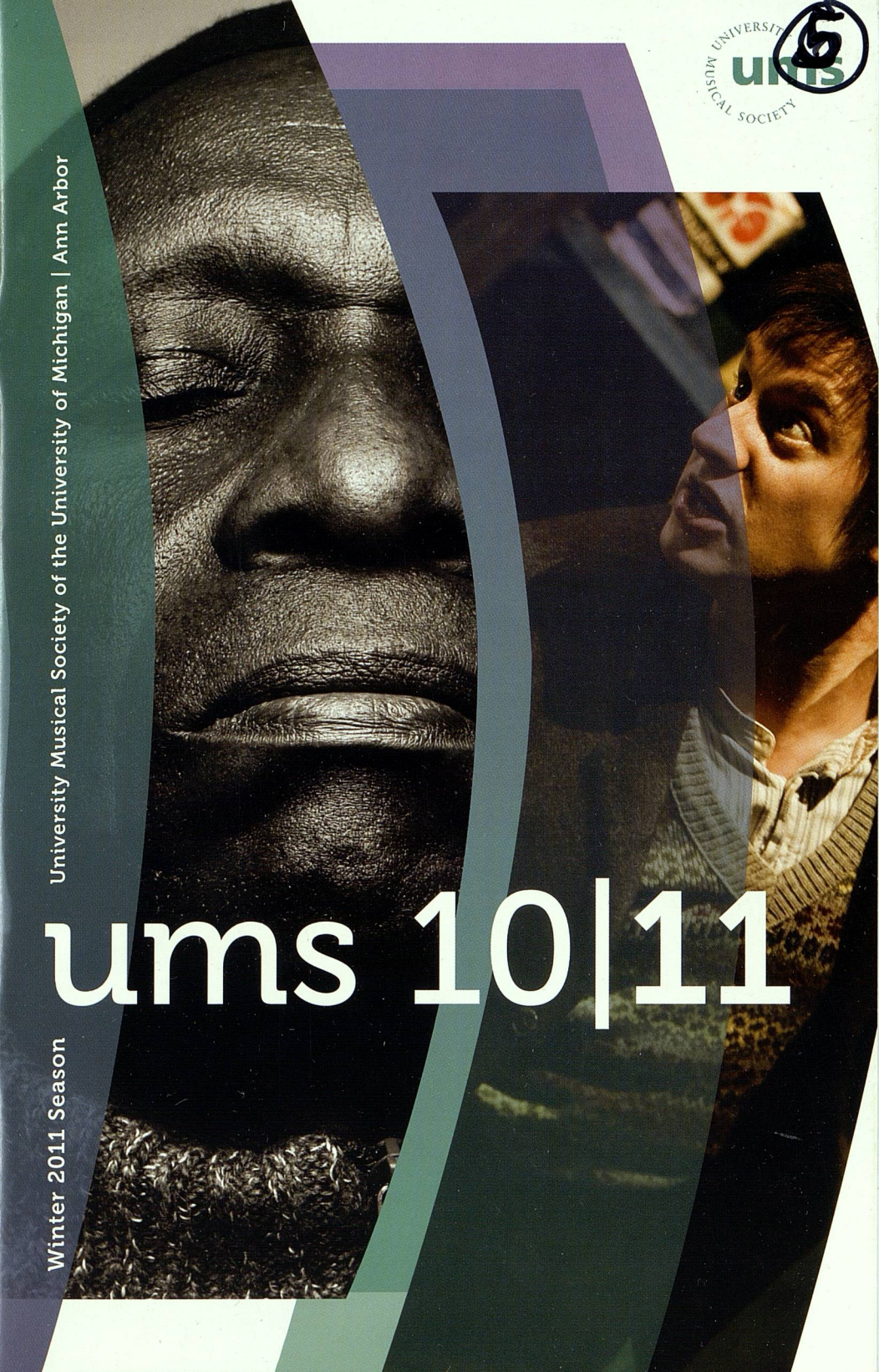


University Musical Society of the University of Michigan | Ann Arbor

Winter 2011 Season



ums 10|11



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The lifelong learning program is a member benefit of the Alumni Association of the University of Michigan. Visit www.umalumni.com/lifelonglearning for details.



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university musical society

Winter 11

University of Michigan • Ann Arbor

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Cover: Front: Tony Allen (photo: Berard Benant); *The Cripple of Inishmaan* (photo: Ros Kavanagh) Back: Renée Fleming (photo: Andrew Eccles); Merce Cunningham Dance Company (photo: Anna Finke)

FROM THE U-M PRESIDENT

Welcome to this University Musical Society performance. At the University of Michigan, we are proud of UMS and the world-class artists and ensembles it attracts to the University and southeast Michigan. I had the pleasure of experiencing three remarkable UMS performances during the first part of the season—Sankai Juku from Japan, Venice Baroque Orchestra from Italy, and Carolina Chocolate Drops from the United States.



Collaboration is at the heart of UMS's work locally, regionally, and throughout the country. At the University, UMS has partnered with 70 academic units and 200 faculty members over the past five years, with the faculty providing context and insight for UMS performances. UMS is also a member of the University's Public Goods Council, a cluster of organizations dedicated to advancing scholarship and culture through the arts, special collections, historical archives, natural science resources, coursework, and experiential learning. In fact, UMS opened this season in September with David Leddy's *Susurrus*, a unique theater piece that one experienced by listening to an iPod while walking through the Matthaei Botanical Gardens, a Public Goods Council partner of UMS.

Throughout the region, UMS works closely with public, private, and home-school K-12 programs; scores of arts and cultural institutions; a wide range of nonprofit organizations; and diverse communities of shared cultural heritage—all with the goal of making its programs available to everyone.

On the national scene, UMS was instrumental in establishing the Major University Presenters' Network, an affinity group of performing arts presenters from 20 leading universities, including California-Berkeley, Stanford, Penn, Penn State, Minnesota, Dartmouth, Texas, North Carolina, and others. Created in 2002, the presenters share information, convene on one another's campuses, travel abroad together to scout prospects for future tours, and undertake research projects. UMS also was instrumental in creating Music Accord, a consortium of 10 music presenters, including the Library of Congress, Tanglewood, and Chamber Music Society at Lincoln Center, that has commissioned more than 25 new works since 1999. Just as leading universities are committed to advancing knowledge through research, Music Accord is committed to ensuring that new works are being created and performed by providing financial support to composers and performance opportunities for musicians.

One final collaboration I am pleased to highlight is the U-M/UMS Partnership Program. Each year, the University provides financial support to UMS for its commitment to education, creation, and presentation, paralleling U-M's commitment to teaching, research, and public engagement.

I encourage you to attend more UMS events and those offered by the many outstanding arts and cultural organizations of the University. To learn more, visit the University's arts portal, Montage, at www.montage.umich.edu.

Sincerely,

Mary Sue Coleman

President, University of Michigan

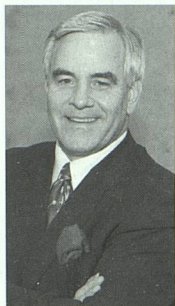
FROM THE UMS PRESIDENT

Welcome! Thank you for attending this performance. I hope you'll enjoy the experience and attend other UMS events during the remainder of our 132nd season. You'll find a listing of our Winter/Spring 2011 performances on page 2 towards the center of this program book.

UMS has a rich history. It began in 1879 when four Ann Arbor church choirs joined forces under the direction of Calvin B. Cady to sing choruses from Handel's *Messiah*. They called the combined choruses the Choral Union. Their rehearsals led to the first Choral Union concert on Tuesday, December 16 of that year, held at the M.E. Church. Henry Simmons Frieze, a distinguished professor of classics and a three-time acting president of the University of Michigan, accompanied the Choral Union on the organ. In addition to the *Messiah* choruses, the first concert included performances by pianist Ida Blakeslee, soprano E. Allen, organist Marian Smith, cellist Mr. Speil, and other works by the Choral Union. A year later, the University Musical Society was officially incorporated with Professor Frieze as president. On December 4 and 5, 2010, UMS presented the Choral Union in the annual UMS production of *Messiah*, marking its 416th and 417th appearances under UMS auspices.

The program of that first concert is now available online, along with every UMS program through our 100th season in 1978–79. Also available are 900 photographs, most of them with captions and dates. The programs and photos are available online in a searchable database, thanks to our friends at the Ann Arbor District Library (AADL). AADL Director Josie Parker and her staff obtained the programs and photos that are part of the UMS collection at the University's Bentley Historical Library, which has done a superb job of collecting, organizing, and preserving our archives over the

years. AADL staff digitized these documents and created the website that now makes these UMS historical documents available to the public. Check it out at ums.aadl.org. With this new resource, you can now verify the date when Horowitz made his UMS debut, find out how many times Lily Pons sang under UMS auspices, check out the photo of Glenn Gould practicing in the basement of Hill prior to his May Festival debut in 1958, and discover what Caruso sang when he performed at Hill in March of 1919. Once you've visited AADL's website, I hope you'll share your comments at the UMS Lobby at www.umsLOBBY.org. This is the place where "people are talking" about all things related to UMS, and we'd love to hear from you.



UMS is the oldest performing arts presenter in the US affiliated with a university. We are proud of our rich history and pleased that we can share so much of it with you via the Internet. It is our intention to make more programs and more photos available to you in the months and years ahead, along with other archival material. Stay tuned...

I hope you'll get in touch with me if you have any questions, comments, or problems related to UMS. 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 performance.

Very best wishes,

Kenneth C. Fischer
UMS President



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FROM THE UMS BOARD CHAIR

Just think 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 and broadening our understandings of each other. Engaging artistic accomplishments, innovation, and inclusiveness have been hallmarks of extraordinary UMS performances for 132 years. UMS has enriched audiences as well as those on stage: the orchestras, ensembles, soloists, troupes, and casts performing before us. Be it the sound of music, the movement of dance, or the voice of theater, we have seen extraordinary new and traditional performances from some of the world's most distinctive artists. UMS makes the difference.

The intellectual and emotional spirit of UMS has a sustaining importance to our well being. The Winter 2011 season is a testament to that value. Witness the classical music of the **St. Petersburg Philharmonic**, the singing of **Renée Fleming**, the flow of the **Merce Cunningham Dance Company**, the moods of **Wynton Marsalis and the Jazz at Lincoln Center Orchestra**, Shakespeare's voice of England's **Propeller**, the beat of Japan's **Kodo Drummers**, and the authentic Afro-Cuban rhythm of **Septeto Nacional**. These performances in the last half of this season are but a small piece of what UMS does. Educational programs, artistic residencies, and community gatherings are all part of UMS. It just doesn't get any better anywhere.

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 each 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.

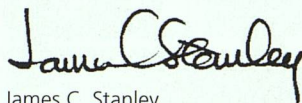
That atmosphere has established a special relationship between UMS audiences and the artists. It's been that way for generations.

The UMS Board and I encourage all of you to participate with the entire UMS team in engaging yourself in the many experiences afforded by UMS. Dare yourself to embrace the sounds and sights of diversity in the performing arts. They are the very essence of life on our ever-shrinking planet and your exposure will brighten your days.

Become advocates for the cultural contributions UMS offers to our greater communities and consider being a UMS benefactor. Share in the pride of being among our individual and corporate donors whose contributions fund more than half the expenses of bringing worldwide artists to our doors each year. Do it for yourself and for those that follow. Such wonderful support, both big and small, gives ownership of UMS to many.

Your presence is always welcome at UMS. Discover our offerings at www.ums.org and get on board with our pre- and post-performance chats at www.umsLOBBY.org. We like to listen. And remember how lucky we are to share in the UMS experience. That's the difference.

Sincerely,



James C. Stanley
Chair, UMS Board of Directors



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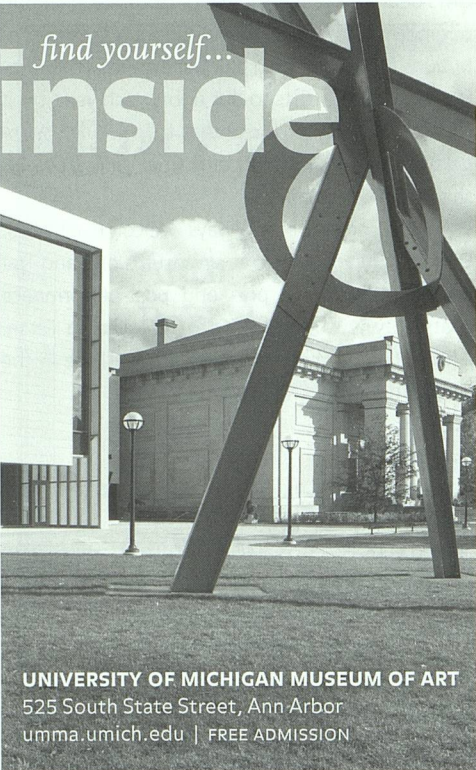
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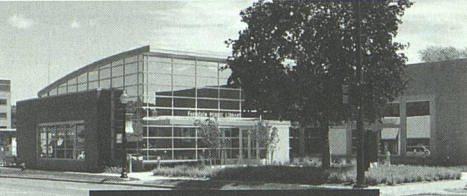
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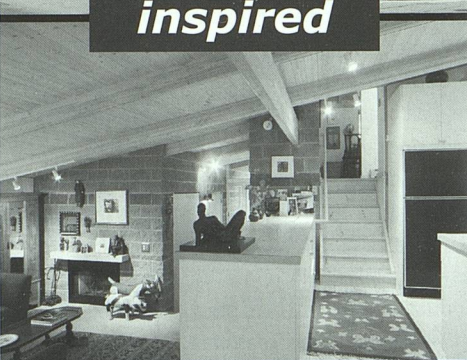
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James G. Vella

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 10/11 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."

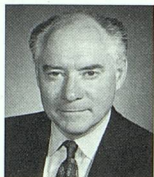


Bruce Duncan

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 200 employees and sales associates are proud of our nearly 30-year relationship with the University Musical Society. We honor its tradition of bringing the world's leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally."

**EDWARD
SUROVELL
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Leo Legatski

President, Elastizell Corporation of America

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

Elastizell

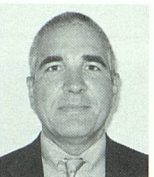


Nancy and Randall Faber

Faber Piano Institute

"We are proud to support the University Musical Society in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community."

**f
i** **FABER PIANO
INSTITUTE**



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!"

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David N. Parsigian

Ann Arbor Office Managing Partner, Honigman Miller Schwartz and Cohn LLP

"In our firm's tradition of supporting major cultural institutions, Honigman has been a long-time supporter of the University Musical Society. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural experiences that UMS provides as key to the success of our community and our firm."

HONIGMAN


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

Michigan Market President, KeyBank

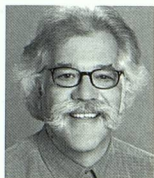
"KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend the University Musical Society for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition."


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 music and talent of performers."

**Issa
Foundation**



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."



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."



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."



Stephen G. Palms

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

"Miller Canfield proudly supports the University Musical Society for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community."



John W. McManus

*Market President, South Central Michigan,
PNC Bank*

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




Joe Sesi

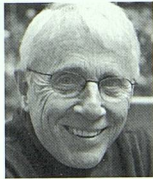
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"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."


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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."


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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Residency Coordinator
 Omari Rush, *Education Manager*

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Ticket Office Associate
 Kira Lesser, *Ticket Office Assistant*
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Sarah Bichsel	Andy Jones
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Tyler Brunsman	Sophia Kruz
Emma Bumstead	Olivia Lloyd
Betsy Busaid	Brooke Lundin
Antonina	Kenneth Luu
Chekhovskaya	Mary Martin
Jake Cinti	Michael Matlock
Hailey Clark	Michael Mauskapf
Elizabeth Crabtree	Bryan McGivern
Shannon Deasy	Scott Padden
Kristen Dittus	Steven Rish
Kelsy Durkin	Dereck Seay
Brian Giebler	Bennett Stein
Tim Hausler	Maureen Stych
Jasmine Hentschel	Catherine Tippman
Marcus Högsta	

UMS CORPORATE COUNCIL

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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 10/11 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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Ann Arbor Symphony Orchestra

Great Performances Made In Michigan

Arie Lipsky, Conductor

2010 - 2011 Concert Schedule

MAINSTAGE CONCERTS

January 22 - Mozart Birthday Bash

March 12 - Russian Romance

April 30 - Mahler's Third

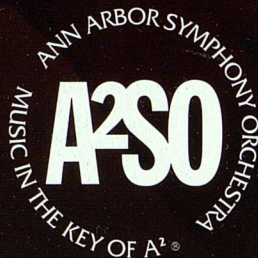
FAMILY CONCERT SERIES

March 13 - Sea to Shining Sea

For Ticket Information:

734/994-4801

www.a2so.com



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.

UMS Kids Club

Parents can introduce their children to world-renowned artists through the UMS Kids Club. The UMS Kids Club allows students in grades 3-12 to purchase tickets to any UMS event 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 more information, call 734.764.2538 or sign up for UMS E-News and check the box for UMS 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.

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 23, 2011.

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.

Rush Tickets

Sometimes it pays to procrastinate! UMS Rush Tickets are sold to college students for \$10 the day of the performance (or on the Friday before weekend events) and \$15 beginning 90 minutes before the event. Rush Ticket availability and seating are subject to Ticket Office discretion. Tickets must be purchased in person at the Michigan League Ticket Office or at the performance venue ticket office. Just bring your valid college ID. Limit two tickets per student.

Teen Tickets

Teens can attend UMS performances at significant discounts. Tickets are available to teens for \$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**

Online:

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 132 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 132-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 Mariinsky Orchestra (2006), Orff's *Carmina Burana* for Maestro Leonard Slatkin's inaugural weekend as Music Director of the Detroit Symphony Orchestra (2008), and Mahler's *Symphony No. 2* ("Resurrection") with the San Francisco Symphony and Michael Tilson Thomas (2010).

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, Hill Auditorium re-opened to the public in January 2004 following a \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects. The renovation 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.

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 cir-

ulation 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

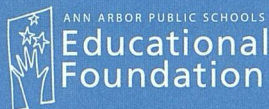
Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS began presenting artists in Lydia Mendelssohn Theatre in 1993 when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theater as part of the 100th May Festival's Cabaret Ball. Since then, UMS has presented theater work, jazz ensembles, song recitals, and more in the Lydia Mendelssohn Theatre, housed inside the Michigan League.



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or call 734-994-1969.

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.

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 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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General Information

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

Children of all ages are welcome at UMS Family and Youth Performances. Children under the age of 3 will not be admitted to regular, full length UMS performances. All children must be able to sit quietly in their own seats without disturbing other patrons. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

While in the Auditorium

Starting Time Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

Cameras and recording equipment are prohibited in the auditorium.

If you have a question, ask your usher. They are here to help.

Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free.

In the interests of saving both dollars and the environment, please either retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue.

Event Program Book

Friday, January 14 through Sunday, January 23, 2011

Laurie Anderson's Delusion	3
Friday, January 14, 8:00 pm Saturday, January 15, 8:00 pm Power Center	
Renée Fleming Hartmut Höll	9
Sunday, January 16, 4:00 pm (16th Ford Honors Program) Hill Auditorium	
Grupo Corpo	19
Friday, January 21, 8:00 pm Saturday, January 22, 8:00 pm Power Center	
Joanne Shenandoah	27
Sunday, January 23, 4:00 pm Lydia Mendelssohn Theatre	

THE 132nd UMS SEASON

Fall 2010

September

- 9–
Oct 3 *Susurrus*
25 Rosanne Cash
30 La Capella Reial de Catalunya with
Hesperion XXI and
Tembembe Ensemble Continuo

October

- 7-9 Paul Taylor Dance Company
9 Paul Taylor Dance Company
Family Performance
10 Mariinsky Orchestra with
Denis Matsuev, piano
14 Takács Quartet: Schubert Concert 1
21 Jerusalem Quartet
23–24 Sankai Juku: *Hibiki: Resonance from
Far Away*
27 Venice Baroque Orchestra with
Robert McDuffie, violin
29 Django Reinhardt's 100th Birthday
Celebration: The Hot Club of San
Francisco and The Hot Club of Detroit
31 NT Live: *A Disappearing Number*

November

- 2 ONCE. MORE.: ONCE THEN
4 ONCE. MORE.: ONCE NOW
4 The Tallis Scholars
5 Mariachi Vargas de Tecalitlán
6 Assi El Helani
10 Murray Perahia, piano
18–20 Stew & The Negro Problem

December

- 3 Carolina Chocolate Drops
4–5 Handel's *Messiah*

Winter 2011

January

- 2 NT Live: *Hamlet*
14–15 Laurie Anderson's *Delusion*
16 Renée Fleming, soprano
21–22 Grupo Corpo
23 Joanne Shenandoah
27 Sequentia

- 30 Baby Loves Salsa Family Performance
30 NT Live: *FELA!*

February

- 1 The Cleveland Orchestra with
Pierre-Laurent Aimard, piano
2 Jazz at Lincoln Center Orchestra with
Wynton Marsalis
4 New Century Chamber Orchestra with
Nadja Salerno-Sonnenberg, violin
10 Blues at the Crossroads: The Robert
Johnson Centennial Concert
11 Rafał Blechacz, piano
12 Vijay Iyer Trio and Rudresh Mahanthappa's
Apex
13 Concertante with Rafał Blechacz, piano
18–19 Merce Cunningham Dance Company:
The Legacy Tour
20 Takács Quartet: Schubert Concert 2
20 NT Live: *King Lear*
23 Kodo

March

- 9 Scharoun Ensemble Berlin
10–13 Druid and Atlantic Theater Company:
Martin McDonagh's *The Cripple of
Inishmaan*
19 Detroit Symphony Orchestra with the
UMS Choral Union:
Mahler's *Symphony No. 8*
24 Bach Collegium Japan:
Bach's *Mass in b minor*
30–
Apr 3 Propeller: Shakespeare's *Richard III* and
The Comedy of Errors

April

- 2 St. Petersburg Philharmonic with
Nikolai Lugansky, piano
6 NT Live: *Frankenstein*
7 Septeto Nacional de Ignacio Piñero
de Cuba
8 Takács Quartet: Schubert Concert 3
9 Tetzlaff Quartet
16 Tony Allen's Afrobeat Tour
23 Liebeslieder Waltzes (Songs and
Waltzes of Love)

May

- 14 *Breakin' Curfew*

July

- 17 NT Live: *The Cherry Orchard*

Delusion

by Laurie Anderson

Friday Evening, January 14, 2011 at 8:00

Saturday Evening, January 15, 2011 at 8:00

Power Center • Ann Arbor



28th and 29th
Performances of the
132nd Annual Season

International Theater
Series

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

Delusion was commissioned by VANCOUVER 2010 CULTURAL OLYMPIAD, Vancouver; BARBICANBITE 10, London; with additional support from BAM for the 2010 Next Wave Festival; Cal Performances, UC Berkeley; Stanford Lively Arts, Stanford University, with generous support by Sarah Ratchye and Ed Frank.

Additional production support and residency provided by the Experimental Media and Performing Arts Center (EMPAC) at Rensselaer.

World Première: February 17, 2010, Cultural Olympiad, Vancouver, British Columbia.

Special thanks to Christina Hamilton and the U-M Penny W. Stamps Distinguished Lecture Series for their support of and participation in events surrounding Laurie Anderson's performances.

Media partnership is provided by *Between the Lines*, Michigan Radio 91.7 FM, WEMU 89.1, *Metro Times*, and Ann Arbor's 107one.

Laurie Anderson appears by arrangement with Pomegranate Arts.

Large print programs are available upon request.

Delusion

Delusion is a meditation on life and language. Conceived as a series of short mystery plays, *Delusion* jump-cuts between the everyday and the mythic. Combining violin, electronic puppetry, music, and visuals, *Delusion* tells its story in the colorful and poetic language that has become Anderson's trademark.

"The electronically altered voice I've used for many years, the one that turns my voice into a male voice, has been gradually evolving into a more nuanced one, now with the name of Fenway Bergamot. I've written *Delusion* as a conversation between that voice and my own."

The stories in *Delusion* come from many worlds—technical, scientific, personal, and mythic—and from various states of consciousness, dream, and meditation. The stories range from the mystic origins of the Russian space program to theories of time and speed, ancestors, control, silence, and animals.

At the heart of *Delusion* is the belief that words and stories can create and the world as well as make it disappear.

Two pieces from *Delusion* are drawn from Ms. Anderson's recently released and critically acclaimed record *Homeland*.

Production Credits

Laurie Anderson, *Music, Text, and Visual Design*

Amy Khoshbin, *Video Design and Live Mix*
Rus Snelling, *Lighting Design and Production Management*

Maryse Alberti, *Video Director of Photography*
Toshiaki Ozawa, *Additional Video*

Shane Koss, *Audio Rig Design*
Konrad Kaczmarek, *Audio Software Design*
Ned Steinberger, *Violin Design*

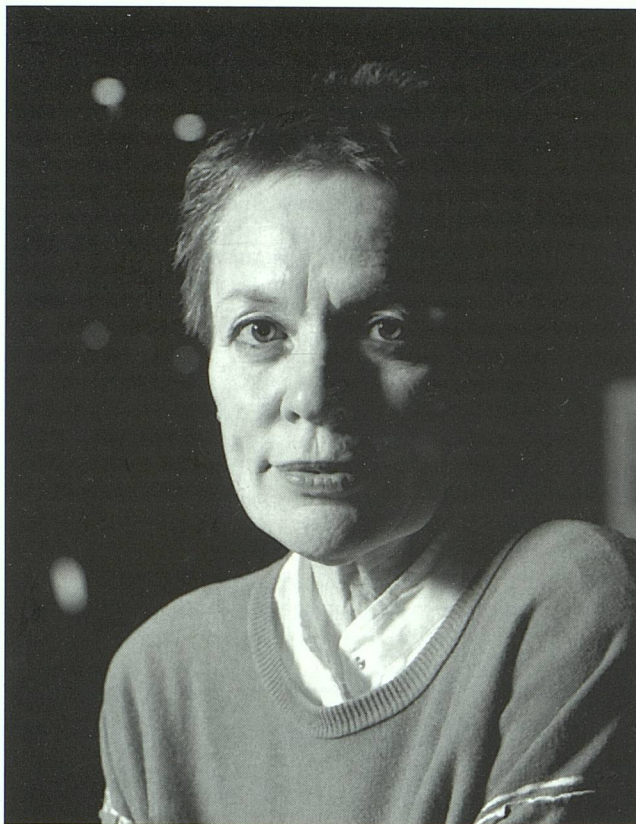
Story Team
Bob Currie
Rande Brown

Tour Management
Brad Hampton

Laurie Anderson (*Music, Text, and Visual Design*) is one of America's most renowned and daring creative pioneers. She is best known for her multimedia presentations and innovative use of technology. As writer, director, visual artist, and vocalist she has created groundbreaking works that span the worlds of art, theater, and experimental music. Her recording career, launched by *O Superman* in 1981, includes the soundtrack to her feature film *Home of the Brave* and *Life on a String* (2001). Anderson's live shows range from simple spoken word to elaborate multi-media stage performances such as *Songs and Stories for Moby Dick* (1999). Anderson has published seven books and her visual work has been presented in major museums around the world.

In 2002 Anderson was appointed the first artist-in-residence of NASA which culminated in her 2004 touring solo performance *The End of the Moon*. Recent projects include a series of audio-visual installations and a high definition film, *Hidden Inside Mountains*, created for World Expo 2005 in Aichi, Japan. In 2007, she received the prestigious Dorothy and Lillian Gish Prize for her outstanding contribution to the arts. In 2008 she completed a two-year worldwide tour of her latest performance piece, *Homeland*. Her record *Homeland* for Nonesuch documents the music of *Homeland* and her newest solo performance, *Delusion*. This work debuted at the Vancouver Cultural Olympiad in early 2010 and will tour internationally. A retrospective of her visual and installation work will open in October in Sao Paulo. Anderson lives in New York City.

Maryse Alberti (*Video Director of Photography*) was born and raised in the South of France and is a multi-award-winning cinematographer. With an eye for thought-provoking and challenging subject matter, she has had a succession of lauded political documentaries including *Enron*, *the Smartest Guys in the Room*, nominated for an Academy Award, and *Taxi to the Dark Side*, which won an Oscar for "Best Documentary" (both directed by Alex Gibney). Ms. Alberti won two Sundance cinematography awards for *H2 Worker* and *Crumb*. Her wide-ranging body of work includes collaborations with Todd Haynes on *Poison* and *Velvet Goldmine*, for which she won an Independent Spirit Award for "Best Cinematography," and with Todd Solondz on his drama *Happiness*. She won her second Spirit Award



Laurie Anderson

for *The Wrestler*, directed by Darren Aronofsky. In the last couple of years, she has worked with artist Pierre Huyghe and Laurie Anderson. She lives in New York City with her husband and son.

Rande Brown (*Story Team*) is a noted writer and translator of texts on contemporary Japanese spirituality and culture. She co-authored the *New York Times* bestseller *Geisha, A Life* with Mineko Iwasaki (Atria, 2002). Ms. Brown is also president of East West Communications, a company that has been facilitating the presentation of Western performance and visual art in Asia since 1984. As a long-time student of Buddhist theory and practice and as a trained interfaith chaplain, she has a particular interest in delusion, and is currently on the path to becoming a psychotherapist.

Bob Currie (*Story Team*) is an artist living and working in New York City and Ann Arbor, Michigan.

He recently collaborated with composers Kjartan Sveinsson, Olaf Arnalds, and writer Anne Carson on an evening-length choral work rooted in a sonnet cycle about Iceland and swallows. The piece had its première in New York City in Fall 2010.

Konrad Kaczmarek (*Audio Software Design*) is a composer, musician, and programmer working primarily in live audio processing and video performance. He received a BA in music from Yale University, a MM in electronic music composition from University of London, Goldsmiths, and is currently working on his doctoral studies in composition at Princeton. He has held teaching positions at Yale University, The New School University, and Harvestworks Studio in New York. His own work has been performed at the Stanley Glasser Electronic Music Studio in London, the Sonorities Festival at Queens University in Belfast, The SoundBytes

Festival in Halifax NS, The Tank and The Chelsea Art Museums in New York, Brooklyn College, The Extensible Toy Piano Project at Clark University and University of Albany, and the Princeton Composer's Ensemble. He has been awarded residencies at the Atlantic Center for the Arts, The Banff Centre in Canada, and STEIM in The Netherlands. Mr. Kaczmarek is also a jazz pianist and has received an outstanding soloist award from Jazz at Lincoln Center and the Stanton Wheeler prize for jazz performance at Yale University.

Shane Koss (*Audio Rig Design*) was born and raised in rural Maryland. He twiddled and fiddled his way through Berklee, Los Angeles, and London to find himself in New York, where he now stays up way too late making strange noises and beating his computers into submission. The latter has helped him design studios and performance rigs both stateside and abroad.

Amy Khoshbin (*Video Design and Live Mix*) is a Brooklyn-based multimedia artist from Texas with a background in film, new media, and music. Her videos, performances, and wearable technologies have been exhibited at both national and international art/film festivals, galleries, museums, and performance spaces. Among some of the artists Ms. Khoshbin has worked with are Laurie Anderson, Robert Wilson, Karen Finley, poets Anne Carson and Bob Currie, pianist Eleonor Sandresky, and Cory Arcangel. Semiotech, her ongoing collaboration with sound artist Michael Clemow, explores and creates performance technology both for use in their musical performance group, And Um Yeah. She is currently a Resident Artist at New York University's Interactive Telecommunications Program.

Toshiaki Ozawa (*Additional Video*) first met Laurie Anderson by happenstance at a tiny bar in Shinjuku called Jete. He has been behind the camera on many music videos, documentaries, commercials, and feature films throughout the past 20 years. He has collaborated with various artists including Isaac Julien, Leandro Katz, and Matthew Barney. His latest feature film effort *Scar*, a horror movie shot in 3D, enjoyed popular success in Russia and is slated for future release in the U.S.

Rus Snelling (*Production Manager and Lighting Designer*) is an Australian artist who has worked as a production, stage and tour manager, lighting and set designer, technical director, fire sculptor, and performing artist with arts organizations and events ranging from intimate theatrical works to large-scale ceremonies throughout Australia, New Zealand, the UK, and the US. Credits include John Leguizamo's *Klass Clown*, Melbourne International Arts Festival, Edinburgh Festival Fringe, Melbourne Commonwealth Games Ceremonies, Sydney Olympic Games Ceremonies, New York's Performance Space 122, Merce Cunningham "The Melbourne Event," Chris Doyles' *Ecstatic City*, *The Fellas Live* US tour, *Lenny Henry Show* and *Danny Bhoj Live* Australia and New Zealand tours, and Ross Noble's *Unrealtme & Sonic Waffle* on London's West End. Mr. Snelling would like to thank his wife Lauren for her continual support and inspiration.

Founded in 1998 by Linda Brumbach, **Pomegranate Arts** (*Worldwide Tour Representation*) is an independent production company dedicated to the development of international contemporary performing arts projects. Since its inception, Pomegranate Arts has conceived, produced, or represented projects by Philip Glass, Laurie Anderson, London's Improbable Theatre, Sankai Juku, Dan Zanes, and Goran Bregovic. Special projects include *Dracula: The Music And Film* with Philip Glass and the Kronos Quartet; the music theater work *Shockheaded Peter*; Brazilian vocalist Virginia Rodrigues; Drama Desk Award-winning *Charlie Victor Romeo*; *Healing The Divide*, *A Concert for Peace and Reconciliation*, presented by Philip Glass and Richard Gere; and Hal Willner's *Came So Far For Beauty*, *An Evening of Leonard Cohen Songs*. Recent projects include the first North American tour of Goran Bregovic and the remounting of Lucinda Childs' 1979 classic, *DANCE*. Pomegranate Arts will be re-mounting the Robert Wilson, Philip Glass, Lucinda Childs' masterpiece *Einstein on the Beach* in celebration of Philip Glass' 75th birthday in 2012.

UMS Archives

This weekend's performances of *Delusion* mark Laurie Anderson's sixth and seventh appearances under UMS auspices. Ms. Anderson made her UMS debut in September 1999 presenting *Songs and Stories of Moby Dick* at the Power Center and most recently appeared on the UMS season in October 2004 performing *The End of the Moon*, also at the Power Center.

Special Thanks

Michael Azerrad, Pierre Riches, Mingyur Rinpoche, Kyoko Hirano, Jack Young, Andrew Zuckerman, Kevin Messman, Sean Kelly of the Sean Kelly Gallery, David Wilson, Cheryl Kaplan, Chandler Burr, Red Burns, Matthew Ostrowski, Jim Keller, Luke Dubois, Matt Young, Derek Wright, and Angela Lehrer

From Conversation and Company: Shohachiro Haga, Sachiko Nakanishi, Catherine Ounsamone, Makoto Kawaguchi, Yoshikuni Shudo, and Motohiro Kikutome

From EMPAC: Johannes Goebel, Kathleen Forde, and Ian Hamelin

From Mass MoCA: Jason Steven Murphy, Joe Thompson, Sue Killam, Rachel Chanoff, and Jim Breitmeier

From Princeton Atelier: Toni Morrison, Ellen Goellner, Perry Cook, and Dan Trueman

From Bergen Community College: Jessica Silver and Tom O'Neill

Inspired by the work of the Japanese filmmaker Yasujiro Ozu and David Eaglema's book *Sum: Forty Tales from the Afterlives* which is quoted in the performance.

Additional Music Production: Roma Baran, Pat Dillett, and Mario McNulty

And above all special thanks, as always, to Lou Reed.

Worldwide Tour Representation for Laurie Anderson

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and
**Ford Motor Company
 Fund**
 present

Renée Fleming *Soprano*

Hartmut Höll *Piano*

Program

Sunday Afternoon, January 16, 2011 at 4:00
 Hill Auditorium • Ann Arbor

Brad Mehldau

I
The Book of Hours: Love Poems to God (excerpts)
 IV. I love you, gentlest of Ways
 V. No one lives his life
 VI. His caring is a nightmare to us
 VII. Extinguish my eyes, I'll go on seeing you

Arnold Schoenberg

II
Jane Grey, Op. 12, No. 1

Richard Strauss

III
Winterliebe, Op. 48, No. 5
Traum durch die Dämmerung, Op. 29, No. 1
Gesang der Apollopriesterin, Op. 33, No. 2

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

Erich Korngold

IV
Sterbelied, Op. 14, No. 1
Das Heldengrab am Pruth, Op. 9, No. 5
Was du mir bist, Op. 22, No. 1

Henri Duparc

V
Chanson triste
Le manoir de Rosemunde
Phidylé

Giacomo Puccini

VI
La bohème (excerpt)
 Donde lieta uscì

Ruggero Leoncavallo

La bohème (excerpts)
 Musette svara sulla bocca viva
 Mimi Pinson, la biondinetta

Riccardo Zandonai

Conchita (excerpt)
 ler dalla fabbrica a Triana

Presentation of the UMS Distinguished Artist Award to Renée Fleming
 Mary Sue Coleman, *President, University of Michigan*
 James G. Vella, *President, Ford Motor Company Fund and Community Services*

Please withhold applause until the end of each set of songs throughout this afternoon's program.

30th Performance of the
132nd Annual Season

16th Ford Honors Program

132nd Annual
Choral Union Series

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The DTE Energy Foundation Educator and School of the Year Awards are made possible by DTE Energy Foundation.

Special thanks to the University of Michigan Health System, Maxine and Stuart Frankel, and THE MOSAIC FOUNDATION (of R. & P. Heydon), Ford Honors Program Concertmaster Sponsors.

Special thanks to Ford Honors Program Hosts Rani Kotha and Howard Hu.

Special thanks to Ford Honors Gala Honorary Co-Chairs Mary Sue Coleman and James G. Vella for their participation in this afternoon's event.

Special thanks to Ford Honors Gala Chairs Sarah and Dan Nicoli and to all members of the Ford Honors Gala Committee for their care, time, and planning of this evening's Gala.

Media partnership is provided by WGTE 91.3 FM.

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

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

Ms. Fleming appears by arrangement with IMG Artists, LLC, New York, NY.

Ms. Fleming is an exclusive recording artist for Decca and Mercury Records (UK).

Ms. Fleming's couture gowns are by Reem Acra.

Ms. Fleming's jewelry is by Ann Ziff for Tamsen Z.

Please visit www.reneefleming.com for additional information about Ms. Fleming.

Large print programs are available upon request.

Now that you're in your seat...

This afternoon's program explores connections between composers and poets living around the turn of the 20th century. We hear a wide variety of textures and moods in the traditions of the German *Lied* and French *mélodie*. The poet Rilke speaks with an American accent through a young contemporary composer. Arias from the Italian *verismo* movement bring heightened emotions to the opera stage.

I
Pianist and composer Brad Mehldau (b. 1970) is the first jazz musician to hold the Richard and Barbara Debs Composer's Chair at Carnegie Hall. A five-time winner of the *Downbeat* Reader's Poll for "Best Piano Artist," Mr. Mehldau has worked with many jazz greats, including Joshua Redman, Pat Metheny, and Charlie Haden.

Rainer Maria Rilke (1875–1926) is cherished for his *Duino Elegies* and the *Sonnets to Orpheus*. The early *Book of Hours* was written 1899–1903. Its 67 poems are arranged in a triptych: *The Book of a Monastic Life*, *The Book of Pilgrimage*, and *The Book of Poverty and Death*. The poems are not conventional religious devotions, but questing meditations that focus the poet's love of the world through attention and engagement. Mehldau writes:

Rilke struggles to reconcile two strong, opposing impulses in these poems. On the one hand, there is a deep desire for an authentic religious experience, and on the other hand, there is a profound enmity toward the dogmatic, patriarchal entity that is often bound with that same experience. Rilke is seeking out a relationship with God, but that word, "God," signifies anguish and folly—man-made folly—for him at the same time. The seven poems that I have selected hone in on the questioning, difficult nature of Rilke's meditation, and the striving intensity of his experience, with its extremes of ecstasy and turmoil. These poems are the testament of a young person's evolving spirituality, and they speak to the ambivalence that many of us experience as we question and formulate our beliefs.

The Book of Hours: Love Poems to God was commissioned for Renée Fleming by Carnegie Hall and released in 2006 on the album *Love Sublime*. The last four songs of the cycle are heard this afternoon.

II
Lady Jane Grey, the "Nine-Days Queen," briefly wore the crown of England after Edward VI's death in 1553. A Protestant, she and her husband Dudley were executed by Mary Tudor, Catholic daughter of Henry VIII and the legitimate heir to the throne. A tragic figure, Jane is said to have etched on her wall in the Tower of London: "To mortals' common fate thy mind resign; my lot today tomorrow may be thine." Schoenberg submitted his brooding setting of the ballad "Jane Grey" to a Berlin competition in 1907. It imprisons its subject in d minor—at least until a final release on a major triad. Schoenberg didn't win the competition, but the year was pivotal for him, as he composed his *String Quartet No. 2*, with its soprano voice stepping off into the atonal "air of other planets." That year, another notable, a young artist named Hitler, was rejected by the Vienna Academy of Fine Arts as "unfit for painting."

III
The music of Richard Strauss is often encountered in the concert hall, where virtuosic tone poems like *Don Juan* and *Also Sprach Zarathustra* lend muscle to the symphonic repertoire. On the operatic stage, *Der Rosenkavalier* continues to win hearts. But Strauss also penned over 200 songs, many of them beloved of singers. The songs in this set were written during the years 1895–1900, when Strauss was conductor of the Hofoper, first in Munich, then in Berlin.

Strauss was thoroughly middle-class by birth. His mother's family owned Munich's Pschorr Brewery, founded in 1417 and still on tap. His father was one of the great horn players of the day. "Strauss did not so much need poems of high literary quality as texts with striking expressive images or situations that could ignite his imagination," writes Bryan Gilliam. His biggest influence was perhaps his spirited wife Pauline, a soprano who was also the composer's favorite interpreter—they frequently

performed together—and something of a martinet. The genesis of “Traum durch die Dämmerung” may have been typical. Strauss once described his song-writing approach: “I open a book of poems; I turn over the leaves casually; one of the poems arrests my attention, and in many cases, before I have read over it carefully, musical ideas come to me.” On this occasion, Pauline decided on a walk, and crisply gave him 20 minutes. That’s how long it took to limn this timeless, twilight world with its velvet band drawing the listener. In “Winterliebe,” boundless joy and burning love can barely be contained by the upward-leaping lines declaimed in heroic fashion. “Gesang der Apollonpriesterin” evokes the world of Wagner’s Nibelungs. The song begins in a watery E-flat Major, the key of *Das Rheingold*, and Valhalla is not far away. It falls to the priestess to usher in the Apollonian, “white” key of C Major, with its transcendent radiance.

IV

Erich Wolfgang Korngold is often classed with Mozart and Mendelssohn as one of the great child prodigies. He began to compose at age six, publishing works at age 12 that were called by Strauss “really astonishing.” Korngold’s son characterized him as “a genial young man, handicapped by a willful father and the forces of the Third Reich.” Korngold, a Jew, was forced to flee Vienna for Hollywood in 1934. He was prodigiously expressive, out-of-synch with fashion in favoring what he called the “inspired idea” over the “artificial construction,” and his music brims with fresh themes and rich harmonies. In 20 film scores, *Robin Hood* and *Captain Blood* among them, Korngold demonstrated superbly how music can heighten the moving image. His influence endures; without Korngold, there would be no *Close Encounters*.

The great-hearted “Sterbelied” is laid out on familiar lines, so one tends to overlook its modernist touches: a little fanfare in stacked fourths; a disjunct and wide-ranging melody with a pickup that hangs too low; most of all, delicious chords of memory and forgetting. The River Prut divides Romania from Moldova. Now called Bukovina, the region was known to German speakers as Buchenland, or “Land of the Beech Trees.” Are the bitonal ripples that frame “Das Heldengrab am Pruth” a purling stream, a chorus of birds, or the haze of time? “Was du mir bist” is dedicated to Korngold’s mother.

V

Henri Duparc’s strange life story ends in *diminuendo*. A mysterious illness struck him in his late 30s, the extreme sensitivity sometimes called hyperesthesia. It rendered him incapable of composing for the rest of his life. During the long silence, he destroyed many scores. The remnant: 16 solo songs, a duet, a motet, and two orchestral works, one of them the symphonic poem, *Lénore*. Duparc’s songs bring the French *mélodie* to a peak, with exquisitely crafted accompaniments, unexpected but delightful harmony, and above all, a unity of poetic thought and vocal declamation. This is a Bordeaux of a very precious vintage.

“Chanson triste,” the earliest of the songs here, offers the hope of a cure through love. “Le manoir de Rosemonde” gallops toward a goal that is never reached, presaging Debussy’s *Pelléas et Mélisande* in its legendary setting and equivocal outcome. Duparc set only the first three stanzas and the last of Leconte de Lisle’s ten-stanza “Phydlé.” After a placid opening that recalls Fauré, Duparc presents progressively higher statements of “Repose, ô Phydlé!” to raise a grand structure that culminates in a Wagnerian climax.

VI

An unruly passion—*verismo*—swept through Italian opera post Verdi. Beginning with Mascagni’s 1890 one-act, *Cavalleria rusticana*, Italian realists brought the fervor and chaos of True Life to the stage. At its best, the exalted lyricism of the *giovane scuola* (young school) invites intense intimacy, while the devices of quality pulp fiction drive the plot.

In “Donde lieta uscì,” from Act 3 of Puccini’s *La bohème* (1896), Mimì touchingly asks Rodolfo, who knows she is dying, to return her things. Ruggero Leoncavallo, composer of the seminal veristic work *I pagliacci*, offered his take on Bohemian life the following year. In a pair of light-hearted arias, Mimì and Musetta exchange gibes. Zandonai’s *Conchita* (1911) recalls Bizet’s *Carmen* in its Seville cigar factory setting, but the music is more modern; Conchita recounts her flirtations in 5/8 meter.

Program notes by David Evan Thomas, © 2010.



2011 FORD HONORS GALA

The **Ford Honors Program** recognizes the longtime generous support of UMS's Education Program by Ford Motor Company Fund and Community Services. The Ford Honors Program is a University Musical Society gala event that honors a world-renowned artist or ensemble with whom UMS has maintained a long-standing and significant relationship. UMS pays tribute to the artist with the UMS Distinguished Artist Award and hosts a dinner in the artist's honor. In celebrating the 16th anniversary of the UMS Distinguished Artist Award, UMS recognizes Ford Motor Company's leadership grant and the support received from individuals and organizations that make possible UMS's nationally recognized Education and Community Engagement Program. Previous awardees are Van Cliburn (1996), Jessye Norman (1997), Garrick Ohlsson (1998), Canadian Brass (1999), Isaac Stern (2000), Marcel Marceau (2001), Marilyn Horne (2002), Christopher Parkening (2003), Sweet Honey In The Rock (2004), Guarneri String Quartet (2005), Dave Brubeck (2006), Mstislav Rostropovich (2007), Sir James Galway (2008), Royal Shakespeare Company (2009), and Michael Tilson Thomas and San Francisco Symphony (2010).

The Beneficiary of the Ford Honors Program Gala

Funds raised from the Ford Honors Program Gala support UMS's myriad arts education initiatives. In addition to public performance offerings, UMS runs an active, award-winning education program for K-12 schools, college and university students, and the community at large. Through daytime youth performances, artist interviews, teacher workshops, in-class artists visits, and other events, UMS offers a rich assortment of well over 100 activities each season that inspire creativity and enhance learning.

The DTE Energy Foundation School of the Year and Educator of the Year Awards are presented at the Gala dinner and salute regional schools and educators who do exemplary work in arts education. The DTE Energy Foundation and UMS are proud to honor the following educators this weekend:

2010/11 UMS DTE Energy Foundation Teacher of the Year

Joey Parins, Roberto Clemente Student Development Center

When **Joey Parins** speaks about her students or class projects, you see sparkles in her eyes. As the listener, your insides warm, you get goose bumps, and you aren't able to stop smiling. Ms. Parins' core belief is that the arts experiences she engineers for her students ignite in them the realization they are uniquely gifted individuals with special and joyful contributions to make. She confirms this belief when she brings students to see a Sweet Honey In The Rock UMS Youth Performance, arranges a student pre-performance drumming event prior to a UMS Kodo concert, or mounts a school production of Wilson's *Fences*. With this award, UMS recognizes, supports, and honors Joey Parins' commitment and passion.

2010/11 UMS DTE Energy Foundation School of the Year

Angell Elementary School
Gary Court, *Principal*
Joan Singer, *Enrichment Coordinator*

The participation of **Angell Elementary School** in the UMS K-12 program dates back to the early 1990s when Angell students were active participants in UMS's "Opera for 4th Graders" program. Angell provides regular opportunities for its students to have rich and diverse cultural experiences via UMS performances. Continuing in 1995 when 60 students attended a UMS presentation of the Royal Concertgebouw Orchestra, through this current season's attendance at a Carolina Chocolate Drops UMS Youth Performance, Angell has sustained its commitment to learning in the broadest terms: learning that goes beyond the walls of the traditional school building, that is diverse in perspective and experience, and that is ultimately student-focused.



2011 FORD HONORS GALA

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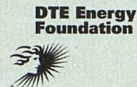
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One of the most beloved and celebrated musical ambassadors of our time, soprano **Renée Fleming** captivates audiences with her sumptuous voice, consummate artistry, and compelling stage presence. Known as “the people’s diva,” she continues to grace the world’s greatest opera stages and concert halls, now extending her reach to include other musical forms and media. Over the past few seasons, Ms. Fleming has been hosting a wide variety of television and radio broadcasts, including the Metropolitan Opera’s *Live in HD* series for movie theaters and television, and *Live From Lincoln Center* on PBS.

As a musical statesman, Ms. Fleming has been sought after on numerous distinguished occasions, from the 2006 Nobel Peace Prize ceremony to performances in Beijing during the 2008 Olympic Games. On January 18, 2009, she was featured on the televised *We Are One: The Obama Inaugural Celebration at the Lincoln Memorial* concert for President Obama. She has performed for the

US Supreme Court, HRH The Prince of Wales at Buckingham Palace, and, in November 2009, celebrated the 20th anniversary of the Czech Republic’s “Velvet Revolution” at the invitation of Václav Havel. An additional distinction was bestowed in 2008, when breaking a precedent, Ms. Fleming became the first woman in the 125-year history of the Metropolitan Opera to solo headline an opening night gala.

Renée Fleming’s current season at the Metropolitan Opera includes performances of Rossini’s *Armida* (February/March 2011), and Strauss’s *Capriccio* (March/April 2011). Her 2010/11 concert season began with the BBC Symphony Orchestra’s Last Night of the Proms performance in September, followed by appearances with the Pittsburgh Symphony conducted by Manfred Honeck, the National Symphony under Christoph Eschenbach, and the Saint Louis Symphony with David Robertson, all for their 2010/11 gala concerts. In October, Ms. Fleming traveled to



Photo: Andrew Eccles

Renée Fleming

Germany, the Netherlands, and Belgium with the Munich Philharmonic and conductor Christian Thielemann, and in November, she embarked on a Scandinavian tour, performing with the Danish National Symphony, Aarhus Symphony, Royal Stockholm Philharmonic, Norwegian Radio, and Finnish Radio Symphony Orchestras. Further concert highlights include performances with the Lyric Opera of Chicago Orchestra and the Toronto Symphony, as well as the Staatskapelle Dresden and the Berliner Philharmoniker. A dedicated and masterful recitalist, Ms. Fleming appeared in Saint Paul, Minnesota and Kansas City, Missouri (October 2010), and is on a recital tour this month to Quebec, Washington, DC, New York's Carnegie Hall, Ann Arbor, Montreal, and San Juan.

A three-time Grammy winner, Ms. Fleming won the 2010 Grammy Award for "Best Classical Vocal Performance" for *Verismo* (Decca/September 2009), a CD featuring a collection of rarely heard Italian arias. In June 2010, Decca and Mercury records released the CD *Dark Hope*, which features Ms. Fleming performing songs by artists such as Leonard Cohen, Peter Gabriel, Arcade Fire, and Death Cab for Cutie. Ms. Fleming's most recent DVD *Renée Fleming & Dmitri Hvorostovsky: A Musical Odyssey in St. Petersburg* follows Ms. Fleming and baritone Dmitri Hvorostovsky to Russia, where they explore and perform in some of St. Petersburg's most spectacular locations. These releases follow the critically acclaimed 2008 CD of *Strauss: Four Last Songs* and a DVD of the complete *Thaïs* by Massenet. In recent years, this 12-time Grammy-nominated artist has recorded everything from Strauss' complete *Daphne* to the jazz album *Haunted Heart*, to the movie soundtrack of *The Lord of the Rings: The Return of the King*. Her recording honors range from the 2009 Echo Award for Strauss' *Four Last Songs* to the Prix Maria Callas Orphée d'Or by the Académie du Disque Lyric for TDK's DVD production of *Capriccio*.

Ms. Fleming's artistry has been an inspiration to many other prominent artists, such as Chuck Close and Robert Wilson, whose portraits of her were included in the Metropolitan Opera's 2007 fund-raising auction. Two portraits of Ms. Fleming were also created by Francesco Clemente, who revealed one work in Salzburg in spring 2007, with the Metropolitan Opera displaying the other in 2008. Among her numerous awards are Sweden's Polar Prize (2008); the Chevalier de la Légion d'Honneur from the French government (2005);

Honorary Membership in the Royal Academy of Music (2003); and a 2003 Honorary Doctorate from The Juilliard School, where she was also commencement speaker.

An advocate for literacy, Ms. Fleming has been featured in promotional campaigns for the Association of American Publishers (Get Caught Reading), and the Magazine Publishers of America's READ poster campaign for the American Library Association. She was honored by The New York Public Library as a "Library Lion." Her book, *The Inner Voice*, was published by Viking Penguin in 2004, and released in paperback by Penguin the following year. An intimate account of her career and creative process, the book is also published in France by Fayard Editions, in the UK by Virgin Books, by Henschel Verlag in Germany, Shunjusha in Japan, and by Fantom Press in Russia.

In addition to her work on stage and in recordings, Ms. Fleming has represented Rolex timepieces in print advertising since 2001. In 2008, she launched La Voce by Renée Fleming, a fragrance designed for her, with the proceeds benefiting the Metropolitan Opera. Master Chef Daniel Boulud created the dessert "La Diva Renée" (1999) in her honor, and she inspired the "Renée Fleming Iris" (2004), which has been replicated in porcelain by Boehm. Having been added to Mr. Blackwell's best dressed list, her concert gowns have been designed by Bill Blass, Gianfranco Ferré, John Galliano, Christian Lacroix, Karl Lagerfeld, Issey Miyake, Oscar de la Renta, Angel Sanchez, and Vivienne Westwood. In addition to serving as the face of opera for two public transit campaigns in New York and London, Ms. Fleming has appeared on *The Martha Stewart Show*, *Spectacle: Elvis Costello with...*, *The View*, and *Prairie Home Companion* as "Renata Flambé."

Ms. Fleming is currently a member of the Board of Trustees of the Carnegie Hall Corporation, the Board of Sing for Hope, and the Advisory Board of the White Nights Foundation of America. She was recently named Creative Consultant of Lyric Opera of Chicago.

Hartmut Höll's pianism is distinguished by an awareness of sound textures. He sensitively finds emotion at the heart of music, creating sonic atmospheres and bringing emotions to life. For over three decades, Mr. Höll has been in demand as one of the music world's most esteemed chamber musicians and lieder accompanists. Focusing on a few choice musical partners of magisterial talent, Mr. Höll has consciously cultivated a rare consistency—and longevity—in performance collaborations in hundreds of concerts and over 70 recordings, many of which have received international awards.

For over 30 years, Mr. Höll has performed lieder concerts all over the world with the distinguished Japanese-German mezzo-soprano Mitsuko Shirai. The recordings by Mr. Höll and Ms. Shirai on the Capriccio label have won multiple prizes, and are considered among the most significant modern recordings of the lieder repertoire. These range from early romantic works through the Second Vienna School and contemporary composers. Among the superb highlights of this series of recordings are albums devoted to the songs of Mozart, Schumann, Robert Franz, Liszt, Wolf, Strauss, Mahler, Berg, Schoenberg, Webern, Viktor Ullmann, and a wide range of composers' settings of the poems of Friedrich Hölderlin.

Among the many career honors and distinctions awarded to Mr. Höll and Ms. Shirai are the Carte blanche series at the Louvre Auditorium, Paris in 1993 and the ABC International Music Award in 1997. Ms. Shirai and Mr. Höll's *European Lieder Book* recording of 20th-century compositions was named one of the best CDs of 2003 by *The Boston Globe*.

Since 2001, Mr. Höll has accompanied American soprano Renée Fleming in tours throughout Europe, Asia, and the US.

Hartmut Höll is the recipient of the Robert Schumann Award by the City of Zwickau. He has been named an honorary member of the Robert Schumann Society of Zwickau and the St. Petersburg Philharmonia Society.

Hartmut Höll serves as dean of the University of Music Karlsruhe.

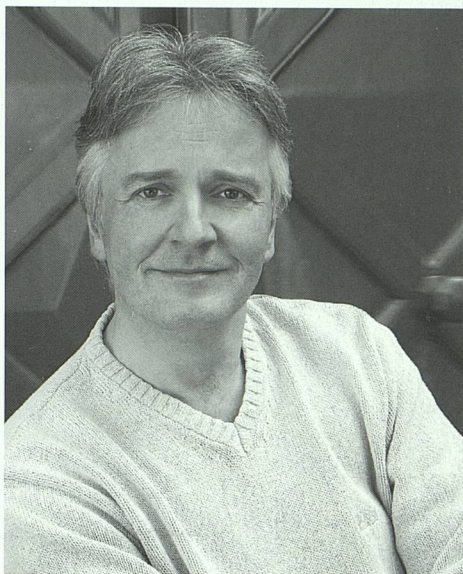


Photo: Franc Hamn

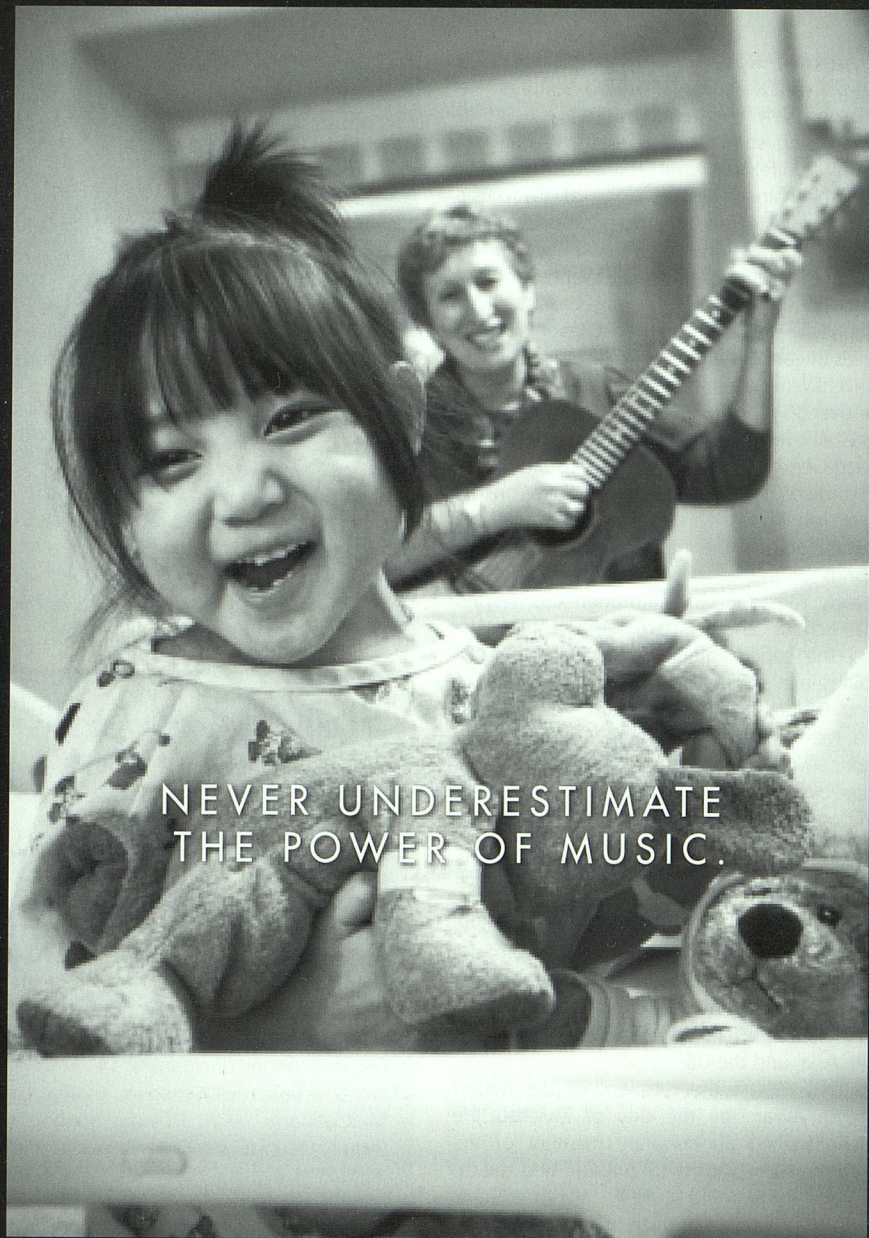
Hartmut Höll

UMS Archives

This afternoon's recital marks Renée Fleming's fourth appearance under UMS auspices.

Ms. Fleming made her UMS concert debut as soprano soloist during her 100th May Festival appearance with the Metropolitan Opera Orchestra under the baton of James Levine performing excerpts from Berg's *Wozzeck* and symphonic pieces from Berg's *Lulu* on May 7, 1993 at Hill Auditorium. Ms. Fleming returned to Hill Auditorium on January 14, 1999 in a recital program of Schubert, Glinka, Liszt, Mendelssohn, Wolf, Debussy, Barber, and Richard Strauss along with pianist Helen Yorke. Ms. Fleming most recently appeared under UMS auspices in a concert-opera performance of Richard Strauss' *Daphne* with the WDR Symphony Orchestra Cologne conducted by Semyon Bychkov on October 13, 2005 at Hill Auditorium.

UMS welcomes pianist Hartmut Höll, who makes his UMS debut this afternoon.



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Grupo Corpo

Artistic Director
Paulo Pederneiras

Choreographer
Rodrigo Pederneiras

Carmen Purri, *Rehearsal Director*
Pedro Pederneiras, *Technical Director*

Dancers

Alberto Venceslau	Flávia Couret
Andressa Corso	Gabriela Junqueira
Carolina Amares	Grey Araújo
Cassilene Abranches	Helbert Pimenta
Danielle Pavam	Janaina Castro
Danielle Ramalho	Mariana do Rosário
Edson Hayzer	Silvia Gaspar
Elias Bouza	Uátilla Coutinho
Everson Botelho	Victor Vargas
Filipe Bruschi	

Program

Friday Evening, January 21, 2011 at 8:00
Saturday Evening, January 22, 2011 at 8:00
Power Center • Ann Arbor

Parabelo (1997)

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

Ímã (2009)

31st and 32nd
Performances of the
132nd Annual Season

20th Annual
Dance Series

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

The Friday evening performance is sponsored by the University of Michigan Health System.

Media partnership is provided by *Between the Lines*, *Metro Times*, and WEMU 89.1 FM.

Special thanks to the U-M Center for Latin American and Caribbean Studies for their support of and participation in events surrounding this weekend's performances.

Grupo Corpo appears by arrangement with Cathy Pruzan Artists.

Large print programs are available upon request.

Parabelo (1997)

Choreography	Rodrigo Pederneiras
Music	Tom Zé and José Miguel Wisnik
Set	Fernando Velloso and Paulo Pederneiras
Costumes	Freusa Zechmeister
Lighting	Paulo Pederneiras

[Duration: 42 minutes]

The countryside inspiration and the resulting contemporary soundtrack written by Tom Zé and José Miguel Wisnik for 1997's *Parabelo* prompted the choreographer from Grupo Corpo to bring to life that which he himself refers to as his "most Brazilian and regional" creation.

From working and devotion chants, from the memory of the rhythmic *baião*, and from the exuberant and ever-present entangled, rhythmic points and counterpoints, emerges choreography full of hip-swaying and feet-stamping. It's a ravishing statement of maturity and of the expressive teachings developed throughout many years by the maker of *Missa do Orfanato* and *Sete ou Oito Peças para um Ballet*.

The aesthetic of the votive offerings from countryside churches inspire Fernando Velloso and Paulo Pederneiras in the creation of the 15-meter x eight-meter panels, which provide support for the ballet's stage setting.

With the intensity of the colors veiled by black tulle and unveiled only in the small and imperative space of the ballet slippers, costume designer Freusa Zechmeister creates the set of lights and shadows that "dress" the dancers in the first part of *Parabelo*. And at the explosive ballet finale, the leotards are freed from the veil, showing off the joyous, high temperatures of their colors.



Ímã (2009)

Choreography	Rodrigo Pederneiras
Music	+2 Moreno, Domenico, Kassin
Set and Lighting	Paulo Pederneiras
Costumes	Freusa Zechmeister

[Duration: 40 minutes]

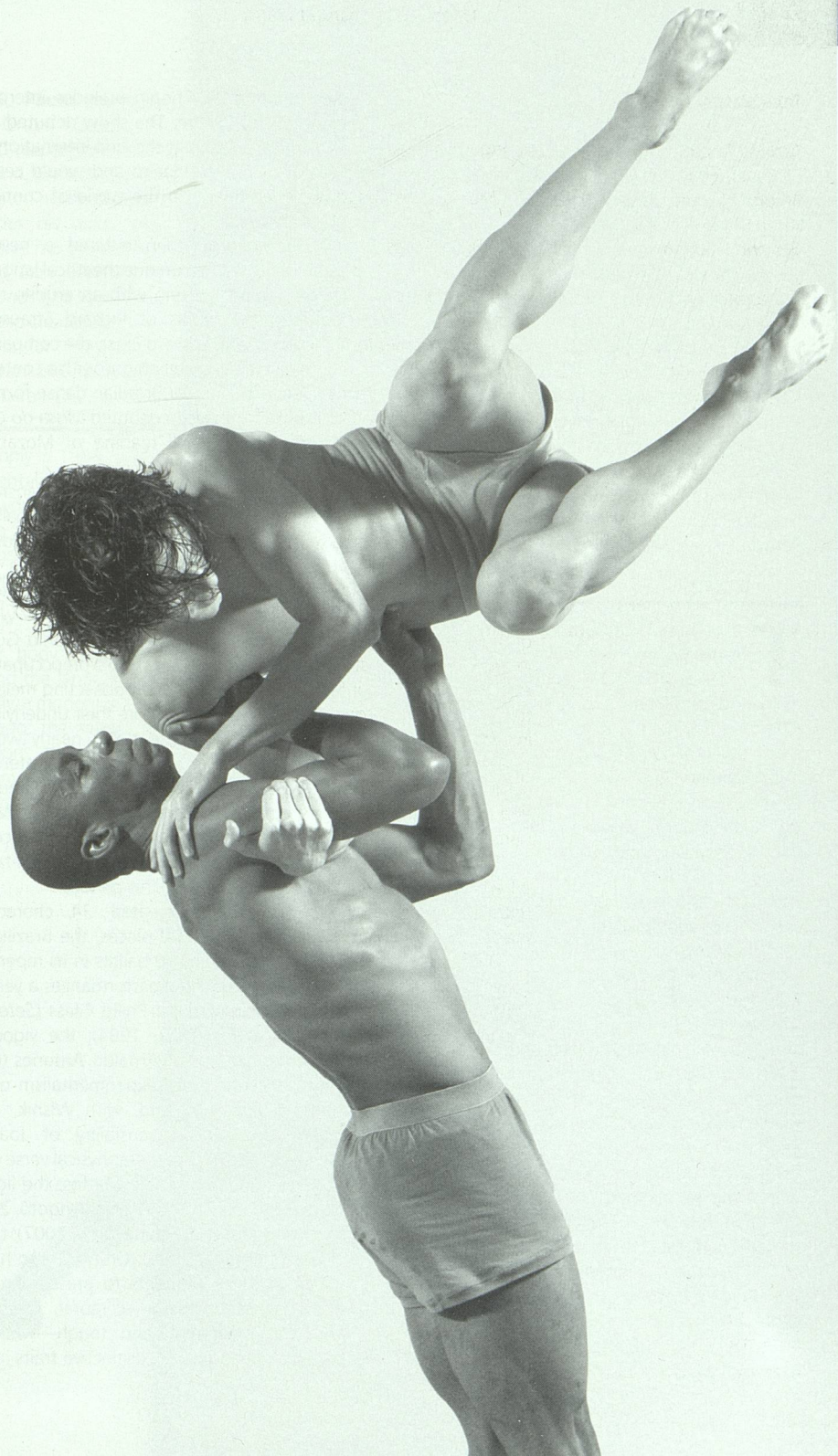
The principles of interdependence and reciprocal balance that govern human relationships serve as choreographer Rodrigo Pederneiras' point of departure for the creation of *Ímã*. Smooth and vital, trivial and strange—the piece by Grupo Corpo is marked by the stage's constant alternation between fullness and emptiness. Solos, duos, and smaller and larger groups form and dissipate throughout the piece in an incessant game of union and dispersion.

The soundtrack, composed by + 2, a trio made up of Domenico, Kassin, and Moreno, superimposes tones and textures of a wide range of diverse instruments—guitar and ocarina or synth and *cuica*—to journey through abstract themes that are essentially melodic or typically electronic, revealing influences that range from *bossanovista* João Donato to '70s Afrobeat icon Fela Kuti, visiting contemporary Japanese multi-instrumentalist Cornelius along the way.

Using seven-color LEDs that were recently released by an American company, Paulo Pederneiras creates a new scenic spatiality where volume and texture acquire an "ethereal materiality" because they are made of pure light.

The whole, almost bucolic tones, at the beginning of *Ímã* lead to an explosion of color that is violent, radical, and exuberant, producing unusual—almost always dissonant—combinations between them or in intense dialogue with Freusa Zechmeister's costumes.

This poetry of polarities, molded by the magic that lurks in the convergent of the divergent, the juxtaposition of the disparate, the excitement that surrounds the friction, imparts a mixture of strangeness and indescribable beauty.



For Grupo Corpo

Ana Paula Caçado, Carmen Purri, Miriam Pederneiras, *Choreography Assistants*
 Bettina Bellomo, *Ballet Mistress*
 Anna Maria Ferreira, *Pianist*
 Gabriel Pederneiras, *Technical Coordinator*
 Virgílio Dangelo, *Stage Manager*
 Eustáquio Bento, Lucas Araújo, Stefan Böttcher, *Technicians*
 Alexandre Vasconcelos, *Wardrobe Assistant*
 Marcelo Cláudio Teixeira, *Administrator*
 Kênia Marques, *Administrative Manager*
 Marcel Gordon Firing, *Administrative Assistant*
 Ana Paula Pedersoli, *Secretary*
 Cândida Braz, *Documentation*
 Cristina Castilho, *Communication*
 Cláudia Ribeiro, *Program Coordinator*
 Patrícia Galvão, *Production*

The contemporary Brazilian dance company **Grupo Corpo**, founded by Paulo Pederneiras in 1975 in Belo Horizonte, Brazil, debuted its first work, *Maria Maria*, the very next year. Featuring original music by Milton Nascimento, a script by Fernando Brandt, and choreography by the Argentine Oscar Araiz, the ballet would go on to spend six years on stage and tour 14 countries. But even though the piece was an immediate critical, popular, and commercial success, the group's distinctive artistic identity, its long-term popularity, and its artistic achievements have been the fruits of a long journey.

While the success of *Maria Maria* was still reverberating throughout Brazil and in various European and Latin American countries, Grupo Corpo (literally "Body Group" in English) never stopped working, staging six productions between 1976 and 1982. In the first phase of the company's existence, the influence of Araiz, who in 1980 would write *O Último Trem*, was evident in varying degrees in the dance troupe's work. However, the company's distinctive features and personality were chiefly molded by Paulo Pederneiras, the man responsible for sets and lighting the group's performances and its artistic direction, and the dancer Rodrigo Pederneiras, who left the stage in 1981 to assume the role of full-time choreographer.

In 1985 the company launched what would be its second great success: *Prelúdios*, a theatrical piece

incorporating 24 Chopin preludes interpreted by pianist Nelson Freire. The show debuted to public and critical acclaim at the First International Dance Festival of Rio de Janeiro and would cement the group's reputation in the world of contemporary Brazilian dance.

Grupo Corpo then entered a new phase, establishing its own unique theatrical language and choreography. Starting with an erudite repertoire featuring the works of Richard Strauss, Heitor Villa-Lobos, and Edward Elgar, the company began combining classical technique with a contemporary re-reading of popular Brazilian dance forms.

In 1989 the group debuted *Missa do Orfanato*, a complex theatrical reading of Mozart's *Missa Solemnis*, K.139.

The group underwent a radical transformation in 1992 with the production of *21*, a ballet which confirmed the uniqueness of Rodrigo Pederneiras's choreography and the unmistakable persona of the company. Utilizing the singular sounds of Brazilian instrumental group Uakti as well as 10 themes composed by Marco Antônio Guimarães, *21* leaves behind the group's preoccupation with technical form and sees it dissecting melodies and rhythms in order to explore their underlying ideas.

Beginning in the mid-1990s, nearly two decades after its inception, Grupo Corpo intensified its international touring. Between 1996 and 1999, it was the resident dance company of the *Maison de la Danse* in Lyon, France. Several of the company's creations (*Bach*, *Parabelo*, and *Benguelê*) were first staged in Europe over this period.

Today, having created 34 choreographies and more than 2,200 pieces, the Brazilian dance company maintains 10 ballets in its repertoire and gives 80 international performances a year.

The minimalism of Philip Glass (*Sete ou Oito Peças para um Ballet*, 1994); the vigorous pop and urban sounds of Arnaldo Antunes (*O Corpo*, 2000); the primordial experimentalism of Tom Zé (*Santagustin*, 2002 and, with Wisnik, *Parabelo*, 1997); the African sensibility of João Bosco (*Benguelê*, 1998); the metaphysical verse of Luís de Camões and Gregório de Mattos; the light touch of Caetano Veloso and Wisnik (*Onçotô*, 2005); the rootsy modernity of Lenine (*Breu*, 2007); the poetry of polarities (*Imã*, 2009): Grupo Corpo has drawn on all of these elements to present productions of a diverse character—cerebral, cosmopolitan, primitive, existential, and tough—while always keeping the company's distinctive traits in sight.

In 1975, **Paulo Pederneiras** (*Artistic Director*) found Grupo Corpo. More recently he has assumed responsibility for lighting the company's ballets and, since *Bach* (1996), has also increasingly participated in the creation of stage design.

Besides his work with Grupo Corpo, Paulo Pederneiras has created lighting projects for operas including *Don Giovanni*, *Suor Angelica*, *Lucia de Lammermoor*, *La Voix Humaine*, *Salomé*, and *Orfeo*. He has also created set designs for exhibits including the section for "Indigenous and Anthropologic Art" at the Brazil 500 Years Exhibit held at the Oca (Hut) in Ibirapuera Park, São Paulo, 2000.

"It was only in 1988, when working with [Brazilian instrumentalists] Uakti, that I started thinking about what it would be like to make a dance which would be more inside our body." **Rodrigo Pederneiras** (*Choreographer*) defines a crucial moment not only for his career but also for Grupo Corpo. His work can be seen in a variety of explorations of this "dance inside our body"—which is the dance of Grupo Corpo.

"Our body" learned how to dance on the street and the language of Rodrigo Pederneiras is, essentially, a modern one. In his own way he harbors the *xaxado*, the samba, the ballroom dance, the celebrations, the *capoeira*. Everything is translated into a private world where dynamics and balance have even more meaning than movement.

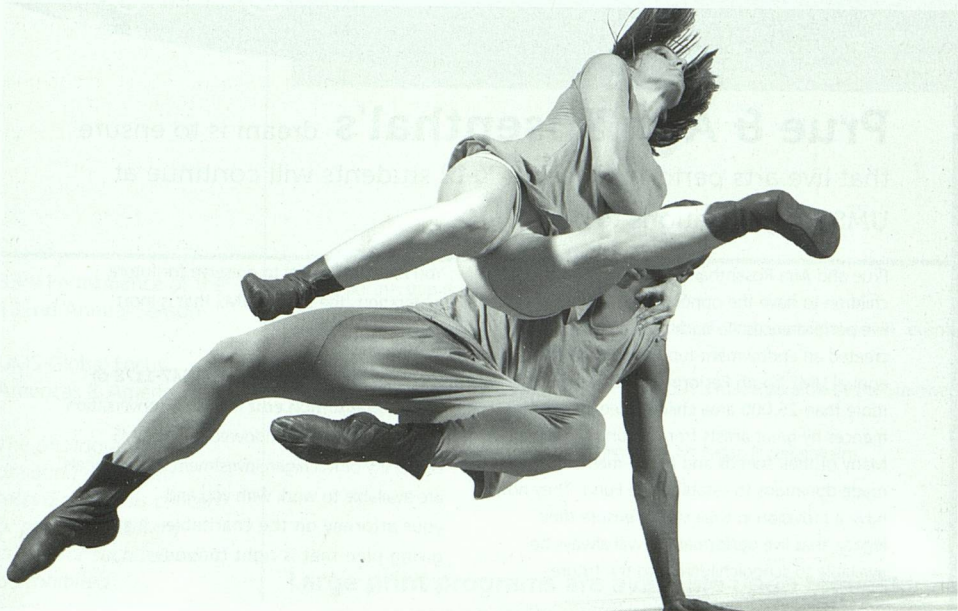
Serving as Grupo Corpo's choreographer since 1978, Rodrigo's work is now known and recognized internationally. He has choreographed for *Ballet do Teatro Municipal do Rio de Janeiro*, *Ballet do Teatro Guaira*, *Ballet da Cidade de São Paulo*, and *Companhia de Dança de Minas Gerais*. Outside of Brazil he has collaborated with Deutsche Oper Berlin Company (Germany), Gulbenkian (Portugal), Les Ballets Jazz Montréal (Canada), Stadttheater Saint Gallen (Switzerland), and Opéra du Rhin (France).

Creation, almost by definition, means anguish; but the support of his choreography assistants, Carmen Purri and Miriam Pederneiras, is invaluable. Grupo Corpo's dancers learn from them what this body of ours is, as imagined by Rodrigo during the creation phase.

If Grupo Corpo has a language of its own today, it is Rodrigo Pederneiras' language.

UMS Archives

This week's performances mark Grupo Corpo's fourth and fifth appearances under UMS auspices. The company made their UMS debut in November 2002 in performances of *21* and *O Corpo* at the Power Center.

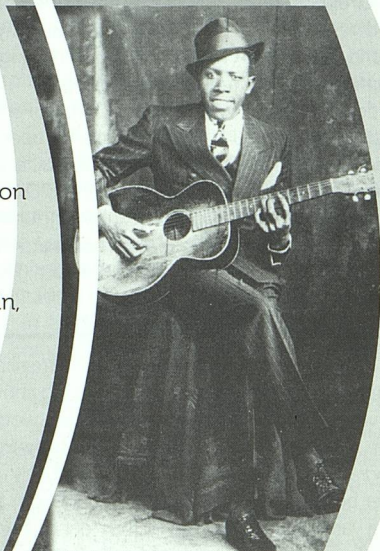


Blues at the Crossroads: The Robert Johnson Centennial Concert

Thu, Feb 10 | 8 PM
HILL AUDITORIUM

Straight from the heart of the back country, *Blues at the Crossroads* has a direct connection linking back to Robert Johnson (1911-1938), widely considered the most famous of all Delta blues musicians. The concert features Big Head Todd & The Monsters, Hubert Sumlin, Cedric Burnside, Lightnin' Malcolm, as well as David "Honeyboy" Edwards, who at 94 is the only living person to have played with Robert Johnson.

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What's Your Legacy?

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

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

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

Contact Marnie Reid at 734-647-1178 or marnreid@umich.edu to start a conversation about a planned or endowed gift to UMS.

University of Michigan investment professionals are available to work with you and your attorney on the charitable giving plan that is right for you.



presents

Joanne Shenandoah

Vocals, Guitar, and Piano

Diane Schenandoah, *Vocals, Native Percussion (Drum and Rattle)*
Erik Hokkanen, *Violin*

Program

Sunday Afternoon, January 23, 2011 at 4:00
Lydia Mendelssohn Theatre • Ann Arbor

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



33rd Performance of the
132nd Annual Season

UMS Global Focus:
Americas & Americans

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is prohibited.*

Media partnership is provided by WEMU 89.1 FM.

Special thanks to Meg Noori for her support of and participation in events surrounding this afternoon's concert.

The Steinway piano used in this afternoon's concert is made possible by the Steinway Piano Gallery of Detroit.

Joanne Shenandoah appears by arrangement with Art Fegan Entertainment.

Large print programs are available upon request.

"Joanne Shenandoah is one of the finest tributes to Native American music and culture."

—Neil Young

Joanne Shenandoah, PhD, is one of America's most celebrated and critically acclaimed Native American musicians. She is a Grammy Award winner, 13-time Native American music award winner with 15 recordings to date. Ms. Shenandoah has captured the hearts and souls of audiences all over the world, from North and South America, South Africa, Europe, and Australia and has been praised for her work of peace and hope. Ms. Shenandoah has performed at prestigious events including Woodstock '94, The Parliament of the World's Religions, The White House, Carnegie Hall, at three Presidential inaugurations, and at New York's Madison Square Garden. For further information, please visit www.joanneshenandoah.com.

This afternoon's performance marks Joanne Shenandoah's UMS debut.

UMS/Experience

UMS EDUCATION AND COMMUNITY ENGAGEMENT PROGRAMS

www.ums.org/education

UMS's Education Program deepens the relationship between audiences and art, while efforts in Community Engagement raise awareness of the positive impact the performing arts and education can have on the quality of life in our region. 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.

In this time of economic challenge, the UMS 10/11 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.

Details about all educational and residency events are posted online 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.

Winter/Spring 2011 Season Themes for Educational Programming

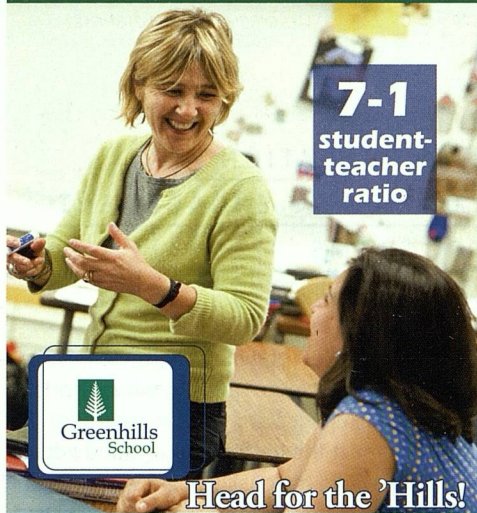
- **PLAY and Creativity...** Where is the space for play in our daily lives? What role does play have in the artistic and creative process? How does play affect child development? What can medical practice, the business world, and other professional sectors learn from play?
- **Stories and Storytellers...** Each season at UMS tells a unique story, and the 10/11 season in particular provides some unique narratives in connection to performances. Join us as we explore the stories of the UMS season through a variety of programs.
- **Americas and Americans...** The 10/11 season features artists and art forms from the broadest possible definition of "America." This begs the question, "Who is America?" and why are some of these artists or art forms considered uniquely American? A series of programs will explore these questions and pose others about American identity in the performing arts.



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ADULT, UNIVERSITY, AND COMMUNITY PROGRAMS

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Public Events: Extending the Experience

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

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

University Connections

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 students to attend UMS per-

formances at significantly discounted rates (see ticket discount information on page i20). 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 students can't live without—great music and free pizza—all in one night. For just \$15, students can 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/Spring 2011 Arts & Eats Events:

- Grupo Corpo, Fri 1/21
- Cleveland Orchestra, Tue 2/1
- Druid Theater Company: *The Cripple of Inishmaan*, Thu 3/10
- Septeto Nacional Ignacio Piñeiro de Cuba, Thu 4/7

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• Internships and College Work-Study Jobs

Internships and College Work-Study jobs 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 kmabrown@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 student programs, and promoting the value

Music gives a soul to the universe,
wings to the mind, flight to the imagination,
and life to everything. — Plato



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of live performance. For more information or to join, please call 734.647.4020 or email trender@umich.edu.

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 10/11 season.



YOUTH, TEEN, AND FAMILY

Please call 734.615.0122 or e-mail umseyouth@umich.edu for more information.

UMS Youth: Arts for the Next Generation

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

• Winter/Spring 2011 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 Winter/Spring 2011 season features the following performances for school audiences: Grupo Corpo, Joanne Shenandoah, Baby Loves Salsa, the Sphinx Junior Division Honors Concert, and Kodo.

• Teacher Workshop Series

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

• Student-Artist Interactions

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

• Teacher Advisory Committee

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

Teacher Appreciation Month!

February 2011 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 i20), 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 14, 2011 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. The Winter/Spring 2011 UMS Family Series includes special one-hour performances by Baby Loves Salsa and Kodo (an optional daytime performance during Ann Arbor Public Schools' winter break).

The 10/11 Family Series is sponsored by **TOYOTA**

Education Program Supporters

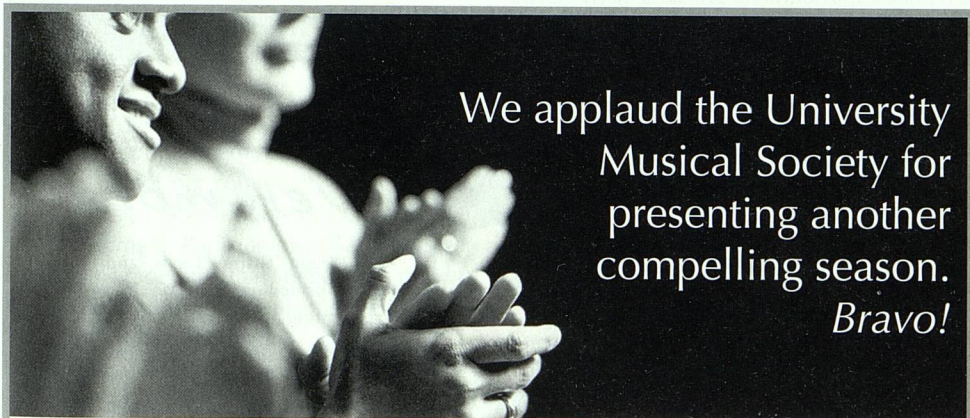
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There are many ways to support the efforts of UMS, all of which are critical to the success of our season. We would like to welcome you to the UMS family and involve you more closely in our exciting programming and activities. This can happen through 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

Sponsorship

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

- Cultivating clients
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- Enhancing corporate image
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- Recognizing employees
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For more information, please call 734.647.1176.

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 734.647.1176 to learn how your business can benefit from advertising in the UMS program book.

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 736 or call 734.647.1175.



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UMS ADVISORY COMMITTEE

The UMS Advisory Committee is an organization of almost 90 volunteers who contribute over 7,000 hours of service to UMS each year. The Advisory Committee champions the mission and advances the goals of UMS 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, the Community Ambassador Committee, ushering at UMS youth performances, and a partnership with the U-M Museum of Art (UMMA) Friends Board.

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:**

Renée Fleming, *Sunday, January 16, 2011*

The 16th Annual Ford Honors Program celebrates one of the most celebrated musical ambassadors of our time, soprano Renée Fleming. She captivates audiences with her sumptuous voice, consummate artistry, and compelling stage presence. In 2008, she became the first woman in the 125-year history of the Metropolitan Opera to headline their opening night gala. This great American soprano returns to UMS after her 1999 recital and her 2005 appearance in a concert version of Richard Strauss's *Daphne*.

Following Renée Fleming's recital, a Gala Champagne Reception and Dinner, that Ms. Fleming will attend, will be held at the Biomedical Science Research Building. Please call 734.647.8009 for more information.

- **Sixth Annual *On the Road* with UMS.**

Held in September, more than 250 people annually enjoy an evening of food, music, and silent and live auctions. The 2010 event was held at the North Campus Research Complex.

- **Delicious Experiences.**

These special events are hosted by individuals and local businesses. The hosts determine the theme for the evening, the menu, and the number of guests they would like to entertain.

For more information on events being planned for this season, or if you are interested in joining the Advisory Committee, please call 734.647.8009 for more information.

MEMBER ORGANIZATIONS

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

A2YChamber

Americans for the Arts

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Arts Alliance of the Ann Arbor Area

ArtServe Michigan

Association of Performing Arts Presenters

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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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- \$100,000 or more Director
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THANK YOU!

UMS has been able to present world-class performances and programs for 132 years because of the loyalty of our donors, many of whom have made multiple gifts to the organization over a number of years. In particular, there are several individuals, corporations, foundations, and government agencies that have provided significant leadership support to the organization over time, enabling UMS to engage more audience members, provide education programs, and expand our offerings. We recognize here those donors whose cumulative giving to UMS totals \$500,000 or more.

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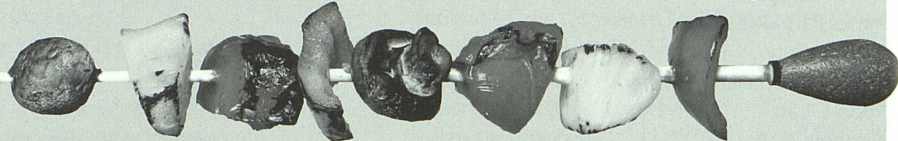
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