

## General Information

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

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

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

## While in the Auditorium

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

**Cameras and recording equipment** are prohibited in the auditorium.

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

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

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

## Event Program Book

Thursday, April 12 through Sunday, April 22, 2012

<b>Zakir Hussain and Masters of Percussion</b>	<b>5</b>
Thursday, April 12, 7:30 pm Hill Auditorium	
<b>Cheikh Lô</b>	<b>9</b>
Friday, April 13, 8:00 pm Michigan Theater	
<b>Charles Lloyd New Quartet</b>	<b>11</b>
Saturday, April 14, 8:00 pm Michigan Theater	
<b>Pavel Haas Quartet</b>	<b>15</b>
Wednesday, April 18, 7:30 pm Rackham Auditorium	
<b>Ballet Preljocaj</b>	<b>21</b>
<b><i>Snow White</i></b>	
Thursday, April 19, 7:30 pm Friday, April 20, 8:00 pm Saturday, April 21, 8:00 pm Power Center	
<b>17th Ford Honors Program</b>	<b>29</b>
<b>Academy of St Martin in the Fields with Joshua Bell</b>	
Sunday, April 22, 4:00 pm Hill Auditorium	

# THE 133rd UMS SEASON

## Fall 2011

### September

- 17 An Evening with Ahmad Jamal
- 18 Emerson String Quartet
- 23-24 Mark Morris Dance Group
- 25 Dan Zanes & Friends

### October

- 1 John Malkovich and Musica Angelica Baroque Orchestra: *The Infernal Comedy: Confessions of a Serial Killer*
- 9 Yuja Wang, piano
- 9 National Theatre Live: *One Man, Two Guvnors*
- 13 State Symphony Capella of Russia
- 15 Goran Bregovic and His Wedding and Funeral Orchestra
- 21-22 Cloud Gate Dance Theatre of Taiwan: *Water Stains on the Wall*
- 27 Schola Cantorum de Venezuela
- 27-29 Gate Theatre of Dublin: Beckett's *Endgame* and *Watt*
- 30 National Theatre Live: *The Kitchen*

### November

- 3 Apollo's Fire with Philippe Jaroussky, countertenor
- 4 Audra McDonald
- 5 Diego El Cigala
- 9 AnDa Union
- 11 *A Night in Treme: The Musical Majesty of New Orleans*
- 12 St. Lawrence String Quartet
- 20 Beijing Guitar Duo with Manuel Barrueco
- 27 Canadian Brass

### December

- 3-4 Handel's *Messiah*
- 6 London Philharmonic Orchestra with Janine Jansen, violin
- 7 Stile Antico

## Winter 2012

### January

- 8 National Theatre Live: *The Collaborators*
- 20-22 *Einstein on the Beach*
- 23 Denis Matsuev, piano
- 28 Les Violons du Roy with Maurice Steger, recorder
- 29 Hamburg Symphony Orchestra with Francesco Tristano, piano: Messiaen's *From the Canyons to the Stars*

### February

- 4 Sabine Meyer and the Trio di Clarone
- 10 Chamber Ensemble of the Shanghai Chinese Orchestra
- 12 Michigan Chamber Players
- 16 The Tallis Scholars
- 17 Sweet Honey In The Rock
- 18 Wayne McGregor I Random Dance: *FAR*
- 19 *FELA!* (at Music Hall, Detroit)
- 19 National Theatre Live: Title TBA
- 22 Jazz at Lincoln Center Orchestra with Wynton Marsalis
- 23 Hagen Quartet

### March

- 9 Chicago Symphony Orchestra with Pinchas Zukerman, violin
- 10 Max Raabe & Palast Orchester
- 15-17 Ex Machina: *The Andersen Project*
- 18 National Theatre Live: *The Comedy of Errors*
- 22-25 San Francisco Symphony with Michael Tilson Thomas, conductor: *American Mavericks*

### April

- 5 St. Lawrence String Quartet (NEW DATE)
- 11 National Theatre Live: *She Stoops to Conquer*
- 12 Zakir Hussain and Masters of Percussion
- 13 Cheikh Lô
- 14 Charles Lloyd New Quartet
- 18 Pavel Haas Quartet
- 19-21 Ballet Preljocaj: *Snow White*
- 22 Ford Honors Program: Academy of St. Martin in the Fields with Joshua Bell, violin

### May

- 11 *Breakin' Curfew*

## UMS Educational and Community Events

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

### Pavel Haas Quartet

#### Panel

#### **World Leaders Respond to the European Crisis: A View from Warsaw, Prague, and Budapest**

*Tuesday, April 17, 4:00 pm*

*Rackham Amphitheatre, 915 E. Washington Street*

The U-M Weiser Center for Emerging Democracies (WCED) along with the U-M International Policy Center present the symposium "The European Crisis: A View from Warsaw and Prague." Invited guests of honor and participants include Aleksander Kwaśniewski (Polish President, 1995–2005) and Petr Pithart (Czech Prime Minister, 1990–92).

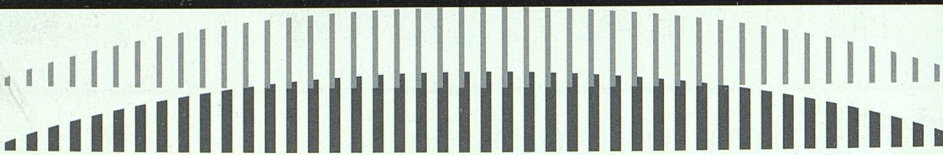
### **CREES Noon Lecture: Jewish Music in the Time of the Holocaust**

*Wednesday, April 18, 12 noon*

*1636 International Institute, School of Social Work Building, 1080 S. University*

Through vocal music, we are given a direct connection with a composer's unique personality and the culture and times in which the composer lived. In anticipation of the Pavel Haas Quartet concert, this presentation will first examine the life and works of the Czech Jewish composer Pavel Haas (1899–1944), who continued to compose songs while interred at the Terezín concentration camp. The lecture will then extend to other Jewish composers across Europe, contemplating their individual, unique stories, how their careers before the war and their nationalities played a major role in the formation of their compositional voices, and how World War II affected their lives and music. Timothy Cheek, U-M associate professor of voice, serves as moderator.

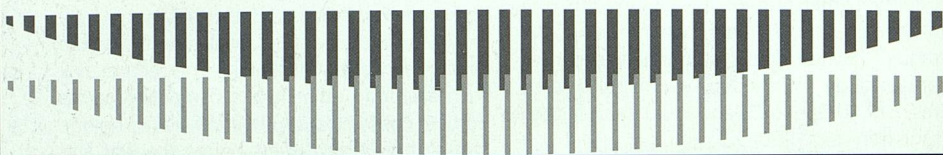
Presented and sponsored by the U-M Center for European Studies, Frankel Center for Judaic Studies, and the Center for Russian, East European, and Eurasian Studies.



University Musical Society  
would like to thank

**Rani Kotha and Dr. Howard Hu**

for their generous support  
of this evening's performance.



**What will  
change your  
perspective?**

Find out on April 22 at  
[www.ums.org](http://www.ums.org)

**ums**

presents

## Zakir Hussain and Masters of Percussion

Zakir Hussain, *Tabla*  
Fazal Qureshi, *Tabla and Kanjira*  
Rakesh Chaurasia, *Bansuri* (bamboo flute)  
T.H.V. Umashankar, *Ghatam* (clay pot)  
Sabir Khan, *Sarangi*  
Navin Sharma, *Dholak*  
Abbos Kosimov, *Doyra*  
Ningombam Joy Singh, *Dancing drummer of Manipur*

### Program

Thursday Evening, April 12, 2012 at 7:30  
Hill Auditorium • Ann Arbor

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



52nd Performance of the  
133rd Annual Season

Asia Series

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

This evening's performance is hosted by Rani Kotha and Dr. Howard Hu.

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

Zakir Hussain and Masters of Percussion appear by arrangement with IMG Artists, New York, NY.

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

The preeminent classical tabla virtuoso of our time, Zakir Hussain delivers brilliant performances that have established him as a national treasure in his native India and one of the world's most esteemed and influential musicians, renowned for his genre-defying collaborations. His playing is marked by uncanny intuition and masterful improvisational dexterity, founded in formidable knowledge and study. *Masters of Percussion*, an outgrowth of Hussain's memorable tours with his father, the legendary Ustad Allarakha, has enjoyed successful tours in the West since 1996.

**Zakir Hussain** is today appreciated both in the field of percussion and in the music world at large as an international phenomenon. A classical tabla virtuoso of the highest order, his consistently brilliant and exciting performances have not only established him as a national treasure in his own country, India, but gained him worldwide fame. His playing is marked by uncanny intuition and masterful improvisational dexterity, founded in formidable knowledge and study. The favorite accompanist for many of India's greatest classical musicians and dancers, he has not let his genius rest there.

Widely considered a chief architect of the contemporary world music movement, Zakir's contribution to world music has been unique, with many historic collaborations, including Shakti (which he founded with John McLaughlin and L. Shankar), Remember Shakti, the Diga Rhythm Band, Making Music, Planet Drum with Mickey Hart, Tabla Beat Science, Sangam with Charles Lloyd and Eric Harland, and recordings and performances with artists as diverse as George Harrison, YoYo Ma, Joe Henderson, Van Morrison, Airto Moreira, Pharoah Sanders, Billy Cobham, Mark Morris, Rennie Harris, and the Kodo drummers. His 2009 recording with frequent collaborators and trio-mates Béla Fleck and Edgar Meyer, *The Melody of Rhythm*, was nominated for a Grammy in 2010.

The foremost disciple of his father, the legendary Ustad Allarakha, Hussain was a child prodigy who began his professional career at the age of 12 and had toured internationally with great success by the age of 18. He has been the recipient of many awards, grants, and honors, including Padma Bhushan (2002), Padma Shri (1988), the Sangeet Natak Akademi Award

(1991), Kalidas Samman (2006), the 1999 National Heritage Fellowship Award, the Bay Area Isadora Duncan Award (1998-99), and Grammy Awards in 1991 and 2009 for "Best World Music Album" for *Planet Drum* and *Global Drum Project*, both collaborations with Mickey Hart. His artistry and extraordinary contribution to the music world were honored in April 2009 with four widely heralded and sold-out concerts in Carnegie Hall's *Perspectives* series. Also in 2009, Zakir was named a Member in the Order of Arts and Letters by France's Ministry of Culture and Communication. Most recently, the National Symphony Orchestra with Christoph Eschenbach commissioned and premiered Zakir's *Concerto for Four Soloists* at the Kennedy Center for Performing Arts, which was met with great acclaim.

For further information, please visit [www.zakirhussain.com](http://www.zakirhussain.com).

**Fazal Qureshi** began his training early under the keen eye of his father and guru, Ustad Allarakha. With encouragement and inspiration from his elder brother Zakir Hussain, Fazal has developed a style distinguished by a fine sense of rhythm, versatility, and eloquence. He has performed both as a soloist and as an accompanist in prestigious classical music festivals in India and around the world. The remarkable ease with which Fazal accompanies veteran as well as young Indian classical instrumentalists, vocalists, and dancers of both North and South, as well as Western instrumentalists, speaks of the discipline and dedication with which this talented artist has pursued music. For the past 16 years he has performed with and composed for his world music band Mynta, based in Sweden. The group has six popular and successful albums and tours regularly.

**Rakesh Chaurasia**, nephew of flute maestro Pandit Hariprasad Chaurasia, is the most accomplished disciple of his uncle and promises to carry the Chaurasia legacy to new heights. Rakesh possesses the right balance of strength and serenity, critical factors for an exceptional flutist. Rakesh has already globe-trotted many times over, enthralled audiences at classical and semi-classical concerts in Japan, Australia, Europe, South Africa, and the US. He is also an accomplished and versatile studio performer, having recorded with most of the leading stalwarts of the Indian film industry.

**T.H.V. Umashankar** is descended from a lineage of highly accomplished Carnatic (South Indian classical) percussionists. The grandson of Shri T.R. Hariharan Sharma and son of ghatam legend T.H. "Vikku" Vinayakram, he has distinguished himself as an accompanist to the esteemed Carnatic musicians of our time, including M.S. Subbulakshmi, Balamurali Krishna, and U. Srinivas. He has also performed with great musicians in the Hindustani (North Indian classical) tradition, with Western jazz artists such as John McLaughlin and Jonas Hellborg, and as a regular session artist for Indian cinema music composers such as A.R. Rahman and Illayaraja.

**Sabir Khan** is an Indian sarangi player belonging to the Sikar Gharana (School) of Music—the same school which has produced some of the most respected and prodigious talents in Indian classical music. Sabir was exposed to music when he was six years old through his grandfather Ustad Gulab Khan. He is well known today for his delicate mastery of sarangi. His technique of playing is a rare combination of *sur* and *laya* (note and rhythm). Sabir has performed alongside great Indian artists such as Ustad Zakir Hussain, Pandit Kumar Bose, Pandit Anindo Chatterjee, gazal maestros Ustad Gulam Ali and Talat Aziz, and the legendary singer Asha Bhosle. Sabir most recently released an album with the great Lata Mangeshkar.

**Navin Sharma** was born in the Ulhasnagar district of Maharashtra in 1975 to a musical family and started studying the dholak at a very young age. His first guru was his father, Shyam Rughuram Sharma, and through these studies was introduced to other local musicians who were actively composing scores for Bollywood films. After realizing his desire to study more Indian classical music, his father insisted he learn from tabla master Ustad Allarakha, with whom he studied for several years. Navin has performed with many master musicians over his career, and with many ensembles, including jazz, fusion, pop, rock, ghazal, and bhajan.

**Abbos Kosimov** was born in Tashkent, Uzbekistan, to a very musical family. He studied at the College of Culture and Music under doyra master Mamurjon Vahabov and graduated in 1988. In 1991, Abbos won second prize in Central Asia and Kazakhstan's Competition of Percussion

Instruments. A few years later, he established the "Abbos School" where he taught the talented youth of his country to play the doyra (presently there are over 100 students in his school). In 2001, in honor of the 10th Anniversary of Uzbekistan's independence, Abbos was awarded a medal celebrating his status as an "Honored Artist of Uzbekistan." In 2005, he moved to the US and has since recorded and/or performed with the likes of Stevie Wonder, Randy Gloss' Hands OnSemble, Giovanni Hidalgo, and Zakir Hussain.

The **Meitei Pung Cholom Performing Troupe** is one of India's premiere performance troupes, combining dance, drumming, and martial arts in their repertoire. Dedicated to the rejuvenation of traditional folk and classical Manipuri dance styles, they were established in 1963 by the late Guru Padmashri Amubi Singh, have performed thousands of concerts in India, and have enjoyed many successful international tours. Known for dynamic athleticism and proficiency as well as unique-sounding drums, Meitei Pung Cholom Troupe is a visual feast, dazzling audiences with acrobatic choreography.

## UMS Archives

**T**onight's concert marks Zakir Hussain's third appearance under UMS auspices. Zakir made his UMS debut in March 2000 with Maestro Ali Akbar Kahn and last appeared in performance in Ann Arbor with santoor master Pandit Shivkumar Sharma in March 2009 at Rackham Auditorium.

What  
will you  
experience?

Find out on  
April 22 at  
[www.ums.org](http://www.ums.org)

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presents

## Cheikh Lô

Cheikh N'Diguel Lô, *Vocals, Guitar, Timbal*  
Samba N'Dokh, *Percussion (Congas/Tama)*  
Baye Mahanta Diop, *Guitar*  
Thierno Sarr, *Bass*  
Khadim M'Baye, *Percussion (Sabar)*  
Wilfrid Zinssou, *Trombone and Saxophones*  
Ndiaye Badou, *Drums*

### Program

Friday Evening, April 13, 2012 at 8:00  
Michigan Theater • Ann Arbor

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



53rd Performance of the  
133rd Annual Season

UMS World Series

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

Media partnership is provided by WEMU 89.1 and *The Michigan Chronicle*.  
Cheikh Lô appears by arrangement with Mel Puljic and Mondo Mundo Agency.

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

**C**heikh Lô is one of the great mavericks of African music. A superb singer and songwriter as well as a distinctive guitarist, percussionist, and drummer, he has personalized and distilled a variety of influences from West and Central Africa to create a style that is uniquely his own.

Lô dedicates both his life and music to Baye Fall, a specifically Senegalese form of Islam and part of the larger Islamic brotherhood of Mouridism. Established by Cheikh Ahmadou Bamba M'Becke at the end of the 19th century, Mouridism emerged from opposition to French colonialism and many fabulous stories are told of Bamba's struggles with the authorities who feared that the rapid spread of Mouridism would inspire armed insurrection. Bamba's closest disciple, Cheikh Ibra Fall (also known as Lamp Fall), established the Baye Fall movement, and he was the first to wear the patchwork clothes and long dreadlocks that are still Baye Fall trademarks today. Cheikh Lô's own *marabout*, Maame Massamba N'Diaye, is said to be over 100 years old, and was a disciple of Cheikh Ibra Fall; Cheikh Lô wears his picture in a pendant around his neck.

Cheikh Lô was born in 1955 to Senegalese parents in Bobo Dioulasso, Burkina Faso, not far from the border with Mali, where he grew up speaking Bambara (language of Mali), Wolof (language of Senegal), and French. His father was from a long line of *marabouts*. From an early age, Lô was only interested in music, running away from school to teach himself guitar and percussion on borrowed instruments. During his teens he listened to all kinds of music, especially the Congolese Rumba which was popular throughout Africa. Cuban music was also all the rage in West Africa at this time, so when his older brothers started up their 78s and danced to "El Pancho Bravo," Cheikh, without understanding a word, would mime exactly to the Spanish lyrics.

At 21 he started singing and playing percussion with Orchestra Volta Jazz in Bobo Dioulasso. The band played a variety of music from Burkina Faso and its neighboring countries as well as Cuban and other styles. In 1981 he moved to Dakar, Senegal where he played drums for the renowned and progressive singer, Ouza, before joining the house band at the Hotel Savana, drumming and singing an international repertoire.

In 1984 he moved to Paris and worked as a studio session drummer. On his return to Senegal he found that his dreadlocks no longer made him entirely welcome at the Hotel Savana so he concentrated on his own music.

Cheikh's first cassette *Doxandeme* (Immigrants), on which he sang about the experience of being Senegalese abroad, was released in 1990. It sold well and earned him the Nouveau Talent award in Dakar. The following year he started to work on the compositions for his album *Ne La Thiass*.

Youssou N'Dour first encountered Lô as a session singer in 1989:

Whenever he sang the choruses I was overwhelmed by his voice, but I really got to know him from his cassette *Doxandeme*. I heard his voice and said, 'wow.' I found something in his voice that's like a voyage through Burkina, Niger, Mali.

Lô continued to develop his own repertoire. On hearing Lô's new songs, N'Dour immediately agreed to produce the album and in August 1995 they went to work in Youssou's Xippi Studio in Dakar on the album *Ne La Thiass*.

The album sees Lô joined on vocals by Youssou N'Dour and by musicians from N'Dour's Super Etoile de Dakar. Lô's signature sound—a semi acoustic, Spanish-tinged take on the popular *mbalax* style—was an instant success in Senegal, gaining him a dedicated local following. "Set," a plea to clean up the streets during a Dakar municipal strike, was broadcast on loudspeakers throughout the country in a campaign by the Ministry of Health.

*Ne La Thiass* was released internationally on World Circuit in 1996 followed by his debut tour in Europe with his own band. His early performances prompted rave reviews wherever he performed.

In 1997 Lô was awarded "Best Newcomer" at the Kora All-African Awards in South Africa and the following year he toured the US as part of the Africa-Fête line-up that included Salif Keita and Papa Wemba. In 1999 he received the prestigious Ordre National de Merite de Léon from the President of Senegal.

Following the release of *Lamp Fall* (2005), Lô withdrew from the international stage and immersed himself in the Dakar scene playing regularly with his own band and this return home is reflected in his new album *Jamm*. His signature blend of semi-acoustic flavors—West and Central African, Cuban, and flamenco—has been distilled into his most mature, focused, yet diverse statement to date.

*UMS welcomes Cheikh Lô who makes his UMS debut tonight.*

presents

## Charles Lloyd New Quartet

Charles Lloyd, *Saxophones, Flute, and Taragato*

Jason Moran, *Piano*

Reuben Rogers, *Bass*

Eric Harland, *Drums*

### Program

Saturday Evening, April 14, 2012 at 8:00

Michigan Theater • Ann Arbor

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



54th Performance of the  
133rd Annual Season

18th Annual  
Jazz Series

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or sound and video  
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device for such recording  
is prohibited.*

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

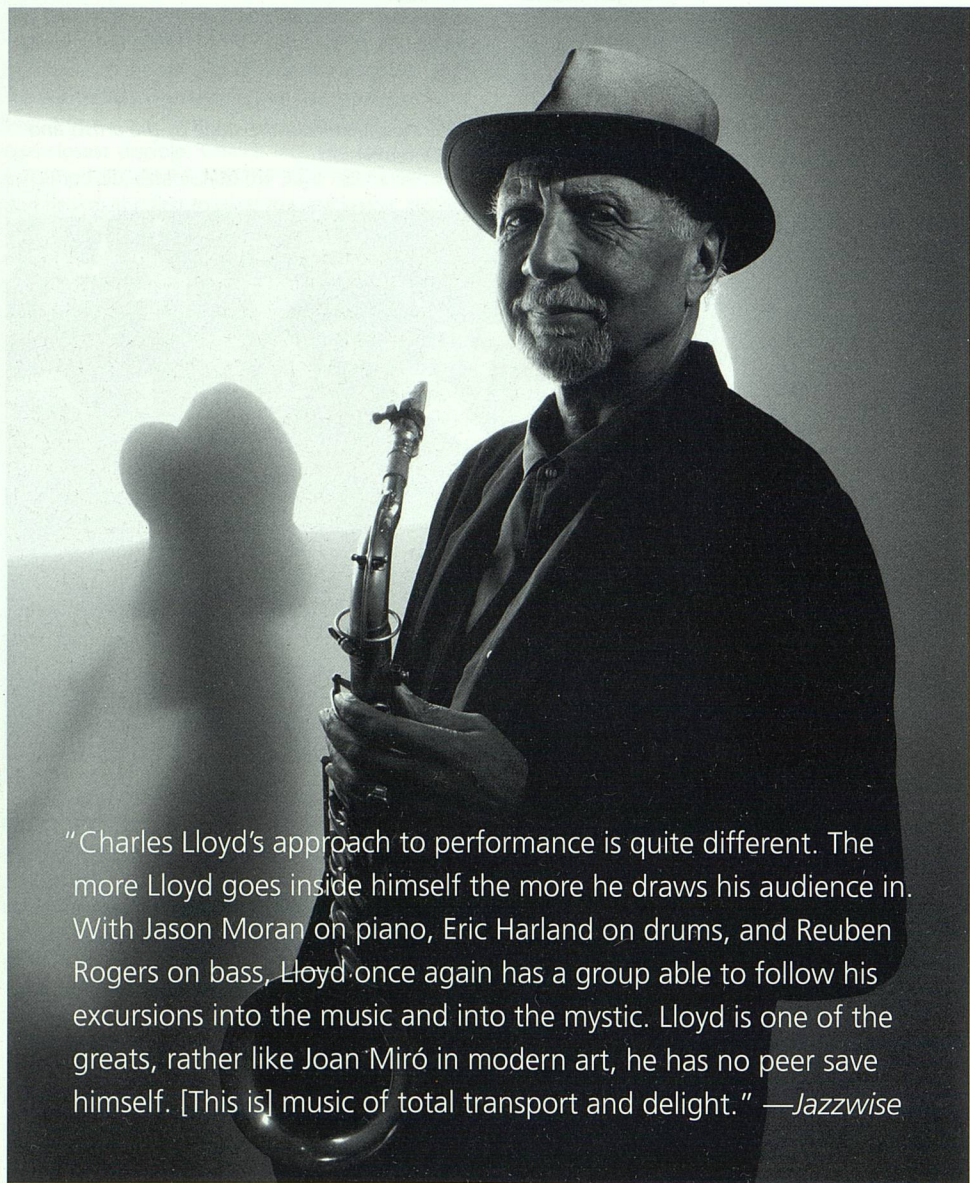
Charles Lloyd New Quartet appears by arrangement with Michael Kline Artists.

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

**C**harles Lloyd was born in Memphis, Tennessee, on March 15, 1938. From an early age, he was immersed in that city's rich musical life and was exposed to jazz. He began playing the saxophone at the age of 9. Pianist Phineas Newborn became his mentor, and took him to Irvin Reason for lessons. His closest friend in high school was trumpeter Booker Little. Mr. Lloyd worked in Phineas Sr.'s band and became a

sideman in the blues bands of B.B. King, Howlin' Wolf, Johnnie Ace, and Bobbie "Blue" Bland.

In 1956 Charles Lloyd moved to Los Angeles and earned a master's degree from the University of Southern California. During this period he played in Gerald Wilson's big band and also had his own group that included Billy Higgins, Don Cherry, Bobby Hutcherson, and Terry Trotter. He joined Chico Hamilton in 1960 when the band



"Charles Lloyd's approach to performance is quite different. The more Lloyd goes inside himself the more he draws his audience in. With Jason Moran on piano, Eric Harland on drums, and Reuben Rogers on bass, Lloyd once again has a group able to follow his excursions into the music and into the mystic. Lloyd is one of the greats, rather like Joan Miró in modern art, he has no peer save himself. [This is] music of total transport and delight." —*Jazzwise*

was best known for playing “chamber jazz” at the beginning of Mr. Lloyd’s tenure. His influence as a composer and a player quickly pushed the group in a more progressive post-bop direction, especially after Hamilton asked him to serve as music director. Mr. Lloyd’s key musical partner in the band was Hungarian guitarist Gabor Szabo. In 1964, Mr. Lloyd left the ensemble to join alto saxophonist Cannonball Adderly. During this period he recorded two albums as a leader for Columbia Records, *Discovery* and *Of Course, Of Course*; his sidemen were other young musicians including Herbie Hancock, Ron Carter, and Tony Williams. Through 1965–1969 Mr. Lloyd led a quartet with pianist Keith Jarrett, bassist Cecil McBee (later Ron McClure), and drummer Jack DeJohnette. The quartet’s music was an interesting fusion of straight-ahead post-bop, free jazz, and world music. The group’s music quickly caught the attention of both jazz fans and critics. Somewhat surprisingly, they also achieved a fair amount of crossover success with young rock fans and became the first jazz group to play The Fillmore. The album *Forest Flower, Live at Monterey* became a commercial hit, largely on the strength of the title track. Other albums recorded during this period include *Dream Weaver*, *In the Soviet Union*, and *In Europe*, all released on Atlantic Records.

In 1970, after Charles Lloyd had disbanded the quartet, he moved back to California and entered a state of semi-retirement. He practically disappeared from the jazz scene, but can be heard on recordings with the Doors, Canned Heat, and the Beach Boys. During the 1970s he played extensively with The Beach Boys both on their studio recordings and as a member of their touring band.

Upon being approached by pianist Michel Petrucciani in 1981, Mr. Lloyd resumed actively playing for two years, only to retreat again. Upon his recovery from a near-death experience in 1986, he decided to rededicate himself to music. In 1989, he reestablished an active touring schedule and began recording for ECM Records. The first ECM release was *Fish Out of Water* with Bobo Stenson, Palle Danielsson, and Jon Christensen. The ECM recordings showcased his sensitivity as a ballad player and composer. Between 1993 and 1997 the quartet was comprised of Bobo Stenson, Anders Jormin, and Billy Hart. Noteworthy albums include *Canto*, *Voice in the Night*, *The Water Is Wide* (featuring Brad Mehldau, John Abercrombie,

Larry Grenadier, and Billy Higgins). Geri Allen later replaced Bobo Stenson, touring and recording with Charles Lloyd between 2001 and 2006 (*Lift Every Voice* and *Jumping the Creek*). Drummer Eric Harland joined the quartet in 2002—replacing Billy Higgins—and is a member of Mr. Lloyd’s Sangam Trio, with tabla master Zakir Hussain. They continue to perform and record together.

Charles Lloyd maintains an active recording and tour schedule. His New Quartet with Jason Moran on piano, Reuben Rogers on bass, and Eric Harland is well matched with Mr. Lloyd’s creative and adventurous spirit. They have released three recordings on ECM: *Rabo de Nube* (2008), *Mirror* (2010), and *Athens Concert* (2011).

## UMS Archives

**T**onight’s concert marks both Charles Lloyd and Jason Moran’s second appearances under UMS auspices. Mr. Lloyd made his UMS debut in November 2003 leading the Charles Lloyd Quintet (pianist Geri Allen, guitarist John Abercrombie, bassist Robert Hurst, and drummer Eric Harland) at the Michigan Theater. Mr. Moran made his UMS debut in a solo piano set in November 2008 (in a double-bill concert with Joe Lovano’s “Us Five”) at the Michigan Theater.

Tonight’s concert marks bassist Reuben Rogers’ sixth UMS appearance. Mr. Rogers made his UMS debut in November 1995 with the Marcus Roberts Trio and Septet.

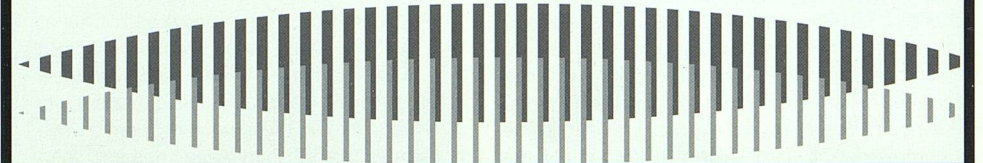
Lastly, tonight’s concert marks Eric Harland’s fourth appearance under UMS auspices. Mr. Harland made his UMS debut with the Charles Lloyd Quintet in November 2003.



UMS would like to thank

**Tom and Debby McMullen  
and  
McMullen Properties**

for their generous support of  
this evening's performance.



**What will  
give you  
goosebumps?**

Find out on April 22 at  
[www.ums.org](http://www.ums.org)

**ums**

## Pavel Haas Quartet

Veronika Jaruskova, *Violin*

Eva Karova, *Violin*

Pavel Nikl, *Viola*

Peter Jarusek, *Cello*

with

Joseph Gramley, *Percussion*

### Program

Wednesday Evening, April 18, 2012 at 7:30  
Rackham Auditorium • Ann Arbor

*Piotr Ilyich Tchaikovsky*

### Quartet No. 1 in D Major, Op. 11

Moderato e semplice

Andante cantabile

Scherzo: Allegro non tanto

Finale: Allegro giusto

*Bedřich Smetana*

### Quartet No. 1 in e minor ("From My Life")

Allegro vivo appassionato

Allegro moderato alla Polka

Largo sostenuto

Vivace

*Pavel Haas*

### Quartet No. 2, Op. 7 ("From the Monkey Mountains")

Landscape (Andante)

Coach, Coachman and Horse (Andante)

The Moon and I (Largo e misterioso)

Wild Night (Vivace e con fuoco)

Mr. Gramley

### INTERMISSION

55th Performance of the  
133rd Annual Season

49th Annual  
Chamber Arts Series

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Media partnership is provided by WGTE 91.3 FM.

Special thanks to Marysia Ostafin, U-M Weiser Center for Emerging Democracies, U-M International Policy Center, U-M Center for European Studies, and U-M Center for Russian, East European, and Eurasian Studies for their support of and participation in events surrounding this evening's concert.

Pavel Haas Quartet records for Supraphon.

Pavel Haas Quartet appears by arrangement with Arts Management Group, Inc., New York, NY.

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

### Quartet No. 1 in D Major, Op. 11

Piotr Ilyich Tchaikovsky

Born May 7, 1840 in Votkinsk, Viatka district, Russia  
Died November 6, 1893 in St. Petersburg

Tchaikovsky is essentially a composer best known for large musical forces and grand dramatic gestures: orchestral music, opera, and ballet. He had no strong personal affinity for chamber music though his output was not negligible: three string quartets, a piano trio, a string sextet, and miscellaneous works for violin and piano. Despite many wonderful moments, his chamber music as a whole is not held in high esteem by many of the cognoscenti for various reasons: weakness of form, unbalanced texture, inconsistency, and tendency to exceed the constraints of chamber music with grand, dramatic gestures best designed for large musical forces. There is one unequivocal exception: Tchaikovsky's *String Quartet in D Major*, Op. 11. Even the stalwart critics acknowledge that it is a fine work, if not startlingly so, given that it was Tchaikovsky's first chamber composition and it showed a complete technical mastery that he was unable to match again. Consistently appreciated since its debut, the quartet enjoys significant fame: it is the first noteworthy work of Russian chamber music, (the first great string quartet before Borodin), it contains one of Classical music's greatest hits, and, according to Tchaikovsky's own diary, it moved Tolstoy to tears.

The quartet begins with a well-crafted sonata with several noteworthy features. The opening theme is played by the quartet, softly, in unison, syncopated within the unusual meter of 9/8. (Just try counting it!). Melvin Berger indicates that these opening chords gave rise to an apt nickname for the quartet, "The Accordion." Next, the unity of the quartet divides into a multiplicity of flowing, contrapuntal lines with shorter, quicker notes in an exciting departure into greater complexity. The ensemble joins together again to sing the second theme in simple unity only to split again into a luxurious flurry of ornamentation. The development gives full flight to the contrapuntal lines, bringing them to the foreground against the background of the original syncopated theme sped up as a pulsating accompaniment. A wonderfully dense but crystal clear texture reaches a climax before the return of opening material. A brilliant coda maximizes the long line of acceleration culminating with an extended sequence of rapid D-Major chords, the

original syncopated rhythm pushed as fast as the music allows.

With the poignant second movement "Andante cantabile," Tchaikovsky penned the first of his many greatest hits, the particular part of the quartet that so moved Tolstoy. The main theme is based on a folk song that Tchaikovsky heard a gardener sing while visiting his sister in the Ukraine two years earlier. The music alternates between the folk theme and a contrasting section of Tchaikovsky's own inspiration that is instantly recognizable as within the vein of his most characteristic style. This lovely little dream has been transcribed for numerous instrumental combinations as a separate, standalone piece including a version Tchaikovsky arranged for cello and orchestra. The Scherzo matches the heartfelt folk song of the slow movement with a vigorous peasant dance. It is heavy with unison playing, sharp rhythmic accents, strong dynamics, and the stout severity of a minor key. The trio is a curious combination of frivolity and ponderous chromaticism that, in standard form, returns to the animated Scherzo. With both movements, Tchaikovsky displays a nationalistic bent contrary to the view held by later Russian composers who disdained him as too cosmopolitan.

The finale is a combination of sonata and rondo form full of bristling vigor, wonderful quartet textures, unmistakable touches of Tchaikovsky's lyrical drama, and tinged, in parts, with a distinctly Russian cast. It is one of the finest chamber music movements he wrote. With its poise, balance, and concision, it is utterly classical in the true sense of the word. In fact, it is oddly reminiscent. Despite the definite mark of Tchaikovsky's personality, it bears a striking and detailed resemblance to the string quartet music of Tchaikovsky's greatest musical idol: Mozart. Writing such a piece in 1871, Tchaikovsky could well be considered one of the first neoclassicists, though, in place of any modernist irony, Tchaikovsky expresses only affectionate sincerity.

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### Quartet No. 1 in e minor ("From My Life")

Bedřich Smetana

Born March 2, 1824 in Leitomischl, Bohemia  
Died May 12, 1884 in Prague

Bedřich Smetana now enjoys the honor of being known as "the Father of Czech (Classical) Music". Technically from Bohemia, he lived during a time



of restless rebellion against the ruling Austro-Hungarian Empire followed by the gradual establishment of a nationalist identity championing the language, music, and folk culture of the Czech people. Smetana was the first great composer to associate with this national heritage, particularly through his own musical expression of Bohemian pride and personality richly represented by his operatic masterpiece, *The Bartered Bride* (*Prodaná nevěsta*), and a suite of symphonic poems titled *My Country* (*Má vlast*).

In 1874, at the age of 50, Smetana began to notice a variety of hearing problems including high-pitched notes, rushing sounds, and the noise of “breaking sticks,” collectively known as the disorder tinnitus. His hearing quickly deteriorated leaving him completely and permanently deaf by the end of the year. On one hand, this devastated Smetana, forcing him to resign all duties as conductor and performer, and to completely withdraw from the public arena of music making. On the other hand, like other great and similarly afflicted composers before and since, Smetana continued to apply his highly developed and apparently fully internalized ability to compose music in spite of his inability to “hear” it in the traditional sense. His musical output continued unabated in quantity and quality for over 10 years until his death in 1884.

Best known for opera and orchestral music, Smetana nonetheless wrote some outstanding and highly distinctive chamber music including a piano trio and two string quartets. Rare for chamber music, all three works have explicit programmatic associations. Written in 1876, *Quartet No. 1* reflects the most elaborate narrative as suggested by his title, *From My Life* (*Z mého života*), and fully revealed by Smetana himself in a detailed letter:

My intention was to paint a tone picture of my life. The first movement depicts my youthful leanings toward art, the Romantic atmosphere, the inexpressible yearning for something I could neither express nor define, and also a kind of warning of my future misfortune... The long insistent note in the finale owes its origin to this. It is the fateful ringing in my ears of the high-pitched tones which in 1874 announced the beginning of my deafness. I permitted myself this little joke, because it was so disastrous to me. The second

movement, a quasi-polka, brings to mind the joyful days of youth when I composed dance tunes and was known everywhere as a passionate lover of dancing. The third movement...reminds me of the happiness of my first love, the girl who later became my wife. The fourth movement describes the discovery that I could treat national elements in music and my joy in following this path until it was checked by the catastrophe of the onset of my deafness, the outlook into the sad future, the tiny rays of hope of recovery, but remembering all the promise of my early career, a feeling of painful regret.

True to his words, the quartet spans a wide range of distinctive music featuring Bohemian dance in the polka of the second movement and a tender love song to his departed first wife in the third movement. But the two outer movements vividly express in music what Smetana could only hint at in his literary explanation. The quartet opens with some of the most dramatic and unforgettable music found throughout the chamber literature: a devastating theme of tragic fate that dominates the first movement, goes dormant, and reappears in the coda of the finale. After the dance, the love song, and the initial robust brightness of the fourth movement sonata, this autobiographical quartet catches up to the reality of Smetana’s contemporaneous life. Introduced by a pregnant silence, then a disturbing high-pitched harmonic in the first violin, the dark and inevitable theme of catastrophic fate returns to finish the narrative, not with a grand, conclusive cadence, but with a fadeout: the sound gradually disappearing from our ears just as it must have for Smetana himself.

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### **Quartet No. 2, Op. 7 (“From the Monkey Mountains”) (1925)**

Pavel Haas

*Born in Brno, Moravia, 1899*

*Died at Auschwitz, 1944*

Pavel Haas was one of Leoš Janáček’s star pupils at the Brno Conservatory, and one of the most gifted Czech composers of his generation. During the few years allotted to him before his deportation to Terezín and ultimately Auschwitz, Haas composed a number of major works, many of which have come

to light only recently. Of his three string quartets, the second is a particularly intriguing work that gives a whole new meaning to the cliché “ahead of its time.” For what other string quartet from 1925 includes an extra percussion part, and who at the time combined folk influences with modernist harmonies in such a strikingly original way? (The work predates Bartók’s Third and Fourth Quartets, as it also does Janáček’s “Intimate Letters.”)

The quartet’s subtitle refers to the Vysočina region in Moravia, not far from Brno, a favorite vacation area for the locals. But Haas had a very personal vision of the place, in turn tender and absolutely ferocious. The first of its four movements, entitled “Landscape,” begins with a lyrical melody with a surprisingly active accompaniment that, over time, generates some passionate outbursts in the music. After an extended—and exquisitely quiet—interlude, the tensions return to conclude the movement.

In the second movement (“Coach, Coachman and Horse”), the viola and cello seem to portray an old horse-coach struggling to get through a muddy stretch on a dirt road, eventually reaching a point where progress is easier. Haas introduces a folk-like melody that, however, encounters quite a bit of resistance from the coarse glissando figures that are constantly trying to pull it down.

The slow movement (“The Moon and I”) promises a pure idyll, and delivers it up to a point. Yet the second half of the movement becomes quite turbulent, before a recapitulation of the opening restores the initial peace.

The last movement (“Wild Night”) fully lives up to its title, with a string of folk-dance motifs being worked up to a veritable state of frenzy. The percussionist joins in to make proceedings even wilder. (It is said that, at the advice of some of his more cautious friends, Haas removed the percussion part or at least made it optional; however, many modern performances have restored this unique feature of the work.) There are some obvious jazz influences, but the principal character of the melodic material remains unmistakably Central European. Surprisingly, a wonderfully intimate slow section appears during the second half of the movement, mercilessly brushed aside during the whirlwind coda that ends the quartet.

*Program note by Peter Laki.*

Since winning the Paolo Borciani competition in Italy in Spring 2005, the **Pavel Haas Quartet** has performed at the world’s most prestigious concert halls and recorded four award-winning CDs, receiving great acclaim from audiences and critics alike.

In the current season, the Quartet performs concerts at the Concertgebouw Amsterdam, Theatre des Champs-Élysées Paris, Zurich Tonhalle, Vienna Konzerthaus, Munich Herkulesaal, and Wigmore Hall in London, as well as major venues in Brussels, Stockholm, Copenhagen, and Madrid. The Quartet tours Hong Kong and Japan, appearing in Tokyo, Osaka, Nagoya, and Yokohama, and visits the US for a national tour culminating in performances in Ann Arbor and at Carnegie Hall. In October 2011 the Quartet was awarded the prestigious “Record of the Year” at the Gramophone Awards for its recent recording of Dvořák’s *String Quartets, No. 12 in F Major* and *No. 13 in G Major* on Supraphon.

Other recent highlights for the Quartet include performances at the Rheingau Festival, the Schubertiade, San Francisco Performances, and a return to the Auditorio Nacional in Madrid. In 2007, the Cologne Philharmonic nominated the Quartet as ECHO Rising Stars, resulting in a tour to major concert halls worldwide. The Quartet took part in the BBC New Generation Artists scheme from 2007–2009, and in 2010 was awarded the 2010 Special Ensemble Scholarship of the Borletti-Buitoni Trust. The 2010/11 season saw the Quartet begin a three-year residency as Artists-in-Residence of Glasgow Royal Concert Halls.

The Pavel Haas Quartet has released four discs on the Supraphon label. Their most recent recording, the aforementioned disc of Dvořák’s string quartets, was released in autumn 2010 and won widespread critical acclaim: *The Sunday Times* awarded the recording five stars, commenting: “Their account of the ‘American’ Quartet belongs alongside the greatest performances on disc. In this repertoire, they are simply matchless today.” They won the Diapason d’Or de l’Année for their disc featuring Prokofiev’s *String Quartets Nos. 1 and 2* and *Sonata for Two Violins*, with *Diapason* commenting “This is now the definitive recording of the Prokofiev quartets...to be discovered without hesitation.” Their first two recordings were equally well received. Their first recording of Janáček *Quartet No. 2* (“Intimate Letters”) and Haas *Quartet No. 2* (“From the Monkey Moun-

tains") was voted one of the CDs of 2006 by *The Daily Telegraph* and received a 2007 Gramophone Award. The Quartet's second disc saw them complete their recordings of the string quartet works by Haas and Janáček.

Based in Prague, the Quartet studied with Milan Skampa, the legendary violist of the Smetana Quartet, and continues to enjoy a close relationship with him. The Quartet also has worked with several other masters of the quartet world, including members of Quartetto Italiano, Quatuor Mosaïques, Borodin Quartet, and Amadeus Quartet, as well as with Walter Levin in Basel.

The Quartet takes its name from the Czech composer Pavel Haas (1899–1944) who was imprisoned at Theresienstadt in 1941 and died at Auschwitz three years later. His legacy includes three string quartets.

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**Joseph Gramley** (b. 1970) is an assistant professor of music and coordinator of the percussion program at the University of Michigan School of Music, Theatre & Dance. A 1992 graduate of U-M, where he received the Albert A. Stanley Medal, Mr. Gramley did his graduate studies at The Juilliard School, and has ever since enjoyed a prominent performing career as both a soloist and chamber musician.

His first solo recording, *American Deconstruction*, an expert rendition of five milestone works in multi-percussion's huge new modern repertoire, appeared in 2000 and was reissued in 2006. His second CD, *Global Percussion*, was released a year prior to that.

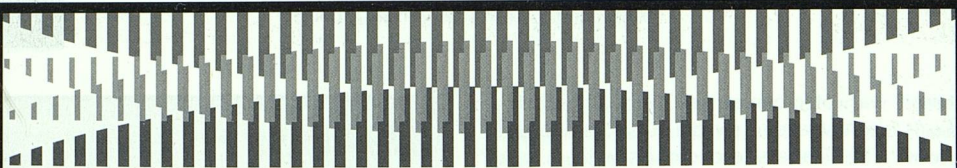
Mr. Gramley has been a member of Yo-Yo Ma's renowned Silk Road Ensemble since its inception in 2000, performing with the group all over the globe and on its recordings for the Sony BMG label.

He has performed at the Metropolitan Opera and at music festivals from Spoleto to Tanglewood. A familiar presence in the orchestral world (Orpheus, St. Luke's, the Chicago Symphony), he is equally at home on Broadway, where he has played in major shows like *Miss Saigon*, *The Color Purple*, and *Phantom of the Opera*. In addition to appearing with classical artists such as Dawn Upshaw, Plácido Domingo, Bright Sheng, and Pierre-Laurent Aimard, he has also accompanied such popular stars as Elton John and Aretha Franklin.

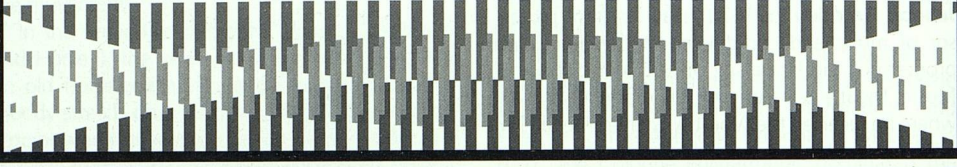
## UMS Archives

**U**MS welcomes the Pavel Haas Quartet who make their UMS debut this evening.

This evening's concert marks percussionist Joseph Gramley's eighth appearance under UMS auspices. Mr. Gramley made his UMS debut in October 2008.



UMS would like to thank  
**Gil Omenn and Martha Darling**  
for their generous support of  
Thursday evening's performance.



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**ums**

# Snow White

2008 CREATION for **Ballet Preljocaj**  
Piece for 25 dancers

*Choreography* **Angelin Preljocaj**

*Costumes* **Jean Paul Gaultier**

*Music* **Gustav Mahler**

*Additional Music* **79 D**

*Set Design* **Thierry Leproust**

*Lighting* **Patrick Riou** assisted by Cécile Giovansili and Sébastien Dué

*Associate Artistic Director* **Youri Van den Bosch**

*Rehearsal Assistant* **Natalie Naidich**

*Movement Notation* **Dany Lévêque**

*Rappelling Trainer* **Alexandre del Perugia**

## *Dancers*

Yacnoy Abreu Alfonso, Sergi Amoros Aparicio, Virginie Caussin, Gaëlle Chappaz, Aurélien Charrier, Fabrizio Clemente, Baptiste Coissieu, Sergio Diaz, Carlos Ferreira Da Silva, Céline Galli, Natacha Grimaud, Caroline Jaubert, Jean-Charles Jousni, Emilie Lalande, Céline Marié, Nuriya Nagimova, Lorena O'Neill, Fran Sanchez, Nagisa Shirai, Anna Tatarova, Patrizia Telleschi, Julien Thibault, Yurie Tsugawa, Liam Warren, Nicolas Zemmour

*Scenery Construction* Atelier Atento

*Costume Maker* Les Ateliers du Costume

Thursday Evening, April 19, 2012 at 7:30

Friday Evening, April 20, 2012 at 8:00

Saturday Evening, April 21, 2012 at 8:00

Power Center • Ann Arbor

*This evening's performance is approximately 1 hour and 50 minutes in duration and is performed without intermission.*

56th, 57th, and 58th  
Performances of the  
133rd Annual Season

21st Annual  
Dance Series

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

Thursday evening's performance is sponsored by Gil Omenn and Martha Darling.

Media partnership is provided by *Metro Times* and *Between the Lines*.

Created during a residency at Grand Théâtre de Provence, Aix-en-Provence.

Co-production: Biennale de la danse de Lyon / Conseil Général du Rhône (Lyon, France), Théâtre National de Chaillot (Paris, France), Grand Théâtre de Provence (Aix-en-Provence, France), Staatsballet Berlin (Germany).

Special thanks to Jean Paul Gaultier.

This production was a prize-winner at Globes de Cristal 2009.

Ballet Preljocaj appears by arrangement with Sunny Artist Management.

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

## Casting

### Dancers

<i>Snow White</i>	Nagisa Shirai
<i>The Prince</i>	Fabrizio Clemente
<i>The Queen</i>	Gaëlle Chappaz
<i>The Mother</i>	Nuriya Nagimova
<i>The King</i>	Sergi Amoros Aparicio
<i>The "Cats/Gargoyles"</i>	Yurie Tsugawa and Lorena O'Neill
<i>Young Snow Whites</i>	Laura Edwards (Thurs, 4/19) Vicky Wang (Fri, 4/20) Laura Edwards (Sat, 4/21)

*and*

Yacnoy Abreu Alfonso, Virginie Caussin, Aurélien Charrier, Baptiste Coissieu, Sergio Diaz, Carlos Ferreira Da Silva, Céline Galli, Natacha Grimaud, Caroline Jaubert, Jean-Charles Jousni, Emilie Lalande, Céline Marié, Fran Sanchez, Anna Tatarova, Patrizia Telleschi, Julien Thibault, Liam Warren, Nicolas Zemmour

Luc Corazza, *Technical Director*

Martin Lecarme, *General Production and Sound Manager*

Sébastien Dué, *Lighting Manager*

Michel Carbuccia, Mario Domingos, *Stage Managers*

Juliette Corazza, *Stagehand*

Martine Hayer, *Wardrobe Mistress*

## Angelin Preljocaj Interview with Agnès Freschel

### Why *Snow White*?

I was very keen to tell a story. I have recently created some very abstract pieces with *Empty Moves* and *Eldorado* (*Sonntags Abschied*) and, as often happens, I wanted to do something completely different, write something very concrete, and offer something magical and enchanted.

No doubt it was to avoid getting into a rut. And also because, like everyone else, I love stories.

### A narrative ballet

*Snow White* is a narrative ballet with its own dramatic content. The places are represented by Thierry Leproust's sets. The dancers play their parts in costumes by Jean Paul Gaultier. It's not *The Myth* or *The Legend of Snow White*, it's *Snow White* herself. It's really her story....

### Telling a story through dance

It's not easy, and that's what is so fascinating.

### How do you get the story across?

In *L'Anoure*, I chose to let the audience hear Pascal Quignard's text on the soundtrack. But with *Snow White*, I'm using an argument that everyone knows, which allows me to concentrate on what is being said by the bodies, the energies, and the space and what the characters feel and experience in order to show how the bodies are transcended. And *Snow White* contains objects that are wonderful for a choreographer's imagination.

### The symbols of the tale

I have followed the version by the Grimm brothers, with just a few personal variations based on my own analysis of the symbols in the tale. Bettelheim describes *Snow White* as an Oedipus in reverse. The wicked stepmother is without doubt the central character in the tale. She is the one who I examine through her narcissistic determination not to give up on seduction and her role as a woman, even if it means sacrificing her stepdaughter. The understanding of symbols belongs to adults as well as children; it's for everyone, and that's why I like tales.

### A contemporary, romantic ballet

This ballet is particularly important to me—and I insist on the word "ballet"—as it brings together 25 dancers of the company. They will be dancing to Mahler's symphonies, whose magnificent excesses

are of a romantic nature. Historically, Grimm's tales are too, even though their refined style suggests a more contemporary form. Trying to move people emotionally is a delicate undertaking. Mahler's music has to be used with enormous care, but it's a risk I'm keen to take.

—March 2008

**A**ngelin Preljocaj (*Choreographer*) was born in the Paris region of France. He began studying classical ballet at an early age before turning to a focus on contemporary dance, which he studied with Karin Waehner.

In 1980, he traveled to New York to study with Zena Rommett and Merce Cunningham. He later resumed his studies in France, where his instructors included American choreographer Viola Farber and French choreographer Quentin Rouillier. Mr. Preljocaj then collaborated with Dominique Bagouet before founding his own company in December 1984.

Mr. Preljocaj collaborates regularly with other artists including Enki Bilal (*Roméo et Juliette*, 1990), Goran Vejvoda (*Paysage après la bataille*, 1997), Air (*Near Life Experience*, 2003), Granular Synthesis ("*N*", 2004), Fabrice Hyber (*Les 4 saisons...*, 2005), Karlheinz Stockhausen (*Eldorado—Sonntags Abschied*, 2007), Jean Paul Gaultier (*Snow White*, 2008), Constance Guisset (*Le funambule*, 2009), Claude Lévêque (*Siddharta*, 2010), and Laurent Garnier and Subodh Gupta (*And Then, One Thousand Years of Peace*, 2010).

His productions are now included in the repertoires of various companies, many of which have also commissioned his original productions, most notably La Scala of Milan, the New York City Ballet, and the Paris Opera Ballet.

He has made short films (*Le postier, Idées noires*, 1991) and several full-length films (*Un trait d'union* [1992] and *Annonciation* [2003]), for which he was awarded the Grand Prix du Film d'Art in 2003, Vidéo-Danse First Prize in 1992, and the Prague Video Festival Prize in 1999. In 2009, he made *Snow White*, featuring an original piece, and in 2011 he signed, for Air France, the commercial *L'Envol*, based on the choreography of *Le Parc*.

Mr. Preljocaj has since collaborated on several films featuring his own choreographic work: *Les Raboteurs* with Cyril Collard (based on the painting by Gustave Caillebotte) in 1988, *Pavillon Noir* with Pierre Coulibeuf in 2006, and *Eldorado!* Preljocaj with Olivier Assayas in 2007.

Several books have been written about his work, notably *Angelin Preljocaj* (2003), *Pavillon Noir* (2006), and *Angelin Preljocaj, Topologie de l'invisible* (2008).

Since October 2006, the Ballet Preljocaj and its 26 dancers have resided at the Pavillon Noir in Aix-en-Provence, a building entirely dedicated to dance, with Angelin Preljocaj serving as its artistic director.

For further information, please visit [www.preljocaj.org](http://www.preljocaj.org).

**J**ean Paul Gaultier (*Costumes*) was born in Arcueil in 1952. Even as a child, he was sketching his first drawings of *haute couture* models and finding inspiration in his urban environment. Early on, fashion proved to be his real passion.

At the age of 18, Mr. Gaultier joined designer Pierre Cardin's team. After some time, he worked with Jacques Esterel and Jean Patou, and eventually returned to Cardin in 1974.

It was not until 1976 that Mr. Gaultier's ideas became a reality. His first clothing collection took the fashion world by storm, and what became known as the "Gaultier style" was born. Mr. Gaultier loves an element of surprise and mixed styles in his collections. His personal "look" (seaman's jersey, kilt, and crew-cut platinum blonde hair) has transformed him into a legend.

Known as the "*enfant terrible*" of French fashion," he has continually revolutionized fashion—first with recycled fashion in 1980 (car leather and cans turned into clothing and jewelry), then the Corset Dress in 1983, and the skirt for men two years later.

His triumphant success allows him to continue his fight against intolerance and the barriers of race and geography. The themes of his collections underline his ambition to mix genres and break rules. Notable collections include *La concierge est dans l'escalier*, *Les Rock-Stars*, *Une garde-robe pour 2*, *Black Beauties*, and *Barbes*.

As the darling of show business, he has worked with celebrities including Madonna, for whom he designed her legendary twin-coned corset. He has also designed costumes for films such as Luc Besson's *The Fifth Element* and others for choreographer Régine Chopinot.

In response to his success with fashion, accessories, and film costumes, Mr. Gaultier designed a perfume that has remained a best seller for over a decade.

In 1997, he fulfilled his childhood dreams of presenting his first *haute couture* collection and founding Haute Couture Gaultier Paris.

For further information, please visit [www.jeanpaulgaultier.com](http://www.jeanpaulgaultier.com).

**B**orn in 1948 in the Nièvre department, **Thierry Leproust** (*Set Designer*) studied at the Boule School of Interior Design, Design, and Sculpture. He currently lives and works in Paris. Alongside his work as a visual artist, he began a career as a set designer for opera, theater, dance, and cinema in 1983.

Since 1975, he has regularly exhibited his visual art in France and abroad. His works form part of a number of public and private collections.

Mr. Leproust has produced the sets for many creations by Angelin Preljocaj prior to this production, including: *Amer America* (1990), *La Peau du Monde* (1992), *Le Parc* (1994), *L'Anoure* and *L'Oiseau de feu* (1995), *Casanova* (1998), *Le Sacre du printemps* (2001), and *Le Songe de Médée* (2004). He has also worked with the choreographers Nadine Hérnu, Blanca Li, and Patrick Salliot.

In the theater, he has designed sets for Roger Planchon, including *Ionesco* (TNP), *Le triomphe de l'Amour*, *L'Avare* (Berlin theater), *Le Radeau de la Méduse* (TNP), and *La Dame de chez Maxime* (Opéra Comique). Works with Jacques Rosner include *Le Mariage de Gombrowicz* (Comédie Française), *Ivanov* by Chekhov (Théâtre 14 Paris), and *Gorki* (Moscow).

He has also worked for Garance, Marie Hermès, and Simone Amouyal (Théâtre de la Criée, Marseille).

For the opera, he has designed sets for Christian Gangneron for the productions of Mozart's *Don Giovanni* and *Così fan tutte*, Monteverdi's *Orfeo*, Bizet's *Carmen* (Lisbon Opera House), Donisetti's *Pia de Tolomei* (Fenice in Venice), *Riders to the Sea* (Reims Opera House), and his latest design, *Les Sacrifiées* (Maison de la Musique, Nanterre). He also worked with Philippe Godefroid for *Peter Grimes* by Benjamin Britten (Nantes Opera House) and Simone Amouyal in the Opéra Comique.

For the cinema, he has designed sets for seven films by Michel Deville, such as *La Lectrice* and *Paltoquet*, and *Dandin* by Roger Planchon. He has also worked for Roger Coggio, Eric Heumann, and Marion Hansel, for whom he designed the sets for four works. The most recent was *Si le vent soulève les sables* in 2006.



**Patrick Riou** (*Lighting*) began his career in the performing arts working with choreographer François Verret. He discovered a deep passion for dance while working with lighting designers such as Rémy Nicolas, Jacques Chatelet, and Pierre Colomè. These experiences enabled him to work in the highly diverse choreographic worlds of choreographers such as Joseph Nadj, François Raffinot, Karine Saporta, Kubilai Khan Investigation, Catherine Berbessous, Philippe Genty, and Angelin Preljocaj. Other collaborations with Mr. Preljocaj include *Personne n'épouse les méduses* (1999), *Portraits in Corpore* (2000), *Helikopter* and *MC 14/22—Ceci est mon corps* (2001), and *Near Life Experience* (2003).

**Cécile Giovansili** (*Lighting Assistant*) joins the Ballet Preljocaj in 2001 after having worked with Hans Peter Cloos, Peter Brook, and Alexis Moati. She has since worked on various company creations and tours, including the lighting design for *Eldorado (Sonntags Abschied)* and *Haka* in 2007 and *And then, One Thousand Years of Peace* in 2010.

**Sébastien Dué** (*Lighting Assistant*) joined the Ballet Preljocaj in 1998 as a lighting technician. He has previously designed lighting for the works of Samir Elyamni.

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## Cast Biographies

**Nagisa Shirai** (*Snow White*) was born in Japan in 1981. She began classical dance at Tamami Watanabe Ballet. She pursued her classical dance training in Nantes, and, in 1998, entered the National Music and Dance Conservatory of Lyon. There she performed in *Big City* by Kurt Jooss, *Swinging Charles Trenet* by Michel Kelemenis with Myriam Naisy, and *4 point 5* by Abou Lagraa. She also danced in *Experience*, a personal choreography project, presented in Japan. She joined Ballet Preljocaj in 2001.

**Fabrizio Clemente** (*The Prince*) was born in 1985 in Italy. He began studying classical dance in 2000 and later studied contemporary dance in 2004 at a private school in Pistoia. In 2005 he worked for the Rome-based SpellBound Dance Company directed by Mauro Astolfi. In 2007, he left the company to study at the Rosella Hightower Dance School in Cannes. In 2008 he was engaged in the junior sec-

tion of the Ballet de Lorraine at Nancy, directed by Didier Deschamps. He joined Ballet Preljocaj in 2009.

**Gaëlle Chappaz** (*The Queen*) was born in 1985 in France. She studied at the Rosella Hightower Dance School in Cannes from 1991–2001, where she worked on several techniques, including contemporary, classical, and improvisation workshops. From 1999 to 2001, she frequently participated in creations with Philippe Tallard (director of the Ballets de Manheim) and Anthony Egea (*Révolution*). She joined Ballet Preljocaj in 2002.

**Nuriya Nagimova** (*The Mother*) was born in 1983 in Russia. She was awarded an Irina Sirova high school diploma with highest honors at the Moscow Ballet School. She joined the Bolshoi Theatre in 2001 and has danced in *Raymonda*, *Don Quixote*, *Swan Lake*, *Pakhita*, *Cinderella*, *In the Upper Room*, and *The Lost Illusion*. In 2009 she was selected as one of 10 dancers from the Bolshoi chosen by Angelin Preljocaj to participate with Ballet Preljocaj in the creation of *And then, one thousand years of peace*. She joined Ballet Preljocaj in 2011.

**Sergi Amoros Aparicio** (*The King*), born in 1985 in Spain, began classical dance training at the Artemis dance school in Tarragona and later completed his training at the Royal Professional Dance Conservatory in Madrid. After obtaining a scholarship in 2003, he worked with Europa Dance led by Jean-Albert Cartier. In 2008, he joined the Young Ballet Gala Chemnitz and performed *Madrigal* created by Nacho Duato. He later worked for La Mov led by Victor Jimenez, until 2009, when he joined Ballet Preljocaj.

**Lorena O'Neill** (*The "Cats Gargoyles"*) was born in 1976 in Argentina. She began her studies at the Norma Fontenla School at Mar del Plata in Argentina and continued studies at the Secondary Art Institute—Colon Opera Theatre, Buenos Aires. In 1998, she continued her studies in France at the National Center of Contemporary Dance L'Esquisse, in Angers. She has performed roles in *Sweaty Hands* with two other dancers from the Fata Morgana Company. She joined Ballet Preljocaj in 2002.

**Yurie Tsugawa** (*The "Cats Gargoyles"*) was born in 1988 in Japan. She began studying classical dance at the Chiba Ballet Academy before pursuing her education at the Chie Tomioka International Ballet of Tokyo. In 2005, she entered the

Rosella Hightower Dance School in Cannes under the direction of Monique Loudière. Within the Junior Ballet of Cannes, she performed pieces by choreographers Eliezer Di Britto, Jiri Kylian, Myriam Naisy, Hervé Koubi, and Jean-Christophe Maillot. In 2008 she worked for Ballet Preljocaj as a trainee in the creation of *Snow White*. Simultaneously, she was hired into Compagnie Sylvain Groud. In 2009, she joined Ballet Preljocaj as a dancer.

**Yacnoy Abreu Alfonso** was born in 1985 in Cuba. Studying modern, contemporary, and folkloric Cuban dance, he began his professional career in 2003. He danced with Danza Contemporanea de Cuba and Ballet of Cuba National Television and collaborated with choreographers Rafael Bonachela, Cathy Marston, Jan Linkens, and Lucas Bruni. Professor and principal dancer of the National Academy of Dance in Cuba, he decided in 2011 to work in Europe and joined Ballet Preljocaj.

**Virginie Caussin** was born in 1984 in Belgium. She trained in Namur (Belgium) at the Centre de Danse Osmose, directed by Graziella Gillebertus. In 1998, she joined In Principaë Ballet. In 2005, she joined the Académie Internationale de la Danse in Paris where she trained in various classes combining dance, song, and acting. In 2006, she toured France and Belgium with Béjart Ballet Lausanne in *L'amour, la danse* and *Zarathoustra, le chant de la danse*. She joined Ballet Preljocaj in 2006.

**Aurélien Charrier** was born in France in 1989. After studying jazz at the Conservatory of Dance in Angers, he joined the Conservatory of Paris in contemporary dance. He later danced in the Contemporary Junior Ballet of Paris. He has worked with Jean-Claude Gallotta, Toméo Vergès, Carolyn Carlson, Mariko Oyama (for Josef Nadj), Karim Sebbar, Andy de Groat, and Hela Fattoumi and Eric Lamoureux. He joined Ballet Preljocaj in 2009.

**Baptiste Coissieu** was born in France in 1987. He studied at the Olivier Coste's School of Valence, and later at the National Conservatory of Dance of Valence in the classical section and at the National Conservatory of Dance of Lyon in the contemporary section. He later danced for the Junior Ballet of Lyon and worked with Yuval Pick, Michel Kelemenis, Frédéric Lescure, and Olivia Grandville. In 2007 he joined the D.A.N.C.E program (Dance Apprentice Network aCross Europe) where he took part in creations of Frédéric Flamand, William Forsythe, Angelin Preljocaj, and Wayne McGregor. He joined Ballet Preljocaj in 2008.

**Sergio Diaz**, born in 1981 in Boston, began his career in jazz, classical, contemporary, and hip-hop dance at the Annie Oggero Creative Dance School before being admitted to Rosella Hightower Dance School in Cannes. He entered Ballet Preljocaj in 1999. In 2003, he left the company to sing in musical comedies (*The Damsels of Rochefort* and *Chicago*) and embarked on a career as a model. After this experience, he rejoined Ballet Preljocaj in 2005.

**Carlos Ferreira Da Silva** was born in 1979 in Brazil. He studied sports medicine and classical and contemporary dance at the University of Pernambuco. When he met the French choreographer Marianne Isson, he decided to end his studies in sports medicine to pursue a career as a dancer. He settled in France in 2001, where he worked with Nathalie Gatineau, Philippe Jamet, Myriam Dooge, Katerine Cadol, and Gilles Chamber. He also participated in the documentary *Désir et Sexualité* (directed by Nils Tavernier and choreographed by Yann Bridard) and later worked for the companies of Regis Obadia and Hervé Koubi. He joined Ballet Preljocaj in 2009.

**Céline Galli**, born in 1974 in France, studied dance at the School of Expression, led by Nelly Galli; at the National School of Music in the Region of Nice, led by Janine Monin; then at the National Conservatory of Music and Dance of Paris, led by Quentin Rouillier. She became the assistant of Stéphane Locci, attended master classes with Carolyn Carlson, and danced for Bruno Jacquin, Alain Maratra, Maryse Delente, and Jean Christophe Paré, as well as in cabarets and musical comedies. She joined Ballet Preljocaj in 2001.

**Natacha Grimaud** was born in 1976 in France. She began her studies at the School of Dance of the Opéra de Paris before studying at the Rosella Hightower Dance School in Cannes. She danced in the Nice Ballet and in the Northern Ballet troupe—CNC Nord-Pas-de-Calais; and she has interpreted several pieces: *Blue Beard* and *Don Quichotte* (Maryse Delente), *Sync* (Nils Christie), *Esplanade* (Paul Taylor), and *La Rue* (Jean-Claude Gallotta). She joined Ballet Preljocaj in 2002.

**Caroline Joubert** was born in France in 1989. She studied classical, jazz, contemporary dance, and theater at the Music Dance and Drama National School in Brives. She then joined the National Conservatory of Dance and Music of Paris. In the Junior Ballet she worked with Toméo Vergès, Juha Marsalo, Edmond Russo, Eric Lamoureux, and Hela Fattoumi. She joined Ballet Preljocaj in 2009.

**Jean-Charles Jousni** was born in France in 1986. He studied contemporary and classical dance at the National School of Music and Dance in Brest. While in studies, he performed *Ose* and *Experience 4* with Herwann Asseh's

company Moral Soul. He entered the Rosella Hightower Dance School in Cannes, working with Monet Robier and Hacène Bahiri. He joined the G.U.I.D. (Urban Group of Dance Intervention) of Ballet Preljocaj in 2007 before integrating into the troupe in 2008.

**Émilie Lalande** was born in 1983 in France. She studied at the Paris School of Music and at the Rosella Hightower Dance School in Cannes. In 2004, she returned to the European Ballet corps, run by Jean-Charles Gil; she participated in several pieces, also having a part in Jorma Uotinen's *Dream*. In 2005, she performed roles in *Show Through*, *Illusion*, and *Hello Charlie* for the Ascendanse association. She joined Ballet Preljocaj in 2008.

**Céline Marié** was born in France in 1979. She began her dancing career at the private school of Mylène Riou before continuing at the classical school of music and studying at the P.A.R.T.S school in Brussels, run by Anne Teresa de Keersmaeker. She played a role in *Give Me Something That Will Not Die* with Claire Croizé and *9 Floor Scenes* beside Andy Deneys, with whom she found the Golathar company. She joined Ballet Preljocaj in 2003.

**Fran Sanchez** was born in 1988 in Spain. He trained in jazz dance in Madrid and also studied ballet at the Victor Ullate Dance Centre. He later collaborated with many companies, including Santamaria Dance Company, while working with Juan Carlos Santamaria and Dantzaz Konpaina. He previously worked for Thomas Noone and his company in the *Bound* project. He joined Ballet Preljocaj in 2009.

**Anna Tatarova** was born in Russia in 1986. She received a Tatiana Galtseva High School Diploma with highest honors from the Moscow Dance School. In 2007 she finished her studies with distinction at the University of Bolshoi Ballet Academy with a specialization in pedagogy and choreography. She joined the Bolshoi Theatre in 2003. Trained by Svetlana Adyrkhaeva, she danced in most of the Bolshoi ballets including *Coppélia*, *Pakhita*, *Giselle*, *Lea*, and *Cinderella*. In 2009, she participated in the creation of Angelin Preljocaj's *And then, one thousand years of peace*, with Ballet Preljocaj. She joined the troupe in 2011.

**Patrizia Telleschi** was born in 1980 in Italy. She studied classical and contemporary dance in Roma with Denys Ganio and Mauro Astolfi and in Florence with Eugenio Buratti, Katuscia Bozza, Eugenio Scigliano, and Francesco Testoni. In 2005, she worked for the Mvuala Sungani Company. In 2007 she joined the Rbr Dance Company directed by Cristiano Fagioli. In 2008, she worked for Kaos Balletto di Firenze directed by Roberto Sartori and Katuscia Bozza. In 2009 she worked for the Evolution Dance Theater *Illusion* directed by Anthony Heintz. She joined Ballet Preljocaj in 2009.

**Julien Thibault** was born in 1984 in France. He studied at the National Conservatory of Grenoble and at the National Conservatory of Dance and Music of Paris. He has worked with Pédro Pauwels, Hervé Robbe, and Philippe Tréhet in the Junior Ballet of Paris. He later danced for Odile Duboc and for Fabienne Hamel. In 2006, he joined Philippe Tréhet for the creation of *Açoka*, and later assisted him in *Gardiens d'étoiles éparées* at the Junior Ballet of Paris. He joined Ballet Preljocaj in 2007.

**Liam Warren** was born in 1989 in Canada. At 11 years old he joined Canada's National Ballet School in Toronto. While studying, he performed with the National Ballet of Canada in many ballets. He later studied dance in Paris at l'Ecole du Ballet de l'Institut International de Danse with Janine Stanlowa. He joined Codarts University in the Netherlands in the bachelor of dance program where he danced pieces by Jiri Kylian, Andre Gingras, and Itzik Galili. He joined Ballet Preljocaj in 2009.

**Nicolas Zemmour** was born in 1987 in France. He discovered dance with Sébastien Oliveros in Marseilles, then entered the National School of Dance in Avignon, run by Nicole Calise-Petracchi. He learned classical, modern, and contemporary dance and also studied at the Folkwang Hochschule in Essen, Germany, where he learned about the style and philosophy of Pina Bausch. He joined Ballet Preljocaj in 2009.

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#### The Ballet Preljocaj, National Choreographic Centre

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## UMS Archives

This week's performances mark Ballet Preljocaj's second, third, and fourth appearances under UMS auspices. The company made their UMS debut in February 2001 in performance of Angelin Preljocaj's *Paysage après la Bataille* at the Power Center.

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**Joshua Bell** *Music Director and Violin*  
**Academy of St Martin in the Fields**

**Program**

Sunday Afternoon, April 22, 2012 at 4:00  
 Hill Auditorium • Ann Arbor

*Ludwig van Beethoven*

**Coriolan Overture, Op. 62**

*Beethoven*

**Violin Concerto in D Major, Op. 61**

Allegro ma non troppo

Larghetto—

Rondo: Allegro

*Original cadenzas by Joshua Bell*

Mr. Bell

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

**Presentation of the UMS Distinguished Artist Award**

Mary Sue Coleman, *President, University of Michigan*

James G. Vella, *President, Ford Motor Company Fund  
 and Community Services*

*Beethoven*

**Symphony No. 7 in A Major, Op. 92**

Poco sostenuto—Vivace

Allegretto

Presto alternating with Assai meno presto

Allegro con brio

59th Performance of the  
 133rd Annual Season

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

It was exactly 200 years ago in April 1812 that Beethoven completed his *Symphony No. 7*. This symphony, which had already achieved extraordinary popularity during the composer's lifetime, became the culminating work of what we today call Beethoven's "heroic" or "middle" period. Over the course of these crucial years of his career, he created a series of masterpieces in which we see timeless expressions of victory over adversity and the most perfect manifestations of boundless energy. These are works that we need to hear again and again to raise our spirits, to admire formal perfection in its purest state, and to enjoy beauty as can only be found in music.

### Coriolan Overture, Op. 62 (1807)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

#### Snapshots of History...

##### In 1806–12:

- Napoleonic wars: Napoleon marches into Berlin (1806), Barcelona (1808), Vienna (1809), annexes Holland (1810), invades Russia (1812)
- War breaks out between Britain and the US (1812)
- Goethe publishes *Faust, Part I* (1808); Jane Austen publishes *Sense and Sensibility* (1811); the Brothers Grimm publish *Children's and Household Tales* (1812)
- Hegel publishes *Phenomenology of the Spirit* (1807)
- Humphrey Davy invents the first electric light (1809)

Of all the heroes Beethoven ever wrote music about, Coriolanus is the most deeply flawed personality. Prometheus, Leonore, and Egmont all represent the highest ideals of courage, selflessness, and love of freedom. The hero of *Symphony No. 3* is either an idealized Bonaparte, the exalted leading spirit of the French Revolution, or an unnamed Great Man of perfect character. It seems that Beethoven was neither interested in portraying heroism gone awry, nor in dealing with the often tragic dilemmas inherent in securing or maintaining power. The day Bonaparte had himself crowned Emperor, he could no longer be the protagonist of the "Eroica."

Coriolanus is an exception. This enigmatic Roman general who lived, tradition has it, in the fifth century BCE, was at once a hero and a villain, a triumphant warlord and a vile traitor. His life is known from Plutarch's *Lives of the Noble Grecians and Romans*, the source used by Shakespeare for his tragedy *Coriolanus*. Beethoven's overture,

however, was not written for Shakespeare's tragedy; instead, its immediate inspiration was a contemporary Viennese adaptation by Heinrich Joseph von Collin, a poet and secretary at the Imperial Court. It was, however, not performed with that play, except on a single occasion to which we shall return in a moment. It was more a reaction to Collin's work than an introduction to it.

Collin's tragedy was first performed at the court theater in 1802, five years before Beethoven composed the overture. The music at that time had been arranged from Mozart's *Idomeneo* by Abbé Stadler, a colorful personality in Viennese musical life at the time. The title role was played with great success by Joseph Lange, who was a brother-in-law of Mozart.

The story of *Coriolanus* concerns the son of a prominent Roman family, Gaius Marcius, who led the Roman army in a victorious battle against the Volscians and captured their city of Corioli (thence his honorary name Coriolanus). Upon his return to Rome, he became embroiled in domestic disputes and alienated both the population and the senate to such a degree that he was sent into exile. Angry and revengeful, he went to the Volscians, swore allegiance to them and led them against Rome. His implacable wrath was calmed only when his mother and his wife came to plead with him before the walls of Rome. He finally withdrew his forces. In Plutarch's and Shakespeare's versions, Coriolanus was slain by the disappointed Volscians; in Collin's drama, however, he committed suicide.

In his biography of Beethoven, first published in 1912 but still remarkably fresh and informative, Paul Bekker made an interesting comparison between Shakespeare's and Collin's versions of Coriolanus. "Collin's...drama is not an adaptation of Shakespeare's drama, but an independent

rendering of Plutarch's story." And we learn from another source that the court secretary had never read Shakespeare's tragedy. Bekker continued his analysis:

Shakespeare presents the tragedy of a towering personality who "drank hatred of mankind out of the fullness of love." ... Collin lacks the wide outlook, the penetrating imagery of Shakespeare. Painstaking, rhetorical pathos is his medium of expression, and his drama is no human or personal tragedy but a philosophical debate.... Coriolanus himself is a passive, reflective personality. His greatness is not exemplified in the action; it is mutely postulated, and he always acts according to his convictions.

Beethoven, for his part, did know both Plutarch and Shakespeare, and this knowledge certainly colored his approach to the figure of Coriolanus. His Coriolanus is certainly not a rhetorical figure but a highly dramatic one. This circumstance has led several commentators, including Richard Wagner, to believe that the music was directly related to Shakespeare; others asserted—and they may be right—that after all, the overture has more to do with Shakespeare than with Collin, regardless of the surface story of the work's genesis.

The key of the overture, c minor, is the one in which some of Beethoven's most dramatic works, such as the "Pathétique" piano sonata and *Symphony No. 5*, were written. The startling dissonances and sudden general rests that open the overture are unique even by Beethovenian standards. Strong *sforzatos* (offbeat accents), syncopations, and the frequent use of the dissonant diminished-seventh chord create a high level of dramatic tension from beginning to end, except for the two occurrences of a lyrical second subject that probably represented the women pleading with Coriolanus before the gates of Rome. The work follows the principles of sonata form (exposition, development, and recapitulation), with an extended coda, at the end of which the first notes of the opening theme are repeated a number of times, ever softer and in increasingly longer note values. This gradual "dying away" of the music unmistakably represents the death of Coriolanus, and ensures that the ending of the overture is every bit as extraordinary as its opening.

Program note by Peter Laki.

## Violin Concerto in D Major, Op. 61 (1806) Beethoven

Two years after moving from Bonn to Vienna, the 24-year-old Beethoven met a violin prodigy 10 years his junior named Franz Clement. The boy had already toured much of Europe, performed in London under Haydn, and earned the admiration of many important musicians on the continent. He carried with him an album that was signed by many of the aristocrats, musicians, and officials he had come in contact with during his travels. Beethoven, a former child prodigy himself, made his entry in Clement's album:

Dear Clement,  
Proceed along the path which you have hitherto trodden so splendidly and so gloriously. Nature and art vie in making you one of the greatest artists. Follow both, and you need not fear that you will fail to reach the great—the greatest goal on earth to which the artist can attain. Be happy, my dear young friend, and come back soon, so that I may hear again your delightful, splendid playing.

Wholly your friend  
L. v. Beethoven (in the service of His  
Excellency the Elector of Cologne)

Clement later went on to become the conductor of the Theater an der Wien in Vienna. His musical memory was legendary and gave rise to many fantastic stories. According to one of them, he once prepared a piano score of Haydn's *Creation* after hearing it performed several times, with only a libretto, no full score, to help him. He was always a great champion of Beethoven's music: he was involved in the production of the original *Fidelio* in the autumn of 1805 and was the concertmaster at the first public performance of *Symphony No. 3* in the same year.

It seems, then, that Clement was not as unworthy of Beethoven's *Violin Concerto* as some have later thought. He may not have been above such stunts as playing pieces "reversed violin" (the instrument held upside down)—something he did the very same night he premiered the Beethoven. Yet by all accounts he was an excellent artist, widely praised for the gracefulness and tenderness of his playing as well as for his extraordinary technical skills. Although his fame was eventually to decline

and he was to die in poverty in 1842, in 1806 he must have been at the height of his powers.

One wonders what this not insignificant artist thought when he first saw the manuscript of Beethoven's *Violin Concerto* with the punning inscription "Concerto par Clemenza pour Clement primo Violino e direttore al teatro a Vienna." Was it really on the day of the first performance? As best as we can know 200 years later, the work was not finished until the last possible moment and Clement sight-read it at the concert (which, by the way, also included a performance of the "Eroica" Symphony led by Beethoven). We will never know how the concerto sounded under the circumstances, and that may even be a good thing. The critics, at any rate, gave mixed reviews. As one of them wrote:

The judgment of connoisseurs is unanimous; the many beauties of the piece must be conceded, but it must also be admitted that the continuity is often completely broken and that the endless repetitions of certain commonplace passages might easily become tedious to the listener.... It is to be feared that if Beethoven continues upon this path he and the public will fare badly.

One thing that may have helped Clement find his way through the new work is that at least certain passages must have been somewhat familiar. Clement (himself a composer) had written his own violin concerto (also in D Major), which was premiered about a year-and-a-half before the Beethoven. In a recent (1998) monograph on the Beethoven *Violin Concerto* (Cambridge Music Handbook), Robin Stowell has examined this entirely forgotten work and found that some of the passagework in the Beethoven *Concerto* is closely modeled on Clement's piece. This shows that Beethoven went to great lengths to accommodate his friend's playing style, using some of Clement's favorite playing techniques, and showing him in the process how much more could be gotten out of those techniques.

The new concerto went unappreciated for a long time, despite the fact that the composer and pianist Muzio Clementi persuaded Beethoven to arrange it as a piano concerto, which Beethoven did. Although the concerto is too violinistic to work well on the piano, Clementi would hardly have proposed such an arrangement if it had

not made some business sense to him. But there were apparently no performances of the piano version during Beethoven's lifetime, and only a few unsuccessful ones of the original. The longest and probably the most difficult violin concerto written to date, it was awaiting the exceptional artist who could uncover all its beauties.

It was the 13-year-old Joseph Joachim who finally brought the work to triumph at a concert given in London under Mendelssohn (1844). Since then, the world has never tired of the composition, which soon became known as the "Queen of Violin Concertos."

Clement's violin concerto was by no means Beethoven's only model in his *Violin Concerto*. It has long been known that Beethoven was strongly influenced by the composers of the French violin school. This school, founded by the Italianborn Giovanni Battista Viotti (1755–1824), was continued by virtuosos such as Rodolphe Kreutzer (1766–1831) and Pierre Rode (1774–1830). These violinist-composers were the first to establish the violin concerto as a major concert genre, on a par with symphonies. Their brilliant and dignified works are abound in attractive melodies and often contain marchlike themes that occasionally give them a downright military character.

All these features greatly impressed Beethoven, a great admirer of French music in general. His opera *Fidelio* was based on French models; he regarded Luigi Cherubini, Italianborn like Viotti but a master of French opera, as the greatest composer of his time. And he was personally acquainted with Kreutzer and Rode; he dedicated his *Violin Sonata, Op. 47* to the former, and wrote the *Sonata, Op. 96* for the latter.

What exactly is the relationship between Beethoven's *Violin Concerto* and the concertos of the French school? It has been suggested that even the five timpani strokes that open the work are a reflection of the French "military" concerto style. But the movement that follows is anything but marchlike: it is one of Beethoven's most lyrical "Allegros."

In the end, though, Beethoven's concerto is a masterpiece *sui generis*: the borrowed details were inserted into a completely new context. The unique, Olympian serenity that radiates is all Beethoven, as are the dramatic outbursts that temporarily cloud the happy atmosphere.

On the whole, the *Violin Concerto* is one of the happiest works Beethoven ever wrote. The first, dreamlike entry of the solo violin, evolving



into a minicadenza after the orchestral exposition, is a case in point. So is the beautiful second theme, presented both in the major and in the minor modes. This theme seems to be reserved entirely for the orchestra, and the solo violin never gets to play it in full until the very end, after the cadenza. Then, at last, the soloist makes the most of this delightful melody and takes it from the lowest register of the instrument to the highest. The simple and songlike style of performance is gradually altered by the addition of virtuoso scales and passages, and the volume rises to a powerful *fortissimo* to close the movement.

The second-movement “Larghetto” in G Major never leaves its home tonality, a quite unusual circumstance that explains the exceptional restfulness that pervades the movement. It is a set of free variations on a quiet, meditative theme. At the end, there is a bridge leading into the third movement “Rondo” without a pause.

According to the early-20th-century musicologist Arnold Schering, there was an old Viennese tradition that ascribed the first theme of the “Rondo” to Franz Clement. Whether or not that is true, the melody provides a splendid starting point for a lighthearted and vivacious movement, whose cheerful dance rhythms (in 6/8 time) continue a timehonored classical Rondo tradition while introducing many individual touches in the elaboration of the model. The central episode in g minor, in which the solo violin engages in a dialogue with the solo bassoon, is especially haunting. The ending of the movement is a typical Beethovenian joke: a *pianissimo* recapitulation of the theme is interrupted by two *fortissimo* chords, and the work is suddenly over.

*Program note by Peter Laki.*

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## Symphony No. 7 in A Major, Op. 92

(1811–12)

Beethoven

*Beethoven's first sketches for this symphony date from late in 1811; the score was completed on April 13, 1812 and first performed on December 8, 1813 in Vienna, under the composer's direction. The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; and strings. Performance time is approximately 35 minutes.*

Consider the assessment by Goethe, upon first meeting Beethoven during the summer of 1812:

His talent amazed me; unfortunately, he is an utterly untamed personality, who is not altogether wrong in holding the world to be detestable but surely does not make it any the more enjoyable either for himself or for others by his attitude.

We are told that the two men walked together through the streets of Teplitz, where Beethoven had gone for the summer, and exchanged cordial words. When royalty approached, Goethe stepped aside, tipping his hat and bowing deeply; Beethoven walked on, indifferent to mere nobility. This was a characteristic Beethoven gesture—defiant, individual, strongly humanitarian, intolerant of hypocrisy—and its essence has been reflected in the music for many listeners. But before confusing the myth with the man, consider that, throughout his life, Beethoven clung to the “van” in his name because it was so easily confused with “von” and its suggestion of lofty bloodlines.

Without question, Beethoven's contemporaries thought him a complicated man, perhaps even the utterly untamed personality Goethe found him. He was a true eccentric, who adored the elevated term *Tondichter* (poem in sound) and refused to correct a rumor that he was the illegitimate son of the King of Prussia, but dressed like a homeless person (his attire once caused his arrest for vagrancy). There were other curious contradictions: he was disciplined and methodical—like many a modern-day concertgoer, he would rise early and make coffee by grinding a precise number of coffee beans—but lived in a squalor he alone could tolerate. Certainly modern scholarship, as it chips away at the myth, finds him ever more complex.

What Goethe truly thought of his music we do not know; perhaps that is just as well, for Goethe's musical taste was less advanced than we might hope (he later admitted he thought little of Schubert's songs). The general perception of Beethoven's music in 1812 was that it was every bit as difficult and unconventional as the man himself, even, perhaps, to most ears, utterly untamed.

This is our greatest loss today. For Beethoven's widespread familiarity, of a dimension known to no other composer, has blinded us not only to his vision—so far ahead of his time that he was thought out of fashion in his last years—but to



# 2012 FORD HONORS GALA

*The Ford Honors Program recognizes the longtime generous support of UMS's Education & Community Engagement program by*



## **Ford Motor Company Fund and Community Services**

*Presentation of the DTE Energy Foundation Educator and School of the Year Awards made possible by*

### **DTE Energy Foundation**



Special thanks to Maxine and Stuart Frankel, Kathy and Tom Goldberg, Timothy and Emily Marshall, THE MOSAIC FOUNDATION (of R. & P. Heydon), Ora Pescovitz, Jane and Edward Schulak, and Fred Shell, members of the Ford Honors Gala Honorary Committee.

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

### **Previous Recipients of the UMS Distinguished Artist Award**

- Renée Fleming (2011)
- Michael Tilson Thomas and the San Francisco Symphony (2010)
- Royal Shakespeare Company, Michael Boyd, and Ralph Williams (2009)
- Sir James Galway (2008)
- Mstislav Rostropovich (2007)
- Dave Brubeck (2006)
- Guarneri String Quartet (2005)
- Sweet Honey In The Rock (2004)
- Christopher Parkening (2003)
- Marilyn Horne (2002)
- Marcel Marceau (2001)
- Isaac Stern (2000)
- Canadian Brass (1999)
- Garrick Ohlsson (1998)
- Jessye Norman (1997)
- Van Cliburn (1996)

### **Concertmasters**

- Bank of Ann Arbor
- Maxine and Stuart Frankel
- Kathy and Tom Goldberg
- THE MOSAIC FOUNDATION (of R. & P. Heydon)
- Jane and Edward Schulak
- University of Michigan Health System

### **Leaders**

- Mark and Janice Kielb
- Mainstreet Ventures
- Miller, Canfield, Paddock and Stone, P.L.C.

### **Honorary Chairs**

- Mary Sue Coleman  
*President, The University of Michigan*
- James G. Vella  
*President, Ford Motor Company Fund and Community Services*

### **Honorary Committee**

- Maxine and Stuart Frankel
- Kathy and Tom Goldberg
- THE MOSAIC FOUNDATION (of R. & P. Heydon)
- Timothy and Emily Marshall,  
*Bank of Ann Arbor*
- Ora Pescovitz, *University of Michigan Health System*
- Jane and Edward Schulak
- Fred Shell, *DTE Energy Foundation*

### **Gala Chairs**

- Kathy and Tom Goldberg

### **Gala Committee**

- Lorie Arbour
- Susan Gutow
- Nicki Griffith
- Mary LeDuc
- Kathleen Nolan
- Sarah Nicoli
- Elizabeth Palms
- Anne Preston
- Eileen Thacker
- Janet Torno

## **T**he Ford Honors Program and the UMS Distinguished Artist Award

The Ford Honors Program is an annual benefit that recognizes a world-renowned artist or ensemble from the UMS season while raising funds for UMS's award-winning Education & Community Engagement programs. This year, UMS is delighted to honor violinist Joshua Bell and the Academy of St Martin in the Fields with the 2012 UMS Distinguished Artist Award. Following their concert performance, the UMS Advisory Committee will host a Gala Dinner in the artists' honor.

### **Beneficiary**

The Ford Honors Gala supports UMS Education & Community Engagement programs. Through public events and contextual material, UMS creates an array of entry points that encourage audiences of all ages to explore the diversity of artists, art forms, ideas, and cultures represented on the UMS season. UMS also administers one of the largest K-12 arts education initiatives in Michigan, which gives many young people their first opportunity to experience the live performing arts and supports K-12 educators in integrating the performing arts into their classrooms. Funds raised from the Gala make it possible for UMS to impact nearly 20,000 students, educators, and community members through more than 125 free or low-cost activities each year.

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## **T**he 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 and arts integration. This year, for the first time, the nomination process was opened to the general public. In March, a committee comprised of teachers, community members, UMS staff, and other arts professionals gathered to choose the awardees. The DTE Energy Foundation and UMS are proud to honor the following educators this weekend:

### **2012 UMS DTE Energy Foundation Educator of the Year**

Brian P. Nutting, *Director, Troy Colt Bands, Troy High School*

Step into the life of the Troy High School Band Department and you will find yourself in a whirlwind of action: over 200 students participating in band,

wind quintets, and an occasional flash mob. At the core of the department is **Brian Nutting's** commitment to musical excellence and personal growth, which has led Troy Colt Bands to musical heights. Mr. Nutting's "Takin' It to the Streets" program brings appreciation and the joy of music to Troy and its surrounding areas. With this award, we celebrate Brian Nutting's determination, passion, and commitment to the arts.

### **2012 UMS DTE Energy Foundation School of the Year**

Early College Alliance (ECA) on the campus of Eastern Michigan University  
David G. Dugger, *Director*

**Early College Alliance (ECA)** is a public school consortium designed to fully immerse high school-aged students in the post-secondary learning environment. ECA is a public, early/middle college program established in 2007 and located on the campus of Eastern Michigan University (EMU). ECA has consistently provided opportunities for its students to have rich and diverse cultural experiences via UMS performances. For the past two years, ECA has integrated a UMS performance into the curriculum taught to the entire first-year student cohort. By infusing its curriculum with the arts, ECA makes a 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.

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### **A special thanks to this year's selection committee:**

Pat Bantle, *UMS Advisory Committee and Retired Ann Arbor Public Schools Educator*  
Lynda Berg, *UMS Board of Directors and Retired Ann Arbor Public Schools Educator*  
Agnes Moy-Sarns, *UMS Board of Directors*  
Pam Reister, *Curator for Museum Teaching and Learning, U-M Museum of Art*  
Alex Wagner, *Retired Educator, Pinckney Community Schools*  
Susan Bozell Craig, *UMS Manager of Corporate Partnerships*  
Jim Leija, *UMS Director of Education & Community Engagement*  
Mary Roeder, *UMS Residency Coordinator*  
Omari Rush, *UMS Education Manager*

the uncompromising and disturbing nature of the music itself.

His Seventh Symphony, for example, is so well known to us today that we cannot imagine a time that knew Beethoven, but not this glorious work. But that was the case when the poet and the composer walked together in Teplitz in July 1812. Beethoven had finished the A-Major Symphony three months earlier—envisioning a premiere for that spring that did not materialize—and the first performance would not take place for another year and a half, on December 8, 1813.

That night in Vienna provided enough discussion for the duration of the 19th century. No other symphony of Beethoven's so openly invited interpretation—not even his Sixth, the self-proclaimed pastoral symphony with its birdcalls, thunderstorm, and frank evocation of something beyond mere eighth notes and bar lines. To Richard Wagner, Beethoven's Seventh Symphony was "the apotheosis of the dance." Berlioz heard *ronde des paysans* in the first movement. (Choreographers in our own time have proven that this music is not, however, easily danceable.) And there were other readings as well, most of them finding pleasant festivities and Bacchic orgies where Beethoven wrote, simply, *vivace*.

The true significance of Beethoven's Seventh Symphony is to be found in the notes on the page and in his distinctive use of rhythm and pioneering sense of key relationships. By the time it is over, we can no longer hear the ordinary dactylic rhythm—a dotted eighth note followed by a sixteenth note—in the same way again, and, even without technical terms to explain it, we sense that our basic understanding of harmony has been turned upside-down.

Take Beethoven's magnificent introduction of unprecedented size and ambitious intentions. Beethoven begins decisively in A Major, but at the first opportunity moves away—not to the dominant (E Major) as historical practice and textbooks recommended, but to the unlikely regions of C Major and F Major. Beethoven makes it clear that he will not be limited to the seven degrees of the A Major scale (which contains neither 'C' nor 'F natural') in planning his harmonic itinerary. We will hear more from both keys, and by the time he is done, Beethoven will have convinced us not only that 'C' and 'F' sound comfortably at home in an A-Major symphony, but that A Major can be made to seem like the visitor! But that comes later in his scheme.

First we move from the spacious vistas of the introduction into the joyous song of the "Vivace." Getting there is a challenge in which Beethoven relishes, and many a music lover has marveled at his passage of transition in which stagnant, repeated 'E's' suddenly catch fire with the dancing dotted rhythm that will carry through the entire movement. The development section brings new explorations of 'C' and 'F,' and the coda is launched by a spectacular, long-sustained *crescendo* that is said to have convinced Weber that Beethoven was "ripe for the madhouse."

The "Allegretto" is as famous as any music Beethoven wrote, and it was a success from the first performance, when an encore was demanded. At the indicated tempo it is hardly a slow movement, but it is sufficiently slower than the music that precedes it to provide a feeling of relaxation.

By designing the "Allegretto" in a minor, Beethoven has moved one step closer to F Major; he now dares to write the next movement in that unauthorized but now-familiar key. And he cannot resist rubbing it in a bit by treating A Major, when it arrives on the scene, not as the home key of the symphony but as a visitor in a new world. One does not need a course in harmony to recognize that Beethoven has taken us through the looking glass, where black appears white, and everything is turned on its head.

To get back to where we belong, Beethoven simply shatters the glass with the two *fortissimo* chords that open the finale and throw us into a triumphant fury of music so adamantly in A Major that we forget any past harmonic digressions. When C and F Major return—as they were destined to—in the development section, they sound every bit as remote as they did in the symphony's introduction, and we sense that we have come full circle.

*Program note by Phillip Huscher.*

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**J**oshua Bell has enchanted audiences worldwide with his breathtaking virtuosity and tone of rare beauty, earning him the title "classical music superstar." An Avery Fisher Prize recipient and *Musical America's* "2010 Instrumentalist of the Year," Mr. Bell is the Academy of St Martin in the Fields' newly named Music Director. Mr. Bell came to national attention at age 14 in his debut with Riccardo Muti and the Philadelphia Orchestra. Today he is equally at home



Photo: Lisa Marie Mazzucco

Joshua Bell

as a soloist, chamber musician, orchestra leader, and composer who performs his own cadenzas to several of the major concerto repertoire.

Mr. Bell's 2011 festival appearances include Ravinia, Tanglewood, Verbier, and Mostly Mozart. He performs with the Los Angeles Philharmonic, Montréal, Dallas, Colorado, Atlanta, San Francisco, and National Symphony orchestras. A Carnegie Hall recital, appearances with the New York Philharmonic, and European tours concluded 2011, while 2012 includes a US recital tour and the current US tour with the Academy of St Martin in the Fields. Mr. Bell will also tour Europe with the London Philharmonic Orchestra and Vladimir Jurowski and in recital with pianist Jeremy Denk.

An exclusive Sony Classical artist, *French Impressions*, his new album of French sonatas with

Jeremy Denk was released in January 2012.

Since his first LP recording at 18, Mr. Bell has recorded more than 36 albums garnering Mercury, Grammy, Gramophone, and Echo Klassik Awards. Recent releases include *At Home With Friends*, the *Defiance* soundtrack, *Vivaldi's The Four Seasons*, and *The Tchaikovsky Violin Concerto* with the Berlin Philharmonic. He has recorded critically acclaimed performances of Sibelius and Goldmark and the Beethoven and Mendelssohn concertos both featuring his own cadenzas. Mr. Bell performed on the Oscar-winning soundtrack, *The Red Violin*.

Mr. Bell received his first violin at four and by age 12 was serious about the instrument thanks to violinist and pedagogue Josef Gingold.

Joshua Bell performs on the 1713 Huberman Stradivarius.

**T**he Academy of St Martin in the Fields—one of the finest chamber orchestras in the world—is renowned for its polished and refined sound, rooted in outstanding musicianship. Formed in 1958 by a group of leading London musicians working without a conductor, the Academy gave its first performance in its namesake church on November 13, 1959. Today, the Academy performs some 100 concerts around the world each year, with as many as 15 tours each season. The Academy's Music Director is acclaimed violinist Joshua Bell.

The Academy's partnership with its founder Sir Neville Marriner remains the most recorded pairing of orchestra and conductor and, with over 500 recordings under its belt, the Academy is one of the most recorded chamber orchestras in the world. Originally directed by Sir Neville from the leader's chair, the collegiate spirit and flexibility of the original small, conductor-less ensemble remains an Academy hallmark.

Alongside its performances with Life President Sir Neville, Principal Guest Conductor Murray Perahia, and Music Director Joshua Bell, the orchestra continues to collaborate with some of today's most thrilling musicians including Julia Fischer, Julian Rachlin, Janine Jansen, and Anthony Marwood. This season, the Academy will undertake the current major 15-city American tour with Joshua Bell, with further visits planned for 2012 and 2013.

The Academy cherishes this close relationship with the US and its American Friends, who support its vibrant concert program across the country, as well as its innovative Outward Sound outreach projects and partnerships with some of the world's most talented soloists and directors.

You may follow the Academy on Facebook and on Twitter at @ASMForchestra.

## UMS Archives

**T**his afternoon's concert marks the Academy of St Martin in the Fields' sixth appearance under UMS auspices. The Academy made its UMS debut in November 1980 at Hill Auditorium, with Iona Brown serving as conductor and principle violinist. This debut began a 30-plus year relationship with UMS which continues today. The Academy has returned for four appearances on UMS concert stages since its celebrated debut, the most recent being a March 2001 appearance with Murray Perahia assuming the role of conductor/pianist at Hill Auditorium. The ensemble's 2001 appearance marked the first time Iona Brown did not serve as conductor/violinist of the Academy for a UMS concert appearance. This afternoon, Joshua Bell serves as both leader and principal violinist.

This afternoon's concert also marks Joshua Bell's sixth appearance under UMS auspices. At the age of 21, Mr. Bell made his UMS debut in October 1989 as violin soloist in Sibelius' *Violin Concerto in d minor* with the Atlanta Symphony Orchestra under the baton of Yoel Levi at Hill Auditorium. He next appeared in recital at Rackham Auditorium in April 1994 with pianist Jonathan Feldman, then again in November 2000 with the Camerata Academica of Salzburg under the baton of Sir Roger Norrington. In November 2001 Mr. Bell appeared as violin soloist with the Trondheim Soloists at Hill Auditorium. His most recent UMS appearance was a February 2007 recital at Hill Auditorium with pianist Jeremy Denk.

## Academy of St Martin in the Fields

### Violin I

Joshua Bell  
Harvey de Souza  
Robert Salter  
Amanda Smith  
Helen Paterson  
Fiona Brett  
Miranda Playfair  
Jeremy Morris

### Violin II

Martin Burgess  
Jennifer Godson  
Pauls Ezergailis  
Mark Butler  
Matthew Ward  
Christopher George

### Viola

Robert Smissen  
Duncan Ferguson  
Martin Humbey  
Catherine Bradshaw

### Cello

Stephen Orton  
John Heley  
Martin Loveday  
William Schofield

### Double Bass

Lynda Houghton  
Leon Bosch

### Flute

Samuel Coles  
Sarah Newbold

### Oboe

Christopher Cowie  
Rachel Ingleton

### Clarinet

Matthew Hunt  
Marie Lloyd

### Bassoon

Gavin McNaughton  
Richard Skinner

### Horn

Timothy Brown  
Peter Francomb  
Stephen Stirling  
Nicholas Hougham

### Trumpet

Mark David  
Michael Laird

### Timpani

Adrian Bending

### Academy Concerts Society

Sir Neville Marriner CBE, *Life President*  
Joshua Bell, *Music Director*  
Murray Perahia KBE, *Principal Guest Conductor*

### Academy Staff

Anna Rowe, *Chief Executive*  
Katy Shaw, *Head of Development and Marketing*  
Katy Jones, *Personnel Manager and Company Secretary*  
Kim Perkins, *Education and Outreach Manager/Creative Producer*  
Holly Cumming, *Marketing Manager*  
Philippa Dunn, *Sponsorship and Development Manager*  
Ina Wiczorek, *Assistant Concerts Manager*  
Rosie Chapman, *Administrative Assistant*  
Katherine Adams, *Orchestra Manager and Librarian*  
Stephen Buck, *Concerts and Education Volunteer*

### For Opus 3 Artists

David V. Foster, *President and CEO*  
David J. Baldwin, *Vice President, Manager, Artists & Conductors*  
Leonard Stein, *Senior Vice President, Director, Tour Administration*  
John C. Gilliland III, *Associate, Tour Administration*  
Kay McCavic, *Tour Manager*  
Gerald Breault, *Stage Manager*



## Working in harmony... with the community.

At DTE Energy, we recognize that culture plays a vital role in the development and aesthetic experience of a community. We also believe that being part of a community is more than simply doing business there. It's about doing our part to help these important institutions thrive. Through the DTE Energy Foundation, helping to support the arts helps us "stay in tune" with the communities we serve.

**DTE Energy  
Foundation**



## *Remember the magic of experiencing a UMS performance in Hill Auditorium for the first time?*

Today, we celebrate Joshua Bell and the Academy of St Martin in the Fields as they receive the UMS Distinguished Artist Award at the Ford Honors Program. Following their concert, the UMS Advisory Committee hosts the Ford Honors Gala reception and dinner. All proceeds from this event support UMS Education & Community Engagement programs.

If you are a UMS donor and/or attending the Gala, thank you for your generous support. We promise a fun and entertaining evening.

We invite all UMS ticket buyers to contribute to the UMS Education & Community Engagement program, so the magic of UMS in Hill Auditorium will continue for generations. Donations of all sizes are welcome.

For further information, please contact **Rachelle Lesko** at **734.764.8489** or **ralesko@umich.edu**.



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