

University Musical Society of the University of Michigan | Ann Arbor

ums 09|10

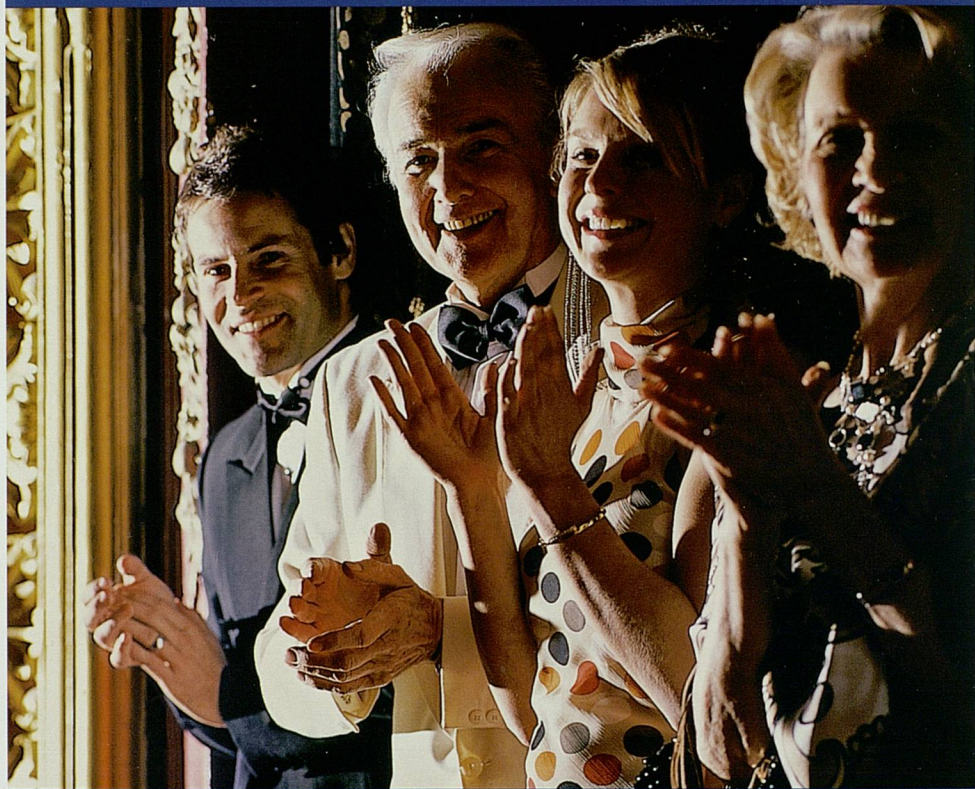
Winter 2010 Season

UNIVERSITY
MUSICAL SOCIETY

ums



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university musical society

Winter 10

University of Michigan • Ann Arbor

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• FROM THE U-M PRESIDENT

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

We are also proud of the outstanding educational programs UMS offers to people of all ages and of the new works in dance, theater, and music it commissions and premières. Through the U-M/UMS



Partnership Program, the University is pleased to provide support to UMS as it carries out its commitment to education, creation, and presentation, paralleling the University's commitment to teaching, research, and public engagement.

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

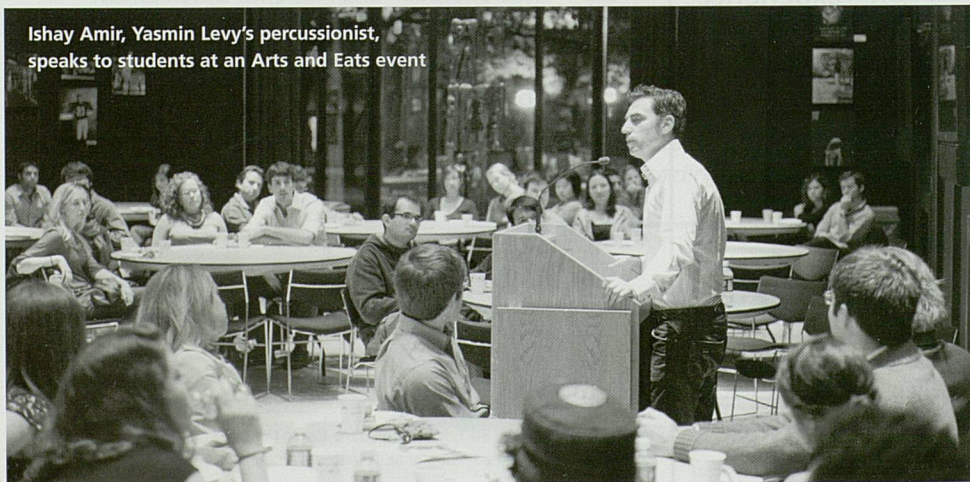
UMS is a member of the University's Public Goods Council (PGC), a cluster of campus organizations dedicated to advancing scholarship and culture through music, works of art, special collections, historical archives, natural science resources, performance programs, coursework, and experiential learning.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

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

Sincerely,

Mary Sue Coleman
President, University of Michigan

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



• FROM THE UMS PRESIDENT

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

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

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

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

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

Ford Honors Program.

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



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

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

Thanks again for coming to this event.

Very best wishes,

Kenneth C. Fischer
UMS President



The UMS Lobby

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)
YouTube

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

UNIVERSITY
ums
MUSICAL SOCIETY

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*

• 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, written over a light-colored background.

James C. Stanley
Chair, UMS Board of Directors



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Listen.



Learn.

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WGBE FM 90.9 Bryan • WGDE FM 91.9 Defiance
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The Early Learning and Outreach Center

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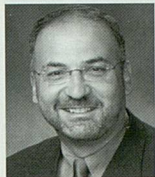
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UMS/Leadership

• 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."

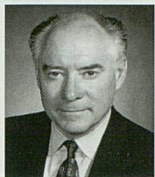


Bruce Duncan

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
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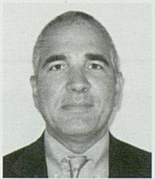


Leo Legatski

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**
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Carl W. Herstein

Partner, Honigman Miller Schwartz and Cohn LLP

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

HONIGMAN



Mark A. Davis

President and CEO, Howard & Howard

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

Howard & Howard
law for business®



Mohamad Issa

Director, Issa Foundation

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

Issa
Foundation



Bill Kerby

Owner, Kerby's Kurb Service

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

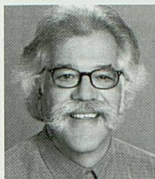


Tim Gretkierewicz

Market President, KeyBank

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

KeyBank

Dennis Serras

Owner, Mainstreet Ventures, Inc.

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

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DISTINCTIVE CATERIES.



Sharon J. Rothwell

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

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

MASCO



Scott Merz

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

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

 **MC3**



Erik H. Serr

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

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

**MILLER
CANFIELD**



John W. McManus

Market President, South Central Michigan, National City

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

National City
Now a part of  **PNC**


Michael B. Staebler

Senior Partner, Pepper Hamilton LLP

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

Pepper Hamilton LLP
Attorneys at Law


Joe Sesi

President, Sesi Lincoln Mercury Volvo Mazda

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


Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

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


Tom Thompson

Owner, Tom Thompson Flowers

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


Shigeki Terashi

President, Toyota Technical Center

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

TOYOTA



Jeff Trapp

President, University of Michigan Credit Union

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

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

\$100,000 and above

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W.K. Kellogg Foundation
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\$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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\$10,000-\$19,999

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

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

Students

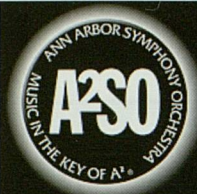
Emily Barkakati	Michael Mauskapf
Adam Bichir	Bryan McGivern
Greg Briley	Michael Michelin
Tyler Brunsman	Paula Muldoon
Allison Carron	Leonard Navarro
Shannon Deasy	Scott Padden
Michelle Dimuzio	Steven Rish
Kelsy Durkin	Michael Rochelle
Carrie Fisk	Andrew Smith
Dana Harlan	Cahill Smith
Tim Hausler	David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

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2009-2010

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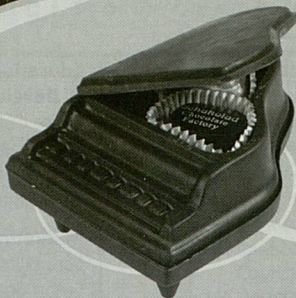
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UMS/Info

• GENERAL INFORMATION

Barrier-Free Entrances

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

Listening Systems

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

Lost and Found

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

Parking

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

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

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

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

Refreshments

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

Non-Smoking Venues

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

Start Time

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

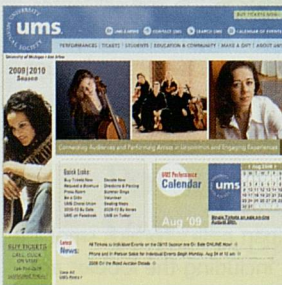
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Visit www.ums.org for Tickets, Event Calendars, Artist Information, Venue Maps, Review Postings, Volunteer and Donor Opportunities, Educational Events, Gift Certificates, and Photos.

Become a fan of UMS on [facebook](https://www.facebook.com/UMSNews) and follow UMS on [twitter](https://twitter.com/UMSNews) @UMSNews



Latecomers

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

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

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

• UMS TICKETS

Group Tickets

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

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

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

Classical Kids Club

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

Returns

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

Ticket Exchanges

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

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

STUDENT TICKETS

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

Half-Price Student Ticket Sales

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

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?

In Person:

League Ticket Office
911 North University Ave.

Hours:

Mon–Fri: 9am–5pm
Sat: 10am–1pm

By Phone:

734.764.2538

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

By Internet:

www.ums.org

By Fax:

734.647.1171

By Mail:

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

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

UMS/Annals

• UMS HISTORY

Through a commitment to presentation, education, and the creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over the past 131 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this new millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

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

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

Since that first season in 1879, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through educational endeavors, commissioning of new works, youth programs, artist residencies, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction, and innovation. UMS now hosts over 60 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in seven different Ann Arbor venues.

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

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

• UMS VENUES AND BURTON MEMORIAL TOWER

Hill Auditorium

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

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

Hill Auditorium seats 3,575.

Lydia Mendelssohn Theatre

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

Michigan Theater

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

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

Power Center

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

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

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

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

The Power Center seats approximately 1,400 people.

Rackham Auditorium

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

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

St. Francis of Assisi Catholic Church

Dedicated in 1969, St. Francis of Assisi Catholic Church has grown from 248 families when it

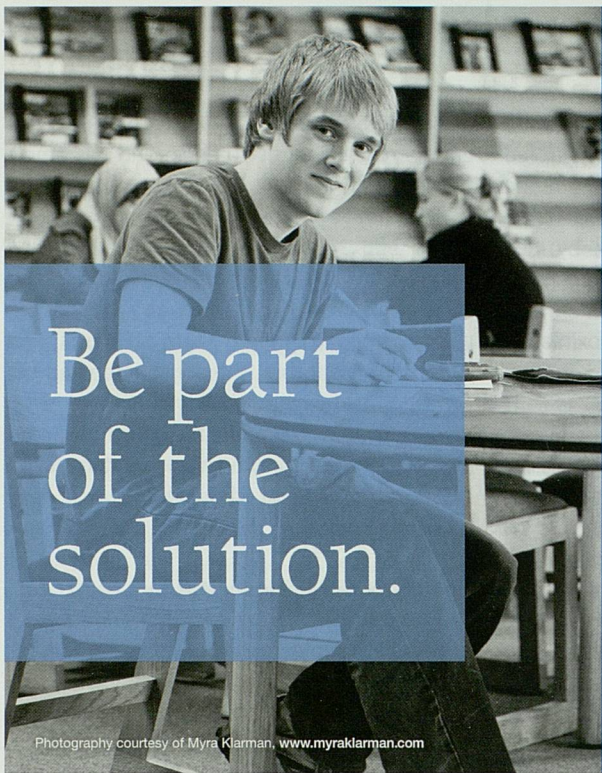
first started to more than 2,800 today. The present church seats 1,000 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual “mechanical action” organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication,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

University of Michigan Museum of Art

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

Burton Memorial Tower

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



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Photography courtesy of Myra Klarman, www.myraklarman.com



Now more than ever, private funding can help maintain excellence in Ann Arbor Public Schools. We provide funding for innovative programs and teacher grants to keep our schools and our community strong and vibrant.



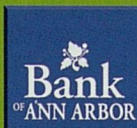
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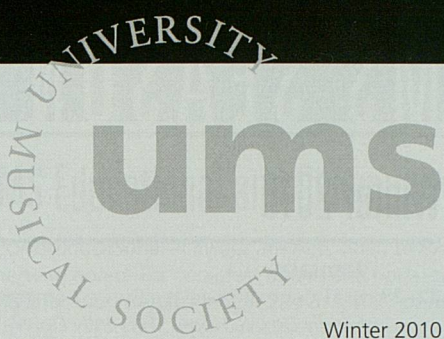
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Winter 2010 Season • 131st Annual Season

General Information

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

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

Wednesday, March 24 through Thursday, April 8, 2010

Julia Fischer

Wednesday, March 24, 8:00 pm **5**
 Thursday, March 25, 8:00 pm **7**
 Rackham Auditorium

**Maly Drama Theatre of St. Petersburg
 Uncle Vanya**

Wednesday, March 24, 8:00 pm (Student Performance) **9**
 Thursday, March 25, 8:00 pm
 Friday, March 26, 8:00 pm
 Saturday, March 27, 8:00 pm
 Sunday, March 28, 2:00 pm
 Power Center

**Schleswig-Holstein Festival Orchestra
 with Lang Lang**

Wednesday, April 7, 8:00 pm **17**
 Hill Auditorium

Danilo Perez: 21st-Century Dizzy

Thursday, April 8, 8:00 pm **25**
 Hill Auditorium

THE 131st UMS SEASON

Fall 2009

September

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

October

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

November

- 1 Christine Brewer, soprano with
Craig Rutenberg, piano
- 6 Keith Terry and the SLAMMIN
All-Body Band
- 7 Gal Costa and Romero Lubambo
- 8 St. Lawrence String Quartet
- 14 Yasmin Levy
- 17 Berliner Philharmoniker
- 20 Patti LuPone: *Coulda, Woulda, Shoulda*
- 29 Vienna Boys Choir: *Christmas in Vienna*

December

- 5-6 Handel's *Messiah*
- 12 Jean-Yves Thibaudet, piano

Winter 2010

January

- 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 Theatre 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 Medieval **Canceled**
- 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 Thursday, April 8, 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.

Maly Drama Theatre of St. Petersburg

Who is Anton Chekhov?

Monday, March 22, 7:00–8:30 pm
Ann Arbor District Library Downtown Branch
Multipurpose Room, 343 South Fifth Avenue

U-M Professor of Slavic Languages and Literatures Michael Makin and U-M Residential College Drama Lecturer Katherine Mendeloff will center on Chekhov's role in Russian literature and society and as transformer and innovator of Russian drama. U-M acting students will perform several scenes from *Uncle Vanya* featuring costume, live music, and other scenic elements, setting the stage for a lively discussion of Chekhov's classic play and the challenges set forth for actors and directors in mounting this production.

A collaboration with the Ann Arbor District Library; the U-M Center for Russian, East European, and Eurasian Studies; and the U-M Department of Slavic Languages and Literatures.

Baaba Maal

Film Screening

Youssou N'Dour: *I Bring What I Love*

Monday, April 5, 7:00 pm
U-M Biomedical Science Research Building
Auditorium, 109 Zina Pitcher Place

This never-before-told story follows Youssou N'Dour, Africa's most famous musician, at a turning point in his life and career as he releases his most personal and controversial album *Egypt*. *I Bring What I Love* is an unforgettable musical journey with an artist whose courage and conviction shook the music industry and ultimately awakened the world.

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

Who is Baaba Maal?

Tuesday, April 6, 7:00–8:30 pm
Ann Arbor District Library Downtown Branch
Multipurpose Room, 343 South Fifth Avenue

The social and intellectual power of Baaba Maal's art is matched only by his artistry and cultural awareness. In the final installation of our Who Is...? Series, U-M Theater Professor Mbala Nkanga will lead a discussion of where Maal fits in the pantheon of African musicians that have bridged the gap between musical genres and social causes.

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

NT LIVE: THE HABIT OF ART

High-definition broadcast by **London's National Theatre**, presented in partnership with **UMS** and the **Michigan Theater**
A new play by **Alan Bennett**
Directed by **Nicholas Hytner**

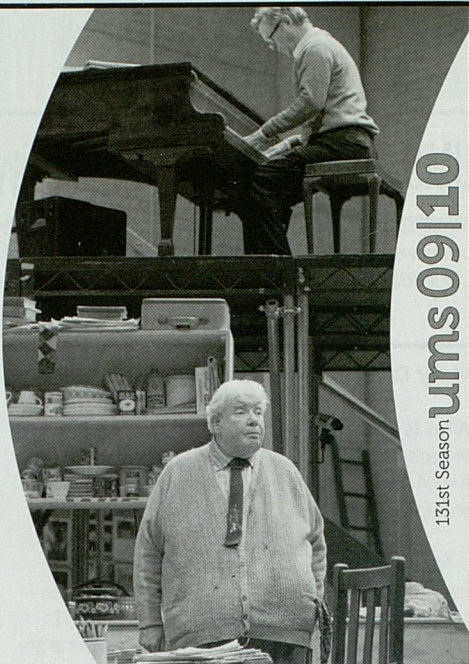
Sun, May 9 | 7 PM
MICHIGAN THEATER

Benjamin Britten, sailing uncomfortably close to the wind with his new opera, *Death in Venice*, seeks advice from his former collaborator and friend, W.H. Auden. During this imagined meeting, their first in 25 years, they are observed and interrupted by, among others, their future biographer and a young man from the local bus station.

The Habit of Art contains adult content and is not suitable for children under 15 years of age.



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131st Season **ums 09/10**

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presents

Julia Fischer *Violin*

Program

Wednesday Evening, March 24, 2010 at 8:00
Rackham Auditorium • Ann Arbor

Johann Sebastian Bach

Sonata for Solo Violin No. 1 in g minor, BWV 1001

Adagio
Fuga: Allegro
Siciliana
Presto

Bach

Sonata for Solo Violin No. 2 in a minor, BWV 1003

Grave
Fuga
Andante
Allegro

INTERMISSION

Bach

Sonata for Solo Violin No. 3 in C Major, BWV 1005

Adagio
Fuga
Largo
Allegro assai

50th Performance of the
131st Annual Season

47th Annual
Chamber Arts Series

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sound and video recording
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of any device for such
recording is prohibited.*

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

Ms. Fischer appears by arrangement with Jack Mastroianni, IMG Artists,
New York, NY.

Ms. Fischer is exclusive to Decca Records.

Large print programs are available upon request.

German violinist **Julia Fischer** is recognized worldwide for possessing a talent of uncommon ability and as an exceptionally gifted performer, reflected in the numerous awards and effusive reviews she has received for both her live performances and recordings, including being named "Artist of the Year" at the Gramophone Awards in 2007.

Praised for her imaginative and illuminating interpretations of the classical repertoire, 26-year-old Ms. Fischer is equally lauded for her technical skill: "She may have spitfire technique...but in Fischer's case the notes are not an end in themselves but purely a means to expressing musical truths" (*Financial Times*).

In January 2009, Ms. Fischer released a recording of Bach concertos on the Decca label recorded with the Academy of St. Martin in the Fields Chamber Orchestra. Upon its US release, the recording became the fastest-selling classical music debut in iTunes history. Ms. Fischer subsequently toured as director and soloist with the Academy orchestra to 11 European cities and 10 North American cities. In its five-star review of the recording, *BBC Music Magazine* described Ms. Fischer as "...an intuitive Bachian. Her phrasing is elegant and she has an unerring feeling for Bach's broad architectural melodic contours."

Ms. Fischer recorded Bach's Sonatas and Partitas for solo violin in 2005 and revisits these works on a two-month tour in 2010 encompassing 12 European cities and seven US cities, including two performances at Carnegie Hall's Zankel Hall in March. The recording earned worldwide critical praise including the rare distinction of winning three of France's most prestigious awards: the Diapason d'Or from *Diapason*; the CHOC from *Le Monde de la Musique*; and the highest rating from *Classica Repertoire*. The Bach recording also saw her awarded the *BBC Music Magazine Award* as "Best Newcomer" in 2006.

In addition to the Bach tours, Ms. Fischer's European 09/10 season concert schedule includes tours of Europe with the St. Petersburg Philharmonic and Yuri Temirkanov and the Netherland Philharmonic Orchestra and Yakov Kreizberg. Ms. Fischer is the Artist-in-Residence with the Tonhalle Orchestra in Zurich and performed a chamber music concert in December 2009 and will perform Shostakovich's *Violin Concerto No. 1* in three concerts with Michael Sanderling in June 2010. She will continue as Artist-in-Residence with the Or-

chestra in the 10/11 season in Baden-Baden.

Born in Munich in 1983 to a pianist mother from Slovakia and a mathematician father from Eastern Germany, Ms. Fischer began learning the piano with her mother at age three, but was soon persuaded to take up the violin as well because, as her brother also played piano, her mother thought it would be nice to have another instrument in the family. She began violin lessons at the Leopold Mozart Conservatoire in Augsburg, and three years later, she became a pupil of the famous Ana Chumachenco at the Munich Academy of Music (Musikhochschule). At just 11 years old, she won the Yehudi Menuhin International Violin Competition, an event that catapulted her toward a career as a soloist.

Ms. Fischer lives in Munich, Germany. Her second recording for Decca of Paganini caprices is scheduled for worldwide release in late 2010.



Julia Fischer

UMS Archives

This week's performances mark Julia Fischer's third and fourth appearances under UMS auspices. Ms. Fischer made her UMS debut as soloist with the St. Petersburg Philharmonic in November 2007 at Hill Auditorium. She last appeared in April 2009 at Hill Auditorium in recital with pianist Milana Chernyavska.

presents

Julia Fischer *Violin*

Program

Thursday Evening, March 25, 2010 at 8:00
Rackham Auditorium • Ann Arbor

Johann Sebastian Bach

Partita for Solo Violin No. 3 in E Major, BWV 1006

Preludio
Loure
Gavotte en rondeau
Menuet I
Menuet II
Bourrée
Giga

Bach

Partita for Solo Violin No. 1 in b minor, BWV 1002

Allemanda
Double
Corrente
Double: Presto
Sarabande
Double
Tempo di Borea
Double

Bach

Partita for Solo Violin No. 2 in d minor, BWV 1004

Allemanda
Corrente
Sarabanda
Giga
Ciaccona

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

51st Performance of the
131st Annual Season

47th Annual
Chamber Arts Series

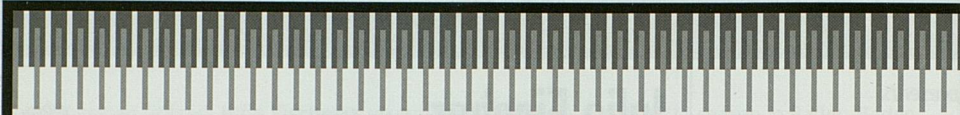
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recording is prohibited.*

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

Ms. Fischer appears by arrangement with Jack Mastroianni, IMG Artists,
New York, NY.

Ms. Fischer is exclusive to Decca Records.

Large print programs are available upon request.

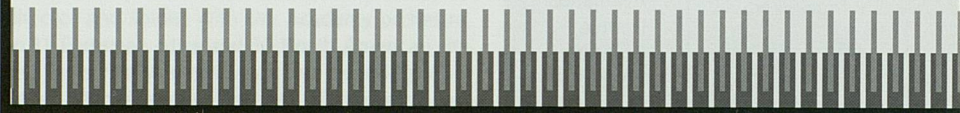


UMS is grateful to the following sponsors for their support of the Maly Drama Theatre performances:

The Maxine and Stuart Frankel Foundation

The Medical Community Endowment Fund

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Announcing the 10|11
UMS THEATER SERIES!

Pick up the complete Theater Series listing at the information table in the lobby at the Maly Drama Theatre's performances! Watch www.umslobby.org for more information about the rest of the 10/11 Season in the coming weeks.

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and the
**Maxine and Stuart
Frankel Foundation**
present

Uncle Vanya

Scenes from Village Life in Four Acts

by Anton Chekhov

A production of

Maly Drama Theatre of St. Petersburg— Theatre of Europe

Artistic Director for the Maly Drama Theatre
Lev Dodin

Lev Dodin, *Director*
David Borovsky, *Set Designer*

Olga Dazidenko, *Stage Manager*
Evgeny Nikiforov, *Technical Director*
Nikolai Murmanov, *Set Constructor*
Igor Tupikin and Ekaterina Dorofeeva, *Lighting*
Yury Vavilov, *Sound*
Svetlana Tretiakova and Lubov Betehtina, *Props*
Maria Fomina and Natalia Selezneva, *Wardrobe*
Alla Nudel, *Makeup*

Program

Wednesday, March 24, 2010 at 8:00 (Student Performance)
Thursday, March 25, 2010 at 8:00
Friday, March 26, 2010 at 8:00
Saturday, March 27, 2010 at 8:00
Sunday, March 28, 2010 at 2:00
Power Center • Ann Arbor

There will be one 20-minute intermission.
English surtitles commissioned by the Barbican Centre, London.

52nd, 53rd, 54th, 55th,
and 56th Performances of the
131st Annual Season

International Theater
Series

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The UMS presentation of the Maly Drama Theatre is sponsored by the Maxine and Stuart Frankel Foundation.

The Saturday evening performance is supported by the Medical Community Endowment Fund.

The Sunday performance is supported by participants of the 2002 Shakespeare's Birthday Celebration Trip.

Media partnership is provided by *Between the Lines* and Michigan Radio 91.7 FM.

Special thanks to Marysia Ostafin and the U-M Center for Russian, East European, and Eurasian Studies; Michael Makin and Olga Maiorova of the U-M Department of Slavic Languages and Literatures; Katherine Mendeloff of the U-M Residential College; and Ken Raynor and Tim Grimes of the Ann Arbor District Library for their support of and participation in this residency.

The Maly Drama Theatre appears by arrangement with David Eden Productions Ltd.

Large print programs are available upon request.

Cast

<i>Professor Serebriakov</i>	Igor Ivanov
<i>Elena, his wife</i>	Ksenia Rappoport
<i>Sonia, his daughter from first marriage</i>	Elena Kalinina
<i>Madame Voinitskaia, Professor's first wife's mother</i>	Tatiana Shuko
<i>Voinitskiy Ivan (Uncle Vanya), her son</i>	Sergei Kurishev
<i>Doctor Astrov</i>	Igor Chernevich
<i>Telegin Ilia (Waffles), impoverished gentry</i>	Alexander Zavialov
<i>Marina, old nurse</i>	Vera Bikova
<i>Servant</i>	Alexander Koshkarev

Action takes place in Serebriakov's country house.

Synopsis

Professor Serebriakov, recently retired from the university, comes to the family's country estate with his second wife, Elena Andreyevna. For years the property has been run by Uncle Vanya, the brother of Serebriakov's first wife, now deceased, and by Sonia, the professor's daughter from his first marriage. The country house is also home to Sonia's grandmother, Maryia Voinitskaia, the professor's first mother-in-law; the family's nanny Marina ("nyanya" in Russian); and their impoverished friend Telegin Ilia.

The sultry summer heat and the presence of Serebriakov and his young wife affect everyone's daily existence on the estate in many disturbing ways. The ailing professor imposes his habits on the others and demands special attention. Elena struggles in her position as the much younger wife of an ailing man. The country doctor, Mikhail Lvovich Astrov, is called in. His visits become more frequent than ever before. Sonia is secretly in love with the doctor and hopes that one day he will respond to her passion. Both Vanya and Astrov are attracted to the beautiful Elena. But for Vanya this becomes an obsession, fueled by his realiza-

tion that the self-important professor does not deserve either a high intellectual reputation or such a young and beautiful wife.

Vanya's frustration and anger reach a dramatic climax when he discovers Elena in the arms of Doctor Astrov and, soon thereafter, finds out that the professor has decided to sell the estate. Suddenly aware of his wasted life, Vanya grabs a pistol and starts shooting at Serebriakov. But he misses his target. Dejected and overwhelmed by his own helplessness he drops the weapon while Elena, in shock, demands that she and her husband leave the estate right away.

In the last act, the visitors take their farewells and depart. Doctor Astrov, who respects Sonia but does not love her, is ready to leave too. Eventually everyone's life on the estate returns to what it was before this stormy summer. Or does it? Sonia and Vanya sit at the table and resume their duties; the grandmother reads one of her books; Marina carries on with her knitting; and Telegin plays the guitar softly. The concluding words belong to Sonia: "You've had no joy in your life, but wait, Uncle, just wait...we'll rest...we'll rest. We'll rest!"

Printed with permission by the Guthrie Theater.

Director's Note

The life is flowing and sooner or later a man starts to see his lived-through years as a treasure he didn't manage to put to good use. He starts to see visions of other possible but unlived lives. In these other lives, all his secret dreams come true, all his hopes are fulfilled, all his sweetest fantasies become real. The man furiously burns up the past, denies the present, and gives himself totally to this other life which he could but didn't manage to live. The fuller the man understands life, the sharper he feels this gap, this contradiction which grows into a tragedy. Time goes by, and gradually you are faced with a choice—either to refuse the life completely, or to find courage to live through the life which was given to you by God and Fate and which you've been carrying out and are carrying out by yourself, with your willpower and personality.

Lethally ill doctor Chekhov knew this paradox only too well and he analyzed it with amazing tenderness and desperate ruthlessness. This, as well as many other things, makes Chekhov's plays and *Uncle Vanya*—the most beautiful of them—a simple but eternal melody with simple but eternal themes.

—Lev Dodin

Lev Dodin on Set Designer David Borovsky

David Borovsky's (1934–2006) departure is a personal loss for me. For many of the last years he's been my irreplaceable friend and an absolutely irreplaceable co-author. I can hardly imagine now doing the things we've done without him and it is equally hard to imagine doing something new without him. We have lost a great theater artist of the 20th and 21st century, since his last works were clearly creations of the 21st century. David Borovsky strongly and harmoniously combined in him the incarnations of a great artist, of a serious profound thinker, and of a wonderful man. Such a powerful combination in one human being is very rare— or maybe it's the only possible combination for a serious artist.

Mr. Borovsky was one of the first set designers in the world and in Russia who started looking for a new theater language. Having acquired all the best lessons of his predecessors, he moved on from furnishing the performance (creating sets) to the idea of set design as creating a space for life, a space which would define the performance-to-be, dictating certain rules to it as opposed to simply depicting where the action was supposed to be taking place. A space to become a philosophy of life. His spaces—I can't make myself call them simply "sets"—were always beautiful and always came alive once filled with the flow of the performance. Most often they came alive in those theaters where David was an equal co-author of the performance. In fact, he was always a secret co-director of all the performances he designed. It suffices to remember the great performances of the Moscow Taganka Theatre—Borovsky was their very soul. His great curtain across the stage, sweeping all the characters into eternity in *Hamlet*, the military lorry taking the girls-soldiers of the Second World War straight into eternity in *How Quiet Are The Dawns Here*, his coach propelling itself into eternity in the performance dedicated to Pushkin—I can go on enumerating on end.

He felt, understood, and designed music miraculously well. His many works in the international opera theater are absolute masterpieces, music incarnated in space. The deepest understanding of the philosophy of the musical dramaturgy was characteristic of his works. His opera set designs are unfortunately almost unknown in Russia, since he mostly designed for opera in Europe.

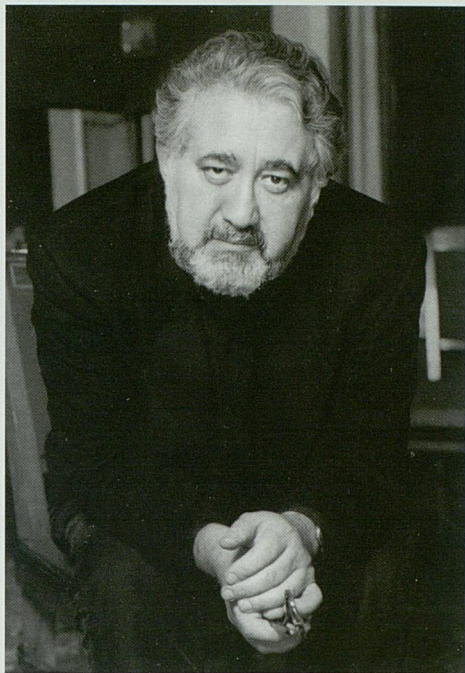
Developing and remaining an innovator until his

last day, living next to us all, he was becoming a classic, affirming absolute harmony and spiritual beauty through all the tragic curves and angles of theatrical spaces he created. With every passing year he valued harmony above all else. In essence he was a living classic by definition—both in his philosophy and his way of thinking. It was enough to take a glance of his Socrates forehead and his Jewish eyes filled with wisdom to realize that he made a *métier* of getting to the heart of things. He became the leader and the teacher of several generations of set designers. The most outstanding set designers of Russia treated him as a senior, and called him "rabbi." His judgment was law for the most willful and tempestuous theater personalities.

Born in 1944 in Siberia, where his mother had been evacuated during the war, **Lev Dodin** began studying theater as a child at the Leningrad Young Viewers' Theatre directed by Matvey Grigorievich Dubrovin. He entered the Leningrad Theatre Institute immediately after graduating high school and studied under the famous theater director and teacher Boris Vulfovich Zon.

Mr. Dodin's debut as a director came in 1966 with the televised performance of *First Love*, based on the story by Ivan Turgenev. Then came dozens of shows staged at theaters in St. Petersburg, Moscow, and abroad, including: *It's a Family Affair—We'll Settle It Ourselves* (Leningrad Young Viewers' Theatre); *The Minor and Rosa Berndt* (Leningrad Theatre of Drama and Comedy); *A Gentle Creature* with Oleg Borisov (BDT and MKhAT); *The Golovlev Family* with Innokenty Smoktunovsky (MKhAT); *Bankrupt* (Finnish National Theatre); the opera *Elektra* at the Salzburg Festival with Claudio Abbado; *Lady Macbeth of the Mtsensk District* at the Florence Musical May Festival; *The Queen of Spades* in Amsterdam, Florence, and Paris with Semen Bychkov; *Mazepa* at La Scala in Milan with Mstislav Rostropovich; and *The Demon* at Théâtre du Châtelet in Paris with Valery Gergiev.

In 1992, Mr. Dodin and his theater were invited to join the Union of Theatres of Europe, and in 1998 his theater was the third granted the status "Theatre of Europe" after the Théâtre de l'Odéon in Paris and the Piccolo Teatro di Milano. Mr. Dodin is a member of the General Assembly of the Union of Theatres of Europe.



Lev Dodin

Mr. Dodin's directing for the Maly Drama Theatre started in 1975 with Karel Chapek's *The Robber*. The staging of Abramov's *The House* in 1980 determined the artistic fate of Mr. Dodin and his company. Mr. Dodin has been the theater's artistic director since 1983. Those years have brought stagings of *Brothers and Sisters*, *Lord of the Flies*, *Stars in the Morning Sky*, *Gaudeamus*, *The Possessed*, *Love Under the Elms*, *Claustrophobia*, *The Cherry Orchard*, *A Play with No Name*, *Chevengur*, *Uncle Vanya*, and others.

In 1967 Mr. Dodin began teaching acting and directing. He is now a professor at the Saint Petersburg Academy of Theatrical Arts where he chairs the directing department. Mr. Dodin has raised many generations of actors and directors and has taught master classes at theater schools in Great Britain, France, Japan, and the US.

Today the Maly Drama Theatre unites generations of Mr. Dodin's students. Mr. Dodin's directing and productions have won many state and international prizes and awards, including state prizes of Russia and the USSR, the Triumph Independent Prize, Golden Mask National Awards, and a Laurence Olivier Award.

David Borovsky (1934–2006) (*Set Designer*) began working as an artist in Kiev with the Lesya Ukrainka Russian Drama Theatre. He created sets for Shostakovich's *Katerina Izmailova* at the Taras Shevchenko Theatre of Opera and Ballet, and then worked with director Leonid Varpakhovsky at MkhAT and with the Maly Drama Theatre. Mr. Borovsky began working with Yury Lyubimov at the Taganka Theatre in Moscow in the 1960s. He co-authored some of the theater's most famous productions, such as *Alive* (staged in 1968 but was banned and only shown to the public in 1989), *Mother*, *Hamlet*, *The House on the Embankment*, *The Intersection*, *Crime and Punishment*, *Master and Margarita*, *The Dawns are Quiet Here*, *Vladimir Vysotsky*, *Believe*, *Comrade*, and others.

Mr. Borovsky often worked abroad. He created sets for Lyubimov's productions in Italy and Great Britain. He worked with Istvan Horvai in Hungary, Oleg Tabakov in West Germany, and Kama Ginkas in Finland. Years of close collaboration and friendship with Lev Dodin brought such plays as *Lord of the Flies*, *Molly Sweeney*, *Uncle Vanya*, and his last oeuvre *King Lear* (2006) at the Maly Drama Theatre. Mr. Borovsky participated in many international exhibits. He was awarded numerous Russian and international awards, including the Russian State Prize and the Triumph independent prize. He also held gold medals from the Russian Arts Academy, the Prague Quareniale, the Yugoslav Triennale, and was a People's Artist of Russia. On the drama and opera stages of Russia, Italy, Germany, Hungary, France, Finland, and the US, Mr. Borovsky created more than 150 performances.

The **Maly Drama Theatre** (MDT) was founded in 1944 in Leningrad at a time when most theaters had been evacuated from the city. Founded by a decision of the Oblast Executive Committee, the theater had neither a clear artistic program, nor its own building. The small company performed in towns and villages of the Leningrad Oblast. From time to time, interesting plays were staged, but the theater was still little-known in the city. In 1973 Efim Padve, a student of Tovstonogov, was invited to serve as chief director. He later attracted well-known playwrights and young directors, one of whom was Lev Dodin. The theater soon gained popularity in the city and found its viewers.

The 1980 première of Lev Dodin's adaptation of Fedor Abramov's *The House* became a major event not only for the theater, but for the theatrical life of Leningrad. It was difficult to get approval to perform the play publicly. The truth told first by Fedor Abramov and then retold by the theater was hard for culture bureaucrats to swallow. But the play was bound for success and remained in the theater's repertoire for 20 years. It played to full houses in St. Petersburg and on Russian and foreign tours, and it was awarded the USSR State Prize in 1986. The death of the leading actor, Nikolay Lavrov (who played Mikhail Pylaslin), put an end to this favorite of many.

Today the MDT is a recognized leader among Russian theaters and receives international acclaim. Based on the novel by Fedor Abramov, *Brothers and Sisters* (part of a trilogy, along with *The House*) traveled almost all over Europe during its 20 years in repertoire. It was shown in the US and Japan and was awarded many prizes, including the USSR State Prize in 1986, "Best Foreign Performance of the Year" in Great Britain, and the UBU Italian Prize in 1995.

Until 2003, the MDT was the establishment of regional culture. In one season, the theater gave over 60 performances in the Leningrad region. The theater has now officially received all-Russia status and works under control of the Federal Agency for Culture and Cinematography, but still continues its relationship with the Leningrad region.

Since 1969, Lev Dodin has taught at the St. Petersburg State Theatre Arts Academy. He is now a professor and head of the stage direction department. Actors and directors receive much of their education at the MDT. In 1999, the MDT opened a chamber stage with an auditorium of 50 seats, used as an experimental laboratory where young actors and directors test their talents.

The Maly Drama Theatre is a regular guest and participant in prestigious theater festivals of the world. Led by Lev Dodin, the theater's coaches hold workshops at major theater schools in Europe and America. The MDT offers internships to young directors and actors from around the world. The MDT conducts stage speech, stage movement, and singing classes daily which are obligatory for beginning and mature actors. There are 56 actors in the company, most of whom are past or present students of Lev Dodin.

This week's performances mark the UMS debuts of Lev Dodin and the Maly Drama Theatre of St. Petersburg.

For over 20 years, **David Eden Productions, Ltd** (DEP) has been one of the leading American organizations devoted to producing international work in the US. Most recently, DEP has produced North American tours of Druid's production of Enda Walsh's *The Walworth Farce* (2009) and their production of J.M. Synge's *The Shadow of the Glen & The Playboy of the Western World* (2008), along with a 2009 US tour of the Batsheva Dance Company. In the past five years, DEP has been responsible for touring the State Ballet of Georgia, Russian Patriarchate Choir of Moscow, Gate Theatre Dublin's *Waiting for Godot*, Declan Donnellan's *Twelfth Night*, Propeller's *The Winter's Tale*, and Piccolo Teatro di Milano's *Arlecchino*. In 2004, David Eden curated the Lincoln Center Festival's Ashton Celebration, a two-week retrospective at the Metropolitan Opera House celebrating the 100th birthday of Sir Frederick Ashton featuring the master choreographer's ballets.

For David Eden Productions, Ltd:

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US Tour Production Management
 Katya Khellblau, *US Tour Technical Director*
 Armen Danilian, *Company Manager*
 Erica Charpentier, *General Management*
 Elise-Ann Konstantin, *Visa Coordinator*
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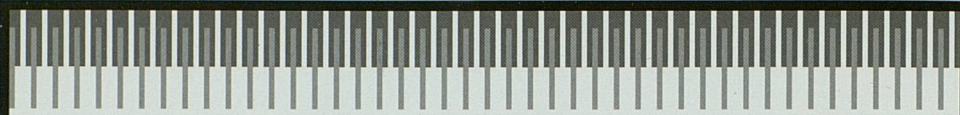
For Maly Drama Theatre of St. Petersburg— Theatre of Europe:

Lev Dodin, *Artistic Director*
 KINEF, *Sponsor General of the Theatre*
 Mikhail Prokhorov Foundation, *Partner General
 of the Theatre*

This production of *Uncle Vanya* premiered in St. Petersburg on April 29, 2003.

The 2010 US tour of *Uncle Vanya* is supported by the Ministry for Culture of Russian Federation.

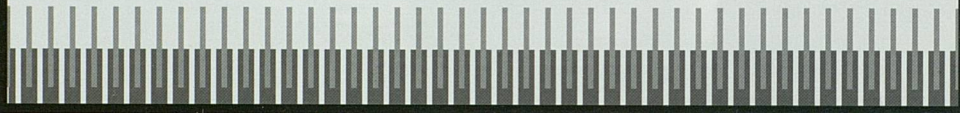




UMS would like to thank

Dennis and Ellie Serras

for their co-sponsorship of this evening's performance.



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132nd Season

UMS 10|11

Pick up the complete 10/11 Season listing at the information table in the lobby at the performance by Lang Lang and the Schleswig-Holstein Festival Orchestra! More information is also available at www.umslobby.org.



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Dennis and Ellie
Serras
present

Schleswig-Holstein Festival Orchestra

Lang Lang *Piano*

Christoph Eschenbach *Conductor*

Program

Wednesday Evening, April 7, 2010 at 8:00
Hill Auditorium • Ann Arbor

Sergei Prokofiev

Symphony No. 1 in D Major, Op. 25

Allegro
Larghetto
Gavotta: Non troppo allegro
Finale: Molto vivace

Prokofiev

Piano Concerto No. 3 in C Major, Op. 26

Andante—Allegro
Tema con variazioni
Allegro ma non troppo

Lang Lang

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

Johannes Brahms

Symphony No. 2 in D Major, Op. 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso—Presto ma non assai
Allegro con spirito

57th Performance of the
131st Annual Season

This evening's performance is co-sponsored by Dennis and Ellie Serras.
Media partnership is provided by WGTE 91.3 FM.

131st Annual
Choral Union Series

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

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

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

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

Lang Lang appears by arrangement with Ronald A. Wilford and Jean-Jacques
Cesbron, Columbia Artists Music, LLC.

Large print programs are available upon request.

Now that you're in your seat...

In many ways, Prokofiev and Brahms may be considered opposites. Brahms was the very embodiment of the German romantic tradition against which the young Prokofiev rebelled. The master from Hamburg could be serious or playful but never sarcastic as the young Russian from Sontsovka. Their lives overlapped just barely: Prokofiev was born six years before Brahms's death. Yet the author of the *German Requiem* is no stranger to the biography of the composer who wrote *The Love for Three Oranges*. Prokofiev played Brahms's music as a student, and even conducted Brahms's *Violin Concerto* during his final year at the St. Petersburg conservatory. Prokofiev expert Harlow Robinson finds Brahmsian echoes in the slower section of the finale from Prokofiev's *Piano Concerto No. 3*, and even stronger influences in the Fifth Symphony. Yet one can hardly imagine two "classical symphonies" that are as different (despite being in the same key) as Prokofiev's tongue-in-cheek tribute to Haydn and Brahms's organic continuation of Beethoven. The world had indeed changed a great deal during the 40 years that separate these two masterpieces.

Symphony No. 1 in D Major, Op. 25 ("Classical") (1917)

Sergei Prokofiev

Born April 27, 1891 in Sontsovka, Ukraine

Died March 5, 1953 in Moscow

Snapshot of History...

In 1917:

- Two revolutions in Russia (February and October)
- Ravel composes *Le tombeau de Couperin*, one of the most important early neo-classical scores next to Prokofiev's "Classical" Symphony
- The US enters World War I
- In the Balfour Declaration, the British government approves the creation of a Jewish state in Palestine
- Buster Keaton makes his film debut

With his first two piano concertos and the *Scythian Suite*, the young Prokofiev established a reputation, in the 1910s, as the *enfant terrible* of Russian music, shocking critics and audiences with his highly unconventional harmonies and wild rhythms. His early works seemed to be all about defying authority. He rebelled against his teachers at the St. Petersburg Conservatory (Glazunov and Liadov), but his music also reflected the

more general intellectual unrest of the war years that led to the 1917 revolutions (the overthrow of the Czar in February and the Bolshevik coup in October). Yet in one of his first works written after the revolution broke out, Prokofiev went out of his way to appear non-revolutionary: he spent much of the summer of 1917 working on a "Classical Symphony," ostensibly conceived within the harmonic and structural world of Haydn's symphonies. In retrospect, though, it is clear that this return to Classicism was just another contrary move on the part of a young man always intent on doing the unexpected. Nor is that return complete: we are frequently jolted out of our classical dreams by some change of key Haydn had never dreamt of, or some metric irregularity that would have astounded 18th-century musicians.

In his autobiography, Prokofiev wrote:

It seemed to me that had Haydn lived to our day he would have retained his own style while accepting something of the new at the same time. That was the kind of symphony I wanted to write: a symphony in the classical style. And when I saw that my idea was beginning to work, I called it the *Classical Symphony*: in the first place because that was simpler, and secondly, for the fun of it, to "tease the geese," and in the secret hope that I would prove to be right if the symphony really did turn out to be a piece of classical music.

The first ideas for the symphony date from 1916—the third-movement “Gavotta” was written that year. Thus the decision to replace the minuet, a dance in 3/4 time, by a dance in duple meter, was made early on. The “Gavotta” was clearly Prokofiev’s favorite among old dance forms: he had included it earlier in his *Ten Pieces for Piano, Op. 12*, and again later in the ballet *Romeo and Juliet*, where he reused, in a somewhat expanded form, the music from the third movement of the symphony. The first and second movements were also sketched in 1916, but the bulk of the work was completed during the summer of 1917, in a country house where Prokofiev was sheltered from the turmoil of that difficult summer. The composer had left his piano in the city, having decided for the first time to write without one. “I believed that the orchestra would sound more natural,” he wrote later; and in fact, he had achieved a bright and delicate orchestral sound that his earlier works didn’t have.

At 15 minutes’ duration, the “Classical” is the shortest of Prokofiev’s seven symphonies, and shorter than many by Haydn. The themes are all kept brief and developments are sparse, with the emphasis on shorter, well-rounded, and separated units. The very simplicity of the writing sometimes becomes the source of musical humor. For instance, the first movement’s second theme consists of only two different notes, each of which is repeated two octaves lower—an unusually large melodic leap that saves the melody from becoming banal. The orchestration also adds more than a few comic touches, as in the third movement where, after the middle section, the “Gavotta” theme returns in sharply reduced scoring, causing the theme to vanish into thin air, as it were. A more serious tone is introduced in the second-movement “Larghetto,” which anticipates the lyricism of Prokofiev’s Soviet-period works from the 1930s. But the work ends on a cheerful note, with a sparkling finale that is hard to listen to without at least a smile.

Program note by Peter Laki.

Piano Concerto No. 3 in C Major, Op. 26 (1917–21)

Prokofiev

Snapshot of History...

In 1921:

- Luigi Pirandello writes *Six Characters in Search of an Author*
- Ludwig Wittgenstein writes *Tractatus Logico-philologicus*
- Camille Saint-Saëns dies at the age of 86
- Picasso paints *Three Musicians*
- Catastrophic famine kills millions in Russia

Prokofiev, the last great Russian composer who worked in the West as well as in his homeland, was born in a remote Ukrainian village where his agronomist father was employed as a manager of a large estate and his mother gave him his first music lessons. Later he studied at the Conservatory in St. Petersburg and became a brilliant pianist. After the Revolution, Prokofiev came to America and then settled in Paris, where he was an influential figure until his return to the Soviet Union in 1933.

Prokofiev accumulated ideas for this concerto over a period of years. Some originated as early as 1911, but he did not plan the work as a whole until 1917, a year of intense creative activity in which he also worked on his *Violin Concerto No. 1*, *Symphony No. 1*, two piano sonatas, and the opera *The Love of Three Oranges*. In 1918 he was allowed to leave Russia for a long trip across Asia and the Pacific Ocean to the US and, eventually, Western Europe. He finished the Concerto in France, in October 1921, and on December 16 he was the soloist in its first performance with the Chicago Symphony Orchestra. The Concerto was a success in Chicago, with public and press, but failed in New York 10 days later. It soon made its way to London and Paris, and even to Moscow. Since then, it has become one of the most popular 20th-century piano concertos, for it is at once brilliant, lyrical, witty, and profound; a great virtuoso piece for both soloist and orchestra.

Alfred Frankenstein, the distinguished critic who as a young man was present at the Concerto’s American première, wrote more than 40

years later, "To hear Prokofiev play the piano was an utterly shattering experience. The piano seemed to bend and sway under the impact of Prokofiev's assault, and yet his playing was monumental in its clarity and in the sharp, steely planes of sound. He created the pianistic style of the 20th century—a classically inspired style in keeping with the character of the music, but one which overwhelmed the listener with its elemental force." We now know that these qualities in Prokofiev's performance are inherent in the music of the Concerto itself.

The first movement begins with a slow introduction, "Andante," in which a solo clarinet presents a lyric melody that will be transformed into the two contrasting subjects of the "Allegro" main section. The first is vigorously athletic and the second may be interpreted as either witty or grotesque, but Prokofiev also returns, in the course of the movement, to the opening clarinet theme, to be sure that the listener does not forget it. The second movement presents a march-like theme with a series of five inventive variations on it, and the third movement, "Allegro ma non troppo," is constructed, like the first, on the classical principle of contrast between two themes.

Program note by Leonard Burkat.

Symphony No. 2 in D Major, Op. 73

(1877)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna

Snapshot of History...

In 1877:

- The Bell Telephone Company is created
- Bruckner's *Symphony No. 3* is performed in Vienna
- Tchaikovsky's *Swan Lake* is performed in Moscow
- Edouard Manet paints *Nana*
- Thomas Alva Edison invents the phonograph

It took Brahms almost 20 years to complete his *Symphony No. 1*. After the successful première of the work in November 1876, however, the ice was

broken, and the Second Symphony was written in a single summer the following year.

Symphony No. 2 is usually considered an "idyllic" work (musicologist Reinhold Brinkmann has called his book-length study of the symphony *Late Idyll*). Yet the usual cliché about *Symphony No. 2* (that it is Brahms's "Pastorale") is just as misleading as the one about his First Symphony, which was called "Beethoven's Tenth" (meaning some kind of continuation of Beethoven's Ninth Symphony, on account of the last movement's main theme, which is reminiscent of the "Ode to Joy" melody). It is true that the Second is the happiest of the four Brahms symphonies, but there is no programmatic intent as in Beethoven's *Symphony No. 6*. Also, the rhythm of the first movement's opening theme recalls, if anything, the first theme of Beethoven's "Eroica," and the triumphant trumpet fanfares of the closing measures resemble the end of the overture from *Egmont*, one of the most glorious examples of Beethoven's heroic style.

In fact, *Symphony No. 2* describes a rather unique emotional curve, from a soft-spoken and lyrical, indeed somewhat pastorale-like first movement to this exuberant ending, with a melancholy "Adagio" and a graceful "Allegretto" in between. In addition, each movement departs from its basic character to encompass others that are sometimes very different from the initial ones; so it would be hard to attach a single descriptive label to the symphony.

The first movement is mostly gentle and sweet, and contains some of Brahms's warmest melodic thoughts. But there are some "dim and spectral effects," as Karl Geiringer called them in his classic Brahms monograph, right at the beginning of the symphony, as the trombones and tuba (the latter not used in any of the other Brahms symphonies) make their presence felt by their somber chordal progressions, punctuated by soft timpani rolls. Brahms "rocks the boat" in particular by introducing a series of rhythmical irregularities: the martial dotted rhythms, which Brahms used with some frequency in his work, are distinguished in this case by the asymmetry between the two halves of the phrase. In the development section there are moments of intense drama, but the recapitulation eases these tensions and the coda even adds a gentle smile as one of the themes receives a new accompaniment by *pizzicato* (plucked) strings.

The second-movement "Adagio non troppo" (the only full-fledged *adagio* in the Brahms sym-

phonies) begins with an expansive cello melody that does not obey any Classical rules of articulation; the listener may never be sure when the phrase will come to a rest. After the melody has been repeated in a fuller instrumentation, a haunting horn solo leads into a more animated middle section, culminating in a dense *forte* passage. The recapitulation that follows still seems to be under the spell of the excitement that has not completely passed, and includes a second outburst of emotions after which the movement dies away with a brief clarinet solo and a soft orchestral chord.

The third movement is a lyrical *intermezzo*, similar to the analogous movement in Brahms's *Symphony No. 1*. The alternation of two contrasting thematic materials (ABABA) is an idea borrowed from scherzo form. The "B" section (or trio) is in a faster tempo than the opening *allegretto*, and its theme is a variant of the latter. The second time, the 2/4 meter of the trio is changed to 3/8. The final repeat of the "Allegretto" theme is somewhat extended, with a digression to a remote key; a beautiful, bittersweet new idea appears in the violins just before the end.

The finale begins in a subdued *piano* as a unison melody; harmonies and counterpoint are added later as the full orchestra enters and the volume increases to *forte*. The broad second theme is played by violins and violas in parallel sixths. The development section opens by the main theme in its original form, giving the impression for a moment that the whole movement is starting all over again. Soon, however, the music takes a new turn and a true development follows, progressing towards a true anti-climax, getting slower and softer and finally reaching a mysterious moment with mere melodic fragments played by the winds over tremolos of the strings. The recapitulation is shortened and contains many subtle changes; but it brings back all the important thematic material and leads into the rousing trumpet fanfare that concludes the symphony.

After hearing the symphony, the composer's longtime friend, the eminent surgeon and accomplished amateur musician Theodor Billroth exclaimed: "How beautiful it must be at Pörttschach!" Billroth knew that the piece had been written at the resort on the Wörthersee (Lake of Wörth) in the Austrian province of Carinthia; Brahms spent three consecutive summers there between 1877 and 1879. There is no doubt that the beauty of the lake surrounded by moun-

tains exerted a strong influence on him, and some of the similarity in tone between *Symphony No. 2* and the *Violin Concerto*, completed at Pörttschach the following year, can probably be ascribed to the genius locations.

The première, conducted by Hans Richter on December 30, 1877, was one of Brahms's greatest triumphs; the third movement had to be repeated. The enthusiastic reception of his *Symphony No. 2* marked the beginning of Brahms's reconciliation with his native city.

Program note by Peter Laki.

When the great American conductor, artistic mentor, and patron Leonard Bernstein created the Orchestral Academy in 1987, it was the first of its kind in Europe. Modeled on the famous American festival Tanglewood, Bernstein envisioned the Orchestral Academy as a center for training young orchestral musicians of the highest caliber. Today, the Orchestral Academy is at the core of the educational mission of the Schleswig-Holstein Music Festival, one of Europe's most important classical music festivals, held annually in the north of Germany. Each year, the Orchestral Academy assembles an international youth orchestra by vetting students from around the world. Auditions are offered each winter in 30 cities across North and South America, Asia, Europe, and the Middle East to more than 1,200 young musicians. Based on these performances, a jury admits approximately 100 hand-picked musicians, 26 years of age and younger, to join the Orchestral Academy. In other words, the **Schleswig-Holstein Festival Orchestra** is comprised of the world's finest young musicians.

Participation in the Schleswig-Holstein Festival Orchestra provides an extraordinary opportunity for these students to grow musically. Stipends covering travel, room, and board as well as tuition expenses are granted to all participants by the Foundation of the Schleswig-Holstein Music Festival. While in residence at the Festival, experienced teachers from the Berlin Philharmonic, Munich Philharmonic, and the NDR Symphony Orchestra guide sectional rehearsals. Famous conductors lead two intensive rehearsals per day with the entire orchestra. Under the guidance of these mentors, the orchestra has the opportunity

to read, study, and perform the greatest orchestral music. Chamber music is also an important component, and lectures, seminars, and an exhibition related to chamber music round off the summer program.

The official home of the Orchestral Academy is the Salzau Castle, the state cultural center located 100 kilometers north of Hamburg. This 19th-century building, surrounded by an expansive park in Schleswig-Holstein's most beautiful region, offers ideal conditions for intensive work and diverse recreational activities. Musicians are housed in the castle and rehearse and perform in a large barn, refitted as a concert hall. At Salzau, young people from around the world not only grow together as an orchestra, but also form a social community. Mutual understanding, respect, tolerance, and an awareness of the universality of music and life beyond it are the values that lie at the heart of the Orchestral Academy.



Photo: Philip Gaßer

Lang Lang

Lang Lang has played sold-out concerts in every major city in the world, appeared in *Time* magazine's 2009 list of the "100 Most Influential People in the World," inspired 35 million Chinese children to learn classical piano, and is one of the 250 Young Global Leaders picked by the World Economic Forum. Five billion people viewed his performance at the 2008 Beijing Olympics. In 2008, he launched the Lang Lang International Music Foundation to inspire and support the next generation of musicians. He is the first ambassador of the YouTube Symphony Orchestra, and in 2008, his biography, *Journey of a Thousand Miles*, was released to critical acclaim, with a version for younger readers entitled *Playing with Flying Keys*.

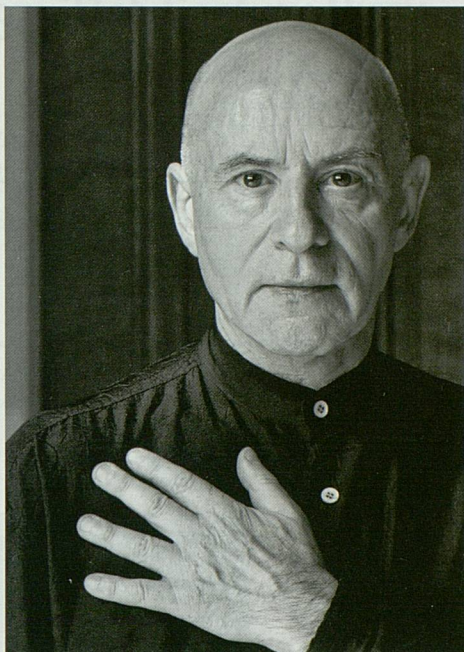
By the age of five, Lang Lang had won the Shenyang Piano Competition and had given his first public recital. Entering Beijing's Central Music Conservatory at age nine, he won first prize at the Tchaikovsky International Young Musicians Competition. Stardom came at age 17, when he was called upon for a dramatic last-minute substitution at the "Gala of the Century," playing the Tchaikovsky concerto with the Chicago Symphony.

Lang Lang is the featured soloist on Alexandre Desplat's Golden Globe-winning score *The Painted Veil*, and performs on Tan Dun's soundtrack for *The Banquet*. All of his albums have entered the

top classical charts and many pop charts around the globe. His first and fourth Beethoven piano concertos with L'Orchestre de Paris and Christoph Eschenbach debuted at number one on the classical *Billboard* chart, and he has appeared on *Billboard's* New Artist chart at the highest position ever for a classical artist. In 2007, he was nominated for a Grammy Award—the first Chinese artist to be nominated for "Best Instrumental Soloist." His latest recording is of Chopin's first and second piano concertos with Zubin Mehta conducting the Vienna Philharmonic.

Music Director Designate of the National Symphony Orchestra as well as the John F. Kennedy Center for the Performing Arts in Washington DC, **Christoph Eschenbach** is in demand as a guest conductor with the finest orchestras and opera houses throughout the world. Artistic Director of the Schleswig-Holstein Music Festival from 1999–2002, he has continued a close relationship with the Festival, regularly conducting the Orchestra at home and on tour as well as playing piano concerti and recitals.

Now in his 10th and final season as Music Director of the Orchestre de Paris, highlights of Maestro Eschenbach's current season include his first concerts with the National Symphony as Music Director Designate; tours with the London Philharmonic and the Staatskapelle Dresden; and engagements with the Wiener Philharmoniker, the Filarmonica della Scala, the New York Philharmonic, the San Francisco Symphony, the Münchner Philharmoniker, the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, and the NDR Symphony, where he served as music director from 1998–2004. As a pianist, Maestro Eschenbach continues his collaboration with baritone Matthias Goerne, with whom he is recording Schubert's three song cycles for the Harmonia Mundi label. A prolific recording artist over five decades, Maestro Eschenbach has recorded as both a conductor and a pianist on labels including Deutsche Grammophon, Sony/BMG, Decca, Ondine, Warner, and Koch. His recent Ondine recording of the music of Kaija Saariaho with the Orchestre de Paris and soprano Karita Mattila won the 2009 MIDEM "Classical Award in Contemporary Music." Mentored by George Szell and Herbert von Karajan, Maestro Eschenbach's other past posts include chief conductor and artistic director of the Tonhalle Orchestra from 1982–1986; and music director of the Houston Symphony from 1988–1999, the Ravinia Festival from 1994–2003, and the Philadelphia Orchestra from 2003–2008. His many honors include the Légion d'honneur, Commandeur dans l'Ordre des Arts et des Lettres, the Officer's Cross with Star and Ribbon of the German Order of Merit, and the Commander's Cross of the German Order of Merit. He also received the Leonard Bernstein Award from the Pacific Music Festival, where he was co-artistic director from 1992–1998.



Christoph Eschenbach

Photo: Eric Brisaud

UMS Archives

This evening's performance marks the UMS debut of the Schleswig-Holstein Festival Orchestra.

Lang Lang makes his third UMS appearance tonight following his UMS debut in April 2004 in recital at Hill Auditorium. He last appeared under UMS auspices in April 2008 in recital at Hill Auditorium.

This evening's concert marks Maestro Christoph Eschenbach's seventh appearance under UMS auspices. Maestro Eschenbach made his UMS debut in May 1986 as conductor and piano soloist with the Pittsburgh Symphony Orchestra at Hill Auditorium. He last appeared under UMS auspices in January 2002 as music director of the Orchestre de Paris at Hill Auditorium.

Schleswig-Holstein Festival Orchestra

Christoph Eschenbach, *Principal Conductor*
Prof. Rolf Beck, *President*

Violin I

Chuanru He
Rachel Patrick
Anders Hui
Sheila Jaffé
Ko Eun Lee
Min-Ah Lee
Mari Hirai
Rafael Betancourt
Rachelle Hunt
Zhuohua Li
Malika Aziz
Yale Blomberg
Joan Alonso
Christian Torres

Violin II

Jennifer Lee
Anya Muminovich
Emilia Burlingham
Katharina Sommer
Haerim Lee
Hyejin Chang
Tallie Brunfelt
Nicolai Bernstein
Sumire Hara
Rahel Leiser
Sofia Roldan-Cativa
Beatriz Junco

Viola

Susana Hefele
Carrie Robinson
Jasmine Beams
Emilio Argento
Sylvain Seailles
Ana Mba
Flavia Motta
Alba Gonzales
Anna Pommerening
Bohye Lee

Cello

Phoebe Lin
Theresia Rosendorfer
Julius Himmler
Jean-Baptiste Schwebel
Matyas Major
Cecile Lino
Evaristo Urraca
Julie Hereish

Double Bass

Stephen Pfeiffer
Chih-ying Lin
Sukyung Chun
Sebastian Espinosa
Diego Marquite
David Freudenberger

Flute

Julie Moulin
Leonie Wolters
Carla Velasco

Oboe

Johannes Grosso
Nuria Cabezas Castano
Suzanne Bastian

Clarinet

David Marin Vargas
Miguel Expósito
Marco Gianì

Bassoon

Daniel Mohrmann
Dominik Schnell
Ignacio Soler

Horn

Adrian Diaz Martinez
Claude Tremuth
Peter Schmidt
Benoit Gause
Dominik Zinsstag
Cenk Sahin

Trumpet

Moritz Görg
Oliver Krenz
Antonio Faillaci

Trombone

Johan Noothout
Ana Isabell Delgado
Martin
Patrick Flassig

Tuba

Joe Muro

Percussion

Diego Aldonza Crespo
Aron Leijendeckers

Orchestra Staff

Benedikt Müller
Simon Dillmann
Christina Schonk

Schleswig-Holstein Music Festival Foundation

Palais Rantzau, Parade 1
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presents

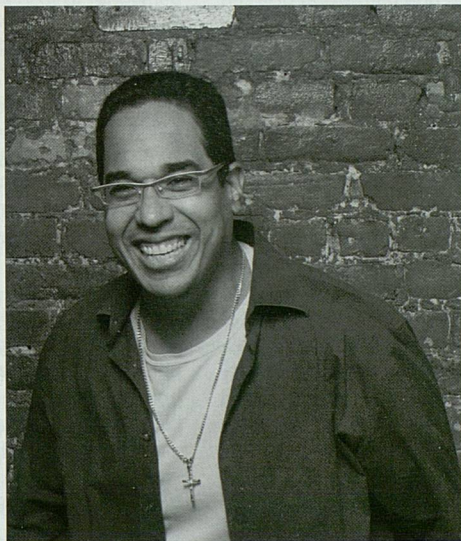
Danilo Perez: 21st-Century Dizzy

Danilo Perez, *Piano*
David Sánchez, *Tenor Saxophone*
Rudresh Mahanthappa, *Alto Saxophone*
Amir ElSaffar, *Trumpet*
Jamey Haddad, *Percussion*
Ben Street, *Bass*
Adam Cruz, *Drums*

Program

Thursday Evening, April 8, 2010 at 8:00
Hill Auditorium • Ann Arbor

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



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

Danilo Perez appears by arrangement with Ted Kurland Associates and Absolutely Live Entertainment.

Large print programs are available upon request.

21st-Century Dizzy

Grammy Award-nominated Panamanian jazz pianist Danilo Perez has joined together some of the brightest lights of the current modern jazz scene to pay tribute to the jazz legend Dizzy Gillespie. This inspiring jazz collective will perform new arrangements of classic Gillespie works, in addition to original group compositions.

As the youngest member of the last edition of Dizzy Gillespie's United Nation Orchestra, Mr. Perez learned first-hand how Gillespie embraced musical and personal collaborations throughout the world. Dizzy's bands were a constant melting pot of styles, genres, and pan-global collaborations. Mr. Perez's hand-picked all-stars, with roots in Afro-Cuban, be-bop, Indian, African, and Middle Eastern music, will more than honor Dizzy's legendary vision.

Panamanian pianist and composer **Danilo Perez** has led his own groups since the early 1990s, and as bandleader has earned three Grammy nominations. In just over a decade, his distinctive blend of Pan-American jazz, covering the music of the Americas, folkloric, and world music, has attracted critical acclaim and loyal audiences. Whether leading his own ensembles or touring with renowned jazz masters such as Wayne Shorter and Roy Haynes, Mr. Perez is making a decidedly fresh imprint on contemporary music. Born in Panama in 1965, Mr. Perez started his musical studies at just three years of age with his father, a bandleader and singer. By age 10, he was studying the European classical piano repertoire at the National Conservatory in Panama. After receiving his Bachelor's degree in Electronics, he moved to the US to enroll at Indiana University of Pennsylvania and, after changing his major to music, transferred to the prestigious Berklee College of Music. Since the late 1980s, he has toured and/or recorded with Wayne Shorter, Steve Lacy, Jack DeJohnette, Charlie Haden, Michael Brecker, and Joe Lovano. Currently, Mr. Perez serves as the Ambassador of Goodwill for UNICEF, Cultural Ambassador of his native country of Panama, President and Founder of the Panama Jazz Festival, Artistic Advisor of the innovative Mellon Jazz Up Close Series at the Kimmel Center in Philadelphia, and is the newly appointed Artistic Director of

the Berklee Global Jazz Institute (BGJI), a unique center at the Berklee College of Music designed to foster creativity and musicianship through various musical disciplines. Mr. Perez's latest release is *Across the Crystal Sea* (Decca).

Born in New York City in 1970, **Adam Cruz** is a drummer and composer best known for his work with Danilo Perez, Steve Wilson, David Sánchez, and Edward Simon. Throughout the 1990s, Mr. Cruz worked extensively with saxophonist David Sánchez and the Mingus Big Band. He toured briefly with Chick Corea, recording *Origin—A Week at the Blue Note* (Stretch), and spent the end of the decade touring in a duo setting with guitarist Charlie Hunter. In recent years, Mr. Cruz has forged a steady musical relationship with pianist Danilo Perez as a member of the Danilo Perez Trio, which also features bassist Ben Street. His teachers have included his father (percussionist Ray Cruz), Frank Malabe, Keith Copeland, and Kenny Washington. Mr. Cruz has also worked at various times with artists such as Tom Harrell, Chris Potter, Pharaoh Sanders, and Paquito D'Rivera. He is featured on over 40 recordings as a sideman, the latest being David Sánchez's *Cultural Survival* (Concord) in 2008.

Winner of the 2001 Carmine Caruso International Jazz Trumpet competition, Iraqi-American trumpeter **Amir ElSaffar** put his New York career on hold in 2002 to immerse himself in the music of his father's ancestral past, the Iraqi *maqam*. Traveling throughout the Middle East and Europe to study with masters of the centuries-old oral traditional form, Mr. ElSaffar mastered *maqam* and learned to sing and play the *santoor* (Iraqi hammered dulcimer). Mr. ElSaffar now leads his own group, Safaafir, the only American group performing Iraqi *maqam*. He has created new techniques that enable microtones and ornaments not typically heard from the trumpet but which are characteristic of Arabic music. Mr. ElSaffar has collaborated with an array of artists, including Rudresh Mahanthappa, Vijay Iyer, Cecil Taylor, and Daniel Barenboim, and was commissioned to compose *Two Rivers*, a suite that invokes Iraqi musical traditions framed in a modern jazz setting. The recorded version of *Two Rivers* (Pi Recordings) was released in 2007, and was performed with a

17-piece ensemble at the 2008 Made In Chicago Festival and at New York's Lincoln Center Out of Doors Festival in 2009. Mr. ElSaffar has also composed for theater projects and film soundtracks, and appeared in Jonathan Demme's film *Rachel Getting Married*.

Born in Cleveland, Ohio, world music and jazz percussionist **Jamey Haddad** specializes in hand drums of a wide variety. At the age of four, he started playing Lebanese percussion instruments, including the goblet drum. Mr. Haddad studied at Boston's Berklee School of Music, where he now serves as an associate professor. He also has taught at the New England Conservatory, Oberlin Conservatory, and the Cleveland Institute of Music. Recent tours include the Paul Winter consort tour of Japan and the Fez Festival of World Sacred Music. Mr. Haddad has collaborated with a host of renowned musicians, including Yo-Yo Ma, Joe Lovano, Esperanza Spalding, Dave Liebman, and Dawn Upshaw, and has been a member of Paul Simon's band for nine years. He is the recipient of three National Endowments for the Arts Performance Grants and a Fulbright Fellowship, which provided for his study of the *kanjira* and other drums in South India for one year. Mr. Haddad can be heard as a sideman on more than 170 different recordings.

Saxophonist **Rudresh Mahanthappa** has achieved international recognition performing regularly at jazz festivals and clubs worldwide. As a composer, he has received commission grants from the Rockefeller Foundation MAP Fund, American Composers Forum, Chamber Music America, and the New York State Council on the Arts to develop new work. Mr. Mahanthappa is also a New York Foundation for the Arts Fellow. He holds a BM in Jazz Performance from Berklee College of Music and a MM in Jazz Composition from Chicago's DePaul University. Mr. Mahanthappa is a Guggenheim fellow and a 2009 *Downbeat* International Critics Poll Winner ("Rising Star—Jazz Artist" and "Rising Star—Alto Saxophone"). He has managed to incorporate the culture of his Indian ancestry and fuse myriad musical influences to create a truly groundbreaking artistic vision. As a performer, he leads or co-leads seven different groups. His release, *Kinsmen* (Pi Recordings), was named one of the Top Jazz CDs of 2008 by various publications. Mr. Mahanthappa currently lives in New York and teaches at the New School University.

Born in Guaynabo, Puerto Rico, **David Sánchez** began playing percussion and drums at age eight before migrating to tenor saxophone four years later. While a student in San Juan, he also took up soprano and alto saxophones as well as flute and clarinet. In 1986 Mr. Sánchez enrolled at the Universidad de Puerto Rico in Rio Piedras, but the pull of New York was irresistible. By 1988 he had auditioned for and won a music scholarship at Rutgers University in New Jersey. Being so close to New York City, Mr. Sánchez quickly became a member of its swirling jazz scene. Some of his first New York gigs were with piano giant Eddie Palmieri, Hilton Ruiz, and trumpeter Claudio Roditi, who brought Mr. Sánchez to the attention of Jazz legend Dizzy Gillespie. In 1991, Gillespie invited the young saxophonist to join his "Live the Future" tour with Miriam Makeba. Mr. Sánchez has also performed and recorded with Kenny Barron, Roy Haynes, Charlie Haden, Tom Harrell, and had the opportunity to perform with the legendary drummer Elvin Jones. Whether with Gillespie, Palmieri, Haden, his other jazz mentors, or under his own name, Mr. Sánchez has continued to tour extensively, bringing his mix of mainstream jazz with Afro-Latin influences to audiences around the globe. Additionally, Mr. Sánchez's passion for teaching has led him to conduct clinics with students around the world. He has been nominated for four Grammy Awards, and his album *Coral* won the Latin Grammy for "Best Instrumental Album" in 2005. Mr. Sánchez's latest release *Cultural Survival* (Concord) was released in 2008.

New York City-based jazz bassist **Ben Street** studied at the New England Conservatory of Music in Boston with former Weather Report bassist Miroslav Vitous. Mr. Street moved to New York City in 1991, and has performed and toured with Danilo Perez, Kurt Rosenwinkel, Roswell Rudd, Paul Motian, Lee Konitz, David Sánchez, James Moody, Sam Rivers, Jimmy Scott, the Frank Carberg Quintet, and Once Blue. Mr. Street's work in avant garde and free jazz during the 1990s included performing and recording with Tim Berne, and in a variety of lineups with drummer Kenny Wolleson. He is featured on many recordings, including Kurt Rosenwinkel's *Next Step*, Sam River's *Violet Violets*, Danilo Perez's *Til Then*, David Sánchez's *Coral*, and Cyndi Lauper's *At Last*. Mr. Street is the son of saxophonist and mouthpiece maker Bill Street.

UMS Archives

This evening's concert marks Danilo Perez's third appearance under UMS auspices. Mr. Perez made his UMS debut in April 2002 with the Wayne Shorter Quartet and last appeared with the Quartet in September 2008 at Hill Auditorium.

David Sánchez makes his third UMS appearance tonight. Mr. Sánchez made his UMS debut in October 1995 with Slide Hampton and the Jazz Masters at the Power Center. He most recently appeared under UMS auspices in October 2005 at Hill Auditorium with the Pat Metheny Quartet.

Tonight's concert marks Jamey Haddad's second UMS appearance following his UMS debut in January 2004 with Simon Shaheen and Qantara at the Michigan Theater.

UMS welcomes Rudresh Mahanthappa, Amir ElSaffar, Ben Street, and Adam Cruz, who make their UMS debuts tonight.

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Hubbard Street Dance Chicago's engaging, seductive, human, and often edgy performances inspire audiences to think, but also to have fun. The company performs three different programs, including dances by Jiri Kylián, Ohad Naharin, Johan Inger, Terence Marling, and Jorma Elo. Complete program details are available at www.ums.org.

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131st Season **ums 09|10**

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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• 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-

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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.

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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 umsyouth@umich.edu for more information.

UMS Youth: Arts for the Next Generation

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

• 09/10 Youth Performance Series

These daytime performances give pre-K through high school students the opportunity to see the same internationally renowned performances as the general public. The 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 umsyouth@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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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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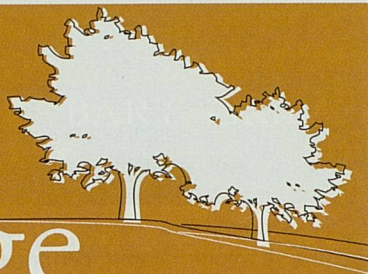
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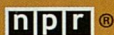
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UMS/Support

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:

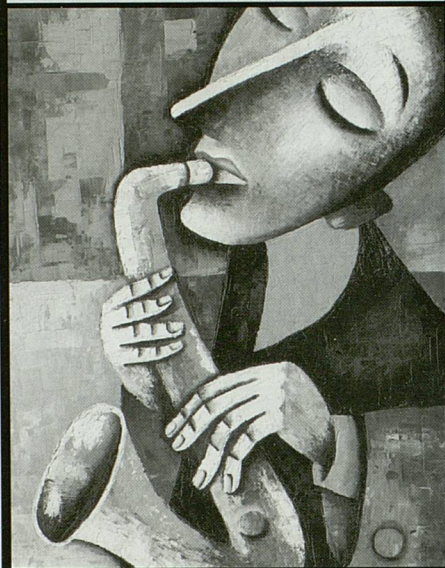
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• INDIVIDUAL DONATIONS

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

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• UMS ADVISORY COMMITTEE

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

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

Meetings are held every other month and membership tenure is three years. Please call 734.647.8009 to request more information.

Raising money to support UMS Education Programs is another major goal of the Advisory Committee. The major fundraising events are:

Ford Honors Program and Gala:

San Francisco Symphony

Saturday, March 20, 2010

This year's program will honor the San Francisco Symphony (SFS) and Michael Tilson Thomas (MTT), Music Director. Founded in 1911, the SFS is widely considered to be among the country's most artistically adventurous arts institutions. Michael Tilson Thomas assumed his post as the Symphony's 11th Music Director in 1995. MTT's 13 seasons with SFS have been praised by critics for innovative programming, for bringing the works of American composers to the fore, developing new audiences, and for an innovative and comprehensive education and community program.

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

Delicious Experiences

These special events are hosted by friends of UMS. The hosts determine the theme for the evening, the menu, and the number of guests they would like to entertain. All proceeds support UMS Education programs.

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

Fifth Annual On the Road with UMS

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

• MEMBER ORGANIZATIONS

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

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

SupportUMS!

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

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

Contact us for details on the specific benefits of each level

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• ANNUAL FUND SUPPORT

July 1, 2008–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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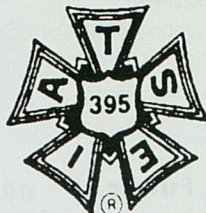
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Chicago Symphony Orchestra
Speaker: **Mark Clague**

Wednesday, February 10, 5:30 pm
Angela Hewitt
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Thursday, March 25, 5:30 pm
Maly Drama Theater of St. Petersburg:
Chekhov's *Uncle Vanya*
Speaker: **Olga Maiorova**

Wednesday, April 7, 5:30 pm
Schleswig-Holstein Festival Orchestra
with Lang Lang
Speaker: **Steven Whiting**

Post-performance reception
Friday, April 23, 10 pm
Hubbard Street Dance Chicago
Speaker: **Glenn Edgerton**, Artistic Director of HSDC.



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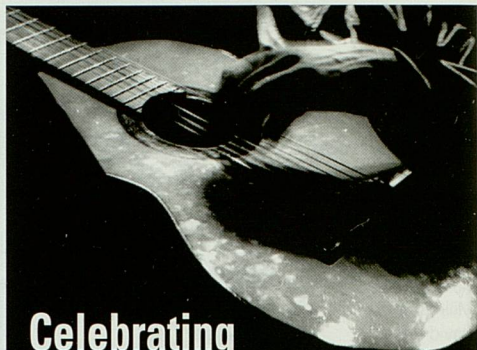
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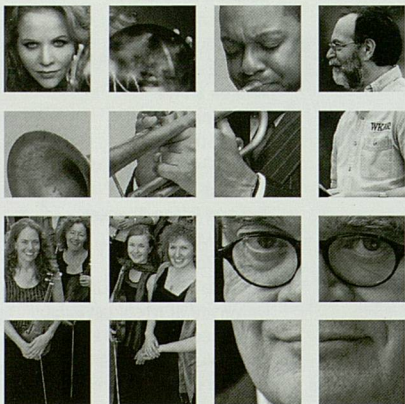
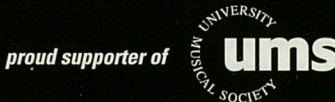
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