

University Musical Society of the University of Michigan | Ann Arbor

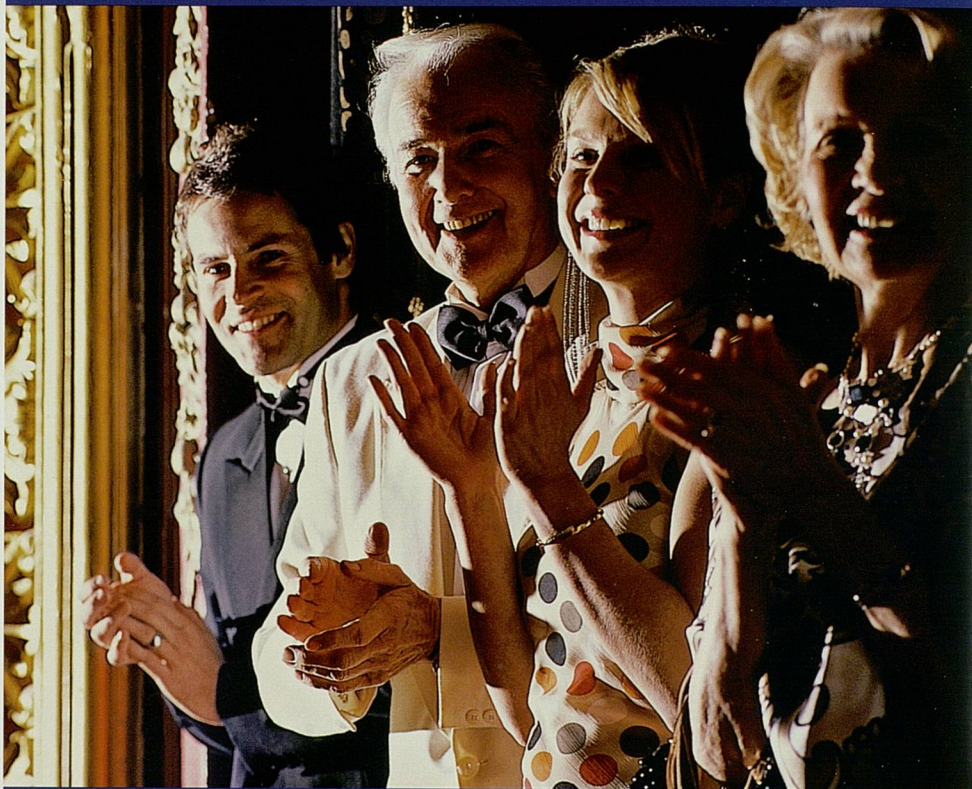
ums 09|10

Fall 2009 Season

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# university musical society

Fall 09

University of Michigan • Ann Arbor

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## • FROM THE U-M PRESIDENT

Welcome to this University Musical Society (UMS) performance. At the University of Michigan we are proud of UMS and of the world-class artists and ensembles it brings each season to the University and southeast Michigan.

We are also proud of the outstanding educational programs UMS offers to people of all ages and the new works in dance, theater, and music it commissions and premières. Through the U-M/UMS Partnership Program, the University is pleased to provide support to UMS as it carries out its commitment to education, creation, and presentation, paralleling the University's commitment to teaching, research, and public engagement.



UMS offers a variety of programs designed to engage U-M students in the arts. These include programs that provide academic context and background for arts performances, or combine arts performances with social activities; initiatives to make ticket purchases more affordable and convenient; and opportunities for students to gain direct experience in arts administration. The programs include:

- **Curricular Connections:** The live performing arts can often help illuminate what cannot be taught in the traditional classroom setting. Accordingly, UMS works with its U-M academic partners to offer many points of entry for students to become engaged in the arts through classroom-based events. These include in-class lectures by UMS artists; master classes; panels and symposia; lunches or other informal events with the artists; and opportunities for technical theater students to "shadow" professional counterparts during actual performances. Faculty members have also designed special courses to complement UMS programs.

- **Student Discount Ticket Programs:** UMS offers students three ways to purchase discounted tickets to UMS events: Half-Price Student Ticket Sales, Rush Tickets, and UMS Rush Bucks. Each year, U-M students purchase more than 17,000 discounted tickets, saving more than \$375,000.

- **Arts & Eats:** Launched during Winter Semester 2006, Arts & Eats is an initiative pairing performance attendance with a social function in hopes that, as students meet new people who are also interested in attending arts events, they will continue to attend more frequently. The popular program combines a pizza dinner, a brief talk about the artist or program (often a graduate student), and a ticket to that evening's performance, all for \$15. The project is a collaborative effort between Arts at Michigan, the U-M Alumni Association, and the U-M Credit Union.

- **Work-Study and Intern Students:** UMS works to provide meaningful mentorship experiences for all of its part-time student employees and volunteers, offering high-quality, high-responsibility positions in each department and unique learning experiences at both UMS and at professional conferences and seminars. Evidence of the program's success can be seen in the commitment of student interns to the field of arts management: 30% of the UMS staff began their careers as UMS interns, and many other interns continue to work in the performing arts field.

In addition to UMS events, I encourage you to attend University performances, exhibitions, and cultural activities offered by our faculty and students across the campus. To learn more about arts and culture at Michigan, please visit the University's website at [www.umich.edu](http://www.umich.edu).

Sincerely,

Mary Sue Coleman  
President, University of Michigan

## • FROM THE UMS PRESIDENT

Welcome to this UMS performance. The entire UMS family is grateful that you're here. We hope you'll enjoy the experience and attend more UMS events during our 131st season. You'll find a listing of events on page 2 of your program insert.

There are lots of things I'd like you to know about UMS, and you'll discover many of them elsewhere in this program book. Here are four things I'd especially like you to know:

**1. Guest artists tell us all the time that they love you, the UMS audience, and that you're a major reason they want to come back.**

Why? Because you are knowledgeable, appreciative, open to adventuresome programming, include lots of students, know when to maintain your silence at the end of one piece and when to applaud with enthusiasm at the end of another, and—here's what amazes them—you constitute the largest audience on most international tours although Ann Arbor is the smallest tour stop by far. These were the very things that the Berlin Philharmonic told us at the end of a tour that included Moscow, Bonn, Paris, London, New York, Washington DC, Boston, Chicago...and Ann Arbor. Look who's coming back to Hill on November 17.

**2. The special relationship between UMS and U-M is greatly admired—and envied—by presenters at other major research universities.**

Why? A long time ago U-M and UMS leaders saw the benefit of having UMS be a separate non-profit organization with a deep affiliation with U-M, and this unique arrangement has served both institutions extraordinarily well. Over the years UMS has created significant educational partnerships with 57 academic units and 175 individual faculty members, and has developed great relationships with U-M students who now constitute 21% of our audience. UMS rents the remarkable performance venues both on campus and in the Ann Arbor community for most of its events, but has the freedom to create its own venues in alternative spaces, like the Sports Coliseum, Michigan Union, or Arboretum, if these spaces can better serve the artist's vision.



**3. UMS is a significant player in southeastern Michigan's revitalization efforts.** UMS board and staff representatives serve on economic development task forces throughout the region.

"... you constitute the largest audience on most international tours although Ann Arbor is the smallest tour stop by far."

With arts and culture as a key driver of quality of life, and thus a prime motivator for companies choosing new locations or recruiting new talent, UMS often hosts visiting corporate representatives.

With arts and culture as a key driver of quality of life, and thus a prime motivator for companies choosing new locations or recruiting new talent, UMS often hosts visiting corporate representatives. When the Royal Shakespeare Company was here three years ago for an exclusive US residency, UMS, working in partnership with the Michigan Economic Development Corporation, Ann Arbor SPARK, and the Ann Arbor Convention and Visitors Bureau, hosted 10 corporate executives from around the country to familiarize them with the rich cultural, educational, and other quality-of-life assets in our community. The result: two companies chose to locate here.

#### 4. Volunteers are central to everything we do.

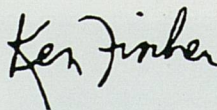
A 500-person usher corps, a 150-voice UMS Choral Union, a 93-member Senate, student interns, a Teacher Advisory Committee, a National Council, a Corporate Council, and countless others help us with strategic planning, special event planning, fund-raising, project-based assistance, backstage support, and promoting performances. The hours donated by our talented 90-member Advisory Committee equal the effort of four-and-a-half full-time staff members. Among the hardest working volunteers are the 36 members of the UMS Board of Directors. On July 1, UMS welcomed six new members to the board: **David Canter, Julia Donovan Darlow, Joel D. Howell, S. Rani Kotha, Stephen G. Palms, and Sharon Rothwell.** Also serving on the Board this year is

**Advisory Committee Chair Janet Callaway.** Newly elected officers are **Chair James C. Stanley, Vice Chair David J. Herzig, Secretary Martha Darling, and Treasurer Robert C. Macek.** Completing six years of distinguished service are **Michael C. Allemang, Aaron P. Dworkin, Carl W. Herstein, and A. Douglas Rothwell.** Carl Herstein will remain on the Board as Past Chair for the coming season. We simply couldn't do business without the support of all of these volunteers, who collectively donate over 45,000 hours each year.

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

And thanks again for coming to this event.

Very best wishes,



Kenneth C. Fischer  
*UMS President*

## • FROM UMS CHAIRMAN, JIM STANLEY

How fortunate we are to be part of a UMS audience that values and supports the performing arts. That is of little surprise given the role UMS has in inspiring us, enriching our community, and broadening our understandings of each other. Be it the sound of music, the movement of dance, or the voice of theater, UMS has brought high quality performances and new experiences from some of the world's most distinctive artists to audiences for 130 years. The result is that UMS is regarded as one of the most respected presenting organizations in the country.

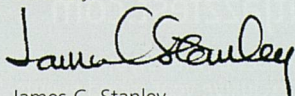
The artistic expressions experienced at UMS events occur in diverse venues, all of which create an unusual bond between the performers and audience. The seasoned attendee and the newcomer each quickly grasp this unique connection. When UMS performances conclude, the artists know they have been understood and deeply appreciated by the audience. Lasting ovations and the knowledgeable chatter of those leaving the hall reflect the maturity of our patrons. That atmosphere is not always so visible in other halls, and for the performers it establishes a special tie to UMS. It's been that way for generations, and for good reasons.

Today's challenging times of world conflict and economic stresses are not new to us. It is important to remember that our forbearers have sustained their emotional and intellectual health by revisiting their cultural roots, and so will we. UMS plays a critical role in our own well being. The 2009/2010 season provides such an example, be it with the classical music of the **Berlin Philharmonic**, the moods of **Wynton Marsalis and the Jazz at Lincoln Center Orchestra**, the singing of **Patti LuPone** or the **Vienna Boys Choir**, the movement of **Hubbard Street Dance Chicago** ensemble, the voices of London's **Shakespeare's Globe Theatre**, or the wit of *The New Yorker* magazine's music critic **Alex Ross**. That's just a small bit of what UMS is doing for us this season. It just doesn't get any better, anywhere.

The UMS Board and I encourage all of you to stand with us and the entire UMS team. Engage yourself in the experiences afforded by UMS. Attend many of this season's UMS performances and dare yourself to be exposed to the different sounds and colors that are part of our ever-shrinking planet. Become a donor and enjoy the pride in being among those that fund more than half the expenses of bringing worldwide performances to our doors each year. Learn about us and talk to us at [www.ums.org](http://www.ums.org). We like to listen.

Participate as advocates for the cultural contributions that UMS offers to our greater community. Do it for yourselves and those who follow. We owe so much to the many who preceded us and made UMS what it is today. They have set an exceptional standard. And remember, how very fortunate we are.

Sincerely,



James C. Stanley  
Chair, UMS Board of Directors





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 WGBE FM 90.9 Bryan • WGDE FM 91.9 Defiance  
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Detroit International  
 Jazz Festival  
 Labor Day Weekend  
 September 3 - 6, 2010

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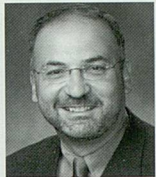
[detroitjazzfest.com](http://detroitjazzfest.com)

Become a member of the Rhythm Section  
 for access to exclusive year round events,  
 reserve festival seating, and other great  
 DJF perks at [detroitjazzfest.com](http://detroitjazzfest.com)



# 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."



### **Dr. Ora Hirsch Pescovitz**

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



"When I was young, I contemplated becoming a concert pianist. Though I didn't pursue that career path, the arts have remained a prominent fixture in my life, both personally and professionally. Music and the arts feed our imaginations, heal our spirits, and inspire us to evolve and grow. We are very fortunate to have the University Musical Society as part of our community, and the University of Michigan Health System is privileged to sponsor such a creative, vibrant part of our culture. Here's to a great year!"



### 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."



### Timothy G. Marshall

*President and CEO, Bank of Ann Arbor*

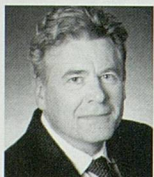
"Bank of Ann Arbor is pleased to continue its longstanding tradition of supporting the arts and cultural organizations in our town and region. The University Musical Society provides all of us a wonderful and unique opportunity to enjoy first-class performances covering a wide range of artists from around the world. We are proud to continue our support of UMS for the 09/10 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."



### Claes Fornell

*Chairman, CFI Group, Inc.*

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



### Bruce Duncan

*Ann Arbor Regional Bank President, Comerica Bank*

"Comerica is proud to support the University Musical Society. 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."

**DTE Energy  
Foundation**



### Edward Surovell

*President, Edward Surovell Realtors*

"Edward Surovell Realtors and its 300 employees and sales associates are proud of our 21-year relationship with the University Musical Society. We honor its tradition of bringing the world's leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally."

EDWARD  
**SUROVELL**  
REALTORS

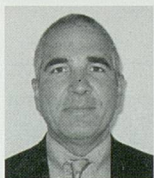


### Leo Legatski

*President, Elastizell Corporation of America*

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

**Elastizell**



### Joseph A. Maffesoli

*Branch Manager/Vice President, Ann Arbor Investor Center*

"The Fidelity Investments Ann Arbor Investor Center is proud to support the University Musical Society and the continued effort to inspire our community through the arts. We look forward to another season of great performances!"



Smart move.™



### 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 Kerby

*Owner, Kerby's Kurb Service*

"Kerby's Kurb Service has been a part of the University Musical Society for over a decade. It has been a pleasure working with the UMS staff and an organization that has brought world-renowned artists to the local area for the cultural benefit of many, especially the Ann Arbor community."

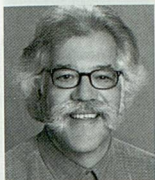


### Tim Gretkierewicz

*Market President, KeyBank*

"KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend the University Musical Society for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition."

## KeyBank



### Dennis Serras

*Owner, Mainstreet Ventures, Inc.*

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

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### Sharon J. Rothwell

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

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


**MASCO**



### 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."

 **MC3**



### Erik H. Serr

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

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

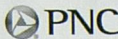
**MILLER  
CANFIELD**



### John W. McManus

*Market President, South Central Michigan, National City*

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

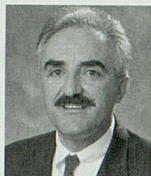
**National City**  
Now a part of  **PNC**


**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."


**Tom Thompson**

*Owner, Tom Thompson Flowers*

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


**Shigeki Terashi**

*President, Toyota Technical Center*

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

**TOYOTA**



### Jeff Trapp

*President, University of Michigan Credit Union*

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

UM CREDIT UNION

## FOUNDATION AND GOVERNMENT SUPPORT

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

### \$100,000 and above

Doris Duke Charitable Foundation  
W.K. Kellogg Foundation  
National Endowment for the Arts



### \$50,000-\$99,999

Anonymous  
Doris Duke Foundation for Islamic Art  
DTE Energy Foundation  
Esperance Family Foundation



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EmcArts  
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Charles H. Gershenson Trust  
The Mosaic Foundation, Washington DC



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THE MOSAIC FOUNDATION (of R. & P. Heydon)



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National Dance Project of the New England Foundation  
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Sarns Ann Arbor Fund  
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# • UNIVERSITY MUSICAL SOCIETY *of the University of Michigan*

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*Gift Processor/IT Assistant*  
 Patricia Hayes, *Senior Accountant*  
 John Peckham,  
*Information Systems Manager*

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Jerry Blackstone,  
*Conductor and Music Director*  
 Jason Harris, *Assistant Conductor*  
 Kathleen Operhall, *Chorus Manager*  
 Nancy K. Paul, *Librarian*  
 Jean Schneider, *Accompanist*  
 Scott VanOrnum, *Accompanist*  
 Donald Bryant, *Conductor Emeritus*

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*Partnerships*  
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*Government Grants*  
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*Annual Giving*  
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*Individual Support*  
 Cynthia Straub, *Advisory Committee*  
*and Events Coordinator*

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*Residency Coordinator*  
 Omari Rush, *Education Manager*

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*for Marketing and Corporate*  
*Partnerships*  
 James P. Leija, *Public Relations*  
*Manager*  
 Stephanie Normann, *Marketing*  
*Coordinator*

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 Jeffrey Beyersdorf,  
*Technical Director*  
 Mark Jacobson,  
*Programming Manager*  
 Carlos Palomares,  
*Artist Services Coordinator*  
 Liz Stover, *Programming*  
*Coordinator*

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*Manager*  
 Sally A. Cushing, *Ticket Office*  
*Associate*  
 Suzanne Davidson, *Assistant Ticket*  
*Services Manager*  
 Adrienne Escamilla,  
*Ticket Office Associate*  
 Sara Sanders, *Front-of-House*  
*Coordinator*  
 Dennis Carter, Bruce Oshaben,  
 Brian Roddy, *Head Ushers*

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Greg Briley	Mary Martin
Tyler Brunzman	Michael Matlock
Allison Carron	Bryan McGivern
Shannon Deasy	Michael Michelon
Kelsy Durkin	Paula Muldoon
Carrie Fisk	Leonard Navarro
Dana Harlan	Steven Rish
Catherine Herzog	Andrew Smith
Jennifer Howard	Cahill Smith
Andy Jones	Trevor Sponseller
Toniesha Jones	Catherine Tippman
Brooke Lundin	Julie Wallace
	Sophia Zhuo

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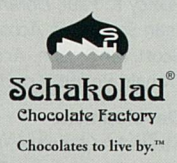


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# UMS/Info

## • GENERAL INFORMATION

### Barrier-Free Entrances

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

### Listening Systems

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

### Lost and Found

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

### Parking

*Please allow plenty of time for parking as the campus area may be congested.*

- Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. 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 09/10 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one

hour before each performance. There is a \$20 fee for this service. UMS donors at the 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, \$.45/half-hour, free on Sunday.
- For up-to-date parking information, please visit [www.ums.org/parking](http://www.ums.org/parking).

### Refreshments

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

### Non-Smoking Venues

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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UMS E-NEWS CONTACT UMS SEARCH UMS CALENDAR OF EVENTS

PERFORMANCES | TICKETS | STUDENTS | EDUCATION & COMMUNITY | MAKE A GIFT | ABOUT UMS

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- Buy Tickets Now
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- Press Room
- Be a Critic
- UMS Choral Union
- 2009-10 By Date
- UMS on Facebook
- Donate Now
- Directions & Parking
- Summer Singa
- Volunteer
- Seating Maps
- 2009-10 By Series
- UMS on Twitter

UMS Performance Calendar

Aug '09

4 Aug 2009						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

Single Tickets on sale on-line August 20th.

BUY TICKETS CALL, CLICK, OR VISIT 734-764-2538 SUBSCRIBE TODAY!

Latest News: All Tickets to Individual Events on the 09/10 Season are On Sale ONLINE Now! ☺  
Phone and In-Person Sales for Individual Events Begin Monday, Aug 24 at 10 am ☺  
2009 On the Road Auction Details ☺

View All UMS News

Visit [www.ums.org](http://www.ums.org) for Tickets, Event Calendars, Artist Information, Venue Maps, Review Postings, Volunteer and Donor Opportunities, Educational Events, Gift Certificates, and Photos. Become a fan of UMS on [facebook](#) and follow UMS on [twitter](#) @UMSNews



## 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, unless the group order is completed
- 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 [umsgroupsales@umich.edu](mailto:umsgroupsales@umich.edu).

## Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. The Classical Kids Club allows students in grades 1-8 to purchase tickets to all classical music concerts at significantly discounted rates. 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. For information, call 734.764.2538 or sign-up for UMS E-News and check the box for Classical Kids Club.

## Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets until curtain time by calling the Ticket Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note ticket returns do not count towards UMS giving levels.

## Ticket Exchanges

Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee up until 48 hours prior to the performance. 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 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 must be redeemed by Sunday, April 25, 2010.

**New this year!** UMS now accepts ticket exchanges within 48 hours of the performance for a \$10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published performance time. Tickets received less than one hour before the performance will be returned as a tax-deductible contribution.

## STUDENT TICKETS

A variety of discounted ticket programs are available for University students and teenagers.

### Half-Price Student Ticket Sales

At the beginning of each semester, UMS offers half-price tickets to college students. A limited number of tickets are available for each event in select seating areas. Simply visit [www.ums.org/students](http://www.ums.org/students), log-in using your U-M unickname 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.

**Fall Semester Sale:** Begins Sunday, September 13 at 8pm and ends Wednesday, September 16 at 5pm.

**Winter Semester Sale:** Begins Sunday, January 10 at 8pm and ends Tuesday, January 12 at 5pm.

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### UMS Rush Bucks

Worried about finding yourself strapped for cash in the middle of the semester? UMS Rush Bucks provide online access to Rush Tickets two weeks before most performances. UMS Rush Bucks are available in \$60 and \$100 increments. Please visit [www.ums.org/students](http://www.ums.org/students) for more information.

### 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.

### Gift Certificates

Available in any amount and redeemable for any of more than 50 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 five years from the date of purchase. For more information, please visit [www.ums.org](http://www.ums.org).

## 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](http://www.ums.org)**

### By Fax:

**734.647.1171**

### By Mail:

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

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

# UMS/Annals

## • UMS HISTORY

Through a commitment to presentation, education, and the creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over the past 130 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this new millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

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

Many Choral Union members also belonged to the University, and 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), Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg (2006), and Orff's *Carmina Burana* during Maestro Leonard Slatkin's opening weekend.

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

Originally built in 1913, a \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects has 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, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping. Hill Auditorium re-opened to the public in January 2004.

Interior renovations included the demolition of lower-level spaces to ready the area for future improvements, the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement of seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Hill Auditorium seats 3,575.

### Lydia Mendessohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS began presenting artists in Lydia Mendelssohn Theatre in 1993 when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theater as part of the 100th May Festival's Cabaret Ball. This season the superlative Mendelssohn Theatre hosts UMS's Jazz Series concert presentations of the Bill Charlap Trio and The Bad Plus.

### 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. The Powers were immediately interested in supporting the University's desire to build a new theater, realizing that state and federal governments were unlikely to provide financial support for the construction of a 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 current season.*

### Rackham Auditorium

Seventy 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.

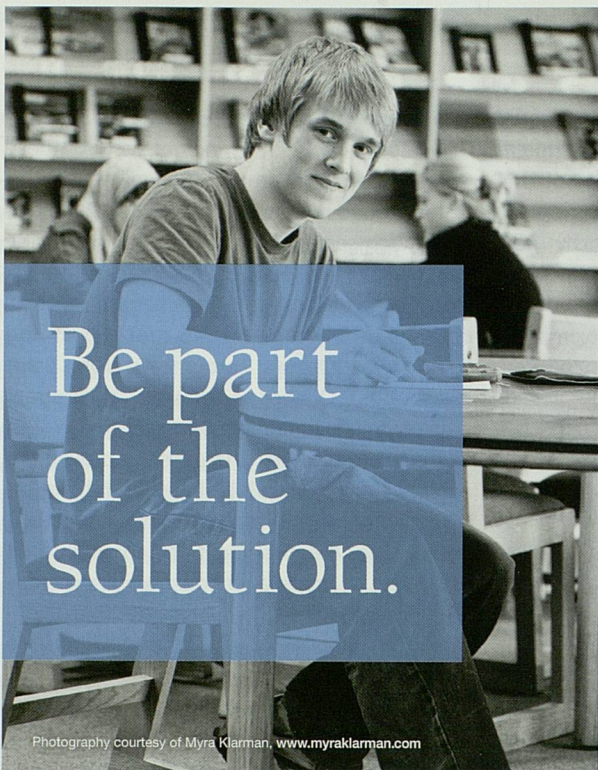
Designed by architect William Kapp and architectural sculptor Corrado Parducci, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and 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.

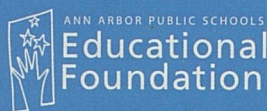


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**General Information**

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

Children of all ages are welcome at UMS Family and Youth Performances. Children under the age of 3 will not be admitted to regular, full length UMS performances. All children must be able to sit quietly in their own seats without disturbing other patrons. 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 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**

Sunday, September 13 through Thursday, October 8, 2009

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<b>Itzhak Perlman Rohan De Silva</b>	<b>5</b>
Sunday, September 13, 4:00 pm Hill Auditorium	
<b>Grizzly Bear Beach House</b>	<b>11</b>
Saturday, September 26, 8:00 pm Michigan Theater	
<b>Bill Charlap Trio</b>	<b>15</b>
Friday, October 2, 7:00 pm Friday, October 2, 9:30 pm Lydia Mendelssohn Theatre	
<b>Punch Brothers featuring Chris Thile</b>	<b>19</b>
Wednesday, October 7, 8:00 pm Power Center	
<b>Alisa Weilerstein Inon Barnatan</b>	<b>23</b>
Thursday, October 8, 8:00 pm Hill Auditorium	

# THE 131st UMS SEASON

## Fall 2009

### September

- 13 Itzhak Perlman, violin with  
Rohan De Silva, piano  
26 Grizzly Bear with Beach House

### October

- 2 Bill Charlap Trio  
7 Punch Brothers featuring Chris Thile  
8 Alisa Weilerstein, cello with  
Inon Barnatan, piano  
9-10 The Suzanne Farrell Ballet  
11 NT Live: *All's Well That Ends Well*  
15 Ravi Shankar and Anoushka Shankar  
20-25 Shakespeare's Globe Theatre of London:  
*Love's Labour's Lost*  
27 Stile Antico: *Heavenly Harmonies*  
29 Michigan Chamber Players  
30 Belcea Quartet

### November

- 1 Christine Brewer, soprano with  
Craig Rutenberg, piano  
6 Keith Terry and the Slammin'  
All-Body Band  
7 Gal Costa and Romero Lubambo  
8 St. Lawrence String Quartet  
14 Yasmin Levy  
17 Berlin Philharmonic  
20 Patti LuPone: *Coulda, Woulda, Shoulda*  
29 Vienna Boys Choir: *Christmas in Vienna*

### December

- 5-6 Handel's *Messiah*  
12 Jean-Yves Thibaudet, piano

## Winter 2010

### January

- 8 Souad Massi  
22-23 Bill T. Jones/Arnie Zane Dance Company:  
*Fondly Do We Hope...Fervently Do We Pray*  
27 Chicago Symphony Orchestra  
31 Ladysmith Black Mambazo

### February

- 4 The Bad Plus  
6 Sô Percussion  
7 NT Live: *Nation*  
10 Angela Hewitt, piano  
11 Luciana Souza Trio  
14 Schubert Piano Trios  
17 Béla Fleck: The Africa Project  
21 Swedish Radio Choir

### March

- 13 Cyro Baptista's Beat the Donkey  
15 Takács Quartet  
17 Jazz at Lincoln Center Orchestra  
with Wynton Marsalis  
19 San Francisco Symphony  
with Christian Tetzlaff, violin  
20 San Francisco Symphony with  
UMS Choral Union: 15th Ford Honors  
Program  
24-25 Julia Fischer, violin:  
Solo Violin Works of J.S. Bach  
25-28 Maly Drama Theater of  
St. Petersburg: Anton Chekhov's *Uncle  
Vanya*

### April

- 7 Schleswig-Holstein Festival Orchestra with  
Lang Lang, piano  
8 Danilo Perez & Friends: *Things to Come:  
21st-Century Dizzy*  
10 Baaba Maal with NOMO  
12 Michigan Chamber Players  
20 Trio Mediaeval  
22-24 Hubbard Street Dance Chicago  
25 *The Rest is Noise* in Performance:  
Alex Ross and Ethan Iverson, piano  
TBD NT Live: *The Habit of Art*

## UMS Educational Events *Through Thursday, October 8, 2009*

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit [www.ums.org](http://www.ums.org) or contact the UMS Education Department at 734.615.4077 or [umsed@umich.edu](mailto:umsed@umich.edu).

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### Alisa Weilerstein

**“Masterpieces Revealed” Series:  
Unlocking the Secrets of Beethoven’s  
Cello Sonata No. 2 in g minor**  
*Monday, October 5, 7–8:30 pm*  
U-M Museum of Art Commons

In the “Masterpieces Revealed” series, local artists provide a step-by-step exploration of some of the artistic works presented on the UMS season through live performance and discussion, deconstructing and explaining what turns a piece into a “masterpiece.” Events take place on weekday evenings in the UMMA commons, allowing for informal exchange between artist and audience.

To kick off our Masterpieces Revealed series, U-M Professor of Cello Anthony Elliott and U-M Associate Professor of Musicology Steven Whiting will illuminate Beethoven’s *Cello Sonata No. 2*. By listening to this music and its underlying structure in new and interesting ways, any and every listener will come away with an enhanced understanding of what exactly makes this work great.

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

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### The Suzanne Farrell Ballet

**Artist Interview**  
*Wednesday, October 7, 7–8:30 pm*  
Palmer Commons Forum Hall, 4th Floor

Suzanne Farrell, one of the 20th century’s greatest dancers and director of The Suzanne Farrell Ballet, will discuss her art with Professor Beth Genné. The talk will focus on how the dancer uses her body in a creative collaboration with the choreographer to create new works and re-inhabit and revivify old ones.

Ms. Farrell was revolutionary choreographer George Balanchine’s last and arguably greatest muse—he was inspired and challenged by her extraordinary dance intelligence, sensitivity to music, her passion for dance, and her ability to push established boundaries to try new and innovative ways of using the body. Working together, they helped to create truly modern American ballets that are landmarks in the field and still inspire contemporary choreographers. Ms. Farrell also worked with one of modern European ballet’s innovators, Maurice Béjart, who was equally but in different ways inspired by Ms. Farrell and her distinctive ways of moving. The talk will be illustrated by film clips from Ms. Farrell’s career.

A collaboration with Arts on Earth and the U-M School of Music, Theatre & Dance.

University Musical Society would like to thank the following donors for their support of this afternoon's performance:

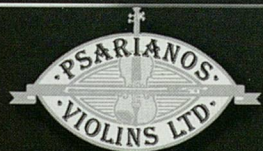
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## Itzhak Perlman *Violin* Rohan De Silva *Piano*

Sunday Afternoon, September 13, 2009 at 4:00  
Hill Auditorium • Ann Arbor

*Jean-Marie Leclair*

### **Sonata for Violin and Piano in D Major, Op. 9, No. 3**

Adagio molto maestoso  
Allegro  
Sarabanda – Largo  
Tambourin – Allegro vivace

*Ludwig van Beethoven*

### **Sonata for Violin and Piano No. 7 in c minor, Op. 30, No. 2**

Allegro con brio  
Adagio cantabile  
Scherzo: Allegro  
Finale: Allegro; Presto

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

*Igor Stravinsky*

### **Suite Italienne**

Introduzione  
Serenata  
Tarantella  
Gavotta con due Varizioni  
Scherzino  
Minuetto – Finale

*Additional works to be announced by the artists from the stage.*

First Performance of the  
131st Annual Season

131st Annual  
Choral Union Series

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

This afternoon's recital is sponsored by the University of Michigan Health System.

Additional support provided by Gloria and Jerry Abrams, Ricky and Bernie Agranoff, Carol and Herb Amster, Susan and Richard Gutow, and Prue and Ami Rosenthal.

Media partnership provided by WGTE 91.3 FM and WRCJ 90.9 FM.

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

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

Mr. Perlman records for EMI/Angel, Sony Classical/Sony BMG Masterworks, Deutsche Grammophon, London/Decca, Erato/Elektra International Classics, and Telarc.

Mr. Perlman appears by arrangement with IMG Artists, New York, NY.

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

**Sonata for Violin and Piano in D Major,****Op. 9, No. 3 (1743)**

Jean-Marie Leclair

*Born May 10, 1697 in Lyon, France**Died October 22, 1764 in Paris***Snapshot of History...**

In 1743:

- Benjamin Franklin founds the American Philosophical Society in Philadelphia
- George Frederic Handel writes his *Dettingen Te Deum* to celebrate the British victory over France during the War of the Austrian Succession
- The Dresden Frauenkirche, a landmark of Baroque architecture, is completed
- The plague epidemic in Messina, Sicily, claims 48,000 lives
- William Hogarth paints his satirical series *Marriage à-la-mode*

Many of the great violin sonatas in the repertory, from Mozart to Beethoven to Brahms, were written by pianist-composers for their violinist friends or colleagues. (Even though Mozart was an accomplished violinist in his early years, he had switched to the keyboard by the time he reached full artistic maturity.) In the Baroque era, by contrast, we have many excellent composers who were violinists themselves; in their works, they made equal contributions to the sonata as a genre and the development of string technique.

Jean-Marie Leclair was one of these masters. A native of Lyon, France, he spent some time in Italy where he became thoroughly acquainted with the Italian violinistic tradition represented by Arcangelo Corelli (1653–1713). He later performed all over Europe and finally obtained a post at the French royal court of Louis XV. The circumstances of his death are mysterious: he was apparently murdered, but no one was ever charged with the crime.

Of the many sonatas Leclair wrote for his instrument, the present one in D Major is the most frequently performed. At the time, there were two main types of sonata: the *sonata da chiesa* (church sonata) which was in four movements (slow-fast-slow-fast, often with counterpoint in one of the fast movements), and the *sonata da camera* (chamber sonata) which, somewhat like a suite, had a varying number of dance movements. The present work combines the best of both worlds: the overall layout follows the outline of the church

sonata, yet the last two movements are dances: a stately Sarabanda and lively Tambourin. The hand of the practicing violinist may be felt in the frequent double-stops, which lend the violin part a special character.

**Sonata for Violin and Piano No. 7 in c minor, Op. 30, No. 2 ("Eroica") (1802)**

Ludwig van Beethoven

*Born December 15 or 16, 1770 in Bonn, Germany**Died March 26, 1827 in Vienna***Snapshot of History...**

In 1802:

- William Wordsworth writes his celebrated poem "Upon Westminster Bridge"
- Napoleon becomes First Consul
- Johann Nikolaus Forkel publishes the first biography of J. S. Bach
- The United States Military Academy at West Point is established
- The first steam locomotive is patented in Britain

The tonality of c minor always means something special in classical music. Works written in that key are usually more emotionally charged than others, if they are not outright tragic in tone. Beethoven must have liked this key as he returned to it quite often, not only in his *Piano Concerto No. 3* and *Symphony No. 5*, but also in several of his chamber works.

The c-minor violin sonata is second in a set of three sonatas written in 1801–02 and published in 1803 with a dedication to Czar Alexander I of Russia. These were very important years in Beethoven's life both artistically and personally. They mark the emergence of what came to be called his "middle period" or his "heroic style" with such works as *Symphony No. 2*, *Piano Concerto No. 3*, and the two Fantasy-Sonatas for piano (one of them being the famous "Moonlight" sonata). On a personal level, these are the years when Beethoven's hearing began to seriously deteriorate. In October 1802 he wrote the dramatic Heiligenstadt Testament, in which he spoke about his feelings of despair over his condition, his suicidal thoughts, and art as his only source of comfort. According to biographer Maynard Solomon, the birth of the new heroic style may have had something to do with Beethoven's almost superhuman effort to overcome his handicap, and the present sonata is one of the documents of this struggle.



The sonata is in four movements, the first and last of which are intensely dramatic. They flank a slow movement of great sensitivity and a typical Beethovenian scherzo. But the inner movements do much more than merely provide relief; they bring moments of introspection and self-confidence, respectively, into this world in turmoil. Many minor-key works (including *Piano Concerto No. 3* and *Symphony No. 5*) end in the major mode in gesture of victory and triumph. This sonata, similarly to the "Pathétique" sonata for solo piano, stays in c minor to the end; it closes with some heavy tonic chords that come down like hammer blows.

*Program notes by Peter Laki.*

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### Suite Italienne (1932)

Igor Stravinsky

Born June 17, 1882 in Oranienbaum, near

St. Petersburg, Russia

Died April 6, 1971 in New York

**See p. 25 for the program note for this piece.**

Undeniably the reigning virtuoso of the violin, **Itzhak Perlman** enjoys superstar status rarely afforded a classical musician. In January 2009, Mr. Perlman was honored to take part in the Inauguration of President Barack Obama, premiering a piece written for the occasion by John Williams and performing with clarinetist Anthony McGill, pianist Gabriela Montero, and cellist Yo-Yo Ma. President Reagan granted Mr. Perlman a Medal of Liberty in 1986, and President Clinton awarded him the National Medal of Arts in December 2000. In December 2003, he was a Kennedy Center Honoree. In May 2007, he performed with pianist Rohan De Silva at the State Dinner for Her Majesty The Queen and His Royal Highness The Duke of Edinburgh, hosted by President George W. Bush and Mrs. Bush at the White House.

As a soloist, Mr. Perlman continues to visit major centers throughout the world. This month, he will help celebrate the opening of the Barvikha Concert Hall outside Moscow with a reprise of his acclaimed klezmer program *In the Fiddler's House*. Other highlights of his 09/10 season include a performance with the New York Philharmonic to commemorate World Polio Day; two West



Itzhak Perlman

Coast tours covering Los Angeles, San Diego, and Vancouver; and recitals across North and Central America including Mexico City, Atlanta, Miami, and Boston. Mr. Perlman also appears with students from the Perlman Music Program in a three-concert series at the Metropolitan Museum of Art in New York and in Israel.

In addition to his many orchestral and recital appearances throughout the world, Mr. Perlman performs as conductor with leading orchestras such as the Berlin Philharmonic, the London Philharmonic, the Concertgebouw Orchestra, the Israel Philharmonic, the Chicago Symphony, and the New York Philharmonic. This season marks his second as Artistic Director of the Westchester Philharmonic Orchestra. He was Music Advisor of the St. Louis Symphony from 2002–2004 where he made regular conducting appearances, and he was Principal Guest Conductor of the Detroit Symphony from 2001–2005.

Mr. Perlman proudly possesses four Emmy Awards and 15 Grammy awards. He performed at the 2006 Academy Awards and at The Juilliard School Centennial gala, broadcast nationally on *Live from Lincoln Center*. He collaborated with composer John Williams in Steven Spielberg's Academy Award-winning film *Schindler's List*, in which he performed the violin solos.

Mr. Perlman devotes considerable time to education, both in his participation each summer

in the Perlman Music Program and his teaching at The Juilliard School, where he holds the Dorothy Richard Starling Foundation Chair. He was awarded an honorary doctorate and a centennial medal on the occasion of Juilliard's 100th commencement ceremony in May 2005.

**R**ohan De Silva's partnerships with violin virtuosos including Itzhak Perlman, Midori, Joshua Bell, Vadim Repin, Gil Shaham, and Nadja Salerno-Sonnenberg have led to highly acclaimed performances at recital venues all over the world. With these and other artists he has performed at Carnegie Hall, Lincoln Center's Avery Fisher Hall and Alice Tully Hall, the Kennedy Center, Library of Congress, Concertgebouw in Amsterdam, Wigmore Hall in London, Suntory Hall in Tokyo, the Mozarteum in Salzburg, La Scala in Milan, and in Tel-Aviv, Israel. He has appeared at the Aspen, Interlochen, Manchester, Ravinia, and Schleswig-Holstein Festivals, the Pacific Music Festival in Sapporo, Japan, and the Wellington Arts Festival in New Zealand.

Mr. De Silva performs frequently with Itzhak Perlman and was seen with Mr. Perlman on PBS' *Live from Lincoln Center* broadcast in early January 2000. He regularly tours Japan with Mr. Perlman, and in August 2002 they toured the Far East, performing in China, Hong Kong, and Taiwan.

A native of Sri Lanka, Mr. De Silva began his piano studies with his mother, the late Primrose De Silva, and with the late Mary Billimoria. He spent six years at the Royal Academy of Music in London as a student of Hamish Milne, Sydney Griller, and Wilfred Parry. He was the first recipient of a special scholarship in the arts from the Presidents Fund of Sri Lanka, which enabled him to enter The Juilliard School, where he received both his Bachelor and Master of Music degrees. He received the Samuel Sanders Collaborative Artist Award presented to him by Itzhak Perlman at the 2005 Classical Recording Foundation Awards Ceremony at Carnegie Hall.

Mr. De Silva joined the collaborative arts and chamber music faculty of The Juilliard School in 1991, and in 1992 was awarded honorary Associate of the Royal Academy of Music. In 2001, he joined the faculty at the Ishikawa Music Academy in Japan, where he gives master classes in collaborative piano. Mr. De Silva's radio and television credits include *The Tonight Show* with



Photo: John Beebe

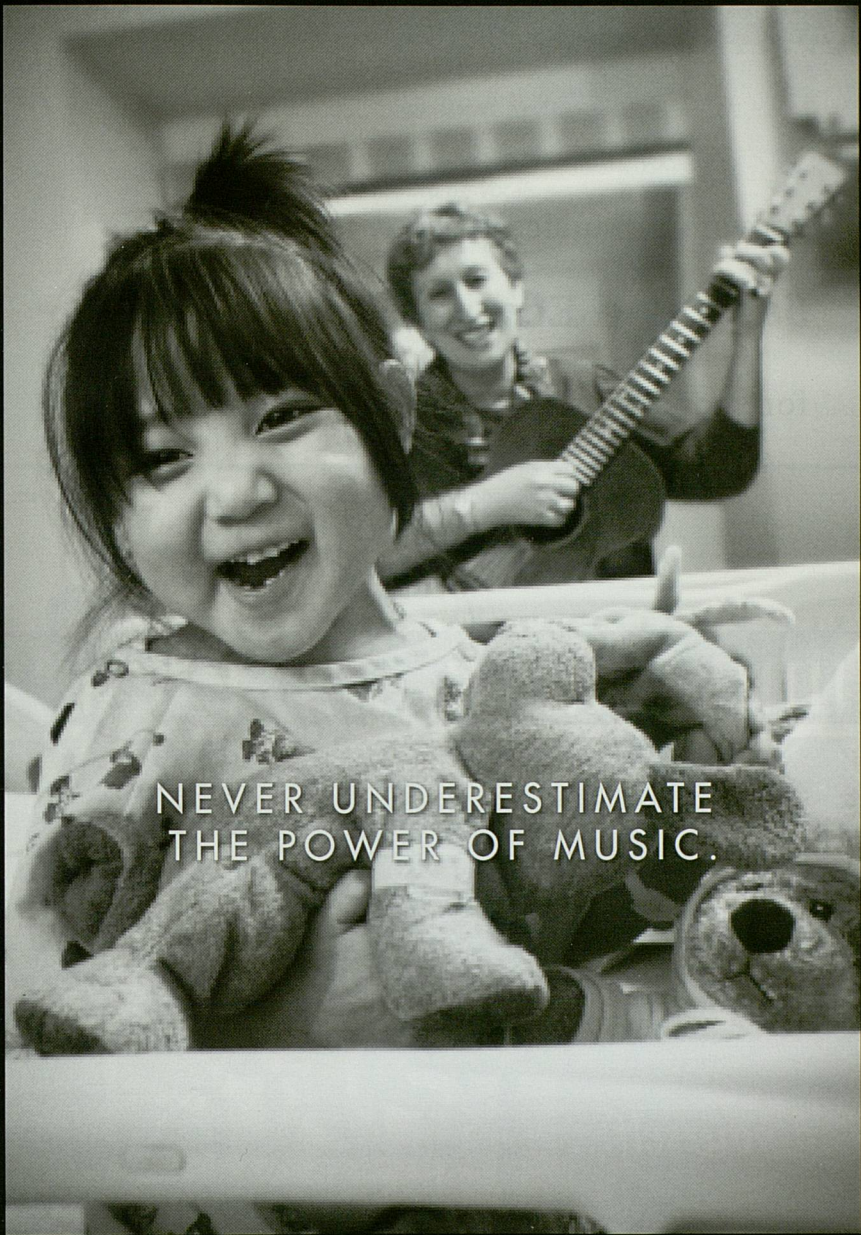
Rohan De Silva

Midori, CNN's *Showbiz Today*, NHK Television in Japan, National Public Radio, WQXR and WNYC in New York, and Berlin Radio. He has recorded for Deutsche Grammophon, CBS/SONY Classical, Collins Classics in London, and RCA Victor.

## UMS Archives

**T**his afternoon's recital marks Itzhak Perlman's 10th appearance under UMS auspices. Mr. Perlman made his UMS debut in April 1970 performing Prokofiev's *Violin Concerto No. 2* with the Philadelphia Orchestra under the baton of Maestro Thor Johnson during the 1970 May Festival at Hill Auditorium.

This afternoon marks Rohan De Silva's second UMS appearance. Mr. Perlman and Mr. De Silva last appeared together in September 2000 at Hill Auditorium in a recital paying tribute to the 100th anniversary of Jascha Heifetz's birth.



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UMMA welcomes Grizzly Bear and is a proud co-sponsor of the pre-show *Your 15 Minutes of Fame* photo shoot. Find your photo on Facebook or Flickr after the show.

Don't miss *Warhol Snapshots, 1973-1986* on view at UMMA through October 25.

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## Grizzly Bear

Daniel Rosen, *Guitar, Vocals, Keyboards*  
Ed Droste, *Guitar, Vocals, Keyboards*  
Chris Taylor, *Bass, Woodwinds, Electronics, Vocals*  
Christopher Bear, *Drums, Vocals*

with

## Beach House

Victoria Legrand, *Vocals, Organ*  
Alex Scally, *Guitar, Keyboards*  
Daniel Franz, *Drums*

### Program

Saturday Evening, September 26, 2009 at 8:00  
Michigan Theater • Ann Arbor



*Tonight's program will be announced by the artists from the stage. There will be one intermission following Beach House's opening set.*

Second Performance of the  
131st Annual Season

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Tonight's performance is sponsored by Jane and Edward Schulak.

Media partnership provided by Ann Arbor's 107one, WEMU 89.1 FM, and  
*Metro Times*.

Special thanks to Forest Juziuk and Aaron Lindell of Dark Matter for spinning  
music in the lobby at tonight's performance.

Grizzly Bear appears by arrangement with Ground Control Touring.

Beach House appears by arrangement with The Billions Corporation.

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

**G**rizzly Bear released *Yellow House* in 2006. It was a slow, steady, and stunning ride—boundless in scope and elegance.

Given the album's otherworldly charm and staying power, it is hard to believe three years have gone by.

That might seem like a long time. But given Grizzly Bear's hectic touring schedule, including stints with Radiohead, TV On The Radio, and Feist—as well as several performances during a five-night tribute to Paul Simon at the Brooklyn Academy of Music, a co-headlining show with the LA Philharmonic, and the release of *Friend*, a 10-song EP of re-recorded and re-worked songs, collaborations, and covers—all of this seems very reasonable. They've been busy.

But about a year ago, singer/songwriter Ed Droste, drummer Christopher Bear, bassist Chris Taylor, and singer/songwriter/guitarist Daniel Rossen—whose other band, Department of Eagles, released the sublime *In Ear Park* last fall—began passing demos around and working together creatively in different pairs and permutations. A few months later, blessed with producer/engineer Chris Taylor's willingness to transport his recording equipment, they began the recording process for *Veckatimest*, which would unfold over the next six months in three very singular locations. In many ways, it is the recording process that reveals this record—each space catalyzing different interactions, inspirations, and ultimately, songs.

In July, the band spent three weeks at the Glen Tonche house in upstate New York. The beauty, mystery, and surrealistic feel to the estate made anything seem do-able, possible, and even magical. Though still finding their feet, much of the album's groundwork was laid there. After breaking briefly for the Radiohead tour in August, the band convened at a house on Cape Cod (graciously provided by Droste's grandmother) where they re-addressed and solidified the compositions they had started at Glen Tonche. Lastly, Grizzly Bear came home, to a church in New York, to fine-tune and complete the album—named *Veckatimest*, after a tiny, uninhabited island on Cape Cod that the band visited and was inspired by, particularly liking its Native American name. Following initial mixes by Chris Taylor, the band brought Gareth Jones (Interpol, Liars) over from England for a final mixing session with Taylor. The album was then mastered by Greg Calbi. Artist William O'Brien created *Veckatimest's* colorful, hand drawn artwork—a perfect complement to the album's enigmatic title.

There is an unbelievable clarity of sound and vision to *Veckatimest*: vocals (a duty now shared by all band members) are sharper and more complex, arrangements are tighter, production is more venturesome, and lyrics more affecting. Having opened the creative dialogue at such an early stage, Grizzly Bear was able to realize these 12 songs together as a band, making it their most collaboratively compositional album to date. Taylor's artistry as a producer and engineer has only gotten stronger, both Rossen and Droste's conviction as singers and lyricists has swelled, and Bear's authority behind the drums is striking.

This yielded an unexpected mix of material that feels more confident, mature, focused—and most of all, dynamic. *Veckatimest* is an album of the highest highs and lowest lows—a diverse collection of songs that celebrates the strength of each band member, and the power of the whole. It was well worth the wait.

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**A**lex Scally and Victoria Legrand met through a mutual friend in 2004. **Beach House** formed in the late spring of 2005 (the year of the rooster) after both parties realized that they had a preternatural musical vinculum.

While spending a good deal of time together playing and recording music, Alex and Victoria enjoy not dating, not being related, and not having grown up together. As such questions are tossed at them often the duo also shares the common interest of explaining to people that they are not dating, not related, and did not grow up together.

Oddly enough, they both existed separately before meeting one another. They had adorable little childhoods. Alex was born and bred in Baltimore City, and Victoria grew up just about everywhere. She was born in Paris where she lived until she was six, and she remains fluent in French. She then hustled it on over to Baltimore, but in the era of chicken pox their ships missed each other in the night, and Victoria soon moved on to the glamorously rural Cecil County, Maryland. She then moved north to Philadelphia before she hopped back to Paris for a stint and finally returned once again to and settled in Baltimore. Alex was still living there and when Victoria returned, the two experienced the aforementioned meeting. It was thrilling for all participants involved.

Both members of the band have long-standing relationships with playing and learning about music. Alex began tickling the ivories in elementary school

and picked up (and played) other instruments in his early high school years. This is also when he first began recording music. Similarly, Victoria was classically trained in piano from the age of seven and began formally training her voice at the age of 14. She also studied theater formally at the International School of Jacques Lecoq. Victoria started writing her own songs at the age of 18 after deciding that she'd rather play her own music than mouthing other poets, as they say. A lot of the lyrics and songs she currently composes find their seeds in her piano and organ playing.

The band recorded their first self-titled album in February 2006 and the second, *Devotion*, in August 2007, the year of our Lord. They have toured with Arbouretum, Clientele, and Grizzly Bear. When they're not touring about and playing music, Victoria and Alex support themselves by working within the sidewalk jobs. Alex slings a hammer as a carpenter and Victoria slings booze as a bartender.

*Tonight's concert marks the UMS debuts of Grizzly Bear and Beach House.*

131st Season **ums 09/10**

## THE BAD PLUS

Reid Anderson bass  
Ethan Iverson piano  
David King drums

Thu, Feb 4 | 7 PM & 9:30 PM  
LYDIA MENDELSSOHN THEATRE

Forget categories and catch phrases — the sound of The Bad Plus is distinctive, eclectic, and formidable. The trio mixes classic rock and pop songs by the likes of the Pixies, Bowie, Black Sabbath and Nirvana along with their own compelling originals. "It's about as badass as highbrow gets," says *Rolling Stone*.

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AND ANN ARBOR'S 107ONE.



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131st Season **ums 09|10**

## LUCIANA SOUZA TRIO

Luciana Souza vocals  
Romero Lubambo guitar  
Cyro Baptista percussion

Thu, Feb 11 | 8 PM  
RACKHAM AUDITORIUM

"[Her] singing bridges with breathtaking finesse the not-so-wide gap between Brazilian pop and American jazz. Souza's voice is low, soft, and as agile as an otter in water..." *(The Washington Post)*

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and  
**Michael Allemand and  
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present

## Bill Charlap Trio

Bill Charlap, *Piano*  
Peter Washington, *Bass*  
Rodney Green, *Drums*

### Program

Friday Evening, October 2, 2009 at 7:00  
Friday Evening, October 2, 2009 at 9:30  
Lydia Mendelssohn Theatre • Ann Arbor

*Tonight's programs will be announced by the artists from the stage.  
Each set will be performed without intermission.*



Photo: Carol Friedman

Third and Fourth  
Performances of the  
131st Annual Season

16th Annual  
Jazz Series

*The photographing or  
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for such recording is  
prohibited.*

The 7pm performance is sponsored by Michael Allemand and Janis Bobrin.  
Funded in part by the National Endowment for the Arts as part of American  
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Media partnership provided by WEMU 89.1 FM and *Metro Times*.

The Steinway piano used in this evening's concerts is made possible by the  
Steinway Piano Gallery of Detroit.

Bill Charlap Trio appears by arrangement with Ted Kurland Associates.

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

*The lyrics of a great song always inform my instrumental approach. Although I'm not a singer, I've accompanied many great ones in my career. Below is an article on vocal accompaniment in a jazz and popular context. Tonight's concerts feature a trio of piano, bass, and drums, but perhaps the article which follows can give some insight into my feelings about playing a song; equal parts melody, harmony, rhythm, and lyrics. — Bill Charlap*

## A Lesson in Vocal Accompaniment

Bill Charlap

*(This article was originally published in Downbeat in November 2005.)*

I'm often asked what the difference is between playing for a vocalist and playing for an instrumentalist. To me, there is no difference. You listen to what the music asks for, and then react intelligently in a way that gives the singer or soloist the space to express herself or himself. That said, there are some things that are paramount when playing for a singer. The pianist or guitarist can create a true partnership with a vocalist by following these guidelines.

First, you must know the lyrics. The wedding of melody and lyrics sets the stage for harmonization, which supports the drama and arc of a song. Arnold Schoenberg said of George Gershwin's music, "Melody, harmony, and rhythm are not welded together, but cast." It is the job of a fine accompanist to cast the lyrics and melody with the harmony, putting the three elements in equal balance. These are subjective choices; there may be more than one right answer. The point is that the accompanist must be fully informed of the composer's intent, the lyricist's words, and as many harmonizations and voicing concepts as possible to make an intelligent choice, which supports both singer and song.

How do you acquire all of this information? You study. Learn the song thoroughly. Study the sheet music and as many good recordings as possible. You should also study the masters of vocal accompaniment. These include Ellis Larkins with Ella Fitzgerald, Bill Evans with Tony Bennett, Jimmy Jones with Sarah Vaughan, and Hank Jones, Jimmy Rowles, and Tommy Flanagan with anyone.

In out-of-tempo playing, it is the accompanist's job to follow. Allow the vocalist to control the pacing. However, you must also know when to subtly lead by suggestion. Try to pare down the harmonic rhythm to that which is essential. Don't play more than is needed.

One of the ways to get a feeling for this is by accompanying yourself singing. Some of the best accompanists in the history of jazz both played and sang. Two prime examples are Nat King Cole and Shirley Horn, both of whom are not only perfect interpreters of the song, but also masters of the art of accompaniment.

As a pianist, one can draw not only on other pianists but also on arrangers. Nelson Riddle, Thad Jones, Johnny Mandel, and Ernie Wilkins come to mind. When I listen to Oscar Peterson play behind Louis Armstrong and Ella Fitzgerald, it almost sounds as if he's playing Count Basie big band figures, which create that magic swinging carpet (along with Ray Brown's bass, Herb Ellis' guitar, and Louis Bellson's drums). For that matter, as far as accompaniment within a rhythm section, no one ever played more perfectly swinging rhythmic figures than Count Basie.

Touch is another important aspect of the accompanist's art. There are many tonal nuances in the musical expression of the best singers; the accompanist should strive to equal these coloristic devices.

I've been fortunate over the years to play with some of the greatest vocalists: Tony Bennett, Barbra Streisand, Shirley Horn, Freddy Cole, Kurt Elling, Carol Sloane, Cleo Laine, Ethel Ennis, Jon Hendricks, Margaret Whiting, Bobby Short, and of course, my mother, Sandy Stewart, to name a few. From each one, I have learned valuable lessons on the partnership between the accompanist and singer.

As you gain experience and develop as an accompanist, your contribution will grow intuitive, instinctive. Listening and phrasing together with the artists you accompany, you will help create a collaborative effort that is greater than the sum of its parts.

Pianist **Bill Charlap** was born in New York City into a musical family and began his piano studies at the age of three. His father, Moose Charlap, was a Broadway composer and songwriter whose credits included the score to the Mary Martin production of *Peter Pan*, as well as popular songs recorded by such artists as Joe Williams, Sarah Vaughan, and Rosemary Clooney. His mother, Sandy Stewart, is a popular singer who toured with Benny Goodman, co-starred on TV's *Perry Como Show*, and received a Grammy nomination for her hit single, "My Coloring Book."

In the late 1980s, Mr. Charlap joined baritone saxophonist Gerry Mulligan's Quartet and he has been the pianist in alto saxophonist Phil Woods' quintet since 1995. He has also performed and recorded with Wynton Marsalis, Tony Bennett, Freddy Cole, Houston Person, and Jim Hall. In 1997, he formed his trio of bassist Peter Washington and drummer Kenny Washington. The trio has recorded seven CDs including 2004's *Somewhere: The Songs of Leonard Bernstein* (Blue Note), for which he received a Grammy nomination. Their most recent Blue Note release is *The Bill Charlap Trio: Live At The Village Vanguard* (2007). He has

twice received the "Pianist of the Year" Jazz Award from the Jazz Journalists Association.

Mr. Charlap is currently pianist and musical director of an all-star band that will be celebrating the 70th Anniversary of Blue Note Records. Mr. Charlap is joined by Peter Bernstein, Ravi Coltrane, Lewis Nash, Nicholas Payton, Peter Washington, and Steve Wilson for a 2009 CD release and tour.

## UMS Archives

Tonight's concerts mark Bill Charlap's third and fourth appearances under UMS auspices. Mr. Charlap made his UMS debut in November 1996 as Music Director and pianist in a concert evening based on John Berendt's *Midnight in the Garden of Good and Evil* at Hill Auditorium. Mr. Charlap last appeared in Ann Arbor with his trio in a double-bill concert featuring pianist Marian McPartland in October 2006 at Hill Auditorium.

UMS welcomes Peter Washington and Rodney Green who make their UMS debuts tonight.

131st Season

ums 09|10

Opera in Concert:  
Bartók's *Bluebeard's Castle*

# CHICAGO SYMPHONY ORCHESTRA

Pierre Boulez conductor

Wed, Jan 27 | 8 PM  
HILL AUDITORIUM

#### PROGRAM

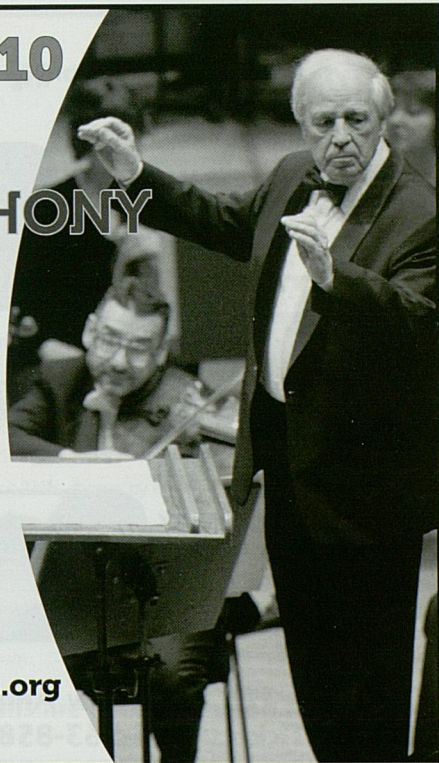
Ravel Le Tombeau de Couperin (1914-17)  
Dalbavie Flute Concerto (2006)  
Bartók Bluebeard's Castle (1911)

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131st Season **ums 09/10**

## BÉLA FLECK: THE AFRICA PROJECT

Featuring Amazing African Musicians

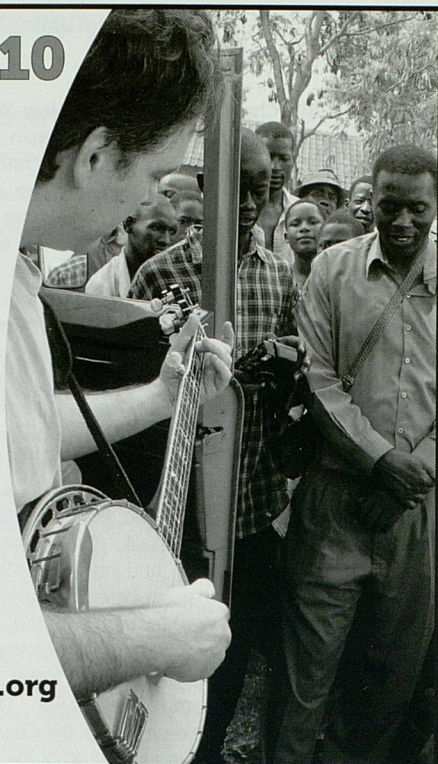
Wed, Feb 17 | 8 PM  
HILL AUDITORIUM

In his most ambitious project to date, renowned musician Béla Fleck explores the origins of the banjo. *Throw Down Your Heart*, the award-winning film, documented Fleck's travels to Africa and his explorations of music in Uganda, Tanzania, The Gambia, and Mali. With the Africa Project, Fleck brings to the stage his collaborations with some of Africa's most talented musicians.

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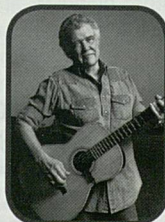
Tuesday, October 6  
8 PM



**THE VERVE PIPE**  
*Alternative Takes:  
An Acoustic Performance*  
Saturday, October 10  
8 PM



**GUY CLARK**  
wsg Terri Hendrix & Lloyd Maines  
Thursday, October 22  
8 PM



**MIKE DOUGHTY**  
*The Question Jar Show*  
Wednesday, October 14  
8 PM



**GREG BROWN**  
Saturday, November 7  
8 PM



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presents

## Punch Brothers

featuring

### Chris Thile

Chris Thile, *Mandolin*  
Paul Kowert, *Bass*  
Chris Eldridge, *Guitar*  
Gabe Witcher, *Fiddle*  
Noam Pikelny, *Banjo*

Wednesday Evening, October 7, 2009 at 8:00  
Power Center • Ann Arbor

*The first half of tonight's program will be announced by the artists from the stage.*

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

### The Blind Leaving the Blind

Chris Thile

Fifth Performance of the  
131st Annual Season

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

Special thanks to the U-M Credit Union, Arts at Michigan, and the Alumni Association of the University of Michigan for their support of this evening's Arts & Eats event.

All things Punch Brothers, including tour dates, merchandise, exclusive audio and video clips, and exquisite blogging, can be found at [www.punchbrothers.com](http://www.punchbrothers.com).

Punch Brothers featuring Chris Thile appear by arrangement with IMG Artists, New York, NY.

Punch Brothers featuring Chris Thile record exclusively for Nonesuch Records. Their recording *Punch* is available everywhere. [www.nonesuch.com](http://www.nonesuch.com)

Information on *How to Grow a Band*, a feature-length documentary film about Punch Brothers featuring Chris Thile to be released in 2010, can be found at [www.punchbrothersmovie.com](http://www.punchbrothersmovie.com).

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

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## The Blind Leaving the Blind

Chris Thile

Born February 20, 1981 in Oceanside, California

At the conclusion of *The Blind Leaving the Blind*, the 40-minute, four-movement suite that is the heart of Punch Brothers' *Punch*—the band's Nonesuch debut—composer-singer-mandolin player Chris Thile conjures up the image of a heartbroken young man nursing his psychic wounds at a bar with his friends. In real life, the 26-year-old Thile, who was recovering from his own tattered marriage as he developed the piece, took a more constructive approach, joining four of his own musical buddies to form a kind of support group. The quintet did visit some bars along the way, but, more importantly, over the course of two years, helped Thile to realize the most conceptually daring, emotionally cathartic work of an already impressive career.

Thile has often incorporated pieces by Bach and other classical masters into his live performances, but he's taken a fearless leap into long-form composition of his own with *The Blind Leaving the Blind*. Instead of working with a traditional chamber ensemble, though, he employs the instrumentation that has fascinated him since childhood: mandolin, banjo, guitar, violin, and bass. Says Thile, "Ever since I was really little, they are what I identified with. These are very agreeable instruments, so it seems like there are limitless possibilities for them."

*The Blind Leaving the Blind* is rigorously structured, yet Thile leaves room for jazz-like improvisation and for the personalities of the players to influence its flow. In fact, Thile only completed the work after he began working with performers who were up to its technical demands and willing to become as musically and emotionally invested in the piece as he was.

"I had this idea of a long-form composition that was grounded in folk music," Thile explained. "But I didn't have a clear picture of what it would sound like until I met these guys. Then the ideas just started coming. The time it has taken to get the piece into the shape it's in now has given us the opportunity to let everyone put their stamp on it, which is part of the reason for the piece—the idea that the composer doesn't have complete control over it. Though much of it reads like a string quintet, there are parts that read like a jazz lead sheet. There is plenty of improvising and lots

of stuff that is loosely dictated."

"We had to jump into this head first," says Noam Pikelny, banjo player. "We were initially very intimidated by the scope of the piece and its technical demands. We felt vulnerable individually, but the ensemble provided a secure environment for us to take on the challenge. If we got together 10 years from now, I think we would have shied away from trying to do something so ambitious. We have enough idealism, naiveté, whatever you want to call it, to be able to attempt something that really seemed impossible considering where we were technically and conceptually when we first started playing together. The respect we had for one another, and the endless hours working together created a trust and camaraderie that really allowed us to take such a leap of faith."

On March 17, 2007, the quintet debuted Thile's completed *The Blind Leaving the Blind* at Carnegie Hall's Zankel Hall as part of the John Adams-curated *In Your Ear Redux Festival*, an event celebrating young composers and players. (The quintet was still trying on band names and billed itself as The Tensions Mountain Boys.)

Although long passages of *The Blind Leaving the Blind* are purely instrumental, Thile also sketches the story of his marital breakup and its aftermath through impressionistic lyrics that fall somewhere between a confession (directed, variously, to his listeners, to his ex, and to God), and an impassioned, late-night barstool soliloquy. Thile's lyrics evoke loneliness, desire, and betrayal as candidly as vintage Joni Mitchell and, as with Mitchell, their specificity gives them the ring of truth. He avoids the familiar verse-chorus structure of a pop song, however, employing his words as recitative: "I wanted the work to be more anecdotal, conversational, and episodic."

The story of Thile's relationship was the jumping-off point for a broader rumination about the loss of innocence, the sobering transition into adulthood, the sudden disruption of a young man's spiritual journey. Thile says, "I grew up in a very Christian household and was not a rebellious child. My folks were great, but protective; I trusted people and I thought people would always look out for me as long as I didn't go around screwing things up. To run into a relationship that wasn't honest led to disillusionment with my upbringing as well as my marriage. I just wasn't prepared for the fact that the world doesn't always have your best interests at heart. Ultimately, *The Blind Leaving the Blind*

isn't really about how betrayed I felt but the effect that that betrayal had on my worldview."

*Program note by Michael Hill.*

**F**ormed in 2006, **Punch Brothers** featuring **Chris Thile** are already playing to sold-out crowds around the world. Composed of five young and fiercely talented musicians—Chris Thile (mandolin), Gabe Witcher (fiddle), Chris Eldridge (guitar), Noam Pikelny (banjo), and Paul Kowert (bass)—the band has captured the attention of music lovers across genres. As the *San Francisco Chronicle* asks, "Why didn't someone think about mixing bluegrass, jazz, and classical music together sooner? Chris Thile...is doing it with his new outfit, Punch Brothers, and the result is totally mind-blowing." The group's first album, *How to Grow a Woman from the Ground*, received a Grammy Award nomination, and the band's 2007 Nonesuch Records debut *Punch*—which features Thile's ambitious four-movement chamber suite, *The Blind Leaving the Blind*—has received tremendous critical acclaim.

The resumes of the members of Punch Brothers—whose name is taken from the Mark Twain short story, *Punch, Brothers, Punch!*—are formidable. Widely regarded as one of the

most interesting and inventive musicians of his generation, Chris Thile has changed the mandolin forever, elevating it from its origins as a relatively simple folk and bluegrass instrument to the sophistication and brilliance of the finest jazz improvisation and classical performance. For more than 15 years, Thile played in the wildly popular band Nickel Creek, with whom he released three albums for a combined two million records sold, was awarded a Grammy Award in 2002, and traveled the world on sold-out concert tours. As a soloist he has released four albums, on which he conquered a dizzying range of instruments, songwriting challenges, and musical styles. Thile has also performed and recorded extensively as a duo with double bass virtuoso Edgar Meyer (with whom he released an album and toured the world in the fall of 2008) and with fellow eminent mandolinist Mike Marshall. In April 2007, Meyer and pianist Emanuel Ax commissioned Thile to write a piece for double bass and piano, which they performed on a tour which included the Kennedy Center in Washington DC and the Schermerhorn Symphony Center in Nashville. Additionally, Thile has collaborated with a pantheon of bluegrass innovators including Béla Fleck, Dolly Parton, the Dixie Chicks, Jerry Douglas, and Sam Bush.

*Tonight's concert marks the UMS debuts of Punch Brothers and Chris Thile.*



Photo: Autumn De Wilde

Punch Brothers and Chris Thile

131st Season

ums 09|10

Solo Violin Works of J.S. Bach

# JULIA FISCHER violin

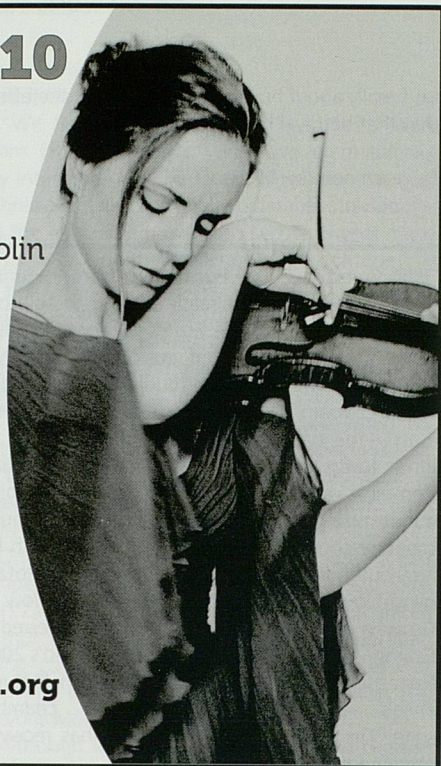
Wed-Thu, Mar 24-25 | 8 PM  
RACKHAM AUDITORIUM

Julia Fischer's recording of Bach's Sonatas and Partitas for Solo Violin earned worldwide critical praise, including the rare distinction of winning three of France's most prestigious awards, as well as the *BBC Music Magazine's* "Best Newcomer" Award in 2006. The 26-year-old German violinist returns for her third UMS appearance with two different recital programs.

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131st Season

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# BERLIN PHILHARMONIC

Simon Rattle conductor

Tue, Nov 17 | 8 PM  
HILL AUDITORIUM

PROGRAM

- Brahms Symphony No. 3 in F Major,  
Op. 90 (1883)
- Schoenberg Begleitmusik zu einer Lichtspielszene,  
Op. 34 (1929-30)
- Brahms Symphony No. 4 in e minor,  
Op. 98 (1884-85)

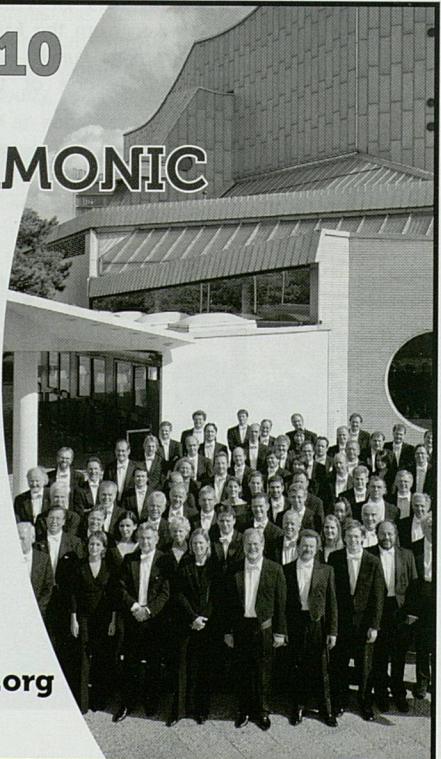
A Gala Prelude Dinner precedes the performance.

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presents

## Alisa Weilerstein *Cello* Inon Barnatan *Piano*

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

*Ludwig van Beethoven*

### **Cello Sonata No. 2 in g minor, Op. 5, No. 2**

Adagio sostenuto ed espressivo – Allegro molto più tosto presto  
Rondo: Allegro

*Benjamin Britten*

### **Cello Sonata in C Major, Op. 65**

Dialogo: Allegro  
Scherzo pizzicato: Allegretto  
Elegia: Lento  
Marcia: Energico  
Moto perpetuo: Presto

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

*Igor Stravinsky*

### **Suite Italienne**

Introduzione  
Serenata  
Aria  
Tarantella  
Minuetto – Finale

*Sergei Rachmaninoff*

### **Cello Sonata in g minor, Op. 19**

Lento – Allegro moderato  
Allegro scherzando  
Andante  
Allegro mosso

Sixth Performance of the  
131st Annual Season

131st Annual  
Choral Union Series

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prohibited.*

Media partnership for this evening's recital is provided by WGTE 91.3 FM.

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

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

Special thanks to U-M School of Music, Theatre & Dance, Anthony Elliott, and Steven Whiting for their contributions to this performance's related educational events.

This performance is part of Daniel Pearl World Music Days, an annual global concert affirming the ideals of tolerance, friendship, and our shared humanity. World Music Days is inspired by the life and work of journalist and musician Daniel Pearl, who would have celebrated his birthday on October 10th. Tonight we join people around the world in a tribute to all the visionary men and women who use the power of music to lift people of different backgrounds and beliefs above the differences that set us apart. Through our music, we reaffirm our conviction that humanity will triumph and harmony will prevail.

Ms. Weilerstein and Mr. Barnatan appear by arrangement with Opus 3 Artists.

Ms. Weilerstein records for EMI/Angel Classics.

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

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

The four works chosen by Ms. Weilerstein represent four different styles and four different geographical locales. Beethoven's Viennese Classicism is light years removed from Stravinsky's Parisian neo-Classicism; the Romantic passion of Rachmaninoff, Russian to the core, likewise stands in sharp contrast to Britten's quintessentially English conservative modernism. Taken together, the program takes us on an exciting journey through space and time, showing the artistry of one of the most exciting young cellists from many different angles.

### Cello Sonata No. 2 in g minor, Op. 5, No. 2

(1796)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

#### Snapshot of History...

In 1796:

- Joseph Haydn composes his *Trumpet Concerto*, and is working on his *String Quartets Op. 76*
- Edward Jenner administers the first smallpox vaccination
- Death of Catherine the Great, Czar of Russia
- Napoleon's campaign in Italy
- Detroit passes from Great Britain to the US under the Jay Treaty

In 1796, Beethoven traveled from Vienna to Berlin (he would never undertake such a long journey again in his life). While in the Prussian capital, he met the two Duport brothers, Jean-Pierre and Jean-Louis, both resident cellists in the court of King Friedrich Wilhelm II, who played the cello himself. Both Haydn and Mozart had written string quartets for the King, making sure to include prominent cello parts; yet Beethoven's use of the cello in duet with the fortepiano was apparently a first. He and one of the Duports performed the two sonatas, later published as Op. 5, before the King. The success was considerable: the King gave Beethoven a gold snuff-box filled with gold coins. The composer later told his friend Ferdinand Ries that "it was not an ordinary snuff-box but such a one as it might have been customary to give to an ambassador."

Each of the Op. 5 sonatas is in two-and-a-half movements: both works have substantial slow introductions (*almost* separate movements in their own right) that segue into sonata allegros and are then followed by rondo finales. The character of

the two sonatas is rather different, however; the first sonata, in F Major, is bright and brilliant in tone, while the second has more dramatic tension in its first movement, consistently with its g-minor key, usually considered a dark or tragic tonality.

One striking feature of early Beethoven is an over-abundance of thematic ideas (the opposite of his later tendency to derive entire movements from a single motivic germ). The "Allegro" section in the present work's first movement contains many more themes than the three that are ordinarily required by sonata form. Both the expansive slow movement preceding this "Allegro" and the sparkling "Rondo" that follows it project their respective moods with great urgency, drawing a compelling musical arc from a serious, gloomy opening to a light-hearted and playful conclusion.

### Cello Sonata in C Major, Op. 65 (1961)

Benjamin Britten

Born November 22, 1913 in Lowestoft, England

Died December 4, 1976 in Aldeburgh

#### Snapshot of History...

In 1961:

- John F. Kennedy is inaugurated as President of the US
- Yuri Gagarin is the first man in outer space
- The Berlin Wall is built
- Joseph Heller's *Catch-22* is published
- *The Night of the Iguana* by Tennessee Williams is first performed

On September 21, 1960, Britten attended the British première of Shostakovich's brand-new *Cello Concerto*, played by the work's dedicatee, Mstislav Rostropovich. This was the beginning of his close friendship with both great Russian musicians. Backstage after the concert, Rostropovich wasted

no time in asking Britten for a cello piece, and the composer went to the cellist's hotel the next day to discuss the details. The sonata was finished by February 1961 and premièred in the summer, at Britten's Aldeburgh festival, with the composer at the piano. (Incidentally, it was at this festival that Britten first met Galina Vishnevskaya, Rostropovich's wife, for whom he would write the soprano solo in his next work, the *War Requiem*, Op. 66.)

Britten had devoted himself mostly to opera through most of the 1940s and 1950s; in fact, this work was his first and only contribution to the sonata genre. It is in five movements, with a march in fourth place added to the standard "Allegro-Scherzo-Adagio-Presto" scheme. Some of those "standard" movements, it must be said, depart from the norms in subtle but interesting ways. Britten called the first movement "Dialogo," with emphasis on the conversational exchange between the two instruments. Its hesitant opening theme, with characteristic interruptions, leads to a more sustained, melodic second theme and an intense ascent to the movement's emotional climax. The movement ends with a series of harmonics moving up the overtone series on the C-string, the cello's lowest string.

The brief second-movement scherzo likewise plays with the contrast between continuity (in the rapid 16th-notes of the piano) and discontinuity (in the terse motifs of the cello, playing *pizzicato* throughout). In the miniature middle section, we hear a singing melody that grows increasingly restless; the recapitulation is strongly abridged. Bartók's influence is unmistakable here—the movement contains allusions to Bartók's *String Quartets Nos. 4 and 5*, *Music for Strings, Percussion and Celesta*, and more.

An "Elegia," marked *lento*, follows, with the kind of long *espressivo* phrase that the cello seems to be made for. Before long, a dramatic *crescendo* leads to a passionate outburst of which author Peter Evans writes in his book *The Music of Benjamin Britten*: "[it] reaches an incandescence that is difficult to parallel in Britten's chamber music," a retransition, with an eerie undulating motif in the piano against the slow *arpeggios* of the cello. It leads to a return of the first melody, with a possible nod to the slow movement of the Elgar *Cello Concerto* just before the end.

The fourth-movement "Marcia" has been called "freakish" or "bizarre" by commentators; Evans suspects that it "was conceived as a tribute

to the musical satire of Rostropovich's compatriots, Prokofiev and Shostakovich." That may well be true of the beginning of the march, but in the second half of the movement, the character changes completely; the cello's harmonic *glissandos* and the piano's high-pitched *arpeggios* leave the somewhat vulgar world of the opening far behind and reach out for more refined and mysterious regions.

The designation "Moto perpetuo" suggests uninterrupted rhythmic motion, but the final movement of Britten's sonata is more complex than that: simultaneously with the dance-like cello theme, our attention is also drawn to the slower-moving harmonies in the piano, and the character of the music changes to lyrical as a *legato* second theme is introduced. In the concluding section, Britten repeats the principal rhythmic figure of the main theme in higher and higher registers, constantly increasing in energy all the way to the end.

This sonata marked the beginning of an artistic collaboration between Britten and Rostropovich that lasted until the composer's death and resulted in four more works: the monumental *Cello Symphony* and the three unaccompanied suites. Britten wrote more music for the Russian cellist than he did for any other performer aside from his lifelong companion, the great tenor Peter Pears.

### Suite Italienne (1932)

Igor Stravinsky

Born June 17, 1882 in Oranienbaum, near

St. Petersburg, Russia

Died April 6, 1971 in New York

#### Snapshot of History...

In 1932:

- Ravel's *Piano Concerto in G* is first performed
- Aldous Huxley's *Brave New World* is published
- Franklin D. Roosevelt is elected to be President of the US
- Amelia Earhart flies across the Atlantic
- Cary Grant makes his debut as a movie actor

The five movements of the *Suite Italienne* are transcriptions from Stravinsky's music to the ballet *Pulcinella*, written for Serge Diaghilev's *Ballets Russes* in 1919–1920. Years after the production, Stravinsky published two shorter suites under the name *Suite Italienne*: one for violin and piano, the other for cello and piano (the two are not exactly identical). In preparing the cello version, he

received assistance from the great cellist Gregor Ptigorsky (they signed jointly as arrangers).

The ultimate trick at a music history exam would be to play the opening of *Pulcinella* to a group of unsuspecting students. Anyone with no prior knowledge of the work would be hard pressed not only to “name that tune” but even to identify the century in which it was written. The melody sounds so “classical,” yet something is clearly not right: there are what seem to be “wrong notes” here and there, and the orchestration sounds definitely nothing like classical music.

Yet the most astute members of the class would probably guess from these very features that the author can be no one but Stravinsky. Creative appropriations of the history of music are central to Stravinsky’s so-called “neoclassical” period, which covers about three decades of his career, roughly from 1920–1950. Although we may find occasional nods to the musical past in some of Stravinsky’s works written before 1919, it is in *Pulcinella* that we first see Stravinsky’s neoclassicism in full swing. This ostensible return to the old tradition came as something of a shock from a composer who, with his *Rite of Spring*, had earned a reputation as the most radical of all musical revolutionaries only a few years earlier. As the world was soon to learn, however, the essence of Stravinsky’s personality lay not so much in the musical idiom he used as in his uncanny ability to always do the unexpected (and to make it work). And certainly, to go back 200 years in time and rewrite the works of a late Baroque composer was almost as unexpected as to unleash the fierce dissonances and wild rhythms of *Rite of Spring*.

The original music on which *Pulcinella* (and later, the *Suite Italienne*) was based was traditionally ascribed to Giovanni Battista Pergolesi (1710–1736), the celebrated author of the comic opera *La serva padrona*. This was believed by both Sergei Diaghilev, who commissioned the ballet, and Stravinsky himself. Recent research has revealed, however, that this is not the case: the movements are by different minor composers whose work was circulating under Pergolesi’s name.

The plot of the ballet was adapted from an old manuscript containing humorous anecdotes about *Pulcinella*, a traditional *commedia dell’arte* character. All the girls in the village were in love with *Pulcinella*, and their fiancés conspired to kill him. It is a comedy of errors that ends without any bloodshed (a few fistfights, at most); in the end, every boy, including *Pulcinella*, marries the appropriate girl.

### Cello Sonata in g minor, Op. 19 (1901)

Sergei Rachmaninoff

Born April 1, 1873 in Semyonovo, Russia

Died March 28, 1943 in Beverly Hills, California

#### Snapshot of History...

In 1901:

- Queen Victoria dies
- Chekhov’s *Three Sisters* is first produced
- Mahler’s *Symphony No. 4* is first performed
- Giuseppe Verdi dies
- US President William McKinley is shot

Only very occasionally did the piano virtuoso Rachmaninoff share the stage with a partner; the cellist Anatoly Brandukov (1859–1930), for whom Tchaikovsky had written his *Pezzo capriccioso*, was clearly an exception. One of Rachmaninoff’s earliest works is a “Prelude and Oriental Dance” for cello and piano. These two salon miniatures, two similar *bagatelles* for violin, the beautiful *Trio élégiaque*, and the *Cello Sonata* comprise the composer’s entire chamber music output (not counting the songs).

The *Cello Sonata in g minor, Op. 19*, written when Rachmaninoff was 28, was the last piece of instrumental chamber music he was ever to write. That he was not accustomed to the medium is clear from a comment he made a year before his death, on the occasion of performing the work on the radio with cellist Joseph Schuster: he was anxious to make sure that the cello did not dominate the piano. In reality, the opposite danger seems much greater, given the fact that Rachmaninoff’s piano writing is as full-bodied as it is in his solo works, and the cello often has to assert its personality against a barrage of chords and passage-work in the keyboard part.

Yet this apparent disproportion is precisely one of the most endearing aspects of the work: similarly to Chopin’s *Cello Sonata* (also in g minor), it shows a Romantic pianist/composer whose imagination is “overflowing” to the point where the piano can no longer hold it by itself. The four movements of the sonata contain a single unending chain of melodies, organized by traditional structural devices (sonata and ABA forms) but focused less on thematic development, as a great deal of late Romantic music is, than on the themes themselves. The supremacy of melodies is further shown by the frequent tempo changes: Rachmaninoff assigns every melody its own tempo, thus emphasizing

its importance and individuality. The first and last movements are in sonata form (the first preceded by a slow introduction). The second movement is a stormy scherzo with a lyrical middle section; the third a slow romance. The finale switches from g minor to G Major and ends with a brilliant, fast coda.

*Program notes by Peter Laki.*

**A**merican cellist **Alisa Weilerstein** has attracted widespread attention for playing that combines a natural virtuosic command and technical precision with impassioned musicianship. At 27 years old, she is already a veteran on the classical music scene having performed with the nation's top orchestras, given recitals in music capitals throughout the US and Europe, and having regularly appeared at prestigious festivals. She is also a dedicated chamber musician.

A highlight of Ms. Weilerstein's 09/10 season will take place on May 1, 2010 when she performs Elgar's *Cello Concerto* with the Berlin Philharmonic and Daniel Barenboim in London for the orchestra's 2010 European Concert. The concert will be televised live worldwide and will also be released on DVD. During the season she will also perform the Elgar concerto with the Hamburg Philharmonic and the Orchestre National de Lyon.

Other highlights of Ms. Weilerstein's 09/10 season include the Canadian premiere of Osvaldo Golijov's *Azul* with the Toronto Symphony Orchestra and her debuts with the BBC Scottish Symphony and

at the Cartagena International Music Festival. She will perform the Dvorák *Cello Concerto* with the Philadelphia Orchestra and Peter Oundjian, the Slovenia Symphony Orchestra, the Hallé Orchestra and Okko Kamu, and the Israel Philharmonic. In November, Ms. Weilerstein will perform the first three of Bach's six *Cello Suites* over three days at Columbia University in New York, and will conclude the cycle performing the final three suites in April 2010. In 2008 Ms. Weilerstein and composer/pianist Lera Auerbach performed the world premiere of Ms. Auerbach's *24 Preludes for Cello and Piano* at the Caramoor International Music Festival. They will perform this work in a program that also includes Shostakovich's *24 Preludes*, making 48 preludes in total, in San Francisco and Vancouver. Ms. Weilerstein will also join pianist Inon Barnatan for recitals in Washington DC, Baltimore, Denver, Omaha, Ann Arbor, and the Virgin Islands.

In 2008 Ms. Weilerstein was awarded Lincoln Center's Martin E. Segal prize for exceptional achievement and she was named the winner of the 2006 Leonard Bernstein Award, which she received



Alisa Weilerstein

Photo: Christian Steiner

## What the cello means to me...

**Janet Callaway, UMS Advisory Committee Chair**

"Impassioned musicianship." "Huge, almost athletic sound." "The full emotional range from poignancy to ebullience." These are some of the ways reviewers have described performances by cellist Alisa Weilerstein. These same descriptors were, I

think, applicable to Oliver Edel, the U-M professor with whom I studied cello half a century ago in his studio in Burton Tower.

From the perspective of five decades, it seems that inspiring "impassioned musicianship" in Edel's students was his first intention. When he himself played, his "huge almost athletic sound" included accompaniment of occasional audible grunts. But it was his "full emotional range from poignancy to ebullience"—in music and in life—that has stayed with me.

Edel, born in Yonkers, was a blunt, burly man who told of having been a semi-professional boxer in his youth. I wonder if Yonkers and boxing had a role in shaping his passionate approach to life and the cello. As I reflect on this concert, I wonder what has shaped Ms. Weilerstein's approach. I know I will enjoy witnessing these descriptors that speak to my own experience with the cello, and I hope you do, too.



at the Schleswig-Holstein Festival in Germany. She received an Avery Fisher Career Grant in 2000 and was selected for two prestigious young artists programs in 00/01; the ECHO (European Concert Hall Organization) "Rising Stars" recital series and the Chamber Music Society of Lincoln Center's Chamber Music Society Two. Ms. Weilerstein also recorded a CD for EMI Classics' "Debut" series in 2000.

In November 2008 Ms. Weilerstein, who was diagnosed with type 1 diabetes when she was nine, was made a Celebrity Advocate for the Juvenile Diabetes Research Foundation. For more information on Ms. Weilerstein, please visit [www.alisaweilerstein.com](http://www.alisaweilerstein.com).

**T**he flourishing career of pianist **Inon Barnatan** takes him to some of the most important music centers and festivals around the world. Just 30 years old, Mr. Barnatan is rapidly gaining international recognition for his poetic and passionate music-making, communicative performances, and engaging programming. In April 2009 he was awarded an Avery Fisher Career Grant, one of the most prestigious prizes in classical music.

Mr. Barnatan has developed and curated a project of Schubert's late solo piano and chamber music works, which will be presented by the Chamber Music Society of Lincoln Center at Alice Tully Hall this fall. The Schubert Project has been performed to great acclaim at the Concertgebouw in Amsterdam, the Festival de México, and at the Library of Congress. His collaborating performers for the project have included Jonathan Biss, Kirill Gerstein, Shai Wosner, Liza Ferschtman, Alisa Weilerstein, and the Jupiter, Belcea, and Borromeo String Quartets.

Recent recital highlights have included the Metropolitan Museum of Art in New York, the

## UMS Archives

**T**onight's recital marks Alisa Weilerstein's UMS debut and Inon Barnatan's second UMS appearance. Mr. Barnatan last appeared at Hill Auditorium in February 2008 with the Chamber Music Society of Lincoln Center's "A Celebration of the Keyboard" touring program, which also featured pianists Wu Han, Gilbert Kalish, Anne-Marie McDermott, André-Michel Schub, and Gilles Vonsattel.

Louvre Auditorium in Paris, the "Rising Stars" series at the Ravinia Festival in Chicago, and the Gilmore Festival in Michigan. In the summer of 2008, Mr. Barnatan made his debut at the Lanaudière Festival and at the Aspen Music Festival where he played a recital of Liszt and Messiaen.

Mr. Barnatan made his American concerto debut in 2007 with the Houston Symphony Orchestra. An enthusiastic chamber music player, he has just completed three seasons as a member of the Chamber Music Society of Lincoln Center's CMS Two. He participated in the Society's first iTunes digital download released by Deutsche Grammophon. Other chamber music performances include the complete Beethoven piano and violin sonatas at the Concertgebouw in Amsterdam with violinist Liza Ferschtman, the Bergen International Festival in Norway, the Vancouver Chamber Music Festival, the Ravinia Festival, the Verbier Festival, and the Lyon Musicades.

Passionate about contemporary music, Mr. Barnatan regularly commissions and performs music by living composers. Born in Tel Aviv in 1979, he started playing the piano at the age of four. He made his orchestral debut at 11 and studied with Professor Victor Derevianko. In 1997 he moved to London to study at the Royal Academy of Music with Maria Curcio (a student of the legendary Arthur Schnabel) and Christopher Elton, and he has received extensive coaching from Leon Fleisher. In 2006, Mr. Barnatan moved to New York City, which he now calls home.



Inon Barnatan

# UMS / Experience

## UMS EDUCATION AND AUDIENCE DEVELOPMENT PROGRAMS

### *09/10 Season: Breaking Down Walls*

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

UMS's Education Program deepens the relationship between audiences and art, while efforts in Audience Development raise awareness of the positive impact the performing arts and education can have on the quality of life in our community. The program creates and presents the highest quality arts education and community engagement experiences to a broad spectrum of constituencies, proceeding in the spirit of partnership and collaboration.

Both literally and figuratively, the 09/10 UMS education season celebrates the breaking down of walls: literally in the celebration of the 20th anniversary of the fall of the Berlin Wall and events surrounding the presentation of the Berlin Philharmonic; and figuratively, in the attempt to break down walls that impede personal and intellectual growth, participation in the arts, and connections to community. Each event challenges participants to expand the way they think about art, culture, and creativity, and encourages a greater investment in UMS and the arts as a whole.

In this time of economic challenge, the UMS 09/10 education programs "go deeper" with projects that encourage sustained engagement over time, allow a variety of entry points for a wide range of interests and audiences, and explore the diversity of artists, art forms, ideas, and cultures featured in the current UMS season.

### **09/10 Special Projects/New Initiatives**

- Global focus on music from Africa: educational, social, and participatory performance events
- "Innovation Lab" grant from EmcArts/Doris Duke Charitable Foundation to pursue social media as a tool for communication and connection to audiences
- Artist residencies with The Suzanne Farrell Ballet, Shakespeare's Globe Theatre, Bill T. Jones/Arnie Zane Dance Company, San Francisco Symphony, Maly Drama Theater of St. Petersburg
- "Freedom Without Walls" public art project celebrating the Berlin Philharmonic and the 20th anniversary of the fall of the Berlin Wall
- U40, U40! Ticket discounts and special opportunities for UMS patrons under 40
- Guerilla Chamber Music events: Help take music to the streets!

Details about all educational and residency events are posted approximately one month before the performance date. Join the UMS E-mail Club to have updated event information sent directly to you. For immediate event info, please e-mail [umsed@umich.edu](mailto:umsed@umich.edu), or call the numbers listed on the following pages.



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### Public Events: Extending the Experience

UMS hosts a wide variety of educational and community events to inform the public about arts and culture and to provide forums for discussion and celebration of the performing arts. These events include:

- **Artist Interactions:** Public interviews, interactive workshops with artists, master classes, and meet-and-greet opportunities for visiting and local artists to share their craft and process while getting to know the Ann Arbor community.
- **Lectures/Round-Table Discussions/Book Clubs:** In-depth adult education related to specific artists, art forms, cultures, films, books, or ideas connected to the UMS season.
- **Audience as Artist:** Opportunities for the public to participate in the performing arts: dance parties, jam sessions, staged readings.
- **Community Receptions:** Relaxed events for audiences to network and socialize with each other and with artists.

### University Connections

Each year, UMS works with 57 academic units and 175 faculty members at U-M on a wide variety of programs to bring together visiting artists, faculty, students, and the broader southeastern Michigan community. UMS appreciates the generosity of the many faculty members who share time and talent to enrich the performance-going experience for UMS audiences.

With the aim of educating and inspiring students to participate more fully in the performing arts, UMS student programs range from pre-concert pizza to post-concert dance parties; in-class visits with artists to internships and jobs at UMS. UMS also provides various opportunities for students to attend UMS performances at significantly discounted rates (see ticket discount

information on page P/20). Each year, 17,000 students attend UMS events and collectively save \$375,000 on tickets through our discounted ticket programs.

### • 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 about the performance. Tickets go on sale approximately two weeks before the concert.

09/10 Arts & Eats Events:

- Punch Brothers with Chris Thile, Wed 10/7
- Yasmin Levy, Sat 11/14
- Handel's *Messiah*, Sat 12/5
- Bill T. Jones/Arnie Zane Dance Company, Fri 1/22
- Béla Fleck: The Africa Project, Wed 2/17
- Takács Quartet, Mon 3/15
- Schleswig-Holstein Festival Orchestra with Lang Lang, Wed 4/7
- Danilo Perez & Friends, Thu 4/18

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### • Internships and College Work-Study

Internships and College Work-Study with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, fundraising, and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. If you are a U-M student interested in working at UMS, please e-mail [jblk@umich.edu](mailto:jblk@umich.edu) or visit [www.ums.org](http://www.ums.org).

### • Student Committee

As an independent council drawing on the diverse membership of the U-M community, the UMS Student Committee works to increase student interest and involvement in various UMS programs by fostering increased communication between UMS and the student community,

# 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.

**I am proud to say,  
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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](http://www.umalumni.com)

promoting awareness and accessibility of student programs, and promoting the value of live performance. For more information or to join, please call 734.615.6590.

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 09/10 season.



### Building Community around the Arts

Numerous UMS educational and social events provide points of entry for diverse audiences. Specifically, over 100 unique regional, local, and university-based partnerships each season have helped UMS launch initiatives for Arab American, African, Mexican/Latino, Asian, and African American audiences. Though based in Ann Arbor, UMS Community Engagement programs reach the entire southeastern Michigan region.

## YOUTH, TEEN, AND FAMILY

Please call 734.615.0122 or e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu) for more information.

### UMS Youth: Arts for the Next Generation

UMS has one of the largest K–12 education initiatives in 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.

#### • 09/10 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 09/10 season features special youth presentations of Shakespeare’s Globe Theatre, Keith Terry and his Slammin’ All-Body Band, Bill T. Jones/Arnie Zane Dance Company, Ladysmith Black Mambazo, the Sphinx Jr. Division Finals Concert, The Bad Plus, and Hubbard Street Dance Chicago. All youth

performances have accompanying curricular materials, available for free at [www.ums.org](http://www.ums.org), to connect the performance to state curricular standards via the Michigan Grade Level Content Expectations.

#### • 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.

#### *Teacher Appreciation Month!*

March 2010 is Teacher Appreciation Month. Visit [www.ums.org/education](http://www.ums.org/education) for special ticket discount information.

#### • Student-Artist Interactions

Whenever possible, UMS brings its artists into schools to conduct workshops and interactive performances directly with students, creating an intimate and special experience in students’ own environment.

#### • Teacher Advisory Committee

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

UMS is in partnership with the Ann Arbor Public Schools and the Washtenaw Immediate 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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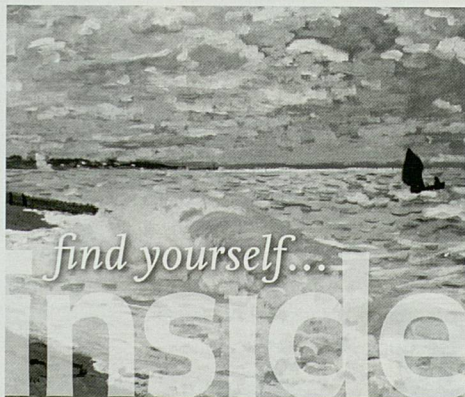
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October 10, 2009-January 3, 2010

Organized by UMMA, this exhibition is made possible in part by the Florence Gould Foundation, the National Endowment for the Arts, and the University of Michigan Health System and Office of the Provost. The project features exceptional loans from the Bibliothèque nationale de France and the Musée d'Orsay.

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## UMS Teen

UMS nurtures the development of young artists and audiences with a yearlong collaborative performance, ticket discounts (see page P/20), and occasional internship opportunities for outstanding high school students.

### • Breakin' Curfew

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this annual performance highlighting the area's best teen performers. This show is curated, designed, marketed, and produced by teens under the mentorship of UMS staff. This season's performance takes place on Saturday, May 15, 2010.

## UMS Family

The UMS Family Series was created to allow families to experience the magic of the performing arts together, irrespective of age. Most family performances feature shorter program lengths, a more relaxed performance-going environment, and special interactive opportunities for kids with the artist or art form. The 09/10 season includes four family performances: The Suzanne Farrell Ballet, Keith Terry and his Slammin' All-Body Band, Vienna Boys Choir (ages 4+, please), and Cyro Baptista's Beat the Donkey.

The 09/10 Family Series is sponsored by **TOYOTA**

## Education Program Supporters

*Reflects gifts received during the 09/10 fiscal year.*



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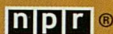
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# UMS/Support

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

## • CORPORATE SPONSORSHIP AND ADVERTISING

### **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:

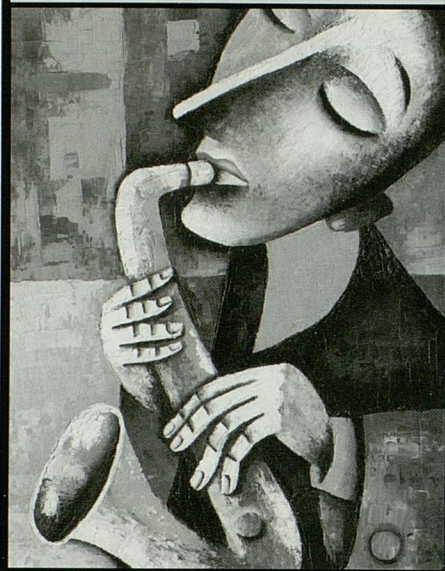
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## • INDIVIDUAL DONATIONS

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## • **UMS ADVISORY COMMITTEE**

The UMS Advisory Committee is an organization of over 80 volunteers who contribute approximately 7,000 hours of service to UMS each year. The Advisory Committee champions the mission and advances UMS's goals through community engagement, financial support, and other volunteer service.

Advisory Committee members work to increase awareness of and participation in UMS programs through the Education Ambassador Committee, a new Community Ambassador project, ushering at UMS youth performances, and a partnership with the U-M Museum of Art (UMMA) Friends Board.

Meetings are held every two months and membership tenure is three years. Please call 734.647.8009 to request more information.

Raising money to support UMS Education Programs is another major goal of the Advisory Committee. The major fundraising events are:

### **Ford Honors Program and Gala:**

#### **San Francisco Symphony**

**Saturday, March 20, 2010**

This year's program will honor the San Francisco Symphony (SFS) and Michael Tilson Thomas (MTT), Music Director. Founded in 1911, the SFS is widely considered to be among the country's most artistically adventurous arts institutions. Michael Tilson Thomas assumed his post as the Symphony's 11th Music Director in 1995. MTT's 13 seasons with SFS have been praised by critics for innovative programming, for bringing the works of American composers to the fore, developing new audiences, and for an innovative and comprehensive education and community program.

Beginning the evening will be a Gala Dinner at the Michigan League, followed by the SFS concert. After the performance, guests can meet SFS musicians and MTT at an afterglow reception. Please call 734.647.8009 for more information.

### **Delicious Experiences**

These special events are hosted by friends of UMS. The hosts determine the theme for the evening, the menu, and the number of guests they would like to entertain. Several events are being planned for this season and will be announced soon.

### **Fifth Annual *On the Road* with UMS**

In 2008, more than 300 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$72,000. This year's event was held on September 11 at Barton Hills Country Club.

# SupportUMS!

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

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

Contact us for details on the specific benefits of each level

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## • ANNUAL FUND SUPPORT

July 1, 2008–August 1, 2009

**T**hank you to those who make UMS programs and presentations possible. The cost of presenting world-class performances and education programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. We are grateful to those who have chosen to make a difference for UMS! This list includes donors who made an annual gift to UMS between July 1, 2008 and August 1, 2009. Due to space constraints, we can only list those who donated \$250 or more. Every effort has been made to ensure the accuracy of this list. Please call 734.647.1175 with any errors or omissions. **Listing of donors to endowment funds begins on page P/44.**

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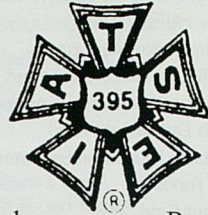
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Tuesday, October 20, 5:30 pm

**Shakespeare's Globe Theatre:**

**Love's Labour's Lost**

Speaker: **Leigh Woods**, Professor of Theatre,  
U-M School of Music, Theatre & Dance

Tuesday, November 17, 5:30 pm

**Berlin Philharmonic**

Speaker: **Leonard Slatkin**, Music Director,  
Detroit Symphony Orchestra (pictured at left)

Friday, November 20, 5:30 pm

**Patti LuPone**

Speaker: **Brent Wagner**, Associate Professor  
and Chair of Musical Theatre, U-M School of Music,  
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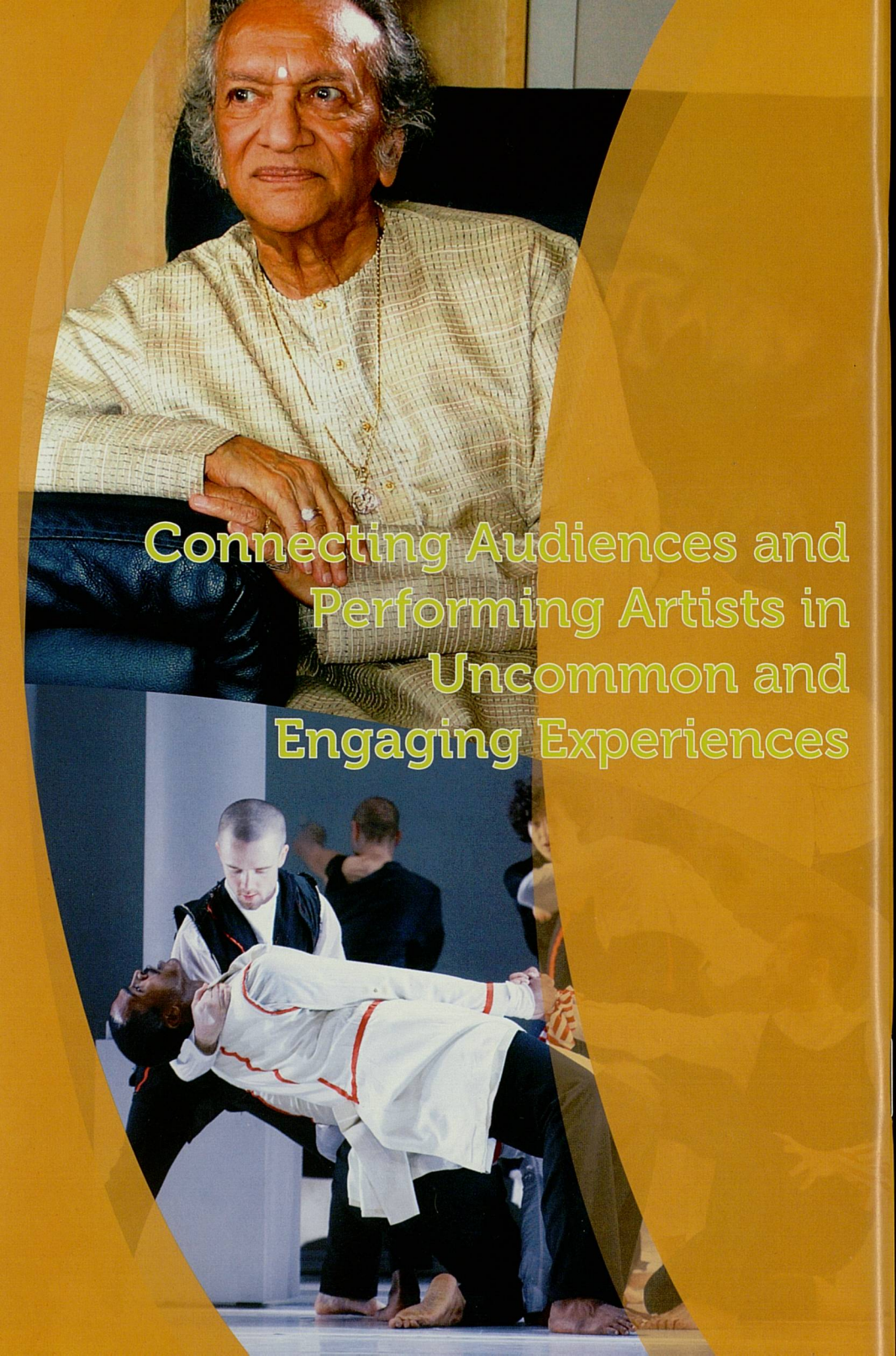
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