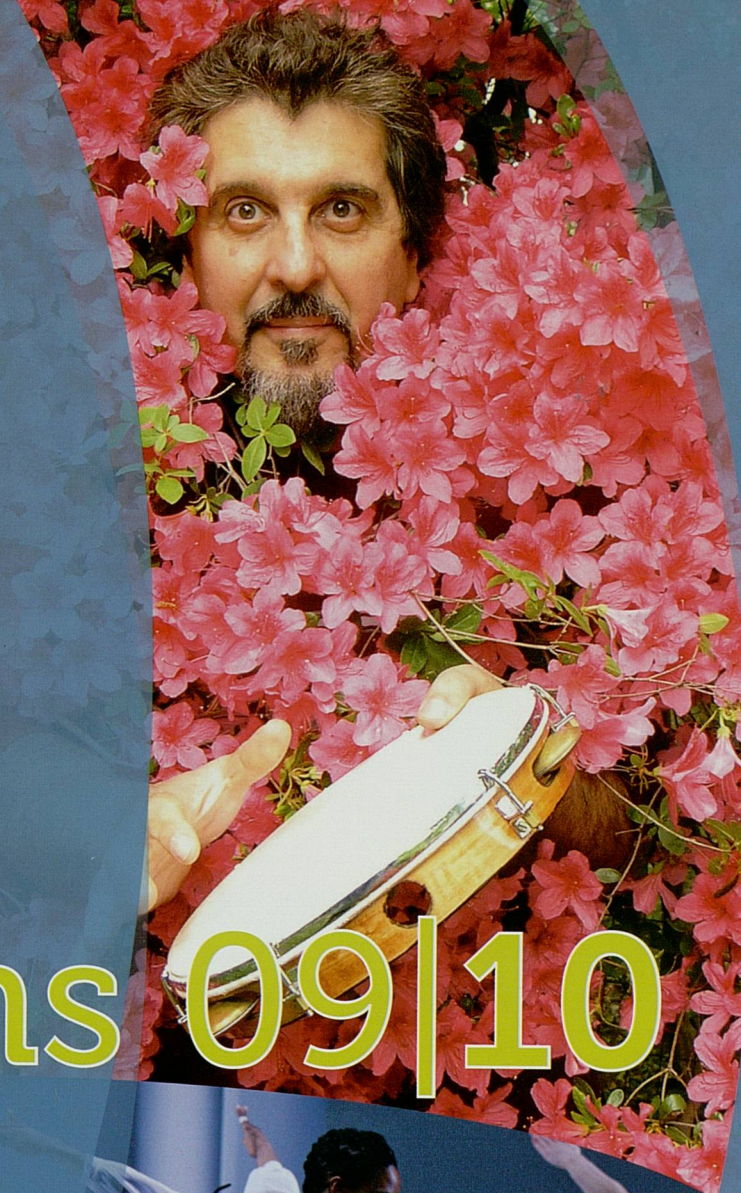


University Musical Society of the University of Michigan | Ann Arbor

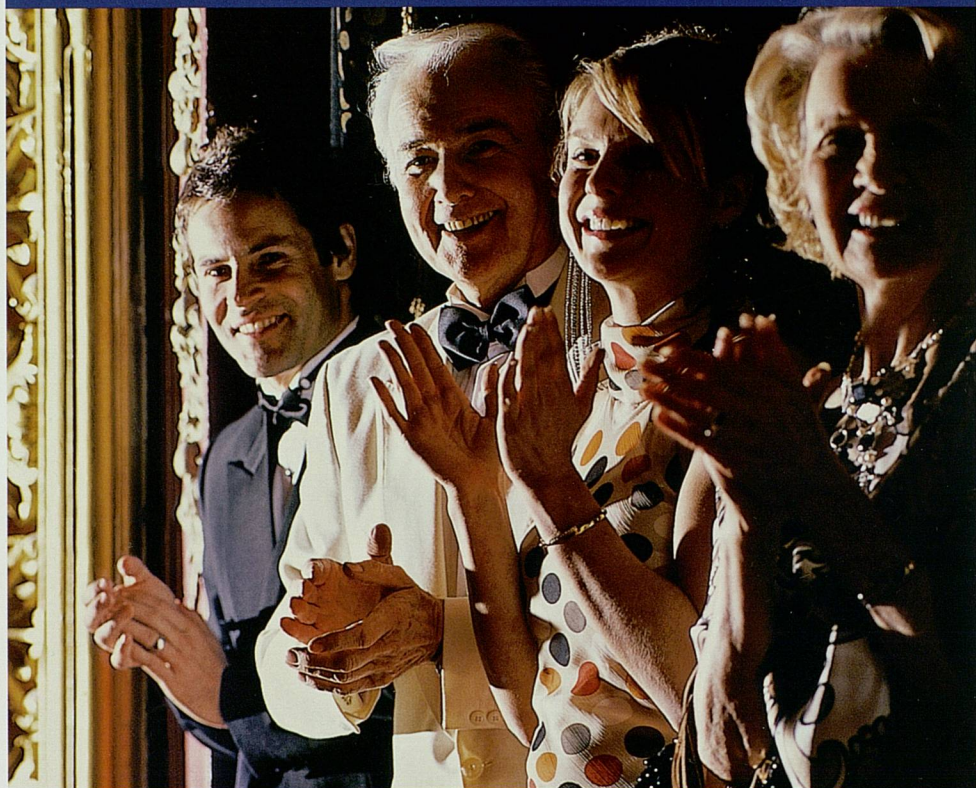
ums 09|10

Winter 2010 Season

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university musical society

Winter 10

University of Michigan • Ann Arbor

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Cover: Cyro Baptista, Bill T. Jones/Arnie Zane Dance Company (photo: Paul B. Goode),
Béla Fleck, Maly Drama Theater of St. Petersburg (photo: Viktor Vassiliev)

• 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 of 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.

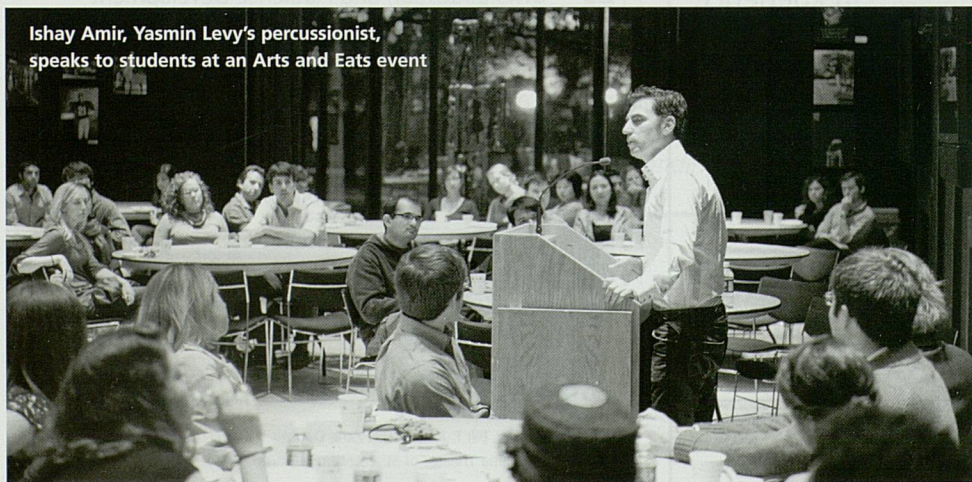
UMS is a member of the University's Public Goods Council (PGC), a cluster of campus organizations dedicated to advancing scholarship and culture through music, works of art, special collections, historical archives, natural science resources, performance programs, coursework, and experiential learning. The PGC promotes collaboration in ways that enrich the educational and cultural experience on campus and in the community.

I encourage you to attend more UMS events and those offered by the other many outstanding arts and cultural organizations of the University. To learn more about these activities, visit the University's website at www.umich.edu.

Sincerely,

Mary Sue Coleman
President, University of Michigan

Ishay Amir, Yasmin Levy's percussionist,
speaks to students at an Arts and Eats event



• FROM THE UMS PRESIDENT

Welcome to this UMS performance. All of us associated with UMS are grateful that you're here. We hope you will enjoy the experience and attend more UMS events during our 131st season. You will find a listing of events on page 2 of this program book.

The UMS Fall 2009 Season. Many thanks to those of you who attended some of the outstanding events of the UMS Fall 2009 Season. Whether it was embracing a young artist making her UMS debut (cellist Alisa Weilerstein), laughing riotously at the behavior of the actors on and off the stage (Shakespeare's Globe Theatre's *Love's Labour's Lost*), or being totally captivated by the glorious sounds in the reverberant St. Francis sanctuary (Stile Antico), you demonstrated once again why artists like to come to Ann Arbor. You were totally engaged with them, listening intently, absorbing their performances, and then letting them know how much you appreciate them. When I visited Sir Simon Rattle in his dressing room before his Ann Arbor debut as conductor of the Berliner Philharmoniker, the first words out of his mouth were, "There was no way Ann Arbor would be left off this tour. The orchestra members insisted we return here." When I visited with him after the concert, he picked up where he left off, saying, "And now I know why. What a glorious hall—and what a remarkable audience! I could hear them listening."

UMS Strategic Plan. In January 2009, UMS began a strategic planning process with the assistance of external consultant Stephen Y. Nose of SYN Associates in Ann Arbor. Many members of the UMS community took part in gathering data through focus groups, personal interviews, surveys, and other means in assessing competition, trends, products, and our partnerships. The UMS Board approved key goals and objectives in the fall, and the UMS staff is working on the development of implementation strategies to achieve them.

Many of the goals and objectives deal with internal matters related to staff development, board and staff succession, the UMS brand, and our relationship with key partners including the University of Michigan. The most important objectives are those that deal most directly with

our mission, which is "To inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences." These include enabling UMS to take greater artistic and programmatic risks on an ongoing basis, increasing participation of emerging and new audiences in UMS programs, and creating deeper UMS experiences by providing new and renewed connection points for audiences and artists in both virtual and physical spaces. Stay tuned for more information as we complete the strategies.

Ford Honors Program.

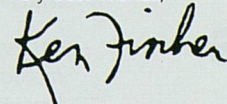
The 15th Ford Honors Program occurs on Saturday, March 20 during the residency of the San Francisco Symphony when we honor both the SFS and its music director, Michael Tilson Thomas, with the UMS Distinguished Artist

Award. The format takes a different approach this year. The gala dinner precedes the performance, and a champagne reception follows, both planned and organized by our dynamic Advisory Committee. A very brief awards presentation on the Hill stage precedes the performance of Mahler's *Symphony No. 2* featuring the SFS and the UMS Choral Union. Look for more information on our website at www.ums.org.

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

Thanks again for coming to this event.

Very best wishes,



Kenneth C. Fischer
UMS President





The UMS Lobby

In June 2009, UMS was one of four organizations awarded an "Innovation Lab" grant by EMCArts, with support from the Doris Duke Charitable Foundation, to develop an idea that could have a profound impact on how they do business. UMS will launch a beta version of the project in February.

The **UMS Lobby** will expand and redefine what we mean by "the UMS experience." By combining online and live components in everything UMS does, we will enable a wide range of participants to engage more continuously and more deeply with each other, with the extraordinary history of UMS, with the artists we now present, and with the life of UMS in Ann Arbor and throughout the region.

The UMS Lobby is both a virtual and physical space where people meet, exchange ideas, and build relationships — a bridge between daily life and the special places we devote to artistic experiences. The UMS Lobby will include:

- *Live pre- and post-performance events that extend the UMS experience*
- *A digitized historical archive that includes access to UMS's extraordinary 131-year history, including the opportunity to submit your own comments, memories, and observations about events that you've attended*
- *A multimedia blog with articles, video, audio, photos, and links*
- *Stories from patrons and others about the impact of UMS — in essence, a "living archive" that will grow with time and supplement the historical archive*
- *Conversation areas that include feeds from our facebook, twitter, and other networks, but that also provide a place to listen and to be heard*

UMS already has an active presence in the social media world, and we invite you to join us:

Search for
University Musical Society

facebook

[www.twitter.com/
UMSNews](http://www.twitter.com/UMSNews)
twitter

[www.youtube.com/
UMSVideos](http://www.youtube.com/UMSVideos)
You Tube

and starting in
February, visit us at
[www.umsLobby.org!](http://www.umsLobby.org)

UNIVERSITY
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MUSICAL SOCIETY

• FROM UMS CHAIRMAN, JIM STANLEY

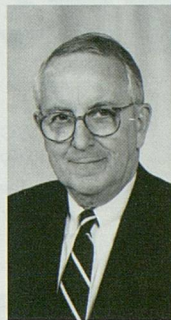
How fortunate we are to be part of a UMS audience experiencing artistic performances that have the potential to transform lives. That is of little surprise given the role UMS has in inspiring us, enriching our community, and broadening our understandings of each other. Be it the sound of music, the movement of dance, or the voice of theater, UMS has brought extraordinary performances and new experiences from some of the world's most distinctive artists to us for 131 years. UMS is regarded as one of the country's most respected organizations bringing artists and audiences together. UMS makes a difference.

UMS events are presented in many diverse venues, all of which are chosen to create an unusual bond between the performers and the audience. Both the seasoned attendee and the newcomer quickly grasp this unique connection. Lasting ovations and knowledgeable chatter of those leaving the hall let the artists know they have been deeply appreciated and understood. That atmosphere has established a special relationship between UMS audiences and artists. It's been that way for generations.

But there is more than simply a few hours of respite from our busy lives. Our forbearers knew the importance of sustaining their emotional and intellectual spirit by revisiting the many cultural roots that surround them. And so do we. In today's times of world conflict and economic stress, UMS plays a most valuable role in sustaining our global community's well being. The 09/10 season is a testament to that role. As a starter, the first half of the year witnessed the likes of the **Berlin Philharmonic**, **Shakespeare's Globe Theatre of London**, **The Suzanne Farrell Ballet**, and the **Vienna Boys Choir**. The second half offers the classical music of the **Chicago Symphony Orchestra** and the **San Francisco Symphony**, **Lang Lang** at the piano and **Julia Fischer** on the violin, the moods of **Wynton**

Marsalis and the **Jazz at Lincoln Center Orchestra**, the singing of **Ladysmith Black Mambazo**, the voices of **St. Petersburg's Maly Drama Theater**, the motion of **Hubbard Street Dance Chicago**, and the wit of *The New Yorker* music critic **Alex Ross**. These performances are a small bit of what UMS is doing for us now. It just doesn't get any better anywhere.

The UMS Board and I encourage you to engage yourself in the many experiences afforded by UMS. Dare yourself to be exposed to the different sounds and colors that are part of our ever-shrinking planet. They are all here. Enjoy the pride in being among our individual and corporate donors whose contributions fund more than half the expenses of bringing worldwide artists to our doors each year. The back of this program documents the wonderful support, both large and small, from our benefactors. Join them and participate as advocates for the cultural contributions that UMS offers to our greater community. Do it for yourself and for those who follow. Learn about us and talk to us at www.ums.org. We like to listen. And remember how very fortunate you are to be part of the UMS difference.



Sincerely,

A handwritten signature in dark ink that reads "James C. Stanley". The signature is fluid and cursive.

James C. Stanley
Chair, UMS Board of Directors



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Learn.

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

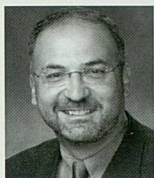
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detroitjazzfest.com

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UMS/Leadership

• CORPORATE AND FOUNDATION LEADERS



James G. Vella

*President, Ford Motor Company Fund
and Community Services*



**Ford Motor Company Fund
and Community Services**

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



Dr. Ora Hirsch Pescovitz

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



"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.

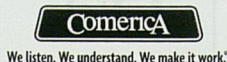
"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it, and CFI is proud to lend its support."



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!"

Fidelity
INVESTMENTS

Smart move.™



Carl W. Herstein

Partner, Honigman Miller Schwartz and Cohn LLP

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

HONIGMAN



Mark A. Davis

President and CEO, Howard & Howard

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

Howard & Howard

law for business®



Mohamad Issa

Director, Issa Foundation

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

Issa Foundation



Bill Kerby

Owner, Kerby's Kurb Service

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

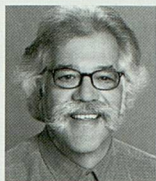


Tim Gretkierewicz

Market President, KeyBank

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

KeyBank



Dennis Serras

Owner, Mainstreet Ventures, Inc.

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

MAINSTREET
ventures
DISTINCTIVE CATERING.



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

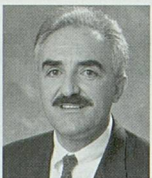
 **PNC**


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

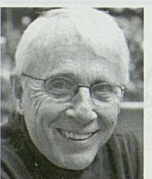
President, Sesi Lincoln Mercury Volvo Mazda

"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

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\$100,000 and above

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\$50,000-\$99,999

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

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

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 Lisa Michiko Murray,
Manager of Foundation and
Government Grants
 M. Joanne Navarre, *Manager of*
Annual Giving
 Marnie Reid, *Manager of*
Individual Support
 Cynthia Straub, *Advisory Committee*
and Events Coordinator

Education/Audience Development

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

Marketing/Public Relations

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

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

Ticket Services

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

Students

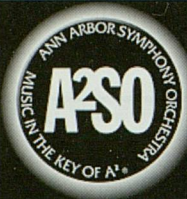
Emily Barkakati	Michael Mauskappf
Adam Bichir	Bryan McGivern
Greg Briley	Michael Michelson
Tyler Brunsman	Paula Muldoon
Allison Carron	Leonard Navarro
Shannon Deasy	Scott Padden
Michelle Dimuzio	Steven Rish
Kelsy Durkin	Michael Rochelle
Carrie Fisk	Andrew Smith
Dana Harlan	Cahill Smith
Tim Hausler	David Jones Sparks
Jasmine Hentschel	Trevor Sponseller
Jennifer Howard	Bennett Stein
Harsh Jhaveri	Maureen Stych
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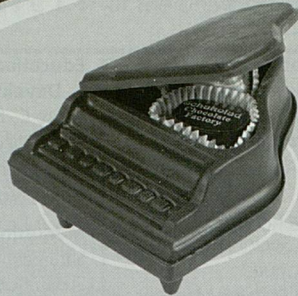
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UMS/Info

• GENERAL INFORMATION

Barrier-Free Entrances

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

Listening Systems

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

Lost and Found

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

Parking

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

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

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

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

Refreshments

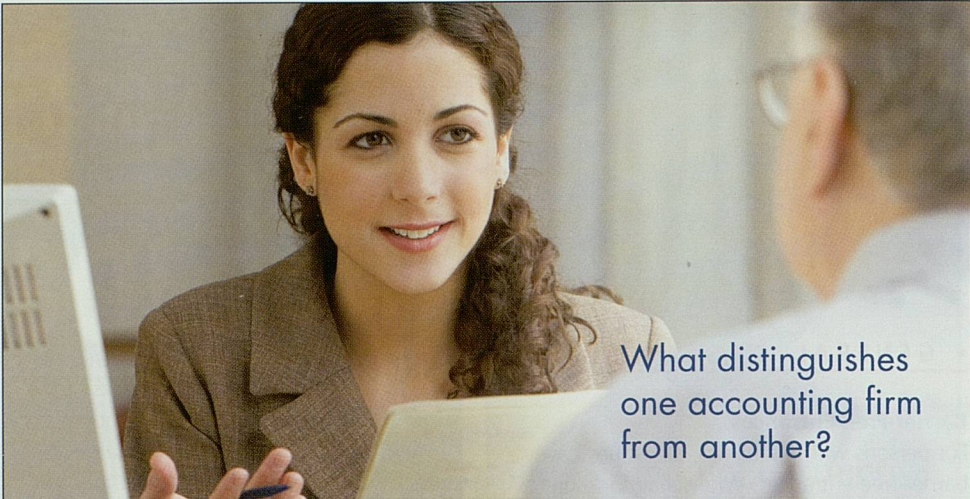
Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

Non-Smoking Venues

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

Start Time

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



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Visit www.ums.org for Tickets, Event Calendars, Artist Information, Venue Maps, Review Postings, Volunteer and Donor Opportunities, Educational Events, Gift Certificates, and Photos.

Become a fan of UMS on [facebook](#) and follow UMS on [twitter](#) @UMSNews



Latecomers

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

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

UMS works with artists to allow a flexible late-seating policy for family performances.

• UMS TICKETS

Group Tickets

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

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

For more information, please contact 734.763.3100 or umsgroupsales@umich.edu.

Classical Kids Club

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

Returns

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

Ticket Exchanges

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

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

STUDENT TICKETS

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

Half-Price Student Ticket Sales

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

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

Sponsored by  **UM CREDIT UNION**

UMS Rush Bucks

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

Teen Tickets

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

Gift Certificates

Available in any amount and redeemable for any events throughout our season, delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's

Days, or even as a housewarming present when new friends move to town.

UMS Gift Certificates are valid for five years from the date of purchase. For more information, please visit www.ums.org.

HOW DO I BUY TICKETS?

In Person:

League Ticket Office
911 North University Ave.

Hours:

Mon–Fri: 9am–5pm
Sat: 10am–1pm

By Phone:

734.764.2538

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

By Internet:

www.ums.org

By Fax:

734.647.1171

By Mail:

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

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

UMS/Annals

• UMS HISTORY

Through a commitment to presentation, education, and the creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over the past 131 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 1879, 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 60 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in seven different Ann Arbor venues.

The UMS Choral Union has likewise expanded its charge over its 131-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience* (2004), Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg (2006), John Adams's *On the Transmigration of Souls* with the Detroit Symphony Orchestra (2007), and Orff's *Carmina Burana* during Maestro Leonard Slatkin's opening weekend as Music Director of the Detroit Symphony Orchestra (2008).

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

• UMS VENUES AND BURTON MEMORIAL TOWER

Hill Auditorium

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

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

Hill Auditorium seats 3,575.

Lydia Mendelssohn Theatre

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

Michigan Theater

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

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

Power Center

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

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

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

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

The Power Center seats approximately 1,400 people.

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

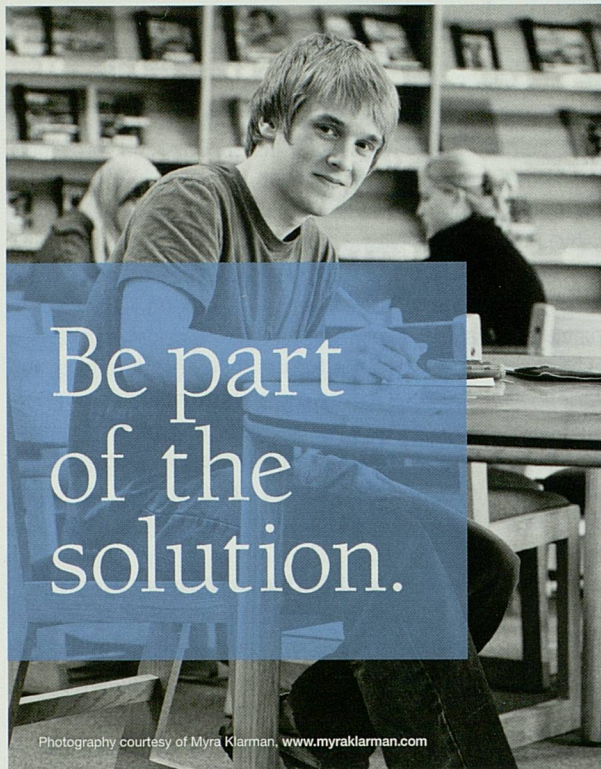
first started to more than 2,800 today. The present church seats 1,000 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual “mechanical action” organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, 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.

University of Michigan Museum of Art

The University of Michigan Museum of Art (UMMA) is a dynamic meeting place for the arts that bridges visual art and contemporary culture, scholarship and accessibility, and tradition and innovation. With the addition in March 2009 of the 53,000-square-foot Maxine and Stuart Frankel and the Frankel Family Wing and the restoration of historic Alumni Memorial Hall, UMMA ushered in a new era, a reimagining of the university art museum as a “town square” for the 21st century. With dramatically expanded galleries, special exhibition spaces that soar with new life, “open storage” galleries, and a range of lively educational and event spaces, UMS periodically presents events in multiple spaces throughout the museum.

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



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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, January 22 through Sunday, January 31, 2010

Bill T. Jones/Arnie Zane Dance Company <i>Fondly Do We Hope...Fervently Do We Pray</i> Friday, January 22, 8:00 pm Saturday, January 23, 8:00 pm Power Center	5
Chicago Symphony Orchestra Wednesday, January 27, 8:00 pm Hill Auditorium	13
Ladysmith Black Mambazo Sunday, January 31, 4:00 pm Hill Auditorium	23

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

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

February

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

March

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

April

- 7 Schleswig-Holstein Festival Orchestra
with Lang Lang, piano
- 8 Danilo Perez & Friends: *21st-Century Dizzy*
- 10 Baaba Maal with NOMO
- 12 Michigan Chamber Players
Trio Mediæval
- 22-24 Hubbard Street Dance Chicago
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 Tuesday, February 2, 2010

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

Bill T. Jones/Arnie Zane Dance Company

The Penny W. Stamps Distinguished Visitors Series: Bill T. Jones

A Question of Strategy and Objectives in Fondly Do We Hope, Fervently Do We Pray

Thursday, January 21, 5:10–7:00 pm

Michigan Theater, 603 E. Liberty Street

The Tony and MacArthur “Genius” Grant Award-winning iconic American choreographer Bill T. Jones is renowned for taking risks and making bold statements in his distinguished dance pieces. The fierce artistry we see on stage is rooted in a research-intensive and highly collaborative choreographic process. Bill T. Jones will share his thoughts on how a work is made and the process of understanding it.

Established with the generous support of alumna Penny W. Stamps, the Distinguished Visitors Program brings respected emerging and established artists/designers from a broad spectrum of media to the school to conduct a public lecture and engage with students, faculty, and the larger university and Ann Arbor communities.

A collaboration with the U-M Penny W. Stamps Distinguished Lecture Series.

Arts of Citizenship Breakfast: Lincoln in American Culture’s Collective Memory

Friday, January 22, 9:00–10:30 am

U-M Museum of Art Commons, 525 S. State Street

In conjunction with the UMS presentation of *Fondly Do We Hope...Fervently Do We Pray*, Arts of Citizenship and UMS host a participatory discussion on the role of the arts, culture, and politics in the shaping of public memory of President Lincoln, the Civil War, and the end of slavery, featuring faculty members from the U-M Center for African and African American Studies, the Program in American Culture, the Department of History, and the Department of Dance. Participating faculty

will include Kristin Hass, Assistant Professor of American Culture and author of *Carried to the Wall: American Memory and The Vietnam Veterans Memorial* (1998); Martha Jones, Associate Professor of History and African-American Studies and author of *All Bound Up Together: The Woman Question in African American Public Culture, 1830–1900* (2007); Julie Ellison, Professor, Department of English; and Robin Wilson, Associate Professor of Dance, choreographer, and dance historian.

A collaboration with the U-M Ginsburg Center, Arts of Citizenship, and UMMA.

Post-Performance Q&A

Friday, January 22, post-performance
Power Center

Following Friday’s performance, members of the Bill T. Jones/Arnie Zane Dance Company will take audience members’ questions from the stage about *Fondly Do We Hope...Fervently Do We Pray*. Event ticket to Friday evening’s performance is required to attend.

Chicago Symphony Orchestra

Who is Béla Bartók?

Monday, January 25, 7:00–8:30 pm

Ann Arbor District Library Downtown Branch,
Multipurpose Room

This incarnation of the Who is...? Series will explore Bartók’s unique life story, including his work as an ethnographer, his transition to American life, and the formative importance of *Bluebeard’s Castle*. Musicologists Mark Clague and Michael Mauskapf will discuss how, as one of the foremost composers of the 20th century, Bartók was a complex figure whose legacy is only now beginning to be understood fully.

A collaboration with the Ann Arbor District Library and the U-M School of Music, Theatre & Dance.

American Orchestras Summit at U-M: Creating Partnerships in Research and Performance

*Tuesday, January 26–Thursday, January 28,
See website below for complete listing of
sessions and times.*

Rackham Auditorium, 915 E. Washington Street

A landmark conference concerning the American orchestra will unearth the wide-reaching cultural impact that the orchestra has had in America, discerning what these institutions can tell us about our society. The conference will bring together arts administrators and scholars from across disciplines to explore two issues in particular: organizational structures and strategies, past and present, that have aided (or hindered) the orchestra's success; and the symbiotic relationship between an orchestra and its community. By considering the institutional history and practices of the American orchestra, we can better understand and address the challenges and opportunities of the present.

Participants include Joseph Horowitz (writer and consultant), Henry Fogel (Dean, Roosevelt University), Rob Birman (CEO, Louisville Symphony), Larry Tamburri (President, Pittsburgh Symphony), Susan Feder (Mellon Foundation), Wayne Brown (NEA), and others.

To register for the conference and participate as an audience member, please e-mail orchestrasummit@umich.edu or visit <http://sitemaker.umich.edu/orchestrasummit>. There is a \$25 registration fee for non-students.

A collaboration with the U-M School of Music, Theatre & Dance, the Ann Arbor Symphony Orchestra, and Arts Enterprise.

Artist Interview: Pierre Boulez

*Thursday, January 28, 12:00 pm
Rackham Amphitheatre, Fourth Floor,
915 E. Washington Street*

No longer the *enfant terrible* of his youth, Pierre Boulez reigns in his "Late Style" as one of the few dominant figures in the world of the performing arts. More than a conductor and more than a composer, he defines the intellectual epicenter of 20th-century music. U-M Professor Emeritus of Musicology Glenn Watkins and Maestro Boulez will discuss the past, present, and future of orchestras, live performance, artistic choices, and contemporary composition.

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

Ladysmith Black Mambazo

Screening of *Poetry in Motion: 100 Years of Zanzibar's Nadi Ikhwan Safaa*

*Tuesday, January 26, 7:00 pm
U-M Biomedical Science Research Building
Auditorium, 109 Zina Pitcher Place*

As part of the 2010 focus on African performing arts traditions, UMS will host a series of film screenings beginning with *Poetry in Motion: 100 Years of Zanzibar's Nadi Ikhwan Saffaa*, a celebration and history of Zanzibar's oldest *taarab* orchestra. This full-length feature documentary was produced by Kelly Askew, Director of the U-M African Studies Center and Associate Professor of Anthropology and the Center for Afro-American and African Studies. The film screening will be preceded by a brief introduction by Professor Askew.

A collaboration with UMMA, the U-M African Studies Center, and the U-M Center for Afro and African American Studies.

The Bad Plus

Masterpieces Revealed:

Music of The Bad Plus

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

U-M Jazz Professor and saxophonist/composer Andrew Bishop will lead a program surrounding the eclectic and unforgettable music of The Bad Plus. With collaborating musicians, Bishop will use performance and discussion to help deconstruct why exactly the group's music is so distinctive and genre-defying.

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

presents

Fondly Do We Hope... Fervently Do We Pray

a production of

Bill T. Jones/Arnie Zane Dance Company

Bill T. Jones, *Artistic Director*

Jean Davidson, *Executive Director*

Janet Wong, *Associate Artistic Director*

Company

Asli Bulbul

LaMichael Leonard Jr.

Antonio Brown

I-Ling Liu

Peter Chamberlin

Paul Matteson

Talli Jackson

Erick Montes

Shayla-Vie Jenkins

Jennifer Nugent

with

Jamyl Dobson, *Actor*

Musicians

Christopher Antonio William Lancaster, *Band Leader, Cello*

Wynne Bennett, *Piano*

George Lewis, Jr., *Guitar, Vocals*

Clarissa Sinceno, *Vocals*

Ravinia Festival, Lead Commissioner

Program

Friday Evening, January 22, 2010 at 8:00

Saturday Evening, January 23, 2010 at 8:00

Power Center • Ann Arbor

Act I

Introduction

The Crossing

Biographies

Crossing Brooklyn Ferry

Lady Liberty

The Auction

Debates/The Boil that Bursts

Act II

The War

Epilogue

This evening's program will be performed with no intermission.

31st and 32nd
Performances of the
131st Annual Season

19th Annual
Dance Series

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

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

Also funded in part by the MetLife Community Connections Fund of the National Dance Project (NDP), a program administered by the New England Foundation for the Arts. Major support for NDP is also provided by the Doris Duke Charitable Foundation with additional support from the Ford Foundation and the Andrew W. Mellon Foundation.

Also funded in part by the Performing Arts Fund, a program of Arts Midwest funded by the National Endowment for the Arts, which believes a great nation deserves great art, with additional contributions from Michigan Council for Arts and Cultural Affairs, General Mills Foundation, and Land O'Lakes Foundation.

Media partnership is provided by *Between the Lines*, *Metro Times*, *Michigan Chronicle*, Michigan Radio 91.7 FM, and Ann Arbor's 107one.

Special thanks to Christina Hamilton and the U-M Penny W. Stamps Distinguished Lecture Series; Margaret Dewar, Matthew Countryman, and Kamilah Henderson of the U-M Ginsburg Center and Arts of Citizenship; and UMMA for their support of and participation in events surrounding the Bill T. Jones/Arnie Zane Dance Company performances.

The Bill T. Jones/Arnie Zane Dance Company appears by arrangement with IMG Artists, New York, NY.

The Ravinia Festival Association is the lead commissioner of *Fondly Do We Hope...Fervently Do We Pray*.

Fondly Do We Hope...Fervently Do We Pray is made possible with lead support from the Company's commissioning program, "Partners in Creation," which includes the following donors: the Argosy Foundation, Abigail Congdon and Joe Azrack, Anne Delaney, Eleanor Friedman, Barbara and Eric Dobkin, Sandra Eskin, Ruth and Stephen Hendel, Ellen Poss, Jane Bovingdon Semel, and Carol H. Tolan.

Large print programs are available upon request.

Fondly Do We Hope...Fervently Do We Pray

<i>Concept and Direction</i>	Bill T. Jones
<i>Choreography</i>	Bill T. Jones with Janet Wong and members of the Company
<i>Decor</i>	Bjorn Amelan
<i>Lighting Design</i>	Robert Wierzel
<i>Video Design</i>	Janet Wong
<i>Costume Design</i>	Liz Prince
<i>Sound Design</i>	Lindsay Jones
<i>Original music composed and arranged by</i>	Jerome Begin, Christopher Antonio William Lancaster, and George Lewis, Jr.
<i>Additional music and lyrics</i>	<i>Annie Laurie</i> , Scottish Traditional <i>Weevily Wheat</i> , American Folk Song <i>Since I Laid My Burden Down</i> , American Spiritual <i>St. Paul</i> , Op. 36, Felix Mendelssohn <i>The Last Leaf</i> , Oliver Wendell Holmes <i>The Wound-Dresser</i> , Walt Whitman <i>Second Inaugural Address</i> , Abraham Lincoln Song of Solomon and Book of Revelation, King James Version
<i>Script</i>	Bill T. Jones with Janet Wong
<i>Additional text</i>	LaMichael Leonard, Jr., Peter Chamberlin, and Michelle Elliott
<i>With excerpts from</i>	<i>First Inaugural Address</i> and <i>Address to Temperance Society</i> , Abraham Lincoln <i>House Divided Speech</i> , Abraham Lincoln, from the Lincoln-Douglass debates <i>Crossing Brooklyn Ferry</i> and <i>Poem of the Body</i> , Walt Whitman <i>Colonization</i> , Frederick Douglass, from <i>The North Star</i> Declaration of Independence Book of Revelation, King James Version <i>Poem of the Body</i> read by Jordan Taylor

Production Staff

Kyle Maude, *Production Stage Manager*
 Laura Bickford, *Lighting Supervisor*
 Eric Launer, *Technical Director*
 Betania Vazquez, *Company Manager*
 Sam Crawford, *Sound Supervisor*
 Dean Perry, *Head Carpenter*
 Solomon Weisbard, *Associate Set Designer*

Dallas Nichols, *Video Programmer*

Micah Stieglitz, *Video Programmer*

Artistic Staff

Bjorn G. Amelan, *Creative Director*
 Robert Wierzel, *Resident Lighting Designer*
 Liz Prince, *Resident Costume Designer*
 Bill Katz, *Artistic Consultant*

Administrative Staff

Bob Bursey, *Producing Director*
 Bill Wagner, *Director of Finance*
 Leah Cox, *Education Coordinator*
 JJ Lind, *Director of Development*
 Sheila Parekh, *Development Associate, Individual Giving*
 Jillian Sweeney, *Public Relations & Marketing Associate*
 Marcus Dargan, *Office Manager / Executive Assistant*
 Lowenstein Sandler PC, *Counsel*
 Daniel Wiener, *Webmaster*
 Real Design, *Identity Design Concept*

Co-commissioning support provided by Lincoln Center Festival and Indiana University Auditorium.

Development support provided by The Performing Arts Center Purchase College.

Additional support provided by the National Endowment for the Arts, the National Dance Project of the New England Foundation for the Arts, and the MAP Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Rockefeller Foundation.

Music commissioning support provided by the O'Donnell Green Music for Dance Foundation.

The world première of *Fondly Do We Hope...Fervently Do We Pray* was presented at the Ravinia Festival in Highland Park, Illinois on September 17, 2009 in honor of the bicentennial of Abraham Lincoln's birth.

The Company wishes to thank the tdf Costume Collection for their assistance in this production.

Rehearsed at the New 42nd Street Studios.



Photo: Paul Gootie

The **Bill T. Jones/Arnie Zane Dance Company** is currently celebrating its 25th anniversary season. The Company was founded after 11 years of collaboration during which Bill T. Jones and Arnie Zane (1948–1988) redefined the duet form and foreshadowed issues of identity, form, and social commentary that would change the face of American dance. It emerged onto the international scene in 1983 with the world premiere of *Intuitive Momentum* at the Brooklyn Academy of Music, which featured legendary drummer Max Roach. Since then, the 10-member Company has performed worldwide in over 200 cities in 30 countries including Australia, Brazil, Canada, the Czech Republic, Germany, France, Israel, Italy, Japan, Mexico, South Africa, and the UK. Today, the Harlem-based Company is recognized as one of the most innovative and powerful forces in the modern dance world.

The Company has distinguished itself through its teaching and performing at various universities, festivals, and under the aegis of government agencies such as the US Information Agency

(in Eastern Europe, Asia, and South East Asia). Audiences of approximately 50,000 to 100,000 annually see the Company across the country and around the world.

The work of the Bill T. Jones/Arnie Zane Dance Company freely explores both musically driven works and works using a wide variety of texts (such as *Reading, Mercy and the Artificial Nigger* based on Flannery O'Connor's 1955 short story *The Artificial Nigger*). The repertoire is widely varied in its subject matter, visual imagery, and stylistic approach to movement, voice, and stagecraft. The Company has been acknowledged for its intensely collaborative method of creation that has included artists as diverse as Keith Haring, The Orion String Quartet, the Chamber Music Society of Lincoln Center, Cassandra Wilson, *fado* singer Misia, jazz pianist Fred Hersch, Ross Bleckner, Jenny Holzer, Robert Longo, Julius Hemphill, and Peteris Vasks. The collaborations of the Bill T. Jones/Arnie Zane Dance Company with visual artists were the subject of *Art Performs Life* (1998), a groundbreaking exhibition at the Walker Art Center in Minneapolis, MN.

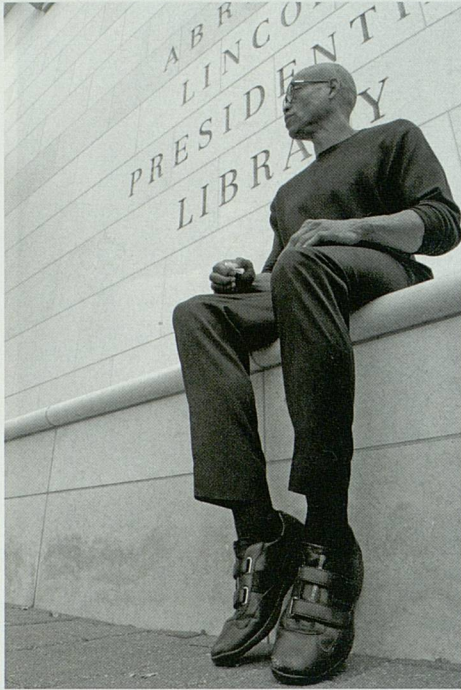


Photo: Russell Jenkins-Ravinia Festival

Bill T. Jones

In 2007, Ravinia Festival in Highland Park, IL commissioned the Company to create a work to honor the bicentennial of Abraham Lincoln's birth. The Company created three new productions in response: *100 Migrations* (2008), a site-specific community performance project; *Serenade/The Proposition* (2008), examining the nature of history; and *Fondly Do We Hope...Fervently Do We Pray* (2009), the making of which is the subject of a feature-length documentary by Kartemquin Films entitled *A Good Man*, to be broadcast on PBS *American Masters* in 2011.

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

Bill T. Jones (*Artistic Director/Co-Founder/Choreographer*), a multi-talented artist, choreographer, dancer, theater director, and writer, has received such major awards including a 1994 MacArthur "Genius" Award and a 2007 Tony Award. His work in dance has been recognized with the 2003 Dorothy and Lillian Gish

Prize, the 2005 Wexner Prize, the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement, and the 1993 *Dance Magazine* Award. His venture into off-Broadway theater (*The Seven*) resulted in a 2006 Lucille Lortel Award and his choreography for the Broadway show *Spring Awakening* was acknowledged with a 2007 Tony Award as well as an Obie Award for the show's 2006 off-Broadway run.

Before forming the Bill T. Jones/Arnie Zane Dance Company in 1982, Mr. Jones choreographed and performed nationally and internationally as a soloist and duet company with his late partner, Arnie Zane. In addition to creating more than 140 works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies. In 1995, Mr. Jones directed and performed in a collaborative work with Toni Morrison and Max Roach, *Degga*, at Alice Tully Hall, commissioned by Lincoln Center's Serious Fun Festival. His collaboration with Jessye Norman, *How! Do! We! Do!* premiered at New York's City Center in 1999.

Mr. Jones has received honorary doctorates from Yale University, Art Institute of Chicago, Bard College, Columbia College, Skidmore College, The Juilliard School, Swarthmore College, and the State University of New York at Binghamton Distinguished Alumni Award, where he began his dance training with studies in classical ballet and modern dance.

Mr. Jones's memoirs, *Last Night on Earth*, were published by Pantheon Books in 1995. An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, published in 1989 by Station Hill Press. Hyperion Books published *Dance*, a children's book written by Bill T. Jones and photographer Susan Kuklin, in 1998. Mr. Jones contributed to *Continuous Replay: The Photography of Arnie Zane*, published by MIT Press in 1999.

Mr. Jones created, directed, and choreographed *Fela! A New Musical*, based on the life of Fela Kuti, which played to sold-out houses off-Broadway in the summer of 2008 and which moved to Broadway in the fall of 2009. Most recently, Mr. Jones was one of 22 prominent black Americans featured in Timothy Greenfield-Sanders and Elvis Mitchell's HBO documentary *The Black List*, which premiered at the Sundance Festival in January 2008 and was broadcast nationally in the fall of 2008.

Arníe Zane (Co-Founder, 1948–1988) was a native New Yorker born in the Bronx and educated at the State University of New York (SUNY) at Binghamton. In 1971, Mr. Zane and Mr. Jones began their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Welk. Mr. Zane's first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Mr. Zane was the recipient of a second CAPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Mr. Zane was co-recipient, with Bill T. Jones, of the German Critics Award for his work *Blauvelt Mountain. Rotary Action*, a duet with Mr. Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

The Alvin Ailey American Dance Theater commissioned a new work from Mr. Zane and Mr. Jones, *How to Walk an Elephant*, which premiered at Wolf Trap in August 1985. Mr. Zane (along with Mr. Jones) received a 1985–86 New York Dance and Performance ("Bessie") Award for Choreographer/Creator. *Continuous Replay: The Photographs of Arnie Zane* was published by MIT Press in April 1999.

Janet Wong (Associate Artistic Director/Video Designer) was born in Hong Kong and trained in Hong Kong and London. Upon graduation, she joined the Berlin Ballet where she first met Mr. Jones when he was invited to choreograph for the company. In 1993, Ms. Wong moved to New York to pursue other interests. Ms. Wong became Rehearsal Director of the Company in 1996 and Associate Artistic Director in August 2006.

UMS Archives

This weekend's performances mark the Bill T. Jones/Arnie Zane Dance Company's sixth and seventh appearances under UMS auspices. The Company made its debut in March 1995 with performances of *Still/Here* at the Power Center. The Company most recently appeared in January 2003 at the Power Center with repertory performances in collaboration with the Chamber Music Society of Lincoln Center and the Orion String Quartet.

13th Annual Sphinx Competition for young Black & Latino string players



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What's Your Legacy?

Prue & Ami Rosenthal's dream is to ensure that live arts performances for K-12 students will continue at UMS for generations to come.

Prue and Ami Rosenthal believe it is vital for children to have the opportunity to experience live performances. To back up that belief, they created an endowment fund to support the annual UMS Youth Performance Series, where more than 25,000 area children see live performances by great artists from around the world. Many of their friends and family members also made donations to establish the Fund. They now have a provision in their will to ensure their legacy, that live performances will always be available to schoolchildren into the future.

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Call Marnie Reid at 734-647-1178 or marnreid@umich.edu to start a conversation about a planned or endowed gift to UMS. University of Michigan investment professionals are available to work with you and your attorney on the charitable giving plan that is right for you.



with
The Linda and
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presents

Chicago Symphony Orchestra

Pierre Boulez, *Conductor*

Mathieu Dufour, *Flute*
Michelle DeYoung, *Mezzo-Soprano*
Falk Struckmann, *Bass-Baritone*

Program

Wednesday Evening, January 27, 2010 at 8:00
Hill Auditorium • Ann Arbor

Maurice Ravel

Le tombeau de Couperin

Prélude
Forlane
Menuet
Rigaudon

Marc-André Dalbavie

Flute Concerto

In one movement

Mr. Dufour

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

Béla Bartók

Bluebeard's Castle

Ms. DeYoung, Mr. Struckmann

33rd Performance of the
131st Annual Season

This evening's performance is sponsored by the Linda and Maurice Binkow Philanthropic Fund, the Charles H. Gershenson Trust, and an anonymous donor.

131st Annual
Choral Union Season

This evening's performance is hosted by Sesi Motors.

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

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Special thanks to Mark Clague, Associate Professor of Musicology, U-M School of Music, Theatre & Dance, for speaking at this evening's Prelude Dinner.

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

Supertitle system courtesy of Digital Tech Services, LLC, Portsmouth, VA.

Special thanks to Mark Clague, Glenn Watkins, and Michael Mauskopf from the U-M School of Music, Theatre & Dance for their support of and participation in events surrounding this performance and the American Orchestras Summit.

Pierre Boulez @ 85 is supported in part by an award from the National Endowment for the Arts.

Large print programs are available upon request.

Le tombeau de Couperin (1919)

Maurice Ravel

Born March 7, 1875, in Cibourey,

Basses-Pyrénées, France

Died December 28, 1937, in Paris

Considered too small and delicate for military service, Maurice Ravel realized that he could serve his country by writing music. But when his brother Edouard enlisted at the start of World War I, Ravel didn't want to sit on the sidelines. At the age of 39, he managed to get accepted as a nurse's aide, leaving behind a number of unfinished scores and his 74-year-old mother. Music was still on his mind, however. In October 1914, his first month on the job, he wrote to his former pupil, Roland-Manuel, about two new piano pieces he was planning, including a French suite—"No, it isn't what you think: *la Marseillaise* will not be in it, but it will have a *forlane* and a *gigue*; no tango, however." That was the beginning of *Le tombeau de Couperin*.

In March 1915, Ravel became a truck driver for the 13th Artillery Regiment. (He named the truck Adélaïde and signed his letters Chauffeur Ravel.) It was a dangerous, exhausting, and stressful assignment, and his health suffered. At least for a while, music took a back seat to the more pressing concerns of life and death. Early in 1917, his mother died; it was a terrible blow, which contributed even further to his physical and mental decline, and he was discharged from the army a few months later. While recuperating at his godmother's country house, Ravel returned to writing music, beginning with the French suite for piano.

Ravel had been tempered by his first-hand experience of war. A frothy symphonic poem, *Vien*, which he abandoned during the war, now became the bitter *La valse*. And the benign piano suite he had long envisioned, perhaps as a genial bit of nationalism, now carried the horrible weight of tragedy: each movement was dedicated to a friend who had died at the front. Back in familiar surroundings, but still haunted by memories of the war, Ravel completed the suite he now called *Le tombeau de Couperin*. What had begun as a homage to a golden era of French music—the age of François Couperin and the 18th century in general—now paid gentle tribute to the victims of World War I. Ravel designed his own title page for the score, which included a draped funerary urn. The piano suite contained six movements; as the composer promised, there was no hint of the *Marseillaise*.

Before the war, Ravel's own orchestrations of his piano pieces *Mother Goose* and the *Valses nobles et sentimentales* were wildly popular. In 1919, after the first performance of *Le tombeau de Couperin*, he began to orchestrate four of the six movements. As Roland-Manuel wrote, "This metamorphosis of piano pieces into symphonic works was a game for Ravel, a game played to perfection, so that the transcription outdid the charm of the original." *Le tombeau de Couperin* is arguably Ravel's greatest success in the sport. The translation from piano to full orchestra is handled with an almost impossible finesse; Ravel carefully weighed every choice of instrument, showing impeccable concern for color, in all its subtle modulations, as well as for clarity and balance. The orchestration is a work of both enormous care and extreme economy.

Le tombeau de Couperin is the most gentle of war memorials—it's about memory, not combat. It has neither the morbid sadness of Richard Strauss's *Metamorphosen* nor the anger of Dmitri Shostakovich's grand wartime symphonies. It evokes those it honors, not the tragic circumstances of their deaths. Ravel borrows the forms of the baroque dance suite, beginning with a prelude that sets the presiding graceful tone. (The piano version includes a fugue and a toccata that Ravel chose not to orchestrate.) The second movement is a *forlane*, a Northern Italian dance; before composing a note of his own, Ravel transcribed a *forlane* by Couperin as a way of getting to know the style. Ravel's "Menuet" (like the "Prélude") gives the oboe a prominent role. The "Rigaudon" that concludes Ravel's suite is an old dance from Provence that was sometimes used by Rameau and Bach, and much later by Grieg in his *Holberg Suite, Op. 40*, though seldom with such brilliance and panache.

Flute Concerto (2006)

Marc-André Dalbavie

Born February 10, 1961, in Neuilly-sur-Seine, France

Marc-André Dalbavie regularly retreats to a 15th-century farmhouse in the French countryside to compose. "I'm completely alone," he said recently. "Every door is shut and the windows shut also, and I really work every day in this *atelier* in a sort of isolation ward." Nevertheless, Dalbavie is very much a composer of our time, and his music is a reflection of life in today's complex world. This

recent *Flute Concerto*, like his *Piano Concerto*, which the Chicago Symphony played four years ago, is a prime example of Dalbavie's unique brand of modernism, steeped in the concerns that have preoccupied composers for centuries yet expressed in a language that would have been unrecognizable only a few years ago.

Dalbavie's training is defined by avant-garde big names and cutting-edge trends. His composer's voice was initially influenced by "spectralism"—a compositional style of the 1970s and 1980s that is based on a rigorous, computer-derived exploration of timbre (the color of sound)—and then at the technology-based world of IRCAM, the music research temple in Paris launched by Pierre Boulez. He also worked with John Cage and Merce Cunningham in London in 1980, with Italian pioneer Franco Donatoni in Sienna four years later, and he studied orchestral conducting with Boulez in the late 1980s.

Beginning with his earliest works, Dalbavie became known for writing music that explores color and texture. His scores are often characterized by a complex layering of foreground and background, like several stories all unfolding simultaneously. (He once compared the technique not to Proust, who moves back and forth between past and present, but to the American soap opera *Dallas*, which had obviously infiltrated French television at the time.) He also is fascinated by sound and acoustics—and in the way music relates to the performance space. His first concerto, for violin, composed in 1996—Dalbavie's first composition without electronics—planted individual members of the orchestra within the audience. "The idea," he said at the time, "was to take a very conventional form and put it into space, destabilize the form." *Concertate il suono* (which was commissioned by the Chicago Symphony and the Cleveland Orchestra to honor Boulez's 75th birthday) carried the idea further, placing chamber groups of instruments throughout the concert hall. Dalbavie has compared the idea to seeing Mantegna's celebrated fresco *Camera degli Sposi* (The bridal chamber) in Mantua, which covers not only the walls, but the ceiling as well: "You're in the painting," he has said.

But beginning with *Color* in 2002, Dalbavie moved away from composing these spatial works to concentrate on pieces that investigate sonority and texture from the confines of the conventional orchestral stage and to refine his ideas of musical "development." In Dalbavie's recent scores,

including the *Piano Concerto* performed in Chicago in 2006 (with Leif Ove Andsnes, its dedicatee, as the soloist), the music is in a constant state of transformation—of one sound or one idea evolving into another.

Dalbavie's standard composing method—literally behind closed doors—is very much his own. "I have the piece finished before I write," he told *The New York Times* a few years ago:

Of course, the detail changes as I work. But I am the contrary of Boulez in that, because he starts with a little motif and sees what he can make of it, and the motif grows, like a plant. With me the piece arrives like a block, after a certain time. I'm a little like the Japanese painter who would spend months waiting and then do a picture in three seconds. Of course, in music three seconds is not possible. You have months of work to do. But still, I don't discover the piece progressively. Suddenly it's there.

While writing his *Piano Concerto* five years ago—composed after extensive study of the most famous piano concertos of the past—Dalbavie formed strong ideas about the relationship between the solo instrument and the orchestra. In the end, it was the traditional "classical confrontation," as he put it, that he chose to avoid. The *Flute Concerto* is a further exploration of the idea that the two do not so much face off or argue, as in many of the most dramatic concertos in the repertory, but coexist in an ever-changing world. The flute and orchestra begin and end playing together, and in between there is constant interaction.

Dalbavie's fascination with color still runs deep throughout this work, reflecting his earlier stance as a "spectralist" (he told *The New York Times* that "spectralist" composers work like Monet, who broke down colors into components. "We de-compose sound and then redeploy it," he said). The *Flute Concerto*, like much of Dalbavie's more recent work, also shows an occasional unexpected affinity with certain elements of so-called minimalism—the gradually shifting patterns, the sense of stasis. And, after years of focusing on color and harmony, Dalbavie has begun to turn his attention to melody—"I started with vertical music and I have moved progressively towards horizontal music," is how he has put it. (A new chamber work, *Melodia*, which Dalbavie has described as a "symbol of my evolution," was premiered in New York in December.)

Like his *Piano Concerto*, the *Flute Concerto* unfolds as one unbroken paragraph. The work is subtly indebted to tradition, from its echoes of the classical fast-slow-fast form, and its orchestra of almost Mozartean proportions to the nature of the solo flute part itself. Dalbavie has taken the clichés of virtuoso flute writing, from the vaulting arpeggios with which the concerto opens, and used them in unexpected ways. It's as if a new light—from a new century—has been cast over the flute music of the past, splintering its familiar gestures into an original sonic world. The entire work is characterized by clearly defined ideas and lucid textures combined with surprisingly complex colors. It is easy to follow, yet it resonates with provocative thoughts and sounds.

Over the years, Dalbavie has noticed that of all the people who talk to him after a performance, no two ever describe what they've heard in the same way. "I'm deeply convinced that art is the explosion of meaning," Dalbavie once said. "Each person finds his own meaning in music. I don't want the public to understand what I wanted to do for myself. If they find a different meaning I am happy."

Bluebeard's Castle (1911)

Béla Bartók

Born March 25, 1881, in Nagyszentmiklós,
Hungary [now Sînnicolau Mare, Romania]
Died September 26, 1945 in New York

Bluebeard first appears in the pages of Charles Perault's *Mother Goose* tales, in the company of Tom Thumb and Little Red Riding Hood. There was an actual Bluebeard, a 15th-century dandy named Gilles de Retz who dyed his beard blue, dressed in the best silks and jewels, and is said to have committed a number of crimes, although the cold-blooded murder of his six wives is not among them. Perault added that detail in his 1697 collection: Bluebeard's newest bride discovers the heads of her predecessors neatly hanging behind a closet door. In the 200 years between Perault and Bartók, this legend took many forms and eventually made its way to the world of opera; Grétry's *Raoul Barbe-bleue*, Offenbach's *Barbe-bleue*, and Dukas's setting of Maeterlinck's *Ariane et Barbe-bleue* were the most successful.

Dukas's version was only four years old in 1911 when Béla Bartók began to write his first and only opera, which is also based on the Bluebeard legend. Bartók took a text already prepared by his fellow countryman Béla Balázs for Zoltán Kodály, who never used it. In Balázs's version, the drama is compressed into one act with only two characters. (The former wives, of which there are now only three, are mute; Balázs renames the newest bride Judith.)

The basic stages of the drama can be quickly summarized. The aging Bluebeard and his young bride Judith enter the dark, vast, circular hall of his castle. There are no windows, only seven massive doors. Judith vows that their love will bring sunlight and joy to the castle; Bluebeard says it can never be. She insists on knowing what is behind the seven locked doors. Finally, Bluebeard gives her the first key, and thus begins the terrifying series of discoveries that seals Judith's own fate. The first six doors produce:

1. A torture chamber, its walls weeping blood
2. An armory, the weapons of war all stained with blood
3. Great wealth and treasure, the jewels bathed in blood
4. A perfumed garden, its soil soaked with blood
5. A vast panorama of the countryside, with clouds casting a bloody shadow
6. Still waters, a great lake of tears

Bluebeard begs Judith to leave the last, seventh door unopened; fearing that she already knows the truth, she insists. The seventh door is unlocked, revealing Bluebeard's three previous wives. Bluebeard introduces the first, who came at dawn; the second, who came at midday; and the third, who came at twilight. Now Judith, who came in the night sown with stars, joins the others behind the seventh door. The door closes, and Bluebeard is left in darkness.

As Peter Bartók, the composer's son, has written:

Bluebeard represents Man as a tragic figure: in fulfilling his nature, he must forego joy and satisfaction; he must suffer and make others suffer. Seeking truth, he is obliged to sacrifice

happiness. Judith is woman as the embodiment of love. She loves Bluebeard because he is the essential Man, the unhappy seeker of uncompromising and joyless truth. She wants to redeem him, to reconcile him with life, to make him accept happiness.

All three of Bartók's stage works—the others are the ballets *The Wooden Prince* and *The Miraculous Mandarin*—focus on the relationship between man and woman. In *Bluebeard's Castle*, Bartók uses contrasting music to distinguish the two: pentatonic and folklike for Bluebeard; chromatic and romantic for Judith. These are the only singing roles, and the relationship between them is not defined by stock operatic gestures or forms; they sing to each other, but not together until the very end, and then only for a few measures. The symbolism is powerful: they cannot reach one another. The drama in *Bluebeard's Castle* is accomplished through music, not action. (As the bard who speaks the prologue suggests, the stage on which the work unfolds may well be one of the mind.)

The opera begins and ends in total darkness, with music based on a pentatonic scale (using only five notes) starting on F-sharp; but with the flood of light at the fifth door, Bartók unleashes a blinding flash of pure C Major. (Significantly, C is the note furthest from F-sharp.) That moment, capped by Judith's cry on a high C, comes at the very center of the piece and suggested to Bartók the arch form that became his favorite architectural plan. *Bluebeard's Castle* is a gradual *crescendo* from darkness to light and then back again.

The opening of the doors invites orchestral music that is richly descriptive of each discovery. The horrors of the torture chamber are illustrated in chilling sounds from the entire orchestra: there are shrieks from the piccolos and a nervous trilling throughout. Trumpet and horn fanfares introduce the armory. Glistening patterns from the celesta and harps accompany the discovery of the jewels. The garden behind the fourth door is depicted in a pastoral horn theme over a wash of quiet string music. The broad vistas of Bluebeard's kingdom are scanned in slow progressions of brilliant triads, ceremonial and spine-tingling in the sheer power of their sound. Arpeggios from the celesta, harps, and winds suggest the immense waters behind the sixth door.

At the seventh door, the drama is turned on its head. Judith has heard the rumors and believes the last door will reveal the bodies of Bluebeard's

murdered wives. But the women are not dead. As Peter Bartók explains, "In Balázs's symbolic version, representing Bluebeard as the prototype of tragic and creative man, the central motif of the old folk tale, Bluebeard as the wicked wife-killer, is thoroughly sublimated." He concludes:

No woman, then, can give Bluebeard joy and happiness on her own terms, as Judith had wanted to. The women are forever enshrined, as figures of undying beauty, in the secret recesses of the castle of gloom, which in its turn symbolized man's soul. Bluebeard's women make his flowers bloom and his treasures grow; in other words, they are the source of the creative man's inspiration. But as living women, they cannot share his life. They exist only as idealized memories. Without being a wife-killer in the material sense, Bluebeard does kill his women on the "inner" stage. Tragic man can find no fulfillment in woman. This is the hidden "meaning" of the old tale.

Bluebeard's Castle is not often encountered in the opera house, partly because it must be paired with something else to make for a full evening and it is difficult to find an ideal companion, and partly because its true power does not depend on stage effects, but on an uncompromising delivery of the music. During the composer's lifetime, *Bluebeard's Castle* was rarely performed. As soon as the score was finished, Bartók entered it in an important national competition; the prize, a staged production, was denied because the jurors thought the work unperformable. *Bluebeard's Castle* was not staged for another seven years. Shortly after the première in Budapest in May 1918, *Bluebeard* was banned throughout Hungary because its librettist, Balázs, was now a political exile. A production was announced to celebrate the composer's 50th birthday in 1931, but it did not materialize. Eventually the opera was recognized as a work of singular power and brilliance, but the difficulties Bartók had endured getting *Bluebeard's Castle* produced soured him from writing for the stage ever again.

Program notes by Phillip Huscher, Program Annotator for the Chicago Symphony Orchestra.

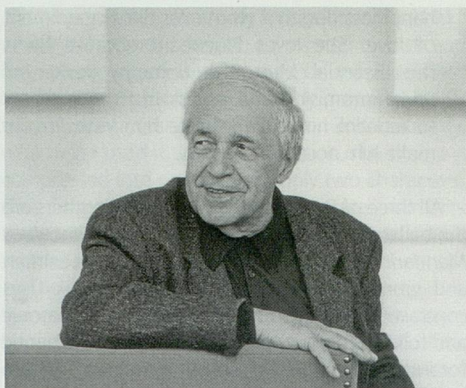
In its second century, the **Chicago Symphony Orchestra** (CSO) holds an enviable position in the music world, with performances greeted by enthusiastic audiences both at home and abroad.

The CSO currently enjoys a unique leadership among international orchestras, with three of the world's most celebrated conductors at its helm. Eminent Dutch conductor Bernard Haitink became Principal Conductor in 2006 and will conclude his successful tenure at the end of the 09/10 season. Renowned French composer and conductor Pierre Boulez—whose long-standing relationship with the CSO led to his appointment as Principal Guest Conductor in 1995—was named Helen Regenstein Conductor Emeritus in 2006. In May 2008, Riccardo Muti was appointed the CSO's 10th Music Director. Maestro Muti currently serves as Music Director Designate and will begin his tenure as Music Director in September 2010.

The CSO's self-produced weekly radio program hit the national airwaves in April 2007 and is now syndicated to more than 200 markets nationwide on the WFMT Radio Network. These broadcasts offer a new and distinctive approach to classical music radio, with lively and engaging content designed to provide deeper insight and offer further connection to the music performed in the CSO's concert season.

Recordings have been an important part of the CSO's activities. Since 1916, the CSO has amassed a discography numbering more than 900. Recordings by the CSO have earned 60 Grammy Awards from the National Academy of Recording Arts and Sciences—more than any other orchestra in the world. CSO Resound, the Orchestra's in-house label for CD and digital download releases, was launched in May 2007. The CSO Resound recording of Shostakovich's *Symphony No. 4* with Maestro Haitink, which includes a DVD *Beyond the Score* presentation, won the 2008 Grammy Award for "Best Orchestral Performance."

Appointed the CSO's Helen Regenstein Conductor Emeritus in 2006, composer-conductor **Pierre Boulez** is one of the most important musical and intellectual figures of our time. Maestro Boulez was named Principal Guest Conductor of the CSO in March 1995. This year, the music world celebrates his 85th birthday.



Pierre Boulez

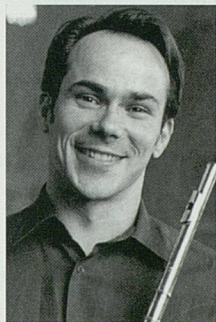
Born in 1925 in Montbrison, France, Maestro Boulez studied piano, composition, and choral conducting at the Paris Conservatoire, where his teachers included Olivier Messiaen and René Leibowitz. In 1954, he founded the Concerts du Petit Marigny, one of the first concert series dedicated to modern music, which later became the *Domaine Musical* series. In the next decade, he was involved with musical analysis, and he taught in Darmstadt and at Basel University. In 1963, he was a visiting professor at Harvard University, and in 1976, he became a professor at the Collège de France.

Maestro Boulez began his conducting career in 1958 with the South West Radio Orchestra in Germany. In 1965, George Szell invited him to conduct in the US for the first time with the Cleveland Orchestra; he subsequently held posts there as Principal Guest Conductor and Musical Advisor from 1969–72. In 1971, he became Chief Conductor of the BBC Symphony Orchestra; that same year, he became Music Director of the New York Philharmonic, a position he held until 1977.

His difference of opinion about state intervention in the arts in France led Maestro Boulez into voluntary exile for several years. He returned to France in 1974, when the government invited him to create and direct a music research center at the Pompidou Centre. From the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) sprang the creation of a major instrumental group, the Ensemble Intercontemporain. Maestro Boulez is also co-founder of *Cité de la Musique*, a music center in Paris created in 1995.

Maestro Boulez's numerous compositions are widely performed, including *Le marteau sans maître*, *Pli selon pli*, *Notations*, *Le visage nuptial*, *Répons*, ...*explosante-fixe...*, and three piano sonatas. Maestro Boulez has published five books about music. His many awards and honors include honorary doctorates from Leeds, Cambridge, Basel, and Oxford universities; Commander of the British Empire; Knight of the Order of Merit of the Federal Republic of Germany; and 26 Grammy Awards.

Mathieu Dufour (*Flute*) is principal flute of the Chicago Symphony Orchestra, a position he has held since 1999. Before coming to Chicago, he was principal solo flute of the Paris National Opera Orchestra from 1996–99. Prior to his appointment there, he served as principal solo flute of the Orchestre National du Capitole de Toulouse for three years.



Mathieu Dufour

in Lyon, where he was unanimously awarded first prize in 1993. Additional awards include second prize at the Jean-Pierre Rampal International Flute Competition (1990); third prize at the International Flute Competition in Budapest (1991); and second prize at the International Flute Competition in Kobe, Japan (1997).

Mr. Dufour frequently appears as soloist in recitals and concerts around the world. He made his Carnegie Hall and Lucerne Festival debuts as soloist with the Chicago Symphony under Daniel Barenboim in 2002, and he has performed under conductors Pierre Boulez and Christoph Eschenbach. In demand as a coach and teacher, he has led master classes in Canada, Japan, Europe, and the US.

Michelle DeYoung (*Mezzo-Soprano*) has established herself as one of the most exciting artists of her generation. She is continually in demand throughout the world,



Photo: Christian Steiner

Michelle DeYoung

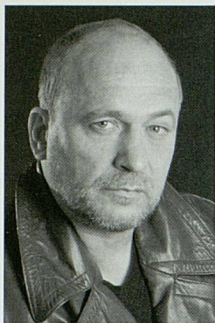
appearing regularly with the Chicago Symphony Orchestra, New York Philharmonic, Boston Symphony Orchestra, Cleveland Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, the Metropolitan Opera Orchestra, Vienna Philharmonic, BBC Symphony Orchestra, Philharmonia Orchestra, Orchestre de Paris, Berliner Staatskapelle, and the Concertgebouworkest. In addition, she has performed at the Ravinia, Tanglewood, Saito Kinen, Edinburgh, and Lucerne festivals.

Equally at home on the opera stage, Ms. DeYoung has appeared with the Metropolitan Opera, Lyric Opera of Chicago, Los Angeles Opera, Houston Grand Opera, La Scala, Bayreuth Festival, Berliner Staatsoper, Paris Opera, and the Tokyo Opera.

Ms. DeYoung's most recent recording is Mahler's *Symphony No. 3* with the Chicago Symphony Orchestra and Bernard Haitink (CSO Resound). She won a Grammy Award for her recordings of *Kindertotenlieder* and Mahler's *Symphony No. 3* (San Francisco Symphony) and *Les Troyens* (LSO Live!).

This season, Ms. DeYoung's engagements include return appearances with the Los Angeles Opera for Achim Freyer's complete *Ring Cycle* (as Fricka, Waltraute, and Sieglinde) and the Berliner Staatsoper for *Tristan und Isolde*. She also appears at Carnegie Hall with the Orchestra of Saint Luke's and makes her debut at the Hollywood Bowl in a concert conducted by Gustavo Dudamel.

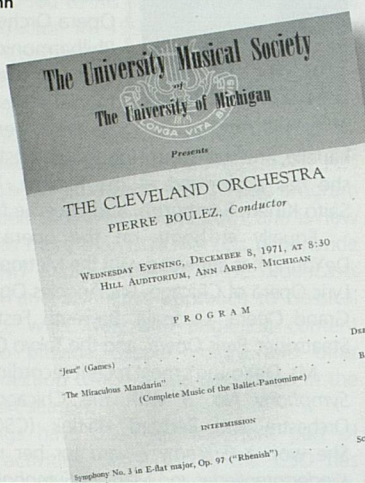
Falk Struckmann (*Bass-Baritone*) is one of the leading and most successful singers in his repertory. He has worked with numerous important directors and conductors, and he has been a guest artist at all of the major international opera houses, including the Berlin, Hamburg, Munich, and Vienna state operas; the Gran Teatre del Liceu in Barcelona; the Royal Opera, Covent Garden; La Scala in Milan; the Metropolitan Opera in New York; the Opéra National de Paris; and at the Salzburg Festival.



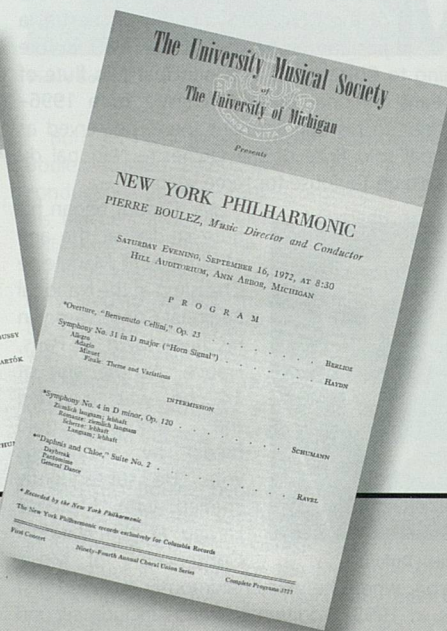
Falk Struckmann

A native of Heilbronn, Germany, Mr. Struckmann made his operatic debut in Kiel in 1985 and then went to Basle, where he soon was singing the major roles that comprise his repertory today. Mr. Struckmann's first guest contracts took him to several European opera houses, including

the Vienna State Opera in 1990 and the Berlin State Opera in 1992, where he has appeared regularly since his debuts. Mr. Struckmann came to international attention with his debut at the 1993 Bayreuth Festival as Kurwenal in a new production of *Tristan and Isolde*. He returned for further performances as Kurwenal as well as for Donner and Gunther in the new Levine/Kirchner production of *The Ring of the Nibelung*, and as Amfortas. In 2006, he sang Wotan/Wanderer in the new production of *The Ring*.



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First Concert
Ninety-Fourth Annual Cleveland Choral Union Series
Complete Program 1971

UMS Archives

The Chicago Symphony Orchestra has a long history of performing under UMS auspices. The Orchestra made its UMS debut in 1892, just one year after it was established. Tonight's performance marks the Orchestra's 202nd appearance under UMS auspices. The Orchestra most recently appeared at Hill Auditorium in December 2005 under the baton of Maestro Robert Spano with the Marcus Roberts Trio.

Tonight marks Maestro Pierre Boulez's third UMS appearance. Maestro Boulez made his UMS debut in December 1971 with the Cleveland Orchestra at Hill Auditorium. He returned the following season in September 1972 with the New York Philharmonic.

Mathieu Dufour makes his second UMS appearance this evening. He appeared with the Chicago Symphony Orchestra in December 2005 and makes his debut as soloist tonight.

Tonight's performance marks Michelle DeYoung's second appearance under UMS auspices. She made her UMS debut in February 2002 at Hill Auditorium with the San Francisco Symphony and Maestro Michael Tilson Thomas singing Mahler's *Das Lied von der Erde*.

UMS welcomes Falk Struckmann, who makes his UMS debut tonight.

Chicago Symphony Orchestra

Bernard Haitink*Principal Conductor***Pierre Boulez***Helen Regenstein Conductor Emeritus***Riccardo Muti***Music Director Designate***Duain Wolfe***Chorus Director***Oswaldo Golijov****Mark-Anthony Turnage***Mead Composers-in-Residence***Violin**

Robert Chen, *Concertmaster*
The Louis C. Sudler Chair,
endowed by an anonymous
benefactor

David Taylor,
*Assistant Concertmaster**
 Yuan-Qing Yu,
*Assistant Concertmaster**

Cornelius Chiu
 Nathan Cole
 Alison Dalton
 Kozue Funakoshi
 Russell Hershow
 Qing Hou
 Nisanne Howell+
 Blair Milton
 Paul Phillips, Jr.
 Sando Shia
 Susan Synnestevedt
 Rong-Yan Tang
 Akiko Tarumoto

Baird Dodge, *Principal*
 Albert Igoznikov,
Assistant Principal

Lei Hou
 Ni Mei
 Arnold Brostoff
 Fox Fehling
 Hermine Gagné+
 Rachel Goldstein
 Mihaela Ionescu
 Melanie Kupchynsky
 Wendy Koons Meir
 Aiko Noda
 Joyce Noh++
 Nancy Park
 Ronald Satkiewicz
 Florence Schwartz-Lee
 Jennie Wagner+

Viola

Charles Pikler, *Principal*
 Li-Kuo Chang,
Assistant Principal
The Louise H. Benton
Wagner Chair

John Bartholomew
 Catherine Brubaker
 Karen Dirks
 Diane Mues
 Lawrence Neuman
 Yukiko Ogura
 Daniel Orbach
 Max Raimi
 Thomas Wright

Cello

John Sharp, *Principal*
The Eloise W. Martin Chair
 Kenneth Olsen,
Assistant Principal
The Adele Gidwitz Chair

Loren Brown
 Richard Hirschl+
 Katinka Kleijn
 Jonathan Pegis
 David Sanders+
 Gary Stucka
 Brant Taylor

Bass

Joseph Guastafeste, *Principal++*
The David and Mary Winton
Green Chair

Daniel Armstrong
 Roger Cline
 Joseph DiBello
 Michael Hovnanian+
 Robert Kassinger
 Mark Kraemer
 Stephen Lester
 Bradley Opland

Harp

Sarah Bullen, *Principal*
 Lynne Turner

Flute

Mathieu Dufour, *Principal*
 Richard Graef,
Assistant Principal
 Louise Dixon
 Jennifer Gunn

Piccolo

Jennifer Gunn

Oboe

Eugene Izotov, *Principal*
The Nancy and Larry Fuller
Chair
 Michael Henoch,
Assistant Principal
Gilchrist Foundation Chair

Lora Schaefer
 Scott Hostetler

English Horn

Scott Hostetler

Clarinet

John Bruce Yeh,
Acting Principal
 Gregory Smith
 J. Lawrie Bloom

E-Flat Clarinet

John Bruce Yeh

Bass Clarinet

J. Lawrie Bloom

Bassoon

David McGill, *Principal*
 William Buchman,
Assistant Principal
 Dennis Michel

Horn

Dale Clevenger, *Principal*
 Daniel Gingrich,
Associate Principal
 James Smelser
 David Griffin
 Oto Carrillo
 Susanna Drake

Trumpet

Christopher Martin, *Principal*
The Adolph Herseth
Principal Trumpet Chair,
endowed by an anonymous
benefactor

Mark Ridenour,
Assistant Principal
 John Hagstrom
 Tage Larsen

Trombone

Jay Friedman, *Principal*
 James Gilbertsen,
Associate Principal
 Michael Mulcahy
 Charles Vernon

Bass Trombone

Charles Vernon

Tuba

Gene Pokorny, *Principal*
The Arnold Jacobs Principal
Tuba Chair, endowed by
Christine Querfeld

Timpani

Donald Koss, *Principal+*
 Vadim Karpinos,
Assistant Principal

Percussion

Cynthia Yeh, *Principal*
 Patricia Dash
 Vadim Karpinos
 James Ross

Piano

Mary Sauer, *Principal*

Librarians

Peter Conover, *Principal*
 Carole Keller
 Mark Swanson

Orchestra Personnel

John Deverman, *Director*
 Anne MacQuarrie, *Manager,*
CSO Auditions and
Orchestra Personnel

Stage Technicians

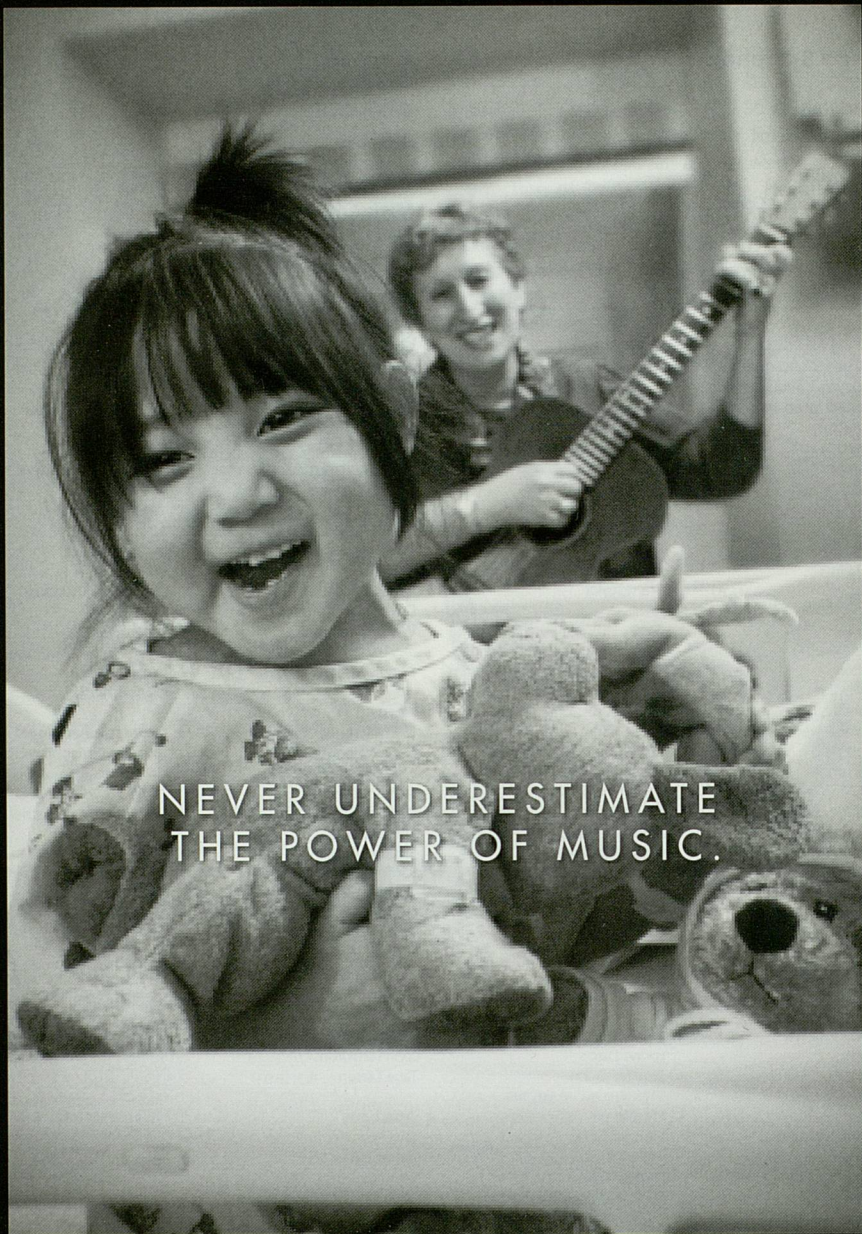
Kelly Kerins, *Stage Manager*
 Dave Hartge
 James Hogan
 Christopher Lewis
 Patrick Reynolds
 Todd Snick
 Joe Tucker

* *Assistant concertmasters are listed*
by seniority.

+ On leave

++ On sabbatical

The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.



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M
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Ladysmith Black Mambazo

Program

Sunday Afternoon, January 31, 2010 at 4:00
Hill Auditorium • Ann Arbor

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



34th Performance of the
131st Annual Season

UMS Global:
Performing Arts of Africa

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

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

This afternoon's performance is hosted by Comerica Bank.

Funded in part by the Community Foundation for Southeast Michigan and the National Endowment for the Arts.

Media partnership for this performance is provided by WEMU 89.1 FM, Ann Arbor's 107one, WRCJ 90.9 FM, *Metro Times*, *Michigan Chronicle*, and *Between the Lines*.

Special thanks to Beth James, Kelly Askew, and Sandra Schulze from the U-M African Studies Center and the U-M Center for Afro and African American Studies Center and Daniel Herwitz from the Institute for the Humanities for their support of and participation in events surrounding this performance.

Ladysmith Black Mambazo appears by arrangement with International Music Network.

Ladysmith Black Mambazo records for Heads Up International.

Large print programs are available upon request.

For more than 40 years, **Ladysmith Black Mambazo** has married the intricate rhythms and harmonies of their native South African musical traditions to the sounds and sentiments of Christian gospel music. The result is a musical and spiritual alchemy that has touched a worldwide audience representing every corner of the religious, cultural, and ethnic landscape. Their musical efforts over the past four decades have garnered praise and accolades within the recording industry, but also solidified their identity as a cultural force to be reckoned with.

Assembled in the early 1960s in South Africa by Joseph Shabalala—then a young farmboy turned factory worker—the group took the name Ladysmith Black Mambazo: “Ladysmith” being the name of Mr. Shabalala’s rural hometown; “Black” being a reference to oxen, the strongest of all farm animals; and “Mambazo” being the Zulu word for axe, a symbol of the group’s vocal ability to “chop down” all things in their path. Their collective voices were so tight and their harmonies so polished that they were eventually banned from competitions, although they were welcome to participate strictly as entertainers.

Mr. Shabalala says his conversion to Christianity in the 1960s helped define the group’s musical identity. The path that the axe was chopping suddenly had a direction: “To bring this gospel of loving one another all over the world,” he says. However, he is quick to point out that the message is not specific to any one religious orientation. “Without hearing the lyrics, this music gets into the blood, because it comes from the blood,” he says. “It evokes enthusiasm and excitement, regardless of what you follow spiritually.”

A radio broadcast in 1970 opened the door to their first record contract—the beginning of an ambitious discography that currently includes more than 40 recordings, garnering three Grammy Awards and 15 nominations, including one for their most recent recording *Ilembé: Honoring Shaka Zulu*. Their philosophy in the studio was—and continues to be—just as much about preservation of musical heritage as it is about entertainment. The group borrows heavily from a traditional music called *isicathamiya* (is-cot-a-ME-Ya), which developed in the mines of South Africa, where black workers were taken by rail to work far away from their homes and their families. Poorly housed and paid worse, the mine workers would entertain themselves after a six-day week by singing songs

into the wee hours on Sunday morning. When the miners returned to the homelands, this musical tradition returned with them.

In the mid-1980s, Paul Simon visited South Africa and incorporated Ladysmith Black Mambazo’s rich tenor/alto/bass harmonies into his *Graceland* album—a landmark 1986 recording that won the Grammy Award for “Best Album” and is considered seminal in introducing world music to mainstream audiences.

Ladysmith Black Mambazo has been invited to perform at many special events including events for the Queen of England and the Royal Family, two Nobel Peace Prize Ceremonies, a concert for Pope John Paul II in Rome, and the South African Presidential inaugurations.

This afternoon’s performance marks the UMS debut of Ladysmith Black Mambazo.

Singers

Joseph Shabalala
 Msizi Shabalala
 Russel Mthembu
 Albert Mazibuko
 Thulani Shabalala
 Thamsanqa Shabalala
 Sibongiseni Shabalala
 Abednego Mazibuko
 Ngane Dlamini

Crew

Adam Hunt
 Jon Picciano

Management

Mitch Goldstein

UMS / Experience

UMS EDUCATION AND AUDIENCE DEVELOPMENT PROGRAMS

09/10 Season: Breaking Down Walls

www.ums.org/education

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

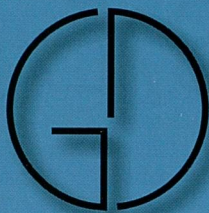
Both literally and figuratively, the 09/10 UMS Education season celebrates the breaking down of walls: literally in the celebration of the 20th anniversary of the fall of the Berlin Wall and events surrounding the presentation of the Berlin Philharmonic; and figuratively, in the attempt to break down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

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

Winter/Spring 2010 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 Bill T. Jones/Arnie Zane Dance Company, San Francisco Symphony, and Maly Drama Theater of St. Petersburg
- Artist interviews with Bill T. Jones, Pierre Boulez, and Lev Dodin
- American Orchestras Summit preceding the Chicago Symphony Orchestra concert
- U40, U40! Ticket discounts and special opportunities for UMS patrons under 40
- Guerilla Chamber Music events: Help take music to the streets!

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



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Public Events: Extending the Experience

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

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

Building Community Around the Arts

UMS works with 57 academic units and 175 faculty members at U-M, along with many partners at other regional colleges, bringing 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 stu-

dents to attend UMS performances at significantly discounted rates (see ticket discount information on page P/20). Each year, 18,000 students attend UMS events and collectively save \$375,000 on tickets through our discount programs.

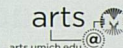
• Arts & Eats

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.

Winter 2010 Arts & Eats Events:

- 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 4/8

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

• Internships and College Work-Study

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

• Student Committee

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

I am Michigan.

I am proof that the University of Michigan changes lives.

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

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

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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

dent programs, and promoting the value of live performance. For more information or to join, please call 734.615.6590 or email szangril@umich.edu.

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



YOUTH, TEEN, AND FAMILY

Please call 734.615.0122 or e-mail umseyouth@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 Fall 2009 season featured special youth presentations of Shakespeare’s Globe Theatre and Keith Terry and the SLAMMIN All-Body Band. In Winter/Spring 2010, UMS will present Bill T. Jones/Arnie Zane Dance Company, Ladysmith Black Mambazo, the Sphinx Jr. Division Finals Concert, The Bad Plus, and Hubbard Street Dance Chicago. All youth performances have accompanying curricular materials, available for free at www.ums.org, to connect the performance to state curricular standards via the Michigan Grade Level Content Expectations.

• Teacher Workshop Series

UMS is part of the Kennedy Center Partners in Education Program, offering educators meaningful professional development opportunities. Workshops, cultural immersions, and book clubs bring the best in local and national arts education to our community, through presenta-

tions 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.

• 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 umseyouth@umich.edu.

Teacher Appreciation Month!

March 2010 is Teacher Appreciation Month.

Visit www.ums.org/education for special ticket discount information.

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.

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 on Saturday, May 15, 2010 at the Power Center, highlighting the area’s best teen performers. This show is curated, designed, marketed, and produced by teens under the mentorship of UMS staff.

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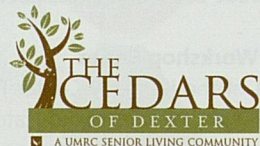
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UMS Family Series

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. Fall 2009 family performances included The Suzanne Farrell Ballet, Keith Terry's SLAMMIN All-Body Band, and the Vienna Boys Choir. Please join us for Cyro Baptista's Beat the Donkey, the final family presentation of the 09/10 season, on March 13, 2010 at 1pm and 4pm.

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

Education Program Supporters

Reflects gifts received between July 1, 2008 and November 1, 2009.



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UMS/Support

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

• CORPORATE SPONSORSHIP AND ADVERTISING

Advertising

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

Sponsorship

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

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

For more information, please call
734.647.1176.

• INDIVIDUAL DONATIONS

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

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• UMS ADVISORY COMMITTEE

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

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

Meetings are held every other month 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.

The evening will begin with a Gala Dinner at the Michigan League, followed by the SFS's performance of Mahler's *Symphony No. 2*. After the performance, guests can meet SFS musicians and MTT at a Champagne Afterglow. Please call 734.764.8489 to make a reservation for the Gala Dinner and Champagne Afterglow.

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. All proceeds support UMS Education programs.

Our winter Delicious Experience will be Fish & Chips at Monahan's Seafood Market on Friday, February 12, 2010. Please join us! For more information, call 734.647.8009.

Fifth Annual On the Road with UMS

On September 11, 2009 at Barton Hills Country Club, approximately 280 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$55,000 to support UMS Education programs.

• MEMBER ORGANIZATIONS

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

Ann Arbor Area Convention & Visitors Bureau
Ann Arbor Chamber of Commerce
Arts Alliance of the Ann Arbor Area
ArtServe Michigan
Association of Performing Arts Presenters
Chamber Music America
Cultural Alliance of Southeastern Michigan
Dance/USA
International Society for the Performing Arts
Main Street Area Association
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Support UMS!

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

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

Contact us for details on the specific benefits of each level

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• ANNUAL FUND SUPPORT

July 1, 2008–November 1, 2009

Thank you to those who make UMS programs and presentations possible. The cost of presenting world-class performances and education programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. We are grateful to those who have chosen to make a difference for UMS! This list includes donors who made an annual gift to UMS between July 1, 2008 and November 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. **Listing of donors to endowment funds begins on page P/44.**

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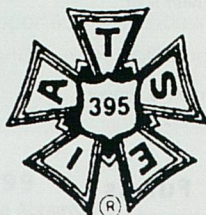
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Wednesday, April 7, 5:30 pm
Schleswig-Holstein Festival Orchestra
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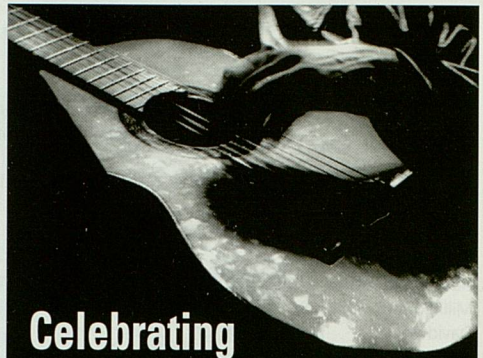
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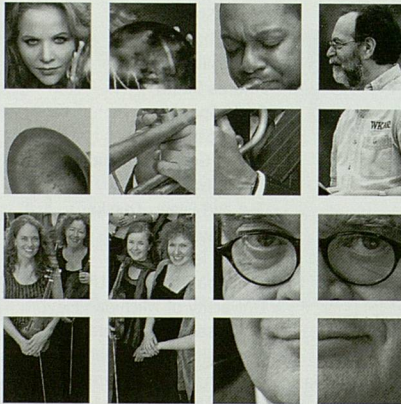
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