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MUSICAL SOCIETY

ums

WINTER 2009 SEASON UNIVERSITY OF MICHIGAN, ANN ARBOR



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university musical society

Winter 09

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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.

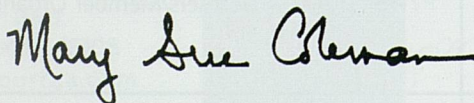
I am pleased UMS has chosen to celebrate the partnership between the RSC, UMS, and U-M at this year's **14th Ford Honors Program**. At the heart of this unique partnership has been the extraordinary artist-scholar relationship between the RSC's Olivier Award-winning Artistic Director Michael Boyd and 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.

Sincerely,



Mary Sue Coleman
President, University of Michigan



• FROM THE UMS PRESIDENT

Welcome 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.

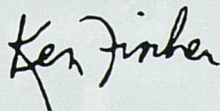
At UMS, we try to make sure that our events offer a chance to learn something new, to look at the world through a different lens, or even to change lives. You'll find much to choose from as solo artists and ensembles from all over the world visit our community and engage with our audiences in many ways. 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.

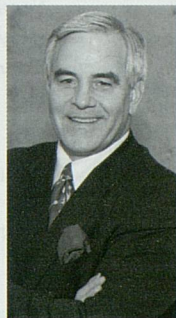
Feel free to get in touch with me if you have any questions, comments, or problems. If you don't see me in the lobby, send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

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 130th Season

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Maurice Binkow
Sean Crotty
Audrey DiMarzo
Thomas Forster*

*Carl Herstein
Richard Hoeg
Ann Hollenbeck
Barbara Kaye
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*Kristopher Korvun
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• FROM UMS CHAIRMAN, CARL HERSTEIN

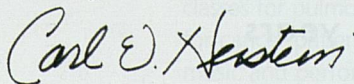
In these times of economic uncertainty and unease about the future, the power of the arts reminds us of enduring values. In its 130 years, UMS and its numerous generations of patrons and audiences have seen many times of anxiety and turmoil, each of which was unprecedented in its day. Throughout that 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



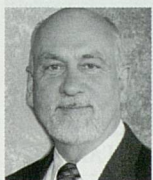
James G. Vella

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.

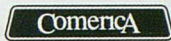


"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it, and CFI is proud to lend its support."



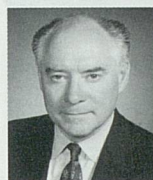
Bruce Duncan

Ann Arbor Regional Bank President, Comerica Bank



We listen. We understand. We make it work.™

"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."



Fred Shell

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



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



Edward Surovell

President, Edward Surovell Realtors



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

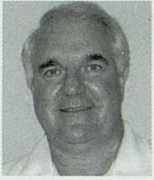


Leo Legatski

President, Elastizell Corporation of America



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



Kingsley P. Wootton

Plant Manager, GM Powertrain Ypsilanti Site

"Congratulations on your 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

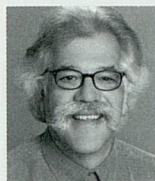
"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes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



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

\$100,000 or more

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- W.K. Kellogg Foundation
- Michigan Council for Arts and Cultural Affairs
- The Power Foundation

\$50,000–\$99,999

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- Doris Duke Foundation for Islamic Art
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- Esperance Family Foundation
- National Endowment for the Arts

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- Community Foundation for Southeast Michigan
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- THE MOSAIC FOUNDATION (of R. & P. Heydon)
- Performing Arts Fund

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- Mohamed and Hayat Issa/Issa Foundation
- Sarns Ann Arbor Fund
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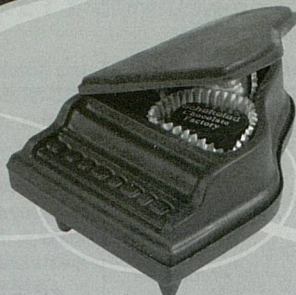
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UMS/Info

• 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 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.

Refreshments

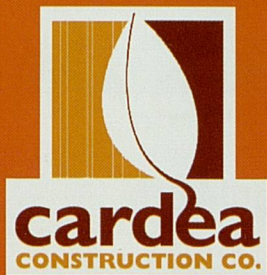
Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

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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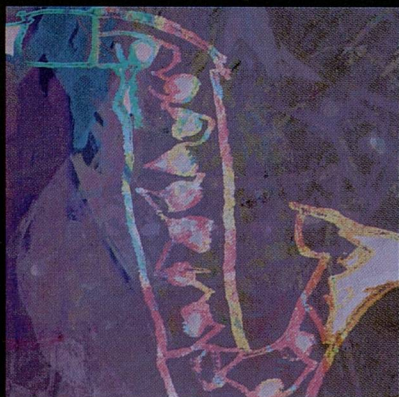


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Latecomers

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.

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.

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

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
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UMS/Annals

• UMS HISTORY

Through a commitment to presentation, education, and the creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over 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 secondary menu: PERFORMANCES | TICKETS | STUDENTS | EDUCATION & COMMUNITY | MAKE A GIFT | ABOUT UMS. The main content area features a '2008 | 2009 Season' banner with three images: a woman in a yellow dress, a group of performers on stage, and a man playing a trumpet. Below the banner is a 'Quick Links' section with buttons for 'Subscribe Now', 'Donate Now', 'Reserve a Seat', 'Directions & Parking', 'Press Room', 'Summer Gigs', 'Jobs', and 'UMS Chapel Union'. To the right of the quick links is a 'UMS Performance Calendar' and a 'Buy Tickets Now!' button.

www.ums.org

For Tickets

Event Calendars

Artist Information

Venue Maps

Review Postings

Volunteer Opportunities

Educational Events and

Really Snappy Photos

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

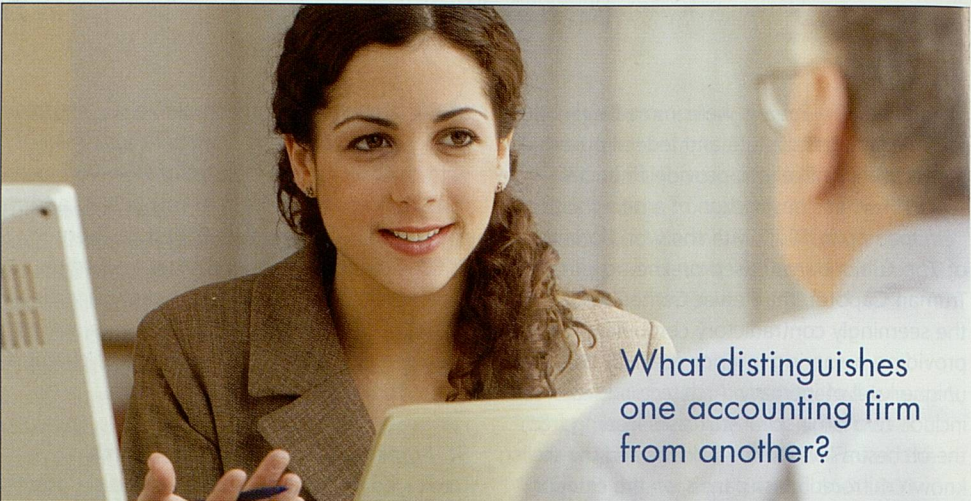
as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty, 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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Winter 2009 Season • 130th Annual Season

General Information

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

Children of all ages are welcome at UMS Family and Youth Performances. 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

Tuesday, March 10 through Saturday, March 14, 2009

Jazz at Lincoln Center Orchestra with Wynton Marsalis **3**

Tuesday, March 10, 8:00 pm
 Hill Auditorium

Brentano String Quartet **7**

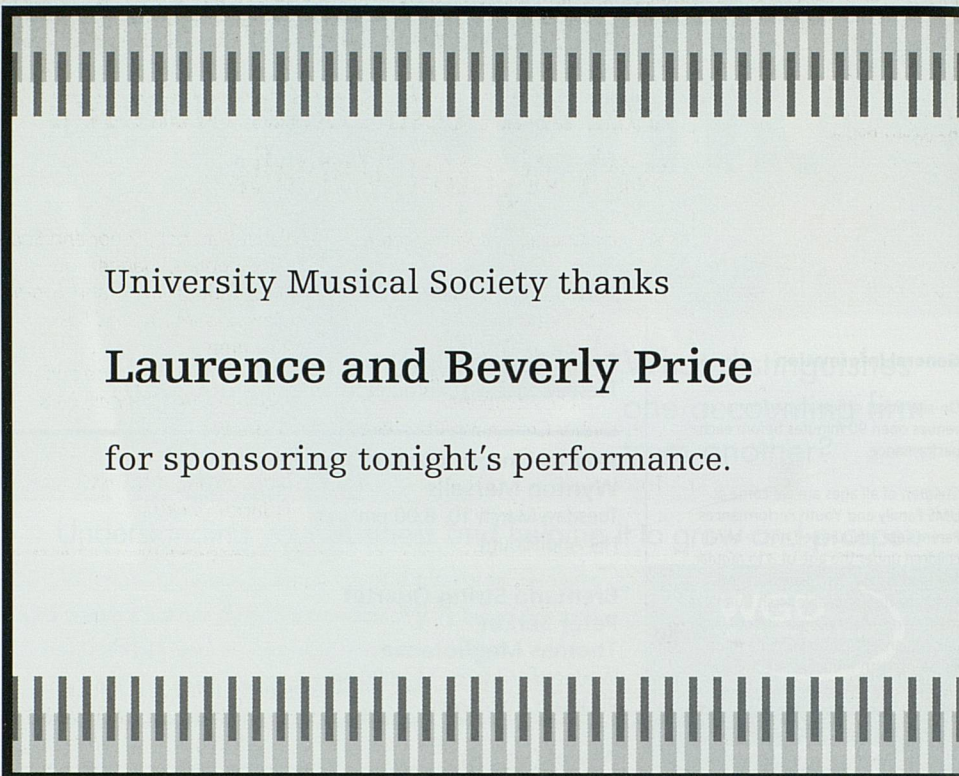
Peter Serkin
Thomas Meglitoranza
 Wednesday, March 11, 8:00 pm
 Rackham Auditorium

Aswat (Voices) **13**

Thursday, March 12, 8:00 pm
 Hill Auditorium

The Silk Road Ensemble with Yo-Yo Ma **19**

Friday, March 13, 8:00 pm
 Saturday, March 14, 8:00 pm
 Hill Auditorium **23**



University Musical Society thanks

Laurence and Beverly Price

for sponsoring tonight's performance.

UMS Educational Events *through Saturday, March 14, 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 or contact the UMS education department at 734.647.6712 or umsed@umich.edu.

The Silk Road Ensemble with Yo-Yo Ma

Master Class with Yo-Yo Ma and members of the Silk Road Ensemble

*Saturday, March 14, 11:00 am
Hill Auditorium, 825 North University Avenue*

Yo-Yo Ma and members of the Silk Road Ensemble conduct a master class with 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.

Please find a complete listing of the remaining performances of the 130th UMS season on page 32 of this program insert.

and
Laurence and
Beverly Price
present

Jazz at Lincoln Center Orchestra with Wynton Marsalis

Wynton Marsalis, *Music Director,*
Trumpet

Freddie Hendrix, *Trumpet*

Ryan Kisor, *Trumpet*

Marcus Printup, *Trumpet*

Vincent R. Gardner, *Trombone*

Elliot Mason, *Trombone*

Christopher Crenshaw, *Trombone*

Sherman Irby, *Saxophones*

Ted Nash, *Alto and Soprano*

Saxophones, Clarinet

Walter Blanding, *Tenor and Soprano*
Saxophones, Clarinet

Victor Goines, *Tenor and Soprano*
Saxophones, Bb and Bass

Clarinets

Joe Temperley, *Baritone and*
Soprano Saxophones, Bass

Clarinet

Dan Nimmer, *Piano*

Carlos Henriquez, *Bass*

Ali Jackson, *Drums*

Tuesday Evening, March 10, 2009 at 8:00
Hill Auditorium • Ann Arbor

Tonight's program will include arrangements of Thelonious Monk compositions as well as classic Blue Note Records selections by Herbie Hancock, Joe Henderson, Jackie McLean, Lee Morgan, and others. This evening's program will also feature compositions and arrangements by jazz contemporaries.

The program will be announced by the artists from the stage and will be performed with one intermission.

44th Performance of the
130th Annual Season

15th Annual
Jazz Series

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recording is prohibited.*

Tonight's performance is sponsored by Laurence and Beverly Price.

Tonight's performance is hosted by Sesi Motors.

Support for tonight's Corporate Night reception was provided by Honigman Miller Schwartz and Cohn LLP.

Media partnership provided by WEMU 89.1 FM, *Metro Times*, Ann Arbor's 107one, *Michigan Chronicle/Front Page*.

Special thanks to Beth James and the U-M Center for Afro-American and African Studies for their participation in this residency.

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

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

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

Jazz at Lincoln Center Orchestra with Wynton Marsalis appears by arrangement with Ted Kurland Associates.

Large print programs are available upon request.

The Jazz at Lincoln Center Orchestra (JLCO), composed of 15 of today's finest jazz soloists and ensemble players, has been the Jazz at Lincoln Center resident orchestra since 1992. Featured in all aspects of Jazz at Lincoln Center's programming, the remarkably versatile JLCO performs and leads educational events in New York, across the US, and around the world; in concert halls, dance venues, jazz clubs, public parks, river boats, and churches; and with symphony orchestras, ballet troupes, local students, and an ever-expanding roster of guest artists.

Education is a major part of Jazz at Lincoln Center's mission and its educational activities are coordinated with concert and JLCO tour programming. These programs, many of which feature JLCO members, include the celebrated Jazz for Young People® family concert series, the *Essentially Ellington* High School Jazz Band Competition and Festival, the Jazz for Young People™ Curriculum, educational residencies, workshops, and concerts for students and adults worldwide. Jazz at Lincoln Center educational programs reach over 100,000 students, teachers, and general audience members.

Under Music Director Wynton Marsalis, the JLCO spends over a third of the year on tour. The big band performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works, including compositions and arrangements by Duke Ellington, Count Basie, Thelonious Monk, Mary Lou Williams, Billy Strayhorn, Dizzy Gillespie, and Charles Mingus, and new commissions by Wayne Shorter, Joe Lovano, Freddie Hubbard, Marcus Roberts, Christian McBride, and Geri Allen, as well as current and former JLCO members Wynton Marsalis, Wycliffe Gordon, and Ted Nash. Guest conductors have included Benny Carter, John Lewis, Ray Santos, and Loren Schoenberg.

Over the last few years, the Jazz at Lincoln Center Orchestra has performed collaborations with many of the world's leading symphony orchestras, including the New York Philharmonic, the Russian National Orchestra, and the Berlin Philharmonic Orchestra.

Along with regular appearances on the Peabody Award-winning weekly radio show *Jazz at Lincoln Center Radio*, JLCO has appeared on several XM Satellite Radio live broadcasts and eight *Live From Lincoln Center* broadcasts, carried by PBS stations nationwide; including a program which

aired in October 2004 during the grand opening of Jazz at Lincoln Center's new home, Frederick P. Rose Hall, and in September 2005 during *Jazz at Lincoln Center's Higher Ground Benefit Concert*. The benefit concert raised funds for the Higher Ground Relief Fund that was established by Jazz at Lincoln Center and administered through the Baton Rouge Area Foundation to benefit the musicians, music industry-related enterprises, and other individuals and entities from the areas in Greater New Orleans who were impacted by Hurricane Katrina. JLCO was also featured an episode of *Great Performances* entitled "Swingin' with Duke: Lincoln Center Jazz Orchestra with Wynton Marsalis," and on a BET Jazz weekly series called *Journey with Jazz at Lincoln Center*, featuring performances by the JLCO around the world.

To date, 12 recordings featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis have been released and internationally distributed, including *Congo Square* (2007).

For more information on Jazz at Lincoln Center, please visit www.jalc.org.

Wynnton Marsalis, Artistic Director of Jazz at Lincoln Center, was born in New Orleans in 1961. Mr. Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands of diverse genres. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Mr. Marsalis has recorded more than 30 jazz and classical recordings which have won him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammy Awards in the same year and repeated this feat in 1984. Mr. Marsalis's rich body of compositions includes *Sweet Release*; *Jazz: Six Syncopated Movements*; *Jump Start*; *Citi Movement/Griot New York*; *At the Octoroon Balls*; *In This House, On This Morning*; and *Big Train*. In 1997, Mr. Marsalis became the first jazz artist to be awarded the Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. To date, his Blue Note Records recordings include *Willie Nelson and Wynton Marsalis—Two Men with the Blues* (2008); *From the Plantation to the Penitentiary* (2007); *Wynton Marsalis: Live at The House Of Tribes* (2005); *The Magic Hour* (2004); and *Unforgivable Blackness: The Rise and Fall of*

Jack Johnson (2004), the companion soundtrack recording to Ken Burns' PBS documentary of the great African-American boxer. Mr. Marsalis is also an internationally respected teacher and spokesman for music education and has received honorary doctorates from dozens of universities and colleges throughout the US. He conducts educational programs for students of all ages and hosts the popular Jazz for Young People® concerts produced by Jazz at Lincoln Center. In 2008, Random House released *Moving to Higher Ground: How Jazz Can Change Your Life* which Mr. Marsalis co-wrote with Geoffrey C. Ward.

In 2001, Mr. Marsalis was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and he has also been designated cultural ambassador to the US by the US State Department through their CultureConnect program. Mr. Marsalis was instrumental in the *Higher Ground Hurricane Relief* concert, produced by Jazz at Lincoln Center, which has raised over \$3 million for the Higher Ground Relief Fund. He helped lead the effort to construct Jazz at Lincoln Center's new home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.

UMS Archives

This evening's performance marks the Jazz at Lincoln Center Orchestra's 11th UMS appearance since their debut in February 1994.

Wynton Marsalis has appeared 12 times under UMS auspices, both with the Orchestra and in other ensemble configurations, including the presentation of his Pulitzer Prize-winning oratorio, *Blood on the Fields*, in February 1997 at Hill Auditorium. Mr. Marsalis made his UMS debut in January 1996 with the Lincoln Center Jazz Orchestra Octet.

Jazz at Lincoln Center Orchestra



Julia Fischer violin
Milana Chernyavska piano
FRI, APR 24 | 8 PM
Hill Auditorium

130th Season **2008
09UMS**

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)

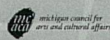
Co-Sponsored by **Dennis and Ellie Serras.**

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UMS Choral Union

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

130th Season **2008
09UMS**

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.



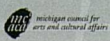
PROGRAM

- 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 *Carmina Burana* (1937)



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presents

Brentano String Quartet

Mark Steinberg, *Violin* Misha Amory, *Viola*
Serena Canin, *Violin* Nina Maria Lee, *Cello*
with

Peter Serkin, *Piano*

and

Thomas MeglIORANZA, *Baritone*

Program

Wednesday Evening, March 11, 2009 at 8:00
Rackham Auditorium • Ann Arbor

Franz Josef Haydn

String Quartet in d minor, Op. 76, No. 2

Allegro
Andante piu tosto Allegretto
Menuetto (Allegro ma non troppo)
Finale (Vivace)

Charles Wuorinen

Piano Quintet No. 2

Brentano String Quartet, Mr. Serkin

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

Arnold Schoenberg

Ode to Napoleon, Op. 41

Brentano String Quartet, Mr. Serkin, Mr. MeglIORANZA

Ludwig van Beethoven

Grosse Fuge for String Quartet in B-flat Major, Op. 133

45th Performance of the
130th Annual Season

Funded in part by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.

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recording is prohibited.*

Piano Quintet No. 2 was composed between June 14, 2007 and January 19, 2008. The work was written for Peter Serkin and the Brentano String Quartet. This work was made possible by a grant from the Jebediah Foundation: New Music Commissions. Additional funding was provided by the Peter Jay Sharp Foundation and the Evelyn Sharp Foundation.

The Brentano String Quartet records for AEON (distributed by Harmonia Mundi USA).

Mr. Serkin has recorded for Arcana, BMG Classics/RCA Red Seal, Boston Records, Bridge, CBS Masterworks, Decca, Deutsche Grammophon, ECM, Koch Classics, New World Records, Pro Arte, Telarc, and Vanguard Classics.

The Brentano String Quartet appears by arrangement with David Rowe Artists.

Peter Serkin appears by arrangement with C/M Artists New York.

Large print programs are available upon request.

String Quartet in d minor, Op. 76, No. 2 ("Quinten") (1797)

Franz Josef Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

Haydn often published quartets in groups of six, as he did in 1797 with Op. 76, his final complete set. As musical keys can have nearly synaesthetic associations and suggest differing moods, it was important to present a variety of keys within each opus, and specifically to include at least one minor-key work, exploring the darker intensities those keys can suggest. The present quartet, the so-called "Quinten" Quartet shares its d minor, significantly, with Mozart's K. 421 quartet, dedicated to Haydn, and Bach's *Art of Fugue*. Its first movement evinces a seriousness of style and a learned aspect fully resonant with these earlier masterpieces. The opening theme (with its fifths which give the piece its "Quinten" nickname) is both bold and plain, such as might be profitable fodder for a fugue. The four-note motive is played in different speeds, upside down (and backwards, which amounts to the same thing with these pitches), in *stretto* (answered by a copy of itself in another voice before its completion), compressed and expanded intervallically, and interrupted and resumed. Perhaps Haydn here is conversing with Bach, showing his mastery of these techniques in the dramatic form of his own time. It is important to note, however, that these quartets were mostly purchased by the public to be read at home with friends; scores were not included; only a set of individual parts. No instrumentalist at a first reading would be able to imagine what the other parts might do, and the vital unfurling of the argument would be both fascinating and surprising. The composer is entering into dialogue with his players, and it may be a great introduction to the fabric of the piece for listeners to imagine themselves into the quartet in turn.

When Haydn chooses, as he does here, to write monothematic movements, eschewing the natural variety and relief of a second, contrasting theme, the level of rhetoric becomes even more elevated and concentrated. Marking the moment when a second theme might naturally appear in this movement is an extremely odd and striking idea such as might not be imagined again until the electronic music age, where sounds could be reversed at will. This is the material that then motivates the dazzling and rhythmically exciting coda of the movement, being

tossed back-and-forth between the second violin and the lower voices while the first violin plays excited figuration.

The second movement has the rather fancy, detailed tempo marking "Andante piu tosto Allegretto," poised between a leisurely ramble and a somewhat brisker tread. There are quite a few movements by Haydn, Mozart, and Beethoven that have such indications, and they all seem to share an elegance ever so slightly infiltrated by artificiality, something just barely mechanical or marionette-like invading an otherwise graceful aspect. The tune, played by the first violin with *pizzicato* accompaniment by the others, has some odd accents and self-conscious hesitancy, trying just a bit too hard to be just so. The movement is lovely, but there are continual reminders that it is all a bit tongue-in-cheek: teasing accents answered by out-of-context orchestral hammer blows from which the first violin scampers away.

The "Menuetto" is perhaps Haydn's tribute to Mozart's d-minor quartet (which was written in tribute to Haydn), as it shares its corresponding movement's severity, far from the courtliness of the typical minuet. It has the nickname "Hexenmenuett" or Witches' Minuet, and certainly seems to cackle along, all in austere two-part canon, the music chased by its doppelganger. The trio, after a long preparation, erupts into the major mode, and grasps upon the idea of repeated notes carrying it almost to ridiculous extremes of dynamic and enthusiasm. The end of the trio, quietly ticklish in the upper reaches of the first violin range, seems to wink at the whole enterprise, Haydn smiling at his players in case they have taken themselves just a touch too seriously in all the bluster.

The "Finale" is a rollicking Gypsy-inflected movement colored by syncopations and slides. It has an infectious energy as well as a good dose of Haydn the trickster: moments that get stuck followed by a series of repeated notes that are only revealed to be against the main beat after the fact, a braying donkey motif, and pauses that tease (and, incidentally, recall the fifths of the opening movement). The music eventually finds its way into major, quietly humming the main theme while adorned by striking drones and hurdy-gurdy figuration. These drones reappear at the ebullient ending of the movement where they help give the impression of a festive Gypsy holiday. Muzio Clementi reported of Haydn that "when he hears any of his own pieces performed that are capricious he laughs like a fool." It is easy to imagine him

here among us enjoying himself every bit as much as we always do when we play his quartets.

Program note by Mark Steinberg.

Piano Quintet No. 2 (2008)

Charles Wuorinen

Born June 9, 1938 in New York

My Second Piano Quintet is laid out in four movements, in a fast-slow-fast-slow pattern. But along the way the third (fast) movement is displaced in midstream to make way for the extended slow fourth movement. The outraged third movement does have its revenge, however, for it resumes after the fourth has finished, and thus—in its out-of-place way—concludes the whole piece.

There is another matter worth noting. Beneath the surface interplay of the instruments lies a principle of successive leadership by various members of the ensemble. The violins lead the first, the viola the second, the cello the third, and the piano the fourth. But often you'd hardly know it, because this simple ground idea (as all general ideas must be simple if they are to work) is so heavily modified in practice by demands of the harmonic, registral, and gestural unfolding of the composition, that for large parts of the work it has only the (nevertheless important) status of a starting point. It's always a mistake to apply a broad background notion with slavish literalness to the dynamically evolving foreground of any music.

Piano Quintet No. 2 was composed between June 2007 and January 2008. The work was written for Peter Serkin and the Brentano String Quartet.

Program note by Charles Wuorinen.

Ode to Napoleon, Op. 41 (1942)

Arnold Schoenberg

Born September 13, 1874 in Vienna

Died July 13, 1951 in Los Angeles

The League of Composers had asked me (1942) to write a piece of chamber music for their concert season. It should employ only a limited number of instruments. I had at once the idea that this piece must not ignore the agitation aroused in mankind against the crimes that provoked this war. I remembered Mozart's *Marriage of Figaro*, supporting repeal of the *jus prime noctis*, Schiller's *Wilhelm Tell*, Goethe's *Egmont*, Beethoven's *Eroica*,

and Wellington's *Victory*, and I knew it was the moral duty of intelligentsia to take a stand against tyranny.

But this was only my secondary motive. I had long speculated about the more profound meaning of the Nazi philosophy. There was one element that puzzled me extremely: the resemblance of the valueless individual being's life in respect to the totality of the community or its representative: the Queen or the Führer. I could not see why a whole generation of bees or of Germans should live only in order to produce another generation of the same sort, which on their part should also fulfill the same task: to keep the race alive. I even surmised that bees (or ants) instinctively believe their destiny was to be successors of mankind, when this had destroyed itself in the same manner in which our predecessors, the Giants, Magicians, Lindworms (Dragons), Dinosaurs and others had destroyed themselves and their world, so that first men knew only a few isolated specimens. Their and the ants' capacity of forming states and living according to laws—senseless and primitive, as they might look to us—this capacity, unique among animals, had an attractive similarity to our own life; and in our imagination we could muse a story, seeing them growing to dominating power, size and shape and creating a world of their own resembling very little the original beehive.

Before I started to write this text, I consulted Maeterlinck's *Life of the Bees*. I hoped to find there motives supporting my attitude. But the contrary happened: Maeterlinck's poetic philosophy gilds everything which was not gold itself. And so wonderful are his explanations that one might decline refuting them, even if one knew they were mere poetry. I had to abandon this plan. I had to find another subject fitting my purpose.

Program note by Arnold Schoenberg.

Grosse Fuge for String Quartet in B-flat Major, Op. 133 (1825)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

Beethoven's *Grosse Fuge*, Op. 133, is one of the great artistic testaments to the human capacity for meaning in the face of the threat of chaos. Abiding faith in the relevance of visionary struggle in our lives powerfully informs the structure and

character of the music; this is surely one of the composer's most inspiring achievements.

The Great Fugue was originally conceived as the final movement of the *Quartet in B-flat Major, Op. 130*. In that work it followed directly the "Cavatina," one of the most intimate embodiments of the frailty and vulnerability of love ever made audible to human ears. This juxtaposition with the most touching lyricism makes the opening of the fugue shocking, as Beethoven takes the final 'G' of that movement and explodes it into a stark octave passage for the whole quartet. The writing is jagged and austere, then, following the "Overtura" which opens the movement, there is a brief evocation of the wispy, halting breaths of the "Cavatina" in eerie double-notes for the first violin alone. The fugue proper then defiantly announces itself with disjunct, painful, and completely unvocal leaps, all elbows and knees. Shouting, on the brink of whirling into chaos, the argument of the fugue is actually tightly ordered; of the dual description Beethoven gives for the movement—partly free, partly studied—this is the studied side. It will be the task of the *Grosse Fuge* to make sense of this ever-present possibility of complete collapse, to bring resolve and purpose to the human condition in the midst of uncertainty.

During the private première of the original version of Op. 130, given by the Schuppanzigh Quartet, Beethoven absented himself, choosing to drink in a local pub instead. It fell to the second violinist of that group to go to the pub to report to the composer. He declared the occasion a great success, and recounted how those present asked to have two of the inner movements repeated. Beethoven immediately asked about the fugue, and when he was told that there was no request for a repeat of that he remarked that the audience had been made up of "cattle and asses." The audience as well as the players had in fact had great difficulties with the movement, finding it nearly incomprehensible. It was suggested to the composer that he replace the last movement of the quartet with one which would be more accessible. Certainly Beethoven himself never doubted that the fugue was a masterpiece of great potency. One of the great mysteries of musical history is what could have convinced Beethoven, a quintessentially headstrong man, to agree to remove the fugue from Op. 130 and publish it separately (as Op. 133), writing an alternate finale for the quartet. Today, quartets often play Op. 130

in its original incarnation, ending with the *Grosse Fuge*. We have played that piece in both versions, finding the original version the more satisfying of the two, monumental in its scope.

As confrontational and even brutal as the *Grosse Fuge* seems to us today, it is hard to imagine the effect it must have had at time of composition. Stravinsky was fond of saying of this piece that it will forever be contemporary. This is perhaps only partly true. The unforgiving, jagged texture of much of the piece brings it close to sounds not heard again for a century hence, and the piece has an energy which will never be blunted. Its surface texture in parts could easily be taken out of context as representative of music of our own time. Much of the art of our era has been devoted to feelings of pessimism and despair. This is not Beethoven's world. He shares our recognition of the vulnerable fragility of man, the inadequacy of the mind to fully ponder all the enigmas of our world. And yet, his view is one which encompasses hope, and the possibility of triumph, a victorious human spirit. The turn to clarity and optimism happens late in the piece, and quickly, but it is unmistakable, regretless, and moving beyond words.

Program note by Mark Steinberg.

Since its inception in 1992, the **Brentano String Quartet** has appeared throughout the world to popular and critical acclaim. Within a few years of its formation, the Quartet garnered the first Cleveland Quartet Award and the Naumburg Chamber Music Award; and in 1996 the Chamber Music Society of Lincoln Center invited them to be the inaugural members of Chamber Music Society Two, a program which has become a coveted distinction for chamber groups and individuals ever since. The Quartet had its first European tour in 1997, and was honored in the UK with the Royal Philharmonic Award for "Most Outstanding Debut." That debut recital was at London's Wigmore Hall, and the Quartet has continued its warm relationship with Wigmore, appearing there regularly and serving as the hall's Quartet-in-residence in the 2000/01 season.

In recent seasons the Quartet has traveled widely, appearing across the US and Canada, in Europe, Japan, and Australia. It has performed in the world's most prestigious venues, including

Carnegie Hall and Alice Tully Hall in New York; the Library of Congress in Washington; the Concertgebouw in Amsterdam; the Konzerthaus in Vienna; Suntory Hall in Tokyo; and the Sydney Opera House. The Quartet has participated in summer festivals such as Aspen, the Music Academy of the West in Santa Barbara, and the Edinburgh Festival.

In addition to performing standard quartet repertoire, the Brentano Quartet has a strong interest in both very old and very new music. It has performed many musical works pre-dating the string quartet as a medium, among them Madrigals of Gesualdo, Fantasias of Purcell, and secular vocal works of Josquin. Also, the quartet has worked closely with some of the most important composers of our time, among them Elliot Carter, Charles Wuorinen, Chou Wen-chung, Steven Mackey, Bruce Adolphe, and György Kurtág. The Quartet has commissioned works from Wuorinen, Adolphe, Mackey, David Horne, and Gabriela Frank. The Quartet celebrated its 10th anniversary in 2002 by commissioning 10 composers to write companion pieces for selections from Bach's *Art of Fugue*, the result of which was an electrifying and wide-ranging single concert program. The Quartet has also worked with the celebrated poet Mark Strand, commissioning poetry from him to accompany works of Haydn and Webern.

The Quartet has been privileged to collaborate with such artists as soprano Jessye Norman, and pianists Richard Goode and Mitsuko Uchida.

The Quartet has recorded the Op. 71 Quartets of Haydn and has also recorded Mozart for Aeon

Records, consisting of the K. 464 Quartet and the K. 593 Quintet, with violist Hsin-Yun Huang. In the area of newer music, the Quartet has released music of Steven Mackey on Albany Records and has also recorded the music of Bruce Adolphe, Chou Wen-chung, and Charles Wuorinen.

In 1998, cellist Nina Lee joined the Quartet, succeeding founding member Michael Kallen. The following season the Quartet became the first Resident String Quartet at Princeton University. The Quartet is named for Antonie Brentano, whom many scholars consider to be Beethoven's "Immortal Beloved," the intended recipient of his famous love confession. For further information, please visit www.brentanoquartet.com.

Recognized as an artist of passion and integrity, the American pianist **Peter Serkin** is one of the most thoughtful musicians appearing today. Throughout his career he has successfully conveyed the essence of five centuries of repertoire and his performances with symphony orchestras, recital appearances, chamber music collaborations, and recordings are respected worldwide.

An avid proponent of the music of many of the 20th and 21st century's most important composers, Mr. Serkin has been instrumental in bringing the music of Schoenberg, Webern, Berg, Stravinsky, Wolpe, Messiaen, Takemitsu, Henze, Berio, Wuorinen, Goehr, Knussen, and Lieberson to audiences worldwide. He has performed many important world premières, in particular, works by Toru Takemitsu, Peter Lieberson, Oliver Knussen, and Alexander Goehr, all of which were written for him. Recently, Mr. Serkin played a solo work by Elliot Carter commissioned by Carnegie Hall and the Gilmore International Keyboard Festival. During the current season, he premières a fifth piano concerto by Mr. Wuorinen with the Met Opera Orchestra/Levine at Carnegie Hall as well as Mr. Wuorinen's new piano quintet with the Brentano String Quartet.

Peter Serkin's recordings also reflect his distinctive musical vision. *The Ocean that has no West and no East*, released by Koch Records in 2000, features compositions by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberson, and Wuorinen. That same year, BMG released his recording of three Beethoven sonatas. His most

UMS Archives

Tonight's performance marks the Brentano String Quartet's third appearance under UMS auspices. The Quartet made its UMS debut in 2001.

Tonight's performance marks Peter Serkin's fourth appearance under UMS auspices. Mr. Serkin made his UMS debut as piano soloist (along with his father, pianist Rudolf Serkin) with the Philadelphia Orchestra during the 1963 May Festival, and last appeared in March 1982.

UMS welcomes Thomas Meglitoranza who makes his UMS debut this evening.

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recent recording is the complete works for solo piano by Arnold Schoenberg for *Arcana*. Mr. Serkin's recording of the six Mozart concerti composed in 1784 with Alexander Schneider and the English Chamber Orchestra was nominated for a Grammy Award and received the prestigious Deutsche Schallplatten as well as "Best Recording of the Year" by *Stereo Review* magazine.

In May 2001, Peter Serkin was the recipient of an Honorary Doctoral Degree from the New England Conservatory of Music in Boston. Mr. Serkin resides in Massachusetts with his wife, Regina, and is the father of five children.

American baritone **Thomas Meglioranza** was a winner of the 2005 Naumburg Competition, the 2002 Concert Artist Guild Competition, and the 2003 Franz Schubert and Music of Modernity International Competition in Graz, Austria. He made his Wigmore Hall debut in London singing an all-American program, as well as his Boston Symphony debut, singing John Harbison's *Symphony No. 5*. This season's

performances include the title role in the world première of Gordon Shin's *Mackay: Black-Bearded Man* in Taiwan, Handel's *Messiah* with the Minnesota Orchestra, and a New Year's Eve gala at the Kennedy Center singing Rodgers and Hammerstein songs with the National Symphony. He has sung the role of Prior Walter in Peter Eötvös's *Angels in America* and Chou En-Lai in John Adams' *Nixon in China* with Opera Boston. He has appeared with the MET Chamber Ensemble with James Levine; the Grant Park Symphony; Cincinnati Chamber Orchestra; the Oregon Symphony; Portland Baroque Orchestra; Orpheus Chamber Orchestra; New York Collegium; American Bach Soloists; Philharmonia Baroque; and Aspen Opera Theater. Mr. Meglioranza recently released his first solo CD devoted entirely to Franz Schubert's songs. A graduate of Grinnell College and the Eastman School of Music, Mr. Meglioranza is also an alumnus of Tanglewood, Aspen, Marlboro, Bowdoin, the Pacific Music Festival, and the Steans Insitute at Ravinia.

presents

Aswat (Voices)

A multimedia concert experience celebrating the Golden Age of Arab Music and Cinema

featuring

Ibrahim Azzam
Sonia M'barek
Khalil Abonula

Rima Khcheich
Simon Shaheen

Mohammad Abdel Wahhab

Wad' Al Safi

Wad' Al Safi

Mohammad Abdel Wahhab

Zakariyya Ahmad

Rahbani Brothers

Farid Al Atrash

Farid Al Atrash

Zakariyya Ahmad

Mohammad Abdel Wahhab

Farid Al Atrash

Mohammad Abdel Wahhab

Thursday Evening, March 12, 2009 at 8:00
Hill Auditorium • Ann Arbor

Fakkaruni

Jannat

Weili Laou Yidrun

Sakana I-Layl

Il Wardi Gamil

Sahrit Hubb

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

Kahramana

Layali I-'Uns

Ana Fi Intidharak

Ya Wardi Min Yishtirik

Ma 'Alli w-'Ultillu

Ya Di n-Na'im

46th Performance of the
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Media partnership provided by *The Arab American News* and ArabDetroit.com.

Special thanks to the Bustan al-Funun Foundation for their participation in this residency.

Aswat appears by arrangement with SRO Artists.

Large print programs are available upon request.

The Aswat Orchestra

This traditional Arab orchestra features virtuoso instrumentalists playing violins, ouds, acoustic bass, cello, nay, qanun (aka zither), and percussion under the direction of maestro Simon Shaheen, recreating the sound of the Golden Age.

Violin

Kamil Shajrawi, William Shaheen, Adeeb Refela, Georges Lammam

Cello

Thomas Ulrich

Bass

Walid Zairi

Qanun

Jamal Sinno

Nay/flute

Bassam Saba

Percussion

Michel Merhej, Dafer Tawil

'Oud

Najib Shaheen

Notes on the Music

Fakkaruni (Remind Me)

Music by Mohammad Abdel Wahhab

Fakkaruni is an instrumental arrangement of a vocal masterpiece composed in 1966 and sung by Egyptian Diva, Umm Kulthoum. The song starts with a lengthy introduction and includes a number of interludes that are linked together to form a fantastic piece.

Jannat (Gardens)

Music by Wadi' Al Safi

Lyrics by Abdel Jalil Wihbeh

Jannat is a popular song. It is a descriptive monologue of nature's beauty in Lebanon described as a majestic garden.

Wayli Laou Yidrun (Woe, if my Folks Know)

Music by Wadi' Al Safi

Lyrics by Abdel Jalil Wihbeh

Wayli Laou Yidrun describes a man's love and affection for a woman never approved of by his parents.

Sakana I-Layl (Calm Night)

Music by Mohammad Abdel Wahhab

Lyrics by Gibran Khalil Gibran

The lyrics for *Sakana I-Layl* are taken from a poetic genre known as *Qasida*. Gibran Khalil Gibran is also the author of *The Prophet*.

Il Wardi Gamil (Lovely Flowers)

Music by Zakariyya Ahmad

Lyrics by Mahmoud Bayram Al Tunisi

Il Wardi Gamil was premièred in the film *Fatima* by Umm Kulthoum in 1947. Umm Kulthoum sings to the lovely flowers as she collects them from the garden.

Sahrit Hubb (An Evening of Love)

Music by Rahbani brothers

Sahrit Hubb, a television musical sketch, was composed and written by the Rahbani brothers and performed, in the mid-'60s, by Fairuz, Wadi' Al-Safi, and the chorus. The theme is based on a love story that takes place in a Lebanese village.

Kahramana

Music by Farid Al-Atrash

Farid Al-Atrash produced many films as a vehicle for introducing his music. *Kahramana* is an instrumental dance performed in the film *Afrita Hanim* (Genie) produced in 1949 in Egypt. It was composed for dancer and actress Samia Gamal who played the main role next to Al-Atrash.

Layalil 'Unsi Fi Vienna (Merry Nights in Vienna)

Music by Farid Al Atrash

Lyrics by Ahmad Rami

Layalil 'Unsi Fi Vienna was sung by Asmahan in 1944 in the film *Gharam Wa Intiqam* (Love and Revenge). The song is an invitation to rejoice in the beauty, music, and presence of the ones you love in Vienna.

Ana Fi Intidharak Malleit (I am Fed-up Waiting for You)

Music by Zakariyya Ahmad

Lyrics by Mahmoud Bayram Al Tunisi

Ana Fi Intidharak Malleit was sung by Umm Kulthoum in 1943. The song describes a man fed-up with waiting for his beloved.

Simon Shaheen



The period from the 1920s to the 1950s is considered the “golden age” of Egyptian cinema, but it was also a golden age of song in many parts of the Arab world—in particular, Egypt, Lebanon, and Syria. Many of these country’s greatest singers and composers reached unprecedented heights of artistry and stardom throughout these years. The beloved diva Umm Kulthoum and Mohammad Abdel Wahhab from Egypt, Syria’s Farid and Asmahana Al-Atrash, and Lebanon’s Wadi’ Al-Safi and Fairuz, all represent the very best this era had to offer and add to the impressive canon of Arabic music.

With a traditional Arab orchestra and special guest vocalists, Simon Shaheen directs an evening of classic, unforgettable melodies, soul-stirring voices, and lush orchestral arrangements, authentically recreating and interpreting the sights and sounds of this magical time.

Mr. Shaheen’s international search for the première Arabic singers of today has brought together—exclusively for the Aswat project—Ibrahim Azzam of Palestine, Sonia M’barek of Tunisia, Khalil Abonula of Palestine, and Rima Khcheich of Lebanon.

Ya Wardi Min Yishtirik (The Flower Buyer)

Music by Mohammad Abdel Wahhab

Lyrics by Bishara Al Khoury

This monologue was composed and performed in 1940 by Mohammad Abdel Wahhab and premiered in his film *Youm Said* (A Happy Day).

Ya ‘Awathil Falfilu

Music by Farid Al Atrash

Lyrics by Abu al-Su’ud al-Abyari

Ya ‘Awathil Falfilu was a popular song composed and performed by Farid Al-Atrash in his 1950 film

Akhir Kithba (Last Lie) with actress/dancer Samia Gamal. The lyrics address an envious group who try to separate two lovers.

Ya Di n-Na’im (Living in Happiness)

Music by Mohammad Abdel Wahhab

Lyrics by Ahmad Rami

Ya Di n-Na’im is a dialogue and was performed by Layla Murad in Mohammad Abdel Wahhab’s 1938 film *Yahyal Hubb* (Love Wins). The lyrics describe the reunion of two lovers after a long separation.

A virtuoso on the 'oud and the violin, **Simon Shaheen** is one of the most significant Arab musicians, performers, and composers of his generation and his work incorporates and reflects the deep legacy of Arabic music. A graduate of the Academy of Music in Jerusalem and the Manhattan School of Music, Mr. Shaheen learned to play 'oud from his father, Hikmat Shaheen, a professor of music and a master 'oud player. He established and manages the operations of both the Annual Arab Festival of Arts, called Mahrajan al-Fan, held in New York, and the Annual Arabic Music Retreat, held at Mount Holyoke College. Mr. Shaheen was presented with the prestigious National Heritage Award at the White House in 1994 and has received awards and grants from the National Endowment for the Arts and the New York State Council on the Arts. He has performed in many of the most prestigious concert halls around the world and regularly gives workshops and lectures at leading institutions such as Juilliard, Columbia, Cornell, Princeton, Harvard, and Yale.

Featured Vocalists

Highly influenced and inspired by his very musical family, **Ibrahim Azzam** showed exceptional talent by the age of five, with both his singing and instrumental skills on the 'oud. Born in Palestine, his father and mother were singers known for their vast command of the Arab traditional musical repertoire. At the age of 10, Mr. Azzam studied for a period of eight years with professor Hikmat Shaheen, a leading Palestinian composer and 'oud performer. In 1975, he moved to England and made a new home in London. Since that time, he has established himself as one of the leading Arab vocalists in Europe and the Middle East. Mr. Azzam has performed in the most prestigious venues around the world including Royal Albert Hall in London, the Opera House in Geneva, the Opera House in Cairo, the Royal Cultural Centre in Amman, the Cultural Palace in Ramallah, the Village Gate in New York City, and Lisner Auditorium at George Washington University. One of his most distinguishable traits is his unique and idiosyncratic voice, which has been compared to that of the prolific Arab singer/composer Mohammad Abdel Wahhab. During the late '70s and early '80s, Mr. Azzam was taken under the wing of his mentor

UMS Archives

Tonight's performance marks Simon Shaheen's second appearance under UMS auspices. He first appeared under UMS auspices in 2004 with his ensemble Qantara.

Tonight marks the UMS debut of the Aswat Orchestra.

and became one of the finest performers of Abdel Wahhab's vocal repertoire. He has collaborated with established Egyptian composers Baligh Hamdi, Farouk Al-Sahrnoubi, and Hilmi Baker.

Sonia M'barek was born in 1969 in Sfax, Tunisia. She performed for the first time in public at the age of nine, and at 12 was revealed to a large television audience. From 1977–1986 she attended the national conservatory of music in Tunis, graduating with a diploma of Arabic music. Since then she has sung for musical theater productions like *Asker Ellil*, *Eté 61*, *Taht Essour*, *Didon*, and on film sound tracks for *Abulkacem Echebbi* (The Dance of Fire). Ms. M'barek has worked successfully with Tunisian lute players Ali Sriti and Anouar Brahem with whom she presented more than 30 concerts of classical Arabian music "Tarab" leading to the CD recording *Tarab*. In 1999, her recording *Takht* was distributed across Europe, the US, and Japan on the German label World Network. She has participated in numerous conferences, workshops, and master classes on Arabic music in France, Belgium, Switzerland, Egypt, Tunisia, and Lebanon. In 2005, she was nominated by the ministry of culture to serve as the chair of national festival of the Tunisian music. She has received countless awards for performance and artistry from prestigious organizations around world from the Middle East, Europe, and North America.

Khalil Abonula is a Palestinian who was born in the city of Nazareth into a musical family. His father and mother were singers and both played on the 'oud. His mother taught him to play 'oud and introduced him to Arabic music theory. Since his early childhood, Mr. Abonula participated in school's special events as a solo singer and joined the church choir where he learned many of the Byzantine hymns. He grew up listening to

the masters of Arab classical music particularly the Egyptians Sayyed Darwish, Saleh Abdel Hay, Mohammad Abdel Wahhab, and the Lebanese, Wadi' Al-Safi, whose voice and style of singing caught his attention in particular. At the age of 12, Mr. Abonula joined with his father as a singer in community events and parties. After graduating from high school, he started his first music band called Samah, named after a spiritual style of singing and dancing in Syria. Over the last 20 years he has performed at distinguished venues and festivals throughout the Arab world as well as Greece, Bulgaria, and France.

Rima Khcheich is an instructor of Classical Arabic Singing at The Lebanese National Superior Conservatory of Music in Beirut. She started singing at the age of seven, and two years later she became a member of the Arab Orchestra and Chorale in Beirut under the direction of Salim Sahhab. At the age of 11, she became a soloist with Sahhab's group, singing the most difficult repertoire in Arabic vocal music. A graduate of The Lebanese National Conservatory of Music and The

Lebanese American University, Ms. Khcheich has performed throughout the Middle East, Europe, and the US. She specializes in Arab-Andalusian Muwashshahat form and 19th- and 20th-century Arabic traditional vocal repertoires. Since 1999, Ms. Khcheich has been a faculty member of the Annual Arabic Music Retreat at Mount Holyoke College.

Simon Shaheen, *Artistic/Musical Direction*

Tour Representation: SRO Artists Inc.

Tour Coordination: Steve Heath

Film Production/Editing: Izidore Musallam

Special thanks to the University Musical Society of the University of Michigan, The John F. Kennedy Center for the Performing Arts, and Tamizdat.

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Connecting Cultures Musically

An evening with Yo-Yo Ma and The Silk Road Ensemble.



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Yo-Yo Ma

Jeffrey Beecher, *Contrabass*
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Jonathan Gandelman, *Violin*
Joseph Gramley, *Percussion*
Rauf Islamov, *Kamancheh*
Colin Jacobsen, *Violin*
Yo-Yo Ma, *Cello*

Ali Asgar Mammadov, *Tar*
Alim Qasimov, *Mugham vocals*
Fargana Qasimova, *Mugham vocals*
Shane Shanahan, *Percussion*
Mark Suter, *Percussion*
Kojiro Umezaki, *Shakuhachi*
Wu Man, *Pipa*
Wu Tong, *Sheng*

Program

Friday Evening, March 13, 2009 at 8:00
Hill Auditorium • Ann Arbor

Gabriela Lena Frank

Ritmos Anchos

Harawi para Colquipocro
Charangos de Chinchá
Kachampa

Evan Ziporyn

Sulvasutra

Sapo Perapaskero,
Arr. Osvaldo Golijov/Ljova

Turceasca

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

Uzeyir Hajibeyov,
Arr. Jonathan Gandelman

Layla and Majnun

47th Performance of the
130th Annual Season

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Tonight's performance is sponsored by KeyBank.

Tonight's performance is made possible by the Catherine S. Arcure and Herbert E. Sloan Endowment Fund.

The 2008/09 Family Series is sponsored by Toyota.

Media partnership provided by Ann Arbor's 107one.

The oriental rug used in this evening's performance is made possible by Ali A. Amiri and Persian House of Imports, Ann Arbor, MI.

Special thanks to the U-M School of Music, Theatre & Dance, Joe Gramley, Carol Stepanchuk, and the U-M Center for Chinese Studies for their participation in this residency.

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

Yo-Yo Ma and the Silk Road Ensemble appear by arrangement with Opus 3 Artists, New York, NY.

Large print programs are available upon request.

The historical Silk Road, a series of land and sea trade routes that crisscrossed Eurasia, enabled the exchange of goods and innovations from China to the Mediterranean Sea for nearly 2,000 years until the 14th century. Interactions among cultural groups also spread knowledge, religious beliefs, artistic techniques, and musical traditions, so much so that long after its decline, the Silk Road remains a powerful metaphor for cultural exchange.

Both historic and symbolic elements are central to the work of the Silk Road Project, which takes inspiration from this age-old tradition of learning from other cultures and disciplines. The repertoire of the Silk Road Ensemble includes traditional music (both as an oral tradition—passed down from generation to generation—and in melodies arranged by and for members of the Ensemble) as well as newly commissioned works, many of which combine non-Western and Western instruments, creating a unique genre that transcends customary musical classification.

Ritmos Anchinós

Gabriela Lena Frank

Born September 1972 in Berkeley, California

This evening's concert begins with Gabriela Lena Frank's *Ritmos Anchinós*, which incorporates Latino/Latin American mythology, archaeology, art, poetry, and folk music into Western classical forms, reflecting the composer's Peruvian-Jewish-Chinese heritage. Ms. Frank writes:

It has taken me a long time to appreciate the scope of Peru's multicultural history. As the American-born daughter of a Peruvian woman, I had primarily long been aware of Peru's Native American and Spanish past, but it's only recently that I've begun to try and understand its twofold African legacy from the Moorish-influenced Spanish conquerors and their West African slaves. More personal to me, though, is the Asian presence due to a great-grandfather who left China in the late 1800s to open a country store in the Andean mountains.

Anchino is a hybrid between *chino* (Chinese) and *andino* (Andean). The three movements of this work include "Harawi para ColquipoCro," in the style

of an indigenous melancholy mountain song traditionally done on a solo flute, the *harawi*. "Charangos de Chíncha" is a more lighthearted movement reflecting my time visiting Chíncha, a coastal town (with a Chinese-sounding name!) known for its Chinese and African population. The *charango* is a small mandolin-like instrument adopted by the Indians that can sound very similar to the Chinese *pipa*. Brief allusions to Indian *zapoña* panpipes are also made. "Kachampa" is inspired by an indigenous dance of combat known as *kachampa*. I allude to the *erquencho*, a strident, clarinet-like wind instrument of the South Andes that can sound similar to the *sheng*. *Ritmos Anchinós* is dedicated to my grandfather, Máximo Cam Velazques (1911–1968).

Sulvasutra

Evan Ziporyn

Born 1959 in Chicago, Illinois

Sulvasutra was written by composer and clarinetist Evan Ziporyn, artistic director of Gamelan Galak Tika and a founding member of the Bang on a Can All Stars, with whom he has toured since 1992. Balinese gamelan, a central influence in his music, has been a passion of his for more than 25 years. Mr. Ziporyn, who teaches at the Massachusetts Institute of Technology, has collaborated with Steve Reich, Philip Glass, Ornette Coleman, and Louis Andriessen. About tonight's piece, he writes, "*Sulvasutra* is based on an ancient Sanskrit treatise, probably dating from 800 BCE, that gives rules for the proper construction of Vedic altars. It is in three continuous movements, built around rhythmic cycles of four, five, and three—that is, the sides of a right triangle."

Ritmos Anchinós and *Sulvasutra* were commissioned by Carnegie Hall through the Weill Music Institute in partnership with the Silk Road Project, Inc. The world premières were given at Carnegie Hall in September 2006.

Turceasca

Sapo Perapaskero

Turceasca ("Turkish Song") is the signature piece of the Romanian gypsy band Taraf de Haiidouks. In 1991, Taraf de Haiidouks performed outside Romania for the first time. Their music drew such interest that filmmaker Tony Garlif featured them in his documentary about the music of the Roma, *Latcho Drom*. Composer Osvaldo Golijov, whose broad, eclectic musical training (including Western classical, Jewish liturgical, klezmer, and Argentinean tango) made him an ideal translator, worked with the band to arrange *Turceasca* for the Kronos Quartet. The Silk Road Ensemble, guided by Taraf de Haiidouks' *tour de force* recording and Golijov's inventive arrangement, provide additional embellishments to the work with the inclusion of Chinese *pipa* and *sheng*, and the *cajón*, a Peruvian drum. The piece, based on a Turkish folk song traditionally played at the end of a wedding party, explodes with rhythmic joy that altogether dissolves standard written notation in favor of momentum and fun.

of his preservation of the art of *mugham*, the country of Azerbaijan has named Mr. Qasimov a "Living National Treasure." Mr. Qasimov's student and daughter, Fargana Qasimova, interprets the role of Layla.

The Silk Road Ensemble arrangement of *Layla and Majnun* was made possible in part by the generous support of the Académie Musicale de Villecroze and of the Qatar Museums Authority, which commissioned the Silk Road Project to create a multimedia chamber arrangement whose world première was given in Doha, Qatar in November 2008.

The Silk Road Project gratefully acknowledges the National Endowment for the Arts for its support of the *Layla and Majnun* performance.

Set Design for *Layla and Majnun* by Henrik Soderstrom.

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Please refer to page 26 in your program book for supplementary material on the Silk Road, the Silk Road Project, instruments used in this evening's program, and biographies.

Layla and Majnun

Uzeyir Hajibeyov

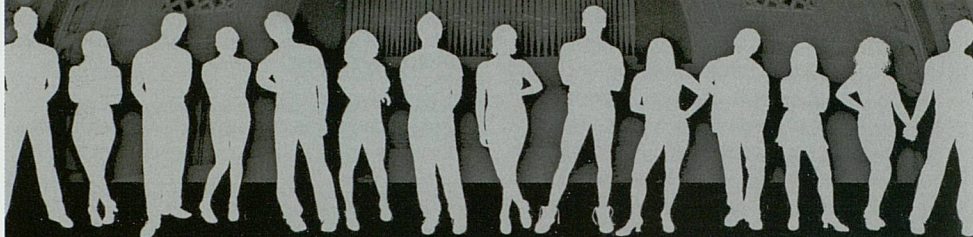
Born September 18, 1885 in Agjabadi, Azerbaijan

Died November 23, 1948 in Baku, Azerbaijan

The concert concludes with *Layla and Majnun*, a chamber arrangement of an opera by composer Uzeyir Hajibeyov that was first staged in Azerbaijan in 1908, itself based on a classic Arabian love story known and beloved throughout Central Asia. Similar in some respects to *Romeo and Juliet*, the original story dates back to the seventh century and has been interpreted by poets such as Nezami and Fuzuli. The Silk Road Ensemble's chamber arrangement incorporates instrumentation from Asian and Western traditions along with *mugham*, a complex form of Azerbaijani modal music in which stories and emotions are interpreted through song with accompaniment by traditional instruments such as *kamancheh*, *tar*, and *daf*. The leading performer of Hajibeyov's *Layla and Majnun* over the past two decades has been Alim Qasimov, Azerbaijan's foremost bearer of *mugham*. Because

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Yo-Yo Ma, *Cello*

Shane Shanahan, *Percussion*
Mark Suter, *Percussion*
Kojiro Umezaki, *Shakuhachi*
Wu Man, *Pipa*
Wu Tong, *Sheng, Bawu*
Alastair Willis, *Guest Conductor*

Program

Saturday Evening, March 14, 2009 at 8:00
Hill Auditorium • Ann Arbor

Improvisation

Kayhan Kalhor, Arr. Ljova

Zhao Jiping

Shane Shanahan

Rabih Abou-Khalil

Angel Lam

Silk Road Suite

Wandering Winds

Mountains are Far Away

Sacred Cloud Music

Saidi Swing

Arabian Waltz

Empty Mountain, Spirit Rain

INTERMISSION

Dmitri Yanov-Yanovsky

*Persian Traditional,
Arr. Colin Jacobsen/
Siamak Aghaei*

48th Performance of the
130th Annual Season

130th Annual
Choral Union Series

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Paths of Parables

The Answered Unanswered Question
The Preacher's Word
Form and Content
Black Angel
The Father, the Son and the Donkey

Ascending Bird

Tonight's performance is sponsored by Robert and Pearson Macek.

Special thanks to Joseph Gramley, member of the Silk Road Ensemble and Assistant Professor and Coordinator of Percussion, 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 Ann Arbor's 107one.

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Silk Road Suite

Wandering Winds

Improvisation

Mountains are Far Away

Kayhan Kalhor

Born 1963 in Kermanshah, Iran

Sacred Cloud Music

Zhao Jiping

Born August 1945 in Pingliang, Gansu, China

Saidi Swing

Shane Shanahan

Born 1972 in New York

Arabian Waltz

Rabih Abou-Khalil

Born August 17, 1957 in Beirut, Lebanon

This evening's concert begins with *Silk Road Suite*, a collection of five pieces that represent musical traditions of Persia, China, Japan, and Lebanon. The *Suite* opens with *Wandering Winds*, an improvisation on the *shakuhachi* (a Japanese bamboo flute) and the *bawu* (a Chinese free-reed woodwind). The next two compositions were developed by the Silk Road Ensemble as part of a selection of music for the 10-part NHK

television series *Silk Road 2005*. *Mountains are Far Away*, by Iranian composer and *kamancheh* virtuoso Kayhan Kalhor, pays homage to the musical culture of the many nomadic peoples who have traveled the great plains of the Silk Road. Featuring distinctive Turkmen rhythmic patterns, the piece evokes constant motion. *Sacred Cloud Music* was constructed around one of the earliest Chinese pieces of music known, dating from 640 CE by Chinese composer Zhao Jiping, who is perhaps known best for his award-winning film scores *Farewell My Concubine*, *Ju Dou*, and *Raise the Red Lantern*. The *Suite* continues with *Saidi Swing* by percussionist and composer Shane Shanahan, a piece inspired by the traditional Arabian rhythm known as Saidi, which is believed to have originated in Upper Egypt and commonly accompanies dance. Mr. Shanahan composed variations on this basic rhythm, featuring the *riq*, an Egyptian tambourine; *darbuka*, a goblet-shaped drum used throughout the Middle East; *tabla*, a pair of drums played extensively in India, Pakistan, and Afghanistan; and the frame drum, the oldest and most widely used drum in the world. The *Suite* concludes with the dramatic *Arabian Waltz* by Lebanese-born composer Rabih Abou-Khalil. Classically trained on *oud* (Middle Eastern lute) as well as the flute, Mr. Abou-Khalil has recorded albums on both instruments. His compositions fuse the musical traditions of the Arabic world with jazz improvisation and European classical techniques. *Arabian Waltz* is a propulsive work, driven by complex additive rhythms and improvisatory melodic lines.

Empty Mountain, Spirit Rain

Angel Lam

Born 1978 in Hong Kong

Angel Lam, who grew up in Hong Kong and Los Angeles, dedicates *Empty Mountain, Spirit Rain* "to a memory of my grandmother," and provides the following note for the piece:

Thirty minutes passed but Grandma still hadn't arrived. My kindergarten sat on top of a hill, overlooking a narrow street with a muddy pedestrian pathway alongside traffic. It was another hot summer day; the aggressive sun seemed to slow my time but activated the scenery in front of me. Trees moved in the heat like monsters

A Statement from the Artistic Director

Throughout my travels and performances around the world, I have been intrigued by the complex interconnections among arts, cultures, and ideas that have been influential for centuries. How did an eighth-century Japanese *biwa*, a pear-shaped stringed instrument, come to be decorated with Persian and Central Asian designs? How did ancient Roman glass influence objects made in China, Korea, and Japan?

In 1998, we formed the Silk Road Project to explore connections from ancient times to the present. These links form pieces of a puzzle that combine to reveal a coherent picture of who we are, what our place is in the world, and why we do what we do.

The Project's work consists of careful investigations, joining beloved traditions with new knowledge and innovation. Live performance, constant learning, trust, and inventive collaboration lie at the core of our work together. Our educational partnerships have served to broaden and strengthen our commitment to passion-driven learning. We are guided by the belief that all of us are equipped with different intelligences

and that we best receive and share knowledge in multidisciplinary, multi-sensate ways.

During the past 10 years, the Silk Road Ensemble's experiences have led us to new discoveries and new ways of thinking as we share in a culture of collaboration. The creation of trust is a key ingredient, a safety net in an environment where risk-taking and innovation are encouraged.

As we celebrate our 10th anniversary, I am tremendously grateful for the opportunity to undertake this work, for the abiding friendships and far-reaching partnerships that have developed, and for the warm reception we have received from people all over the globe. In our world of increasing awareness and interdependence, music can act as a magnet to draw people together. I look forward to the Silk Road Project's second decade, in which by knowing subjects deeply and sharing ideas broadly we will continue to strive to serve a community that seeks a broader, empathetic understanding of the peoples and cultures of our globalized world.

—Yo-Yo Ma, *Artistic Director*



stretching their palms; pedestrians walked slowly, dragged by their long shadows. Suddenly it rained, but the sun still shone. I decided to run home. I was only five. I sprinted down that busy street, people shouting behind me, like low-pitched murmurs of ancient emperors. The sounding of horns screamed sharply with long mystic tails...

When a distant temple bell drummed, I saw Grandma—her peaceful smile, and an air of gracefulness that is memorable to this day. This time she seemed bigger... when I reached out to touch her, she floated through me and I turned around, the sun shone directly into my eyes, and Grandma disappeared into the core of the afternoon sun. The evening sun suddenly closed, and rain stopped.

When I got home, everybody was crying, but I didn't cry. I went to my little desk and started a letter: Dear Grandma...

Empty Mountain, Spirit Rain was commissioned by Carnegie Hall through the Weill Music Institute in partnership with the Silk Road Project, Inc.

Paths of Parables

Dmitri Yanov-Yanovsky

Born April 24, 1963 in Tashkent, Uzbekistan

Paths of Parables is a work in five movements, each based on a Sufi tale. Uzbek composer Dmitri Yanov-Yanovsky writes: "When I was asked to write a piece based on an Eastern fairy tale or story, I immediately seized upon basing my work on Sufi parables. Behind their light, anecdotal forms lie deep, very serious, and almost philosophical ideas and their texts give ample opportunity for musical embodiment. The musical structure of the score necessitated some adaptations of the original texts, but the layers of meaning in each of the parables remain." The piece consists of five parables, including "The Answered Unanswered Question," a tale of a master who answers even the trickiest questions without ever making a mistake, and a faithful disciple who puts his master to the test; "Black Angel," about outwitting the Angel of Death—or perhaps not; and "The Father, the Son and the Donkey," a journey of discovery about what other people think.

Ascending Bird

Persian Traditional

The concert concludes with *Ascending Bird*, an arrangement of a traditional Persian folk melody by Silk Road Ensemble members Colin Jacobsen and Siamak Aghaei. As described on *Silent City*, a CD released recently by Persian *kamancheh* player Kayhan Kalhor and the string quartet Brooklyn Rider, *Ascending Bird* tells the "popular mythical story of a bird attempting to fly to the sun. Failing on the first two attempts, on the third try the bird loses its physical body in the radiant embrace of the sun, a metaphor for spiritual transcendence."

Paths of Parables and *Ascending Bird* were commissioned by the Silk Road Project, Inc.

The Silk Road

The historical Silk Road was a series of trade routes that crisscrossed Eurasia for almost 2,000 years, until about the year 1500 CE. While its name suggests routes over land, Silk Road sea routes were also important for trade and communication. The extent of exchange of art, ideas, and innovations between cultural groups trading on the routes is illustrated by the eighth-century Shōsōin collection of artifacts. Culled by a Japanese emperor, it contains luxury goods from the Mediterranean, Persia, India, Central Asia, China, Korea, and Japan. By the 16th century, Europe was trading along the Silk Road routes as well.

Over the centuries, many important scientific and technological innovations migrated to the West along the Silk Road, including gunpowder, the magnetic compass, the printing press, silk, mathematics, ceramic, and lacquer crafts. Eastern and Western string, wind, and percussion instruments also traveled between regions and had strong influences on one another over time. Among other instruments, the Shōsōin collection contains lutes from India and Persia. The Persian *mizmar*, a reed instrument, appears to be an ancestor of the European oboe and clarinet. Cymbals were introduced into China from India, and Chinese gongs made their way to Europe.

Resources, information, and innovations were exchanged between so many cultures over so many hundreds of years that it is now often difficult to

identify the origins of numerous traditions that our respective cultures take for granted. In this way, the Silk Road created an intercontinental think tank of human ingenuity.

Why the Silk Road?

This historic trade network provides a namesake-worthy metaphor for the Silk Road Project's vision of connecting artists and audiences around the world. Yo-Yo Ma has called these routes, which resulted in the first global exchange of scientific and cultural traditions, the "Internet of antiquity." The Silk Road Project takes inspiration from this age-old tradition of cross-cultural exchange.

Instruments

Tabla — India

The *tabla* is a pair of small drums. The treble drum is called the *tabla* or *dahina* ("right" in Hindi) and sits on the floor in front of the player. The bass kettledrum is called the *bayan* ("left" in Hindi). It is made of clay or copper and sits to the left of the *dahina*. The player hits the center of the skin on the top of each drum with his fingers while pressing

down to alter the pitch of the sound. A virtuoso player may produce so many different sounds and inflections that the instrument seems to speak. In India, the process of learning to play the *tabla* begins when a master adopts a six or seven-year-old child as his student. The student will study with the master every day for a decade or longer.

Tar — Middle East, Caucasus

One of the principal Iranian and Azerbaijani instruments, the *tar* is a long-necked double-heart-shaped lute made from mulberry wood and covered in lambskin. The instrument has six steel and copper strings and a long, flat fingerboard with up to 28 adjustable frets. Once thought to cure ailments and soothe the mind into a philosophical mood, the *tar* has deeply influenced trends in Persian music over the last few centuries. To play, the strings are plucked with a brass plectrum (pick).

Kamancheh — Iran, Azerbaijan

The *kamancheh* is a small fiddle with a long conical neck, a round wooden body covered in animal skin, and a spike protruding from the base. The instrument rests on the player's knee or on the ground and is swiveled on the spike to meet the bow as it is played. Traditionally played in the



Sandeep Das, *Tabla*

Photo: Richard Conde



Ali Asgar Mammadov, *Tar*

Photo: David O'Connor



Rauf Islamov, *Kamancheh*

Photo: David O'Connor

improvised Islamic music known as *mugham*, the *kamancheh*'s warm, elegant sound is reminiscent of the human voice, making it conducive to solo-virtuoso or small-ensemble playing. With early written references dating to the 12th century CE, the *kamancheh* has been featured in courtly, folk, religious, and secular settings for centuries.

Shakuhachi — Japan

The *shakuhachi* is made from the base of a bamboo stalk with holes drilled into the center and the sides. The instrument is played by blowing air across the beveled edge at the top end while covering and uncovering the holes with fingertips. The *shakuhachi* has been used in Japanese Zen Buddhist meditation since the 15th century. The sounds produced by the instrument range from soft whispers to strong piercing tones. They are intended to reflect sounds in nature, such as birdcalls, wind, and water. Today the *shakuhachi* is also often played in jazz, orchestral, and popular music ensembles.

Pipa — China

The *pipa* is a short-necked wooden lute. The head of the instrument is often carved with a bat's head, because the word for "bat" in Chinese sounds

similar to the word for "luck." The strings were traditionally made of twisted silk, but are now typically synthetic. The pluck-playing technique is characterized by spectacular finger dexterity and virtuosic effects, including rolls and percussive slaps. *Pipa* repertoire includes extensive tone poems vividly describing famous battles and other exciting stories.

Sheng — China

The *sheng* is a mouth organ made of metal, wood, or a gourd with a blowpipe and at least 17 bamboo or metal pipes extending from the top of the bowl. The elegant symmetrical arrangement of the pipes represents the folded wings of the mythical phoenix. Inside the bowl, each pipe has a hole covered by a metal tongue that interrupts the air current to produce a strikingly clear, metallic sound. Western harmonicas, reed organs, and concertinas use the same basic acoustical principles.



Kojiro Umezaki, *Shakuhachi*
Photo: Michael Lutch



Wu Man, *Pipa*
Photo: Todd Rosenberg/Sony BMG Masterworks



Wu Tong, *Sheng*
Photo: Todd Rosenberg/Sony BMG Masterworks

The Silk Road Project

Connecting traditions and celebrating innovation since 1998

The Silk Road Project is a not-for-profit artistic, cultural, and educational organization with a vision of connecting the world's neighborhoods by bringing together artists and audiences around the globe. Cellist Yo-Yo Ma founded the Project in 1998 as a catalyst to promote innovation and learning through the arts. The Silk Road Project takes inspiration from the historical Silk Road trading route as a modern metaphor for multicultural and interdisciplinary exchange.

Under the artistic direction of Mr. Ma and led by CEO/Executive Director Laura Freid, the Silk Road Project presents performances by the Silk Road Ensemble, engages in cross-cultural exchanges and residencies, leads workshops for students, and partners with leading cultural institutions to create educational materials and programs. Developing new music is a central mission of the Silk Road Project, which has been involved in commissioning and performing more than 60 new musical and multimedia works of composers and arrangers from around the world.

The Silk Road Ensemble is a collective of approximately 60 internationally renowned musicians, composers, arrangers, visual artists, and storytellers from more than 20 countries. Each Ensemble member's career illustrates a unique response to what is one of the artistic challenges of our times: nourishing global connections while maintaining the integrity of art rooted in authentic tradition.

Many of the musicians first came together under the artistic direction of Yo-Yo Ma at a workshop at Tanglewood Music Center in Massachusetts in 2000. Since then, in various configurations, Ensemble artists have collaborated on a diverse range of musical and multimedia projects, presenting innovative performances that explore the relationship between tradition and innovation in music from the East and West. The Silk Road Ensemble has recorded four albums and performed to critical acclaim throughout Asia, Europe, and North America.

For more information, please visit www.silkroadproject.org.

Yo-Yo Ma is the founder and Artistic Director of The Silk Road Project. His many-faceted career is a testament to his continual search for new ways to communicate with audiences.

The Silk Road Ensemble with Yo-Yo Ma, Layla and Majnun

Photo: David O'Connor



Whether performing a new concerto, coming together with colleagues for chamber music, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside of the Western classical tradition, Mr. Ma strives to find connections that stimulate the imagination. One of his goals is to explore music as a means of communication and as a vehicle for the migration of ideas across cultures. To that end, he has taken time to immerse himself in subjects as diverse as ancient Chinese music and its distinctive instruments and the music of the Kalahari people in Africa.

Mr. Ma is an exclusive Sony BMG Masterworks recording artist, and his discography of over 50 albums (including over 16 Grammy Award-winners) reflects his wide-ranging interests. Mr. Ma's most recent releases include *Songs of Joy and Peace*, *Appassionato*, *New Impossibilities* with the Silk Road Ensemble and the Chicago Symphony Orchestra, *Yo-Yo Ma Plays Ennio Morricone*, *Vivaldi's Cello* with Ton Koopman and the Amsterdam Baroque Orchestra, *Paris: La Belle Époque* with pianist Kathryn Stott, and two Grammy Award-winning tributes to the music of Brazil, *Obrigado Brazil* and *Obrigado Brazil—Live in Concert*.

Mr. Ma was born to Chinese parents living in Paris. He began to study the cello with his father

at age four, and soon after came with his family to New York where he enrolled in The Juilliard School. He sought out a traditional liberal arts education to build on his conservatory training, and graduated from Harvard University in 1976.

Silk Road Project Staff

Laura Freid, *CEO and Executive Director*
 Tedessa Doff, *Executive Assistant*
 Isabelle Hunter, *Program Director*
 Heidi Koelz, *Communications Manager*
 Christopher Marrison, *Director of Development*
 Kristen Powich, *Development Manager*
 Andy Russ, *Artistic Coordinator*
 Ed Sweeney, *Finance Director and Office Manager*

Production Staff

Aaron Copp, *Production Manager and Lighting Designer*
 Jody Elf, *Sound Engineer*
 Brenna St. George Jones, *Company Manager*
 Tricia Toliver, *Stage Manager*

Tour Management for Yo-Yo Ma and the Silk Road Ensemble

Mary Pat Buerkle, *Opus 3 Artists*

The Silk Road Project gratefully acknowledges its partners around the world whose generosity continues to help us connect the world's neighborhoods:

Carnegie Corporation of New York, Ford Foundation, The National Endowment for the Arts, New York Fund for Public Schools, Pershing Square Foundation

The Silk Road Project Cultural Exchange Initiative activities are assisted financially by the US Bureau of Educational and Cultural Affairs.

UMS Archives

This weekend's performances mark Yo-Yo Ma's ninth and 10th appearances under UMS auspices. He made his Hill Auditorium debut in April 1982 at the 89th Annual Ann Arbor May Festival with the Philadelphia Orchestra conducted by Eugene Ormandy. Since then, he appeared with the Cracow Philharmonic conducted by Krzysztof Penderecki and has given six solo recitals in Hill Auditorium, most recently in November 2007.

This weekend's performances mark percussionist Joseph Gramley's second and third appearances under UMS auspices. Mr. Gramley is Assistant Professor and Coordinator of Percussion at the U-M School of Music, Theatre & Dance and made his UMS debut at Stamps Auditorium with the Michigan Chamber Players in October 2008.

This weekend's performances mark Wu Man's second and third UMS appearances following her UMS debut at Rackham Auditorium in February 2008 with the Bay Area Shawm Band.

Friday's performance marks the second UMS appearances of Fargana Qasimova, Alim Qasimov, Rauf Islamov, and Ali Asgar Mammadov. They made their UMS debuts together in October 2007 at the Michigan Theater as part of the Spiritual Sounds of Central Asia concert with musicians representing Tajikistan, Kazakhstan, and Azerbaijan.

UMS welcomes Silk Road Ensemble members Jeff Beecher, Nicholas Cords, Sandeep Das, Jonathan Gandelsman, Colin Jacobsen, Shane Shanahan, Mark Suter, Ko Umezaki, Alastair Willis, and Wu Tong, who make their UMS debuts this weekend.

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 Thomas Meglioranza, 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

May

- 8 *Fri* – *Breakin’ Curfew*



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2008 - 2009 SEASON

Jan. 8 - Feb. 8 **Rosencrantz and Guildenstern Are Dead**

Bumbling duo Rosencrantz and Guildenstern, two minor characters from Hamlet, take center stage and turn Shakespeare's masterpiece upside down. Witty word play and an existential bent have made this satirical comedy a classic for over 40 years.

Mar. 5 - Apr. 5 **A Feminine Ending**

Amanda Blue's extraordinary life unravels in this offbeat tale for anyone who's dreamed of having it all.

Apr. 23 - May 24 **Fences**

Pulitzer Prize and Tony Award winning American classic about a 1950s African-American family and the complicated relationships that hold them together—and tear them apart.

Jun. 11 - Jul. 12 **A Picasso**

Pablo Picasso goes head to head with a beautiful member of the the German Gestapo.

Jul. 23 - Aug. 30 **The Blonde, The Brunette and the Vengeful Redhead**

A one-woman play about a very desperate housewife.



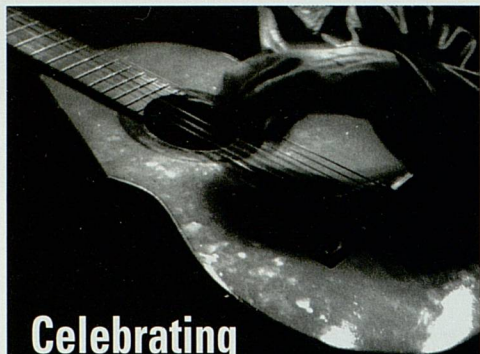
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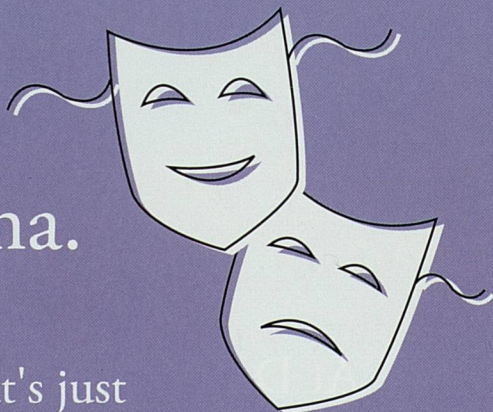
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UMS/Experience

• UMS EDUCATION AND AUDIENCE DEVELOPMENT PROGRAMS

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 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, or call the numbers listed below.

ADULT & COMMUNITY ENGAGEMENT

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

The UMS Adult and Community Engagement Program serves many different audiences through a variety of educational events. With over 100 unique regional, local, and university-based partnerships, UMS has launched initiatives for the area's Arab American, African,

Mexican/Latino, 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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Aaron Dworkin, '97, MM'98

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

www.umalumni.com

The NETWORK: UMS African American Arts Advocacy Committee

Celebrate. Socialize. Connect.

734.615.0122 | www.ums.org/network

The NETWORK was launched during the 04/05 season to create an opportunity for African-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 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 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 or 734.763.3100.

Teacher Advisory Committee

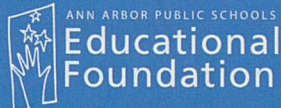
This group of regional educators, school administrators, and K-12 arts education advocates advises and assists UMS in determining K-12 programming, policy, and professional development. If you would like to participate, please contact umsyouth@umich.edu.

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 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 and sign up for UMS E-News and check the box for Classical Kids Club.

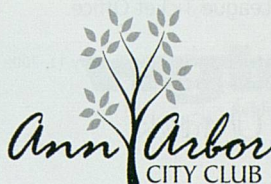
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• UMS STUDENT PROGRAMS

www.ums.org/students

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, 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.

Sponsored by 

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 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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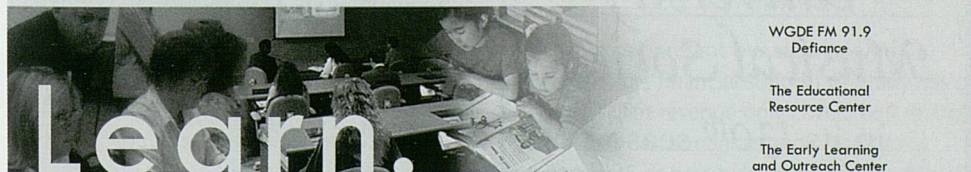
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Saturday, February 7, 5:30 pm

Lawrence Brownlee / Martin Katz

Speaker: **George Shirley**

Saturday, February 14, 5:30 pm

Batsheva Dance Company

Speaker: **A Company representative**

Saturday, March 7, 5:30 pm

New York Philharmonic

Speaker: **Zarin Mehta**

Saturday, March 14, 5:30 pm

The Silk Road Ensemble / Yo-Yo Ma

Speaker: **Joseph Gramley**

Thursday, April 2, 5:30 pm

St. Louis Symphony

Speaker: **David Robertson**

Saturday, April 4, 5:30 pm

Chick Corea/John McLaughlin

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Friday, April 24, 5:30 pm

Julia Fischer / Milana Chernyavska

Speaker: **Jim Toy**

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

• CORPORATE SPONSORSHIP AND ADVERTISING

Advertising

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

Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse, and growing segment 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:

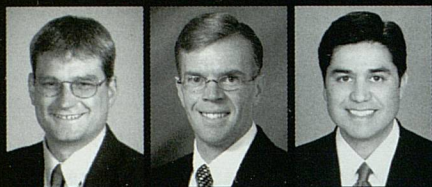
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• INDIVIDUAL DONATIONS

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

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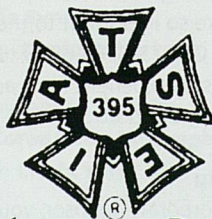
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• UMS VOLUNTEERS

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.

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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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 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 Knoetzer
 Gayle LaVictoire
 Lynnae Lehfeldt
 Lori Lentini-Wilbur
 Richard LeSueur
 Bobbie and Myron Levine
 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
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 The Neutral Zone
 John Neville-Andrews
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 Jan Barney Newman
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 Opus One
 Marysia Ostafin
 Pacific Rim by Kana
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 Kimberly Pearsall
 Penny Stamps Visiting
 Distinguished Visitors Series
 Performance Network
 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
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 Selo/Sevel Gallery
 Sesi Lincoln Mercury Volvo Mazda
 Seva Restaurant
 Rabia Shafie
 Shaman Drum Bookshop
 Nelson Shantz Piano Service
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