

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,

A handwritten signature in black ink that reads "Mary Sue Coleman". The signature is fluid and cursive, written in a professional style.

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.

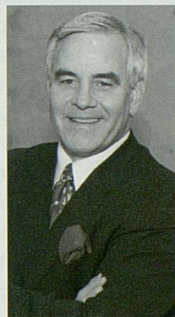
There are lots of things I'd like you to know about UMS, and you'll discover many of them elsewhere in this program book. Here are four things I'd especially like you to know:

**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.

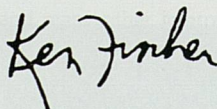
A 500-person usher corps, a 150-voice UMS Choral Union, a 93-member Senate, student interns, a Teacher Advisory Committee, a National Council, a Corporate Council, and countless others help us with strategic planning, special event planning, fund-raising, project-based assistance, backstage support, 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

**H**ow 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.

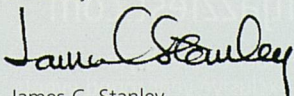
The artistic expressions experienced at UMS events occur in diverse venues, all of which create an unusual bond between the performers and audience. The seasoned attendee and the newcomer each quickly grasp this unique connection. When UMS performances conclude, the artists know they have been understood 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 small 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







Watch.



Listen.



Learn.

WGTE TV • WGTE FM 91.3 Toledo • WGLE FM 90.7 Lima  
WGBE FM 90.9 Bryan • WGDE FM 91.9 Defiance  
The Educational Resource Center  
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Detroit International  
Jazz Festival  
Labor Day Weekend  
September 3 - 6, 2010

Don't  
miss it!

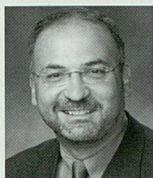
[detroitjazzfest.com](http://detroitjazzfest.com)

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!"

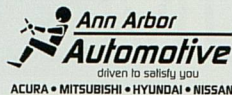




### Douglass R. Fox

*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."



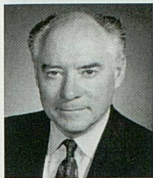
### Bruce Duncan

*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

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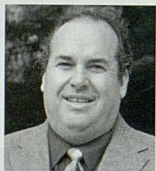


### Mohamad Issa

*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."



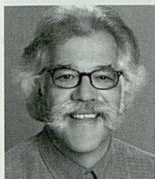
### Tim Gretkierewicz

*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."

**MAINSTREET**  
ventures  
DISTINCTIVE EATERIES.



### 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**

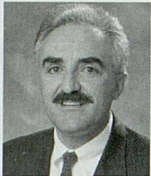



**Michael B. Staebler**

*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**

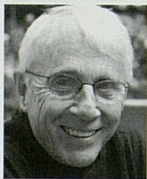
*President, Sesi Lincoln Mercury Volvo Mazda*

"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  
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The Mosaic Foundation, Washington DC



### \$10,000-\$19,999

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



### \$1,000-\$9,999

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Pat Bantle	Mary Dempsey	Charlene Hancock	Deborah Meadows	Aliza Shevrin	
	Mary Ann Faeth	Shelia Harden	Liz Messiter	Alida Silverman	



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*Coordinator*  
 Dennis Carter, Bruce Oshaben,  
 Brian Roddy, *Head Ushers*

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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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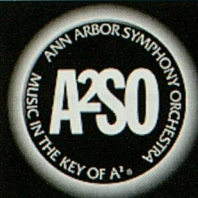
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Albert Berriz	Jim Garavaglia	Bob Kelch	Mike Staebler	

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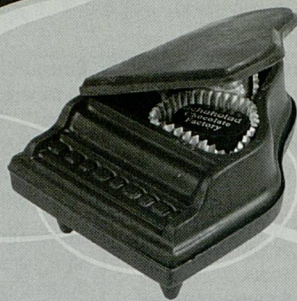
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# UMS/Info

## **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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2009 | 2010 Season



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**Quick Links:**  
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 Request a Brochure    Directions & Parking  
 Press Room    Summer Singa  
 Be a Critic    Volunteer  
 UMS Choral Union    Seating Maps  
 2009-10 By Date    2009-10 By Series  
 UMS on Facebook    UMS on Twitter

**UMS Performance Calendar**

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					

Aug '09    Single Tickets on sale on-line August 20th.

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**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 nickname 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 Mendelssohn 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 premiere 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.

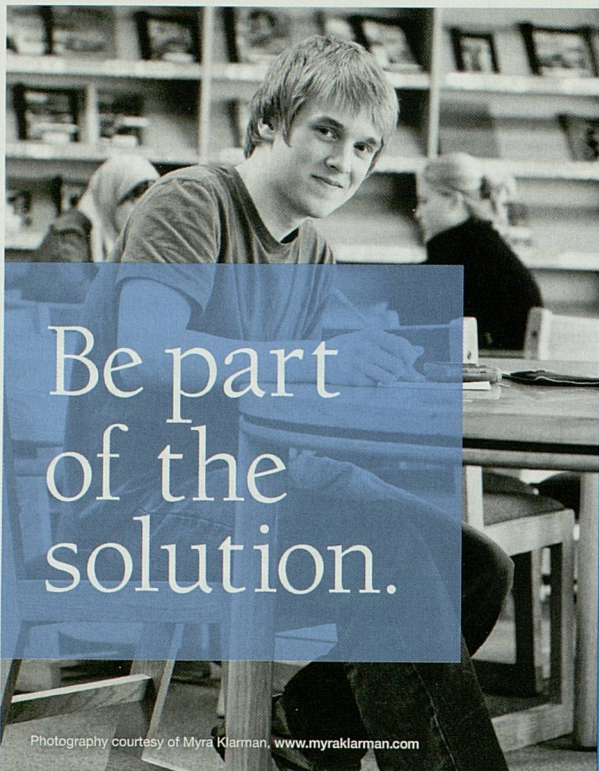
### St. Francis of Assisi Catholic Church

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**

Tuesday, October 27 through Friday, November 6, 2009

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<b>Stile Antico</b>	<b>5</b>
Tuesday, October 27, 8:00 pm St. Francis of Assisi Catholic Church	
<b>Michigan Chamber Players</b>	<b>9</b>
<i>Complimentary Admission</i> Thursday, October 29, 8:00 pm Stamps Auditorium, Walgreen Drama Center	
<b>Belcea Quartet</b>	<b>15</b>
Friday, October 30, 8:00 pm Rackham Auditorium	
<b>Christine Brewer Craig Rutenberg</b>	<b>21</b>
Sunday, November 1, 4:00 pm Hill Auditorium	
<b>Keith Terry and the SLAMMIN All-Body Band</b>	<b>29</b>
Friday, November 6, 7:00 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 Sō 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 Friday, November 6, 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).

## Keith Terry and the SLAMMIN All-Body Band

### Body Music Mini-Festival

Sunday, November 1, 1:00–5:00 pm  
Michigan Union, Pendleton Room  
530 S. State Street

The Body Music Mini-Festival celebrates body music traditions from around the world by bringing together national, regional, and campus groups to perform and teach diverse body music traditions. Keith Terry performs and emcees an afternoon of performances and workshops that will end with an open mic.

*A collaboration with Arts on Earth and the U-M Center for Educational Outreach.*

### Making a Business of Body Music

Monday, November 2, 12:00–2:00 pm  
Michigan Union, Kuenzel Room  
530 S. State Street

Have you ever wondered how artistic expression can be channeled into other facets of your life, both work and play? Come witness internationally-renowned artist Keith Terry talk about and demonstrate how the tenets of body music are applicable to every-day tasks that we all encounter in the home and in the boardroom, including teamwork and leading, public presentations, relationship management, and confidence building. Get ready to get down!

*A collaboration with Arts on Earth, the U-M Center for Educational Outreach, and Arts Enterprise.*

### ArtsLab

Thursday and Friday, November 5–6,  
9:00 am–4:00 pm  
Duderstadt Center, Video Studio

The ArtsLab is an intensive, experimental, experiential exploration of the interrelationships between human arts and human bodies worldwide.

Faculty and students from Architecture; Art & Design; Engineering; English; Kinesiology; Music, Theatre & Dance; and Psychiatry have collaborated using disciplines as diverse as robotics, movement “fingerprint” analysis, and charcoal drawing to create a set of unforgettable experiences. Free and open to the public, the ArtsLab takes full advantage of the sophisticated multimedia capacity of the black-box Video Studio.

Planned and executed by an interdisciplinary group of faculty, students, and staff, ArtsLabs use the arts as a way of knowing—combining creative process, movement, lecture, demonstration, and discussion to create dynamic, experiential, arts-driven events.

Registration is required because the Video Studio has limited capacity. A registration form will be posted in mid-October on [www.artsonearth.org](http://www.artsonearth.org), and registrations will be accepted on a first-come, first-served basis.

*A collaboration with Arts on Earth and the U-M Center for Educational Outreach, A. Alfred Taubman College of Architecture and Urban Planning, U-M School of Art and Design, U-M College of Engineering, U-M Department of English, U-M School of Kinesiology, U-M Department of Psychiatry, and the U-M School of Music, Theatre & Dance.*

### Sleight of Hand: How Bodies Fool Minds Penny Stamps Lecture Series

#### Jamy Ian Swiss

Thursday, November 5, 5:10–6:10 pm  
Michigan Theater

“Magic” is a performance art in which the body’s role is often underappreciated. “Sleight of hand,” “legerdmain,” and “prestidigitation”—all terms for performance magic—point to the role of the hand in fooling the mind. And in fact, mastery of sleight of

*UMS Educational Events continue on the following page...*



hand requires relentless physical practice comparable to that required to master a musical instrument. But like all performance artists, magicians use their full bodies, both as a property of performance, and in the service of deception and illusion.

According to Penn and Teller, master magician Jamy Ian Swiss "makes one understand what a terrifying art form pure sleight of hand can be." But in this original and surprise-laden presentation, Swiss provides a behind-the-scenes view of the ways in which the magician employs the entire body electric to determine what we see.

*A collaboration with Arts on Earth, the U-M Center for Educational Outreach, and the Penny Stamps Distinguished Visitor Series.*

## Gal Costa

### Who is Gal Costa? – Artist Interview

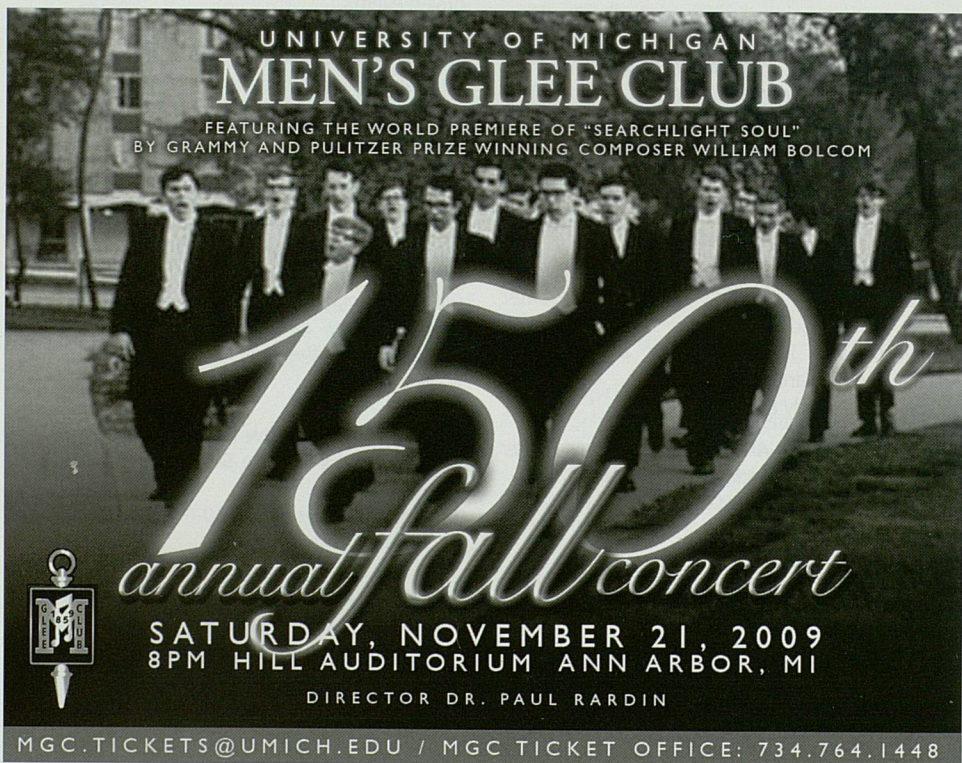
Friday, November 6, 1:00–2:30pm

U-M Clements Library

909 S. University Avenue

The second installation of our Who Is...? Series will explore the meteoric rise of Gal Costa, one of the artists central to the Tropicalismo movement in Brazilian popular music. The scope of her music has evolved and grown over time, yet the heart of her artistry continues. Gal Costa will be interviewed by U-M Professors Sueann Caulfield and Jesse Hoffnung-Garskoff, both experts in Brazilian history and culture, who will discuss her art, cultural background, and personal story.

*A collaboration with the U-M Center for Latin American and Caribbean Studies and the U-M Institute for Research on Women and Gender.*



UNIVERSITY OF MICHIGAN  
**MEN'S GLEE CLUB**  
 FEATURING THE WORLD PREMIERE OF "SEARCHLIGHT SOUL"  
 BY GRAMMY AND PULITZER PRIZE WINNING COMPOSER WILLIAM BOLCOM

**150<sup>th</sup>**  
*annual fall concert*

**SATURDAY, NOVEMBER 21, 2009**  
**8PM HILL AUDITORIUM ANN ARBOR, MI**

DIRECTOR DR. PAUL RARDIN

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presents

## Stile Antico

Tuesday Evening, October 27, 2009 at 8:00  
St. Francis of Assisi Catholic Church • Ann Arbor

### *The Desire of Heavenly Harmonies*

*Thomas Tallis*

*William Byrd*

*Tallis*

*Byrd*

*Tallis*

*Byrd*

*Tallis*

*Byrd*

*Tallis*

*Byrd*

*Tallis*

*Byrd*

*Tallis*

*Byrd*

*Tallis*

*Byrd*

**Why Fum'th in Fight**

**Vigilate**

**Come Holy Ghost**

**Propers for Pentecost**

Spiritus Domini

Confirma hoc

Factus est repente

**Expend, O Lord, My Plaint**

**Infelix ego**

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

**Man Blest No Doubt**

**Quis est homo**

**Let God Arise in Majesty**

**Exurge Domine**

**God Grant with Grace**

**Laetentur Caeli**

**E'en Like the Hunted Hind**

**Ne irascaris**

**O Come in One to Praise the Lord**

**Laudibus in Sanctis**

17th Performance of the  
131st Annual Season

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

Media partnership for this concert is provided by WR CJ 90.9 FM.

Stile Antico appears by arrangement with Knudsen Productions.

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



**A**t first glance, the combination of Tallis's famous psalm tunes with a collection of Latin motets by Byrd may seem rather like chalk and cheese. The psalm tunes, written for a new metrical psalter by Archbishop Matthew Parker in 1567, represent the epitome of the Protestant musical aesthetic: simple, austere, syllabic, and almost entirely homophonic settings in which the clarity of the words (and their biblical origin) was paramount. Such was the style of music Edward VI had imagined when he decreed to Lincoln Cathedral in April 1548 that "the choir shall henceforth sing or say no anthems of our Lady or other saints, but only of our Lord, and them not in Latin, but choosing out the best and most sounding to Christian religion, they shall turn the same into English, setting a plain and distinct note for every syllable."

Byrd's motets, on the other hand, written for the recusant Catholic community and often setting Latin texts with subversive political overtones surely represent the polar opposite. His music is by no means austere, but it pushes the expressive capabilities of choral polyphony to their limit in response to the emotive qualities of the words, many of which, like Parker's, come from the Psalms.

Yet the two repertoires have far more in common than meets the eye. On a practical level, both were written with the intention that they would be performed by the faithful in the privacy of their own homes, rather than by professional choirs in chapels and churches. One can safely surmise that these would have been fairly small-scale performances, not necessarily one-per-part, but at least by few enough performers to gather round the dining-room table, or—for the very well-off—in a private chapel. They were largely amateur performances, but not necessarily unskilful ones; Byrd himself is known to have joined in on occasions.

More importantly, however, it is sometimes overlooked that the dynamic and expressive musical style of Byrd's Catholic Latin motets owes much more, both directly and indirectly (through continental influence), to the post-Reformation musical language than it does to the pre-Reformation style. What the Reformation forced upon musicians was a subservience to—and an engagement with—the words they were setting which, in due time, was actually to nourish artistic development rather than starve it. It also compelled them to learn the art of articulating their musical ideas in an altogether more focused

and concise way. While many had revelled in the florid intricacy and architectural grandeur of the pre-Reformation English style, it represented an insular and old-fashioned tradition. Glorious as its soaring melismata would have sounded when well-performed (which, by some accounts, was not often the case), the music tended to display only the most abstract response to the words, which were in many cases fairly redundant in performance, identifiable to the hearer only by the music to which they were sung, if at all. As the Dutch theologian Desiderius Erasmus reported after various visits to England in the early years of the 16th century: "the whole day is now spent in endless singing...not a single word can be clearly understood, nor is there a free moment for the singers to contemplate what they are singing."

So, while English composers like Tallis may have initially been frustrated by the puritanical limitations imposed upon them by Edward VI in the early days of the Reformation, it was, in retrospect, an inevitable jolt along the enlightenment road for the English musicians of the day. By contrast, the short-lived return to the pre-Reformation Catholic style under Mary in 1553–58, for all the freedom it gave composers to compose splendid, intricate, large-scale antiphons once again, can only really be described as a backward step in terms of musical development. Byrd's mature polyphony bears fairly little relationship to that old style, although he would have experienced it first-hand as a teenage chorister learning his art during Mary's reign. Indeed, his music bears much clearer comparison with the inventive and elegant style pioneered by his elder colleague Thomas Tallis during the early years of Elizabeth's reign. Tallis had been his teacher some years previously, and it is clear that, as colleagues, they became very close friends.

Byrd was also one of the first English composers for centuries to be significantly influenced by his continental counterparts, most notably his near contemporary Alfonso Ferrabosco I, who came to England to serve in Elizabeth's court on a number of occasions during the early decades of her reign. Continental music was also becoming more widely disseminated through the distribution of printed motet books, which were becoming ever more available in England. One way or another, the styles of the leading Italian composers, working under the influence of the Counter-Reformation thinkers involved in the Council of Trent, were now filtering through to England. These Catholic theologians



had finally been forced to take on board many of the same musical issues that had occupied Erasmus (a Catholic) and the Protestant reformers a generation or two earlier. In 1562, for example, an early version of the eighth Tridentine canon on the "abuses of the Mass" decreed that "the entire scheme of singing in modes should be designed not to afford empty delight to the ear, but in such a way that the words may be understood by all; and thus the hearts of the listeners may be caught up into the desire of heavenly harmonies and the contemplation of the joys of the blessed."

Although the final form of the canon was less prescriptive on the matter of words and music, this early version nonetheless shows that "reformed" ideas about music in worship were very much bandied about in Counter-Reformation circles, and the response to them by the leading continental composers, notably Palestrina and Victoria, is evident.

Under the reign of Elizabeth—musically tolerant by comparison with Edward—Byrd and Tallis were both able to use these new ideas to their advantage. For Byrd, the technique of homophony, for example, was not so much an annoying restriction but rather a powerful expressive device reserved for the moments of greatest emotional intensity. One such moment is found in the beseeching "*miserere mei*" (have mercy on me) passage towards the end of *Infelix ego*, and the stark portrayal of Jerusalem laid waste ("*Sion deserta factus est*") in *Ne irascaris*.

Likewise, for all their homophonic austerity, Tallis's psalm tunes are not without their own

expressive possibilities, and their extreme simplicity is simply inherent in their genre: metrical psalms were conceived so as to be performable by as wide a range of people as possible. Much of the musical diversity of these settings depends upon the use of the different modes to characterize each melody. This aside, however, Tallis manages to employ a masterly variety of rhythmic nuances and inflections (within the reasonable boundaries of a metric hymn tune) to give each melody its own unique character. Unfortunately, Parker's *Whole Psalter*, printed in 1567–8, never went on sale, though its rival—a metrical psalter by Sternhold and Hopkins containing somewhat inferior and anonymous music—went from strength to strength and appeared in several editions.

The Byrd motets performed here are all taken from the *Cantiones sacrae* of either 1589 or 1591, with the exception of the *Propers for Pentecost*, which are to be found in his second book of *Gradualia*, published in 1607. The two books of *Gradualia* were the largest portion of a fairly monumental plan to compose music for the year-round cycle of Catholic masses (of which the three famous mass settings, published in the 1590s, were the earliest pieces), and, not surprisingly, the individual pieces are less ambitious and more functional in nature. By contrast, the 1589 collection contains some of Byrd's most subversive motets, many of which are settings of texts that were used in Catholic propaganda. Popular themes included that of the exile of the Jews to Babylon and the destruction of Jerusalem (*Ne irascaris*)—events which the Catholics associated with their own



Photo: B. Eshovega



plight, as well as that of the coming judgement (*Exurge Domine* and *Vigilate*). Penitence was also a very common thread (*Infelix ego*), as the Catholics believed, with the exiled Jews of the Old Testament, that their suffering was given as a punishment for their sin.

Where dramatic or emotive treatment is demanded by the text, Byrd pulls out all the stops. In *Vigilate* we hear the crowing of the cock magnificently illustrated, as well as the lethargic believer being lulled to sleep at the wrong moment. In the most madrigalian of all the motets, *Laudibus in sanctis*, the various musical instruments of praise are jubilantly caricatured in the vocal lines, while a brief foray into triple time characterizes those who "praise him in the dance." The drama and desperation of *Exurge Domine* is characterized by ever wilder ascending leaps on the word "exurge" (arise) in the final section, including that of a minor ninth in the tenor.

Even in the sunnier and less dramatic motet *Quis est homo*, Byrd finds the opportunity for a little tongue-in-cheek characterization, where, at the point at which "the eyes of the Lord are upon the just," the just ("*justos*") are portrayed with almost excessive religiosity—a string of falling suspensions followed by a very "churchy" minor plagal cadence. Similar illustrative techniques are at work in *Laetentur coeli*—the florid melismata of the "heavenly choirs" (*laetentur coeli*) contrast with a rather more raucous and chaotic response "from the earth" (*exultet terra*). The mountains rejoice in a statuesque, "mountain-shaped" point of imitation, while "his humble people" (*pauperum suorum*) are portrayed with unassuming syllabic counterpoint and somewhat gracious harmonic inflections.

One of the expressive tools which is initially perhaps the least striking to modern-day listeners (perhaps because we are so familiar with its sound) is Byrd's use of what we would now think of as the major key for some of his most poignant motets. It is perhaps in *Ne irascaris* that this technique is most powerfully used. In these two pieces the effect of the often diatonic, rich, major sonorities, particularly when low in the vocal tessitura, is to plumb the depths of sorrow and emotive expressivity. For the persecuted and marginalized Catholics in England, one might imagine that, sublime and masterful as it is in its own right, Byrd's earthly expression of their corporate sorrow mingled with joy and hope might yet have encouraged them to a greater "desire of heavenly harmonies."

Program notes by Matthew O'Donovan.

**Stile Antico** is an ensemble of young British singers now established as one of the most original and exciting new voices in its field. Prizewinners at the 2005 Early Music Network International Young Artists Competition, the group is much in demand in concert and records exclusively for Harmonia Mundi. Their award-winning debut disc *Music for Compline* drew superlative reviews and received a Grammy Award nomination. Their second release *Heavenly Harmonies* has received the German Record Critics' Award and a Diapason d'Or.

Working without a conductor, the members of Stile Antico rehearse and perform as chamber musicians, each contributing artistically to the musical result. Their repertoire ranges from the glorious legacy of the English Tudor composers to the works of the Flemish and Spanish schools and the music of the early Baroque. They are passionate about the need to communicate with their audiences, combining thoughtful programming with direct, expressive performances. They are also committed to developing their educational work for which they have received generous funding from the National Lottery through Arts Council England.

Stile Antico has appeared throughout the UK, including concerts at the York, City of London, and Stour Festivals. The group has broadcast several times on BBC Radio 3 and regularly leads courses at the Dartington International Summer School. In 2007, they toured Europe with Sting as part of his Dowland lute song project *Songs from the Labyrinth*, a collaboration repeated to great acclaim in the Far East during December 2008. The group's third disc, *Song of Songs*, was released in April 2009 and was followed by their US debut in June 2009 at the Boston Early Music Festival.

*This evening's concert marks Stile Antico's UMS debut.*

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### Stile Antico

#### Soprano

Helen Ashby  
Kate Ashby  
Rebecca Hickey

#### Tenor

Jim Clements  
Andrew Griffiths  
Benedict Hymas

#### Alto

Emma Ashby  
Eleanor Harries  
Carris Jones

#### Bass

Will Dawes  
Oliver Hunt  
Matthew O'Donovan



presents

## Michigan Chamber Players

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

Gabriel Bolkosky, <i>Violin*</i>	Joseph Gramley, <i>Percussion</i>	Amy Porter, <i>Flute</i>
William Campbell, <i>Trumpet</i>	Sandra Jackson, <i>Clarinet</i>	Mary Ann Ramos, <i>Cello*</i>
Thomas Carter, <i>Viola</i>	Andrew Jennings, <i>Violin</i>	Stephen Shipp, <i>Violin</i>
Alicia Doudna, <i>Violin*</i>	Christopher Kendall, <i>Conductor</i>	Logan Skelton, <i>Piano</i>
Stephanie Fong, <i>Viola*</i>	Jeffrey Lyman, <i>Bassoon</i>	Adam Unsworth, <i>Horn</i>
Diana Gannett, <i>Bass</i>	Louis Nagel, <i>Piano</i>	Stephen West, <i>Baritone</i>
Kathryn Goodson, <i>Piano</i>	Jacqueline Nutting, <i>Piano</i>	Steven Whiting, <i>Narrator</i>

\*Member of The Phoenix Quartet (SMTD Quartet-in-Residence)

Thursday Evening, October 29, 2009 at 8:00  
Stamps Auditorium, Walgreen Drama Center • Ann Arbor

*Franz Liszt*

### Mephisto Waltz No. 2, S. 515

Mr. Nagel, Mr. Skelton

*William Bolcom*

### Graceful Ghost Rag

Mr. Shipp, Mr. Skelton

*Jon Deak*

### Lucy and the Count...Love Letters from Transylvania

Ms. Gannett, Mr. Whiting, Mr. Bolkosky, Ms. Doudna,  
Ms. Fong, Ms. Ramos

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

*HK Gruber*

### Frankenstein!!

Fanfare, Prologue  
Dedication—Miss Dracula  
Goldfinger and Bond—Django—Monster  
A Teeny, Weeny Poltergeist  
Fanfare, Intermezzo  
Frankenstein  
Rat Song and Crusoe Song  
Mr. Superman  
Finale  
The green-haired man—Batman and Robin—Monsters in the Dark—  
Litany—Hello, Hello, Herr Frankenstein—Grete Müller's Adieu  
Fanfare, Epilogue

Mr. West, Mr. Kendall, Ms. Porter, Ms. Jackson, Mr. Lyman,  
Mr. Unsworth, Mr. Campbell, Ms. Goodson, Mr. Jennings,  
Ms. Nutting, Mr. Carter, Ms. Ramos, Ms. Gannett, Mr. Gramley

18th Performance of the  
131st Annual Season

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

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

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



**Mephisto Waltz No. 2, S. 515** (1880)

Franz Liszt

*Born October 22, 1811 in Doborján, Hungary  
(now Raiding, Austria)**Died July 31, 1886 in Bayreuth*

In his diary, Liszt's pupil and secretary August Goellerich writes that Franz Liszt made a comment after hearing him play *Mephisto Waltz No. 2* in concert with pianist Adele aus de Ohe. He said, "I consider it my duty to reject nothing." Dedicated to Camille Saint-Saëns, this work is rarely played either in its original orchestral form or in its solo and duo piano arrangements. Written in 1881, 20 years after the first and most popular *Mephisto Waltz No. 1*, and within five years of Liszt's death, the piece explores new harmonic territories. Its beginning and ending includes an unresolved tritone, a musical interval famous for representing the devil. The piece, for all its dissonance, remains firmly in E-flat until the B-F tritone destroys the work's climax and this harmonic gesture leaves the work's ending unresolved.

*Mephisto Waltz No. 2* was originally scored for orchestra and premiered in 1881 in Budapest. After hearing the premiere, Liszt later extended the work and arranged it for solo piano and eventually into the version we hear now for piano with four hands.

The subject of Mephistopheles was eternally fascinating to Liszt. The following program note, which Liszt took from Lenau, appears in the printed score of the *Mephisto Waltz No. 1*: "There is a wedding feast in progress in the village inn, with music, dancing, carousing. Mephistopheles and Faust pass by, and Mephistopheles induces Faust to enter and take part in the festivities. Mephistopheles snatches the fiddle from the hands of a lethargic fiddler and draws from it indescribably seductive and intoxicating strains. The amorous Faust whirls about with a full-blooded village beauty in a wild dance; they waltz in mad abandon out of the room, into the open, away into the woods. The sounds of the fiddle grow softer and softer, and the nightingale warbles his love-laden song."

Liszt counseled his students from this period not to program his late works, since he felt the public was not ready for them. Liszt also composed third and fourth Mephisto Waltzes, giving him an extended creative period into this subject which so intrigued him.

*Program note by Amy Porter and Louis Nagel.*

**Graceful Ghost Rag** (1979)

William Bolcom

*Born May 26, 1938 in Seattle, Washington*

William Bolcom wrote *Graceful Ghost Rag* in memory of his father, who passed away in 1970. The rag is laid out in four 16-bar strains, in the pattern ABCA, plus a closing tag. Each strain repeats, and the texture is rich enough that different inner voices can come to the fore each time through, as in Schumann.

*Graceful Ghost Rag* has achieved a quasi-iconic status, instantly recognized by musicians and many non-musicians. At a given moment, Romanian violinist Sergiu Luca asked for an arrangement of the piece for violin and piano, and Mr. Bolcom obliged.

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**Lucy and the Count...Love Letters from Transylvania** (1981)

Jon Deak

*Born April 27, 1943 in Hammond, Indiana*

Jon Deak's greatest influences of his works have come from Salvatore Martirano and John Cage and from the Soho Performance Art Movement of the late 1960s and early 1970s. Many of his works are performance scores in a different sense; the work has a visual and theatrical element that transcends the customary relationship of pitch and rhythm. They are a kind of "Story Theater," to borrow the name of a theatrical performing company of the 1970s that produced elaborate versions of fairy tales in which actors began by narrating (as outsiders observing the story), then, gradually became the characters they had been describing. Similarly in Jon Deak's many concert dramas, there are soloists who both narrate and enact the story, and the instrumentalists themselves take part in various ways, both by word and sound.

On several occasions, Deak has turned to an old story, whether a folktale or a work of literary fiction. *Lucy and the Count...Love Letters from Transylvania* is based on Bram Stoker's *Dracula*. Other examples in his output include compositions of *The Ugly Duckling* and *The Bremen Town Musicians*. All partly make use of speech rhythm for the music. The words of the tale are turned into music, which sometimes takes over the storytelling entirely and sometimes supplies the background to declamation. The instrumentalists evoke words "woven into the music as a sound event." As the



composer has explained, Deak is sometimes “more concerned with the sound event than with the meaning of the words.”

*Program note by Steven Ledbetter.*

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### **Frankenstein!!** (1976–77)

HK Gruber

*Born January 3, 1943 in Vienna*

The origins of this “pan-demonium” go back to the *Frankenstein Suite* of 1971—a sequence of songs and dances written for the Vienna MOB art and tone ART Ensemble which was then active in the field of instrumental theater. Although the suite was a success, I was unhappy about its improvisatory structure, and also needed the resources of a full orchestra. So in 1976–77, I completely recomposed the work in its present form. It was first performed on November 25, 1978 by the Royal Liverpool Philharmonic Orchestra under Simon Rattle with myself as soloist. For the 1979 Berlin Festival, I wrote an alternative version for soloist and 12 players (first performed that year by the Vienna ensemble “die reihe” under Kurt Schwertsik, again with myself as soloist). Since then, the two versions have happily co-existed, and in 1983, at the Espace Cardin in Paris, *Frankenstein!!* entered the theater for the first time—an unforeseen development, but one that proved suited to Artmann’s multi-layered fantasy.

The title of the volume from which I took the poems of *Frankenstein!!—Allerleirausch, neue schöne kinderreime* (Noises, noises, all around—lovely new children’s rhymes)—promises something innocuous; but Artmann himself has described the poems as being, among other things, “covert political statements.” Typically he refused to explain what he meant. But his reticence is eloquent: the monsters of political life have always tried to hide their true faces, and all too often succeed in doing so. One of the dubious figures in the pandemonium is the unfortunate scientist who makes so surprising an entry at mid-point. Frankenstein—or whoever we choose to identify with that name—is not the protagonist, but the figure behind the scenes that we forget at our peril. Hence the exclamation marks.

Artmann’s demystification of heroic villains or villainous heroes finds a musical parallel in, for instance, the persistent alienation of conventional orchestral sound by resorting to a cupboard full of toy instruments. However picturesque or amusing

the visual effect of the toys, their primary role is musical rather than playful—even howling plastic horses have their motivic/harmonic function. In order to do justice to the true significance of the texts it would be enough to provide some extra exercises in structural complexity. By analogy with Artmann’s diction, my aim was a broad palette combining traditional musical idioms with newer and more popular ones, and thus remaining true to the deceptive simplicity of texts whose forms at first glance suggest a naive and innocently cheerful atmosphere.

*Program note by HK Gruber.*

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**Gabriel Bolkosky** (*Violin*) is Executive Director of The Phoenix Ensemble, an Ann Arbor-based non-profit arts organization dedicated to helping artists and the educational community. His debut solo album *This and That* was released in 2005 to critical acclaim and features both jazz and classical music. Other recordings include explorations of klezmer with *Into the Freylakh (The Shape of Klez to Come)*, of the nuevo tango music of Astor Piazzolla (*The Oblivion Project Live*), children’s folk music with the children’s music group Gemini (*The Orchestra Is Here to Play*), and contemporary music of composers such as Xenakis and Boulez with his former group Non Sequitur. *This evening’s concert marks Mr. Bolkosky’s third UMS appearance.*

**William Campbell** (*Trumpet*), Associate Professor of Trumpet at U-M, has also served on the faculties at The Ohio State University and University of Kansas. He performed for seven years as principal trumpet with l’Orchestra Maggio Musicale Fiorentino in Florence, Italy, conducted by Zubin Mehta. Mr. Campbell also performed as soloist with Mehta, toured five continents, and performed on numerous recordings. He has performed as principal trumpet with the Chicago Symphony Orchestra, the St. Louis Symphony Orchestra, the Columbus Symphony Orchestra, and the Rochester Philharmonic Orchestra. Mr. Campbell has performed with conductors including George Solti, Ricardo Chailly, Charles Dutoit, Christopher Hogwood, Leonard Slatkin, and Carlo Maria Giulini. *This evening’s concert marks Mr. Campbell’s fifth UMS appearance.*

**Thomas Carter** (*Viola*) is currently a graduate student at U-M pursuing a Specialist of Music degree in Viola Performance. He also received a BM in Music Theory from U-M in 2007, and a MM in Chamber Music in 2009. Currently studying with Yizhak Schotten, his past teachers have included James VanValkenburg and Scott Rawls. An avid chamber musician, Mr. Carter has participated in numerous ensembles throughout



his years at U-M and at summer festivals across the continent, including Le Domaine Forget, the Brevard Music Center, and the Meadowmount School of Music. He also served as principal violist of the U-M Symphony Orchestra from 2007–2009, and spent three years as a mentor in the Detroit Symphony Civic Orchestra. *This evening's concert marks Mr. Carter's UMS debut.*

**Alicia Doudna** (*Violin*) has performed and taught throughout the US and abroad. She has performed with Itzhak Perlman, Paul Katz, Ronald Copes, and members of the Cavani Quartet. She has appeared at various festivals as a chamber musician, and has performed with several chamber orchestras and ensembles, including The East Coast Chamber Orchestra, The Suedama Ensemble, Radius Ensemble, and The Phoenix Ensemble. As a teacher, Ms. Doudna was the director of the Peninsula Strings in Blue Hill, Maine, and a chamber music coach at the Perlman Music Program in New York. She holds a BM from the Cleveland Institute of Music and a MM from The New England Conservatory. *This evening's concert marks Ms. Doudna's third UMS appearance.*

**Stephanie Fong** (*Viola*) is a native of Oakland, California. She holds degrees from the New England Conservatory, the San Francisco Conservatory, and Rice University. Her principal teachers include Martha Strongin Katz, Ian Swensen, and Kenneth Goldsmith. In addition to attending numerous festivals including the Aspen Music School and Festival, Tanglewood Music Center, Yellow Barn Music School and Festival, and Kneisel Hall, Ms. Fong has performed extensively as a chamber musician with artists such as Gilbert Kalish, Robert Mann, Menahem Pressler, and Donald Weilerstein. She also performs regularly with the Portland Symphony Orchestra, Rhode Island Philharmonic, Indian Hill Symphony Orchestra, and Boston Symphony Orchestra. *This evening's concert marks Ms. Fong's UMS debut.*

**Diana Gannett** (*Bass*) has spent most of her professional life on the east coast as a teacher and performer. As a chamber musician, she has performed with the artists of the Guarneri, Emerson, Laurentian, and Stanford Quartets; the Borodin Trio; and the Iowa Center for New Music, American Chamber Players, New Band, and the Oberlin Dance Collective. As a soloist, her programs have included over 20 contemporary premières and several solo improvisations as well as traditional repertoire. She is recorded on Irida records, has a solo CD titled *Ladybass*, and a duo CD *Duetti Dolce*. Ms. Gannett is Past President of the International Society of Bassists and hosted the 1999 convention at the University of Iowa. *This evening's concert marks Ms. Gannett's fourth UMS appearance.*

**Kathryn Goodson** (*Piano*) joined the U-M School of Music, Theatre & Dance in 2005 as collaborative pianist for the wind and percussion department, and in 2008 her responsibilities expanded to include the voice department. Her previous academic posts were held at the Baseler Musikakademie, the Conservatoire de Genève in Switzerland, and Eastern Michigan University. Ms. Goodson received her MM and DMA in Collaborative Piano from U-M working with Martin Katz and Eckart Sellheim, and her BM in Piano Performance from Oberlin Conservatory where she studied with Robert Shannon. She was the recipient of two Fulbright Scholarships for *Liedgestaltung* study in Germany with Hartmut Höll at the Musikhochschule Karlsruhe, from which she holds the Konzertexamen with highest honors. *This evening's concert marks Ms. Goodson's UMS debut.*

**Joseph Gramley** (*Percussion*) is committed to bringing fresh and inventive compositions to a broad public, and each year he commissions and premières a number of new works. His first solo recording *American Deconstruction*, an expert rendition of five milestone works in multi-percussion's huge modern repertoire, appeared in 2000 and was reissued in 2006. His second, *Global Percussion*, was released in 2005. An invitation from Yo-Yo Ma in 2000 led Mr. Gramley to join the Silk Road Ensemble. In addition to participating in the group's extended residencies in American and European cities, Mr. Gramley has toured with Mr. Ma and the Ensemble throughout North America, Europe, and Asia. A 1988 graduate of the Interlochen Arts Academy, Mr. Gramley did his undergraduate work at U-M and his graduate studies at The Juilliard School. *This evening's concert marks Mr. Gramley's third UMS appearance.*

**Sandra Jackson** (*Clarinet*) is the former principal clarinet of the Orquesta Sinfonica del Estado de Mexico (Symphony Orchestra of the State of Mexico) in Toluca, Mexico. Other orchestral experience includes performances with the Chicago Symphony Orchestra, Grand Rapids Symphony, Michigan Opera Theatre, Kalamazoo Symphony, Flint Symphony, Toledo Symphony, and the Ann Arbor Symphony. Ms. Jackson has been on the faculty of the University of Toledo and served as Interim Clarinet faculty at U-M, Eastern Michigan University, and Western Illinois University. During the summer she teaches at Interlochen Center for the Arts. *This evening's concert marks Ms. Jackson's second UMS appearance.*

**Andrew Jennings's** (*Violin*) principal teachers were Ivan Galamian, Alexander Schneider, Pamela Gearhart, and Raphael Druian. He was a founding member of the Concord String Quartet, an ensemble that quickly gained



international recognition by winning the Naumberg Chamber Music Award in 1972 and which performed more than 1,200 concerts throughout the US, Canada, and Europe. The Concord Trio, which Mr. Jennings subsequently formed with Norman Fischer and Jeanne Kierman, debuted in 1993. Mr. Jennings's teaching career began at Dartmouth College where members of the Concord Quartet were engaged as artists-in-residence from 1974–1987, and he later served on the faculty of Oberlin College. He currently devotes his summers to chamber music instruction at the Tanglewood Music Center and to the Musicorda School for Strings in Holyoke, Massachusetts. *This evening's concert marks Mr. Jennings's 19th UMS appearance.*

**Christopher Kendall** (*Conductor*) was the Director of the University of Maryland School of Music from 1996–2005 during a time of extraordinary growth in the stature of the program and its occupancy of the Clarice Smith Performing Arts Center, which combines public arts presentation with the academic disciplines of music, dance, and theater. From 1993–1996, Mr. Kendall was Director of the Music Division and Tanglewood Institute of the Boston University School of the Arts. Prior to this, he was Assistant, then Associate Conductor of the Seattle Symphony from 1987–1992. Mr. Kendall earned his BM from Antioch College in 1972 and MM in Orchestral Conducting from the University of Cincinnati College Conservatory of Music in 1974, where he studied conducting with Thomas Schippers, Leonard Bernstein, Elmer Thomas, Louis Lane, and Robert Shaw, and did extensive study at the Dalcroze School of Music in New York City with Hilda Schuster. *This evening's concert marks Mr. Kendall's UMS debut.*

**Jeffrey Lyman** (*Bassoon*) has established himself as one of the premier performers, teachers, and historians of the bassoon in the US. He has been Associate Professor of Bassoon at U-M since 2006, and, prior to that, held positions at Arizona State University and Bowling Green State University. His principal teachers include Bernard Garfield of the Philadelphia Orchestra and Richard Beene and Hugh Cooper of U-M. He holds an undergraduate degree from Temple University and his MM and DMA from U-M. Mr. Lyman has been a member of numerous orchestras across the country and has performed with ensembles including the Philadelphia Orchestra, the Metropolitan Opera Orchestra, the Opera Company of Philadelphia, the Savannah Symphony, the Pro-Musica Chamber Orchestra of Columbus, the Grand Rapids Symphony, and the Michigan Opera Theatre. *This evening's concert marks Mr. Lyman's second UMS appearance.*

**Louis Nagel** (*Piano*) combines an active concert and teaching schedule and is noted for his lecture-recitals by musicians and non-musicians alike. He has taught at the Interlochen Arts Camp, International Music Camp in Poland, Adamant Music School, and the Amalfi Coast Music Festival in Italy. He is director of the U-M School of Music, Theatre & Dance Outreach Program and advisor to the Bachelor of Musical Arts Degree program. He is on the board of the American Liszt Society and often performs at its annual festivals including the Great Romantics Festival at McMaster University. Mr. Nagel's CD, *Four Centuries Of J.S. Bach*, has been praised by Murray Perahia and David Dubal. *This evening's concert marks Mr. Nagel's ninth UMS appearance.*

**Jacqueline Nutting** (*Piano*) is originally from Saskatoon, Saskatchewan. She holds a BM in Violin Performance from McGill University in Montreal and her MM from U-M. Her former private teachers include Yehonaton Berick, Mark Gothony, and Ellen Jewett. She is currently studying with Andrew Jennings at U-M where she is a Doctoral Candidate of Musical Arts in Violin Performance. As a teacher, she maintains a full private studio, and is on faculty at the Ann Arbor School for the Performing Arts and at U-M. Ms. Nutting is also the string director of the St. Francis String Program and the artistic director and founder of the Ritornello Music Festival in Saskatoon and Ensemble Baroken of Ann Arbor. *This evening's concert marks Ms. Nutting's UMS debut.*

Three-time international prizewinner **Amy Porter** (*Flute*) first leapt to attention when she won the Third Kobe International Flute Competition in Japan which led to international performance invitations. Ms. Porter has appeared as soloist with orchestras and music centers around the world including Atlanta, Houston, New Hampshire, Carnegie Hall, The Kennedy Center, Suntory Hall, and the National Theater Concert Hall in Taipei, Taiwan. She was also awarded the 2006 Henry Russel Award from U-M for distinguished scholarship and conspicuous ability as a teacher. A native of Wilmington, Delaware, Ms. Porter is a graduate of The Juilliard School. She held the position of Associate Principal Flute in the Atlanta Symphony Orchestra for eight years before becoming Professor of Flute at U-M. *This evening's concert marks Ms. Porter's 10th UMS appearance.*

**Mary Ann Ramos** (*Cello*) has appeared as soloist with several orchestras, including the Gateway Festival Orchestra, the University City Symphony, the Alton Symphony, and the Kirkwood Symphony. She holds prizes in various competitions, including the Mexican National Cello Competition and the Music Teachers



National Association competition. She has participated in national and international festivals as both a performer and chamber music coach. Ms. Ramos completed her BM at New England Conservatory as a student of Laurence Lesser, and her MM at the Cleveland Institute of Music as a student of Richard Aaron. Ms. Ramos is currently completing a DMA at U-M as a student of Anthony Elliott. *This evening's concert marks Ms. Ramos's third UMS appearance.*

**Stephen Shipps** (*Violin*) studied with Josef Gingold at Indiana University. He also studied with Ivan Galamian and Sally Thomas at the Meadowmount School and with Franco Gulli at the Academia Chigiana in Siena, Italy. He is a former member of the Meadowmount Trio and the Amadeus Trio and has appeared as soloist with the symphony orchestras of Indianapolis, Dallas, Omaha, Seattle, and Ann Arbor, as well as the Piedmont Chamber Orchestra and the Madiera Bach Festival. He has been a member of the Cleveland Orchestra, associate concertmaster of the Dallas Symphony, concertmaster of the Dallas Opera, concertmaster and associate conductor of the Omaha Symphony and the Nebraska Sinfonia, and guest concertmaster for the Seattle and Toledo symphony orchestras. *This evening's concert marks Mr. Shipps's 15th UMS appearance.*

**Logan Skelton** (*Piano*) has concertized widely in the US, Europe, and Asia and has been featured on many public radio and television stations including NPR's *Audiophile Audition*, *Performance Today*, *All Things Considered*, and *Morning Edition*, as well as on radio in China and national television in Romania. To date he has recorded 10 discs of solo and chamber repertoire for Centaur, Albany, Crystal, and Naxos Records, the latter on which his two-piano partner was composer/pianist William Bolcom. He is a frequent guest pianist at prestigious music festivals and a frequent juror for international piano competitions. Mr. Skelton was honored recently by U-M as the recipient of the prestigious Harold Haugh Award for excellence in studio teaching. He has served on the faculties of Manhattan School of Music, Missouri State University, and is currently Professor of Piano and Director of Doctoral Studies in Piano Performance at U-M. *This evening's concert marks Mr. Skelton's fifth UMS appearance.*

Before coming to Michigan, **Adam Unsworth** (*Horn*) served as fourth horn of The Philadelphia Orchestra from 1998–2007. Prior to his appointment in Philadelphia, he spent three years as second horn of the Detroit Symphony Orchestra. He also served as a guest principal horn with the St. Louis Symphony as well as principal horn of the Colorado Music Festival.

A former faculty member at Temple University, he has appeared at many universities throughout the US as a recitalist and clinician, and has made several solo and chamber appearances at Carnegie's Weill Recital Hall. Mr. Unsworth received his formal training at Northwestern University, where he studied with former Chicago Symphony Orchestra members Gail Williams and Norman Schweikert. He continued with graduate work at the University of Wisconsin-Madison with Douglas Hill. In 2006 Mr. Unsworth released his first jazz CD entitled *Excerpt This!* which features five of his original compositions for jazz sextet and three unaccompanied works. *This evening's concert marks Mr. Unsworth's UMS debut.*

**Stephen West** (*Baritone*) has appeared with many of the finest opera companies in the world, including the Metropolitan Opera; the Bayreuth, Salzburg, and Santa Fe Festivals; Opéra National de Paris; Deutsche Staatsoper; Teatro Carlo Felice; Teatro Regio; the Lyric Opera of Chicago; New York City Opera; and the San Francisco, Seattle, Washington, and Dallas operas. He has performed with leading symphony orchestras such as the Los Angeles Philharmonic; the Boston, Atlanta, and Montreal symphonies; and the Philadelphia and Cleveland orchestras in venues such as Carnegie Hall, Tanglewood, and the Hollywood Bowl. He has collaborated with many world-famous conductors, including James Levine, Riccardo Muti, Sir Andrew Davis, Rafael Frühbeck de Burgos, Sir Charles Mackerras, Julius Rudel, Michael Gielen, and Richard Bonyngue. *This evening's concert marks Mr. West's second UMS appearance.*

**Steven Whiting** (*Narrator*) teaches courses in 18th- and 19th-century music and the history of American musical theater. Following his undergraduate education, he studied at Christian-Albrechts Universität in Kiel, Germany on a Fulbright study grant. Mr. Whiting has published a dozen articles about Beethoven, Satie, French cabaret music, and E.T.A. Hoffmann, and has co-edited A.L. Ringer's *Musik als Geschichte*. His book *Satie the Bohemian: From Cabaret to Concert Hall* (Oxford University Press, 1999) was recognized as an outstanding academic book by *Choice*. A former director of the U-M's Center for European Studies and Associate Director of its International Institute, Mr. Whiting now serves as Associate Dean for Graduate Studies of the U-M School of Music, Theatre & Dance. *This evening's concert marks Mr. Whiting's second UMS appearance.*



presents

## Belcea Quartet

Corina Belcea-Fisher, *Violin*  
 Laura Samuel, *Violin*  
 Krzysztof Chorzelski, *Viola*  
 Antoine Lederlin, *Cello*

Friday Evening, October 30, 2009 at 8:00  
 Rackham Auditorium • Ann Arbor

*Franz Josef Haydn*

### **String Quartet No. 25 in C Major, Op. 20, No. 2**

Moderato  
 Capriccio: Adagio  
 Minuet: Allegretto  
 Fuga a quattro soggetti: Allegro

*Dmitri Shostakovich*

### **String Quartet No. 14 in F-sharp Major, Op. 142**

Allegretto  
 Adagio  
 Allegretto—Adagio  
*Movements 2 and 3 played attacca (without pause).*

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

*Franz Schubert*

### **String Quartet No. 12 in c minor, D. 703**

Allegro assai

*Benjamin Britten*

### **String Quartet No. 3, Op. 94**

Duets: With Moderate Movement  
 Ostinato: Very Fast  
 Solo: Very Calm  
 Burlesque: Fast—con fuoco  
 Recitative and Passacaglia (La Serenissima): Slow—Slowly moving

19th Performance of the  
 131st Annual Season

47th Annual  
 Chamber Arts Series

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

Belcea Quartet appears by arrangement with Arts Management Group Inc.

Belcea Quartet records for EMI Classics.

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



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

At the center of the program are two dark works written in the proximity of death by two 20th-century masters, Benjamin Britten and Dmitri Shostakovich, who became friends through music and understood each other deeply, even though geographical and language barriers prevented regular contact or normal verbal communication. Their profound artistic kinship is evident from this pair of quartets.

They will be flanked by two quartets from the era of Viennese classicism. Schubert was too young to have met Haydn in person, but he certainly built on the older master's musical legacy in his own work. Haydn in 1772 was in what his biographers have called his *Sturm und Drang* (Storm and Stress) phase, and it is that passionate way of writing that influenced Schubert in one of his most dramatic chamber compositions.

### String Quartet No. 25 in C Major, Op. 20, No. 2 (1772)

Franz Josef Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

#### Snapshot of History...

##### In 1772:

- The British schooner *Gaspee* is burned by American patriots off the coast of Rhode Island in an event that prepared the way for the Revolution
- Scottish chemist Daniel Rutherford isolates nitrogen
- Mozart, age 16, writes his three divertimenti for strings (K. 136–38), making the transition from child prodigy to mature genius
- The first partition of Poland
- Johann Gottfried von Herder publishes his influential *Treatise on the Origin of Language*

Haydn is often called the “father” of the string quartet. While this is not entirely true (there were others, most notably Luigi Boccherini, who made significant early contributions to the genre), Haydn certainly opened a major new chapter in quartet history with his Op. 20 quartets. It would be no exaggeration to say that Viennese classical style as we know it was born in 1772, with Haydn's fourth published set of six quartets. Individualization of the four instrumental parts, a sophisticated way of thematic development, and a prodigious diversity of musical characters are only a few features that distinguish these path-breaking masterworks—features that were further developed in the later works of Haydn, as well as those of Mozart, Beethoven, and Schubert.

Within the standard framework of opening sonata-form—slow movement—minuet—finale, each movement of the C-Major quartet is unmistakably

unique. The first, proceeding in an unhurried “Moderato” instead of the usual “Allegro,” surprises at every turn with its irregular and quite unpredictable phrases, the simultaneous development of three distinct thematic materials, and many daring key changes. The slow movement is even more extraordinary: it opens with a dark, recitative-like theme played by all four instruments in unison and wends its way through many dramatic interruptions until the recitative receives its “aria”—a soaring, song-like melody played by the first violin which itself breaks down in the middle. The movement's inscription “Capriccio” refers to its highly unusual musical form. In a further surprising move, Haydn doesn't bring this “Adagio” to a full close; instead, he leaves it open with a half-cadence and segues directly into the third-movement “Minuet.” Whatever expectations we might have about a minuet, Haydn confounds them here: by the numerous slurs across the barlines, he completely obscures our perception of the three-quarter time, only to suddenly burst into dance a moment later. A brief, enigmatic, and—once again—open-ended trio section does little to help us get our bearings.

This quartet is one of three in Op. 20 to end with a fugue. Haydn marked the C-Major fugue as a *4 soggetti*, or four subjects. What this means is that, at various points, the main theme is joined by three different countersubjects. Haydn uses several learned devices from the Baroque era such as thematic inversion and overlapping thematic statements (*stretto*). At the end, however, counterpoint is replaced by a powerful dramatic unison, similar to what we heard in the second movement. Haydn wrote a Latin phrase into the score: “*Sic fugit amicus amicum*” (thus friend



flies from friend), playing on the word *fugue* and affording a glimpse into the thought associations evoked in him by his own music.

*Program note by Peter Laki.*

## String Quartet No. 14 in F-sharp Major, Op. 142 (1973)

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg

Died August 9, 1975 in Moscow

### Snapshot of History...

#### In 1973:

- Watergate scandal in the US
- Salvador Allende's democratic government is overthrown in Chile
- Yom Kippur war in the Middle East
- Benjamin Britten completes his last opera, *Death in Venice*
- Bernardo Bertolucci directs *The Last Tango in Paris*

Shortly after the completion of his *Symphony No. 15* in the summer of 1971, Shostakovich suffered his second heart attack. His heart improved, but his physical strength and mobility deteriorated significantly. A year later, while in the hospital for kidney stones, a cyst was discovered in his left lung and he began radiation treatments. (The cause of Shostakovich's death, in 1975, was lung cancer.) What bothered him considerably more than his myriad disabilities and failing health, however, was the creative dry spell that they brought on; throughout his life the need for the sustenance of composing was on par with his need for food. His mood improved markedly in the spring of 1973, when the spell was finally broken with the composition of his *String Quartet No. 14*.

Dedicated to the one remaining member of the original Beethoven Quartet who had not yet received individual recognition, the cellist Sergey (Seryozha) Shirinsky, Shostakovich personalized the dedication both by featuring his instrument and by embedding a quote from Act IV of his opera, *Katerina Izmaylova*, (Seryozha, my fine one) in the last movement. (The same quotation, incidentally, had already appeared in *String Quartet No. 8*.) Additionally, in the opening *pizzicato* motive of the last movement, Shostakovich spelled out the musical equivalent of the dedicatee's name. *String Quartet No. 14* was given its première in Leningrad on November 12, 1973.

*String Quartet No. 14* is in three movements, the second and third played without pause. In sharp contrast to his previous two quartets, in *String Quartet No. 14* Shostakovich makes no use of 12-note writing. Chromaticism is present, but its tonal contexts are more clearly defined; the sound is more "traditional." The cello introduces both main themes in the sonata-form first movement. The initial theme, with its simple descending, then ascending sequences reflect back to a more innocent, carefree past. Cadenzas for the viola and later the cello lead to a coda that brings the movement to a tranquil conclusion. The opening theme of the second movement is a fluid, expressive melody that evolved over a long span; much of the movement is in rarefied two-part texture. A central episode presents a ravishing duet for cello above the first violin. (Shostakovich referred to this uncharacteristically sentimental departure as his "Italian bit.") The final movement contains crisp pointillistic fragmentation of themes from both first and second movements and concluded with an extensive reprise of the themes, including the "Italian" duet, from the slow movement.

*Program note by Laurel E. Fay.*

## String Quartet No. 12 in c minor, D. 703 "Quartettsatz" (1820)

Franz Schubert

Born January 31, 1797 in Himmelpfortgrund, in Vienna

Died November 19, 1828 in Vienna

### Snapshot of History...

#### In 1820:

- Indiana University is founded
- Alexander Pushkin writes *Ruslan and Ludmila*
- Beethoven composes his *Piano Sonata No. 30 in E Major, Op. 109*
- Antarctica first sighted by explorers
- The mad King George III of England dies, succeeded by his son, George IV

Two of Schubert's works were epoch-making events, and both remained mysteriously unfinished at the time of his death. One is the well-known "Unfinished" *Symphony No. 8* and the other is the *Quartettsatz*, or Quartet Movement, composed in 1820, just two years ahead of the famous symphony. The *Quartettsatz* was meant to be the first movement of a complete quartet, but only a



fragment of the second movement has survived. No one knows why Schubert left this work unfinished. There were no finale-key problems as there would have been in *Symphony No. 8*. The important thing is that the Quartettsatz is unlike any chamber music Schubert had composed up to that time; it opens the door to his maturity and, consequently, the door to early Romanticism.

"Romantic" is one word we could use to describe the introductory measures of this sonata form. "Theatrical" is another. Certainly the tremolo string effect leading to a dynamic climax comes more from the operatic theater than from the chamber domain. Following his brooding first theme, Schubert again takes up the tremolo as a transition to the second theme. Even more romantically, this beautifully sweet melody appears in the unexpected key of A-flat Major. The concluding material, however, reverts to the more usual G Major. After what has been termed a "veiled" development section, Schubert brings back his themes, but out of order. First comes the lyrical second theme (now in B-flat and E-flat Major), then the fiery transition, this time leading to the concluding material in C Major. Finally, allusions to the first theme in c minor lead to a reprise of the introduction that caps the movement.

*Program note by Dr. Michael Fink.*

### String Quartet No. 3, Op. 94 (1975)

Benjamin Britten

*Born November 22, 1913 in Lowestoft, England*

*Died December 4, 1976 in Aldeburgh*

#### Snapshot of History...

##### In 1975:

- The Vietnam War ends as the Communist forces capture Saigon
- Britten's friend Dmitri Shostakovich dies
- E.L. Doctorow publishes *Ragtime*
- Miloš Forman releases the film *One Flew Over the Cuckoo's Nest*
- Andrei Sakharov receives the Nobel Peace Prize

A valedictory work if ever there was one, Britten's *String Quartet No. 3* was written by a dying man. Ever since his open-heart surgery in 1973, Britten was for all intents and purposes an invalid, requiring round-the-clock nursing care and unable to work for more than a few hours a day. It was also the first composition in a long time that Britten wrote without a commission. The group that premiered

the work (after Britten's death), the Amadeus Quartet, had had a previous connection to the composer who had collaborated with them as a pianist at an earlier Aldeburgh Festival; yet they didn't start working on the piece until 10 months after its completion. (They played it through for Britten in September 1976.)

Critics have called this work the pinnacle of Britten's chamber-music output, and pointed out its many connections to the composer's final opera, *Death in Venice*, completed in 1973. The opera was based on Thomas Mann's celebrated short story about the writer Gustav Aschenbach who, at the end of his life, discovers the ultimate image of beauty in the person of the young boy Tadzio. Clearly, this was the most directly autobiographical of Britten's operas. Britten rarely quoted his own music in his works, but in this case, his preoccupation with the musical material of *Death in Venice* didn't end with the completion of the opera, and motives from it appear in the fifth and last movement of the quartet. It is also significant that in November 1975, his friends took the ailing composer to Venice one last time, and it is there that the movement in question was completed.

Throughout the work, the quartet idea—four instruments blending their voices—is contrasted with the idea of individual expression. The first movement is titled "Duets" after its preferred texture; the third movement is "Solo," with the first violin soaring the heights alone, and the last movement begins as a "Recitative" in which all four instruments take turns as soloists. In between such intense arioso moments, movements two and four ("Ostinato" and "Burlesque") feature the players as a unified group.

The quartet may be a valedictory work, but it is also a prophetic composition, giving the lie to any notion of Britten as a "conservative" composer. At 62 and with his health destroyed, Britten was more adventurous than ever, both harmonically and in terms of texture. At one point in the third movement, the viola plays arpeggios on the "wrong" side of the bridge; elsewhere, the harmonics of the four instruments produce the most uncommon and eerie combinations. Particularly poignant is the ending, where the note of the cello clashes with that of the other three instruments. As Britten told composer Colin Matthews: "I want the work to end with a question."

*Program note by Peter Laki.*



**T**he **Belcea Quartet** has gained an enviable reputation as one of the leading quartets of the new generation. They continue to take the British and international chamber music circuit by storm, consistently receiving critical acclaim for their performances. The Quartet was established at the Royal College of Music in 1994 and has since been coached by the Chilingirian, Amadeus, and Alban Berg Quartets. They are the Associate Ensemble at the Guildhall School of Music and Drama of London and are Quartet-in-Residence at the Atheneum Concert Hall in Bucharest.

The Belcea Quartet has an exclusive recording contract with EMI Classics and won the Gramophone Award for "Best Debut Recording" in 2001. Their discography for EMI includes Brahms' *String Quartet Op. 51, No. 1* and *String Quintet Op. 111, No. 2* with Thomas Kakuska, Fauré's *La Bonne Chanson* with Ian Bostridge, Schubert's *Trout Quintet* with Thomas Adès and Corin Long, a double disc of Britten's string quartets, Mozart's "Dissonance" and "Hoffmeister" quartets, and, most recently, the complete Bartók quartets, for which the Quartet was awarded the title "Chamber Music Ensemble of the Year" by Germany's prestigious Echo Klassik Awards and nominated for a 2008 Gramophone Award. Their double disc of the late Schubert Quartets and the String Quintet with Valentin Erben will be released on EMI later this year.

The Belcea Quartet's international engagements regularly take them to the Vienna Konzerthaus and Musikverein, Amsterdam's Concertgebouw, Brussels' Palais des Beaux Arts, Lisbon's Gulbenkian, Zurich's Tonhalle, Stockholm's Konzerthuset, Paris' Châtelet and Opéra Bastille, Milan's Sala Verdi, New York's Carnegie Hall and Lincoln Center, and San Francisco's Herbst Theatre, and to festivals including Luberon, Istanbul, Trondheim, Lausanne, Salzburg, Mecklenburg, and the Schwarzenberg Schubertiade. In the UK they regularly appear at the Edinburgh, Aldeburgh, Perth, Bath, and Cheltenham Festivals, and at Wigmore Hall where they were Resident Quartet from 2001–2006. They regularly work with leading instrumentalists including Thomas Adès, Isabelle van Keulen, Michael Collins, Paul Lewis, Imogen Cooper, Yovan Markovitch, Natalie Clein, Piotr Anderszewski, and Valentin Erben. Recent collaborations with singers have included performances of Fauré's *La Bonne Chanson* with Anne Sofie von Otter at the Cité de la Musique, Respighi's *Il Tramonto*

## UMS Archives

**T**onight's concert marks the Belcea Quartet's second appearance under UMS auspices. The Quartet made its UMS debut in March 2006 at Rackham Auditorium with pianist Julius Drake and tenor Ian Bostridge.

with Angelika Kirchschrager at the Langeland Festival, and with Ian Bostridge at New York's Zankel Hall and Washington's Library of Congress. Next year they will give the world première of Mark-Anthony Turnage's new work for string quartet—*Twisted Blues with Twisted Ballad*—at Wigmore Hall, Cologne Philharmonie, Amsterdam Concertgebouw, and the Vienna Konzerthaus.



Belcea Quartet



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131st Season **ums 09|10**

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

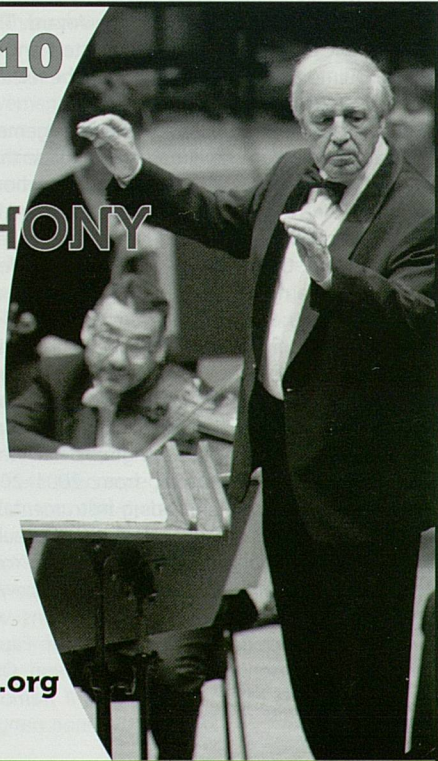
# CHICAGO SYMPHONY ORCHESTRA

Pierre Boulez conductor  
Mathieu Dufour flute  
Michelle DeYoung mezzo-soprano  
Falk Struckmann bass-baritone

Wed, Jan 27 | 8 PM  
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present

# Christine Brewer *Soprano* Craig Rutenberg *Piano*

Sunday Afternoon, November 1, 2009 at 4:00  
Hill Auditorium • Ann Arbor

*Christoph Willibald Gluck*

**I**  
**Alceste** (Excerpt)  
Divinités du Styx

*Richard Wagner*

**II**  
**Wesendonck Lieder, Op. 91**  
Der Engel  
Stehe still!  
Im Treibhaus  
Schmerzen  
Träume

*Richard Strauss*

**III**  
**Ich liebe dich, Op. 37, No. 2**  
**Breit über mein Haupt dein schwarzes Haar, Op. 19, No. 3**  
**Befreit, Op. 39, No. 4**

*Joseph Marx*

**IV**  
**Selige Nacht**  
**Hat dich die Liebe berührt**

INTERMISSION

*The audience is politely asked to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.*



*Benjamin Britten*

**V**

**Calypso**

**Tell Me the Truth About Love**

**Johnny**

**Funeral Blues**

*Arr. Roger Quilter*

*Arr. Britten*

*Arr. Herbert Hughes*

**VI**

**Ye Banks and Braes**

**The Salley Gardens**

**The Leprechaun**

*Sidney Homer*

*Edwin MacArthur*

*Paul Sargent*

*Frank Bridge*

*Idabelle Firestone*

*Frank LaForge*

**VII**

**Echoes of Nightingales**

**Sing to Me, Sing**

**Night**

**Hickory Hill**

**Love went a'Riding**

**If I Could Tell You**

**Hills**

*The audience is politely asked to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.*

20th Performance of the  
131st Annual Season

131st Annual  
Choral Union Series

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This afternoon's recital is sponsored by the Gardner and Bonnie Ackley Endowment Fund.

Media partnership for this 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.

Ms. Brewer appears by arrangement with IMG Artists, New York, NY.

Ms. Brewer can be heard on EMI, Telarc, Naxos, Hyperion, Chandos, and Warner Classics Family of labels.

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



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

We begin with a famous scene from the mythology-inspired opera *Alceste* by Christoph Willibald Gluck, whose operatic reforms changed the musical landscape of Europe. Another operatic reformer, Richard Wagner, only composed one song cycle after he attained compositional maturity. The *Wesendonck Lieder* came into being in part because of Wagner's affair with the married woman who wrote the words and in part as studies for one of his greatest operas, *Tristan und Isolde*.

Three songs by Richard Strauss, famed for his operas but a great song composer as well, follow; these three songs span the course of love from initial passion to death. From Germany, we sidestep into Austria and two songs by Joseph Marx, who described himself as a "Romantic realist" and spurned some of the 20th century's more radical innovations.

At the close, we move to the English-speaking world. In the late 1930s, Benjamin Britten wrote witty cabaret songs for Hedli Anderson, wife of poet Louis MacNeice, on poems by W. H. Auden. For the final group, we hear songs by Frank Bridge, who was Britten's teacher, and five American composers—Samuel Barber's uncle Sidney Homer; Kirsten Flagstad's accompanist Edwin MacArthur; industrialist Harvey Firestone's wife Idabelle Firestone; Paul Sargent; and one of contralto Marian Anderson's teachers, Frank LaForge.

I During his years of service to the Habsburg imperial court in Vienna (1752–1773), Gluck achieved major reforms to over-stylized operatic conventions in *opera seria* (early 18th-century "serious opera" in a format that emphasized solo arias). Along with his collaborators, he desired a moratorium on empty vocal virtuosity; a more syllabic style of text setting; less text repetition; simpler, more lyrical melodic lines; and a blurring of distinctions between lyrical and declamatory passages. Moving to Paris in November 1773, Gluck wrote eight operas for Parisian theaters before returning to Vienna for his final years.

*Alceste* is the second of Gluck's "reform operas" (after *Orfeo ed Euridice*); it was first performed at the Burgtheater in Vienna in 1767, and a heavily revised version with a French libretto by François Louis Gand-Leblanc du Roulet appeared nine years later.

At the story's beginning, King Admète of Thessaly is dying. Apollo's oracle declares that he can be saved only at the cost of someone else's life. His wife, Alceste, sings "Divinités du Styx" at the end of Act I after she has resolved to offer herself in Admète's place. Gluck conveys her agitation by means of syncopation (rhythmic patterns that deviate from the strict succession of regularly spaced strong and weak beats). He molds his music to each shift of mood and tone

in his text in accord with "reform" principles; one notes the slow, awe-filled invocation of ministers of death and the animated tempo at the words, "I feel a new force; I go where my love calls me."

### II

In November 1856, Richard Wagner wrote Princess Marie von Sayn-Wittgenstein—daughter of the Polish-born Princess Carolyne von Sayn-Wittgenstein who pursued a 40-year liaison with Franz Liszt—to say that while working on the opera *Siegfried*, he had slipped "unaware into *Tristan*...music without words for the present." The history of *Tristan und Isolde* (1865), a work that reformed not just opera but the language of music, is entangled with the genesis of the *Wesendonck Lieder*. Wagner cared little for *Lied* after his student years in Leipzig and found no occasion to compose songs until 1857, when he was embroiled in an affair with a silk merchant's wife, Mathilde Wesendonck, who wrote these five sensual-ecstatic or sorrowful poems.

In the first song, "Der Engel," we hear of legends told in childhood about angels whose mission is to comfort souls in sorrow by bearing them heavenwards. Wagner lifts his consolatory music upward in three stages that we might hear celestial elevation enacted. In "Stehe still!," the poetic persona implores the cosmic wheel of time to stop so that the lovers' moment of pure



passion might endure forever. For the "Rad der Zeit" (wheel of time), we hear majestic wheeling, circling figures in the piano that lead to the unlocked secrets of "holy nature" in primal, grandiose C Major (music's most elemental key). In "Im Treibhaus," the persona compares herself to plants in a hothouse. "Mute witness of sorrows, sweet scent rises upwards," Mathilde writes, while Wagner's music rises upward in yearning. The music of this song subsequently reappears in the Prelude to Act III of *Tristan und Isolde* and again at the beginning of Tristan's "Weiten Reich der Weltennacht," part of his great monologue before dying. The final song, "Träume," is a distillation-in-a-nutshell of the tonal revolution Wagner brought into being, with its chromatic harmonies that refuse resolution, enacting in dream-like motion the ongoing perpetuation of desire; at its beginning and end, it anticipates the love duet, "O sink hernieder, Nacht der Liebe," in Act II of *Tristan*.

### III

"Actually, I like my songs best," Richard Strauss once said to the great singer Hans Hotter. Believing that great poetry was too self-sufficient for musical setting, Strauss gravitated to minor poets from a generation or two before his own (Baron Detlev von Liliencron and Adolf Friedrich von Schack), as well as his contemporaries (Richard Dehmel).

The setting of Liliencron's "Ich liebe dich" is a display-piece whose speaker announces her love for better or worse, whether amidst aristocratic pomp or begging in the streets. The fanfares make clear that this is a proclamation, culminating in an exuberant piano postlude. Johannes Brahms had already discovered the poetry of Count Adolf von Schack for songs such as "Abenddämmerung" (Twilight), and Strauss too would gravitate to his verse for the six poems of Op. 19, including "Breit über mein Haupt dein schwarzes Haar," a majestic renunciation of the light of sun and stars for the dark radiance of the beloved's tresses. This song demonstrates Strauss's ability to concoct vocal melodies that provide sensuous delight for singer and listener alike, with their characteristic rapturous leaps into the vocal stratosphere.

Richard Dehmel's 1896 anthology, *Weib und Welt* (Woman and World), caused a scandal for its eroticism; Strauss set 11 of Dehmel's poems to music, including "Befreit." Dehmel did not like the song, thinking the music was "a little too soft

for the poem." For this poem in which a lover releases his beloved to the death they both know is coming, Strauss devises a song that begins softly—the two harmonies that go back and forth at the beginning hint at the two different worlds of life and death—but includes climactic moments more than sufficient to thrill the listener, if not the picky poet.

### IV

The south Styrian composer Joseph Marx is known primarily for his songs. In the span of four years (1908–1912), he composed around 120 songs; more would follow, all in a style that mixes late Romanticism and Impressionism, with debts to Richard Strauss, Gustav Mahler, Max Reger, and others. "Selige Nacht" is a setting of an original poem by Otto Erich Hartleben, who translated the Belgian poet Albert Giraud's poetic cycle *Pierrot lunaire*—the impetus for Arnold Schoenberg's great song cycle in 1912. Here, a pair of lovers lies in bed, rapt in post-coital bliss, while hand-crossing figures in the piano keep the love flowing; the rich, warm blaze of C Major at the "scent of roses" is one notable moment of high Romanticism in this song. "Hat dich die Liebe berührt" is another hymn to love as the crowning glory of life, to words by Paul Heyse, also a translator whose paraphrases of Spanish and Italian folk poetry were set to music by Schumann, Brahms, and Wolf. This song perfectly displays Marx's late Romantic lush sound world.

### V

The shy Benjamin Britten, like Schubert, enjoyed improvising at the piano on social occasions. These cabaret songs to texts by W. H. Auden were created for singer-disease (a female entertainer who performs monologues) Hedli Anderson, wife of poet Louis MacNeice. In "Calypso," Auden mimics Afro-Caribbean/West Indian rhythms to evoke rushing to Grand Central Station to meet his new lover; Britten sets these words to an exciting imitation of a train in the piano. "Johnny" is a set of variations in which each stanza is in a different style: pseudo-folksong, polka or square dance, opera, slow waltz in French cabaret style, and a bit of blues. No matter what ploy or what music the persona tries, the beloved Johnny always "frowns like thunder" and goes away. "Tell Me the Truth About Love" is in Cole Porter-mode, with classical allusions to remind us that sophisticates created



cabaret. The text of "Funeral Blues" became newly famous for its appearance in *Four Weddings and a Funeral*. Originally composed as incidental music for Auden's play *The Ascent of F6*, this lament builds to a peak of tragic intensity.

## VI

In 1853, one of Ireland's key cultural figures, Patrick Weston Joyce, transcribed a folk ballad he heard in Limerick, a tale of Ireland's most famous elf: "The Leprechaun." When it came to publication, however, Joyce could only remember one line of the ballad and therefore wrote the remaining words himself. In his *Ancient Irish Music* of 1901, he tells those unfamiliar with Irish terms that "cruiskeen" is a small jar and that "mountain dew" is, not a soft drink but "potteen" or illicit whisky. Many decades later, another major Irish cultural figure, Herbert Hughes (father of Spike Hughes and founder of the Irish Folksong Society in 1904) collected hundreds of folk songs, including this one, and published them in his *Irish Country Songs, Historical Songs and Ballads of Ireland, and Songs of Uladh*; his arrangement of "The Leprechaun" is in volume three of the *Country Songs*. After an appropriately sylvan, delicate piano introduction, the tale of human being and elf trying to out-trick one another is off and running.

## VII

The Boston-born Sidney Homer taught music to his nephew Samuel Barber, who always credited his uncle's gift of song. He composed some 100 songs to poems by William Blake, Christina Rossetti, Longfellow, Yeats, and poet-publisher William Ernest Henley, on whom Robert Louis Stevenson based the character of Long John Silver in *Treasure Island*. "Sing to Me, Sing" is a full-throated hymn to Homer's wife, the famous Metropolitan Opera contralto Louise Homer.

The Juilliard-trained Edwin McArthur (1907–1987) was a celebrated conductor, pianist, and accompanist for Kirsten Flagstad. His song "Night" is a setting of a poem by Charles Hanson Towne, who edited such publications as *Harper's Bazaar*. A hymn to night as "the shadow of God," it begins quietly and builds to a thunderous climax, with an evocative tonal shift en route to contrast the wonders of noon with nocturnal rapture.

Paul Sargent's songs include "Manhattan Joy Ride," Robert Frost's "Stopping by Woods on a Snowy Evening," the wonderfully named "File for

Future Reference," and "Hickory Hill," on a poem by Harvard poet Robert Hillyer. This beautifully brooding song, with its dissonant stabs of pain and its ghostly rustlings in the treble, tells of bygone voices that linger in those places where love was lost.

Songwriter Idabelle Firestone, married to Harvey Firestone (founder of the Firestone Tire and Rubber Company), wrote such popular works as "You Are the Song in My Heart." "If I Could Tell You" was one of the theme songs for the *Voice of Firestone* programs that began in 1928 and continued for three decades thereafter.

The one exception to this outpouring of American music is the early 20th-century British composer Frank Bridge, who was Benjamin Britten's composition teacher. He began composing songs as a student of Sir Charles Villiers Stanford at the Royal College of Music; his works in this genre belong almost entirely to his early years, before his turn to modernism in the 1920s. "Love Went a'Riding" is one of the most exhilarating rides in all of English song; the three heaven-storming chords at the beginning are an announcement of audacities to follow. The poetry is by Mary Elizabeth Coleridge, the great-grandniece of Samuel Taylor Coleridge.

Frank LaForge, who studied with Theodor Leschetizky in Vienna, was best known as an accompanist for Marcella Sembrich, Frances Alda, Ernestine Schumann-Heink, and Lily Pons; his students included Marian Anderson and Lawrence Tibbett. "Hills" is a setting of an ecstatic ode to nature by Arthur Guiterman, who was known for his humorous poems.

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**G**rammy Award-winning American soprano Christine Brewer's appearances in opera, concert, and recital are marked with her own unique timbre, at once warm and brilliant, combined with a vibrant personality and emotional honesty reminiscent of the great sopranos of the past. Her range, golden tone, boundless power, and control make her a favorite of the stage as well as a sought-after recording artist.

Highlights of Ms. Brewer's current season include performances of Beethoven's *Symphony*





Photo: Christian Steiner

Christine Brewer

No. 9 with the Boston Symphony Orchestra and James Levine, the New World Symphony and Michael Tilson Thomas, and the Dallas Symphony and Jaap van Zweden; Britten's *War Requiem* with the Toronto Symphony; and excerpts from Wagner operas with the BBC Philharmonic with Donald Runnicles, the Scottish Symphony Orchestra, the St. Louis Symphony, and at the Ravinia Festival. In addition to premiering a new work by David Carlson with the Marin Symphony, she will also sing Strauss' *Four Last Songs* with Jeffrey Kahane and the Colorado Symphony, as well as Beethoven's *Missa Solemnis* with the New York Philharmonic and Alan Gilbert. This season also brings a highly anticipated reprisal of Ms. Brewer's critically acclaimed portrayal of Lady Billows in *Albert Herring* at Santa Fe Opera. An avid recitalist, she will be heard on the stages throughout North America in venues such as Carnegie Hall's Zankel Hall, Cal Performances at UC Berkeley, the University of Florida's Spivey Hall, University Musical Society in Ann Arbor, the Schubert Club, the Baldwin-Wallace Art Song Festival, and in a presentation by the Los Angeles Philharmonic.

On the opera stage, Ms. Brewer is highly regarded for her striking portrayal of the title role in Strauss's *Ariadne auf Naxos*, which she has performed with the Metropolitan Opera, Opéra de

Lyon, Théâtre du Châtelet, the Santa Fe Opera, the English National Opera, and the Opera Theater of St. Louis. Earning critical acclaim with each role, she has performed Wagner's *Tristan und Isolde* at the San Francisco Opera, Gluck's *Alceste* with the Santa Fe Opera, and the Dyer's Wife in Strauss's *Die Frau Ohne Schatten* at the Lyric Opera of Chicago and the Paris Opera. Ms. Brewer has frequently collaborated with conductors including Pierre Boulez, James Conlon, Sir Colin Davis, Christoph von Dohnányi, Christoph Eschenbach, Valery Gergiev, Lorin Maazel, Sir Charles Mackerras, Kurt Masur, Zubin Mehta, Antonio Pappano, Yannick Nézet-Séguin, Sir Simon Rattle, Donald Runnicles, Robert Shaw, Esa-Pekka Salonen, Leonard Slatkin, and Michael Tilson Thomas.

Frequently sought after to sing the great symphonic works of Mozart, Brahms, Verdi, Mahler, Beethoven, Strauss, Wagner, Janáček, and Britten, Ms. Brewer has sung with the philharmonics of New York and Los Angeles, and the orchestras of Cleveland, Philadelphia, Washington DC, St. Louis, San Francisco, Boston, and Dallas. In Europe, she counts the Orchestra of the Age of Enlightenment, London Symphony Orchestra, BBC Symphony Orchestra and Philharmonic, London Philharmonic, Orchestre de Paris, and Staatskapelle Berlin as regular partners. Ms. Brewer can be heard on the labels Hyperion, Naxos, Chandos, and Telarc in repertoire ranging from Mozart, Schubert, and Strauss to Barber, Britten, and Wagner.

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**P**ianist **Craig Rutenberg**, "whose playing ranges from sterling directness to expansive beauty," (*San Francisco Chronicle*) has collaborated with many of the world's greatest vocalists and is recognized as one of the most distinguished accompanists on the stage today. Having studied piano and interpretation with John Wustman, Geoffrey Parsons, Pierre Bernac, and Miriam Solovieff, Mr. Rutenberg has appeared in recital with Denyce Graves, Sumi Jo, Harolyn Blackwell, Susanne Mentzer, Frederica von Stade, Angelika Kirchsclager, and Dawn Upshaw, and frequently with Thomas Hampson, Ben Heppner, Jerry Hadley, Olaf Baer, Simon Keenlyside, and Stanford Olsen. He performed with Mr. Hampson at the White House under the Clinton administration.

Mr. Rutenberg, whose recording with Susanne Mentzer prompted *Opera News* to praise him for





Craig Rutenberg

Photo: Christian Steiner

"(making) the piano sing with clean articulation and a palette of colors to coordinate with...every mood," records for Deutsche Grammophon, EMI/Angel, BMG/RCA, and Koch International. He has appeared repeatedly in concert on national and international television and radio, including numerous PBS specials.

Currently Head of Music Administration at the Metropolitan Opera, Mr. Rutenberg is also Guest Coach at Operan in Gothenburg and Operaen in Oslo. He has given master classes at the Chicago Lyric Opera for American Artists, the Pittsburgh Opera Center, Chicago Opera Theatre, and the Vancouver Opera as well as the training programs at the Washington Opera and the Royal Opera House, Covent Garden. Mr. Rutenberg has also worked for the Opera Studio de Paris, the Glyndebourne Festival Opera, the San Francisco Opera, the Houston Grand Opera, the Santa Fe Opera, and the Glimmerglass Opera.

In addition to his teaching activities in the 09/10 season, Mr. Rutenberg appears in recital with Christine Brewer, Vivica Genaux, Maria Guleghina, Teddy Tahu Rhodes, and Thomas Hampson. In the summer of 2009, he began a recording project of the complete piano works of American composer and critic Virgil Thomson.

## UMS Archives

This afternoon's recital marks Christine Brewer's second appearance under UMS auspices. Ms. Brewer made her UMS debut in April 2004 singing in William Bolcom's *Songs of Innocence and of Experience* featuring U-M School of Music, Theatre & Dance ensembles and the UMS Choral Union, conducted by Maestro Leonard Slatkin. The Naxos recording of this performance won four Grammy Awards in 2006, including the awards for "Best Choral Recording" and "Best Classical Album."

This afternoon's recital marks Craig Rutenberg's third UMS appearance. Mr. Rutenberg made his UMS debut in November 1993 at Hill Auditorium in recital with baritone Thomas Hampson. He last appeared in April 1998 accompanying mezzo-soprano Susanne Mentzer in recital.



Christine Brewer in William Bolcom's *Songs of Innocence and of Experience* at Hill Auditorium in April 2004.

Photo: Peter Smith / University Musical Society



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131st Season **ums 09|10**

## CYRO BAPTISTA'S BEAT THE DONKEY

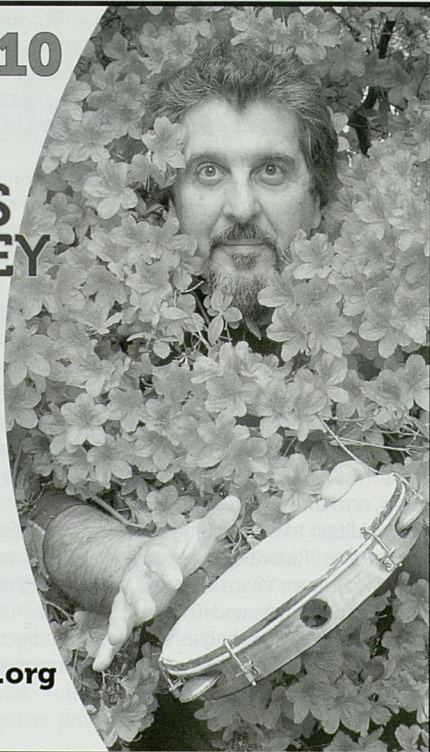
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POWER CENTER

There is an undeniable aura of fun and humor whenever Cyro Baptista takes the stage, and this is particularly true with *Beat the Donkey*, Baptista's wild, world-beat percussive ensemble that blends a bewitching brew of untamed percussion, tap dance, martial arts, samba, jazz, rock and funk.

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## Keith Terry and the SLAMMIN All-Body Band

### *Musicians*

Bryan Dyer, *Vocals*  
Zoe Ellis, *Vocals*  
Steve Hogan, *Beatboxing*  
Keith Terry, *Body Music*  
Kenny Washington, *Vocals*  
Destani Wolf, *Vocals*

### *Dancers*

Evie Ladin  
Nuria Bowart  
Namita Kapoor

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Friday Evening, November 6, 2009 at 7:00  
Hill Auditorium • Ann Arbor

*Tonight's program will be announced by the artists from the stage and will be performed without intermission.*



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21st Performance of the  
131st Annual Season

Family Series

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The 09/10 Family Series is sponsored by Toyota.

Special thanks to Theresa Reid from Arts on Earth and Helki Jackson and William Collins from the U-M Center for Educational Outreach for their support of and participation in the Keith Terry and the SLAMMIN All-Body Band residency.

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



## What is Body Music?

**B**ody music is music and dance created by clapping, slapping, snapping, stepping, and vocalizing. Body music was most likely the first music and dance. Before people were hollowing logs and slapping rocks to make musical instruments, they were probably stomping, clapping, vocalizing, and making other sounds to express their musical and dance ideas. People still play many forms of body music, including hambone and stepping in the US, to *saman* in Indonesia, *palmas* in Spain, and sophisticated new forms derived from all of these.

Body music is accessible to all. To experiment with body music, it's easy to manifest familiar rhythms such as the 1-2-3 of a waltz or the 2-4 of a reggae beat by playing different parts of the rhythm on different parts of our bodies—for example, slapping knees, stomping feet, and clapping hands. Playing with the rhythm of words

or nonsense syllables can also be body music. Accomplished musicians such as Keith Terry have developed body music into a contemporary art form with links to some traditional forms.

The style of body music that Keith Terry has pioneered since the mid-1970s is not a culture-specific style like those aforementioned, but a mixture of many influences: drumming, world music, tap dance, and circus arts. Through the years, Mr. Terry has gained knowledge of many diverse rhythm systems from around the world. As a drummer whose specialty is trap set, his body music initially came directly from displacing what he was playing on the drums onto his body. On top of finding a portable way of playing rhythmic music, Mr. Terry also found mobility, which allows him to move in space, making it a movement art as well as a musical form.

At the time of his initial experimentation, Mr. Terry was playing drums for some of the older generation of tap dancers, most of whom



Keith Terry

Photo: Paul Haggard



have since passed on. Charles "Honi" Coles and Charles "Cookie" Cook, two masters in particular, encouraged and advised Mr. Terry to pursue his unique style of body music. He is still following their advice, and the result is some very exciting body music, which combines elements from several world music sources with fresh innovations, forging a now increasingly popular style.

*Program note from World Arts West.*

## The Sounds of Body Music...

Percussion instruments produce their sound when a player hits, scrapes, rubs, or shakes them to produce vibrations. These techniques can also be applied to the human body. The body also presents several unique possibilities including the use of inhaled or exhaled air and vocal sounds.

Traditionally, the four main body percussion sounds (in order from lowest pitch to highest in pitch) are:

- Stomp: stamping the feet against the floor or a resonant surface
- Patsch: patting either the left, right, or both thighs with hands
- Clapping hands together
- Click: clicking (snapping) with the thumb and middle fingers

Numerous other possibilities include hitting the chest, whistling, slapping or flicking the cheeks with an open mouth, clicking with the tongue against the roof of the mouth, grunting, and hitting the buttocks.

Variations of sound are possible through changing the playing technique. For example, clapping the hands in various positions will affect factors such as pitch and resonance.

**K** Keith Terry is a percussionist and rhythm dancer well known for his innovative body music that literally incorporates solid rhythm in a high-energy dance. As Artistic Director of Crosspulse, Mr. Terry has created large-scale cross-cultural performance projects that blur the line between music and dance: the Crosspulse Percussion Ensemble, the Body Tjak projects with Indonesian choreographer/composer I Wayan Dibia, and Professor Terry's Circus Band Extraordinaire. Mr. Terry has collaborated with numerous artists, including Bobby McFerrin, Robin Williams, the Bobs, the Turtle Island String Quartet, and the original Jazz Tap Ensemble. He has produced several CDs and DVDs for Crosspulse Media. Mr. Terry is the recipient of a 2008 Guggenheim Fellowship.

The **SLAMMIN All-Body Band** is a powerhouse sextet from Oakland, California with a fresh mix of a cappella singing, beatboxing, and body music. Deeply rooted in jazz, funk, R&B, and world music, the ensemble is known for lightning-fast improvisations. Rowdy, funky, humorous, and vibrant, their material is old school, contemporary, and of-the-moment.

*This evening's performance marks the UMS debuts of Keith Terry and the SLAMMIN All-Body Band.*



## What Body Music means to me...

**Theresa Reid**, Executive Director of Arts on Earth

What moves me most about body music is its accessibility. We're all born with everything we need to make body music. There's nothing to buy—no obstacle to keep any of us from becoming a body music virtuoso. We carry our instruments everywhere, can play—improvise, create, explore, perfect—at any time. People have been creating body music all over the world since the beginning of time, and fascinatingly, this universal form of expression very often reflects distinct cultural differences in style and technique. I'm excited about raising the community's awareness of this elemental form through the residency of the amazing Keith Terry.



131st Season **ums 09|10**



## CELEBRATE THE HOLIDAYS WITH MUSIC!

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**Vienna Boys Choir**  
Gerald Wirth artistic director

Sun, Nov 29 | 4 PM  
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**Handel's Messiah**  
UMS Choral Union  
Ann Arbor Symphony Orchestra  
Jerry Blackstone conductor  
Ava Pine soprano  
Anthony Roth Costanzo countertenor  
Robert Bracey tenor  
Kyle Ketelsen baritone  
Edward Parmentier harpsichord

Sat Dec 5 | 8 PM  
Sun Dec 6 | 2 PM  
HILL AUDITORIUM

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# UMS / Experience

## UMS EDUCATION AND AUDIENCE DEVELOPMENT PROGRAMS

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

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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.

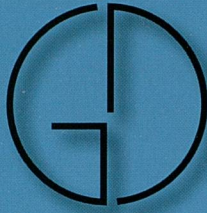
In this time of economic challenge, the UMS 09/10 education programs "go deeper" with projects that encourage sustained engagement over time, allow a variety of entry points for a wide range of interests and audiences, and explore the diversity of artists, art forms, ideas, and cultures featured in the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

Please call 734.615.4077 or e-mail [umused@umich.edu](mailto:umused@umich.edu) for more information.

### 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.

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

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

[www.umalumni.com](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 [umyouth@umich.edu](mailto:umyouth@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 [umyouth@umich.edu](mailto:umyouth@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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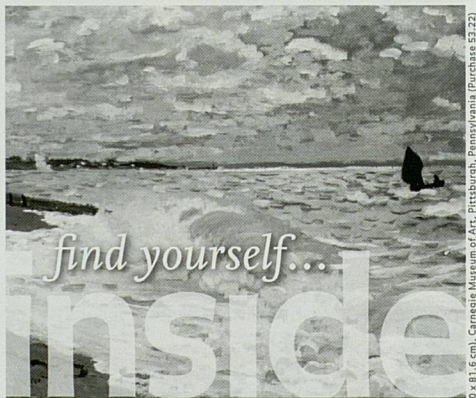
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**The Léns of Impressionism: Photography and  
Painting Along the Normandy Coast, 1850–1874**

*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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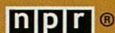




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# UMS/Support

**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:

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

For more information, please call 734.647.1176.

## **• INDIVIDUAL DONATIONS**

We could not present our season without the invaluable financial support of individual donors. Ticket revenue only covers half of the cost of our performances and educational events. UMS donors help make up the difference. If you would like to make a gift, please fill out and mail the form on page P/36 or call 734.647.1175.



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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.



# Support UMS!

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

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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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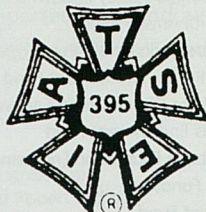
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**J**oin us to learn about the evening's performance and enjoy a gourmet dinner at UMS Prelude Dinners. Park early, dine with fellow patrons, and learn about the upcoming performance from our renowned guest speakers. Prelude Dinners are held close to performance venues, and valet parking is available.



The evening begins with a brief wine reception followed by a catered buffet dinner. Each dinner will end with an educational program about the evening's artist, composer or program.

## FALL 2009 SCHEDULE

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,  
Theatre & Dance

For Details, Call **734.764.8489** or Visit [www.ums.org](http://www.ums.org)



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89.1

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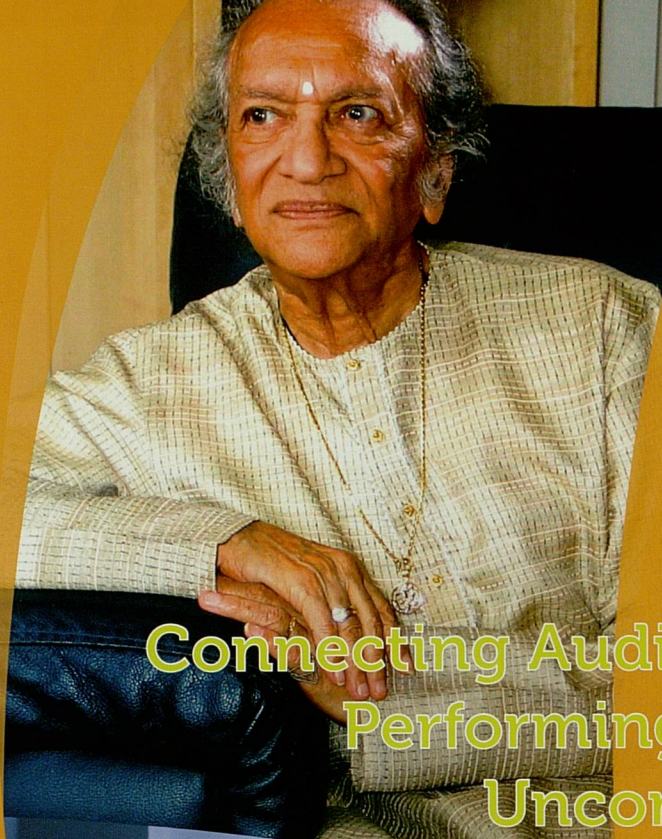
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89.1

Proud to be UMS's media partner for the 2009-10 season

[wemu.org](http://wemu.org)





Connecting Audiences and  
Performing Artists in  
Uncommon and  
Engaging Experiences

