

University Musical Society of the University of Michigan | Ann Arbor

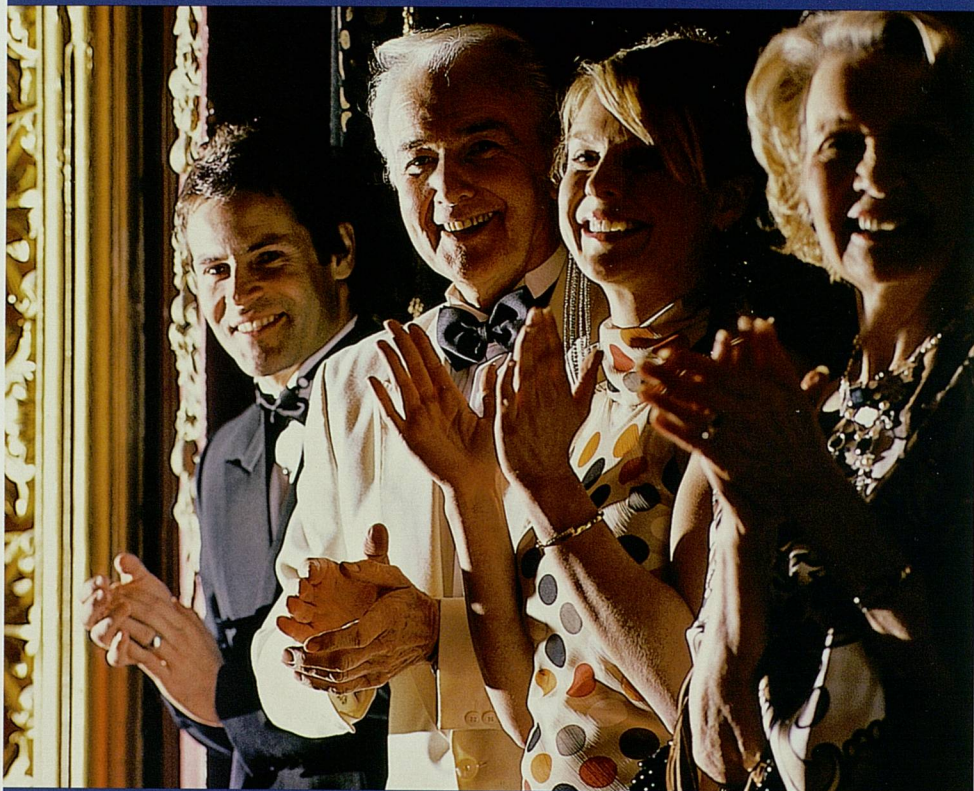
Fall 2009 Season



ums 09|10



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# university musical society

Fall 09

University of Michigan • Ann Arbor

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Cover: Gal Costa, Grizzly Bear, Ravi Shankar (photo: Ken Howard),  
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## • FROM THE U-M PRESIDENT

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

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



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

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

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

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

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

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

Sincerely,

Mary Sue Coleman  
President, University of Michigan

## • FROM THE UMS PRESIDENT

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

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

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

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

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

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



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

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

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

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

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

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

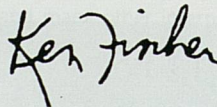
A 500-person usher corps, a 150-voice UMS Choral Union, a 93-member Senate, student interns, a Teacher Advisory Committee, a National Council, a Corporate Council, and countless others help us with strategic planning, special event planning, fund-raising, project-based assistance, backstage support,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

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

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

And thanks again for coming to this event.

Very best wishes,



Kenneth C. Fischer  
UMS President

## • FROM UMS CHAIRMAN, JIM STANLEY

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

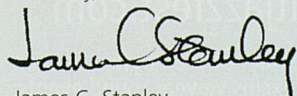
The artistic expressions experienced at UMS events occur in diverse venues, all of which create an unusual bond between the performers and audience. The seasoned attendee and the newcomer each quickly grasp this unique connection. When UMS performances conclude, the artists know they have been understood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

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

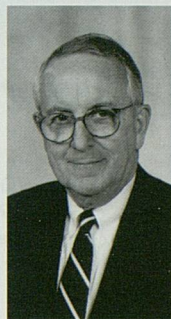
The UMS Board and I encourage all of you to stand with us and the entire UMS team. Engage yourself in the experiences afforded by UMS. Attend many of this season's UMS performances and dare yourself to be exposed to the different sounds and colors that are part of our ever-shrinking planet. Become a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

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

Sincerely,



James C. Stanley  
Chair, UMS Board of Directors





Watch.



Listen.



Learn.

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

Don't  
miss it!

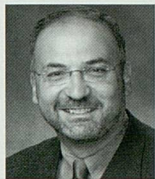
[detroitjazzfest.com](http://detroitjazzfest.com)

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



# UMS/Leadership

## • CORPORATE AND FOUNDATION LEADERS



### **James G. Vella**

*President, Ford Motor Company Fund  
and Community Services*



**Ford Motor Company Fund  
and Community Services**

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



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

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



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



### Douglass R. Fox

*President, Ann Arbor Automotive*

"We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by the University Musical Society."



### Timothy G. Marshall

*President and CEO, Bank of Ann Arbor*

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



### Habte Dadi

*Manager, Blue Nile Restaurant*

"At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



### Claes Fornell

*Chairman, CFI Group, Inc.*

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

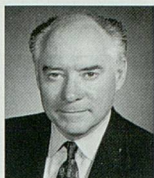


### Bruce Duncan

*Ann Arbor Regional Bank President, Comerica Bank*

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





### Fred Shell

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

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

**DTE Energy  
Foundation**



### Edward Surovell

*President, Edward Surovell Realtors*

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

**EDWARD  
SUROVELL  
REALTORS**

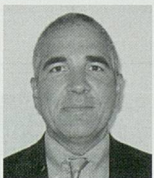


### Leo Legatski

*President, Elastizell Corporation of America*

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

**Elastizell**



### Joseph A. Maffesoli

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

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



Smart move.™



### Carl W. Herstein

*Partner, Honigman Miller Schwartz and Cohn LLP*

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

**HONIGMAN**



### Mark A. Davis

*President and CEO, Howard & Howard*

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

## Howard & Howard

law for business®

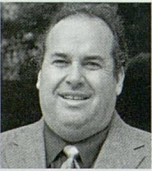


### Mohamad Issa

*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."

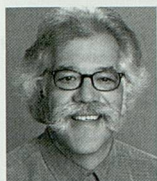


### Tim Gretkierewicz

*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."





### Dennis Serras

*Owner, Mainstreet Ventures, Inc.*

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

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### Sharon J. Rothwell

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

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

**MASCO**



### Scott Merz

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

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

 **MC3**



### Erik H. Serr

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

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


**MILLER  
CANFIELD**



### John W. McManus

*Market President, South Central Michigan, National City*

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

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

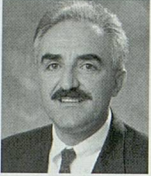


### Michael B. Staebler

*Senior Partner, Pepper Hamilton LLP*

"The University Musical Society is an essential part of the great quality of life in southeastern Michigan. We at Pepper Hamilton support UMS with enthusiasm."

**Pepper Hamilton LLP**  
Attorneys at Law



### Joe Sesi

*President, Sesi Lincoln Mercury Volvo Mazda*

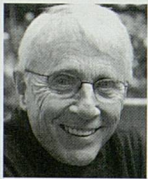
"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."



### Thomas B. McMullen

*President, Thomas B. McMullen Co., Inc.*

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



### Tom Thompson

*Owner, Tom Thompson Flowers*

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



### Shigeki Terashi

*President, Toyota Technical Center*

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

**TOYOTA**



### Jeff Trapp

President, University of Michigan Credit Union

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

UM CREDIT UNION

## FOUNDATION AND GOVERNMENT SUPPORT

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

### \$100,000 and above

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



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

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



### \$20,000-\$49,999

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



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

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



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

Consulate General of The Netherlands in New York  
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Target

# • UNIVERSITY MUSICAL SOCIETY *of the University of Michigan*

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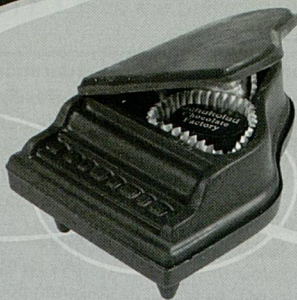
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# UMS/Info

## • GENERAL INFORMATION

### Barrier-Free Entrances

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

### Listening Systems

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

### Lost and Found

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

### Parking

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

- Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Please allow enough time to park before the performance begins. UMS donors at the Patron level and above (\$1,000) receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.
- UMS offers valet parking service for Hill Auditorium performances in the 09/10 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one

hour before each performance. There is a \$20 fee for this service. UMS donors at the Concertmaster level (\$7,500) and above are invited to use this service at no charge.

- Other recommended parking that may not be as crowded as on-campus structures: Liberty Square structure (formerly Tally Hall), entrance off of Washington Street between Division and State; about a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday. Maynard Street structure, entrances off Maynard and Thompson between William and Liberty, \$.45/half-hour, free on Sunday.
- For up-to-date parking information, please visit [www.ums.org/parking](http://www.ums.org/parking).

### Refreshments

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

### Non-Smoking Venues

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

### Start Time

UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

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**Quick Links:**

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

**ums Performance Calendar**

Aug '09

Single Tickets on sale on-line August 20th.

| 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 |    |    |    |    |    |

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**Latest News:**

All Tickets to Individual Events on the 09/10 Season are On Sale ONLINE Now! ☺

Phone and In-Person Sales for Individual Events Begin Monday, Aug 24 at 10 am ☺

2009 On the Road Auction Details ☺

View All UMS News ▶

Visit [www.ums.org](http://www.ums.org) for Tickets, Event Calendars, Artist Information, Venue Maps, Review Postings, Volunteer and Donor Opportunities, Educational Events, Gift Certificates, and Photos.

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### Latecomers

Latecomers will be asked to wait in the lobby until seated by ushers. Most lobbies have been outfitted with monitors and/or speakers so that latecomers will not miss the performance.

The late-seating break is determined by the artist and will generally occur during a suitable repertory break in the program (e.g., after the first entire piece, not after individual movements of classical works). There may be occasions where latecomers are not seated until intermission, as determined by the artist. UMS makes every effort to alert patrons in advance when we know that there will be no late seating.

UMS tries to work with the artists to allow a flexible late-seating policy for family performances.

## • UMS TICKETS

### Group Tickets

Treat 10 or more friends, co-workers, or family members to an unforgettable performance of live music, dance, or theater. Whether you have a group of students, a business gathering, a college reunion, or just you and a group of friends, the UMS Group Sales Office can help you plan the perfect outing. You can make it formal or casual, a special celebration, or just friends enjoying each other's company. The many advantages to booking as a group include:

- Reserving tickets before tickets go on sale to the general public
- Discounts of 15-25% for most performances
- Accessibility accommodations
- No-risk reservations that are fully refundable up to 14 days before the performance, unless the group order is completed
- 1-3 complimentary tickets for the group organizer (depending on size of group). Complimentary tickets are not offered for performances without a group discount.

For more information, please contact 734.763.3100 or [umsgroupsales@umich.edu](mailto:umsgroupsales@umich.edu).

### Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. The Classical Kids Club allows students in grades 1-8 to purchase tickets to all classical music concerts at significantly discounted rates. Parents can purchase up to two children's tickets for \$10 each with the purchase of a \$20 adult ticket beginning two weeks before the concert. Seating is subject to availability. For information, call 734.764.2538 or sign-up for UMS E-News and check the box for Classical Kids Club.

### Returns

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

### Ticket Exchanges

Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee up until 48 hours prior to the performance. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. The value of the tickets may be applied to another performance or will be held as UMS Credit until the end of the season. You may also fax a copy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged. UMS Credit must be redeemed by Sunday, April 25, 2010.

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

## STUDENT TICKETS

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

### Half-Price Student Ticket Sales

At the beginning of each semester, UMS offers half-price tickets to college students. A limited number of tickets are available for each event in select seating areas. Simply visit [www.ums.org/students](http://www.ums.org/students), log-in using your U-M unqiename and Kerberos password, and fill out your form. Orders will be processed in the order they are received. You will pay for and pick up your tickets at a later date at the Michigan League Ticket Office.

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

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

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### UMS Rush Bucks

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

### Teen Tickets

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

### Gift Certificates

Available in any amount and redeemable for any of more than 50 events throughout our season, delivered with your personal message,

the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

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

## HOW DO I BUY TICKETS?

### In Person:

League Ticket Office  
911 North University Ave.

### Hours:

Mon–Fri: 9am–5pm  
Sat: 10am–1pm

### By Phone:

**734.764.2538**

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

### By Internet:

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

### By Fax:

**734.647.1171**

### By Mail:

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

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

# UMS/Annals

## • UMS HISTORY

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

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

Many Choral Union members also belonged to the University, and the University Musical Society was established in December, 1880. UMS included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through educational endeavors, commissioning of new works, youth programs, artist residencies, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction, and innovation. UMS now hosts over 50 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in eight different Ann Arbor venues.

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

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, special project support from U-M, and endowment income.

## • UMS VENUES AND BURTON MEMORIAL TOWER

### Hill Auditorium

Originally built in 1913, a \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects has updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping. Hill Auditorium re-opened to the public in January 2004.

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

Hill Auditorium seats 3,575.

### Lydia Mendessohn Theatre

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

### Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ. At its opening, the theater was acclaimed as the best of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation. With broad community support, the Foundation has raised over \$8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000.

### Power Center

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theater for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre was too small. The Power Center was built to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University. The Powers were immediately interested in supporting the University's desire to build a new theater, realizing that state and federal governments were unlikely to provide financial support for the construction of a theater.

Opening in 1971 with the world premiere of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieved the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include two



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

The Power Center seats approximately 1,400 people.

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

### Rackham Auditorium

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

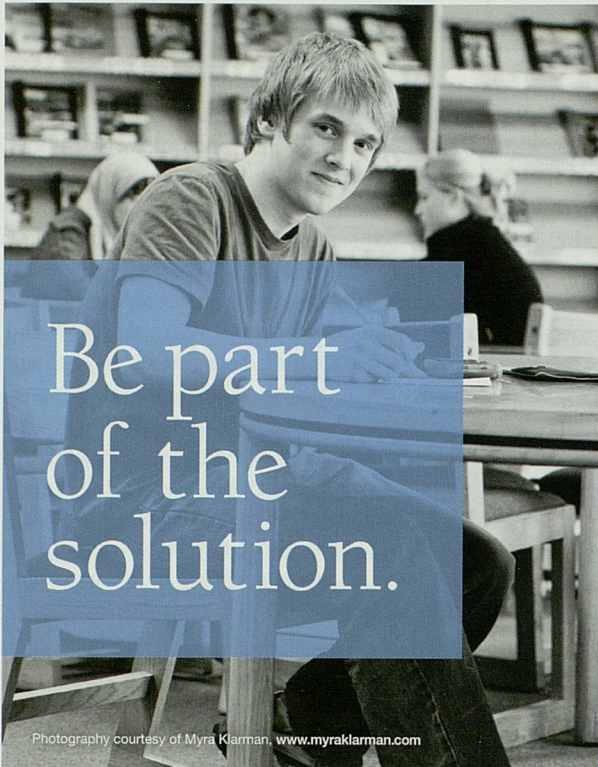
Designed by architect William Kapp and architectural sculptor Corrado Parducci, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and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

### St. Francis of Assisi Catholic Church

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

### Burton Memorial Tower

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



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Photography courtesy of Myra Klarman, [www.myraklarman.com](http://www.myraklarman.com)



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**General Information**

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

Children of all ages are welcome at UMS Family and Youth Performances. Children under the age of three 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**

Friday, November 20, 2009 through Friday, January 8, 2010

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|   |           |
|---|-----------|
| <b>Patti LuPone</b>   | <b>5</b>  |
| Friday, November 20, 8:00 pm<br>Hill Auditorium                                 |           |
| <b>Vienna Boys Choir</b>  | <b>9</b>  |
| Sunday, November 29, 4:00 pm<br>Hill Auditorium                                 |           |
| <b>Handel's <i>Messiah</i></b>  | <b>13</b> |
| Saturday, December 5, 8:00 pm<br>Sunday, December 6, 2:00 pm<br>Hill Auditorium |           |
| <b>Jean-Yves Thibaudet</b>  | <b>29</b> |
| Saturday, December 12, 8:00 pm<br>Hill Auditorium                               |           |
| <b>Soud Massi</b>   | <b>35</b> |
| Friday, January 8, 8:00 pm<br>Michigan Theater                                  |           |

# 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 Mediæval
- 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 Sunday, December 6, 2009

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

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### Vienna Boys Choir

#### Caroling on the Steps of Hill

Sunday, November 29, 3:00–4:00 pm  
Hill Auditorium

Area choral groups perform music and invite the public to join them for carols on the steps of Hill Auditorium prior to the Vienna Boys Choir concert.

---

### Africa Series

#### Africa Festival Kickoff

Friday, December 4, 7:00 pm  
Biomedical Science Research Building,  
109 Zina Pitcher Place

Help UMS kick off the 09/10 season focus on the Performing Arts of Africa and celebrate the African talent within our own community at this community performance and reception featuring food, performing artists, and pageantry from many African nations represented in our region.

*A collaboration with the United African Community Organization, U-M African Studies Center, U-M Center for Afro and African American Studies, U-M Institute for the Humanities, and Arts on Earth.*

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### Handel's Messiah

#### Masterpieces Revealed: Handel's Messiah

Saturday, December 5, 1:30–3:00 pm  
Hill Auditorium

Performing Handel's *Messiah* is an annual tradition in Ann Arbor. As part of the pre-concert festivities, conductor Jerry Blackstone, singer Freda Herseith, and University singers will delve into the wonders of this oft-performed work.

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

#### Caroling on the Steps of Hill

Saturday, December 5, 7:00–8:00 pm  
Sunday, December 6, 1:00–2:00 pm  
Hill Auditorium

Area choral groups perform music and invite the public to join them for carols on the steps of Hill Auditorium prior to the performances of Handel's *Messiah*.



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present

## Patti LuPone

Joseph Thalken, *Piano*

### Program

Friday Evening, November 20, 2009 at 8:00  
Hill Auditorium • Ann Arbor

## *Coulda, Woulda, Shoulda*

*Musical Direction by Joseph Thalken*  
*Conceived and Directed by Scott Wittman*  
*Dialogue by Jeffrey Richman and Patti LuPone*



Photo: Rahav (C&G)

*Tonight's program will be performed with one intermission.*

This concert is performed in loving memory of its co-creator,  
Dick Gallagher.

26th Performance of the  
131st Annual Season

This evening's performance is co-sponsored by Robert and Pearson Macek.

This evening's performance is hosted by Thomas B. McMullen Co. and Loretta Skewes and Dody Viola.

Media partnership for this performance is provided by *Between the Lines*.

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

Special thanks to Brent Wagner, Associate Professor and Chair of Musical Theatre, U-M School of Music, Theatre & Dance, for speaking at this evening's Prelude Dinner.

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

Ms. LuPone appears by arrangement with Opus 3 Artists, New York, NY.

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

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

**P**atti LuPone first performed *Coulda, Woulda, Shoulda* as her solo concert debut at New York's Carnegie Hall, and was invited to return to perform a sold-out encore performance in February 2002. She has since returned to Carnegie Hall for a subsequent one-woman show *The Lady With The Torch*. She most recently starred on Broadway as Rose in the hit revival of *Gypsy*, for which she won the Tony, Drama Desk, and Outer Critics Circle Awards for "Best Actress in a Musical" as well as the Drama League Award for "Outstanding Performance" of the 08/09 season. In addition to *Coulda, Woulda, Shoulda* and *The*

*Lady With The Torch*, Ms. LuPone also tours in her one-woman concerts *Matters of the Heart* and *The Gypsy In My Soul* and with her *Evita* co-star Mandy Patinkin in a new concert titled *An Evening with Patti LuPone and Mandy Patinkin*.

Ms. LuPone's New York stage credits include John Doyle's hit Broadway production of *Sweeney Todd*, *Passion*, *Candide*, *Can Can*, *Noises Off*, *Sweeney Todd* (with the New York Philharmonic), *The Old Neighborhood*, *Master Class*, *Patti LuPone on Broadway* (Outer Critics Circle Award), *Pal Joey*, *Anything Goes*, *Oliver!*, *Accidental Death of An Anarchist*, *The Woods*, *Edmond*, *The Cradle Will*

Patti LuPone





*Rock, Evita* (Tony and Drama Desk Awards), *Working, The Water Engine*, and *The Robber Bridegroom* (Tony Award and Drama Desk nominations). Her London stage credits include *Matters of the Heart*, *Master Class*, *Sunset Boulevard* (Olivier Award nomination), and she was awarded Olivier Awards for her performances in *Les Miserables* (RSC world première production) and *The Cradle Will Rock*.

Ms. LuPone's opera credits include Jake Heggie's *To Hell and Back* for San Francisco's Philharmonia Baroque Orchestra, Weill-Brecht's *The Rise and Fall of the City of Mahagonny* for her Los Angeles Opera debut and Marc Blitzstein's *Regina* at the Kennedy Center. Her film credits include *City By The Sea*, David Mamet's *Heist* and *State and Main*, *Just Looking*, *Summer of Sam*, *Driving Miss Daisy*, and *Witness*. Ms. LuPone has appeared on TV shows including *30 Rock*, *Ugly Betty*, *Will & Grace*, the Emmy-winning telecasts of *Passion* and *Sweeney Todd*, *Oz*, *Monday Night Mayhem*, *Evening At the Pops* with John Williams and Yo-Yo Ma, *Frasier* (Emmy nomination), *Law & Order*, *The Water Engine*, *LBJ*, and *Life Goes On*.

Ms. LuPone's recordings include *Patti LuPone Live*, *Heatwave* with John Mauceri and the Hollywood Bowl Orchestra, *Pal Joey*, *Matters of the Heart*, *Sweeney Todd* (on the New York Philharmonic's Special Editions label), the 2006 and 2008 recordings of *Sweeney Todd* and *Gypsy*, the Ghostlight Records release of *The Lady With The Torch*, and *Patti LuPone at Les Mouches*, a digitally-remastered live performance CD of her now-legendary 1980 nightclub act. Ms. LuPone is a founding member of the Drama Division of The Juilliard School and a founding member of John Houseman's The Acting Company.

**J**oseph Thalken is the composer of the musicals *Was* (book and lyrics by Barry Kleinbort, based on the novel by Geoff Ryman), *Harold and Maude* (book and lyrics by the estimable Tom Jones of *The Fantasticks*), and he also contributed to Mark Campbell's *Songs From an Unmade Bed* at the New York Theatre Workshop. He is the recipient of a grant and commission from the Shen Family Foundation and the Signature Theatre in Arlington, Virginia, and has received support from the Gilbert & Gonzalez-Falla Theater Foundation, Meet the Composer, and the National Endowment for the Arts. He was the Broadway conductor for *Victor/Victoria* (with Julie Andrews and Liza Minnelli) and most recently for *Gypsy* with Patti LuPone. As a pianist or conductor, he has worked with Polly Bergen, Bernadette Peters, Barry Manilow, Rebecca Luker, Kristin Chenoweth, Catherine Malfitano, Elizabeth Futral, and Joshua Bell. Orchestrations include albums for Howard McGillin, Kathy Lee Gifford, Marin Mazzie and Jason Daniele, Nathan Gunn, and Judy Collins. He can be heard as a pianist on the cast albums for *My Favorite Year*, *Tip-Toes*, *Oh Kay*, *Ziegfeld Follies Of 1936*, *Babes in Arms*, *Bernstein's New York*, *Call Me Madam*, and *St. Louis Woman*.

*This evening's performance marks the UMS debuts of Patti LuPone and Joseph Thalken.*

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131st Season **ums 09|10**

## SWEDISH RADIO CHOIR

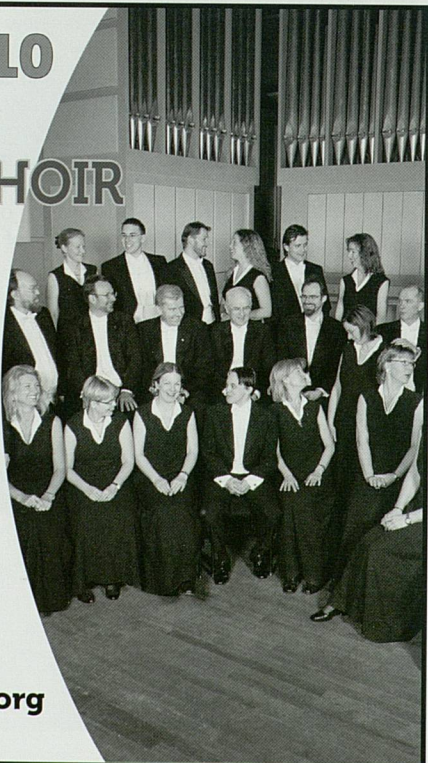
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Sun, Feb 21 | 4 PM  
HILL AUDITORIUM

Longtime UMS patrons will surely remember the Swedish Radio Choir's stunning Verdi Requiem from 2001. The ensemble of 32 professional singers returns with a program exploring the full range of choral repertoire. Complete details are available online.

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presents

# Vienna Boys Choir

Gerald Wirth, *Artistic Director*  
Manolo Cagnin, *Conductor*

**Program**

Sunday Afternoon, November 29, 2009 at 4:00  
Hill Auditorium • Ann Arbor

## *Christmas in Vienna*

*Medieval Latin Songs,*  
*Arr. Gerald Wirth*

**Piae Cantiones** (Excerpt)  
Gaudete

*Carl Orff*

**Carmina burana** (Excerpt)  
O Fortuna

*John V. Mochnick*

**Ave Maria**

*Wolfgang Amadeus Mozart*

**Vesperae solennes de confessore, K. 339** (Excerpt)  
Laudate Dominum

*Giuseppe Verdi*

**Four Sacred Pieces** (Excerpt)  
Praise of the Virgin Mary

*Gabriel-Urbain Fauré*

**Cantique de Jean Racine, Op. 11**

*Heinz Kratochwil*

**Jubilate Deo, Op. 157a**

*Ascr. to Teodoro Cottrau*

**Naples** (Excerpt)  
Santa Lucia Barcarole

*Russian Folk Song,*  
*Arr. Martin Schebesta*

**Kalinka**

*Jerry Bock*

**Fiddler on the Roof** (Excerpt)  
If I Were a Rich Man

*Joseph Lanner, Arr. Wirth*

**Die Schönbrunner Waltz, Op. 200**

*Johann Strauss Jr.,*  
*Arr. Uwe Theimer*

**Tritsch Tratsch, Op. 214**

INTERMISSION

*Karl Neuner, Arr. Wirth*

*Thuringian Carol,  
Arr. Wirth*

*French Carol,  
Arr. Anton Neyder*

*German Lullaby,  
Arr. Hermann Furthmoser*

*Eduard Ebel, Arr. Wirth*

*Michael Prätorius*

*French Carol, Arr. Wirth*

*Italian Lullaby, Arr. Wirth*

*French Carol,  
Arr. Andrew Carter*

*Jay Livingston,  
Arr. Martin Schebesta*

*Walter Kent,  
Arr. Mac Huff*

*Johann Ritter von Herbeck*

**Merry Christmas Everywhere**

**Mary Walked Through a Thorn Brush**

**Angels from the Realms of Glory**

**Quiet, Quiet, Quiet**

**Softly Falls the Snow**

**Lo, How a Rose E'er Blooming**

**He is Born, the Divine Child**

**Sleep, Sleep, Beautiful Baby**

*Mr. Cagnin will announce a solo from the stage.*

**A Maiden Most Gentle**

**Silver Bells**

**I'll Be Home for Christmas**

**Boys, Begin**

27th Performance of the  
131st Annual Season

Family Series

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The 09/10 Family Series is sponsored by Toyota.

Media partnership for this concert is provided by WRCJ 90.9 FM.

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

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of seasonal decorations.

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

Hotel Residenz Palais Coburg is the Vienna Boys Choir general sponsor.

The Vienna Boys Choir appears by arrangement with Opus 3 Artists, New York, NY.

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

**B**oys have been singing at the court of the Holy Roman Emperor since the early 15th century. In 1498, more than half a millennium ago, Emperor Maximilian I moved his court and his court musicians to Vienna. He gave instructions that there were to be six singing boys among his musicians. Historians have settled on 1498 as the foundation date of the Vienna Hofmusikkapelle and, in consequence, the **Vienna Boys Choir**. Until 1918, the choir sang exclusively for the imperial court, at mass, at private concerts and functions, and on state occasions.

Musicians like Heinrich Isaac, Paul Hofhaimer, Heinrich Ignaz Franz Biber, Johann Joseph Fux, Wolfgang Amadeus Mozart, Antonio Caldara, Antonio Salieri, and Anton Bruckner worked with the choir. Composers Jacobus Gallus and Franz Schubert and conductors Hans Richter, Felix Mottl, and Clemens Krauss were themselves choristers. Brothers Joseph and Michael Haydn were members of the choir of St. Stephen's Cathedral, and frequently sang with the imperial boys' choir.

In 1918, after the breakdown of the Habsburg Empire, the Austrian government took over the court opera, its orchestra and the adult singers, but not the boys' choir. The Vienna Boys Choir owes its survival to the initiative of Josef Schnitt, who became Dean of the Imperial Chapel in 1921. Schnitt established the boys' choir as a private institution: the former court choir boys became the Wiener Sängerknaben (Vienna Boys Choir), the imperial uniform was replaced by the sailor suit, then the height of boys' fashion. Funding was not enough to pay for the boys' upkeep, and in 1926 the choir started to give concerts outside of the chapel, performing motets, secular works, and, at the boys' request, children's operas. The impact was amazing: within a year, the choir performed in Berlin (where Erich Kleiber conducted them), Prague, and Zurich. Athens and Riga (1928) followed, then Spain, France, Denmark, Norway, and Sweden (1929), the US (1932), Australia (1934), and South America (1936).

Today there are around 100 choristers between the ages of 10 and 14, divided into four touring choirs. The four choirs give around 300 concerts and performances each year in front of almost half a million people. Each group spends nine to 11 weeks of the school year on tour. They visit virtually all European countries, and they are frequent guests in Asia, Australia, and the Americas.

**B**orn in Treviso, Italy, in 1976, **Manolo Cagnin** developed an interest in music early in life. He studied violin and viola at the Conservatory of Venice "B. Marcello" as well as choral music, choral conducting, and polyphony. From 1998–



Photo: Vienna Boys Choir

Manolo Cagnin

2004 Mr. Cagnin attended the Conservatory of Milan "G. Verdi" furthering his studies in composition and conducting. In 2008, Mr. Cagnin was awarded a postgraduate degree in orchestral conducting from the University of Music & Theatre in Leipzig where he worked with such notable

conductors as Fabio Luisi and Kurt Masur and was a member of the ERASMUS student exchange program.

While in school, Mr. Cagnin served as the assistant to the Thomanerchor's chorus master Georg Christoph Biller. In 2007, he served as music director of the Gewandhaus Orchestra's production of *La Tragédie de Carmen*, and, beginning in the fall of 2008, Mr. Cagnin was named conductor of one of the Wiener Sängerknaben's (Vienna Boys Choir) four concert choirs.

With the Vienna Boys Choir, he prepares the boys for masses with the Vienna Hofmusikkapelle and concerts both abroad and in Vienna, including appearances with the Vienna State Opera. Previous tours have taken Mr. Cagnin through several countries in Asia as well as Ireland, Spain, and Germany. The Fall 2009 tour is Mr. Cagnin's first visit to North America with the boys.

## UMS Archives

**T**his afternoon's concert marks the Vienna Boys Choir's 13th UMS appearance. The Choir made its UMS debut in November 1933 at Hill Auditorium under the direction of Hans von Urbanek, and most recently appeared in March 1992 at Hill Auditorium under the direction of Jaume Miranda.

This afternoon's concert marks Manolo Cagnin's UMS debut.

UMS is grateful to the

## Carl and Isabelle Brauer Fund

for sponsoring this weekend's performances.



### The Boychoir of Ann Arbor presents:

#### A Boychoir Christmas

Friday December 11, 7 p.m

First Presbyterian Church of Ypsilanti, 300 North Washington

Saturday December 12, 3 p.m.

First Presbyterian Church of Ann Arbor, 1432 Washtenaw

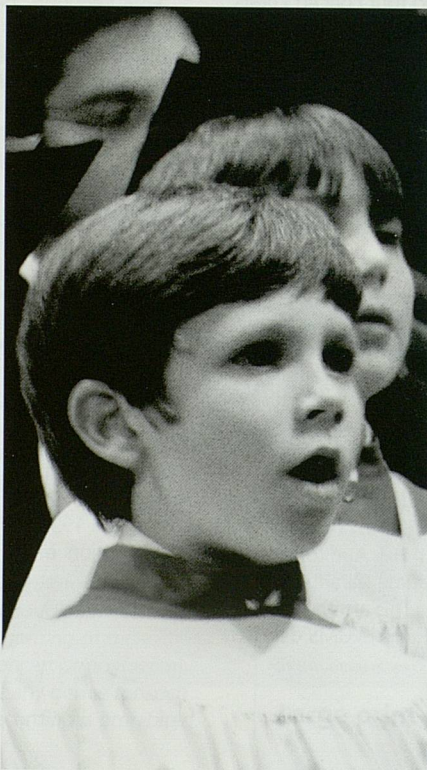
Sunday December 13, 5 p.m.

First Presbyterian Church of Howell, 323 Grand River

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Tickets and information

[tickets@aabochoir.org](mailto:tickets@aabochoir.org)   [aabochoir.org](http://aabochoir.org)   734.663.5377



and the  
**Carl and Isabelle  
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present

## Messiah

Composed by **George Frideric Handel**

**UMS Choral Union**  
**Ann Arbor Symphony Orchestra**  
**Jerry Blackstone**, *Conductor and Music Director*

Ava Pine, *Soprano*  
Anthony Roth Costanzo, *Countertenor*  
Robert Bracey, *Tenor*  
Kyle Ketelsen, *Bass-Baritone*

Edward Parmentier, *Harpichord*  
Scott VanOrnum, *Organ*

### Program

Saturday Evening, December 5, 2009 at 8:00  
Sunday Afternoon, December 6, 2009 at 2:00  
Hill Auditorium • Ann Arbor



28th and 29th  
Performances of the  
131st Annual Season

This weekend's performances are supported by the Carl and Isabelle Brauer Fund.

Media partnership for these performances is provided by WRCJ 90.9 FM,  
Michigan Radio 91.7 FM, and Ann Arbor's 107one.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his  
generous contribution of seasonal decorations.

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

Special thanks to Jerry Blackstone and Freda Herseth of the U-M School of Music,  
Theatre & Dance for their support of and participation in events surrounding the  
*Messiah* performances.

Ms. Pine appears by arrangement with Mirshak Artists Management, New York, NY.

Mr. Costanzo appears by arrangement with Opus 3 Artists, New York, NY.

Mr. Bracey appears by arrangement with Seidel Artists Management, Naples, FL.

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

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

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

# Part I

- 1 Sinfonia**
- 2 Arioso**  
*Isaiah 40: 1*  
*Isaiah 40: 2*  
  
*Isaiah 40: 3*
- Mr. Bracey**  
Comfort ye, comfort ye my people, saith your God.  
Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned.  
The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.
- 3 Air**  
*Isaiah 40: 4*
- Mr. Bracey**  
Every valley shall be exalted, and every hill and mountain . . .  
made low: the crooked . . . straight, and the rough places plain:
- 4 Chorus**  
*Isaiah 40: 5*
- And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.
- 5 Accompanied recitative** **Mr. Ketelsen**  
*Haggai 2: 6*  
*Haggai 2: 7*  
  
*Malachi 3: 1*
- . . . thus saith the Lord of hosts: Yet once, . . . a little while, and I will shake the heavens and the earth, the sea and the dry land;  
And I will shake all nations, and the desire of all nations shall come: . . .  
. . . the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.
- 6 Air** **Mr. Costanzo**  
*Malachi 3: 2*
- But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire, . . .
- 7 Chorus**  
*Malachi 3: 3*
- . . . and he shall purify the sons of Levi, . . . that they may offer unto the Lord an offering in righteousness.
- 8 Recitative** **Mr. Costanzo**  
*Isaiah 7: 14*
- Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God-with-us."
- 9 Air and Chorus** **Mr. Costanzo**  
*Isaiah 40: 9*  
  
*Isaiah 60: 1*
- O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: Behold your God!  
Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.



- 10 Arioso**  
*Isaiah 60: 2*  
**Mr. Ketelsen**  
For behold, . . . darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.
- Isaiah 60: 3*  
And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
- 11 Air**  
*Isaiah 9: 2*  
**Mr. Ketelsen**  
The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.
- 12 Chorus**  
*Isaiah 9: 6*  
For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder, and his name shall be called Wonderful, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace.
- 13 Pifa**  
**(Pastoral Symphony)**
- 14 Recitative**  
*Luke 2: 8*  
**Ms. Pine**  
. . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.
- 15 Arioso**  
*Luke 2: 9*  
**Ms. Pine**  
And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.
- 16 Recitative**  
*Luke 2: 10*  
**Ms. Pine**  
And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.
- Luke 2: 11*  
For unto you is born this day in the city of David a Saviour, which is Christ the Lord.
- 17 Arioso**  
*Luke 2: 13*  
**Ms. Pine**  
And suddenly there was with the angel a multitude of the heavenly host praising God and saying,
- 18 Chorus**  
*Luke 2: 14*  
Glory to God in the highest, and peace on earth, good will toward men.
- 19 Air**  
*Zechariah 9: 9*  
**Ms. Pine**  
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, . . .
- Zechariah 9: 10*  
. . . and he shall speak peace unto the heathen: . . .

- 20 Recitative**  
*Isaiah 35: 5*  
*Isaiah 35: 6*
- Mr. Costanzo**  
 Then shall the eyes of the blind be opened, and the ears of the deaf . . . unstopped.  
 Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .
- 21 Air**  
*Isaiah 40: 11*  
*Matthew 11: 28*  
*Matthew 11: 29*
- Mr. Costanzo and Ms. Pine**  
 He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and . . . gently lead those that are with young.  
 Come unto Him, all ye that labour and are heavy laden, and He will give you rest.  
 Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.
- 22 Chorus**  
*Matthew 11: 28*
- . . . His yoke is easy, and His burden is light.

## INTERMISSION

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# Part II

- 23 Chorus**  
*John 1: 29*
- Behold, the Lamb of God, that taketh away the sin of the world! . . .
- 24 Air**  
*Isaiah 53: 3*  
*Isaiah 50: 6*
- Mr. Costanzo**  
 He was despised and rejected of men; a man of sorrows, and acquainted with grief: . . .  
 He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.
- 25 Chorus**  
*Isaiah 53: 4*  
*Isaiah 53: 5*
- Surely he hath borne our griefs, and carried our sorrows: . . .  
 . . . he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes are we healed.
- 26 Chorus**  
*Isaiah 53: 4*
- All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.
- 27 Arioso**  
*Psalms 22: 7*
- Mr. Bracey**  
 All they that see him laugh him to scorn: they shoot our their lips, and shake their heads, saying:

- 28 Chorus**  
*Psalm 22: 8* He trusted in God that he would deliver him: let him deliver him,  
 if he delight in him.
- 29 Accompanied recitative Mr. Bracey**  
*Psalm 69: 20* Thy rebuke hath broken his heart; he is full of heaviness: he  
 looked for some to have pity on him, but there was no man;  
 neither found he any to comfort him.
- 30 Arioso Mr. Bracey**  
*Lamentations 1: 12* . . . Behold and see if there be any sorrow like unto his sorrow . . .
- 31 Accompanied recitative Mr. Bracey**  
*Isaiah 53: 8* . . . he was cut off out of the land of the living: for the  
 transgressions of thy people was he stricken.
- 32 Air Mr. Bracey**  
*Psalm 16: 10* But thou didst not leave his soul in hell; nor didst thou suffer thy  
 Holy One to see corruption.
- 33 Chorus**  
*Psalm 24: 7* Lift up your heads, O ye gates; and be ye lift up, ye everlasting  
 doors; and the King of glory shall come in.  
*Psalm 24: 8* Who is this King of glory? The Lord strong and mighty, the Lord  
 mighty in battle.  
*Psalm 24: 9* Lift up your heads, O ye gates; and be ye lift up, ye everlasting  
 doors; and the King of glory shall come in.  
*Psalm 24: 10* Who is this King of glory? The Lord of hosts, he is the King of  
 glory.
- 34 Recitative Mr. Bracey**  
*Hebrews 1: 5* . . . unto which of the angels said he at any time, Thou art my son,  
 this day have I begotten thee? . . .
- 35 Chorus**  
*Hebrews 1: 6* . . . let all the angels of God worship him.
- 36 Air Mr. Costanzo**  
*Psalm 68: 18* Thou art gone up on high, thou has lead captivity captive: and  
 received gifts for men; yea, even for thine enemies, that the Lord  
 God might dwell among them.
- 37 Chorus**  
*Psalm 68: 11* The Lord gave the word: great was the company of the preachers.
- 38 Air Ms. Pine**  
*Isaiah 52: 7* How beautiful are the feet of them that preach the gospel of peace,  
 and bring glad tidings of good things . . .

- 39 Chorus**  
*Romans 10: 18* Their sound is gone out into all lands, and their words unto the ends of the world.
- 40 Air**  
*Psalm 2: 1* **Mr. Ketelsen**  
Why do the nations so furiously rage together, . . . why do the people imagine a vain thing?  
*Psalm 2: 2* The kings of the earth rise up, and the rulers take counsel together against the Lord and his anointed, . . .
- 41 Chorus**  
*Psalm 2: 3* Let us break their bonds asunder, and cast away their yokes from us.
- 42 Recitative**  
*Psalm 2: 4* **Mr. Bracey**  
He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 43 Air**  
*Psalm 2: 9* **Mr. Bracey**  
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- 44 Chorus**  
*Revelation 19: 6* Hallelujah: for the Lord God omnipotent reigneth.  
*Revelation 11: 15* . . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.  
*Revelation 19: 16* . . . King of Kings, and Lord of Lords.

*You are invited to join the Choral Union in singing the "Hallelujah" chorus. Please leave the music at the door when exiting the auditorium. Thank you.*

## Part III

- 45 Air**  
*Job 19: 25* **Ms. Pine**  
I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.  
*Job 19: 26* And though . . . worms destroy this body, yet in my flesh shall I see God.  
*I Cor. 15: 20* For now is Christ risen from the dead, . . . the first fruits of them that sleep.

**46 Chorus***I Cor. 15: 21*

... since by man came death, by man came also the resurrection of the dead.

*I Cor. 15: 22*

For as in Adam all die, even so in Christ shall all be made alive.

**47 Accompanied recitative Mr. Ketelsen***I Cor. 15: 51*

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,

*I Cor. 15: 52*

In a moment, in the twinkling of an eye at the last trumpet:

**48 Air***I Cor. 15: 52*

... the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

*I Cor. 15: 53*

For this corruptible must put on incorruption, and this mortal must put on immortality.

**49 Recitative***I Cor. 15: 54***Mr. Costanzo**

... then shall be brought to pass the saying that is written, Death is swallowed up in victory.

**50 Duet***I Cor. 15: 55***Mr. Costanzo and Mr. Bracey**

O death, where is thy sting? O grave, where is thy victory?

*I Cor. 15: 56*

The sting of death is sin; and the strength of sin is the law.

**51 Chorus***I Cor. 15: 57*

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

**52 Air***Romans 8: 31***Ms. Pine**

If God be for us, who can be against us?

*Romans 8: 33*

Who shall lay anything to the charge of God's elect? It is God that justifieth.

*Romans 8: 34*

Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is ... at the right hand of God, who ... maketh intercession for us.

**53 Chorus***Revelation 5: 12*

... Worthy is the Lamb that was slain and hath redeemed us to God by His blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

*Revelation 5: 13*

... Blessing, and honour, ... glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.

Amen.

**Messiah** (1741)

George Frideric Handel

Born February 23, 1685 in Halle, Germany

Died April 14, 1759 in London

George Frideric Handel's sacred oratorio *Messiah* is without question one of the most popular works in the choral/orchestral repertoire today. In what has become an indispensable Christmas tradition, amateur and professional musicians in almost every city and town throughout the country perform this work as a seasonal entertainment, and are rewarded with the satisfaction of taking part in one of the great communal musical events.

The text for *Messiah* was selected and compiled from the Authorized (King James) Version of the Bible by Charles Jennens, an aristocrat and musician/poet of modest talent and exceptional ego. With *Messiah*, Jennens seems to have outdone himself in compiling a libretto with profound thematic coherence and an acute sensitivity to the inherent musical structure. With the finished libretto in his possession, Handel began setting it to music on August 22, 1741, and completed it 24 days later. He was certainly working at white-hot speed, but this didn't necessarily indicate he was in the throes of devotional fervor, as legend has often stated. Handel composed many of his works in haste, and immediately after completing *Messiah* he wrote his next oratorio, *Samson*, in a similarly brief timespan.

The swiftness with which Handel composed *Messiah* can be partially explained by the musical borrowings from his own earlier compositions. For example, the melodies used in the two choruses "And He shall purify" and "His yoke is easy" were taken from an Italian chamber duet Handel had written earlier in 1741, "*Quel fior che all' alba ride*." Another secular duet, "*Nò, di voi non vo' fidarmi*," provided material for the famous chorus "For unto us a Child is born," and the delightful "All we like sheep" borrows its wandering *melismas* from the same duet. A madrigal from 1712, "*Se tu non lasci amore*," was transformed into a duet-chorus pair for the end of the oratorio, "O Death, where is thy sting," and "But thanks be to God." In each instance, however, Handel does more than simply provide new words to old tunes. There is considerable re-composition, and any frivolity that remains from the light-hearted secular models is more than compensated for by the new material Handel masterfully worked into each chorus.

Over-enthusiastic "Handelists" in the 19th century perpetuated all sorts of legends regarding the composition of *Messiah*. An often-repeated story relates how Handel's servant found him sobbing with emotion while writing the famous "Hallelujah Chorus," and the composer claiming, "I did think I did see all Heaven before me and the great God Himself." Supposedly Handel often left his meals untouched during this compositional period, in an apparent display of devotional fasting and monastic self-denial. Present-day historians more familiar with Handel's life and religious views tend to downplay these stories. It's been suggested that if Handel did indeed have visions of Heaven while he composed *Messiah*, then it was only in the same manner in which he visualized the Roman pantheon of gods while he composed his opera *Semele*. Handel's religious faith was sincere, but tended to be practical rather than mystical.

The tradition of performing *Messiah* at Christmas began later in the 18th century. Although the work was occasionally performed during Advent in Dublin, the oratorio was usually regarded in England as an entertainment for the penitential season of Lent, when performances of opera were banned. *Messiah's* extended musical focus on Christ's redeeming sacrifice also makes it particularly suitable for Passion Week and Holy Week, the periods when it was usually performed during Handel's lifetime. But in 1791, the Cæcilian Society of London began its annual Christmas performances, and in 1818 the Handel and Haydn Society of Boston gave the work's first complete performance in the US on Christmas Day—establishing a tradition that continues to the present. The University Musical Society is a direct result of this tradition. In 1879, a group of local university and townspeople gathered together to study Handel's *Messiah*; this group assumed the name "The Choral Union" and, in 1880, the members of the Choral Union established the University Musical Society.

Following the pattern of Italian baroque opera, *Messiah* is divided into three parts. The first is concerned with prophecies of the Messiah's coming, drawing heavily from messianic texts in the Book of Isaiah, and concludes with an account of the Christmas story that mixes both Old and New Testament sources. The second part deals with Christ's mission and sacrifice, culminating in the grand "Hallelujah Chorus." The final, shortest section is an extended hymn of thanksgiving, an

expression of faith beginning with Job's statement "I know that my Redeemer liveth" and closing with the majestic chorus "Worthy is the Lamb" and a fugal "Amen." In its focus on Christ's sacrifice *Messiah* resembles the great Lutheran Passions of Schütz and Bach, but with much less direct narrative and more meditative commentary on the redemptive nature of the Messiah's earthly mission. Handel scholar Robert Myers suggested that "logically Handel's masterpiece should be called *Redemption*, for its author celebrates the *idea* of Redemption, rather than the *personality* of Christ."

For the believer and non-believer alike, Handel's *Messiah* is undoubtedly a majestic musical edifice. But while a truly popular favorite around the world, *Messiah* aspires to more than just a reputation as an enjoyable musical event. After an early performance of the work in London, Lord Kinnoul congratulated Handel on the "noble entertainment" he had recently brought to the city. Handel is said to have replied, "My Lord, I should be sorry if I only entertained them; I wished to make them better." Certainly *Messiah* carries an ennobling message to people of all faiths and credos, proclaiming "peace on earth, and goodwill towards men"—a message that continues to be timely and universal.

*Program note by Luke Howard.*

**G**rammy Award-winning conductor **Jerry Blackstone** is Director of Choirs and Chair of the Conducting Department at the U-M School of Music, Theatre & Dance. He conducts the Chamber Choir, teaches conducting at the graduate level, and administers a choral program of 11 choirs. In February 2006, Dr. Blackstone won two Grammy Awards for "Best Choral Performance" and "Best Classical Album" as chorus master for the critically acclaimed Naxos recording of William Bolcom's *Songs of Innocence and of Experience*. In 2006, the Chamber Choir presented a special invitational performance under Dr. Blackstone's direction at the inaugural national convention of the National Collegiate Choral Organization in San Antonio.

Dr. Blackstone is considered one of the country's leading conducting teachers, and his students have received first place awards and been finalists in both the graduate and undergraduate divisions of the American Choral Directors Association biennial



**Jerry Blackstone**

National Choral Conducting Awards competition.

In 2004, Dr. Blackstone was named Conductor and Music Director of the UMS Choral Union. In March 2008, he conducted the UMS Choral Union and the Detroit Symphony Orchestra in a special

performance of Bach's *St. Matthew Passion*. Choirs prepared by Dr. Blackstone have appeared under the batons of Valery Gergiev, Neeme Järvi, Leonard Slatkin, John Adams, Helmuth Rilling, James Conlon, Nicholas McGegan, Rafael Frühbeck de Burgos, Peter Oundjian, and Itzhak Perlman.

As conductor of the U-M Men's Glee Club from 1988–2002, Dr. Blackstone led the ensemble in performances at ACDA national and division conventions and on extensive concert tours throughout Australia, Eastern and Central Europe, Asia, South America, and the US. The recently released U-M Men's Glee Club CD, *I have had singing*, is a retrospective of his tenure as conductor of the ensemble.

Santa Barbara Music Publishing distributes Dr. Blackstone's acclaimed educational video *Working with Male Voices* and publishes the *Jerry Blackstone Choral Series*, a set of choral publications that presents works by several composers in a variety of musical styles.

Prior to coming to U-M in 1988, Dr. Blackstone served on the music faculties of Phillips University in Oklahoma, Westmont College in California, and Huntington College in Indiana.

**A**va Pine (*Soprano*) draws from a rich well of experience in both classical music and the theatrical stage, which she uses to maximum effect to communicate with her audiences. Highlights of her stage performances include her debut engagement with the Fort Worth Opera as The Angel in *Angels in America*, based on the Pulitzer-Prize winning play by Tony Kushner, where she performed the role with theatrical aeriels. She sang Morgana in Handel's *Alcina* at Wolf Trap Opera, Sophie in *Werther*, Frasquita in *Carmen*, and Lady Larken in *Once Upon a Mattress* all at Chautauqua



Ava Pine

Opera, and both Rosina in *Il barbiere di Siviglia* and Zerlina in *Don Giovanni* with the Seagle Music Colony. She has joined Boston Baroque as Romilda in *Xerxes*, the Florentine Opera as Pamina in *The Magic Flute*, and the Arizona Opera as Adina in *L'Elisir d'amore*. At the Dallas Opera, where she was the company's first young artist-in-residence, she has performed as the Lady in *Waiting* in *Macbeth*, Zozo in *The Merry Widow*, a Slave in *Salome*, the Shepherd Boy in *Tosca*, Anna in *Nabucco*, Yvette in *La rondine*, Adele in *Die Fledermaus*, and Elvira in *L'italiana in Algeri*.

On the concert stage, she has performed with the Dallas Symphony Orchestra, Orpheus Chamber Singers, Fort Worth Symphony Orchestra, Concert Royal, New York Baroque Dance Company, Dallas Bach Society, Orchestra of New Spain, Ars Lyrica Houston, and Texas Camerata. Ms. Pine's awards and honors include first prize from the Metropolitan Opera National Council Auditions, Tulsa District (2006), and the Audience Favorite and Female Encouragement Awards in the 2006 Fort Worth Opera McCammon Voice Competition. She was selected as a finalist in competitions sponsored by the Jensen Foundation, Dallas Opera Guild, Palm Beach Opera, and the Oratorio Society of New York.

This season, **Anthony Roth Costanzo** (*Countertenor*) appears as Polinesso in *Ariodante* with Gary Wedow and the Julliard Opera Center, returns to the Glimmerglass Opera for the title role in *Toleмео*, and makes his debuts at the New York City Opera as Armindo in *Partenope*, and both the Cleveland Orchestra and the University Musical Society in Ann Arbor in Handel's *Messiah*. He also returns to Carnegie Hall for performances of *Messiah* with Musica Sacra. Recent engagements have included the Sorceress in *Dido and Aeneas* and Nireno in *Giulio Cesare in Egitto* at the Glimmerglass Opera, Oberon in *A Midsummer Night's Dream* with the Seattle Opera's Young Artists Program, the First Witch and the Second Woman in *Dido and Aeneas* at the Spoleto Festival USA, Cherubino in Mozart's *Le Nozze*

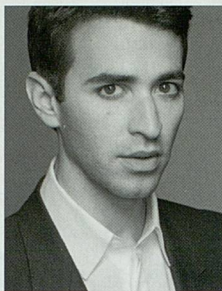


Photo: Matthiu Plack

Anthony Roth Costanzo

*di Figaro* with the Santa Barbara Opera Company, and the title role in Manhattan School of Music's mainstage production of *Griffelkin* by Lucas Foss.

On the concert and recital platforms, Mr. Costanzo has been a featured soloist with the orchestras of Indianapolis, Alabama, Detroit, Denver, Seattle, and was the soloist in the première of John Corigliano's *A Dylan Thomas Trilogy* with the National Symphony Orchestra at both the Kennedy Center and Carnegie Hall.

Mr. Costanzo began performing professionally at the age of 11 when he appeared in the Broadway touring production of *Falsettos*. He continued to work for several years in musical theater, touring with Marie Osmond in *The Sound of Music* and appearing on Broadway in the Paramount Theater production of *A Christmas Carol*. He made his film debut in the role of Francis in the Merchant Ivory film *A Soldier's Daughter Never Cries*, earning international critical acclaim as well as a nomination for "Best Debut Performance" from the Independent Spirit Awards.

Mr. Costanzo also co-wrote, produced, and starred in a narrative pasticcio about the life of a fictional 18th-century castrato entitled *The Double Life of Zefirino*, directed by Karole Armitage. A documentary about the creation of the piece was directed by Gerardo Puglia and was subsequently selected for the Cannes Film Festival and qualified for an Academy Award. It will air on PBS during the 09/10 season.

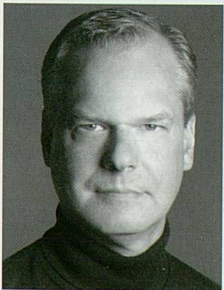
Mr. Costanzo graduated magna cum laude and Phi Beta Kappa from Princeton University. He received his MM at the Manhattan School of Music. His many awards include the Grand Finals Winner of the 2009 Metropolitan Opera National Council Auditions; the Sullivan Foundation Award; encouragement awards from the George London Foundation Competition, the Jensen Foundation, and the Mario Lanza Foundation; and first place winner in the National Opera Association Vocal Competition's Vocal Division. He also has the honor of being the first countertenor ever to win first place in the Opera Index Competition.



**R**obert Bracey (*Tenor*) has performed throughout the US and made appearances in Canada, Russia, Europe, India, and Japan. He was awarded first place in the Oratorio Society of New York's Annual International Solo Competition at Carnegie Hall. He returned to Carnegie Hall for performances of Handel's *Messiah* later that year. He made his Detroit Symphony debut at Orchestra Hall and his Kennedy Center debut in Washington DC with the Choral Arts Society of Washington.

Recent engagements include performances with the Symphony Orchestra of India and the Paranjoti Academy Chorus at the National Centre for the Performing Arts in Mumbai, the Telemann Chamber Orchestra in Tokyo and Osaka, Oratorio Society of New York, Wisconsin Chamber Orchestra, Detroit Symphony, Grand Rapids Symphony, Pacific Symphony, Orlando Philharmonic, Choral Arts Society of Washington, ProMusica Chamber Orchestra, Dayton Philharmonic, Syracuse Symphony, Wichita Symphony, Elgin Symphony, Southwest Florida Symphony, North Carolina Symphony, Duluth-Superior Symphony, Fort Wayne Philharmonic, Illinois Symphony, Flint Symphony, Midland Symphony, East Texas Symphony, Duke University Chapel Choir, Boise Philharmonic, Independence Messiah Festival, Choral Arts Society of Greensboro, Ann Arbor Symphony, Greater Lansing Symphony, Bach Festival Society of Winter Park, Messiah Choral Society of Orlando, Choral Society of Durham, Kalamazoo Bach Festival, and the University Musical Society in Ann Arbor, Michigan.

Mr. Bracey has worked with conductors including Helmuth Rilling, Simon Preston, Sir Philip Ledger, Norman Scribner, Carl St. Clair, Jos van Veldhoven, David Lockington, Hal France, Lyndon Woodside, Gustav Meier, Grant Llewellyn, Robert Hanson, Enrique Diemecke, Jerry Blackstone, and Andrew Sewell.



Robert Bracey

A regional finalist in the New York Metropolitan Opera Auditions, Mr. Bracey also won first place in the National Association of Teachers of Singing Regional Competition where he was awarded the Jessye Norman Award for the most outstanding soloist at

the competition. Centaur Records released Mr. Bracey's first solo CD in 2006. The recording of English art songs entitled *Sweet was the Song* also features pianist Andrew Harley and violist Scott Rawls.

Mr. Bracey holds his BM in Music Education from Michigan State University, and MM and DMA in Voice Performance from U-M. He has previously served on the faculties at Bowling Green State University and Michigan State University. He is currently Associate Professor of Voice and Chair of the Department of Vocal Studies at the University of North Carolina at Greensboro.

**K**yle Ketelsen (*Bass-Baritone*) is in regular demand by the world's leading opera companies and orchestras for his vibrant and handsome stage presence and his distinctive vocalism. Recent performances include Leporello in *Don Giovanni* at the Royal Opera Covent Garden conducted by Sir Charles Mackerras, the title role in *Le Nozze di Figaro* and Leporello in *Don Giovanni* at the Gran Teatre del Liceu in Barcelona,

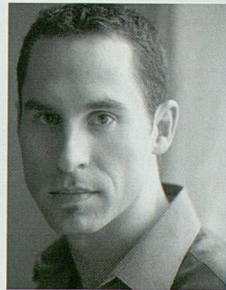


Photo: Dario Acosta

Kyle Ketelsen

the four villains in a new production of *Les Contes d'Hoffmann* for his debut at the Hamburg State Opera, and Raimondo in *Lucia di Lammermoor* at Madison Opera. Other opera engagements this season include *Faust* with the Minnesota Opera and his debut at De Nederlandse

Opera in Amsterdam in *Carmen* conducted by Mariss Jansons. Concert engagements include appearances with the Philharmonia Orchestra in Stravinsky's *Oedipus Rex* under Esa-Pekka Salonen, his debut with the Chicago Symphony Orchestra in Stravinsky's *Pulcinella* under the baton of Pierre Boulez, the St. Louis Symphony Orchestra in Berlioz's *The Damnation of Faust* under David Zinman, and Verdi's *Requiem* with the Madison Symphony.

Mr. Ketelsen made his Covent Garden debut as the Sprecher in *Die Zauberflöte* under Charles Mackerras, where he later returned that season as Henrik in Carl Nielsen's *Maskerade* in a new

production by David Pountney. His Lyric Opera of Chicago debut was as Masetto in a new production of *Don Giovanni* conducted by Christoph Eschenbach and directed by Peter Stein. In recent seasons, he made his debut with the Metropolitan Opera as Angelotti in *Tosca*; sang the title role of *Don Giovanni* for his debut with the Minnesota Opera; sang Mozart's *Le Nozze di Figaro* for his New York City Opera debut and with Opera Pacific; sang the role of Leporello with Glimmerglass Opera and Michigan Opera Theater; performed as Escamillo in *Carmen* with Washington National Opera, Opera Theater of St. Louis, Michigan Opera Theater, the Teatro Real, and Madrid and Orlando Operas; and made his debut performances of Gounod's Mephistopheles in *Faust* with Michigan Opera Theater. Other roles in Washington include Oroveso in *Norma*, the Sprecher in *Die Zauberflöte*, the villains in *Les Contes d'Hoffmann*, and Abimelech in *Samson et Dalila*. He has also sung Colline in *La Boheme* with Opera Pacific, Michigan Opera Theater, and Opera Theater of St. Louis. Mr. Ketelsen's other repertoire includes Basilio in *Il Barbiere di Siviglia* and Ferrando in *Il Trovatore*.

**E**dward Parmentier (*Harpischord*) is Professor of Harpsichord and Director of the Early Music Ensemble at U-M School of Music, Theatre & Dance. He has performed throughout the US, Russia, Western Europe, Japan, and Korea on harpsichord and on historic organs, and is a frequent recitalist, lecturer, and adjudicator at symposia and festivals. His collection of recordings has won both critical and popular acclaim. Recent releases include Bach's partitas, French 17th-century harpsichord music, sonatas of Scarlatti, and music of the English virginalists. Mr. Parmentier appears frequently in ensemble settings as a continuoist and concerto soloist. His harpsichord teachers were Albert Fuller and Gustav Leonhardt.

In 2009, Mr. Parmentier gave duo recitals with U-M faculty violinist Aaron Berofsky and violist Yitzak Schotten, performed a recital at Christ Church Cranbrook,

and played a duo-harpischord recital with Shin-Ae Chun in Toledo, Ohio, among various other recitals in the Michigan area. He taught summer workshops on Bach and on fundamentals of harpsichord performance, and conducted lecture/demonstrations for piano teachers' associations in Michigan. On December 20, Mr. Parmentier will perform a recital at the Detroit Institute of Arts with Mr. Berofsky.

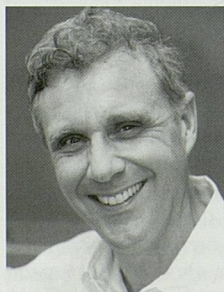
A strong advocate for education and outreach, Mr. Parmentier has lectured on Baroque performance practice and composition for the Ann Arbor Piano Teachers Association and his annual summer harpsichord workshops at U-M attract performers from all over the world. In March, along with his U-M harpsichord students, Mr. Parmentier held the annual Michigan Harpsichord Saturday, an outreach program for young keyboard musicians.

**T**hroughout its 131-year history, the **UMS Choral Union** has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of UMS, the 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Fifteen years ago, the UMS Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). Amidst performances of Stravinsky's *Symphony of Psalms* and Beethoven's *Symphony No. 9*, the UMS Choral Union has also recorded Tchaikovsky's *The Snow Maiden* with the DSO for Chandos, Ltd.

Led by Grammy Award-winning conductor and Music Director Jerry Blackstone, the UMS Choral Union was a participant chorus in a rare performance and recording of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos released a three-disc set of this recording in October 2004, featuring the UMS Choral Union and U-M School of Music ensembles. The recording won four Grammy Awards in 2006, including "Best Choral Performance" and "Best Classical Album." The recording was also selected as one of *The New York Times* "Best Classical Music CDs of 2004."

Last season brought further collaboration with the DSO, including an invitation to perform *Carmina*



Edward Parmentier

*Burana* celebrating the inaugural weekend of new Music Director Leonard Slatkin's tenure in Detroit. The Choral Union also performed a concert in April with two pianos which featured works of Mendelssohn, Rachmaninoff, Jonathan Dove, and Carl Orff at St. Francis of Assisi Catholic Church.

The UMS Choral Union's current season includes the annual UMS performances of *Messiah* with the Ann Arbor Symphony Orchestra in December, and Orchestra Hall performances with the DSO of Walton's *Henry V: Suite for Chorus and Orchestra* in March and Mozart's *Requiem* in April. Under UMS auspices in March, the Choral Union will sing Mahler's *Symphony No. 2* with the San Francisco Symphony under the baton of Michael Tilson Thomas at Hill Auditorium.

This year marks the **Ann Arbor Symphony Orchestra's** (A<sup>2</sup>SO) 81st year of exceptional music-making that involves our community, fires its imagination, and inspires the next generation of listeners. In 1941 Joseph Maddy (founder of Interlochen Music Camp) conducted this "mom and pop" orchestra of committed and talented amateur musicians. Since then, the A<sup>2</sup>SO has grown to the polished, professional orchestra we know and enjoy today.

Maestro Arie Lipsky's distinguished and inspired music-making treats growing audiences to thrilling performances. Under Lipsky's leadership, the A<sup>2</sup>SO has been favorably compared to the Leipzig Gewandhaus Orchestra, the Detroit Symphony Orchestra, and the Boston Symphony. On December 15, the A<sup>2</sup>SO's first CD, *Fetler Violin Concerto*, will be released to the public. This groundbreaking CD features three works by American composer Paul Fetler recorded live by the A<sup>2</sup>SO over the past two seasons. Last month, the A<sup>2</sup>SO presented American Idol phenomenon David Archuleta in his first-ever orchestra concert featuring songs from his new CD *Christmas from the Heart*.

Each carefully prepared season features time-honored classics, a variety of less familiar works by the great masters, plus a bouquet of accessible new works by modern composers, including the premiere of a new work by an

emerging U-M student composer. This season also marks the first *Sight and Sound* competition in collaboration with the Ann Arbor Film Festival and the U-M School of Music, Theatre & Dance for new works to be matched with newly created film. The Orchestra was heard over National Public Radio in November 2004, performing *Once Upon a Castle*, a commission created by internationally known Ann Arborite Michael Daugherty for the A<sup>2</sup>SO's and Michigan Theater's 75th anniversary.

The A<sup>2</sup>SO is also a leader off stage, serving almost 50,000 students and 10,000 adult learners annually in seven counties in southeastern Michigan.

## UMS Archives

The UMS Choral Union began performing on December 16, 1879 and has presented Handel's *Messiah* in annual performances ever since. This weekend's performances mark the UMS Choral Union's 413th and 414th appearances under UMS auspices. This weekend Dr. Blackstone makes his 16th and 17th UMS appearances following his debut leading the Choral Union in performances of *Messiah* in 2003 at the Michigan Theater. The UMS Choral Union and Dr. Blackstone most recently appeared under UMS auspices in April 2009 in a concert at St. Francis of Assisi Catholic Church.

This weekend's performances mark the Ann Arbor Symphony Orchestra's 57th and 58th UMS appearances since their 1974 UMS debut.

Harpsichordist Edward Parmentier has performed in the annual UMS presentations of *Messiah* since 1995; this weekend's performances mark Mr. Parmentier's 31st and 32nd appearances under UMS auspices.

UMS welcomes Ava Pine, Anthony Roth Costanzo, Robert Bracey, and Kyle Ketelsen, who make their UMS debuts this weekend.

## Ann Arbor Symphony Orchestra

Arie Lipsky, *Music Director and Conductor*

Kim A. Eagle, *President*

Mary Steffek Blaske, *Executive Director*

### Violin I

Kathryn Votapek,  
*Concertmaster*  
 Stephen B. Shipp  
*Concertmaster Chair*  
 Yi-Ting Kuo, *Assistant*  
*Concertmaster*  
 Ruth Merigian Adams  
*Chair*  
 Karen Zobel  
*Linda Etter Violin Chair*  
 Trina Stoneham  
*Sarah and Jack Adelson*  
*Violin Chair*  
 Judy Blank  
*Priscilla Johnson Violin*  
*Chair*  
 Katie Rowan  
*Kim, Darlene and Taylor*  
*Eagle Violin Chair*  
 Val Jaskiewicz  
 Kathryn Stepulla

### Violin II

Barbara Sturgis-Everett\*  
*The A<sup>2</sup>SO Principal*  
*Second Violin Chair*  
*Honoring Anne Gates*  
*and Annie*  
*Rudisill*  
 David Lamse  
*Abraham Weiser Violin*  
*Chair*  
 Matthew Leslie Santana  
*Brian K. Etter Memorial*  
*Violin Chair*  
 Sharon Meyers-Bourland  
 Anne Ogren  
 Denice Turck  
 Paul Lundin  
 Delia Turner

### Viola

Rebecca Albers\*  
*Tim and Leah Adams*  
*Principal Viola Chair*  
 Alex Applegate  
 Leslie DeShazor  
 Julianne Zinn  
 Carolyn Tarzia

### Cello

Sarah Cleveland\*  
*Sundelson Endowed*  
*Principal Cello Chair*  
 Alicia Rowe  
*Bill and Ilah Weiblen*  
*Cello Chair*  
 Mimi Morris-Kim  
*Marjean Quigley-Young*  
*Cello Chair*  
 Eric Amidon

### Bass

Gregg Emerson Powell\*  
*Gregg Emerson Powell*  
*Principal Bass Chair*  
 Erin Zurbuchen  
*EZ Chair*  
 Robert Rohwer

### Oboe

Harry Sargous\*  
*Gilbert Omenn Principal*  
*Oboe Chair*  
 William Anderson

### English Horn

Kristin Reynolds  
*Bill and Jan Maxbauer*  
*Oboe Chair*

### Bassoon

Nathaniel Zeisler\*  
*E. Daniel Long Principal*  
*Bassoon Chair*  
 Eric Varner  
 Scott Armstrong

### Contrabassoon

Nora Schankin

### Trumpet

Jason Bergman\*  
 Matthew Thomas

### Timpani

James Lancioni\*  
*A. Michael and Remedios*  
*Montalbo Young*  
*Principal Timpani Chair*

\* = Principal

Gregg Emerson Powell,  
*Personnel Manager*  
 Kit Weber and Maureen  
 Conroy, *Librarians*  
 Jim Wright, *Operations*  
*Manager*

## UMS Choral Union

Jerry Blackstone, *Conductor and Music Director*  
 Jason Harris, *Assistant Conductor*  
 Jean Schneider and Scott VanOrnum, *Accompanists*

Kathleen Operhall, *Chorus Manager*  
 Nancy K. Paul, *Librarian*  
 Donald Bryant, *Conductor Emeritus*

**Soprano**

Kathryn Borden  
 Jamie Bott  
 Debra Joy Brabenech  
 Ann K. Burke  
 Anne Busch  
 Carol Callan  
 Susan F. Campbell  
 Antonia Chan  
 Young Cho  
 Jessica Chung  
 Cheryl D. Clarkson  
 Joy Collman  
 Elizabeth Crabtree  
 Marie Ankenbruck Davis  
 Kristina Eden  
 Jennifer Freese  
 Keiko Goto  
 Karen Isble  
 Anne Jaskot  
 Kyoung Kim  
 Catherine Kublik  
 Allison Lamana  
 Kay Leopold  
 Patricia Lindemann  
 Loretta Lovalvo  
 Natalie Lueth  
 Linda Selig Marshall  
 Carole McNamara  
 Toni Marie Micik  
 April Murphy  
 Ann Ophoff  
 Ann Orwin  
 Nancy K. Paul  
 Ann Payne  
 Sara J. Peth  
 Margaret Dearden  
 Petersen  
 Julie Pierce  
 Alexis Ridener  
 Erin L. Scheffler-Franklin  
 Mary A. Schieve  
 Joy C. Schultz  
 Susie Shaefer  
 Elizabeth Starr  
 Jennifer Stevenson  
 Sue Ellen Straub

Virgina A. Thorne-  
 Herrmann  
 Katy Vaitkevicius-Wyner  
 Barbara Hertz Wallgren  
 Barbara J. Weathers  
 Mary Wigton\*  
 Abigail Wolfe  
 Kathleen Young

**Alto**

Paula Allison-England  
 Olga Astapova  
 Carol Barnhart  
 Dody Blackstone  
 Lorraine Buis  
 Anne Casper  
 Melissa Doyle  
 Angela C. Esquivel  
 Jeannette Faber  
 Marilyn Finkbeiner  
 Katherine Fisher  
 Norma Freeman  
 Grace K. Gheen  
 Heidi Goodhart  
 Kat Hagedorn  
 Linda Hagopian  
 Sook Han  
 Brianna Hawes  
 Nancy Heaton  
 Lynn Heberlein  
 Carol Kraemer Hohnke  
 Stefanie Iwashyna  
 Sue Johnson  
 Laura Kaplan  
 Josephine Kasa-Vubu  
 Katherine Klykylo  
 Jessica Lehr  
 Jan Leventer  
 Cynthia Lunan  
 Karla K. Manson  
 Jennifer McFarlane-Harris  
 Beth McNally  
 Marilyn Meeker\*  
 Nicole Michelotti  
 Carol Milstein  
 Mary Morse  
 Stephanie Normann

Kathleen Operhall  
 Sherry Root  
 Susan Schilperoort  
 Joy Schroeder  
 Cindy Shindledecker  
 Sue Sinta  
 Beverly N. Slater  
 Hanna Song  
 Katherine Spindler  
 Gayle Beck Stevens  
 Ruth A. Theobald  
 Carrie Throm  
 Emily Tosh  
 Alice E. Tremont  
 Cheryl Utiger  
 Jane A. VanSteenis  
 Alice VanWambeke  
 Rachelle Barcus Warren  
 Mary Beth Westin  
 Sandra K. Wiley  
 Allison Anastasio Zeglis

**Tenor**

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 Gary Banks  
 Philip Cheng  
 Fr. Tim Dombrowski  
 John W. Etsweiler III  
 Steven Fudge\*  
 Randy Gilchrist  
 Arthur Gulick  
 Jason Harris  
 Steve Heath  
 Nathan Kalmoe  
 Ezra Keshet  
 Bob Klaffke  
 Nils Klykken  
 Mark A. Krempsi  
 Richard Marsh  
 David Schnerer  
 Ray Shuster  
 Carl Smith  
 Joshua Smith  
 Jim VanBochove  
 Vincent Zuellig

**Bass**

Dan A. Andrews  
 Seth Aylesworth  
 Sam Baetzal  
 William Baxter  
 Robert Boardman  
 David Bowen  
 Michael Coster  
 Daniel Dryden  
 John Dryden  
 Don Faber  
 Kenneth A. Freeman  
 Seth Galligan  
 Scott Goodhart  
 Philip J. Gorman  
 Matthew Gray  
 Chris Hampson  
 James Head  
 Zachery Kirkland  
 Steven K. Lundy  
 Edward Maki-Schramm  
 William Malone  
 Joseph D. McCadden  
 Gerald Miller  
 Nicholas Mischel  
 Michael Peterson  
 James Cousins  
 Rhodenhiser  
 Ryan Seay  
 William Shell  
 Donald Sizemore\*  
 Jeff Spindler  
 John Paul Stephens  
 Robert Stevenson  
 William Stevenson  
 Alexander Sutton  
 Terril O. Tompkins  
 Tom Treveathan  
 John Van Bolt  
 Alexander Von Hagen-  
 Jamar  
 James Wessel Walker

\* = Section Leader

UMS thanks

## Natalie Matovinović and Donald Morelock

for their sponsorship of this evening's recital.

131st Season **ums 09|10**

## ANGELA HEWITT piano

Wed, Feb 10 | 8 PM  
HILL AUDITORIUM

### PROGRAM

J.S. Bach Italian Concerto, BWV 971 (1735)  
Beethoven Sonata in D Major, Op. 10, No. 3 (1798)  
Brahms Sonata No. 3 in f minor, Op. 5 (1853)

CO-SPONSORED BY **ROBERT AND MARINA WHITMAN**  
AND **CLAYTON AND ANN WILHITE.**

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with  
**Natalie Matovinović**  
and  
**Donald Morelock**  
presents

## Jean-Yves Thibaudet *Piano*

---

### Program

Saturday Evening, December 12, 2009 at 8:00  
Hill Auditorium • Ann Arbor

*Maurice Ravel*

### **Pavane pour une infante défunte**

*Ravel*

#### **Miroirs**

Noctuelles  
Oiseaux tristes  
Une barque sur l'océan  
Alborada del gracioso  
La vallée des cloches

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

*Johannes Brahms*

### **Piano Sonata No. 3 in f minor, Op. 5**

Allegro maestoso  
Andante espressivo  
Scherzo: Allegro energico avec trio  
Intermezzo: Andante molto  
Finale: Allegro moderato ma rubato

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30th Performance of the  
131st Annual Season

This evening's performance is co-sponsored by Natalie Matovinović and Donald Morelock.

131st Annual  
Choral Union Series

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

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

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

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

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

Mr. Thibaudet records exclusively for Decca Records.

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

To many, German music and French music are like night and day. The music of Brahms, while it abounds in achingly beautiful lyrical moments, is primarily characterized by gravity, muscular energy, and an emphasis on structure, while in Ravel, color, mood, and delicate grace are paramount. In addition, as we move from one side of the Rhine to the other, we will also move from absolute (or almost absolute) music to compositions that have a story to tell or an image to convey. At the same time, the piano cycle *Miroirs*, with its contrasting characters, will make a perfect counterpart to the Brahms sonata; after all, both works consist of five movements, which in both cases, are in turn idyllic and turbulent.

### Pavane pour une infante défunte (1899)

Maurice Ravel

*Born March 7, 1875 in Ciboure,*

*Basses-Pyrénées, France*

*Died December 28, 1937 in Paris*

#### Snapshot of History...

In 1899:

- Schoenberg writes *Verklärte Nacht* (*Transfigured Night*)
- Spanish-American War
- Alfred Dreyfus is pardoned in France
- Chekhov writes *Uncle Vanya*
- The drug aspirin is first patented

Maurice Ravel's *Pavane pour une infante défunte*, composed in 1899, blends modernism with the neo-classical inspiration of an archaic dance form. The composer once claimed that the title is meaningless and that he added it simply because he liked the sound of the alliteration, but he may have done this only to forestall an overly sentimental or nostalgic interpretation. The pavane was never intended to be a funeral lament; Ravel described it simply as a pavane "that a little princess might, in former times, have danced at the Spanish court" (possibly having in mind one of the numerous Infanta portraits by the 17th-century Spanish painter Velazquez). The composer's own recording of the work is noticeable for its sparing use of the sustain pedal, creating a somewhat dry and detached effect that imitates the plucked lute accompaniment. It was not until he arranged the pavane for orchestra in 1910 that it became, as far as he was concerned, embarrassingly popular.

### Miroirs (1904–5)

Ravel

#### Snapshot of History...

In 1905:

- Revolution against the Czar in Russia
- Albert Einstein publishes five major papers, including the one introducing the special theory of relativity, during what is known as his *annus mirabilis*
- Richard Strauss's *Salomé* is first performed
- Revolutionary exhibit of *Les Fauves* in Paris
- Edith Wharton publishes *The House of Mirth*

Ravel observed that the change in his style from the piece *Jeux d'eau* (composed in 1901 and conceived in a very different style to the quaintly archaic *Pavane pour une infante défunte*) to *Miroirs* (Mirrors), written in late 1904 and 1905, was sufficiently pronounced to bemuse those who had formerly claimed to understand his music. He declared as he began work on the new set, "I would really like to do something to free myself from *Jeux d'eau*." *Miroirs* did mark the start of a new period of creativity for Ravel—as Hans Heinz Stuckenschmidt noted, "the uncomplicated, shining world of his youth had disappeared"—but the work was not immediately successful. Each of the five pieces that constitute *Miroirs* was dedicated to one of Ravel's friends from the artistic clique known as "Les Apaches," but despite the dedications to his colleagues, only the pianist Ricardo Viñes showed unqualified enthusiasm for them at the time. The title of *Miroirs* suggests that these are scenes with a little more definition than is usual for an impressionist work. These are not images viewed through the stereotypical morning mists or gauzy afternoon haze; they are reflections, images with sharp outlines, though, as with a mirror, the image is more distant and unreal than it seems.



Apart from the first piece in the collection, the works were composed in the same order as they appear in the final arrangement; “Noctuelles” (Night Moths) was the last written, but Ravel chose it to open the set. In this bizarre and sometimes grotesque dance, the unpredictable harmonic motion and sputtering rhythms reflect the beating of the moths’ wings as they reel clumsily from one light to another. “Oiseaux tristes” evokes “birds lost in the torpor of a dark forest at the hottest time of summer.” One of Ravel’s gloomiest and most desolate works, it consists of an obsessively repeated note (B-flat) and a rapid ornament (mimicking the call of the blackbird) played *rubato*, occasionally whirling aimlessly to the forest floor. The harmonies are somewhat adventurous, even for Ravel. The third piece in the set, “Une barque sur l’océan,” is water music on a grand scale, expanding the playful splashes of *Jeux d’eau* into a fully-realized seascape. Gentle arpeggios at the start suggest a small boat rocking in the safety of a harbor, but energetic double trills in the right hand soon carry it away into a surging swell. The performance directions point to an almost orchestral conception, imitating harp and wind sonorities. “Alborado del gracioso,” the first of Ravel’s major Spanish pieces to be given a Spanish title, translates as “Dawn Song of the Jester.” Similarly orchestral in its textures, it has become more famous in Ravel’s own arrangement for orchestra. It is perhaps a little out of place in this set, being the only piece with a human presence, yet the jester’s role in treading a fine line between parody and serious thought parallels the dawn, where distinctions between light and dark, conscious and subconscious, are similarly ambiguous. The final work in *Miroirs*, “La vallée des cloches” (Valley of the Bells) is unusual in that it is written on three staves (prefiguring Debussy’s use of three staves in the second set of *Images*, published later the same year). Ravel had experimented with imitating bell sonorities earlier in his *Entre Cloches* (for two pianos) from 1897, but what was an experiment then is here given more mature expression. Each staff represents a set of bells pealing at varying distances, lending this piece a recognizably spatial aspect: an impressionistic sound-sculpture.

Program notes by Luke Howard.

## Sonata No. 3 in f minor, Op. 5 (1853)

Johannes Brahms

Born May 7, 1833 in Hamburg

Died April 3, 1897 in Vienna

### Snapshot of History...

In 1853:

- Franz Liszt composes his *Piano Sonata in b minor*, S. 178
- Crimean war between Russia and the Ottoman Empire
- Stephen Foster writes “My Old Kentucky Home”
- Herman Melville writes *Bartleby, the Scrivener*
- Verdi’s *Il trovatore* is first performed

All three of Brahms’s piano sonatas were written within a relatively short period of time, between the ages of 18 and 20. They are all characterized by robust energy and vast proportions. In these works, many elements of Brahms’s later style are already present; the composer, barely out of his teens, speaks in his own unmistakable voice.

It was after hearing the first two sonatas, Op. 1 in C Major and Op. 2 in f-sharp minor, together with the *Scherzo*, Op. 4, that Robert Schumann proclaimed Brahms as the new musical Messiah in his article *Neue Bahnen* (New Paths). The third sonata, begun before Brahms met the Schumanns, was mostly conceived during that historic encounter in Düsseldorf in October 1853, and written down shortly thereafter.

This sonata is unusual in having five movements instead of three or four. The two movements composed first (movements two and four), sharing the same melodic material, are gentle and lyrical in character while the odd-numbered movements are dramatic and powerful.

Dominated almost entirely by the rhythmic figure heard in its first measure, the opening “Allegro maestoso” contains a memorable lyrical episode played by the left hand (“quasi cello,” Brahms indicated in the score). It is the first incarnation of a melodic type that will appear in four of the sonata’s five movements, always in the same key of D-flat Major.

The second movement, “Andante espressivo,” bears a motto taken from the poet C.O. Sternau:

*Der Abend dämmt, das Mondlicht scheint,  
Da sind zwei Herzen in Liebe vereint,  
Und halten sich selig umfangen.*

Night falls and the moon shines,  
Two hearts are united in love,  
Embracing each other blissfully.

It begins with a singing melody of captivating charm and intimacy, followed by an even more tender middle section where the "D-flat" theme reappears; the same theme, in an expanded form, provides the ecstatic ending of the movement. The demands of expressivity forced Brahms to break one of the cardinal rules of classical composition here: he did not end the movement in the key in which it began.

The great arpeggios at the end of the second movement continue, suddenly accelerated, at the beginning of the "Scherzo." This movement is built upon the contrast between mighty chords and graceful melodic motives, united by an irresistible waltz rhythm. The trio, or middle section, is again in D-flat Major, and is as quiet and introspective as the other passages in that key.

Next comes an "Intermezzo" with the subtitle "*Rückblick*" (Reminiscence). Here the melody of the second movement returns in the minor mode, with some mournful rhythmic figures and sinister tremolos added in the bass. The second half of the brief movement rises to a *fortissimo* climax, immediately followed by the *pianissimo* conclusion.

There is no break before the finale, "*Allegro moderato ma rubato*." The *rubato* refers to a certain degree of rhythmic freedom required for the performance of this movement whose theme is full of unexpected rests and sudden changes of character as an agitated rondo theme alternates with two expressive episodes. The first of these is in F Major, the second, significantly, in D-flat Major, treated with the consummate mastery of counterpoint Brahms already possessed at the age of 20. We hear the theme presented in canon and then with a fast-moving accompaniment that consists of the very notes of the theme, played in quick succession. The ending of the rondo is dominated by this melody, though the original rondo theme also appears, and the two are combined in the sonata's grandiose final measures.

The magnificence of Brahms's sonata and the innovative ways in which unity among the various movements is achieved remind us of the proximity, in time and in space, of Liszt's b-minor sonata (1852–53). The 19th century only saw the differences, which are indisputably great, between "traditionalists" like Brahms and "moderns" like Liszt. Today, more than 150 years later (and more

than 50 years after Schoenberg's influential essay "Brahms the Progressive") we can appreciate the modernity of the 20-year-old Brahms who, as Schumann said of him, "sprang like Minerva fully armed from the head of Jove."

*Program note by Peter Laki.*

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**P**ianist **Jean-Yves Thibaudet** continues to enthral audiences worldwide with his profound and poetic artistry, enlightened interpretations, and thrilling performances. Hailed as "one of the best pianists in the world," Mr. Thibaudet is sought-after by today's foremost orchestras, festivals, conductors, and collaborative musicians for his virtuosity and charisma. Following the summer of 2009, which included performances at major US and European festivals with orchestras such as Philadelphia, Boston, Los Angeles, and Cleveland, as well as the Simón Bolívar Youth Orchestra, Mr. Thibaudet's 09/10 season is highlighted by an Australian tour with the London Philharmonic Orchestra, as well as European and North American tours with the Helsinki Philharmonic Orchestra, Rotterdam Philharmonic Orchestra, Royal Liverpool Philharmonic, and Orchestre Philharmonique du Luxembourg. Additional appearances abroad this season are with the Hong Kong Philharmonic, Berner Symphonie-Orchester, Museumorchester Frankfurt, Danish National Symphony Orchestra, Orchestre de la Suisse Romande, Norddeutscher Rundfunk Sinfonieorchester, Castilla y Leon Symphony Orchestra, Gelders Orchestra, and Sinfonieorchester des Westdeutschen Rundfunks. Mr. Thibaudet's performances in the US include appearances with the Los Angeles Philharmonic, National Symphony Orchestra, and the symphony orchestras of Dallas, Pittsburgh, Chicago, Baltimore, Atlanta, Cincinnati, and Nashville. A vivid recitalist, Mr. Thibaudet will perform at Carnegie Hall in December, as well as in Ann Arbor, Michigan and Seattle, Washington. In May 2010, Mr. Thibaudet will embark on a US tour with the Los Angeles Philharmonic and new Music Director Gustavo Dudamel, bringing Bernstein's *Age of Anxiety* to San Francisco, Nashville, Washington, New York, and Newark.

Mr. Thibaudet is an exclusive recording artist for Decca, which has released over 40 of his albums. His many awards include the Chevalier de l'Ordre des Arts et des Lettres from the Republic of France, the Premio Pegasus in Italy, and the Victoire d'Honneur, a lifetime career achievement award.

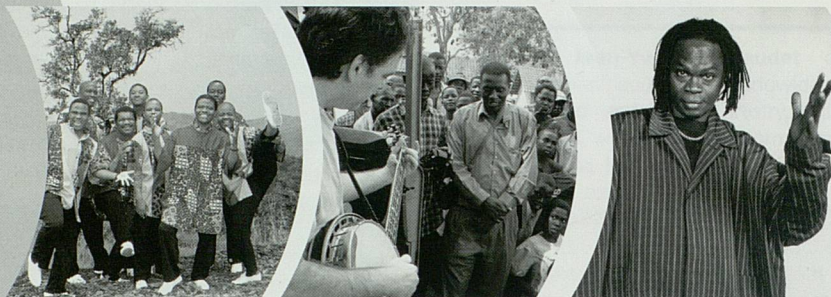
## UMS Archives

This evening's recital marks Jean-Yves Thibaudet's fourth appearance under UMS auspices. Mr. Thibaudet made his UMS debut in March 1998 at the University of Michigan Museum of Art performing a recital of impressionist works by Debussy and Ravel. He most recently appeared at UMS in November 2005 in recital at Hill Auditorium.



Jean-Yves Thibaudet

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presents

## Souad Massi

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### Program

Friday Evening, January 8, 2010 at 8:00  
Michigan Theater • Ann Arbor



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

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31st Performance of the  
131st Annual Season

UMS Global:  
Performing Arts of Africa

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Funded in part by the Community Foundation for Southeast Michigan.

Media partnership for this concert is provided by *Metro Times* and *Michigan Chronicle*.

Ms. Massi appears by arrangement with Mondo Mundo Agency.

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

**B**orn in 1972 in Bab el-Oued, a neighborhood of Algiers, **Souad Massi** grew up in a working-class family with six children. She inherited some of her musical tastes from her parents; her father was a fan of traditional music from Algiers while her mother preferred to listen to Jacques Brel and James Brown. As a young girl, Ms. Massi was also used to hearing music around her from an early age as her uncles were jazzmen and her brothers musicians. Ms. Massi originally grew up on a diet of traditional music, listening to the songs of *chaâbi* maestro El Hachem Guerouabi, but she soon discovered rock music through her cousins and American pop and R&B which she picked up on local radio.

Her elder brother, who is a composer, encouraged his sister's love of music, enrolling her at the Association des Beaux-Arts in Algiers where she spent three years studying guitar. The budding young musician also went on to study classical and traditional Arabic and Andalusian music. These years of study instilled Ms. Massi with a sense of rigor in terms of composition. Meanwhile, one of her friends, who possessed a large collection of country albums from the 1940s, got her listening to country music legends. She later acknowledged that she had been inspired by the work of 1980s "country queen" Emmylou Harris.

1994 to 1996 proved to be a dark period for the Algerian music scene. Artists suffered from curfew restrictions and a lack of venues. Greatly discouraged by this situation, Ms. Massi began to envisage abandoning her music career. Luckily, she had taken her mother's advice and obtained a degree in urban studies. She was able to find work in a local town planning office by day and continue her songwriting activities at night. But the struggle of reconciling artistic and professional demands lead her to give up her job as a town planner.

In 1998, she released her first cassette album, entitled *Simply Souad*. The six-track album, released solely on the Algerian market, found the young singer-songwriter returning to her country and folk music influences. This highly personal first album featured a number of startlingly original songs such as "Bye Bye My Love," a country ballad sung in Arabic and English which could have come straight out of a Louisiana bayou. The Algerian music scene had never heard anything like it before. In a period when *jeel* music (Arab pop music) was at its height, Ms. Massi defied

fashion and market trends, bravely pastiching the Elton John classic "Crocodile Rock" and bringing a few flamenco touches to a calypso/salsa number entitled "Tequiero (I Love You)." These songs attracted a whole new public as she received an enthusiastic welcome from 40-something lovers of protest songs who had flocked to see Joan Baez when she visited socialist Algeria in the 1970s.

In January 1999, Ms. Massi was invited to Paris to perform at the Femmes d'Algérie (Women of Algeria) festival. Her professional destiny was about to change: she gave a brilliant performance at the first edition of the Paris festival organized during the Muslim holy month of Ramadan. Artists from all over Algeria came together to sing and militate against fundamentalism. But it was her original repertoire and her powerful on-stage charisma that really "brought the house down." Word soon reached the ears of an artistic director at Universal Music (Island-Mercury), who rushed in to sign up the young unknown and Ms. Massi went on to sign a contract for a first album. Since then, Ms. Massi has released three albums (*Raoui*, *Deb*, and *Mesk Elil*), and plans to release her fourth in North America in the spring of 2010 on Wrasse Records.

*This evening's concert marks Souad Massi's UMS debut.*

# UMS/Experience

## UMS EDUCATION AND AUDIENCE DEVELOPMENT PROGRAMS

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

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

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

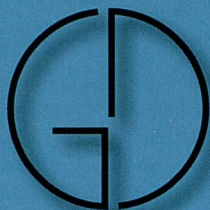
Both literally and figuratively, the 09/10 UMS education season celebrates the breaking down of walls: literally in the celebration of the 20th anniversary of the fall of the Berlin Wall and events surrounding the presentation of the Berlin Philharmonic; and figuratively, in the attempt to break down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

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

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

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

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



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## ADULT, UNIVERSITY, & COMMUNITY

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umsed@umich.edu for more information.

### Public Events: Extending the Experience

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

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

### University Connections

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

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

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

### • Arts & Eats

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

#### 09/10 Arts & Eats Events:

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

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### • Internships and College Work-Study

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

### • Student Committee

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

# I am Michigan.

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

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

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

**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](http://www.umalumni.com)

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

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



### Building Community around the Arts

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

## YOUTH, TEEN, AND FAMILY

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

### UMS Youth: Arts for the Next Generation

UMS has one of the largest K–12 education initiatives in Michigan. Designated as a “Best Practice” program by ArtServe Michigan and the Dana Foundation, UMS is dedicated to making world-class performance opportunities and professional development activities available to K–12 students and educators.

#### • 09/10 Youth Performance Series

These daytime performances give pre-K through high school students the opportunity to see the same internationally renowned performances as the general public. The 09/10 season features special youth presentations of Shakespeare’s Globe Theatre, Keith Terry and his Slammin’ All-Body Band, Bill T. Jones/Arnie Zane Dance Company, Ladysmith Black Mambazo, the Sphinx Jr. Division Finals Concert, The Bad Plus, and Hubbard Street Dance Chicago. All youth

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

#### • Teacher Workshop Series

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

#### *Teacher Appreciation Month!*

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

#### • Student-Artist Interactions

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

#### • Teacher Advisory Committee

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

UMS is in partnership with the Ann Arbor Public Schools and the Washtenaw Immediate School District as part of the Kennedy Center: Partners in Education Program. UMS also participates in the Ann Arbor Public Schools’ “Partners in Excellence” program.

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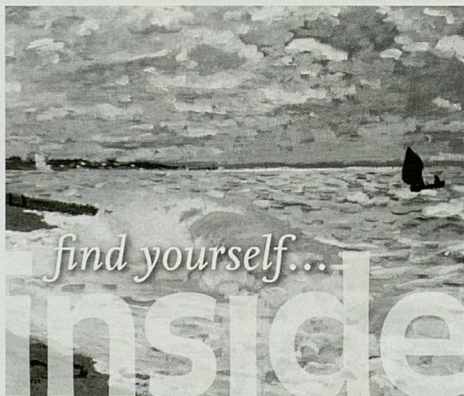
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October 10, 2009–January 3, 2010

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

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## UMS Teen

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

### • Breakin' Curfew

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

## UMS Family

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

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

## Education Program Supporters

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



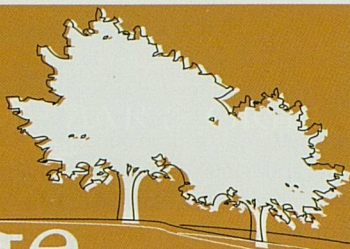
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and Community Services**

## Michigan Council for Arts and Cultural Affairs University of Michigan

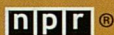
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|---|---|
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# UMS/Support

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

## • CORPORATE SPONSORSHIP AND ADVERTISING

### **Advertising**

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

### **Sponsorship**

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

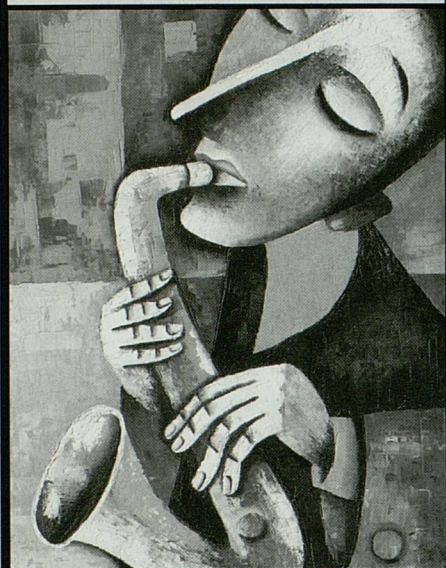
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## • INDIVIDUAL DONATIONS

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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## • ANNUAL FUND SUPPORT

July 1, 2008–August 1, 2009

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

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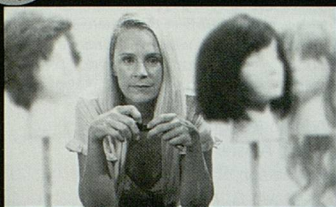
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adapted by Joseph Zettelmaier

**K2**  
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**It Came from Mars**  
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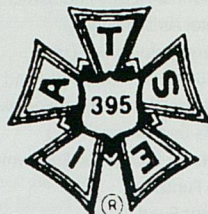
**Little Shop of Horrors**  
by Howard Ashman and  
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The evening begins with a brief wine reception followed by a catered buffet dinner. Each dinner will end with an educational program about the evening's artist, composer or program.

### FALL 2009 SCHEDULE

Tuesday, October 20, 5:30 pm

**Shakespeare's Globe Theatre:**

**Love's Labour's Lost**

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

Tuesday, November 17, 5:30 pm

**Berlin Philharmonic**

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

Friday, November 20, 5:30 pm

**Patti LuPone**

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

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

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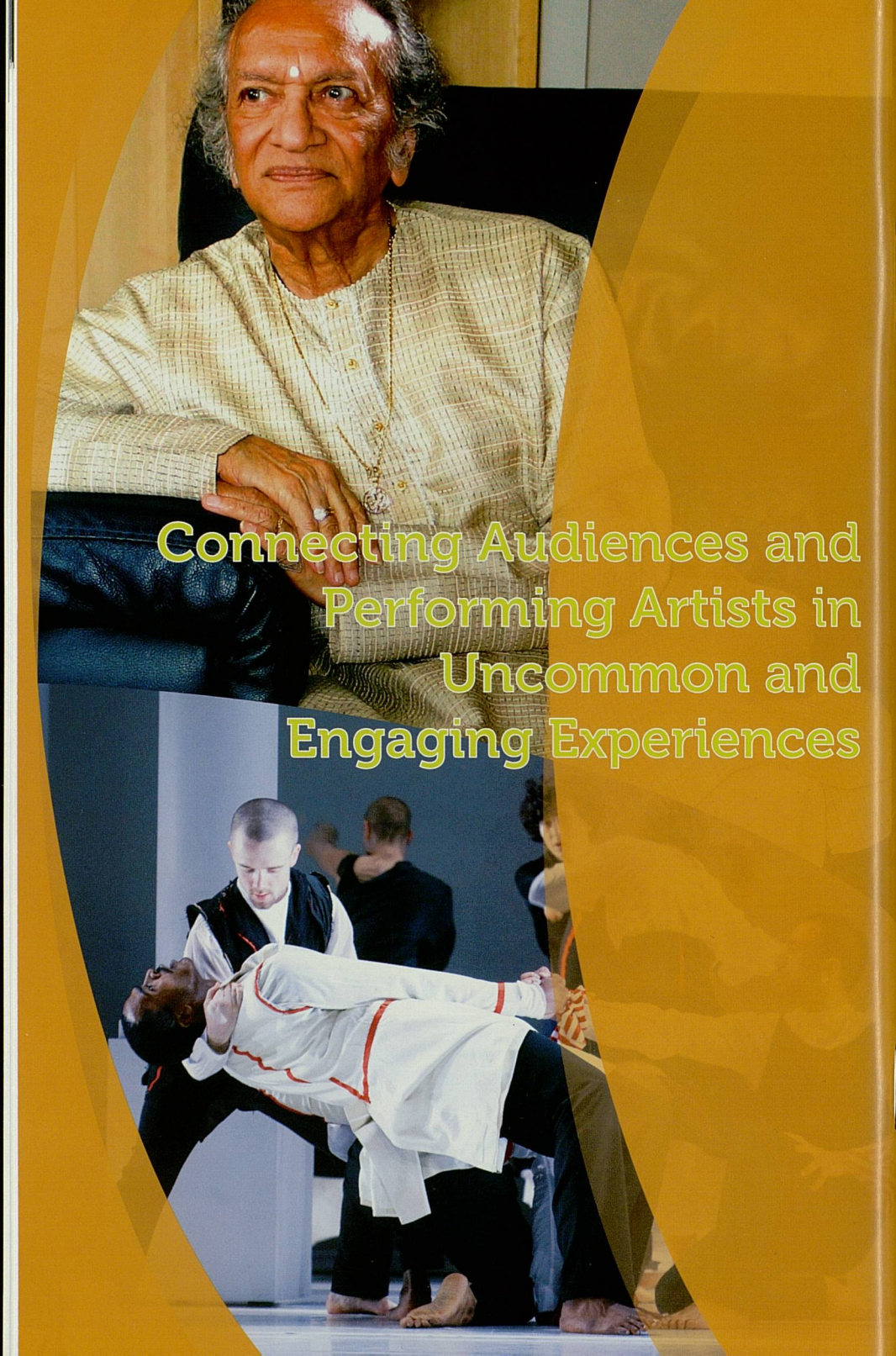
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