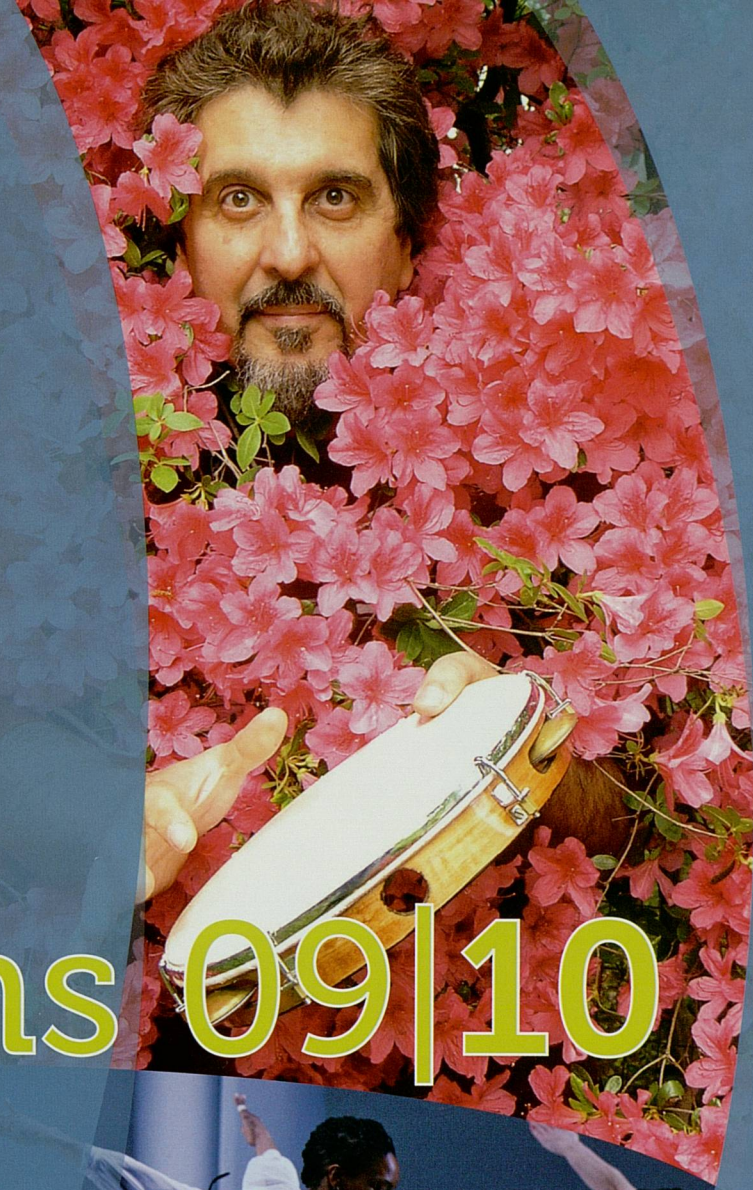


University Musical Society of the University of Michigan | Ann Arbor

ums 09|10

Winter 2010 Season

UNIVERSITY
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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.

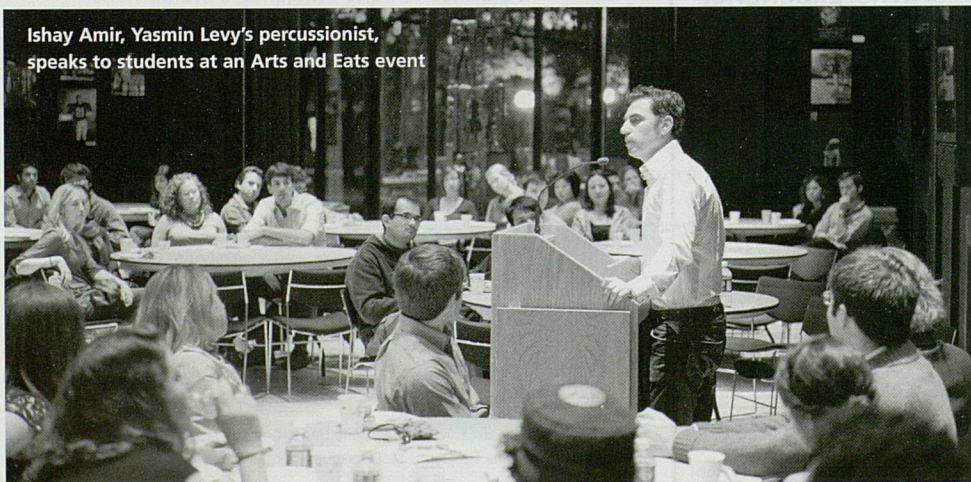
UMS is a member of the University's Public Goods Council (PGC), a cluster of campus organizations dedicated to advancing scholarship and culture through music, works of art, special collections, historical archives, natural science resources, performance programs, coursework, and experiential learning. 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."

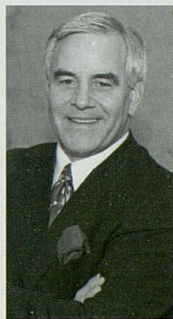
UMS Strategic Plan. In January 2009, UMS began a strategic planning process with the assistance of external consultant Stephen Y. Nose of SYN Associates in Ann Arbor. Many members of the UMS community took part in gathering data through focus groups, personal interviews, surveys, and other means in assessing 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,

A handwritten signature in dark ink that reads "Ken Fischer". The signature is fluid and cursive, with the first name "Ken" being more prominent.

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!



• FROM UMS CHAIRMAN, JIM STANLEY

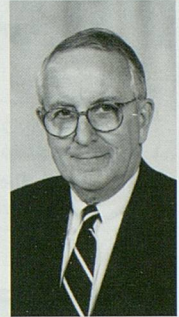
How fortunate we are to be part of a UMS audience experiencing artistic performances that have the potential to transform lives. That is of little surprise given the role UMS has in inspiring us, enriching our community, and broadening our understandings of each other. Be it the sound of music, the movement 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



Watch.



Listen.



Learn.

WGTE TV • WGTE FM 91.3 Toledo • WGLE FM 90.7 Lima
WGBE FM 90.9 Bryan • WGDE FM 91.9 Defiance
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UMS/Leadership

• CORPORATE AND FOUNDATION LEADERS



James G. Vella

*President, Ford Motor Company Fund
and Community Services*



**Ford Motor Company Fund
and Community Services**

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



Dr. Ora Hirsch Pescovitz

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



"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
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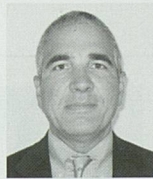


Leo Legatski

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."

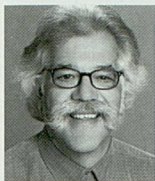


Tim Gretkierewicz

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."

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Sharon J. Rothwell

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

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

MASCO



Scott Merz

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

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

 **MC3**



Erik H. Serr

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

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

**MILLER
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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
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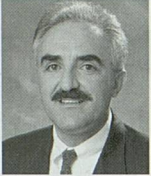


Michael B. Staebler

Senior Partner, Pepper Hamilton LLP

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

Pepper Hamilton LLP
Attorneys at Law



Joe Sesi

President, Sesi Lincoln Mercury Volvo Mazda

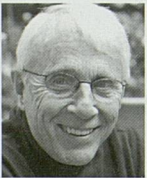
"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."



Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

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



Tom Thompson

Owner, Tom Thompson Flowers

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



Shigeki Terashi

President, Toyota Technical Center

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

TOYOTA



Jeff Trapp

President, University of Michigan Credit Union

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

FOUNDATION AND GOVERNMENT SUPPORT

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

\$100,000 and above

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



\$50,000-\$99,999

Anonymous
Community Foundation for Southeast Michigan
Doris Duke Foundation for Islamic Art
Esperance Family Foundation



\$20,000-\$49,999

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The Mosaic Foundation, Washington DC



\$10,000-\$19,999

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

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 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 Users*

Students

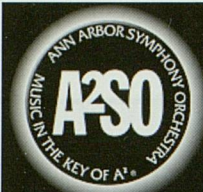
Emily Barkakati	Michael Mauskapf
Adam Bichir	Bryan McGivern
Greg Briley	Michael Michelon
Tyler Brunsmann	Paula Muldoon
Allison Carron	Leonard Navarro
Shannon Deasy	Scott Padden
Michelle Dimuzio	Steven Rish
Kelsy Durkin	Michael Rochelle
Carrie Fisk	Andrew Smith
Dana Harlan	Cahill Smith
Tim Hausler	David Jones Sparks
Jasmine Hentschel	Trevor Sponseller
Jennifer Howard	Bennett Stein
Harsh Jhaveri	Maureen Stych
Mark Johnson	Catherine Tippman
Andy Jones	Julie Wallace
Neal Kelley	
Olivia Lloyd	
Rachel Lum	
Brooke Lundin	
Mary Martin	
Michael Matlock	

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UMS TEACHER ADVISORY COMMITTEE

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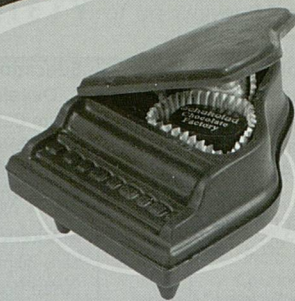
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UMS/Info

• 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.

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Latecomers

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

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

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UMS Rush Bucks

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

Teen Tickets

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

Gift Certificates

Available in any amount and redeemable for any 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?

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

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

The Power Center seats approximately 1,400 people.

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

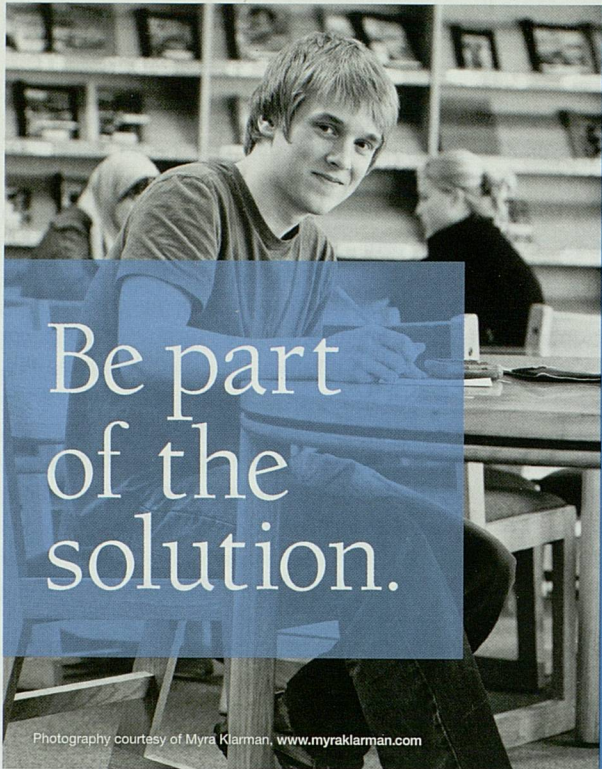
first started to more than 2,800 today. The present church seats 1,000 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual “mechanical action” organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication,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

Sunday, February 14 through Saturday, March 13, 2010

Schubert Piano Trios David Finckel, Wu Han, Philip Setzer	5
Sunday, February 14, 4:00 pm Rackham Auditorium	
Béla Fleck: The Africa Project	11
Wednesday, February 17, 8:00 pm Hill Auditorium	
Swedish Radio Choir	15
Sunday, February 21, 4:00 pm Hill Auditorium	
Cyro Baptista's Beat the Donkey	19
Saturday, March 13, 1:00 pm (Family Performance) Saturday, March 13, 4:00 pm (Family Performance) Power Center	

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

March

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

April

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

May

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

UMS Educational and Community Events Through Sunday, March 14, 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.

Béla Fleck: The Africa Project

Film Screening: *Throw Down Your Heart*

Monday, February 15, 7:00 pm

U-M Biomedical Science Research Building
Auditorium, 109 Zina Pitcher Place

Throw Down Your Heart follows American banjo virtuoso Béla Fleck on his journey to Africa to explore the little known African roots of the banjo and record an album. It's a boundary-breaking musical adventure that celebrates the beauty and complexity of Africa—an Africa that is very different from what is often seen in the media today.

A collaboration with the U-M African Studies Center, the U-M Center for Afroamerican and African Studies, and the U-M Institute for the Humanities.

"The Music Man" of Africa

Tuesday, February 16, 4:00 pm

U-M Hatcher Graduate Library Gallery,
913 South University Avenue

Leo Sarkisian is known in Africa as "The Music Man" for his music programs on Voice of America (VOA) Radio, which have aired twice weekly for over 40 years. Comprising thousands of reels, cassettes, and vinyl records, his collection of recordings is being digitized by the university, with copies to be housed at the U-M, VOA, and National Archives. Join Mr. Sarkisian to celebrate the stories and songs from this vast archive!

A collaboration with the U-M African Studies Center, the U-M Center for Afroamerican and African Studies, and the U-M Stearns Collection of Musical Instruments.

African String Origins Exhibit

Wednesday, February 17, 7:00 pm

Hill Auditorium Lower Lobby,
825 North University Avenue

The U-M Stearns Collection of Musical Instruments exhibits a collection of African and string instruments featuring recent acquisitions from U-M visiting scholar and renowned ethnomusicologist Leo Sarkisian's personal collection. Patrons must have a ticket to the Béla Fleck performance to attend.

A collaboration with the U-M African Studies Center, the U-M Center for Afroamerican and African Studies, and the U-M Stearns Collection of Musical Instruments.

Swedish Radio Choir

Choral Workshop: U-M Chamber Choir and Swedish Radio Choir

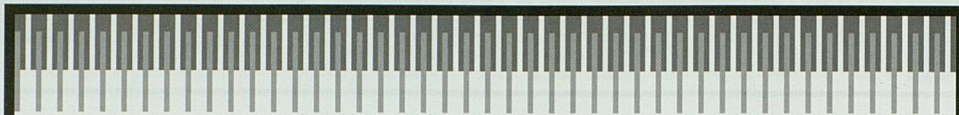
Monday, February 22, 1:00–2:30 pm

McIntosh Theatre, U-M School of Music Moore Building, 1100 Baits

The Swedish Radio Choir and the U-M Chamber Choir perform for one another and participate in a collaborative workshop with guest conductor Ragnar Bohlin. Open to the public for observation.

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

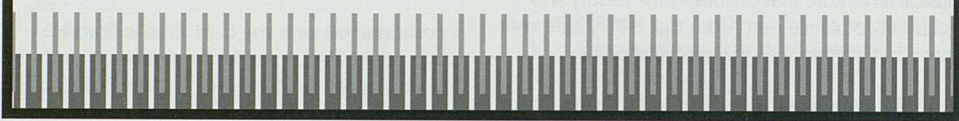
UMS Educational Events continue on the following page...



University Musical Society would like to thank

Gilbert Omenn and Martha Darling

for their sponsorship of this afternoon's performance.



U-M Choral Conducting Master Class

*Monday, February 22, 2:30–4:30 pm
McIntosh Theatre, U-M School of Music Moore
Building, 1100 Baits*

Swedish Radio Choir's Guest Conductor Ragnar Bohlin leads a master class with the U-M Chamber Choir and graduate choral conducting students. Open to the public for observation.

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

A Sneak Peek into the Future of UMS's Past: 100 Years of Concert Programs and Photographs

*Sunday, March 14, 2010 at 2:00 pm
Ann Arbor District Library Downtown Branch,
Multi-purpose Room*

Join Ann Arbor District Library staff and UMS President Ken Fischer as the AADL launches two new online collections celebrating UMS's concert history. We'll show you how to browse and search thousands of pages of historical concert programs from UMS's first 100 seasons; we'll also unveil a growing collection of images that include both performance and rare backstage photographs of celebrated UMS artists over the past eight decades. Following a brief demonstration, Ken Fischer will present a talk on the history of UMS and the future of its archives.

and
**Gilbert Omenn and
Martha Darling**
present

Wu Han *Piano*
David Finckel *Cello*
Philip Setzer *Violin*

Program

Sunday Afternoon, February 14, 2010 at 4:00
Rackham Auditorium • Ann Arbor

Franz Schubert

Piano Trio in B-flat Major, Op. 99, D. 898

Allegro moderato
Andante un poco mosso
Scherzo: Allegro—Trio
Rondo: Allegro vivace—Presto

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

Schubert

Piano Trio in E-flat Major, Op. 100, D. 929

Allegro
Andante con moto
Scherzando: Allegro moderato—Trio
Allegro moderato

41st Performance of the
131st Annual Season

47th Annual
Chamber Arts Series

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

This afternoon's performance is sponsored by Gilbert Omenn and Martha Darling.

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

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

Wu Han, David Finckel, and Philip Setzer appear by arrangement with David Rowe Artists and are represented by Milina Barry PR.

David Finckel and Wu Han recordings are available exclusively on ArtistLed: www.ArtistLed.com.

Wu Han is a Steinway Performing Artist.

Large print programs are available upon request.

Now that you're in your seat...

Wu Han, Mr. Finckel, and Mr. Setzer couldn't have picked a program bringing more musical joy than the one you're about to hear. This joy has less to do with rambunctious, side-splitting laughter than with the profound happiness that results from the contemplation of flawless beauty. To hear both of Schubert's piano trios in a single evening is a rare treat. The magic of these two masterpieces derives, at least in part, from a perfect balance of "heart" and "brain." Thanks to a classically clear structure, we can always feel "safe," knowing exactly where we are coming from and where we are going. At the same time, the journey is full of surprises. Schubert's melodic and harmonic imagination is boundless, and every measure holds some unexpected discovery in store, even after 100 hearings.

Piano Trio in B-flat Major, Op. 99, D. 898 (1828)

Piano Trio in E-flat Major, Op. 100, D. 929 (1827)

Franz Schubert

Born January 31, 1797 in Vienna

Died November 19, 1828 in Vienna

Snapshots of History...

In 1828:

- Andrew Jackson is elected President of the United States
- London's Marble Arch is built
- Sir Walter Scott writes his novel *The Fair Maid of Perth*
- Spanish painter Francisco Goya dies at the age of 82
- Noah Webster publishes his first dictionary of the English language

In 1827:

- Beethoven dies on March 26, and Schubert is one of the pallbearers at the funeral
- German physicist G. S. Ohm discovers his famous law
- German poet Heinrich Heine publishes his *Buch der Lieder*, from which Schubert will set six poems to music
- *The Freeman's Journal*, the first African-American newspaper, is published in New York
- The French government patents the invention of the fountain pen

According to what evidence we have in lieu of Schubert's manuscript, the *Piano Trio in B-flat Major* was composed within weeks prior to the Op. 100 *Piano Trio in E-flat Major*, whose autograph is dated November 1827. Like many of Schubert's works, the B-flat Trio was not published until after the composer's death. It appeared in print only in 1836 as the composer's Op. 99. The E-flat Trio—which Schubert seems to have more actively peddled—was published in 1828 by Probst, in Leipzig.

In January 1828, Schubert wrote in a letter to a friend about the recent performance of a "new trio," given on December 26, 1827 under the auspices of the *Gesellschaft der Musikfreunde* (Society of Friends of Music). While the said trio is widely assumed to have been the E-flat Trio, the presentation of this same work as a "new" (which typically meant "never before heard") trio on a concert program three months later leaves open the possibility that the work premiered in December may in fact have been the B-flat.

Otherwise, the earlier B-flat Trio would have received only a private performance during Schubert's lifetime on January 28, 1828, courtesy of three of Vienna's top chamber musicians: pianist Carl Maria von Bocklet, violinist Ignaz Schuppanzigh (who, as the leader of 19th-century Vienna's finest string quartet, first gave voice to Beethoven's middle and late quartets), and cellist Josef Linke (Schuppanzigh's quartet colleague, and the first interpreter of Beethoven's Opp. 69 and 102 *Cello Sonatas*). The same three musicians had given the performance on December 26, whether this was of the first or second piano trio.

Schubert's particular pride in the E-flat Trio is evidenced by his inclusion of it as the centerpiece

on a program of his own music on March 26, 1828, commemorating the first anniversary of Beethoven's death. The shadow of Beethoven is significant, not only for Beethoven's profound influence on Schubert, but also for his own granite essays on the piano trio genre. Indeed, there may be no higher compliment than Robert Schumann's regard for Schubert's Op. 100 as equal to Beethoven's formidable "Ghost" (Op. 70, No. 1) and "Archduke" (Op. 97) Trios.

Despite his great physical suffering and psychological anguish at the end of his life, Schubert did not go quietly. His final year was staggeringly productive. Between mid-1827 and November 1828, Schubert completed, in addition to the two piano trios, the Fantasies in C Major for violin and piano, and in f minor, for four-hand piano; the "Great" *Symphony No. 9 in C Major*; the Cello Quintet; more than two dozen songs, including the presciently titled "Schwanengesang" (Swan Song); and the last three Piano Sonatas, in addition to numerous other piano, vocal, and orchestral works—an imposing set of masterpieces, miraculously concentrated within a deeply trying 12 months or so, unequaled by many composers over entire lifetimes. Schumann's reflection on the E-flat Trio poetically captures the meteoric luminosity of the end of Schubert's life: "Some years ago, a trio by Schubert passed across the ordinary musical life of the day like some angry manifestation in the heavens. It was his 100th opus, and shortly afterward, in November 1828, he died."

Program note by Patrick Castillo.

Wu Han ranks among the most esteemed and influential classical musicians in the world today. Leading an unusually multifaceted artistic career, she has risen to international prominence through her wide-ranging activities as a concert performer, recording artist, educator, arts administrator, and cultural entrepreneur.

In high demand as a recitalist, concerto soloist, and chamber musician, Wu Han has appeared at many of the world's most prestigious concert series and venues across the US and around the world. She is a frequent collaborator with many of today's finest musicians and ensembles, and appears extensively each season as duo pianist with cellist David Finckel. London's *Musical Opinion* said of the duo's Wigmore Hall debut: "They enthralled both me and the audience with performances whose idiomatic command, technical mastery, and unsullied integrity of vision made me think right back to the days of Schnabel and Fournier, Solomon and Piatigorsky."

In addition to her distinction as one of classical music's most accomplished performers, Wu Han has established a reputation for her dynamic and innovative approach to the recording studio. In 1997, Wu Han and Mr. Finckel launched ArtistLed, classical music's first musician-directed and Internet-based recording company, whose catalog of 11 albums has won widespread critical acclaim. The duo's recording for the ArtistLed label of the Rachmaninoff, Shostakovich, and Prokofiev sonatas for cello and piano received *BBC Music Magazine's* coveted "Editor's Choice" Award. This season, ArtistLed releases its 12th album, featuring contemporary works for cello and piano composed for David Finckel and Wu Han, by Bruce Adolphe, Lera Auerbach, Pierre Jalbert, and George Tsontakis.

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Wu Han and Mr. Finckel have served as Artistic Directors of the Chamber Music Society of Lincoln Center since 2004. They are also the founding Artistic Directors of Music@Menlo, a chamber music festival and institute in Silicon Valley that has garnered international acclaim since its inception in 2003.

Wu Han has achieved universal renown for her passionate commitment to nurturing the careers of countless young artists through a wide array of education initiatives. For many years, she taught alongside the late Isaac Stern at Carnegie Hall and the Jerusalem Music Center. This season, under the auspices of the Chamber Music Society of Lincoln Center, Wu Han and Mr. Finckel have established chamber music training workshops for young artists in Korea and Taiwan, intensive residency programs designed to bring student musicians into contact with an elite artist-faculty.

For more information, please visit www.davidfinckelandwuhan.com and www.artistled.com.

David Finckel's multifaceted career as concert performer, recording artist, educator, arts administrator, and cultural entrepreneur places him in the ranks of today's most influential classical musicians.

He has been hailed as a "world class soloist" (*Denver Post*) and "one of the top 10, if not top five, cellists in the world today" (*Nordwest Zeitung*, Germany). In high demand as a chamber musician, Mr. Finckel appears in over 100 concerts each season in recital with pianist Wu Han and as cellist of the Grammy Award-winning Emerson String Quartet at the most prestigious venues and concert series across the US and around the world. His activities as a concerto soloist include performances and recordings of the Dvořák *Cello Concerto in b minor*, John Harbison *Cello Concerto*, and Augusta Read Thomas's *Ritual Incantations*.

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For more information, please visit www.davidfinckelandwuhan.com and www.artistled.com.

Philip Setzer is a founding member of the Emerson String Quartet, which has received eight Grammy Awards, three Gramophone Awards, and the coveted Avery Fisher Prize; and has performed cycles of the complete Beethoven, Bartók, and Shostakovich string quartets in the world's musical capitals from New York to Vienna. *The Noise of Time*, a groundbreaking theater collaboration between the Emerson String Quartet and Simon McBurney about the life of Shostakovich, was based on an original idea of Mr. Setzer's.

As a soloist, he has appeared on several occasions with the Cleveland Orchestra, with the Aspen Chamber Orchestra, and also with the National, Memphis, New Mexico, Puerto Rico, Omaha, and Anchorage Symphonies. In 1976, Mr. Setzer won a bronze medal at the Queen Elisabeth International Competition in Brussels. He has also participated in the Marlboro Music Festival.



David Finckel, Wu Han, and Philip Setzer

Mr. Setzer is a tenured Professor of Violin and Chamber Music at Stony Brook University and has given master classes at schools around the world. He has been a regular faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center. His article about those workshops appeared in *The New York Times* on the occasion of Isaac Stern's 80th birthday celebration in 2001.

Mr. Setzer studied violin with Josef Gingold and Rafael Druian, at The Juilliard School with Oscar Shumsky, and also studied chamber music with Robert Mann and Felix Galimir.

UMS Archives

This afternoon's performance marks Wu Han's third UMS appearance following her UMS debut in September 2006 at Rackham Auditorium with members of the Emerson String Quartet. Wu Han most recently appeared under UMS auspices in February 2008 at Hill Auditorium with the Chamber Music Society of Lincoln Center's "A Celebration of the Keyboard," which also featured pianists Inon Barnatan, Gilbert Kalish, Anne-Marie McDermott, André-Michel Schub, and Gilles Vonsattel.

This afternoon's performance marks the 14th UMS appearance of both David Finckel and Philip Setzer. Mr. Finckel and Mr. Setzer made their UMS debuts in March 1989 at Rackham Auditorium as members of the Emerson String Quartet. They most recently appeared under UMS auspices with the Quartet in January 2008 at Rackham Auditorium.

University Musical Society would like to thank

Dennis and Ellie Serras

for their support of this evening's performance.

131st Season

ums 09|10

BAABA MAAL

OPENING ACT: NOMO

SAT, APR 10 | 8 PM
Michigan Theater

With critically-acclaimed releases ranging from contemporary Afropop to expressions of traditional West African music, Senegalese master musician Baaba Maal is known for his fiery performances that fuse funk, rock, and blues with the beats and melodies of West Africa. Fela Kuti-inspired local favorite NOMO opens.

FUNDED IN PART BY THE COMMUNITY FOUNDATION FOR SOUTHEAST MICHIGAN AND THE NATIONAL ENDOWMENT FOR THE ARTS.

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and
Dennis and Ellie
Serras
present

Béla Fleck: The Africa Project

Béla Fleck *Banjo*

featuring

Bassekou Kouyate and Ngoni Ba (Mali)

Ngoni

Bassekou Kouyate, *Ngoni*
Fousseyni Kouyate, *Ngoni Ba*
Barou Kouyate, *Ngoni*
Moussa Bah, *Bass Ngoni*
Amy Sacko, *Lead Vocal*
Ma Soumano, *Chorus/Lead*
Alou Coulibaly, *Calebasse*
Moussa Sissoko, *Percussion*

Anania Ngoliga (Tanzania)

Ilimba

and

John Kitime (Tanzania)

Guitar

Program

Wednesday Evening, February 17, 2010 at 8:00
Hill Auditorium • Ann Arbor

This evening's program will be announced by the artists from the stage.

42nd Performance of the
131st Annual Season

UMS Global:
Africa Festival

*The photographing
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prohibited.*

This evening's performance is co-sponsored by Dennis and Ellie Serras.

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

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

Special thanks to Kelly Askew, Sandra Schulze, and the U-M African Studies Center; Elizabeth James and the U-M Center for Afroamerican and African Studies; and Daniel Herwitz and the U-M Institute for the Humanities for their support of and participation in events surrounding tonight's performance.

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

Béla Fleck: The Africa Project appears by arrangement with Ted Kurland Associates.

Large print programs are available upon request.

Béla Fleck is often considered the première banjo player in the world. A New York native, he picked up the banjo at age 15 after being awed by the bluegrass music of Flatt & Scruggs. While still in high school he experimented with playing be-bop jazz on his banjo, mentored by fellow banjo renegade Tony Trischka. In 1980, he released his first solo album *Crossing the Tracks*. In 1982, Mr. Fleck joined the progressive bluegrass band New Grass Revival, making a name for himself on countless solo and ensemble projects. In 1989, he formed the genre-busting Flecktones, with members equally talented and adventurous as himself.

Throughout his performing and recording career, Mr. Fleck has gained a reputation for virtually reinventing the image and sound of the banjo. He has been nominated for Grammy Awards in jazz, bluegrass, pop, country, spoken word, Christian, composition, and world music categories—more categories than anyone in Grammy history. Since 1998, Mr. Fleck has garnered 11 Grammy Awards and 27 Grammy Award nominations.

Throw Down Your Heart, the third volume in Mr. Fleck's renowned *Tales From the Acoustic Planet* series, is his most ambitious project to date. The album is a companion to the award-winning film

of the same name, which Mr. Fleck and director Sascha Paladino are currently premiering at festivals nationwide. Transcending barriers of language and culture, Mr. Fleck finds common ground with musicians ranging from local villagers to international superstars. In on-location collaborations with musicians from Uganda, Tanzania, Senegal, Mali, South Africa, and Madagascar, he explores the African origins of the banjo, the prototype of which was brought to American shores by African slaves.

As to the origins of the banjo, Mr. Fleck comments,

When I went to Africa I found instruments and players that gave me a better sense of where the thing started. In Gambia and Mali in particular, I found what I was looking for! Huge numbers of slaves came west from this area. We were told that the musicians were allowed to play these instruments on the slave ships, and that many lives were saved due to it.

As will be demonstrated tonight, Béla Fleck has revealed subtle facets of African music, from the fully modern to the deeply traditional.



Béla Fleck and Bassekou Kouyate

Bassekou Kouyate is one of the true masters of the *ngoni*, an ancient traditional lute found throughout West Africa. The *ngoni* has been the main instrument in *griot* storytelling since the 13th century during the days of Soundiata Keita, the founder of the Mali Empire. (*Griots* are West African wandering musicians, considered a repository of oral tradition.)

The sensational *Segu Blue*, which was released in 2007, is Mr. Kouyate's first solo album and features the first and only *ngoni* quartet. Mr. Kouyate has collaborated with both musicians from his homeland in Mali and international artists. He was one of the key musicians on Ali Farka Toure's posthumous album *Savane*, stunning audiences worldwide as the band's solo *ngoni* player. Mr. Kouyate is a member of the Symmetric Trio alongside Toumani Diabate (*kora*) and Keletigui Diabate (*balafon*); participated in Taj Mahal's and Toumani Diabate's *Kulanjan* project; and features prominently on both Youssou N'Dour's latest album *Rokku mi Rokka* and Dee Dee Bridgwater's *Red Earth*.

Mr. Kouyate was born in Garana, a village almost 40 miles from Segu, in the remote countryside on the banks of the Niger River. He was raised in a traditional musical environment, his mother a praise singer and his father and brothers exceptional *ngoni* players. Mr. Kouyate married the singer Amy Sacko, (the so-called "Tina Turner of Mali"), and they have been in high demand for the traditional wedding parties that happen in the streets of Bamako. Mr. Kouyate has assembled his own band, **Ngoni Ba** (The Big Ngoni), Mali's first *ngoni* quartet. The ensemble's repertoire is Bambara music, pentatonic in nature and as close to the blues as you can get in Africa, originating from the Segu region. As Taj Mahal said, "Bassekou is a genius, a living proof that the blues comes from the region of Segu."

Anania Ngoglia is a multi-instrumentalist and vocalist from Tanzania. For the Africa Project, he plays the Wagogo thumb piano, also called the *ilimba*, a square-ish instrument about the size of a small laptop. In Tanzania, herds-men play its distinct, percussive sound in the fields. The Wagogo—a Bantu ethnic group based in central Tanzania—are known for having a distinctively mysterious scale in their traditional music. When Béla Fleck first heard Mr. Ngoglia play, he recognized a kindred spirit. Mr. Ngoglia proved himself to be an astonishing improvising artist with incredible range. His performances with Mr. Fleck were called "the spiritual high point of the program" by *Afropop Worldwide*.

John Kitime is an accomplished guitarist and vocalist with a deep knowledge of the history of Tanzanian music. For over 30 years, he has led the acclaimed Kilimanjaro Band. He has composed award-winning songs, including a theme song for the South African Development Community (SADC), and holds a certificate on Intellectual Property from World Intellectual Property Organization (WIPO). Mr. Kitime is the Interim President of the Tanzania Musicians Network, a position that led him to Béla Fleck and the role of field producer for the award-winning film, *Throw Down Your Heart*. The film is the inspiration for the current US tour.

Tonight's concert marks the UMS debuts of Béla Fleck, Bassekou Kouyate and Ngoni Ba, Anania Ngoglia, and John Kitime.



*CFI Group
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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.

You can make a gift to preserve for future generations the part of UMS that is most important to you.

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.



and
CFI Group
present

Swedish Radio Choir

Ragnar Bohlin, *Guest Conductor*

Program

Hugo Alfvén

Ned Rorem

Gustav Mahler

Sven David Sandström

Johann Sebastian Bach

Anders Hillborg

Frank Martin

Sunday Afternoon, February 21, 2010 at 4:00
Hill Auditorium • Ann Arbor

Aftonen

In Time of Pestilence

Ich bin der Welt abhanden gekommen

Lobet den Herrn

Singet dem Herrn ein neues Lied, BWV 225

INTERMISSION

Mouyayoum

Mass for Double Chorus

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

43rd Performance of the
131st Annual Season

131st Annual
Choral Union Series

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for such recording is
prohibited.*

This afternoon's performance is sponsored by CFI Group.

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

Special thanks to Jerry Blackstone from the U-M School of Music, Theatre & Dance for his support of and participation in the Swedish Radio Choir residency.

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

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

Swedish Radio Choir appears by arrangement with California Artists Management.

Large print programs are available upon request.

Thirty-two professional singers form the **Swedish Radio Choir**—recognized since the 1960s as one of the great *a cappella* choirs of the world, and frequently engaged by the foremost international conductors such as Claudio Abbado, Riccardo Muti, and Valery Gergiev for concerts, tours, and recordings.

Founded in 1925, the world took note of the Swedish Radio Choir in 1952 when Eric Ericson became its principal conductor, molding it into the flexible choral instrument that it remains today. Maestro Ericson transformed the Choir into an ensemble capable of performing advanced choral repertoire—works by Richard Strauss and Max Reger as well as music of its own day. Arthur Honegger heard his own choral music sung for the first time the way he had imagined it, and began spreading word that the Choir could sing practically anything. The Ericson sound became legendary. Many composers found the Swedish Radio Choir to be the ideal instrument for their music: composers such as Ingvar Lidholm, Sven-Erik Bäck, Lars Edlund, György Ligeti, and Krzysztof Penderecki. The works they wrote specifically for the Choir count among the classics of choral repertoire in Sweden and internationally. Maestro Ericson retired after more than 30 years of service, but has been welcomed back many times as Conductor Emeritus.

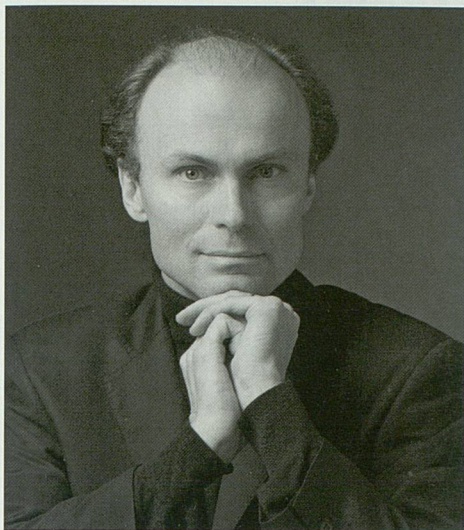
Each successive Music Director since Maestro Ericson has impressed his individual stamp on the Choir and brought new colors and skills. In the 1980s, Anders Öhrwall shared his specialist understanding of Baroque music. Gustaf Sjökvist premiered works by Sven-David Sandström, Tomas Jennefelt, and Hans Gefors, while also presenting programs with Lill Lindfors, songwriter Olle Adolphson, and other guest artists from the popular sphere. Tõnu Kaljuste, the first non-Swedish director, brought repertoire from Eastern Europe including the music of Arvo Pärt and Alfred Schnittke, while Stefan Parkman presented a series comprising all of Bach's major works. Peter Dijkstra was named Music Director of the Choir in 2007.

Since its first sensational tours to Berlin and Venice, the Swedish Radio Choir has carried on a rich and varied schedule of international activities, and is regularly invited to participate in international festivals and concerts. The Choir's work with Riccardo Muti and Claudio Abbado in the 1980s resulted in a series of acclaimed concerts and recordings. In 2009 the Choir toured the

Netherlands and Nordic countries and took part in a festival in Rotterdam and The Hague, joining forces with the Rotterdam Philharmonic Orchestra and Valery Gergiev and other important ensembles and conductors. Last year also brought an Italian tour with Claudio Abbado and the Mahler Chamber Orchestra, and five concerts in Brussels in recognition of the Swedish EU presidency, including performances of the Verdi *Requiem* with Daniel Harding. In 2010, in addition to their tour of North America under the direction of Ragnar Bohlin, the Swedish Radio Choir will tour to St. Petersburg to sing Brahms's *Ein deutsches Requiem* under Valery Gergiev, and to Milan to sing Mahler's *Symphony No. 2* "Resurrection" under Claudio Abbado, and to Japan.

The Choir is well represented on CD and DVD with performances of both *a cappella* and major symphonic works on such labels as Deutsche Grammophon, EMI, SONY, and Virgin Classics. A past American Grammy nominee, they were nominated this year for a 2010 Grammis Award, and the Swedish Grammy Award, for their recording *Satyricon*. The Swedish Radio Choir's vision is to deploy its exceptional sonic range to place its own special imprint on the *a cappella* and symphonic choral repertoires. It is an ensemble in which each individual voice finds its place in a unified artistic expression.

Ragnar Bohlin was named Director of the San Francisco Symphony Chorus in 2007, preparing them for performances under internationally renowned conductors and conducting them regularly in such pieces as *Carmina Burana*, Handel's *Messiah*, and Bach's *Christmas Oratorio*. His outstanding work has been recognized throughout the world most recently with three 2010 Grammy nominations for Mahler's *Symphony No. 8* with Michael Tilson Thomas and the San Francisco Symphony. Maestro Bohlin studied conducting with Jorma Panula and the legendary choir director Eric Ericson, piano with Peter Feuchtwanger in London on a British Council scholarship, and singing with the great Swedish tenor Nicolai Gedda. He holds a MM in Church Music and a postgraduate degree in Conducting from the Royal Academy of Music in Stockholm. Through a Sweden-America Foundation scholarship, he visited choruses throughout the US. With his Swedish Choirs,



Ragnar Bohlin

the KFUM Chamber Choir, the Maria Magdalena Motet Choir, and the Maria Vocal Ensemble, Maestro Bohlin toured internationally earning prizes in international competitions and many distinctions including the prestigious Johannes Norrby Medal in 2006, for expanding the frontiers of Swedish choral music making. In June 2009 he made his Carnegie Hall debut conducting Brahms's *Ein deutsches Requiem*. In the spring of 2010, he will appear as guest conductor of the Sao Paolo Symphony Chorus.

Maestro Bohlin is heard frequently on radio with the Swedish Radio Choir, the Maria Vocal Ensemble, and the Maria Magdalena Motet Choir. He has worked regularly with the Ericson Chamber Choir, the Royal Philharmonic Choir, and the Royal Opera Choir of Stockholm, and in October 2007 he conducted the world première of a new requiem by Fredrik Sixten, broadcast on Swedish Public Radio. His recordings of the *Saint Mark Passion* by Sixten and another recording, *Mysterium*, of a *cappella* music, were released in Sweden in spring 2008. He has also recorded a CD of new jazz music by composer/pianist Elise Einarsdotter with the Maria Vocal Ensemble and special guests Rigmor Gustafsson and Lena Willemark, and a CD with trombonist/composer Christian Lindberg and the Swedish Radio Choir.

Maestro Bohlin has taught at the Royal Academy in Stockholm and was Visiting Professor at Indiana University in Bloomington in 2008.

UMS Archives

This afternoon's performance marks the Swedish Radio Choir's third appearance under UMS auspices. The Choir made its UMS debut in February 2001 at Hill Auditorium in a performance of Verdi's *Requiem* with the Swedish Radio Symphony Orchestra and the Eric Ericson Chamber Choir under the baton of Maestro Manfred Honeck. The Choir's debut was followed that weekend by an *cappella* performance with the Eric Ericson Chamber Choir and Maestro Eric Ericson at St. Francis of Assisi Catholic Church.

UMS welcomes Ragnar Bohlin, who makes his UMS debut this afternoon.

Swedish Radio Choir

Soprano

Marie Alexis
Jessica Bäcklund
Susanne Carlström
Pernilla Ingvarsdotter
Jenny Ohlson
Helena Olsson
Ulla Sjöblom
Lena Söderström

Tenor

Magnus Alström
Per Björnsund
Niklas Engquist
Love Enström
Mattias Lilliehörn
Fredrik Mattsson
Jon Nilsson
Gunnar Sundberg

Alto

Ingrid Aareskjöld
Helena Bjarnle
Annika Hudak
Christiane Höjlund
Inger Kindlund-Stark
Ulrika Kyle-Hägg
Tove Nilsson
Eva Wedin

Bass

Staffan Alveteg
Lars Johansson
Brissman
Mathias Brorson
Rickard Collin
Bengt Eklund
Stefan Nymark
Johan Pejler
Joakim Schuster

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KNOWLEDGE RESIDE TWO WORDS.

WHY NOT?

Two words that can inspire every one of us to make a difference. Toyota is proud to support the University Musical Society Family Series.

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131st Season **ums 09|10**

21st-Century Dizzy
DANILO PEREZ

Featuring

Daniilo Perez piano

Rudresh Mahanthappa alto saxophone

David Sanchez tenor saxophone

Amir Elsaaffar trumpet and vocals

Ben Street bass

Jamey Haddad percussion

Adam Cruz drums

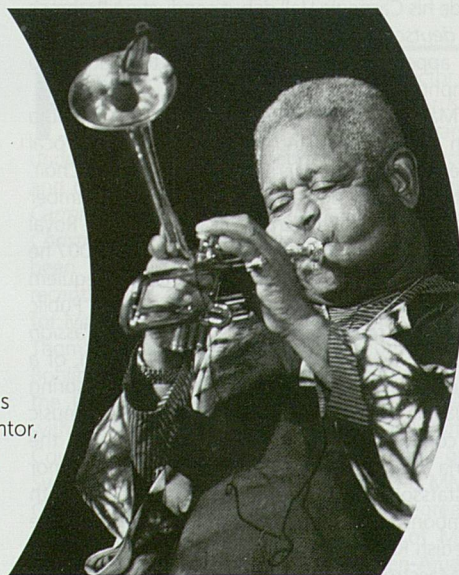
Thu, Apr 8 | 8 PM

HILL AUDITORIUM

Panamanian jazz pianist Danilo Perez brings together a global, all-star band that celebrates the music and bountiful inspiration of his mentor, Dizzy Gillespie, the great jazz trumpeter who invented the modern jazz sounds of bebop.

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Cyro Baptista's Beat the Donkey

Cyro Baptista, *Percussion and Vocals*
Brian Marsella, *Keyboards, Percussion, and Vocals*
Lisette Santiago, *Percussion and Vocals*
Chikako Iwahori, *Percussion, Tap Dance, and Vocals*
Ze Mauricio, *Percussion and Vocals*
Gil Oliveira, *Drum Set*

Program

Saturday Afternoon, March 13, 2010 at 1:00 (Family Performance)
Saturday Afternoon, March 13, 2010 at 4:00 (Family Performance)
Power Center • Ann Arbor



This afternoon's programs will be announced by the artists from the stage.

44th and 45th
Performances of the
131st Annual Season

Family Series

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

The 09/10 Family Series is sponsored by Toyota.

Media partnership is provided by WEMU 89.1 FM.

Cyro Baptista's Beat the Donkey appears by arrangement with Unlimited Myles, Inc.

Large print programs are available upon request.

Time Out New York sums up **Cyro Baptista's** musical gravity: "The man the stars call when they want that otherworldly flavor in the mix..." Since arriving in the US in 1980 from his native Brazil, Mr. Baptista emerged as one of the première percussionists in the country. Coinciding with the rise in the public's interest of world music, Mr. Baptista has managed to record and tour with some of music's most popular names. His mastery of Brazilian percussion and the many instruments he creates himself have catapulted him to world renown.

With his own project, the percussion and dance ensemble known as Beat the Donkey, Mr. Baptista gives free-reign to his imagination, mixing his tremendous musical skills, his natural humor, and theatrical ways with instruments from Brazil, the Middle East, Indonesia, Africa, and the US.

Mr. Baptista's credits read like a "Who's Who" of modern music. He has toured extensively with Yo-Yo Ma's Brazil Project, Trey Anastasio's Band (of Phish), John Zorn's Electric Masada, Herbie Hancock's Grammy Award-winning *Gershwin's World*, Sting, and Paul Simon's *Rhythm of the Saints*. He has also performed with many respected Brazilian artists such as Milton Nascimento, Caetano Veloso, Ivan Lins, Marisa Monte, and Nana Vasconcelos.

Mr. Baptista has performed on five Grammy Award-winning albums: Yo-Yo Ma's *Obrigado Brasil*, Cassandra Wilson's *Blue Light 'til Dawn*, The Chieftains' *Santiago*, Ivan Lins' *A Love Affair*, and Herbie Hancock's *Gershwin's World*. A documentary on Beat the Donkey was recorded for the WGBH-TV Boston and continues to air on PBS stations nationwide. Additionally, he has collaborated with the Lincoln Center Jazz Orchestra with Wynton Marsalis for a Brazilian *Carnaval* concert.

The first Beat the Donkey recording (*Tzadik*) was picked by *The New York Times* as one of the 10 best alternative albums of 2002. Mr. Baptista has also been composing music for the children's television station Nickelodeon.

Beat the Donkey is more than just a band. It is a multicultural, polyphonic, highly creative, and entertaining group that takes rhythms beyond their natural frontiers and creates a brand of music too innovative and varied to be labeled. The ensemble's name comes from the Brazilian expression "*Pau Na Mula*" meaning "Let's go, let's do it!"

There is an undeniable aura of fun and humor whenever Cyro Baptista takes the stage; this is particularly true with Beat the Donkey. It is a wild, unstoppable, and torrid world beat percussive ensemble that blends and beats a bewitching stage stew of untamed percussion, tap dance, martial arts, samba, jazz, rock, and funk. They accomplish this by mixing instrumentation from all over the globe and unusual percussion inventions of Mr. Baptista's own creation. The musicians hail from all over the world, wear wild, elaborate costumes, and frequently leave their instruments to break into spontaneous dance, making the group fascinating to watch as well as listen to.

UMS Archives

This afternoon's performances mark Cyro Baptista's third and fourth appearances under UMS auspices. Mr. Baptista made his UMS debut in performance with soprano Kathleen Battle in December 1996 and most recently performed in Ann Arbor alongside vocalist Luciana Souza and guitarist Romero Lubambo this past February at Rackham Auditorium.

UMS welcomes Beat the Donkey, who make their UMS debut this afternoon.

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.

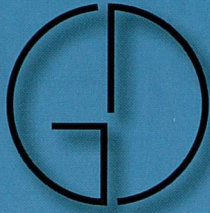
Both literally and figuratively, the 09/10 UMS Education season celebrates the breaking down of walls: literally in the celebration of the 20th anniversary of the fall of the Berlin Wall and events surrounding the presentation of the Berlin Philharmonic; and figuratively, in the attempt to break down 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.

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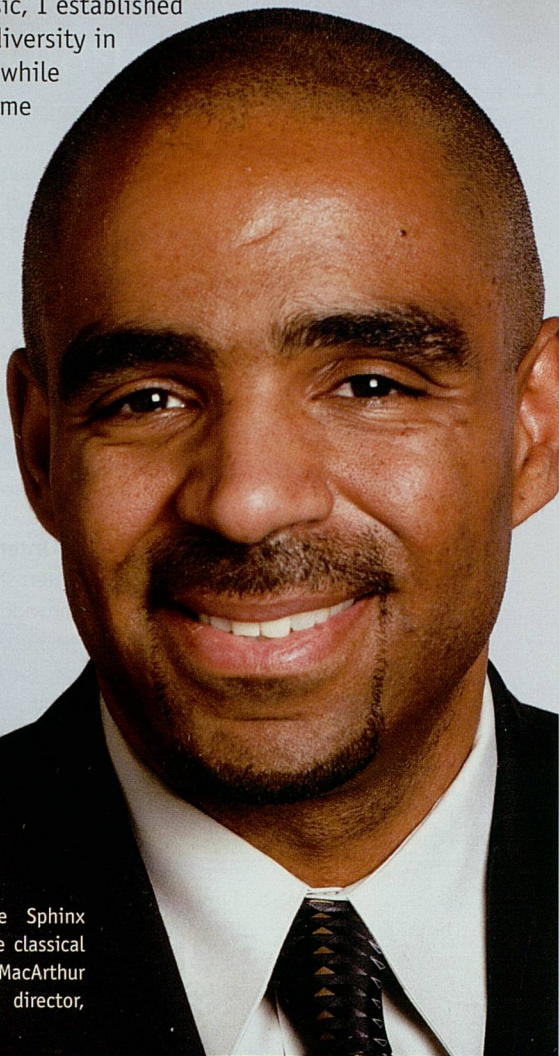
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Founder and president of the Sphinx Organization for minorities in the classical arts, accomplished violinist, 2005 MacArthur Fellow, poet, film producer and director, Alumni Association member

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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www.cedarsofdexter.com ~ 734-433-1210

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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and Community Services**

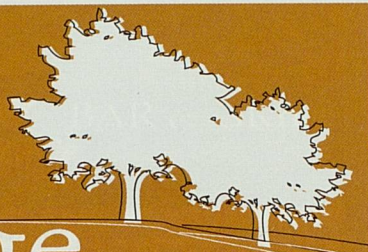
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UMS/Support

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:

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

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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Please check your desired giving level above and complete the form below or visit us online at www.ums.org.

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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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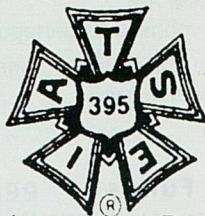
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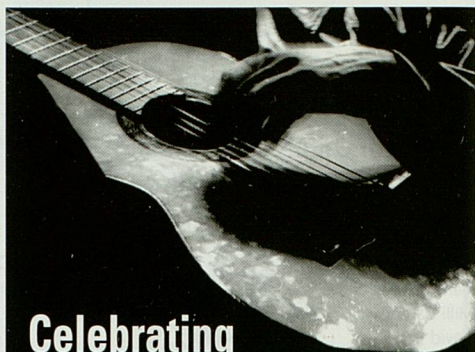
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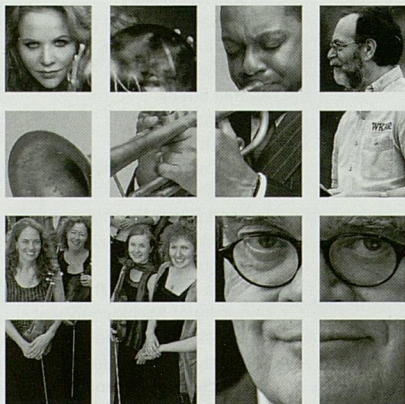


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