has been serving with Mitsuko Uchida as co-Artistic Director of the Marlboro Music School and Festival since 2000, and resides in New York with his wife, Marcia.

## UMS ARCHIVES

This afternoon's recital marks Richard Goode's sixth appearance under UMS auspices. Mr. Goode made his UMS debut in February 1969 in a Music from Marlboro chamber music concert of The Marlboro Music Festival at Rackham Auditorium. He most recently appeared as piano soloist with the Orpheus Chamber Orchestra in a concert featuring Mozart concerti in November 1997 at Hill Auditorium.



presents

## Chanticleer

Joseph H. Jennings, *Artistic Advisor*  
Matthew Oltman, *Music Director*

### Program

Thursday Evening, January 29, 2009 at 8:00  
St. Francis of Assisi Catholic Church • Ann Arbor

## *Wondrous Free*

*Traditional Appalachian,*  
*Adapted by J. Jennings*

**I**  
**Guide Me, O Thou Great Jehovah**

*Traditional,*  
*Adapted by Jennings*

**Jefferson (Glorious Things of Thee Are Spoken)**

*William Billings,*  
*Adapted by Jennings*

**The Original Sacred Harp** (excerpt)  
David's Lamentation

*A.M. Cagle,*  
*Adapted by Jennings*

**Soar Away**

*Juan Gutierrez de Padilla*

**II**  
**Circumdede runt me dolores mortis**

*Juan de Lienas*

**Credidi +**

*P. D. Q. Bach,*  
*Edited (with feeling)*  
*by Peter Schickele*

**III**  
**Two Madrigals, from *The Triumphs of Thusnelda*, S. 1601**  
The Queen to Me a Royal Pain Doth Give  
My Bonnie Lass She Smelleth

*Samuel Barber*

**IV**  
**Reincarnations, Op. 16**  
Mary Hynes  
Anthony O'Daly  
The Coolin' (The Fair Haired One)

*Brent Michael Davids*

*David Conte*

*Eric Whitacre*

*Stephen Foster,  
Arr. Donald Moore*

*Foster,  
Arr. Robert Shaw  
and Alice Parker*

*Foster,  
Arr. Jack Halloran*

**V**  
**Night Chant**

INTERMISSION

**VI**  
**The Homecoming**  
*In memoriam Martin Luther King, Jr.*

**Paradise Lost: Shadows and Wings** (excerpt)  
Sleep, My Child

**VII**  
**Hard Times Come Again No More**

**Gentle Annie**

**Nelly Bly +**

**VIII**  
**Folk and Popular Song**  
*A selection of folk songs, popular songs, and spirituals to be announced by the artists from the stage.*

+ These works are published in the *Silver Jubilee Anthology*

35th Performance of the  
130th Annual Season

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Chanticleer appears by arrangement with Opus 3 Artists, Ltd.

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

## Chanticleer

### Soprano

Dylan Hostetter, Michael McNeil, Gregory Peebles

### Alto

Cortez Mitchell, Alan Reinhardt, Adam Ward

### Tenor

Brian Hinman, Matthew Oltman, Todd Wedge

### Baritone and Bass

Eric Alatorre, Gabriel Lewis-O'Connor, Jace Wittig

## Wondrous Free

*My days have been so wondrous free,  
the little birds that fly  
with careless ease from tree  
to tree were but as blest as I.*

*Ask gliding waters if a tear  
of mine increased their stream.  
And ask the breathing gales if e'er  
I lent a sigh to them.*

To mark the 250th anniversary of the earliest surviving American secular composition, "My Days Have Been So Wondrous Free" (words by Doctor Parnell), written by Francis Hopkinson, a friend of George Washington and a signer of the Declaration of Independence, Chanticleer lends its signature sound to a program demonstrating the diversity of song in America.

American song reflects its geography and its histories; it is neither a singular path nor a story of a single people, but instead is a flowing, ever-evolving stream of peoples and stories that weave together much like the tributaries of the Mississippi. And like that river, it is broad, awe-inspiring, and always changing in its course.

### I

In its traditional form, "Guide Me, O Thou Great Jehovah" was and still is a popular hymn sung widely throughout the world. It first appeared in a hymnal published by William Williams in Bristol, England, in 1745. Here, the original text by Williams is set to a plaintive traditional Appalachian melody.

"Jefferson" is the epitome of the Colonial spirit—it is both patriotic and sacred, with its text based on Revelation 3:12. John Newton wrote the poem at the height of the Revolutionary War in 1779, and the musical setting first appeared in the *Missouri Harmony* of 1827.

William Billings was a monumental figure in American music history who has the distinction of being the first American composer to publish a book of entirely original works, the *New England Psalm Singer* (Boston, 1746). "David's Lamentation" appeared first in Billings' *Singing Master's Assistant* (Boston, 1770) but it is the inclusion of this gem in *The Original Sacred Harp* that assured its widespread dissemination across the continent. It is a "fuging" tune (an American psalm or hymn tune that involves textual overlap), a genre that was the rage in Britain and the US in the 18th century.

A.M. Cagle's "Soar Away" first appeared in the 1930s in the Denson revision of the *The Original Sacred Harp*. Although a "new" work, Cagle has captured the essential features of the older shape-note style. It, too, is a fuging tune like the preceding Billings creation.

### II

The establishment of sophisticated music-making in the Spanish regions of the Americas predates the English regions by over a century. As early as 1523 Pedro de Gante had established a school for the Native Americans in Texcuco, and his compatriot Juan Caro was instructing Native Americans in four-part harmony by 1526. By 1530, Native American choirs in Mexico were regularly singing polyphony at Sunday Mass.

One dominant figure in American music making in the early 1600s was Juan Gutiérrez de Padilla. Born in Málaga, Spain, he moved to Puebla, Mexico, in the early stages of his career and played a central role in defining the style that was to be adopted by his contemporaries. Tonight's work, *Circumdederunt me dolores mortis*, shows the solemn, formalized reverence of his Latin-text works, which include huge numbers of Mass settings, Vespers and Matins Psalms, Responsories, Lamentations, and a Passion on the Gospel of Matthew.

Another great American composer to spring from this rich choral tradition was Don Juan de Lianas, who was associated with the Convento del Carmen in Mexico City and the Convento de

Nuestra Señora de la Encarnación in the first half of the 1600s.

*Credidi*, one of Lianas' finer compositions, is a setting of Psalm 115 for eight parts arranged in two choirs. It is multi-sectional with many changes in meter, and each section builds in intensity and fervor until the final climax in the Doxology, "Gloria Patri et Filio...."

### III

During the Golden Age of the English madrigal, around the year 1600, it was not uncommon for a number of pieces by different composers to be published together under a single title such as *The Triumphs of Oriana*, to name one of the most famous collections. It was this practice that inspired an 18th-century nobleman, Count Pointercourt, to launch a similar collection of his own as a tribute to his wife Thusnelda, a singer who had recently triumphed over earthly cares by holding a high note so long that she died of asphyxiation, complicated by a lack of sufficient oxygen. The project's hopes of success, however, grew dimmer and dimmer as, one by one, Europe's leading composers refused to contribute, each of them pointing out to the Count (with varying degrees of tact) that the madrigal was dead as an art form—indeed, that it had been dead for almost 200 years. Obviously, the only chance of getting any pieces at all in the collection lay in finding a composer who was too dumb to know what was *au courant* and what was *passé*. Thus it is that the sole contributor to *The Triumphs of Thusnelda* was P.D.Q. Bach (1807–1742?) the last and least of the 20-odd children of the great Johann Sebastian Bach, and certainly the oddest of the lot.

The two madrigals, Schickele, No. 1601, were written during the final period of the composer's life, the Contrition Period, when P.D.Q. was trying to make amends for the previous 29 years (the Soused Period) by writing in a style that seemed to him purer and more uplifting than the hybrid and down-letting style of some of this earlier works, e.g., the *Serenade* and the *Gross Concerto*.

—Peter Schickele

### IV

Pennsylvania-born composer Samuel Barber became interested in music at a very early age and was a triple-prodigy of voice, composition, and piano. Barber had a long history with the Curtis Institute of Music in Philadelphia, beginning at age 14. While there, he won a Pulitzer travel

scholarship for composition (1935–36), toward the end of which, while in the Tyrol with his partner Gian Carlo Menotti, he wrote the slow movement of his *String Quartet in b minor*, Op. 11, finishing in mid-September 1936. The *Adagio for Strings* is Barber's adaption of this slow movement. He wrote in many types of musical forms—opera, symphony, concerto, song—but it is for this one early work that he is most known, partly because of having had the good fortune of having Arturo Toscanini, the most famous conductor of the era, feature the *Adagio* on the NBC Symphony Orchestra broadcast in 1938, as well as taking it on tour to South America and Europe. Nonetheless, his compositions for voices are a significant part of his work.

Unlike most of the composers who reached their maturity between the World Wars (such as Copland, Blitzstein, Harris, Thomson), Barber's training and temperament led him to write music that was primarily lyrical, expressive, with long, soaring, often elegiac lines; in effect, using conventional forms and techniques, such as counterpoint, and fleshing them out with extended 19th-century harmonies.

Barber's *Reincarnations*—three poems set by James Stephens "after the Irish of Rafferty"—were composed in 1940 during the period when the young composer, just turned 30, was teaching at Curtis. Despite their widely contrasting moods, these pieces share a deeply felt lyrical insight, expressed in the rich neo-Romantic style at which Barber excelled.

"Mary Hynes" (whose title is rumored to be derived from one of the most beautiful women to have ever lived in Ireland) is filled with the breathless exuberance of young love, softened at its conclusion into dreamy contemplation. The mournful dirge for "Anthony O'Daly" (an Irish resistance martyr hanged in 1820) gives vent to its unbearable tragedy and sorrow by means of an *ostinato* (repeated note) drone, first in the bass, later in the treble voices. "The Coolin'" (referring to a very special curl or "cooleen" that grows exactly in the middle of the back of the neck of a young girl and alternately came to mean "sweetheart" in Gaelic) is a warm gentle idyll, appealing in its unhurried certainty and rapture of a mutual love.

### V

Written in anticipation of a night of love, *Night Chant* is both a love song and a nighttime song reminiscent of night chants of some Native

American ceremonies. The lyrics of *Night Chant* are both Mohican words and Native American "vocables." Native American "vocables" form an intertribal way of communicating feelings in songs. *Night Chant* is written using both an operatic sound quality as well as a more nasal sound quality produced by indigenous singers. In one section of the work, nose flutes accompany the voices for an interesting melodic effect similar to the high falsetto quality of some traditional night chants. In addition, a "walking chant" is composed into the work, for the chorus to enter and exit the performance.

—Brent Michael Davids

## VI

John Stirling Walker shared his poem "The Homecoming" with me soon after he wrote it in 2003, with the idea that I might do a musical setting sometime before the 40th anniversary of Martin Luther King's death. As the time approached, I decided to send the poem to Joseph Jennings. I was moved and gratified when he responded with the invitation to compose the work for Chanticleer. Throughout the composition of *The Homecoming*, Joe and I continued our now decades-long conversation about matters of race, society, education, and the subtleties of choral composition, which contributed to my work on *The Homecoming*.

Before beginning any setting of a text, I ask myself the following questions: Who is the speaker, and to whom are they speaking? What kind of change does the speaker go through in the course of the poem, and where are the climaxes of realization of these changes? The answer to these questions guides me in choosing every aspect of the musical materials of the piece, including the tempo, meter, tonality, texture, and formal shape.

In *The Homecoming*, the speaker is one of the souls that Mr. Walker refers to in his note above, a soul who is restless and angry that the justice Dr. King dreamed of has not yet come to pass. This soul is speaking to Dr. King, who I envisioned as continuing to reside in a kind of spiritual jail, because people are not listening to his message. The speaker is addressing Dr. King, to inspire him and to affirm that he will "be home" when people stop ignoring what he said. The work begins in an impassioned c minor, and moves through many tonalities and choral textures before arriving at its climax at the words "and set you free," and finally

sinking to rest in a calm C Major on the words "and call you home."

—David Conte

I originally wrote "Sleep, My Child" in 2003 as an Act II set piece for my musical/opera *Paradise Lost: Shadows and Wings*, and scored it for two sopranos, mezzo-soprano, cello, and ambient electronica. From the moment I first heard it performed live I knew that I wanted to one day transcribe it for Chanticleer, one of my all-time favorite *a cappella* groups. I sent a recording of the original version to Joe Jennings and was overjoyed when he agreed to commission and première this version, written especially for his magnificent singers.

—Eric Whitacre

## VII

Charles Hamm, in his historic book *Music in the New World*, observes that folk music played an enormously important role in the early-American experience, largely because people of the time prized the oral tradition as much or more than a literary one. The citizens of this new land were farmers, laborers, indentured servants, sailors, workmen, criminals shipped to the backwaters of America, and refugees who were fleeing poverty or political and religious oppression. Stephen Foster is one of America's great songwriters, so much so that his music is mistakenly thought of as traditional folk music. His songs were among the most popular ever written, making Foster's name forever synonymous with American folk music.

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Called "the world's reigning male chorus," by *The New Yorker* magazine, and named 2008 "Ensemble of the Year" by *Musical America*, **Chanticleer** will perform more than 100 concerts in the current season, the Grammy Award-winning ensemble's 31st season. Chanticleer will tour to 27 states across the US this season, including appearances at Walt Disney Concert Hall under the auspices of the Los Angeles Philharmonic, New York's Metropolitan Museum of Art, and Chicago, for the Chicago Symphony. The ensemble will make its debut in the People's Republic of China in May 2009. Highlights of fall 2008 are the release of *The Mission Road*, a CD and DVD set featuring music from California's vibrant mission period, and Chanticleer's induction into the American Classical Music Hall of Fame in Cincinnati.



Lisa Kohler

### Chanticleer

Chanticleer, based in San Francisco, has developed a remarkable reputation for its vivid interpretations of vocal literature, from Renaissance to jazz, and from gospel to venturesome new music. With its seamless blend of 12 male voices, the ensemble has earned international renown as "an orchestra of voices."

Since 1994, Chanticleer's recordings have been made available worldwide by Warner Classics. Most recently *Let it Snow*, a new collection of Christmas music, was on the *Billboard* charts for 12 weeks. *Colors of Love* won the Grammy Award in 2000 for "Best Small Ensemble Performance (With or Without Conductor)" and the "Contemporary A Cappella Recording Award for Best Classical Album." The world-première recording of Sir John Tavener's *Lamentations and Praises* was released in January 2002 to critical acclaim and garnered two Grammy Awards for "Classical Best Small Ensemble Performance (with or without Conductor)" and for "Best Classical Contemporary Composition."

## UMS ARCHIVES

This evening's concert marks Chanticleer's sixth appearance under UMS auspices. The ensemble made their UMS debut in October 1989 at Rackham Auditorium. Chanticleer returned to Ann Arbor to perform in the Hill Auditorium Re-Opening Celebration concert on January 17, 2004.

With the help of individual contributions and foundation and corporate support, the group brings the gift of singing to young people by conducting an extensive education program including in-school clinics and workshops, Chanticleer Youth Choral Festivals in the Bay Area and around the country, master classes for university students nationwide, and the Chanticleer in Sonoma summer workshop for adult choral singers.

Chanticleer's long-standing commitment to commissioning and performing new works was recognized in 2008 by the inaugural Dale Warland Commissioning Award and the ASCAP/Chorus America Award for Adventurous Programming for the 06/07 season in which the group premiered 10 new works.

Named for the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botto, who sang with the group until 1989 and served as Artistic Director until his death in 1997.

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Chanticleer is a non-profit organization, governed by a volunteer Board of Trustees, administered by a professional staff with a full-time professional ensemble, and is a recipient of funding from the National Endowment for the Arts and the Grants for the Arts/San Francisco Hotel Tax Fund.

### Chanticleer Administrative Staff

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For more information on Chanticleer, please visit [www.chanticleer.org](http://www.chanticleer.org)

# Michigan Chamber Players

Faculty Artists of the University of Michigan  
School of Music, Theatre & Dance

Richard Aaron, <i>Cello</i>	Dan Gilbert, <i>Clarinet/Bass Clarinet</i>
Rebecca Albers, <i>Viola</i>	Carmen Pelton, <i>Soprano</i>
Yehonatan Berick, <i>Violin and Viola</i>	Daniel Pesca, <i>Piano</i>
Aaron Berofsky, <i>Violin</i>	Amy Porter, <i>Flute/Piccolo</i>
Gabriel Bolkosky, <i>Violin</i>	Mary Ann Ramos, <i>Cello</i>
Alicia Doudna, <i>Violin</i>	Yizhak Schotten, <i>Viola</i>
Anthony Elliott, <i>Cello</i>	

**Program**

Saturday Evening, January 31, 2009 at 8:00  
Rackham Auditorium • Ann Arbor

## *A Season to Create: Creating Musical Landmarks*

Arnold Schoenberg

**Pierrot lunaire, Op. 21**

**Part I**

Mondestrunken (Moon-drunk)  
Colombine  
Der Dandy (The Dandy)  
Eine blasse Wäscherin (A Faded Laundress)  
Valse de Chopin (Waltz of Chopin)  
Madonna  
Der kranke Mond (The Sick Moon)

**Part II**

Nacht (Passacaglia) (Night)  
Gebet an Pierrot (Prayer to Pierrot)  
Raub (Theft)  
Rote Messe (Red Mass)  
Galgenlied (Gallows Song)  
Enthauptung (Beheading)  
Die Kreuze (The Crosses)

**Part III**

Heimweh (Homesick)  
 Gemeinheit! (Mean Trick!)  
 Parodie (Parody)  
 Der Mondfleck (The Moonfleck)  
 Serenade  
 Heimfahrt (Journey Home) (Barcarole)  
 O Alter Duft (O Old Perfume)

Ms. Pelton, Ms. Porter, Mr. Berick, Mr. Elliott,  
 Mr. Gilbert, Mr. Pesca

## INTERMISSION

*Felix Mendelssohn*

**Octet in E-flat Major, Op. 20**

Allegro moderato con fuoco  
 Andante  
 Scherzo  
 Presto

Mr. Berofsky, Mr. Berick, Mr. Bolkosky, Ms. Doudna,  
 Mr. Schotten, Ms. Albers, Mr. Aaron, Ms. Ramos

36th Performance of the  
 130th Annual Season

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

Special thanks to Amy Porter for her leadership and coordination of this evening's concert.

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



**Pierrot lunaire, Op. 21** (1912)

Arnold Schoenberg

Born September 13, 1874 in Vienna

Died July 13, 1951 in Los Angeles, California

Nearly 100 years after its composition, Arnold Schoenberg's *Pierrot lunaire* remains one of the most shockingly original and hauntingly imaginative works of the 20th century. First performed in 1912 by an actress and a group of five instrumentalists conducted by the composer, the work's distinctive *sprechgesang*—a vocal delivery by the narrator/singer which hovers between speaking and singing—takes the composition out of the normal confines of chamber music and lends it a uniquely theatrical flavor.

The work's bizarre texts, originally written in French, are German translations of 21 poems by the Belgian poet Albert Giraud (1860–1929). Ranging from the dreamily fantastical to the horrific and macabre, the poems center on the *commedia-del-arte* character, Pierrot. The figure is at times lunatic clown, suffering artist, egotistical dandy, and modern poet. A kind of poetic offspring of Baudelaire's *flaneur*, who wandered through the streets of Paris, we find here a *flaneur* of the interior world.

Schoenberg structured the work in three sections of seven brief movements each. The first movement of each section, respectively "Moon-drunk," "Night," and "Homesick," signals the dominant mood to follow. We descend into darkness, with the most frightening section at the work's center, and then are led back out again towards light.

Where does it come from, this strange musical masterpiece, with its bizarre vocal line neither spoken nor sung and an invented instrumental ensemble neither orchestra nor traditional chamber group? With hallucinatory texts by an obscure Belgian poet set in a musical language proven to be beyond analysis? We look back nearly 100 years to the birth of the modernist movement and find this work that continues to challenge, surprise, and disturb. When Schoenberg himself looked back an equivalent number of years at the time of *Pierrot lunaire's* composition, he confronted the historical moment that offered the last works of Beethoven and Schubert.

But Schoenberg never discarded the past; he transformed it. *Pierrot lunaire*, despite its iconoclastic surface, abounds with references to

traditional musical forms. The work's creation is deeply rooted in both Viennese cultural history and the *fin-de-siecle* moment in which Schoenberg came of age.

What is more emblematic of Viennese culture than the waltz? Johann Strauss's *Kaiservalzer* acts as our overture. Schoenberg arranged the popular "Emperor's Waltz" for a tour of *Pierrot lunaire* in 1925. With no changes to Strauss's familiar harmonic language, we are introduced to the instrumental mix of flute, clarinet, strings, and piano that returns in *Pierrot*. *Pierrot lunaire's* instrumentation of flute, clarinet, violin, cello, and piano has become a standard of contemporary music, and lacking a simple name like "string quartet," it is often referred to as the "Pierrot" ensemble. Schoenberg expands the coloristic possibilities of these five instruments further by having the musicians double on piccolo, bass clarinet, and viola. He then invents different combinations of instruments for each of the 21 movements, with no single combination ever repeated.

In the 19th century, a popular art form was that of the melodrama—poetic recitation declaimed with musical accompaniment. It was with this form in mind that the retired actress Albertine Zehme approached Arnold Schoenberg with poems of Giraud, expecting a work for speaker and piano. Schoenberg expanded the project with his request for additional instruments, and with the radical move to invent a way to notate theatrical speech.

When reflecting on the composition of *Pierrot lunaire*, Schoenberg referred to his upbringing in "the Brahmsian culture." His late essay, "Brahms the Progressive" (1947), sought to dispel Brahms's reputation as a conservative traditionalist. This simplistic view had pitted Brahms against the revolutionary Wagner, forcing musicians to choose sides. But Schoenberg's own development owed a great deal to both composers, and he celebrated the innovative aspects of Brahms.

The early piano pieces of 1894 are rare examples of Schoenberg writing in a completely Brahmsian language, with no signal of things to come. The performance of these works and subsequent unfinished piano pieces, up to the "Little Piano Pieces" of 1911, allows us to follow the astounding development of an individual talent, almost as if one were to watch a time-lapsed film of a butterfly emerging from its chrysalis. The large romantic statements move toward intense

concentration, distillation; yet expressive gestures remain recognizable, as romanticism transfigured becomes modernism. (Schoenberg once commented, "I have not discontinued composing in the same style and in the same way as at the very beginning. The difference is only that now I do it better than before.")

The final miniatures are masterpieces of abstraction. We are led towards the world of the interior imagination, where dreams overtake reality, where absurdity and satire overlap with nightmare, where shadow and image are one: the surreal and fantastical world of Arnold Schoenberg's *Pierrot lunaire*.

*Program note by Sarah Rothenberg.*

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## Octet in E-flat Major for Strings, Op. 20

(1825)

Felix Mendelssohn

*Born February 3, 1809 in Hamburg, Germany*

*Died November 4, 1847 in Leipzig*

(February 3, 2009: 200th anniversary of Mendelssohn's birth)

Mendelssohn wrote his *Octet* in 1825, the same year Beethoven composed his *String Quartet in B-flat Major* (Op. 130) which originally ended with the Great Fugue. At 55, Beethoven was nearing the end of his career; the 16-year-old Mendelssohn was just starting his. Much ink has been spilled over who was "modern" and who was "conservative," who was "Classical" and who was "Romantic." Mendelssohn never tried to explode Classical forms the way Beethoven did in his late quartets, with unconventional movement sequences and dramatic interruptions. Yet the younger composer infused those Classical forms with a new energy in ways that were absolutely unheard of. He invented a whole new genre with his *Octet*, which calls for what can be considered either a large chamber group or a very small orchestra. Mendelssohn noted in his manuscript:

This *Octet* must be played by all instruments in symphonic orchestral style. *Pianos* and *fortes* must be strictly observed and more strongly emphasized than is usual in pieces of this character.

Yet there were really no other "pieces of this character" to speak of! True, Louis Spohr had written some works for eight string players, but those were double quartets, conceived as dialogs between two separate groups. Mendelssohn, on the other hand, treated his eight players as a single, integrated unit, which was a totally unprecedented procedure.

As for the young prodigy's melodic style, one need only compare the *Octet's* opening with Haydn's *String Quartet in B-flat Major* from Op. 76, known as the "Sunrise" on account of its gently ascending first theme. Mendelssohn was apparently inspired by that opening, but Haydn's theme is to Mendelssohn's what a sunrise would be to a solar flare. The *Octet* begins with a true stroke of genius, with a continuation that is in every way worthy of that exceptional opening.

In all four movements, Classical gestures are similarly magnified and expanded upon. The second movement, in c minor, is full of Romantic feeling. It begins and ends in a gentle *pianissimo*, evoking a nocturnal mood, but there are some extremely powerful emotional outbursts in between. The third movement is the first in a long line of Mendelssohnian scherzos in a very fast tempo and of a light and impish character. It is cast in a modified sonata form and is, therefore, not really a scherzo, structurally speaking. Felix didn't take the time to relax in a contrasting trio section as one might have expected in a scherzo. In the concluding "Presto," finally, the young composer pulled out all the stops. He wrote a brilliant fugue, partly as a bow to the music of the Baroque which he had already begun to study and which would play such an important role in his life later on. The quote from Handel's *Messiah* ("And He shall reign for ever and ever") cannot be missed. But there is also plenty of playfulness in the movement, along with some harmonic surprises that would have made Handel—and probably Beethoven, too—raise his eyebrows in disbelief mixed with admiration.

*Program note by Peter Laki.*

**Richard Aaron** (*Cello*) has traveled extensively, giving master classes in Madrid, Spain; Manheim, Germany; Seoul, Korea; Matsumoto, Japan; and Paris, France. He has presented master classes in the US at many leading schools, including Rice, Eastman, Michigan, and Oberlin. During summers, he has taught at the Aspen Music Festival, Indiana University String Academy, Calgary Music Bridge, Aria, Innsbruck, the Chautauqua Festival, and Idyllwild. Mr. Aaron's students have won numerous national and international competitions and have performed as soloists with prestigious orchestras, including the Cleveland, Philadelphia, Pittsburgh, and Seattle Symphonies. Award-winning quartets, including the Biava, Fry Street, and American, include his students. He is a member of the Elysian Trio, in residence at Baldwin-Wallace College. Mr. Aaron served on the faculty at the Cleveland Institute of Music and ENCORE School for Strings faculties for 14 years prior to his appointment at the University of Michigan.

*This evening's performance marks Richard Aaron's UMS debut.*

**Rebecca Albers** (*Viola*) has performed across North America, Western Europe, and Asia. Her performances have been seen on national television in the US and China and heard on National Public Radio and French National Radio. Ms. Albers currently resides in Ann Arbor as the violist of the Phoenix Quartet and a recent addition to U-M's viola faculty. She also tours extensively with the Albers Trio, a string trio formed with her sisters Laura and Julie Albers, and with fiddler Mark O'Connor's Appalachia Waltz Trio. Ms. Albers received her Bachelor and Master of Music degrees from The Juilliard School where she studied with and served as a teaching assistant to Heidi Castleman and Hsin-Yun Huang.

*This evening's performance marks Ms. Albers' second appearance under UMS auspices.*

A prizewinner at the 1993 Naumburg competition and a recipient of the 1996-97 Prix Opus, **Yehonatan Berick** (*Violin and Viola*) is in high demand internationally as soloist, recitalist, chamber musician, and pedagogue. Mr. Berick studied violin at the Tel Aviv University's Music Academy and completed his studies at the College-Conservatory of Music at the University of Cincinnati. One of the brightest talents of Israel,

Mr. Berick won several Clairemont Awards, and received yearly stipends from the America-Israel Cultural Foundation. Mr. Berick has performed with ensembles including the Quebec, Winnipeg, Windsor, and Jerusalem Symphonies. He has collaborated with notable artists such as Louis Lortie, David Soyer, Peter Wiley, Stephen Isserlis, Wolfgang Meyer, and Julius Baker. Mr. Berick also participates as a performer and teacher in prestigious national and international music festivals including Bowdoin Music Festival, Keshet Eilon Mastercourse in Israel, Domaine Forget in Canada, and the JMC Young Players' Unit in Israel. Prior to his appointment as Professor of Violin at the University of Michigan, Yehonatan Berick was on the faculties of McGill University and the Eastman School of Music.

*This evening's performance marks Yehonatan Berick's fifth appearance under UMS auspices.*

**Aaron Berofsky** (*Violin*) has toured extensively throughout the US and abroad, gaining wide recognition as a soloist and chamber musician. He has appeared in such renowned venues as Carnegie Hall, Alice Tully Hall, the Corcoran Gallery, L'Octogone, and the Museo de Bellas Artes. Mr. Berofsky has been featured on NPR's Performance Today and on the Canadian Broadcasting Company. He has been the first violinist of the Chester String Quartet since 1992, which has taken him throughout the Americas and Europe. An alumnus of The Juilliard School, Mr. Berofsky was a scholarship student of Dorothy DeLay. Mr. Berofsky is known for his commitment to teaching and is Professor of Violin at the University of Michigan and visiting Professor at the Hochschule für Musik in Detmold, Germany. Mr. Berofsky's interest in early music led him to perform with the acclaimed chamber orchestra Tafelmusik on period instruments, and he has recorded with them for the Sony label. With a strong dedication to new music as well, he has worked extensively with many leading composers of the 20th and 21st centuries. Mr. Berofsky is the concertmaster of the Ann Arbor Symphony. He performs frequently with the Camerata Adriatica as soloist and continues to appear regularly in recital and at festivals throughout North America and Europe.

*This evening's performance marks Aaron Berofsky's fifth appearance under UMS auspices.*

**Gabriel Bolkosky** (*Violin*) is Executive Director of The Phoenix Ensemble, an Ann Arbor-based non-profit arts organization dedicated to helping artists and the educational community. His debut solo album, *This and That*, was released in 2005 to critical acclaim and features both jazz and classical music. Other recordings include explorations of klezmer with *Into the Freylakh (The Shape of Klez to Come)*, of the nuevo tango music of Astor Piazzolla (*The Oblivion Project Live*), children's folk music with the children's music group Gemini (*The Orchestra Is Here to Play*), and contemporary music of composers such as Xenakis and Boulez with his former group Non Sequitur. In May 2008, Mr. Bolkosky made his debut at Carnegie Hall with Opus 21. Throughout the current season, as a member of the Phoenix String Quartet, he is guest artist-in-residence at U-M.

*This evening's performance marks Mr. Bolkosky's second appearance under UMS auspices.*

**Alicia Doudna** (*Violin*) has performed and taught throughout the US and abroad. She has performed with Itzhak Perlman, Paul Katz, Ronald Copes, and members of the Cavani Quartet. She has appeared at various festivals as a chamber musician, and has performed with several chamber orchestras and ensembles, including The East Coast Chamber Orchestra, The Suedama Ensemble, Radius Ensemble, and The Phoenix Ensemble. She is a member of the Phoenix Quartet, the visiting artists-in-residence at U-M. As a teacher, Ms. Doudna was the director of the Peninsula Strings in Blue Hill, Maine, and a chamber music coach at the Perlman Music Program in New York. She has a private studio in Ann Arbor of over 20 students. She holds a BM from the Cleveland Institute of Music and a MM from The New England Conservatory.

*This evening's concert marks Ms. Doudna's second appearance under UMS auspices.*

**Anthony Elliott** (*Cello*) is in great demand as a soloist, chamber music performer, and teacher. Anthony Elliott's studies were with two legendary figures of the cello, Janos Starker and Frank Miller. Presently he is a Professor of Music at the University of Michigan, Ann Arbor. He has given master classes at most of America's leading music programs including Cleveland Institute of Music, Eastman School of Music, and Oberlin Conservatory. He devotes most of his summer

to teaching and performing at the Aspen Music Festival. Mr. Elliott has performed most of the standard concerto repertory with such orchestras as the New York Philharmonic, the Detroit Symphony, and the Vancouver Symphony. As a soloist, his performances have been recorded and broadcast on radio and television across the US and Canada. Also in great demand as a chamber musician, he is a regular guest artist at the Seattle Chamber Music Festival, the Texas Music Festival, and New York's Bargemusic Chamber Series. He has also appeared as a member of Quartet Canada, with members of the Chamber Music Society of Lincoln Center, and with members of the Emerson, Juilliard, Cleveland, and Concord string quartets. He performs regularly with the Michigan Chamber Players in Ann Arbor.

*This evening's performance marks Anthony Elliott's 16th appearance under UMS auspices.*

**Daniel Gilbert** (*Clarinet*) joined the faculty at the University of Michigan as Associate Professor of Clarinet in 2007. Previously, he held the position of Second Clarinet in the Cleveland Orchestra from 1995 to 2007. Mr. Gilbert teaches at Case Western Reserve University in Cleveland and he also served as the Associate Professor of Clarinet at the Oberlin Conservatory of Music from 2000 to 2001. A native of New York City, Mr. Gilbert received a BA from Yale University and both a MM and a Professional Studies Certificate from The Juilliard School. Before joining the Cleveland Orchestra, Mr. Gilbert was active as a freelancer in New York City, appearing regularly with groups including The Metropolitan Opera, American Ballet Theater, and New Jersey Symphony. He has appeared as soloist with the Cleveland Orchestra, the Cleveland Heights Chamber Orchestra, the New Haven Symphony, Solisti New York, and the Aspen Mozart Orchestra. He is an active chamber musician, playing regularly on the Cleveland Orchestra Chamber Series, the Cleveland Museum of Art Chamber Series, and the Oberlin Chamber Music series. Mr. Gilbert's master classes and recitals have received international critical acclaim. His teachers have included David Weber, Robert Marcellus, Stanley Hasty, Richard Waller, Burt Hara, and Judith Kalin-Freeman.

*This evening's performance marks Daniel Gilbert's UMS debut.*

**Carmen Pelton** (*Soprano*) has appeared in a wide range of works with orchestras, opera houses, chamber music groups, Equity drama theaters, and Off-Broadway productions. Conductors have included Robert Shaw, Jeffrey Tate, Donald Runnicles, Patrick Summers, Gerard Schwarz, and Nicholas McGegan, with such diverse groups as the San Francisco Symphony, Baltimore Symphony, St. Paul Chamber Orchestra, Tulsa Opera, West German Radio Orchestra, Goodman Theater, the Smithsonian's 21st-Century Consort, the New York Festival of Song, and the Library of Congress. Ms. Pelton's first success in New York City was in the unlikely role of Susan B. Anthony in *Mother of Us All*; she was subsequently invited to perform the final scene from the opera at the televised Kennedy Honors program for the President and Honoree, Virgil Thomson. Ms. Pelton has taught on the faculties of the University of Washington, The Eastman School of Music, Brevard Music Center, and the Aspen Music Center and School.

*This evening's performance marks Carmen Pelton's fifth appearance under UMS auspices.*

**Daniel Pesca** (*Piano*) completed his Master's degree in both composition and piano performance at U-M in 2007. He received his BM with highest distinction in both areas at The Eastman School of Music. He has received much recognition for his work, including Eastman's Louis Lane Prize, a commission by cellist David Ying, a commission from The Commission Project of Rochester, NY, and the Elizabeth C. Rogers commission. He has had works premiered by U-M Symphony Orchestra, Musica Nova, the Rochester Philharmonic Orchestra, and the Huntsville Symphony Orchestra. Mr. Pesca has performed in many venues across the country including the Kennedy Center and the Aspen Music Festival where he was an orchestral piano fellow. Mr. Pesca has participated in the Bowdoin International Music Festival, the American Conservatory in Fontainebleau, France, and the TCU/Cliburn Piano Institute.

*This evening's concert marks Mr. Pesca's second appearance under UMS auspices.*

Three-time international prizewinner **Amy Porter** (*Flute*) first leapt to attention when she won the Third Kobe International Flute Competition in Japan, which led to international performance invitations. Ms. Porter has appeared as soloist

with orchestras and music centers around the world including Atlanta, Houston, New Hampshire, Carnegie Hall, The Kennedy Center, Suntory Hall, and the National Theater Concert Hall in Taipei, Taiwan. As a recording artist, she recently released *Passacaglia: Music for Solo Flute* in 2007 on Equilibrium. Ms. Porter has won international competitions including Paris/Ville d'Avray International Flute Competition in France, combined with the Alphonse Leduc Prize for outstanding musicianship; National Flute Association Competition; Artists International; and Ima Hogg competitions. She was also awarded the 2006 Henry Russel Award from the University of Michigan for distinguished scholarship and conspicuous ability as a teacher. A native of Wilmington, Delaware, Ms. Porter is a graduate of The Juilliard School. She held the position of Associate Principal Flute in the Atlanta Symphony Orchestra for eight years before becoming Professor of Flute at the University of Michigan, Ann Arbor. She is the founder of the non-profit Southeast Michigan Flute Association.

*This evening's performance marks Amy Porter's ninth appearance under UMS auspices.*

**Mary Ann Ramos** (*Cello*) is the cellist of the Phoenix Quartet, which began coaching chamber music at the U-M School of Music, Theatre & Dance in Fall 2008. Ms. Ramos has appeared as soloist with several orchestras, including the Gateway Festival Orchestra, the University City Symphony, the Alton Symphony, and the Kirkwood Symphony. She holds prizes in various competitions, including the Mexican National Cello Competition and the Music Teachers National Association competition. She has participated in national and international festivals as both a performer and chamber music coach. Ms. Ramos completed her Bachelor's degree at New England Conservatory as a student of Laurence Lesser, and her Master's degree at the Cleveland Institute of Music as a student of Richard Aaron. Ms. Ramos is currently completing a Doctorate at U-M as a student of Anthony Elliott.

*This evening's performance marks Ms. Ramos's second appearance under UMS auspices.*

**Yizhak Schotten** (*Viola*) was brought to the US by the renowned violist William Primrose, with whom he studied at Indiana University and the University of Southern California. Professor Schotten has performed with conductors such as

**Julia Fischer** violin  
**Milana Chernyavska** piano

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Born in Munich in 1983, the young German violinist Julia Fischer has received a hailstorm of superlative reviews. Named "Artist of the Year" at the 2007 Gramophone Awards (voted on by more than 14 million individuals), she makes her UMS recital debut after last season's successful outing with the St. Petersburg Philharmonic.



**PROGRAM**

- Mozart Sonata No. 1 in C Major for Violin and Piano, K. 296 (1778)  
Prokofiev Sonata No. 1 in f minor for Violin and Piano, Op. 80 (1938-46)  
Beethoven Sonata No. 8 in G Major for Violin and Piano, Op. 30, No. 3 (1801-02)  
Martinů Sonata No. 3 for Violin and Piano, H. 303 (1944)

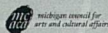
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Seiji Ozawa and Arthur Fiedler. He has concertized in Israel, Japan, Taiwan, Malaysia, Holland, Austria, Mexico, England, Canada, and throughout the US at Carnegie Hall, Merkin Hall, Boston's Jordan Hall, the Phillips Collection in Washington, DC, and the Cleveland Museum of Art. Mr. Schotten has also had numerous broadcasts on National Public Radio. Formerly a member of the Boston Symphony Orchestra, he has been principal violist of the Cincinnati and Houston symphony orchestras. Mr. Schotten has been on the faculties and performed with institutions including the Aspen Music Festival, Banff, Tanglewood, the Taipei Philharmonic Festival, the Festival Internacional de Musica Clasica, and the Amsterdam Kamermuzik Festival. He is also Music Director of the Maui Classical Music Festival in Hawaii, Strings in the Mountains Festival in Steamboat Springs, Colorado, and SpringFest in Ann Arbor. Mr. Schotten was the Artistic Director of the XIV International Viola Congress and has been a featured artist at six other international Congresses.

*This evening's performance marks Yizhak Schotten's 23rd appearance under UMS auspices.*

presents

## Lawrence Brownlee

Tenor

## Martin Katz

Piano

### Program

Saturday Evening, February 7, 2009 at 8:00  
Hill Auditorium • Ann Arbor

*Wolfgang Amadeus Mozart*

**I**  
**Misero, o sogno o son desto?, K. 431**

*Henri Duparc*

**II**  
**Chanson triste**  
Extase  
Le manoir de Rosemonde  
Soupir  
Phidylé

*Gioacchino Rossini*

**III**  
**L'Italiana in Algeri** (excerpt)  
Languir per una bella

INTERMISSION

*Franz Liszt*

**IV**

**3 Sonnetti di Petrarca**

Pace non trovo  
Benedetto sia'l giorno  
I vidi in terra angelici costumi

*Gaetano Donizetti*

**V**

**La fille du regiment** (excerpt)

Ah, mes amis, quell jour de fête!

*John Carter*

**VI**

**Cantata**

Prelude  
Rondo  
Recitative  
Air  
Toccatà

*Please withhold applause until the end of each set of songs throughout tonight's program.*

37th Performances of the  
130th Annual Season

130th Annual  
Choral Union Series

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

Special thanks to George Shirley, Joseph Edgar Maddy Distinguished University Emeritus Professor of Voice, U-M School of Music, Theatre & Dance, for participating in tonight's Prelude Dinner.

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

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

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

Special thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

Special thanks to the U-M School of Music, Theatre & Dance for their participation in this residency.

Mr. Brownlee appears by arrangement with Mirshak Artists Management.

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



## Now that you're in your seat...

Tonight's program spans two centuries of composition, and includes works—in three languages—for the opera house, the salon, and the concert hall. It is interesting to trace the *bel canto* tradition through the three aria composers, and to compare two different brands of 19th-century romantic outpouring, in both French and Italian. Finally, with Carter's work, it is fascinating to monitor how an arrangement significantly affects how a traditional folksong is heard and understood emotionally.

I

For much more than a century, from Handel to the first operas of Verdi, operas were constructed of distinct, separate pieces: arias, duets, choruses, and recitatives. A quick glance at the first pages of any score composed during this period, one discovers a table of contents reminiscent of a non-fiction reference work which clearly shows this tradition of separate numbers. This holds true regardless of the language or national origin of the opera. Indeed, all three arias to be performed on this program are excerpted from operas composed in this style. While it was probably not a composer's original intention, this system nevertheless allowed for pieces to be transferred from one opera to another quite easily. Obviously this did not provide the cohesion we are accustomed to today in large through-composed works, but it was abundantly practical, allowing for rapid production of "new" operas from busy, prolific composers. More importantly, this facilitated a celebrated divo or diva interpolating a showpiece, tailor-made to individual virtuosic abilities, be they technical or expressive. These alternate arias might be from the composer of the evening, or quite often, even music from a different composer's pen would be substituted, without apology or justification. A singer might commission an aria, and perform it in tragedies, comedies, translate it into another language, or even transpose its key, using it rather like a versatile and personal fashion accessory today.

This is not at all to suggest that these alternate arias were inferior compositions; quite the opposite is often true. The dramatic situation might be generic or a cliché, but music and text might prove to be far more inspired than the original aria deleted from the performance. Eventually a rich body of these pieces was created, some of which were inserted into operas, but many of which were

composed for their own sake, transcending the origin of the genre, and intended from the outset to stand alone. Today we call these concert arias, and no one equals Mozart for quantity and quality in this genre. The majority of these splendid and impressive pieces are for soprano, but other voice types also commissioned and inspired the composer. Several arias feature the added attraction of a solo instrumental *obbligato* (piano, violin, clarinet or even double bass), tending to place them outside the opera house and more securely in the concert hall.

There are six of these Mozartian gems for tenor, tonight's aria being the last, composed in 1783, in the same period as the *C minor Mass* and just shortly before *Nozze di Figaro*. This aria, perhaps better called a scene, is composed along the traditional scheme of recitative—slow, expressive *cantilena*—and a fast, agitated finale. Mozart's choice of key (E-flat) inevitably promises a rich, majestic color; one thinks of the Countess' "Porgi, amor" or Tamino's "Dies Bildniss ist bezaubernd schön" which share this tonality. The opening recitative is particularly theatrical, as the tenor experiences a wide range of conflicting emotions before realizing he is not to see his beloved again. The ensuing invocation to the breezes to carry his farewell is among Mozart's most poignant *cantabiles*, featuring the unusual and rather romantic device of duple and triple rhythms occurring simultaneously in the voice and orchestra. The consistent quality of this scene shows us how important the genre of the concert aria had become in this period.

II

How often can a singer offer a group of five selections and say he is fully presenting one-third of the composer's work to his audience? With the songs of Henri Duparc, Mr. Brownlee can make

this claim easily and without risk. Rarely has the reputation of a composer rested on a body of music which can fit on a single CD with plenty room to spare, and yet, with Duparc, 16 songs are all the composer chose to leave to us. Duparc's name will probably be unknown to all except singers, accompanists, and fans of French *mélodie*, and yet these songs have established a permanent position in the repertoire since they were published.

Duparc's story is a sad one: he published his first songs at age 20, and put his pen down for good at 35. He was to live another 50 years, however, under a cloud of depression and mental instability. Completely aware of his condition, he decided quite consciously and firmly not to compose again. Even during his productive years, the seeds of this malady produced such an intense hypercritical streak in the composer that many works were withdrawn from publication and destroyed.

The music of Duparc avoids the paths of impressionism well established by his compatriots Debussy and Ravel. Nor does it share much with the Parnassian, economical style embraced by Fauré. With César Franck as his first piano teacher, Duparc was naturally to gravitate to the Wagnerian branch of the French tree, along with Chausson and occasionally Chabrier. Indeed, the composer made several trips to Weimar and had the opportunity to meet the creator of *Tristan* on several occasions. Rather than avoiding intense emotion, Duparc's credo was to demand it, and he helped himself liberally to Wagner's fertile chromaticism to ensure this for his audience. At the same time, however, Duparc selected texts of such elegance and quality that the songs never fall victim to generic melodrama or sloppy sentimentality.

"Chanson triste" is Duparc's first published song and immediately shows us his gift for lyrical vocal lines and flowing accompaniments. The optimistic text surely belies the song's title; this is an expression of gratitude and hope for the future. "Extase" might actually have been written by Wagner. The preponderance of ninth-chords and the falling *appoggiatura* figure in the piano part are first cousins to "Traüme," the final song in Wagner's *Wesendoncklieder*, written a decade earlier. The atmosphere of amorous fatigue is perfectly captured here, and as the lovers fall asleep, a final tonic chord is never heard. One of Duparc's most violent songs, "Le manoir de Rosemonde" presents a wounded, arrogant, and defensive figure who has wasted his life in a vain search for

something that may not even exist. He gallops into our midst via the piano's dotted, syncopated rhythms, and rides off at the song's conclusion to tell his tale again. The text of "Soupir" may initially strike the reader as a self-pitying lovesong, but in fact, this song is dedicated to Duparc's mother who had died just months before it was composed. It uses only one motive, but heard in constantly shifting harmonies over a stable pedal point. Finally with "Phydilé," this group closes with one of the vocal repertoire's greatest anthems to sensuous love. The accompaniment here is as orchestral as a keyboard part can be, with quasi-operatic *tremolos* sustaining the entire final section of the song. While the original piano versions are clearly preferable, the composer did orchestrate eight of his songs.

### III

When a tenor possesses the twin gifts of comfort in his extended high range and virtuosic agility, it is a certainty that music by Rossini will occupy a major position in his career; Mr. Brownlee is no exception to this long-standing rule. Ann Arbor heard him not many seasons ago in *Tancredi*, and the role of Almaviva in *Il Barbiere di Siviglia* has provided this singer with the perfect vehicle for debuts in such esteemed venues as the Metropolitan Opera, La Scala Milan, and the National Theatre of Tokyo. *L'Italiana in Algeri*, an excerpt of which we hear on tonight's program, was recently recorded by the tenor for Naxos, and this writer is proud to be his keyboard partner in a handful of Rossini songs which were recorded for EMI as part of a *bel canto* album.

Written in 1813, the tragedy of *Tancredi* is generally considered Rossini's first success, delighting public and critics alike to such an extent that it was performed 20 times in its first 30 days of existence. Only three months later, the première of Rossini's first comedy, *L'Italiana*, created a new standard for what *opera buffa* could achieve, and saw 11 productions throughout Europe in its first year. Today, we hear *Barbiere* far more often; Figaro's "Largo" is as ubiquitous as the overture to *William Tell*. But in 1816 *Barbiere* was simply an encore to the enormous triumph of *L'Italiana* three years earlier. So many delicious ingredients come together in this romp of an opera: an exotic locale allowing for non-European sets and costumes and unusual instrumentation; a character in the title role who is without doubt the first and possibly

the finest example of confident feminism ever to appear in opera; a rescue engineered with the aid of Italian cuisine. The finale to act one is still unsurpassed for zany, Marx brothers, controlled chaos.

The tenor's role, Lindoro, serves mainly as a foil to all this humor, highlighting the *buffo* antics of his colleagues by way of his heartfelt seriousness. "Languir per una bella" is his first appearance in the opera. The aria conforms to the conventional form of this *bel canto* period: slow and expressive (*cavatina*) followed by athletic virtuosity and speed (*cabaletta*). There is no introductory recitative, but instead an extended prelude for solo horn, and the aria's two halves are joined with a brief transition section as Lindoro's hopelessness is dispelled by sudden optimism. Throughout the scene, the singer is confronted with unrelieved high-register writing, challenging long phrases, and finally cascades of fast notes written in a distinctly instrumental fashion. It is clear that Rossini had the vocal and musical equivalent of Olympic athletes at his disposal.

#### IV

The world of song is full of texts describing unrequited love. This hapless state seems to inspire poets to consistently reach beyond themselves, to articulate the pain of conflict and the joy of adoration unlike any other ordinary utterances. We can find the zenith of these literary expressions of the Unattainable and its effects in the sonnets of Francesco Petrarca. The poet saw his beloved Laura for the first time in 1326. There is no record of their ever having actually met or spoken, but nevertheless he became instantly obsessed with her and wrote sonnets to her and about her for the next 50 years, nonstop. Petrarca not only wrote sonnets; he invented a whole new form of sonnet that bears his name today. In each of the more than 300 poems, the first eight lines state the conflict, and the following six attempt to resolve it or at least come to terms with its reality. The rhyme scheme is fixed for each of these two sections, and the final line inevitably sums up the situation.

Five-hundred years later, a composer romantic enough to match the poignancy and drama of Petrarca's feelings for Laura decided to create musical settings for three of the sonnets, Nos. 134, 61, and 156. Franz Liszt began these compositions in 1839 initially as piano solos, but three years

later turned them into songs, although a more appropriate name for them might be tone-poems, arias, or rhapsodies, given their length, range, and extended demands for both performers.

Other composers have set Petrarca's texts: in the 16th century, Italian madrigalists were continually drawn to them; Schubert wrote two Petrarchlieder; Respighi and Pizzetti were also inspired by their compatriot's words. But no musical settings can rival this trio of songs by Liszt; his exaggerated romanticism fuses perfectly with Petrarca's, and once having become acquainted with the songs, it is difficult to imagine the texts clothed in any other music of any era.

Liszt begins each of the three sonnets with the piano stating what will much later become the last vocal phrase, the final summarizing line of the 14. Thus, the poem is "pre-encapsulated" for us without words; the voice enters, adding the supporting evidence, and the experience concludes with the vocal version of the piano's introduction. Occasionally there are problems with the prosody and inflection, for despite his extensive travels, Liszt was not fluent in Italian. These few insignificant issues are easily solved, however, by tiny adjustments to the printed score by the performers.

#### V

At exactly the same time Liszt was composing his Petrarca sonnets, Gaetano Donizetti was writing his second opera for Paris, *La Fille du Régiment*. Thus, while the Hungarian virtuoso immersed himself in antique Italian poetry, the Bergamo native worked to invent music both *bel canto* and military for a French libretto. By 1840, Donizetti had no less than 69 operas to his credit, all of them grand, and all tragedies with the single exception of *L'Elisir d'Amore*. The trilogy of Tudor queens and Scott's *Lucia di Lamermoor* were several years old by now, so the composer was no stranger to non-Italian subjects.

What was unusual for Donizetti was a young heroine raised in the mountains entirely by soldiers. This story required an all-male chorus, trumpet calls, a battery of percussion, and rowdy and seemingly unsophisticated brigade songs. Donizetti came up with just the right mixture of *operetta*, *opera buffa*, and folk-like tunes to create the irrepressible joy of regimental life. When the libretto turns temporarily serious, and Marie is forced to bid her many "fathers" *adieu*, Donizetti

returns to his accustomed heroic, long-lined lyricism which had made so many of his tragic operas highly successful. He was, after all, the natural successor to the *bel canto* style of Rossini and Bellini, and the young Verdi was to benefit greatly from Donizetti's expansion of this genre.

Our tenor hero, Tonio, falls instantly in love with Marie upon their first meeting. The only way to be near her is to enlist in the military, and enlist he does. He must then gain the consent of the entire regiment if he is to have Marie's hand in marriage. The aria performed tonight, "Ah mes amis, quel jour de fête!" begins with Tonio's asking for group approval and ends in an infectious waltz as the dual joys of soldier and husband are celebrated. As is the case with most *bel canto* tenor roles, Tonio is challenging in terms of range. This aria, however, poses the unique additional demand of nine detached high C's (you may hear more tonight!) throughout its final section. Compare these tenor demands with those of *La Bohème* or *Faust* where a single high C suffices for the entire evening!

## VI

Today's audiences are well accustomed to enjoying arrangements of African-American spirituals on recital programs. *Cantata* of John Carter, composed in 1964, offers an interesting departure from the norm. The composer has cleverly devised a suite of four well-known spirituals, performed without pause. In addition, he has created an unusual context for these tunes through the use of polytonality, mixed rhythms, unusual meters (5/4 and 7/4, for example) and, for folksongs, an audacious use of dissonance in the accompaniment. The final effect is fresh and arresting, and because of their new disguises, we seem to hear these old favorites for the first time.

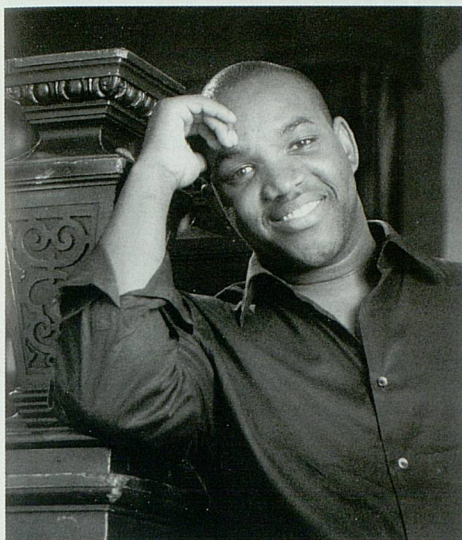
Mr. Carter, a native of St. Louis, was educated at Oberlin College and greatly aided by grants from ASCAP and the Rockefeller Foundation. In 1968 he was appointed composer-in-residence with the National Symphony in Washington, DC. He remained active as both a composer and a brilliant pianist until his untimely death in 1989.

*Program notes by Martin Katz.*

**T**he remarkable **Lawrence Brownlee** has proven himself to be one of the most prominent *bel canto* tenors on the international scene. He is lauded continually for the beauty of his voice, his seemingly effortless technical agility, and his dynamic and engaging dramatic skills. His schedule regularly comprises a varied array of debuts and return engagements at renowned music centers for appearances with the world's pre-eminent opera companies, orchestras, and presenting organizations.

Mr. Brownlee's current season finds him firmly ensconced in the *bel canto* music for which he is so admired, adding a trio of new characters to his repertoire—two by Rossini and one by Donizetti. His first engagements are performing what has become his calling-card role, Il Conte Almaviva in *Il barbiere di Siviglia* at three of Germany's leading houses: Dresden's Sächsische Staatsoper, Berlin's Staatsoper Unter den Linden, and, for his first time, Festspielhaus Baden-Baden. He joins a starry roster at The Richard Tucker Music Foundation's Annual Lincoln Center Gala, followed by a re-engagement with The Opera Company of Philadelphia, where he appears as Lindoro in *L'italiana in Algeri*, conducted by one of his mentors, Company Music Director Corrado Rovaris.

The tenor starts off the new year with three recitals, all accompanied by his long-time collaborator, pianist Martin Katz: his first time on the Spivey Hall Series at Clayton State University (outside of Atlanta, Georgia); a joint-recital with soprano Sarah Coburn at the Kennedy Center's Terrace Theater; and with the University Musical Society in Ann Arbor, Michigan. In Europe, Mr. Brownlee sings another trio of *Barbieres* for his return to the Wiener Staatsoper, and reprise runs at the Unter den Linden and the Staatsoper Hamburg. A role debut follows, Giannetto in Rossini's *La gazza ladra*, for his re-engagement at Bologna's Teatro Comunale. He is heard at the Metropolitan Opera, appearing as Don Ramiro in *La Cenerentola*, reuniting him with his debut conductor, Maurizio Benini. The tenor rejoins the Teatro Verdi in Trieste for Lindoro in *L'italiana in Algeri*, led by Bruno Campanella. He repeats a run of *Barbieres* in Hamburg before concluding the season in the US, first with triple debuts: his first booking at the Caramoor Festival in New York, where he is heard in two new roles, Nemorino in *L'elisir d'amore* and Idreno in *Semiramide*, both helmed by *bel canto* specialist Will Crutchfield.



Dale Pickett

Lawrence Brownlee

He later appears with the Boston Symphony, at their Tanglewood summer home, in Orff's *Carmina burana* with Rafael Frühbeck de Burgos on the podium.

Mr. Brownlee's professional stage debut took place in 2002 as Almaviva in *Il barbiere di Siviglia* with The Virginia Opera. Among his other memorable engagements have been *Cenerentola* in Milan, Dresden, Trieste, Houston, and Philadelphia; *L'italiana in Algeri* in Milan, Dresden, Boston, and Seattle; *Tancredi* with the Detroit Symphony Orchestra and on tour with L'Orchestre des Champs-Élysées; and the world première of Lorin Maazel's *1984* at Covent Garden. In the orchestral arena, he has been heard in the Bach *Magnificat* in Cincinnati; *Messiah* in Houston, San Francisco, Detroit, Baltimore, and Indianapolis; *Israel in Egypt* in Cleveland; the Mozart *Mass in c minor* in Chicago and Baltimore; the Rossini *Stabat Mater* in Lausanne; *Carmina Burana* in Berlin, Los Angeles, Washington, and Toulouse; and highlights from *Porgy and Bess* with the New York Philharmonic (including a *Live From Lincoln Center* telecast). Among Mr. Brownlee's many recitals have been ones offered at the Kennedy Center, in Tokyo, and others around the US under the auspices of the Marilyn Horne Foundation.

The current season also sees the release of two of Mr. Brownlee's most recent CDs, both centered around the works of Rossini: on Naxos,

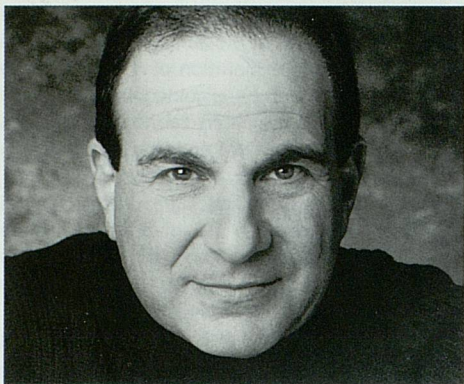
*L'italiana in Algeri* conducted by Alberto Zedda, a live performance at Rossini in Wildbad; and on Opera Rara, an exploration of the composer's song output, where he is joined by colleagues Mireille Delunsch, Jennifer Larmore, Catharine Wyn-Rogers, Mark Wilde, and Brindley Sherratt, with Malcolm Martineau at the piano. Among Mr. Brownlee's earlier CD releases are a live recording of *Carmina Burana* with Sir Simon Rattle leading the Berliner Philharmoniker, released by EMI Classics.

Mr. Brownlee, most recently named the Seattle Opera's 2008 "Artist of the Year" and the Opera Company of Philadelphia's 2007 Alter Award for Artistic Excellence, was the winner of both the 2006 Marian Anderson and Richard Tucker Awards, a feat never before achieved by any artist in the same year. Previously, he was honored with a 2003 ARIA Award, a 2003 Richard Tucker Music Foundation Career Grant, and was a 2001 winner of the Metropolitan Opera National Council Auditions. He participated in young artist programs at both the Seattle and Wolf Trap Operas. The Ohio-born Mr. Brownlee received a BA from Anderson University, a MM from Indiana University, and is a member of Kappa Alpha Psi Fraternity, Inc.

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**M**artin Katz must surely be considered the dean of collaborative pianists," said the *Los Angeles Times*. One of the world's busiest collaborators, he has been in constant demand by the world's most celebrated vocal soloists for four decades. In addition to Mr. Brownlee, he has appeared and recorded regularly with Marilyn Horne, Frederica von Stade, David Daniels, Jose Carreras, Cecilia Bartoli, Karita Mattila, Kiri Te Kanawa, Kathleen Battle, and Sylvia McNair. Season after season, the world's musical capitals figure prominently in his schedule.

Mr. Katz is a native of Los Angeles, where he began piano studies at the age of five. He attended the University of Southern California and studied the field of accompanying with its pioneer teacher, Gwendolyn Koldofsky. While yet a student, he was given the unique opportunity of accompanying the master classes and lessons of such luminaries as Lotte Lehmann, Jascha Heifetz, Pierre Bernac, and Gregor Piatigorsky. Following his formal education, he held the position of pianist for the



Martin Katz

US Army Chorus for three years, before moving to New York where his busy international career began in earnest in 1969.

In more recent years, conducting has played a more significant role in Mr. Katz's career. He has partnered several of his soloists on the podium for orchestras of the B.B.C., Houston, Washington, DC, Tokyo, New Haven, and Miami. His editions of Handel and Rossini operas have been presented by the Metropolitan, Houston Grand Opera, and the National Arts Centre in Ottawa. He has also been pleased to conduct several staged productions for U-M's Opera Theatre, the Music Academy of the West, and most recently, San Francisco Opera's prestigious Merola program.

The professional profile of Martin Katz is completed with his commitment to teaching. Since 1984, Ann Arbor has been his home, where he has been chair for the School of Music, Theatre & Dance's program in collaborative piano, and has played an active part in operatic productions. He has been a pivotal figure in the training of countless young artists, both singers and pianists, who are working all over the world. The University has recognized this work, making him the first Arthur Schnabel Professor of Music. In addition to his work here, he is a regular guest at Santa Fe Opera, San Francisco Opera, Chicago College of Performing Arts, and the New National Theatre of Tokyo. Mr. Katz is the author of a comprehensive guide to accompanying, *The Complete Collaborator*, to be published by Oxford University Press in the spring.

## UMS ARCHIVES

This evening's recital marks Lawrence Brownlee's second appearance under UMS auspices. Mr. Brownlee made his UMS debut as Argirio in UMS's concert presentation of Rossini's *Tancredi* with the Detroit Symphony Orchestra and Men of the UMS Choral Union conducted by Maestro Alberto Zedda in March 2006 at Hill Auditorium.

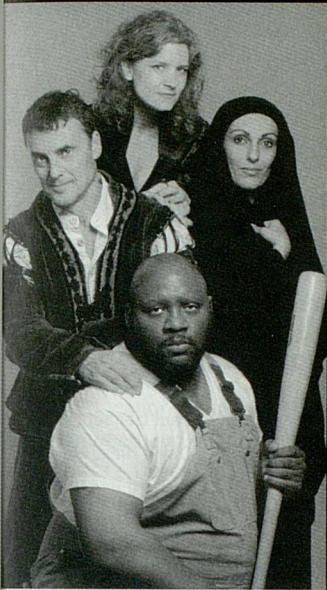
This evening's recital marks Martin Katz's 32nd appearance under UMS auspices. Mr. Katz made his UMS debut in a recital with bass-baritone Justino Diaz in November 1976 at Hill Auditorium.



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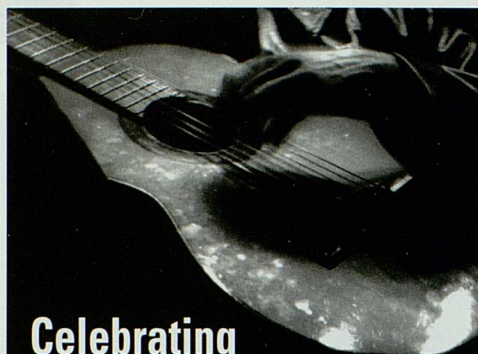
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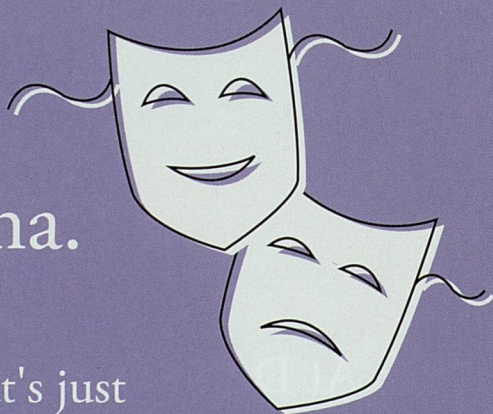
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# UMS/Experience

## • UMS EDUCATION AND AUDIENCE DEVELOPMENT PROGRAMS

[www.ums.org/education](http://www.ums.org/education)

UMS's Education Program deepens the relationship between audiences and art, while efforts in Audience Development raise awareness of the positive impact the performing arts and education can have on the quality of life in our community. The program creates and presents the highest quality arts education and community engagement experiences to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration. Details about all educational and residency events are posted online at [www.ums.org](http://www.ums.org) approximately one month before the performance date. Join the UMS Email Club to have updated event information sent directly to you. For immediate event info, please email [umsed@umich.edu](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, African,

Mexican/Latino, Asian/Chinese, and African American audiences. 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 and community events to both inform the public about arts and culture and provide forums for discussion and celebration of the performing arts. 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
- **Book Clubs** – Discussions on UMS-related literature
- **Community Receptions** – Opportunities for audiences to network and socialize with each other and with artists

UMS is grateful to the University of Michigan for its support through the U-M/UMS Partnership Program of many educational activities scheduled in the 08/09 season. These activities provide opportunities for students, faculty, and other members of the University and southeast Michigan communities to deepen their connection with the artists on the UMS series.



# I am Michigan.

## I am proof that the University of Michigan changes lives.

When I first came to campus, I didn't know of any black composers and didn't see many minorities attending classical concerts. With the support of professors at the School of Music, I established an organization to encourage diversity in the classical arts—and I did it while still a student. 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.

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## The NETWORK: UMS African American Arts Advocacy Committee

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

### WINTER 2009 NETWORK PERFORMANCES

- Rubberbandance Group
- Lawrence Brownlee / Martin Katz
- Sweet Honey In The Rock
- Jazz at Lincoln Center Orchestra with Wynton Marsalis

## 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

#### 08/09 Youth Performance Series

These daytime performances give pre-K through high school students the opportunity to see the same internationally renowned performances as the general public. The Winter 2009 season features special youth presentations of Rubberbandance Group, Sweet Honey

In The Rock, Jazz at Lincoln Center Orchestra, Aswat: Celebrating the Golden Age of Arab Music, and Dan Zanes & Friends. Tickets range from \$3-6 depending on the performance; each school receives free curriculum materials.

### Teacher Workshop Series

UMS is part of the Kennedy Center Partners in Education Program, offering educators meaningful professional development opportunities. Workshops, cultural immersions, and book clubs bring the best in local and national arts education to our community, through presentations by Kennedy Center teaching artists, UMS performing artists, and local arts and culture experts. This series focuses on arts integration, giving teachers techniques for incorporating the arts into everyday classroom instruction.


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### 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. Further, the UMS curricular materials are available online at no charge to the general public. All materials are designed to connect to the curricular standards via the Michigan Grade Level Content Expectations.

### Teacher Appreciation Month!

March 2009 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 ID when purchasing tickets. Check out [www.ums.org](http://www.ums.org) for March events!

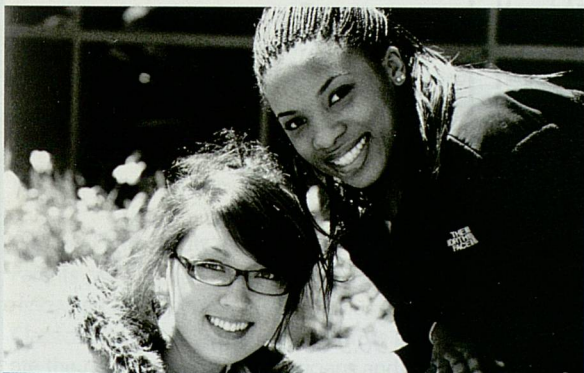
### School Fundraisers/Group Sales

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

### Teacher Advisory Committee

This group of regional educators, school administrators, and K-12 arts education advocates advises and assists UMS in determining K-12 programming, policy, and professional development. If you would like to participate, please contact [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

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.



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## UMS Teen

### Teen Tickets

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

### Breakin' Curfew

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this yearly performance highlighting the area's best teen performers. This show is curated, designed, marketed, and produced by teens under the mentorship of UMS staff. This year's Breakin' Curfew takes place on Friday, May 8, 2009.

## UMS Family

The Winter 2009 season features family performances of Rubberbandance Group and Dan Zanes & Friends. Family-friendly performances also include the Silk Road Ensemble and Kodo. Please visit [www.ums.org](http://www.ums.org) for a complete list of family-friendly performances.

The 08/09 Family Series is sponsored by **TOYOTA**

### 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 visit [www.ums.org](http://www.ums.org) and sign up for UMS E-News and check the box for Classical Kids Club.

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## • UMS STUDENT PROGRAMS

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

UMS offers four programs designed to fit students' lifestyles and save students money. Each year, 18,000 students attend UMS events and collectively save over \$350,000 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 11, 2009 at 8 pm and ends Tuesday, January 13 at 5 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 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 five 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 someone knowledgeable about the performance. Tickets go on sale approximately two weeks before the concert.

Winter 2009 Arts & Eats Events:

- Rubberbandance Group, Sun. 1/11
- Sweet Honey In The Rock, Thurs. 2/12
- Silk Road Ensemble with Yo-Yo Ma, Fri. 3/13
- St. Louis Symphony Orchestra, Thurs. 4/2

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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.



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# 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**

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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.

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As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse, and growing segment not only of 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:

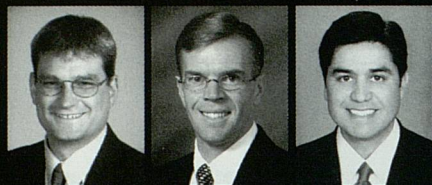
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## • UMS VOLUNTEERS

### UMS Advisory Committee

The UMS Advisory Committee is an organization of 70 volunteers who contribute approximately 7,000 hours of service to UMS each year. The purpose of the UMS Advisory Committee is to raise community awareness and funds for UMS's nationally acclaimed arts education program. Members contribute their time and talents in a wide variety of ways consistent with their interests.

Fundraising projects include the **Ford Honors Program Gala, On the Road Auction**, and **Delicious Experiences. Advisory Ambassadors** and **Youth Performance Ushering** are two projects

that involve direct contact with local school-children, teachers, and community groups.

All Advisory Committee members serve as UMS advocates to the greater community by encouraging attendance at UMS performances and participation in UMS and Advisory Committee programs and events.

Two upcoming events include:

#### **Ford Honors Program and Gala January 24, 2009**

This year's program will honor the Royal Shakespeare Company, RSC Artistic Director Michael Boyd, and U-M Professor Ralph Williams with UMS Distinguished Artists awards.

Following the program and award presentations, the UMS Advisory Committee will host a Gala reception and dinner to benefit UMS Education Programs.

#### **On the Road Auction**

For each of the last three years, approximately 300 people have enjoyed an evening of food, music, and silent and live auctions, netting more than \$70,000 each year to support UMS Education Programs. On the Road 2009 will be held on September 11, 2009.

Please call 734.764.8489 for more information.

### 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 UMS Front-of-House Coordinator at 734.615.9398 or e-mail [fohums@umich.edu](mailto:fohums@umich.edu).

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**T**he 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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 Marilyn Krimm

Robert Lazzarin  
 Charles Lovelace  
 Zelma K. Marich  
 Sharon Anne McAllister  
 Susan McClanahan  
 Bettie Metcalf  
 Valerie D. Meyer  
 Masud Mostaghim  
 Ella Baker Munger  
 Sophia Nanos  
 Holmes E. and Susan E. Newton  
 Betty Overberger  
 Brian Patchen  
 James Patridge  
 Gwen and Emerson Powrie  
 Gail W. Rector  
 Steffi Reiss  
 Margaret E. Rothstein  
 Eric H. Rothstein  
 Nona Schneider  
 Barry Sloat  
 George E. Smith  
 Edith Marie Snow  
 James Stanley  
 Robert Strozier  
 Virginia W. Stuart  
 Sonja Astrid Stutz  
 Dr. and Mrs. E. Thurston Thieme  
 Charles R. Tieman  
 Francis V. Viola III  
 Elea C. and Alexandra Vlisides  
 Martha J. Whitney  
 Clayton Wilhite  
 Carl H. Wilmot '19  
 Maria Wolter  
 Peter Holderness Woods  
 Stanley Wrobel

## Gifts In-Kind

16 Hands  
 4 Seasons Perfume and  
 Lingerie/Allure Boutique  
 Wadad Abed  
 Abracadabra Jewelry/  
 Gem Gallery  
 Acme Mercantile  
 Benjamin Acosta-Hughes  
 Bernie and Ricky Agranoff  
 Alice Lloyd Residence Hall  
 Carol and Herb Amster  
 Blair Anderson  
 Ann Arbor Art Center  
 Ann Arbor Art Center  
 Gallery Shop  
 Ann Arbor Aviation Center  
 Ann Arbor District Library  
 Ann Arbor Framing  
 Ann Arbor Hands-On Museum  
 Ann Arbor Public Schools  
 Ann Arbor Tango Club  
 Ann Arbor's 107One  
 Arbor Brewing Company  
 Avanti Hair Designers  
 Ayla & Company  
 John U. Bacon  
 Bailey, Banks & Biddle  
 Bana Salon and Spa  
 Bob and Wanda Bartlett  
 Joseph W. Becker  
 Gary Beckman  
 Bellanina Day Spa  
 Kathy Benton and Robert Brown  
 Yehonatan Berick  
 Lynda Berg  
 Berry Goldsmiths  
 The Betty Brigade  
 Nishta Bhatia  
 Maurice and Linda Binkow  
 Jerry Blackstone  
 Bloomfield Gourmet Shoppe  
 Blue Nile  
 Boychoir of Ann Arbor  
 Enoch Brater  
 Beth Bruce/The Carlisle Collection  
 Bob Buckler  
 Jim Burnstein  
 Patty Butzke/Orbit Hair Design  
 Café Zola  
 Cake Nouveau  
 Lou and Janet Callaway  
 Camp Michigania  
 Mary Campbell/Everyday Wines  
 Nathan and Laura Caplan  
 Casey's Tavern  
 Cass Technical High School  
 Cesar Chavez High School  
 Mignonette Cheng  
 Cherry Republic  
 The Chippewa Club  
 Mark Clague  
 Deb Clancy  
 Coach Me Fit  
 Cole Street Salon & Spa  
 The Common Grill  
 Community High School  
 Community High School  
 Dance Program  
 Complete Chiropractic and  
 Bodywork Therapy  
 Howard Cooper/Howard  
 Cooper Import Center  
 Liz Copeland  
 James Corbett and  
 Mary Dempsey  
 Curves  
 Habte Dadi  
 Gary Decker  
 Judith DeWoskin  
 Sally and Larry DiCarlo  
 Andrew S. Dixon/Personal  
 Computer Advisor  
 Heather Dombey  
 Downtown Home & Garden  
 DTE Energy  
 Duggan Place Bed and Breakfast  
 Aaron Dworkin  
 The Earle Restaurant  
 Eastern Michigan University  
 Dance Department  
 Eastern Michigan University  
 Department of Theater  
 Education  
 Gillian Eaton  
 Jack and Betty Edman  
 Lisa and Jim Edwards  
 El Bustan Funoun  
 Anthony Elliott  
 Julie Ellison  
 Equilibrium  
 Espresso Royale  
 Mary Ann Faeth  
 Fantasy Forest  
 Jo-Anna and David Featherman  
 Susan Filipiak  
 Ucal Finley  
 Susan Fisher and John Waidley  
 Kristin Fonticchiaro  
 Frame Factory  
 Fran Coy Salon  
 Sara Frank  
 Maxine and Stuart Frankel  
 Traianos Gabos  
 Deborah Gairion

Zvi Gitelman  
Glass Academy LLC  
Anne Glendon  
Kathy and Tom Goldberg  
The Golden Apple  
Larry Greene  
Greenstone's Fine Jewelry  
Linda Gregerson  
Tim Grimes  
Groom & Go  
Susan Guiheen  
Susan and Richard Gutow  
Walt and Charlene Hancock  
Lavinia Hart  
Heather's Place  
David W. and  
Kathryn Moore Heleniak  
Carl and Charlene Herstein  
Hill Top Greenhouse and Farms  
Barbara Hodgdon  
The Homestead Bed  
and Breakfast  
Hong Hua  
Howell Nature Center  
Carol and Dan Huntsbarger/  
The Moveable Feast  
Iguanaworks  
Integrated Architecture  
Inward Bound Yoga  
Julie's Music  
Imagining America  
Mohammad Issa  
Andrew Jennings  
Mercy and Stephen Kasle  
Meg Kennedy Shaw  
Ken's Flower Shops  
Kerrytown Concert House  
Patty and David Kersch  
Iman Khagani  
Kenneth Kiesler  
Tom and Liz Knight  
Knit A Round Yarn Shop  
Knit Pickers  
Joan Knoertzer  
Gayle LaVictoire  
Lynnae Lehfeldt  
Lori Lentini-Wilbur  
Richard LeSueur  
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Lewis Jewelers  
Karen Lindenberg  
Logan - An American Restaurant  
Eleanor Lord  
Stephanie Lord  
Martin and Jane Maehr

Mariachi Especial de Alma  
Martha Cook Residence Hall  
Marygrove College Dance  
Department  
Masri Sweets  
Chandler and Mary Matthews  
Marilyn McCormick  
Zarin Mehta  
Kate Mendeloff  
The Metro Café  
MFit Culinary Team  
MFit Fitness Center  
Michigan Theater  
Carla Milarch  
Miles of Golf  
Jeff More/Ashley's Restaurant  
Morgan and York  
Mosaic Youth Theater  
Motawi Tileworks  
Vince Mountain  
Louis Nagel  
The Neutral Zone  
John Neville-Andrews  
M. Haskell and  
Jan Barney Newman  
Sarah and Dan Nicoli  
Tom Ogar/Merrill Lynch  
Jane Onder and Pat Shure  
Opus One  
Marysia Ostafin  
Pacific Rim by Kana  
Paesano's Restaurant  
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Penny Stamps Visiting  
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Peter's Palate Pleaser  
Pierre Paul Art Gallery  
Gregory and Allison Poggi  
The Polo Fields Golf and  
Country Club  
David Potter  
Phil and Kathy Power  
Yopie Prins  
Purple Rose Theater  
Putterz Golf & Games  
The Quarter Bistro and Tavern  
Ingrid Racine  
Paula Rand/Juliana Collezione  
Marnie Reid  
Huda Rosen  
Steve Rosoff  
Ellen Rowe  
Russell S. Bashaw Faux Finish  
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Afa Sadykhly  
Sam's Clothing Store  
Agnes and David Sarns  
Jamie Saville and Rusty Fuller  
Schokolad Chocolate Factory  
Michael Schoenfeldt  
Penny Schreiber  
Ruth Scodel  
Selo/Shevel Gallery  
Sisi Lincoln Mercury Volvo Mazda  
Seva Restaurant  
Rabia Shafie  
Shaman Drum Bookshop  
Nelson Shantz Piano Service  
Bright Sheng  
George Shirley  
John Shultz Photography  
Silkmoons  
Susan Silver-Fink  
Loretta Skewes  
Tim and Marie Slottow  
Andrea Smith  
Mandisa Smith  
Elizabeth Southwick  
Cynthia Sowers  
The Spa at Liberty  
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Rick Sperling  
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Edward Surovell Realtors  
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Swing City Dance Studio  
Ten Thousand Villages  
Tom Thompson Flowers  
Liz Toman  
Trader Joe's  
Travis Pointe Country Club  
Sue Ullrich  
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U-M Arts on Earth  
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U-M Black Arts Council  
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and African Studies  
U-M Center for Chinese Studies  
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and Caribbean Studies

U-M Center for Middle Eastern  
and North African Studies  
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U-M Department of Internal  
Medicine  
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VOLUME Youth Poetry Project  
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Washtenaw Community College  
Washtenaw Intermediate  
School District  
Enid Wasserman  
Waterscape  
Wayne State University Dance  
Department  
Weber's Inn and Hotel  
The West End Grill  
Steven Whiting  
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Yotsuba Japanese  
Restaurant & Bar  
Tom Zimmerman  
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*UMS is proud to be a member of the following organizations:*

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Association of Performing Arts Presenters  
Chamber Music America  
Dance/USA  
International Society for the Performing Arts  
Main Street Area Association  
Michigan Association of Community  
Arts Agencies  
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State Street Association  
Think Local First

National Public Radio mixed with local public knowledge.

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89.1

Public radio from Eastern Michigan University

npr + jazz + blues + local news [wemu.org](http://wemu.org)

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npr + jazz + blues + local news [wemu.org](http://wemu.org)

What crosstown rivalry?

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