

University Musical Society of the University of Michigan | Ann Arbor



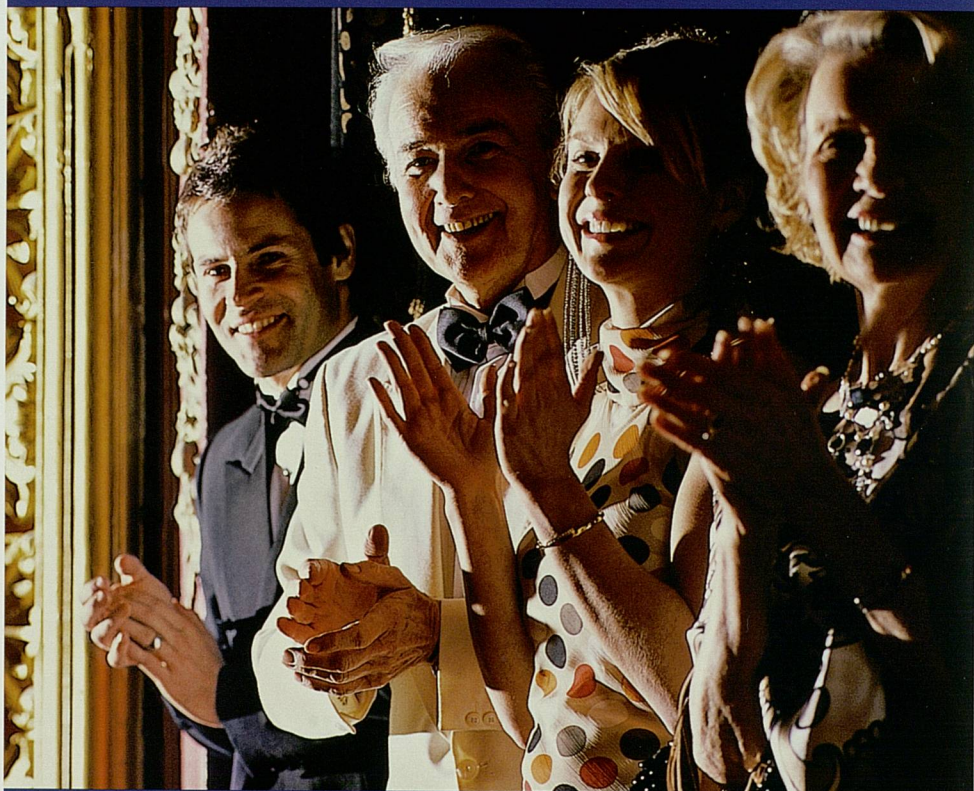
ums 09|10

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.

Sincerely,

Mary Sue Coleman
President, University of Michigan

• FROM THE UMS PRESIDENT

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

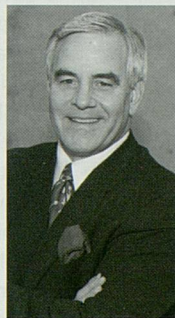
There are lots of things I'd like you to know about UMS, and you'll discover many of them elsewhere in this program book. Here are four things I'd especially like you to know:

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

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

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

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



3. UMS is a significant player in southeastern Michigan's revitalization efforts.

UMS board and staff representatives serve on economic development task forces throughout the region.

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

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

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

4. Volunteers are central to everything we do.

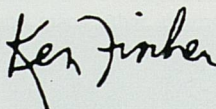
A 500-person usher corps, a 150-voice UMS Choral Union, a 93-member Senate, student interns, a Teacher Advisory Committee, a National Council, a Corporate Council, and countless others help us with strategic planning, special event planning, fund-raising, project-based assistance, backstage support,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

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

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

And thanks again for coming to this event.

Very best wishes,



Kenneth C. Fischer
UMS President

• FROM UMS CHAIRMAN, JIM STANLEY

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

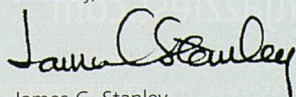
The artistic expressions experienced at UMS events occur in diverse venues, all of which create an unusual bond between the performers and audience. The seasoned attendee and the newcomer each quickly grasp this unique connection. When UMS performances conclude, the artists know they have been understood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

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

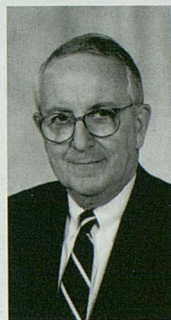
The UMS Board and I encourage all of you to stand with us and the entire UMS team. Engage yourself in the experiences afforded by UMS. Attend many of this season's UMS performances and dare yourself to be exposed to the different sounds and colors that are part of our ever-shrinking planet. Become a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

• CORPORATE AND FOUNDATION LEADERS



James G. Vella

President, Ford Motor Company Fund and Community Services



Ford Motor Company Fund and Community Services

"Through music and the arts, we are inspired to broaden our horizons, bridge differences among cultures, and set our spirits free. We are proud to support the University Musical Society and acknowledge the important role it plays in our community."



Dr. Ora Hirsch Pescovitz

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



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."

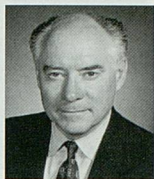


Bruce Duncan

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**

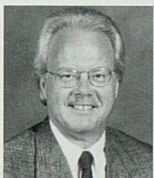


Edward Surovell

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
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REALTORS**

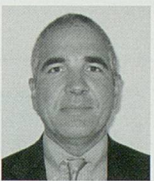


Leo Legatski

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



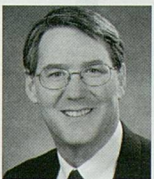
Joseph A. Maffesoli

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!"

**Fidelity
INVESTMENTS**

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Carl W. Herstein

Partner, Honigman Miller Schwartz and Cohn LLP

"Honigman is proud to support non-profit organizations in the communities where our partners and employees live and work. We are thrilled to support the University Musical Society and commend UMS for its extraordinary programming, commissioning of new work, and educational outreach programs."

HONIGMAN



Mark A. Davis

President and CEO, Howard & Howard

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

Howard & Howard
law for business®



Mohamad Issa

Director, Issa Foundation

"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diversity into the music and talent of its performers."

Issa
Foundation



Bill Kerby

Owner, Kerby's Kurb Service

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

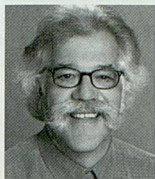


Tim Gretkierewicz

Market President, KeyBank

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

KeyBank



Dennis Serras

Owner, Mainstreet Ventures, Inc.

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

MAINSTREET
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Sharon J. Rothwell

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

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

MASCO



Scott Merz

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

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

 **MC3**



Erik H. Serr

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

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


**MILLER
CANFIELD**



John W. McManus

Market President, South Central Michigan, National City

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

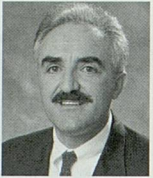
National City  **PNC**
Now a part of


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

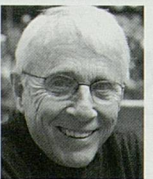
President, Sesi Lincoln Mercury Volvo Mazda

"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."

FOUNDATION AND GOVERNMENT SUPPORT

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

\$100,000 and above

Doris Duke Charitable Foundation
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\$50,000–\$99,999

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



\$20,000–\$49,999

Cairn Foundation
EmcArts
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The Mosaic Foundation, Washington DC



\$10,000–\$19,999

Arts Midwest's Performing Arts Fund
Eugene and Emily Grant Foundation
Martin Family Foundation
Michigan Council for Arts and Cultural Affairs
THE MOSAIC FOUNDATION (of R. & P. Heydon)



\$1,000–\$9,999

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Sarns Ann Arbor Fund
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• UNIVERSITY MUSICAL SOCIETY *of the University of Michigan*

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 Kathleen Operhall, *Chorus Manager*
 Nancy K. Paul, *Librarian*
 Jean Schneider, *Accompanist*
 Scott VanOrnum, *Accompanist*
 Donald Bryant, *Conductor Emeritus*

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 Susan Bozell Craig, *Senior Manager*
for Marketing and Corporate
Partnerships
 Rachele Lesko, *Development*
Administrative Assistant
 Lisa Michiko Murray,
Manager of Foundation and
Government Grants
 M. Joanne Navarre, *Manager of*
Annual Giving
 Marnie Reid, *Manager of*
Individual Support
 Cynthia Straub, *Advisory Committee*
and Events Coordinator

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Development**

Claire C. Rice, *Interim Director*
 Mary Roeder,
Residency Coordinator
 Omari Rush, *Education Manager*

Marketing/Public Relations

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

Programming/Production

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

Ticket Services

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

Students

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

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UMS TEACHER ADVISORY COMMITTEE

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UMS/Info

• GENERAL INFORMATION

Barrier-Free Entrances

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

Listening Systems

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

Lost and Found

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

Parking

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

- Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. 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.

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.

UNIVERSITY OF MICHIGAN MUSICAL SOCIETY **ums.** [BUY TICKETS NOW!](#)

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2009 | 2010 Season



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Quick Links:

- Buy Tickets Now
- Request a Brochure
- Press Room
- Be a Doc
- UMS Choral Union
- 2008-10 By Date
- UMS on Facebook
- Donate Now
- Directions & Parking
- Summer Singa
- Volunteer
- Seating Maps
- 2009-10 By Series
- UMS on Twitter

UMS Performance Calendar

Aug 2009

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

Single Tickets on sale on-line August 20th.

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SUBSCRIBE TODAY!

Latest News:

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

View All UMS News *

Visit www.ums.org 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.

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, log-in using your U-M unickname and Kerberos password, and fill out your form. Orders will be processed in the order they are received. You will pay for and pick up your tickets at a later date at the Michigan League Ticket Office.

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

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

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UMS Rush Bucks

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

HOW DO I BUY TICKETS?

In Person:

League Ticket Office
911 North University Ave.

Hours:

Mon–Fri: 9am–5pm
Sat: 10am–1pm

By Phone:

734.764.2538

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

By Internet:

www.ums.org

By Fax:

734.647.1171

By Mail:

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

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

UMS/Annals

• UMS HISTORY

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

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

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 première of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieved the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include two

large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. The lobby of the Power Center presently features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* (Arabesque) by Pablo Picasso.

The Power Center seats approximately 1,400 people.

Arbor Springs Water Company is generously providing complimentary water to UMS artists backstage at the Power Center throughout the current season.

Rackham Auditorium

Seventy years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, which houses Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift is the fact that neither he nor his wife ever attended the University of Michigan.

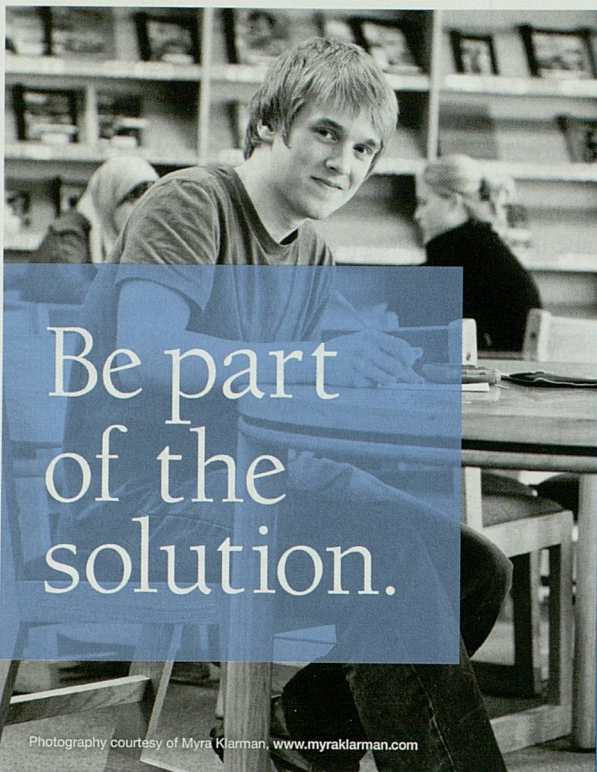
Designed by architect William Kapp and architectural sculptor Corrado Parducci, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty, and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

St. Francis of Assisi Catholic Church

Dedicated in 1969, St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 1,000 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music, and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Designed by Albert Kahn in 1935 as a memorial to U-M President Marion Leroy Burton, the 10-story tower is built of Indiana limestone with a height of 212 feet. The carillon, one of only 23 in the world, is the world's fourth heaviest containing 55 bells and weighing a total of 43 tons. UMS has occupied administrative offices in this building since its opening.

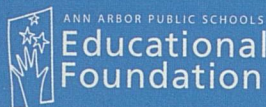


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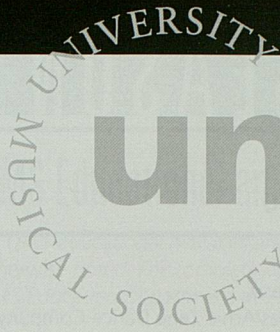
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Fall 2009 Season • 131st Annual Season

General Information

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

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

Saturday, November 7 through Tuesday, November 17, 2009

Gal Costa and Romero Lubambo	5
Saturday, November 7, 8:00 pm Hill Auditorium	
St. Lawrence String Quartet	9
Sunday, November 8, 4:00 pm Rackham Auditorium	
Yasmin Levy	15
Saturday, November 14, 8:00 pm Hill Auditorium	
Berliner Philharmoniker	19
Tuesday, November 17, 8:00 pm Hill Auditorium	

THE 131st UMS SEASON

Fall 2009

September

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

October

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

November

- 1 Christine Brewer, soprano with
Craig Rutenberg, piano
6 Keith Terry and the SLAMMIN
All-Body Band
7 Gal Costa and Romero Lubambo
8 St. Lawrence String Quartet
14 Yasmin Levy
17 Berliner Philharmoniker
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

May

- 9 NT Live: *The Habit of Art*
15 *Breakin' Curfew*

UMS Educational and Community Events Through Friday, November 20, 2009

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

St. Lawrence String Quartet

"Masterpieces Revealed" Series: Ravel's *String Quartet in F Major*

Monday November 2, 7:00–8:30 pm
U-M Museum of Art Commons, 525 S. State Street

In the second installation of our "Masterpieces Revealed" series, Andrew Jennings will facilitate a group of graduate student performers as they unlock the secrets behind Maurice Ravel's only string quartet. By exploring one or two of the movements in detail, participants will come away with a new appreciation of this piece.

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

Chamber Music Jam Session

Sunday, November 8, 1:00–3:00 pm
U-M Museum of Art Commons, 525 S. State Street

UMS, Shar Music, and Classical Revolution host a chamber music reading session. Community members will be able to come with their instruments and read through great works of music with area musicians in a fun and relaxed environment. No pre-event practice or rehearsal necessary, just a willingness to play a few wrong notes and jam! Please contact Liz Stover to RSVP at lizsto@umich.edu.

A collaboration with Shar Music, Classical Revolution, and UMMA.

Berliner Philharmoniker

The Fall of the Berlin Wall: 20 Years of Reconstruction and Reconciliation

Monday, November 9, 6:30 pm
Washtenaw Community College, Crane Liberal Arts and Sciences Building
Room 175, 4800 E. Huron River Drive

WCC Art History Professor Elisabeth Thoburn spent the first 25 years of her life behind the Iron Curtain. She brings a unique perspective to this historical event and its impact on Dresden, the town where she grew up.

A collaboration with Washtenaw Community College.

9s Exhibition Opening:

REDUX/The Berlin Wall 1989/2009

Thursday, November 12, 6:00–8:00 pm
Institute for the Humanities Osterman Common Room, S. Thayer Building, 202 S. Thayer

Photos by Piotr Michalowski, George G. Cameron Professor of Ancient Near Eastern Civilization and Languages and U-M Professor of Near Eastern Studies will be exhibited through December 11 (Monday–Friday, 9 am–5 pm).

A collaboration with the Institute for the Humanities and the U-M Weiser Center for Europe and Eurasia.

Freedom Without Walls:

Exhibition Opening and Dessert Reception

Sunday, November 15, 6:30 pm
Hill Auditorium Mezzanine Lobby

In honor of the 20th anniversary of the Fall of the Berlin Wall and the UMS presentation of the Berliner Philharmoniker, area high school and University students created designs for public art projects celebrating the Fall of the Wall, in

response to the figurative and literal walls in our own southeastern Michigan community.

The exhibition will also be open prior to the presentation of the Berliner Philharmoniker. You must have a ticket to attend.

A collaboration with the U-M Department of German, Dutch, and Scandinavian Studies; the U-M Center for European Studies–European Union Center; the U-M Weiser Center for Europe and Eurasia; the U-M Program on Intergroup Relations CommonGround program; the U-M Alumni Center; the U-M School of Art and Design; Arts at Michigan; and the German Information Center USA.

9s Project:

“Collapsing Borders—Einstürzende Grenzen”

Friday, November 20, 6:00–9:00 pm

Duderstadt Center, Video and Performance Studio, 2281 Bonisteel

This special audio-visual live electronics presentation will feature a North American appearance by Markus Guentner, a German artist known as an innovator of the pop ambient sound, and Detroit-based digital dub stylists nospectacle. The performance at U-M's Duderstadt Center will include composed and improvised music and video, mixed and sequenced by the artists.

A collaboration with U-M Screen Arts and Cultures, U-M Center for European Studies–European Union Center, Digital Media Commons, and the U-M Weiser Center for Europe and Eurasia.

131st Season **ums 09|10**

LUCIANA SOUZA TRIO

Luciana Souza vocals
Romero Lubambo guitar
Cyro Baptista percussion

Thu, Feb 11 | 8 PM
RACKHAM AUDITORIUM

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

MEDIA PARTNER **WGTE 91.3 FM AND WRCJ 90.9 FM.**



presents

Gal Costa *Vocals* Romero Lubambo *Guitar*

Program

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



Gal Costa

Tonight's program will be announced by the artists from the stage and will be performed with one intermission.

22nd Performance of the
131st Annual Season

16th Annual
Jazz Series

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

Special thanks to Elizabeth Martins, Sueann Caulfield, Jesse Hoffnung-Garskoff, and the U-M Center for Latin American and Caribbean Studies; and the U-M Institute for Research on Women and Gender for their support of last night's public interview with Gal Costa.

The US tour of Gal Costa and Romero Lubambo is sponsored by American Airlines.

Gal Costa and Romero Lubambo appear by arrangement with Mondo Mundo Agency, LLC.

Large print programs are available upon request.

Regarding Gal Costa...

Gal Costa came of age in the era of *bossa nova*, a sophisticated distillation of samba filtered through harmonies of cool jazz that gained international renown in the early 1960s. Like many other aspiring musical artists of her generation, she was a devotee of João Gilberto, who had invented the distinctive finger-picking style and understated vocal delivery that defined the early sound of *bossa nova*. In 1964 Ms. Costa began performing with Caetano Veloso, Gilberto Gil, and Maria Bethânia in Salvador, the capital of Bahia, a state in northeast Brazil celebrated for its Afro-Brazilian expressive culture and rich musical traditions. Her first LP, recorded with Mr. Veloso in 1967, showcased her delicate soprano voice that captured perfectly the *bossa nova* aesthetic.

The very next year she would emerge as the leading female voice of Tropicália, the provocative cultural movement headed by Caetano Veloso and Gilberto Gil that would radically reorient the direction of Brazilian popular music by cannibalizing post-Beatles rock, a variety of Brazilian rhythms, and even a few "Latin" (i.e. Spanish American) genres like the *bolero*. Mr. Veloso once remarked that in order to respond to the genius of João Gilberto without merely imitating him, the tropicalists had to go in the opposite direction—what he called *o avesso da bossa*. For her part, Ms. Costa shed her demure stage persona and embraced her inner Janis Joplin, exploring the vocal histrionics of rock in songs like "Divino Marvilhoso," "Cinema Olympia," and her pop calling card "Meu nome é Gal" (My Name is Gal). When Mr. Veloso and Mr. Gil ran afoul of an increasing repressive military regime and were forced into exile, Ms. Costa remained in Brazil, becoming in the early 1970s the muse of the youth counterculture with milestone albums like *Fa-tal* and *India*. Later in the decade she would consolidate her position as an interpreter of Brazilian song with innovative re-readings of canonical composers like the late Dorival Caymmi (1914–2008), who penned many of Carmen Miranda's hits; and Ari Barroso, author of the famous anthem "Aquarela do Brasil."

In the ensuing decades, Ms. Costa expanded her repertoire, helping to popularize the Afro-Brazilian carnival songs of the *blocos afro* of Salvador and, more recently, reworking compositions by Congolese artist Lokua Kanza. In 2005 she teamed up with the great pianist-arranger César Camargo



Gal Costa

Mariano on *Hoje*, an album that revealed a fully mature, seasoned stylist. Long associated at home and abroad with the tropicalist movement, Ms. Costa reaffirmed her deep connection to *bossa nova* in a series of intimate concerts in New York, resulting in the highly acclaimed *Gal Costa Live at the Blue Note* in 2007. Featuring minimalist renditions of *bossa nova* standards by Antônio Carlos Jobim and Vinícius de Moraes like "Chega de Saudade" and "Garota de Ipanema," the album further enhanced her stature, this time eliciting praise from jazz critics and aficionados.

After decades of recording and performing intensively, Ms. Costa has retreated to her hometown of Salvador to raise a young boy she adopted a couple of years ago. Her public appearances in Brazil are infrequent and even rarer abroad, making this event in Ann Arbor a very special occasion to see and hear one of the great female vocalists of our time.

Program note by Christopher Dunn, Associate Professor, Department of Spanish and Portuguese, Tulane University.

Born in Rio de Janeiro in 1955, **Romero Lubambo** studied classical piano and music theory as a young boy. From the time he played his first notes on the guitar at age 13, he devoted himself to the instrument. Mr. Lubambo graduated from the Villa-Lobos School of Music in Rio in 1978, an outstanding student of classical guitar; and in 1980, he received a degree

in mechanical engineering from the Pontificia Universidade Católica do Rio de Janeiro.

The rhythms and melodies defining Brazilian music and American jazz fascinated Mr. Lubambo. He taught himself through intense research and practice, developing exceptional skill, versatility, and fluency in both jazz and Brazilian idioms. In 1985, Mr. Lubambo left Brazil for New York where he became very much in demand, not only for his authentic Brazilian sound, but also for his command of a variety of styles. After reconnecting with fellow Brazilians Duduka da Fonseca and Nilson Matta, their impromptu sessions eventually led to the formation of Trio da Paz, a Brazilian Jazz trio widely recognized for their innovation, creativity, and dynamic intensity. The group has become a major force in revitalizing and evolving the rich Brazilian musical legacy. Since their successful debut album *Brazil From The Inside*, Trio da Paz has continued to break new ground with their special blend of traditional Brazilian rhythms and jazz improvisation.

Mr. Lubambo has also established himself as a composer and performer on his own critically acclaimed recording projects and collaborations with many outstanding artists, including Dianne

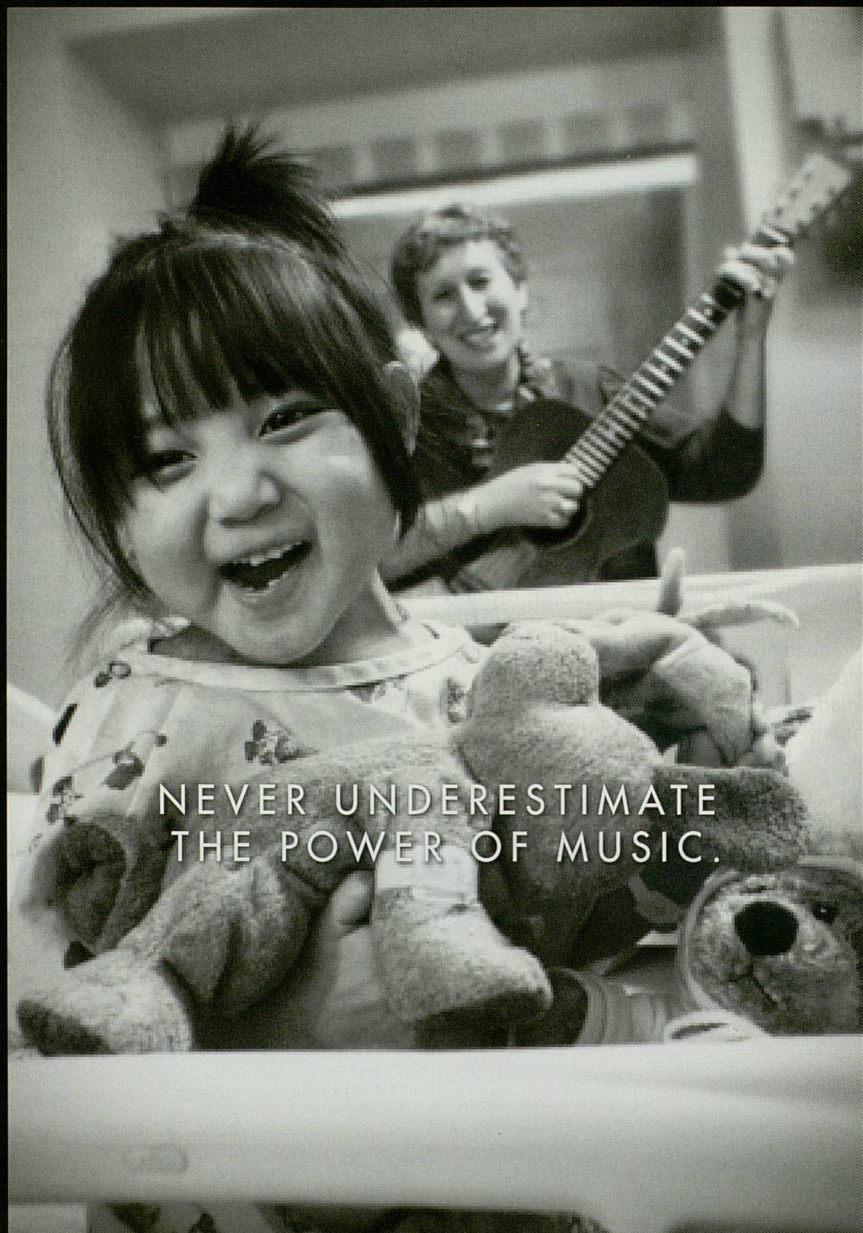
Reeves, Michael Brecker, Yo-Yo Ma, Kathleen Battle, Diana Krall, Herbie Mann, Wynton Marsalis, Jane Monheit, Kenny Barron, Ivan Lins, Grover Washington Jr., Vernon Reid, Flora Purim and Airtó, Sadao Watanabe, Paquito D'Rivera, Harry Belafonte, Larry Coryell, Gato Barbieri, Leny Andrade, James Carter, Paula Robison, Dave Weckl, Claudia Acuña, Jason Miles, Regina Carter, Luciana Souza, Gil Goldstein, and Cesar Camargo Mariano.

UMS Archives

This evening's concert marks Gal Costa's UMS debut and Romero Lubambo's fifth UMS appearance. Mr. Lubambo made his UMS debut in December 1996 at Hill Auditorium with Kathleen Battle. He most recently appeared at Rackham Auditorium in February 2008 with the Assad Brothers' Brazilian Guitar Festival, and he has appeared twice with Dianne Reeves.

Romero Lubambo





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and the
**University of Michigan
 Health System**
 present

St. Lawrence String Quartet

Geoff Nuttall, *Violin*
 Scott St. John, *Violin*
 Lesley Robertson, *Viola*
 Christopher Costanza, *Cello*

Program

Sunday Afternoon, November 8, 2009 at 4:00
 Rackham Auditorium • Ann Arbor

Franz Josef Haydn

String Quartet in F Major, Op. 77, No. 2

Allegro moderato
 Menuetto: Presto
 Andante
 Finale: Vivace assai

Maurice Ravel

String Quartet in F Major

Allegro moderato: Très doux
 Assez vif: Très rythmé
 Très lent
 Vif et agité

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

John Adams

String Quartet

In two movements

23rd Performance of the
 131st Annual Season

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

47th Annual
 Chamber Arts Series

Media partnership for this concert is provided by WGTE 91.3 FM.

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

Special thanks to Shar Music, Classical Revolution, and UMMA for their support of this afternoon's Chamber Music Jam Session.

The St. Lawrence String Quartet appears by arrangement with David Rowe Artists.

St. Lawrence String Quartet recordings can be heard on EMI Classics and ArtistShare at www.artistshare.com.

The St. Lawrence String Quartet is Ensemble-in-Residence at Stanford University.

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Large print programs are available upon request.

Now that you're in your seat...

A new string quartet by a leading composer is always a significant event to look forward to. The genre offers many challenges; the results of the meeting between a time-honored musical form and an original creator from our own time can never be predicted. John Adams's recent work will join two classics on the program, one just over 100 years old, and the other just over 200 years old. It is a "musical chain" reaching across three countries and three centuries, full of many dramatic musical contrasts and few similarities.

String Quartet in F Major, Op. 77, No. 2

(1799)

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

Snapshot of History...

In 1799:

- Napoleon Bonaparte stages a coup and becomes First Consul
- George Washington dies
- Francisco Goya publishes his collection of prints, *Los Caprichos*
- The Rosetta Stone, the key to deciphering Egyptian hieroglyphs, is discovered
- The Russian-American Company secures a monopoly over the Alaskan territory

In 1799, two years after completing his celebrated series of six string quartets for Count Erdödy (Op. 76), Haydn started work on yet another set, this time for Prince Lobkowitz. He only completed two of the six, however. Of a third quartet, he was able to finish the two middle movements four years later, in 1803. These were eventually published as Op. 103. Were the 67-year-old master's creative powers waning? Or was there another reason for his withdrawal?

Around the same time Haydn was working on string quartets for Lobkowitz, a younger composer by the name of Ludwig van Beethoven was doing the very same thing. Beethoven completed his set of six quartets (later published as Op. 18) in the spring of 1800. It may well be that Haydn stopped work on his project at least in part because of the arrival on the scene of the unruly young genius. Haydn used to call Beethoven, his rebellious former student, the "Grand Mogul," in a mocking reference to the younger man's boundless ambition, though he was the first to recognize Beethoven's exceptional talent. Yet in his five-volume biography, H. C.

Robbins Landon writes that "Haydn...became very much in awe of Beethoven." Understandably, the old master had no wish to be in a direct competition with Beethoven, who was already a darling of the aristocratic salons in Vienna and one of the most sought-after musicians in the city.

The least one can say of the two quartets of Op. 77 is that Haydn rose to his younger colleague's challenge in every way. Some moments in the two works have even been said to be echoes or reflections of what we now call "early" Beethoven.

The F-Major work looks back on nearly 40 years of quartet writing, and at the same time points to the future—a future that, with the advent of the "Grand Mogul," had already begun to take shape. The opening melody of the first theme is of classical simplicity, but its elaboration leads Haydn into totally uncharted harmonic territory: there is nothing in the entire classical repertory that comes even close to the bold enharmonic modulation in the development section. But the harmonic complications never weigh the music down; this "Allegro moderato" is a dashing and good-humored movement that never loses its radiance.

The second movement is, for all intents and purposes, a scherzo, though Haydn called it a minuet. The difference is that the emphasis is no longer on the dancelike elements: the 3/4 meter of the "Menuetto" is constantly contradicted by groupings of two quarter notes. Instead, the mood is extremely playful, with many unexpected turns of musical phrase. Not the least of these is the way the key suddenly veers off into the distant key of D-flat Major, for an extremely subdued trio which is almost Romantically nostalgic in tone.

The slow movement is a unique theme-and-variations where, as Reginald Barrett-Ayres put it in his masterful study of Haydn's quartets, "each variation refuses to finish, but merges with the next episode instead." First presented by the first violin

and the cello in two-part harmony without inner voices, the theme has an aura of noble simplicity about it that positively invites variations. Adopting a highly unusual strategy, Haydn combines variation form with elements of the sonata. The first variation brings the theme in the dominant key (A Major to the D Major of the opening), as if it were a second theme in a sonata movement. Then the melody moves to the minor mode and becomes fragmented as in a sonata development. The next variation gives the melody to the cello, assigns the bass line to the viola, and has the first violin play fast figurations in 32nd notes, before the movement closes with an unadorned rendition of the theme in four-part harmony that feels like a recapitulation. If the structure of the movement is uncommon, its realization is even more unique in its supreme beauty.

Exciting syncopations, brilliant instrumental writing and a trace of Hungarian-Gypsy flavoring distinguish the fiery “Finale,” at the end of which the highest notes of the violin and the lowest register of the cello are combined to astonishing effect. Haydn’s last completed string quartet shows him at the peak of his powers. The 67-year-old master quit writing rather than risk producing anything less perfect.

Program note by Peter Laki.

String Quartet in F Major (1903)

Maurice Ravel

Born March 7, 1875 in Ciboure,

Basses-Pyrénées, France

Died December 28, 1937 in Paris

Snapshot of History...

In 1903:

- Pierre and Marie Curie, together with Henri Becquerel, receive the Nobel Prize in physics for their work on radioactivity
- French painter Paul Gauguin dies at 55
- Cuba leases Guantánamo Bay to the US “in perpetuity”
- Enrico Caruso makes his Metropolitan Opera debut
- W.E.B. Du Bois publishes *The Souls of Black Folk*
- Henry James publishes *The Ambassadors*

Ravel was 27 years old when he wrote his string quartet. He was still, at least nominally, a student, as he was auditing Gabriel Fauré’s composition

class at the Paris Conservatoire. But he had been active as a composer for years, with numerous public performances behind him. Yet he had failed to win a prize from the Conservatoire, which was a condition for graduation. In particular, the prestigious Prix de Rome continued to elude Ravel, who was eliminated from the contest no fewer than five times. This situation became more and more ludicrous and it finally led to a much-publicized scandal in 1905. The director of the Conservatoire had to resign, and Ravel confirmed his status as one of the leading French composers of his generation, in fact the only one whose work could be compared to that of Claude Debussy.

Ravel’s string quartet—dedicated “to my dear master Gabriel Fauré”—is clearly modeled on Debussy’s celebrated *Quatuor* from 1893, yet Ravel displays a sense of color and melody that is all his own. To both composers, the string quartet as a medium suggested adherence to classical tradition. Yet nothing was farther from them than academicism of any kind. The defining moment of both works is precisely the tension that exists between the classical forms and a positively non-classical sensitivity that is manifest at every turn.

Melody, harmony, and rhythm are usually thought of as the most important ingredients of music. Ravel’s string quartet, written at the beginning of the 20th century, was nothing less than prophetic in the way it added a fourth element—sound—as a factor of equal importance. The alternation of playing techniques (*pizzicato*, *con sordino*, *arpeggio*, bow on the fingerboard) is as crucial to the unfolding of the piece as the alternation of themes, and their succession—especially in the second and third movements—creates a musical form of its own, entirely non-traditional this time.

In the first movement, classical sonata form—a legacy that reached Ravel through the intermediary of Fauré—is realized with great clarity and ingenuity. Note the characteristic *pianissimo rallentando* (extremely soft and slow playing) at the end of the movement, similar to the analogous moment in Ravel’s *Piano Trio* of 1914. (On the other hand, the opening movement of Debussy’s string quartet ends with a loud and fast coda.)

The second movement of Ravel’s quartet is based on the contrast between two themes of opposite character, one *pizzicato* (plucked) and one *bien chanté* (sung out) with bow. Again, it seems that the movement looks into the future (ahead to

the *Piano Trio*) rather than into the past (back to the Debussy quartet). The middle section, in which all four instruments use mutes, is an expressive slow movement in miniature, with subtle variations on both scherzo themes.

The unique beauty of the third movement evolves by fits and starts, as it were, through the sometimes abrupt juxtaposition of segments in different tempos, keys, and meters. An expressive melody, whose primary exponent is the viola, is interrupted by memories of the first movement's opening theme. After a more animated middle section, culminating in a passionate outburst, the initial slow tempo returns with its exquisite harmonies.

The last movement (which Fauré thought unbalanced and too short) is based on an *ostinato* ("stubbornly" returning pattern) in an asymmetrical 5/8 meter. After a while, this *ostinato* yields to a more regular 3/4, which, once more, contains echoes of the first movement. A different musical character—the first aggressive, the second more lyrical—corresponds to each of these two meters. Their contrast carries the movement forward, right up to the singularly forceful conclusion.

Program note by Peter Laki.

String Quartet (2008)

John Adams

Born February 15, 1947 in Worcester, Massachusetts

Snapshot of History...

In 2008:

- Barack Obama is elected President of the United States
- Raúl Castro becomes President of Cuba upon his brother Fidel's resignation
- The Summer Olympics are held in Beijing, China
- Global financial crisis begins
- The award-winning movie *Slumdog Millionaire* is released

String Quartet is John Adams's second full-sized work for the medium and his first without electronics. His first string quartet, *John's Book of Alleged Dances* (1994), was composed for the Kronos Quartet and is accompanied by pre-recorded CD, and his second string quartet, *Fellow Traveler* (2007), is a five-minute piece written for Peter Sellars's birthday.

It was a stunning St. Lawrence String Quartet performance of *Alleged Dances* at Stanford University in 2007 that inspired Mr. Adams to compose a piece for them, leading to the world première at The Juilliard School and a subsequent tour. *String Quartet* was commissioned by The Juilliard School with the generous support of the Trust of Francis Goelet, Stanford Lively Arts of Stanford University, and The Banff Centre.

The **St. Lawrence String Quartet** (SLSQ) has established itself among the world-class chamber ensembles of its generation. Its mission: bring every piece of music to the audience in vivid color, with pronounced communication and teamwork, and great respect to the composer. Since winning both the Banff International String Quartet Competition and Young Concert Artists International Auditions in 1992, the quartet has delighted audiences with its spontaneous, passionate, and dynamic performances. Alex Ross of *The New Yorker* writes, "the St. Lawrence are remarkable not simply for the quality of their music making, exalted as it is, but for the joy they take in the act of connection."

The SLSQ is celebrating its 20th anniversary with a new recording of Haydn and Dvořák quartets through a partnership with the innovative company ArtistShare.com. ArtistShare offers artists a ground-breaking way to embark on a recording project: the musicians maintain complete creative control, communicate directly with fans, and offer them a way to experience the project from its inception to fruition, as well as participate at the level they wish, from a free download to various membership tiers.

In concert, the foursome regularly delivers traditional quartet repertoire, but is also fervently committed to performing and expanding the works of living composers. This season sees them performing new works by both John Adams and Osvaldo Golijov. Adams penned his *String Quartet* expressly for the SLSQ, who premièred the work at Juilliard in January 2009. Golijov's forthcoming new work (commissioned by Stanford Lively Arts) is expected to build on the success of their previous collaboration, which culminated in the twice-Grammy-nominated SLSQ recording of the composer's *Yiddishbuk* (EMI) in 2002. The quartet also paid tribute to a lineup of Canadian

composers with performances of five new string quartets around their native country. The SLSQ has active working relationships with numerous other composers, including R. Murray Schafer, Christos Hatzis, Jonathan Berger, Ka Nin Chan, Roberto Sierra, and Mark Applebaum.

Having been privileged to study with the Emerson, Tokyo, and Juilliard String Quartets, the SLSQ are passionate educators. Since 1998 they have held the position of Ensemble-in-Residence at Stanford University. This residency includes working with students of music as well as extensive collaborations with other faculty and departments using music to explore a myriad of topics. The quartet's passion for opening up musical arenas to players and listeners alike is evident in their annual summer chamber music seminar at Stanford and their many forays into the depths of musical meaning with preeminent music educator Robert Kapilow.

Violist Lesley Robertson is a founding member of the group, and hails from Edmonton, Alberta. Cellist Christopher Costanza is from Utica, New York and joined the quartet in 2004. Violinists Geoff Nuttall and Scott St. John both grew up in

London, Ontario; Mr. Nuttall is a founding member and Mr. St. John joined in 2006. Depending on concert repertoire, the two alternate the role of first violin. All four members of the quartet live in the Bay Area of California and teach at Stanford University.

The SLSQ is deeply committed to bringing music to less traditional venues outside the classroom or concert hall. Regardless of the venue, the SLSQ players maintain a strong desire to share the wonders of chamber music with their listeners, a characteristic of the foursome that has led them to a more informal performance style than one might expect from chamber musicians. "Play every concert like it's your last; every phrase like it's the most important thing you've ever said," Mr. Nuttall asserts. "Remember that the only reason you're there is to make people cry and sweat and shiver, and give them that incredible sense of creation happening before your eyes. That's the reason we all play. Otherwise there's no point."

For more information, visit www.slsq.com.

This afternoon's concert marks the St. Lawrence String Quartet's UMS debut.

St. Lawrence String Quartet



131st Season **ums 09|10**

Africa Series

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Fri, Jan 8 | 8 PM
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Sun, Jan 31 | 4 PM
HILL AUDITORIUM

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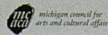
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presents

Yasmin Levy

with

Ishay Amir, *Percussion*

Miles Danso, *Electric Upright Bass*

Yechiel Hasson, *Guitar*

Vardan Hovanissian, *Flute, Clarinet, Zurna*

Program

Saturday Evening, November 14, 2009 at 8:00

Hill Auditorium • Ann Arbor

Traditional Ladino

La Serena

Traditional Ladino

Irme Kero

*Jose Luis Monton and
Mayte Martin*

Intentalo Encontrar

Traditional Ladino

Noches

Traditional Ladino

Adio Kerida

Yasmin Levy

Me Voy

Traditional Ladino

La Rosa Enflorece

Levy

El Amor Contigo

Levy and Yechiel Hasson

Una Noche Mas

Traditional Beduin

Mano Suave

Levy

La Alegria

Traditional Ladino

Una Ora

*Gritos de Guerra and
Dionysis Tsaknis*

Naci en Alamo (Vengo)

Felipe Gil

Hecha a la Medida

24th Performance of the
131st Annual Season

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recording is prohibited.*

Media partnership for this concert is provided by WEMU 89.1 FM.

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

Yasmin Levy appears by arrangement with Soho Artists and IMG Artists, New York, NY.

Large print programs are available upon request.

With her third album *Mano Suave* being her first CD released in the US, acclaimed world music singer **Yasmin Levy** marks a powerful return to her Ladino roots. It is a significant move because, today, there are estimated to be less than 200,000 Ladino speakers worldwide. (UNESCO recently recognised Ladino as one of the world's endangered languages.) Following "a time of artistic and personal growth for me" says Ms. Levy, "I have come to understand better than ever before that my role as an artist must be to help contribute in whatever small way I can to avoid Ladino music becoming extinct in the modern world." With this record, she continues, "I have chosen to return home to my ancestral roots and I couldn't be happier. After achieving so much with the fusion of Flamenco and Ladino music... (on her previous album *La Juderia*) and after

searching my soul for the music which makes me most happy, I found this attraction to return to my roots irresistible."

For those new to the music and its language and history, *Ladino* is the collective term for the Judeo-Spanish languages spoken by the Jews of Spain: these languages infuse the original ancient Spanish with other languages including Arabic, Turkish, Greek, Slavic languages, Portuguese, French, and Italian. The geographical spread of communities in North Africa, Turkey, Greece, and the Balkans, each with distinct dialects and religious customs, is reflected in the musical variety of Judeo-Spanish folk songs carried down to the present day.

Recorded in London's Livingston Studios in February 2007, the new album is co-produced by Lucy Duran and Jerry Boys and continues Ms. Levy's tradition of using the best musicians available

"I have come to understand better than ever before that my role as an artist must be to help contribute in whatever small way I can to avoid Ladino music becoming extinct in the modern world."

Yasmin Levy



featuring players from Iran, Armenia, Greece, Paraguay, Israel, Turkey, and Spain as well as guest vocals from Natacha Atlas.

Ishay Amir (*Percussion*) first met Yasmin Levy when she contacted him as head of Adama Music, the independent world music label owned and run by Mr. Amir, which appeared to have an interest in Ladino music. After hearing tracks that Ms. Levy had recorded for her first disc, Mr. Amir immediately set about signing her to the label. Mr. Amir's musical life began as a bass player, but his label brought him to the realization that there simply are not enough good world music percussionists, especially in his native Israel. In 2003, he set out to teach himself the art of percussion, focusing primarily on the Spanish Cajon and on Middle Eastern drums. Mr. Amir has been touring as Ms. Levy's percussionist for five years. Mr. Amir and Ms. Levy were married in 2005, five years after first working together.

Based in London, England, **Miles Danso** (*Electric Upright Bass*) is an alumnus of the UK's renowned Jazz Warriors led by Courtney Pine. Mr. Danso has forged a diverse career working in jazz, world, and commercial dance music. He has performed with saxophonists Soweto Kinch, Denys Baptiste, the late American hard bop drummer Clifford Jarvis, and has accompanied singers Lee John, David McAlmont, Juliet Roberts, and Cleveland Watkiss. Introduced to Ms. Levy through producer Lucy Duran, Mr. Danso joined Ms. Levy's band for the recording of *Mano Suave* in 2007 and has been a regular ever since.

Yechiel Hasson (*Guitar*) began his musical career as a classical guitarist having studied at Israel's respected Rubin Academy of Music in Jerusalem. Booked in 2002 to play a Sephardic night at Tel Aviv's Inbal Theatre accompanying a flamenco dancer, Mr. Hasson heard Ms. Levy's emotional vocals for the first time and, as he says, "from the first notes it felt very special." Since then, they have collaborated extensively both in live performances as well as in songwriting. Mr. Hasson co-wrote "Una Noche Mas," one of the songs featured on Ms. Levy's CD *Mano Suave*, which has attracted widespread attention. His own CD, *Different Air*, filled with his own instrumental songs, was released in 2008.

Vardan Hovanissian (*Flute, Clarinet, Zurna*) was born in Armenia and later moved to Brussels. He studied at Romanos Melikian's School of Music in Erevan, Armenia from 1984–1988. By the age of 17, he was performing as soloist with the National Orchestra of Armenia. In 2005, while touring Belgium, Mr. Hovanissian came to Ms. Levy's attention and he has been playing in her band ever since. Mr. Hovanissian has recorded the soundtrack to the Belgian film *The Color of Sacrifice* and has also formed his own ensemble, Arax, together with Tigran Ter Stepanian. Mr. Hovanissian has played extensively in the countries of the former Soviet Union, as well as in Europe, North America, Australasia, and Africa.

UMS welcomes Yasmin Levy, Ishay Amir, Miles Danso, Yechiel Hasson, and Vardan Hovanissian, who make their UMS debuts tonight.

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and communicate the unknowable.”*

Leonard Bernstein



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Sir Simon Rattle, *Music Director*

Program

Tuesday Evening, November 17, 2009 at 8:00
 Hill Auditorium • Ann Arbor

Johannes Brahms

Symphony No. 3 in F Major, Op. 90

Allegro con brio
 Andante
 Poco allegretto
 Allegro

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

Arnold Schoenberg

Music to Accompany a Film Scene, Op. 34

Brahms

Symphony No. 4 in e minor, Op. 98

Allegro non troppo
 Andante moderato
 Allegro giocoso
 Allegro energico e passionato

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Special thanks to the U-M Department of German, Dutch, and Scandinavian Studies; the U-M Center for European Studies-European Union Center; the U-M Weiser Center for Europe and Eurasia; the U-M Program on Intergroup Relations CommonGround; the U-M Alumni Center; the U-M School of Art and Design; Arts at Michigan; and the German Information Center USA for their support of the Freedom Without Walls exhibit associated with tonight's performance.

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

Thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of lobby floral art for this evening's performance.

Large print programs are available upon request.

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Now that you're in your seat...

Arnold Schoenberg was 23 when Brahms died. They both lived in Vienna but had no direct contact. However, Schoenberg's mentor Alexander von Zemlinsky knew Brahms and received encouragement from him. Schoenberg's early works (especially his string sextet *Transfigured Night*) show a strong Brahmsian influence but even the late *Piano Concerto, Op. 42* (1942) opens with what sounds like a modified Brahms intermezzo. Schoenberg remained a Brahms admirer all his life; he wrote a penetrating essay on "Brahms the Progressive" and made a famous orchestration of Brahms's *Piano Quartet No. 1 in g minor, Op. 25*. He saw himself as an heir of Brahms and felt that his innovations were the necessary next step in the evolution of music. Hearing his music framed by that of Brahms, we may discover the deep connection between the two composers.

Symphony No. 3 in F Major, Op. 90 (1883)

Johannes Brahms

Born May 7, 1833 in Hamburg

Died April 3 1897 in Vienna

Snapshot of History...

In 1883:

- Richard Wagner dies
- Robert Louis Stevenson writes *Treasure Island*
- The Orient Express begins railroad service between Paris and Istanbul
- Catastrophic eruption of the Krakatoa volcano in Indonesia
- The Brooklyn Bridge is opened to traffic

Johannes Brahms wrote his third symphony in 1883, the year of Wagner's death. Brahms and Wagner represented two opposite camps in German music, and each had a group of ardent followers fighting endless artistic battles. Brahms's artistic path was completely different from Wagner's, as he didn't seek to unite all the arts. Indeed, he stayed away from the musical stage altogether, and created a complete musical universe entirely within the classical symphonic and chamber forms. Yet he had a deep respect for his rival, who was 20 years his senior. Wagnerian echoes can often be felt in Brahms's music, and in *Symphony No. 3* in particular. The most obvious, but by no means the only sign of Wagner's influence is the fact that the symphony's opening serves as a kind of *leitmotiv*, returning at the end of the last movement where its character is completely transformed.

The three-note opening motif bursts in without any preparation, on an emotional high point of unusual intensity. The motif is combined with an expressive descending counter melody,

characterized by an extremely wide range, excited syncopations, and a constant interplay of the major and minor modes. (Both melody and rhythm are strongly reminiscent of the first movement of Schumann's "Rhenish" *Symphony No. 3 in E-flat Major*, which is all the more interesting since Brahms did most of the compositional work in the Rhineland.)

Both the second and third movements are lyrical intermezzo-type pieces in a medium tempo, rather than the traditional types of slow movement and scherzo. The second movement opens with a theme whose character and orchestration (two clarinets and two bassoons) again recalls Schumann's "Rhenish" Symphony, this time the third movement.

The "Andante" has the character of a gentle procession. Its opening theme is repeated numerous times, altered and ornamented in various ways. There is a second theme (first introduced by solo clarinet and bassoon) that, although heard in its original form only once, will have important consequences for the rest of the symphony. For one thing, it will return unexpectedly in the last movement. For another, its halting string accompaniment becomes independent and creates suspenseful moments that contrast markedly with the relaxed mood of the rest of the "Andante."

While the second movement has a certain cool and distant quality to it, the third-movement "Poco allegretto" captivates by its immediacy and warm lyricism. Its main theme, one of Brahms's most ingratiating melodies, is first introduced by the cellos and then taken over by the violins. There is a brief middle section in which the key changes from minor to major; then the main melody returns, now given to the solo horn.

These two character pieces are followed by a finale that returns to the dramatic world of the first movement. The music is in the dark key of f minor almost throughout, reverting to the bright F Major only shortly before the end.

The finale begins with a hushed *pianissimo* theme, soon followed by a recall of the second movement's second melody. A highly impassioned drama unfolds, and at the climactic point the theme from the "Andante," once simple and quiet, is proclaimed at full volume by the whole orchestra. After a recapitulation of the entire dramatic sequence, Brahms returns to the hushed tone of the beginning. The tonality suddenly changes and we are back to the long-expected home key of F Major, where we take leave of the main themes of the movement. As a last surprise, the opening theme of the first movement returns, its initial energy replaced by nostalgic lyricism. Instead of offering an affirmative conclusion, the ending of Brahms's *Symphony No. 3* is shrouded in deep mystery.

Music to Accompany a Film Scene, Op. 34

(Begleitmusik zu einer Lichtspielszene)
(1930)

Arnold Schoenberg

Born September 13, 1874 in Vienna

Died July 13, 1951 in Los Angeles, California

Snapshot of History...

In 1930:

- Grant Wood paints *American Gothic*
- Luis Buñuel directs *L'Age d'Or*
- Russian poet Vladimir Mayakovsky commits suicide
- *Rise and Fall of the City of Mahagonny*, by Bertolt Brecht and Kurt Weill, opens in Leipzig
- George Gershwin writes "I Got Rhythm" and "Embraceable You"

Serial music has come in for quite a bit of bad press from critics and composers who feel that the 12-tone method is too "cerebral" to be expressive of any emotions, or too abstruse to be accessible to any listener who has not made this music a subject of long and in-depth study. These sentiments can be well understood in an era where academic serialists have emphasized the mathematical aspect of this method to the expense of all others.

Yet when Arnold Schoenberg wrote his first 12-tone works, nothing was further from his mind than banishing emotions. As the pioneer

of musical expressionism in *Pierrot lunaire* or *Erwartung*, he would have been the last person to make such an attempt. He developed the 12-tone technique in the early 1920s, after a composing career of a quarter of a century, because he firmly believed that the stylistic evolution of music called for a new system to replace that of classical tonality. For him, it was a matter of imposing some rules on materials that had long since outgrown the principles underlying 18th- and 19th-century music. He did this, however, without sacrificing the immediacy and the communicative power of his style. In the last years of his life, he wrote a celebrated essay titled "Heart and Brain in Music," and in his compositional practice, he brought about a perfect synthesis of the two.

Nowhere did Schoenberg drive this point home more clearly than in his brief orchestral work *Music to Accompany a Film Scene*. While few people would associate Schoenberg's name with film music, he in fact almost became a film composer. Shortly after becoming a resident of Hollywood in 1934, he was contacted by Metro-Goldwyn-Mayer about a possible score for the film *The Good Earth*, after the novel by Pearl Buck. The deal fell through, however, after Schoenberg asked for an exorbitant honorarium of \$50,000. His wife Gertrud later intimated that the composer had quoted such a high fee intentionally so that he did not have to work for the movies. Yet whatever reservations Schoenberg may have had about compromising his artistic integrity by such a collaboration, he had always been fascinated by film as a medium. In the late 1920s, when he wrote his *Film Scene* music in Berlin, talkies were just beginning to be made. Schoenberg's music is the soundtrack to an imaginary movie—probably best imagined as the live accompaniment to a silent film.

In the subtitle of the work, Schoenberg outlined the succession of emotions he sought to depict: "Threatening danger—fear—catastrophe." The 12-tone system, which did away with the traditional functional links among the tones, is eminently suited to represent feelings of incertitude and anxiety; but equally important for the expression of such feelings are those elements (rhythm, volume, orchestration) that are not governed by serial rules but are treated with complete freedom by the composer's imagination.

Ominous string tremolos, soft melodic fragments that are not allowed to develop, isolated rhythmic gestures—all these features, heard at the

beginning of the work, create an atmosphere of tension. The tempo gradually increases, and before long, the first sustained melodic idea appears, played in unison by the flute, the oboe, and the two clarinets, with an agitated counterpoint provided by the piano and the strings. After a massive *crescendo*, we move to the next segment in which "fear" is depicted by means of an unusual double *ostinato*: the "stubbornly" repeated pitches and rhythms in the strings are combined with another repetitive figure in the woodwinds that, however, changes its rhythmic configuration every time it is played. *Immer steigend* (constantly rising)—instructs the score, and soon a second climax is reached. A new variant of the earlier woodwind melody brings a temporary respite before "catastrophe" strikes. It is announced by a monumental buildup in dynamics and textural density, but the real representation of disaster occurs in the soft and subdued final adagio where the main melody gradually disintegrates and the music returns to the string tremolos and isolated fragments of the beginning.

As British musicologist Malcolm MacDonald observed in his 1976 book on Schoenberg: "[*Music to Accompany a Film Scene*] is a highly effective piece, which suggests that, given the chance, Schoenberg might have proved an excellent film composer." Certainly many lesser composers have drawn upon his characteristics for their own film scores.

Symphony No. 4 in e minor, Op. 98 (1885)

Brahms

Snapshot of History...

In 1885:

- Claude Monet paints *The Cliff at Etretat*
- Gilbert and Sullivan write *The Mikado*
- Grover Cleveland assumes the Presidency of the United States
- Louis Pasteur tests his vaccine for rabies
- Mark Twain publishes *Huckleberry Finn*

The day before the first performance of Brahms's *Symphony No. 4*, the 21-year-old assistant conductor of the Meiningen Orchestra, which was about to play the première, wrote a letter to his father, also a musician:

Beyond all question a gigantic work, with a grandeur in its conception and

invention, genius in its treatment of forms, periodic structure, of outstanding vigor and strength, new and original and yet authentic Brahms from A to Z, in a word it enriches our music—it's hard to put into words all the magnificent things this work contains, you can only listen to it over and over again with reverence and admiration.

The young man, whose name happened to be Richard Strauss, seemed to be more receptive to the beauties of the new work than were some of Brahms's own closest friends. It took a few years for Brahms's friends in Vienna to warm to the symphony. Just a few weeks before his death in 1897, Brahms, already seriously ill, attended a performance of the Fourth with the Vienna Philharmonic under Hans Richter. Each of the symphony's four movements was greeted with a storm of applause, and at the end, the audience seemed absolutely to refuse to let the composer go. According to an eyewitness, Brahms stood there in the balcony, tears running down his cheeks, and "through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell."

Brahms had said farewell to symphony writing 12 years earlier, since, after finishing the Fourth, he never wrote another symphony. (He wrote one more work for orchestra: the *Double Concerto for Violin and Cello in a minor, Op. 102.*) In the Fourth, he had attained a synthesis beyond which even he could not go: a synthesis of styles, where old church modes and Baroque variation techniques form an indissoluble whole with Classical sonata form and Romantic expressivity, and also a synthesis of structural details organized into a miracle of coherence and economy.

After stating the opening melody—which is essentially a series of falling thirds—Brahms contrasts it with a second theme that is more rhythmical in character. These two ideas dominate the entire movement. The development section has the peculiarity of repeating a large section of the opening theme verbatim, which is a procedure usually reserved for recapitulations. The rest of the development enlarges upon the contrasts of the exposition: the rhythmical idea becomes passionately dramatic, while the lyrical melody turns into a lament. At the beginning of the recapitulation, instead of starting the theme over yet another time, Brahms elongates the first few

notes and adds a few special harmonies, infusing the music with a quality of deep mystery that is surely one of the Seven Wonders of Western music. The recapitulation then resumes its normal course, but there is a coda in which the lyrical first theme acquires the energy and dynamism of the second. Therefore, the passionate outburst that ends the movement seems to be a synthesis of everything that has gone before.

The second movement, like the first, is built upon the contrast between primarily melodic and primarily rhythmical motifs. It seems to evoke a distant world of fairytales by its wavering between remote keys.

The third movement is the only real scherzo in all of Brahms's symphonies. It is also the only one of his symphony movements to use a triangle. (Two other instruments, not heard in the first two movements, also join the orchestra here: the piccolo and the contrabassoon.)

The heart-piece of the symphony is its magnificent and unique finale, written in the Baroque variation form variously known as *chaconne* or *passacaglia*.¹ It seems that the idea of writing a symphony movement in this form predated the actual composition by years. In his memoirs, composer and choir director Siegfried Ochs, a member of Brahms's circle of friends, recalled a meeting that had probably taken place in January 1882, two years before Brahms began work on the symphony:

As we sat together one day after dining—namely, Bülow, Brahms, Hermann Wolff, and I—Brahms fell upon Hans von Bülow with the reproach that he played much too little Bach, moreover was not concerned enough with him and knew next to nothing of, as an example of the best of his creations, the church cantatas. Bülow defended himself and claimed to know at least seven or eight cantatas well. "That proves that you know none of them, for there are more than 200," said Brahms. In due course of the conversation, he then began to speak of the final movement of a certain cantata, and in order to demonstrate what a work of art this piece was, he went to the piano and played part of it. It was, as I have only now determined, the *ciacona* that forms the high point and the conclusion of Cantata 150. Brahms

at first played only the bass, over which the entire piece is constructed...Then he performed the *chaconne*. Bülow listened with cool admiration and made the objection that the great intensification (*Steigerung*), which was intellectually inherent in the movement, was scarcely brought out in desired mass by voices. "That has also occurred to me," said Brahms. "What would you think about a symphony movement written on this theme sometime? But it is too clumsy, too straightforward. One must alter it chromatically in some way." I immediately made a note of this conversation, and one should compare the finale of the e-minor symphony with that of the mentioned cantata.

We should indeed: the two themes are nearly identical, with the exception of the single chromatic alteration Brahms spoke about after dinner.

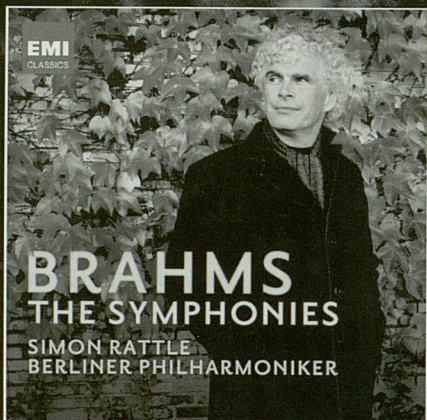
The first half of Brahms's finale is like a single rising line: first we hear the bass theme alone, then the same theme with a single pedal note added. Next, a soft counterpoint appears, followed by a more impassioned violin melody, which in turn gives rise to an enormous *crescendo* involving the entire orchestra. After the climax, there is a gradual *decrescendo* leading to the three central variations where, as the meter changes from 3/4 to 3/2, the notes of the bass theme begin to move twice as slowly as before. The slower variations include a haunting flute solo, another one with prominent clarinet and oboe parts, and finally a magnificent variation for three trombones in E Major. This is immediately followed by the recall of the movement's beginning, and the energetic—and tragic—ending. Even the falling thirds of the first movement's opening theme turn up again near the end, masterfully combined with the *passacaglia* theme.

¹ The Harvard Dictionary of Music defines these two terms as "two closely related forms of baroque music, each a kind of continuous variation in moderately slow triple meter and with a slow harmonic rhythm, changing generally with the measure." It states that "attempts...to make a clear distinction between them [have been] futile." J. S. Bach used the terms almost interchangeably; Brahms appears to have preferred "chaconne" (or "ciacona"), although he did not use either term in *Symphony No. 4*.

SIR SIMON RATTLE

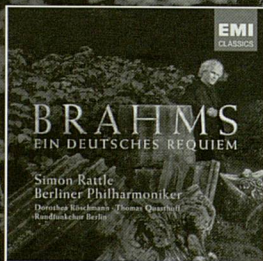
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The **Berliner Philharmoniker** was founded in 1882 as a self-governing body and has long been considered one of the world's finest orchestras. Its current artistic director is Sir Simon Rattle, who took up his appointment in September 2002.

The orchestra gave its first concert on October 17, 1882 under the conductor Ludwig von Brenner, who was chosen by the musicians themselves. The concert agent Hermann Wolff took over the management of the orchestra and hired the conductor Hans von Bülow, who went on to turn the Berliner Philharmoniker into one of the leading orchestras in Germany. Under Arthur Nikisch (1895–1922) its repertory grew to include works by Bruckner, Tchaikovsky, Mahler, Strauss, Ravel, and Debussy. Upon Nikisch's death, the then 36-year-old Wilhelm Furtwängler took over as principal conductor. Furtwängler concentrated on the Classical and German Romantic repertoires but also performed contemporary pieces by Stravinsky, Bartók, and Prokofiev. At the end of World War II, Leo Borchard became the orchestra's principal conductor, but, following his tragic death in August 1945 when he was accidentally shot by an American patrol, the young Romanian conductor Sergiu Celibidache became artistic director. Furtwängler was able to resume his old post as chief conductor following his denazification in 1952. The postwar period also saw the founding in 1949 of the Society of Friends of the Berlin Philharmonie, which in subsequent years sponsored the building of the new Philharmonie and continues to provide the hall with financial support.

When Furtwängler died in 1954, Herbert von Karajan became the permanent conductor and artistic director. During the decades that followed, Karajan worked with the orchestra to develop a unique tonal quality and performing style that made the Berliner Philharmoniker famous all over the world. In October 1989, the players appointed Claudio Abbado their new principal conductor. Abbado devised a new type of program, contrasting traditional programs with thematic cycles that included contemporary works alongside classical pieces. An increased number of chamber recitals and concert performances of operas lent further distinction and variety to the orchestra's activities.

With the appointment of Sir Simon Rattle, the orchestra succeeded not only in obtaining the services of one of the most successful conductors of the younger generation but in introducing a number of important innovations. The orchestra's change of status to a charitable foundation (the Stiftung Berliner Philharmoniker) has created new opportunities and ensured the economic future of a body of players that currently has 129 full-time members. The foundation is supported by the generosity of its principal sponsor, Deutsche Bank. Central to this support are the orchestra's education program Zukunft@BPhil, which was set up at the time of Sir Simon Rattle's appointment and which is intended to ensure that the orchestra reaches a broader and above all younger audience, along with the Digital Concert Hall. Within the long history of the Berliner Philharmoniker—now 126 years—this signifies an important expansion of the orchestra's cultural mission, one to which it commits itself with a characteristic unswerving dedication. In recognition of this commitment, the Berliner Philharmoniker and its artistic director Sir Simon Rattle were named international UNICEF Goodwill Ambassadors in November 2007, the first time this distinction has ever been bestowed upon an artistic ensemble.

UMS Archives

The Berliner Philharmoniker made its UMS debut on March 15, 1955 in Hill Auditorium under conductor Herbert von Karajan, who appeared with the Philharmoniker three more times in Ann Arbor over the following decade. After a hiatus of almost 35 years, the Philharmoniker returned to UMS on October 20, 1999 under the baton of Claudio Abbado. The Berliner Philharmoniker's most recent appearance on October 12, 2001 was also conducted by Maestro Abbado. Tonight's concert marks the Philharmoniker's seventh appearance under UMS auspices, and Sir Simon Rattle's UMS debut.

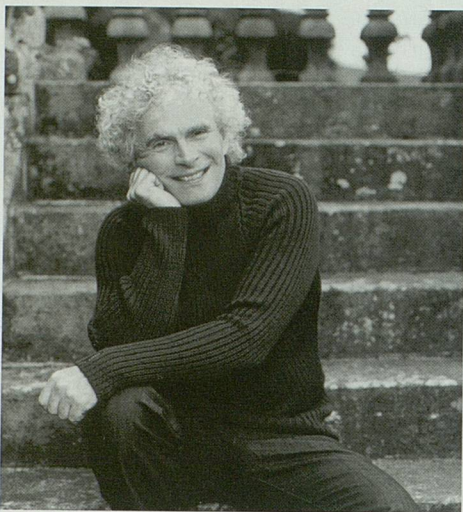


Photo: Simon Fowler

Sir Simon Rattle

Born in Liverpool in 1955, **Sir Simon Rattle** has been Principal Conductor of the Berliner Philharmoniker and Artistic Director of the Berlin Philharmonie since September 2002. He was 25 when, following his studies at London's Royal Academy of Music, he began his close association with the City of Birmingham Symphony Orchestra (CBSO), initially as Principal Conductor and Artistic Adviser, then—up until the 1998 season—as their Musical Director. His tireless work and visionary artistic projects helped to turn the CBSO into one of the world's top-ranking orchestras.

In the concert hall and opera house, Maestro Rattle's extensive repertoire covers compositions ranging from the Baroque era to contemporary music. Maestro Rattle is also Principal Guest Conductor of the Orchestra of the Age of Enlightenment and works with leading orchestras on both sides of the Atlantic. Even before taking

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up his post as Principal Conductor, Maestro Rattle had already collaborated regularly with the Berliner Philharmoniker for 15 years. Of the many recordings he has made with the orchestra, several have received prestigious awards. All of these releases were recorded live at the Philharmonie.

One of Maestro Rattle's special passions is bringing the work and music of the Berliner Philharmoniker to young people of the most diverse social and cultural backgrounds. To that end, he has established the education program Zukunft@BPhil, which enables the orchestra to pursue new approaches to promulgating its music. For his commitment to outreach work, Maestro Rattle was awarded a Golden Camera and the Urania Medal in 2007.

What the Berliner Philharmoniker means to me...

Steven Jarvi, *Associate Conductor, Kansas City Symphony*

On October 20, 1999, the Berliner Philharmoniker forever changed my view of orchestral performance. By my junior year at U-M, I had begun working as a UMS production intern. When the Berliner Philharmoniker came to town I observed their rehearsal, attended their stunning concert, and proceeded to escort members of the Philharmoniker and Maestro Claudio Abbado to a reception at then-University President Lee Bollinger's home. Maestro Abbado began to feel more at ease at the post-concert gathering as he entered into conversation with colleague, friend, and U-M faculty member Shirley Verrett. Hoping that I would have an opportunity to speak with the Maestro, the moment presented itself when Maestro Abbado asked me if he could smoke a cigar. As his trusted UMS attendant, I immediately approached President Bollinger with the request, to which he happily answered, "Claudio Abbado can smoke anything he wants in my house."

When I returned, Maestro Abbado grinned and said, "Please, sit." For the next hour we spoke about music, conducting, and the Philharmoniker.

His passion had an intoxicating effect as I conversed with my hero. I became aware of President Bollinger looking on and asking, "Who is the young man to whom he's talking?" to which Ken Fischer proudly replied, "That's our intern."

We were the last to leave the party that night and the Maestro extended an invitation to observe him rehearsing the Philharmoniker at the Salzburg Easter Festival, which I did the following spring. Until that fall night in Ann Arbor, I did not know music-making like that was possible. The extraordinary musicianship, joy, and commitment to the art form that I witnessed from the Berliner Philharmoniker has been a driving force in my life ever since, as I aspire to make music that moves people as profoundly. Thank you, UMS.



Claudio Abbado (left) and Steven Jarvi in President Bollinger's parlor, October 20, 1999.

Berliner Philharmoniker

Sir Simon Rattle

Music Director



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Violin I

Guy Braunstein,
First Concertmaster
Daishin Kashimoto,
First Concertmaster
Daniel Stabrawa,
First Concertmaster
Rainer Sonne, *Concertmaster*
Zoltán Almási
Maja Avramović
Simon Bernardini
Wolfram Brandl
Peter Brem
Armin Brunner
Andreas Buschatz
Alessandro Cappone
Madeleine Carruzzo
Aline Champion
Felicitas Clamor-Hofmeister
Laurentius Dinca
Sebastian Heesch
Aleksandar Ivić
Rüdiger Liebermann
Kotowa Machida
Helmut Mebert
Bastian Schäfer

Violin II

Christian Stadelmann,
First Principal
Thomas Timm, *First Principal*
Christophe Horak, *Principal*
Daniel Bell
Holm Birkholz
Philipp Bohnen
Stanley Dodds
Cornelia Gartemann
Amadeus Heutling
Rainer Mehne
Christoph von der Nahmer
Raimar Orlovsky
Bettina Sartorius
Rachel Schmidt
Armin Schubert
Stephan Schulze
Christoph Streuli
Eva-Maria Tomasi
Romano Tommasini

Viola

Neithard Resa, *First Principal*
Naoko Shimizu, *Principal*
Wilfried Strehle, *Principal*
Micha Afkham
Julia Gartemann
Matthew Hunter
Ulrich Knörzer
Sebastian Krunnies
Walter Küssner
Martin von der Nahmer
Zdzisław Polonek
Martin Stegner
Wolfgang Talirz

Cello

Georg Faust, *First Principal*
Ludwig Quandt, *First Principal*
Martin Löhr, *Principal*
Olaf Maninger, *Principal*
Richard Duven
Rachel Helleur
Christoph Igelbrink
Solène Kermarrec
Martin Menking
David Riniker
Nikolaus Römisch
Dietmar Schwalke
Knut Weber

Double Bass

Matthew McDonald,
First Principal
Janne Saksala, *First Principal*
Esko Laine, *Principal*
Fora Baltacigil
Martin Heinze
Wolfgang Kohly
Peter Riegelbauer
Edicson Ruiz
Janusz Widzyk
Ulrich Wolff

Flute

Andreas Blau, *Principal*
Emmanuel Pahud, *Principal*
Prof. Michael Hasel
Jelka Weber

Oboe

Jonathan Kelly, *Principal*
Albrecht Mayer, *Principal*
Christoph Hartmann
Andreas Wittmann
Dominik Wollenweber,
English Horn

Clarinet

Wenzel Fuchs, *Principal*
Alexander Bader
Walter Seyfarth
Manfred Preis, *Bass Clarinet*

Bassoon

Daniele Damiano, *Principal*
Stefan Schweigert, *Principal*
Mor Biron
Markus Weidmann
Marion Reinhard,
Contrabassoon

Horn

Radek Baborak, *Principal*
Stefan Dohr, *Principal*
Stefan de Leval Jezierski
Fergus McWilliam
Georg Schreckenberger
Klaus Wallendorf
Sarah Willis

Trumpet

Gábor Tarkövi, *Principal*
Tamás Velencei, *Principal*
Thomas Clamor
Georg Hilsner
Guillaume Jehl
Martin Kretzer

Trombone

Prof. Christhard Gössling,
Principal
Olaf Ott, *Principal*
Thomas Leyendecker
Stefan Schulz
Jesper Busk Sørensen

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Paul Hümpele
Alexander von Puttkamer

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Wieland Welzel

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Simon Rössler
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UMS/Experience

UMS EDUCATION AND AUDIENCE DEVELOPMENT PROGRAMS

09/10 Season: *Breaking Down Walls*

www.ums.org/education

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

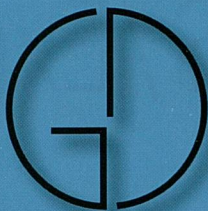
Both literally and figuratively, the 09/10 UMS education season celebrates the breaking down of walls: literally in the celebration of the 20th anniversary of the fall of the Berlin Wall and events surrounding the presentation of the Berlin Philharmonic; and figuratively, in the attempt to break down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

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

09/10 Special Projects/New Initiatives

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

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



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Public Events: Extending the Experience

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

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

University Connections

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

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

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

• Arts & Eats

Arts & Eats combines two things you can't live without—great music and free pizza—all in one night. For just \$15, you get great seats to a UMS event (at least a 50% savings) and a free pizza dinner before the concert, along with a brief talk about the performance. Tickets go on sale approximately two weeks before the concert.

09/10 Arts & Eats Events:

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

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

• 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 or visit www.ums.org.

• Student Committee

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

I am Michigan.

I am proof that the University of Michigan changes lives.

When I first came to campus, I didn't know of any black composers and didn't see many minorities attending classical concerts. With the support of professors at the School of Music, I established an organization to encourage diversity in the classical arts—and I did it while still a student. U-M introduced me to a whole new world of music and allowed me to discover my life's work.

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

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



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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

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

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



Building Community around the Arts

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

YOUTH, TEEN, AND FAMILY

Please call 734.615.0122 or e-mail umsyouth@umich.edu 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, 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 for special ticket discount information.

• Student-Artist Interactions

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

• Teacher Advisory Committee

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

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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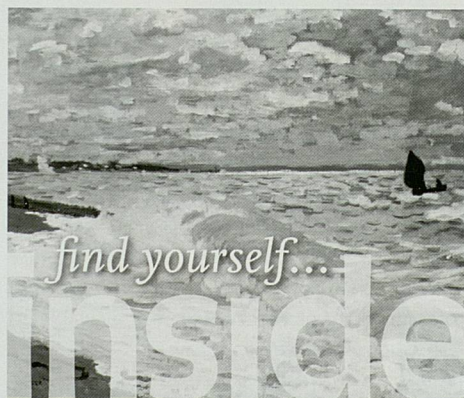
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**The Leifs of Impressionism: Photography and
Painting Along the Normandy Coast, 1850–1874**

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.



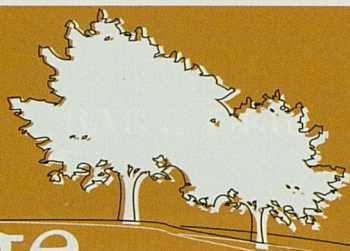
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UMS/Support

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

• CORPORATE SPONSORSHIP AND ADVERTISING

Advertising

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

Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse, and growing segment not only of Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures and also receive numerous benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

- Cultivating clients
- Developing business-to-business relationships
- Targeting messages to specific demographic groups
- 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.

SupportUMS!

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

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

Contact us for details on the specific benefits of each level

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July 1, 2008–August 1, 2009

Thank 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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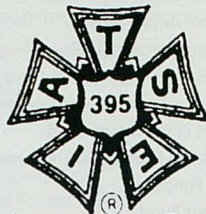
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FALL 2009 SCHEDULE

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,
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 Christopher Kendall
 Meg Kennedy Shaw
 Steve and Shira Klein
 Joan Levitsky
 Liberty Athletic Club
 Jane Maehr
 Ann Martin
 Joanna McNamara
 Robin Meisel

Melange
 Liz Messiter
 Leonard Navarro
 Kay and Gayl Ness
 Steve and Betty Palms
 Performance Network Theatre
 Pictures Plus
 Plum Market
 Lisa Psarouthakis
 Purple Rose Theatre
 Renaissance Bistro
 Idelle Hammond-Sass
 Dick Scheer, Village Corner
 Penny Schreiber
 Selo/Shevel Gallery
 Ingrid Sheldon
 John Shultz
 Andrea Smith
 Becki Spangler
 Karen Stutz
 Sweet Gem Confections
 TeaHaus
 Lisa Townley
 Louise Townley
 University of Michigan Men's
 Soccer Team
 Wawashkamo Golf Club,
 Mackinac Island
 Debbie Williams-Hoak
 Zingerman's Bakehouse

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• MEMBER ORGANIZATIONS

UMS is proud to be a member of the following organizations:

Ann Arbor Area Convention & Visitors Bureau
 Ann Arbor Chamber of Commerce
 Arts Alliance of the Ann Arbor Area
 ArtServe Michigan
 Association of Performing Arts Presenters
 Chamber Music America
 Cultural Alliance of Southeastern Michigan
 Dance/USA
 International Society for the Performing Arts
 Main Street Area Association
 Michigan Association of Community Arts Agencies
 National Center for Nonprofit Boards
 State Street Association
 Think Local First

National Public Radio mixed with local public knowledge.

89.1

Public radio from Eastern Michigan University

npr + jazz + blues + local news wemu.org

Jazz is alive. And this is its house number.

89.1

Public radio from Eastern Michigan University

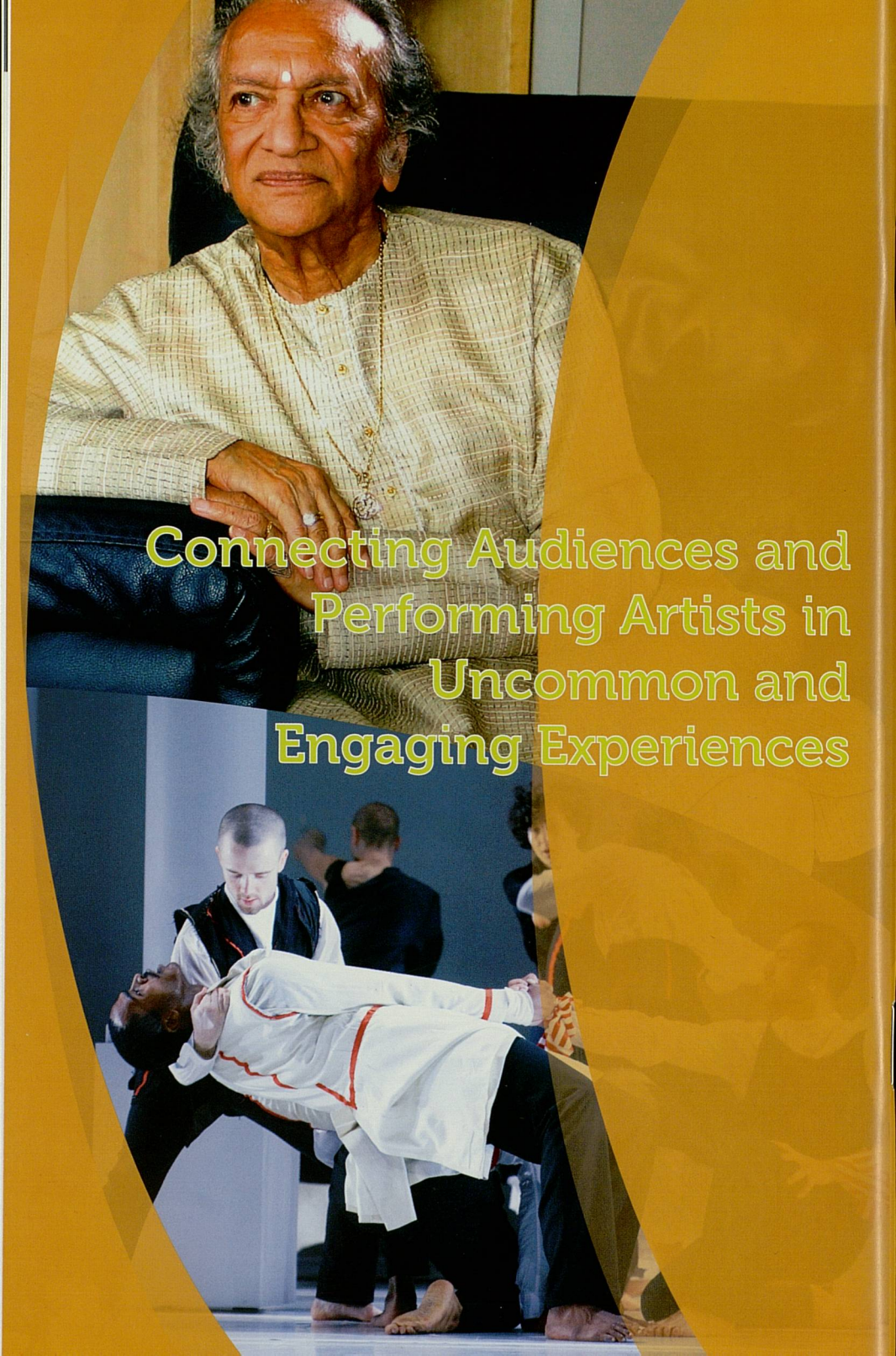
npr + jazz + blues + local news wemu.org

What crosstown rivalry?

89.1

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

wemu.org



**Connecting Audiences and
Performing Artists in
Uncommon and
Engaging Experiences**