

HILL AUDITORIUM | 100 YEARS



UMS PROGRAM BOOK

WINTER 2013 | UNIVERSITY OF MICHIGAN, ANN ARBOR



A high quality of life is critical
to attract talent, entrepreneurs
and business growth.

We're partnering with communities
to create the kind of places where workers,
entrepreneurs,
and businesses want to locate,
invest and expand.

Find your sense of place in Pure Michigan.

PURE MICHIGAN®
Michigan Economic Development Corporation

BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2013 Winter Season is full of exceptional, world-class, and truly inspiring performances.

WELCOME TO THE UMS EXPERIENCE.
WE'RE GLAD YOU'RE PRESENT.
ENJOY THE PERFORMANCE.



driving a brighter future

Ford Motor Company



For opening minds and engaging the community,
Ford salutes the University Musical Society Education
and Community Engagement Program.

www.community.ford.com

WELCOME.

"Welcome to this UMS performance. Since 1879, the people of southeast Michigan, including our students, faculty, and staff, have experienced remarkable moments through UMS's presentations of the world's finest performers of music, theater, and dance. This season, we are proud to celebrate 100 years of UMS presentations in Hill Auditorium, a historic and prized venue on our campus. Enjoy the performance."



Mary Sue Coleman
President, University of Michigan

"With exceptional performances, the centenary of Hill Auditorium, and an amazing array of events that we hope will transform, elevate, and transcend, this 134th season of UMS is something truly special. Thank you for being present."



Kenneth C. Fischer
UMS President

"I'm delighted to welcome you to this UMS performance as chair of the UMS Board of Directors. We thank you for being here and encourage you to get even more involved with UMS through participation in our educational opportunities, by making a gift, or by adding more UMS events to your calendar. Thank you."



David J. Herzig
Chair, UMS Board of Directors



SUPPORTING THE ARTS WHERE WE WORK, LIVE, AND PLAY

Honigman is pleased to support UMS. We believe the arts bring vibrancy, growth, and culture to our community. Honigman is a premier business law firm, working in perfect harmony with our communities and our clients in Ann Arbor and throughout the world.

For more information, please contact David Parsigian at 734.418.4250 or DParsigian@honigman.com.

Fernando Alberdi
Jennifer Anderson
Christopher Ballard
Maurice Binkow
Cindy Bott
Audrey DiMarzo
Sean Etheridge

Tom Forster
Carl Herstein
Richard Hoeg
Ann Hollenbeck
J. Michael Huget
Barbara Kaye
Kristopher Korvun

Tara Mahoney
Cy Moscow
Leonard Nichoff
David Parsigian
Bea Swedlow
Bill Winsten

HONIGMAN.

Honigman Miller Schwartz and Cohn LLP

DETROIT ANN ARBOR LANSING OAKLAND COUNTY KALAMAZOO

CONNECTING AUDIENCES & ARTISTS IN UNCOMMON & ENGAGING EXPERIENCES.

We want you to use this guide as a resource. Dig deeper. Get to know the artists. Figure out how it all comes together. We believe that the performing arts are extraordinary on their own, but we encourage you to explore, gain perspective, and understand the depth behind the experience. This book is designed to help you learn more about UMS, the community, and the artists on stage.

BE PRESENT.

6
8
10

2013 WINTER SEASON CALENDAR.
EDUCATION.
HISTORY.

LEADERSHIP.

14

UMS LEADERSHIP DONORS.

THE EVENT PROGRAM.

25

THE EXPERIENCE.
THE PERFORMANCES.



SUPPORT.

31

GENEROUS UMS DONORS.

GENERAL INFO.

51
53
55

HOW DO I BUY TICKETS?
POLICIES.
GETTING INVOLVED.

2013 WINTER SEASON CALENDAR.

JAN

- 8-13 National Theatre of Scotland: *The Strange Undoing of Prudencia Hart*
 13 Detroit Symphony Orchestra - Leonard Slatkin, conductor
 17-18 Gabriel Kahane & yMusic
 21 *From Cass Corridor to the World: A Tribute to Detroit's Musical Golden Age*
 25-26 Martha Graham Dance Company
 27 Mariachi Vargas de Tecalitlán
 31 Jazz at Lincoln Center Orchestra with Wynton Marsalis

FEB

- 1 Angélique Kidjo with special guest Meklit Hadero
 2 New Century Chamber Orchestra - Nadja Salerno-Sonnenberg, violin and leader
 9 Berlin Philharmonic Woodwind Quintet with Martin Katz, piano
 10 National Theatre Live: *The Magistrate*
 14 The King's Singers
 15 Kodo
 16 Amjad Ali Khan with Amaan Ali Khan and Ayaan Ali Khan, sarods
 17 The English Concert with David Daniels, countertenor: Handel's *Radamisto*
 20-24 Propeller: Shakespeare's *Twelfth Night* and *The Taming of the Shrew*
 23-24 New York Philharmonic - Alan Gilbert, conductor



To learn more, see video previews, get in-depth performance descriptions, and buy tickets, visit www.ums.org.

MAR

- 13 Artemis Quartet
- 14 Anne-Sophie Mutter, violin
- 16 Yo-Yo Ma and The Silk Road Ensemble (Ford Honors Program)
- 23 Hamid Al-Saadi Iraqi Maqam Ensemble and Amir ElSaffar's Two Rivers

APR

- 4 Darius Milhaud's *Oresteian Trilogy*
University Symphony Orchestra
UMS Choral Union & U-M School of Music, Theatre & Dance Choral Ensembles
Kenneth Kiesler, conductor
- 6 Esperanza Spalding Radio Music Society
- 10-14 1927: *The Animals and Children Took to the Streets*
- 12 Takács Quartet
- 18 Bobby McFerrin: *spirit you all*
- 20 Alison Balsom, trumpet, and the Scottish Ensemble
- 23 National Theatre Live: *People*
- 24 Ragamala Dance: *Sacred Earth*
- 27-28 SITI Company: *Trojan Women (after Euripides)*

JUNE

- 23 National Theatre Live: *This House*

Artists, programs, and dates are subject to change.
Please visit www.ums.org for an up-to-date season calendar.

Photo by Frank Stewart.





WHAT CAN THE ARTS DO FOR YOU?

EDUCATION EXPERIENCES FOR EVERYONE

Learning is core to our mission, and it is our joy to provide creative educational experiences for the entire community. Each season we offer a fun and fascinating lineup of workshops, artist Q&As, screenings, conversations, and interactive experiences designed to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience.

Through our K-12 and university engagement programs, we are working to develop the next generation of global citizens and creative artists who understand and appreciate diversity, innovation, collaboration, tradition, self-expression, and craft.



UMS EDUCATION & COMMUNITY ENGAGEMENT EXISTS TO CREATE A SPARK IN EVERYONE. WE INVITE YOU TO EXPERIENCE SOMETHING NEW, EXPLORE YOUR OWN CREATIVITY, AND GROW YOUR PERSONAL PASSION FOR THE PERFORMING ARTS.

You'll find specific Education & Community Engagement event information within the Event Program section of this book.

Visit www.ums.org/learn

CAN TRADITION BUILD THE FUTURE?



At UMS, we believe it can. In our 134th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and we now present the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we continue to strengthen our reputation for artistic distinction and innovation.



100 YEARS OF HILL AUDITORIUM

This season, we are pleased to honor 100 years of the legendary Hill Auditorium. Hill Auditorium is remarkable not only because of its rich history and incredible acoustics, but also because of the role it plays in the cultural story of the entire state. Join us for special performances and educational activities commemorating 100 years of Hill Auditorium throughout the season, including UMS's Hill Auditorium Celebration, a free day-long exploration of Ann Arbor's most beloved concert venue on Saturday, February 2.

For more information on our venues, please visit www.ums.org/venues.

Congratulations, Ken Fischer.



2012 Winner of the
Mariam C. Noland
Award for Nonprofit
Leadership

Thank you for your leadership
of UMS, your contributions to
the nonprofit sector and to the
development of the next
generation of leaders in our
region and beyond.

communityfoundation
FOR SOUTHEAST MICHIGAN

Visit CFSEM.org

LEADERSHIP.

UMS believes in exceptional stewardship of the performing arts, a responsibility shared by many in our community. In the following pages, you'll meet some of the individuals and organizations that help bring our season to the stage.



UMS LEADERSHIP DONORS

The following individuals, corporations, and foundations have made gift commitments of \$50,000 or more for the 2012-2013 season. UMS is deeply grateful for these annual gifts.

ANONYMOUS

"UMS's presentation of *Einstein on the Beach* was both the most pleasurable for me and the most memorable I have experienced since I arrived in Michigan in September 1949...I can see now how a performance can be life-changing."



**DTE Energy
Foundation**



DTE ENERGY FOUNDATION

Fred Shell

*Vice President, Corporate and Government Affairs,
DTE Energy, and President, DTE Energy Foundation*

"The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community."



**Ford Motor Company Fund
and Community Services**

FORD MOTOR COMPANY FUND AND COMMUNITY SERVICES

James G. Vella

President, Ford Motor Company Fund and Community Services

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



MAXINE AND STUART FRANKEL FOUNDATION

Maxine and Stuart Frankel

"We believe the arts are fundamental in educating the children of this country who will be the leaders of tomorrow. While math and science are critical, challenging in-depth experiences in visual and performing arts are integral to who we are, encouraging the development of critical and creative thinking skills. The University of Michigan is the ideal incubator for nurturing and fostering creative thinking and collaboration. UMS is a real treasure in our community—we want to ensure that students, faculty, and the community can experience world-class performances for generations to come."



MICHIGAN ECONOMIC DEVELOPMENT CORPORATION

Michael A. Finney

President and CEO,

Michigan Economic Development Corporation

"The arts and economic development are two sides of the same coin. MEDC is proud to support the efforts of UMS because these endeavors greatly enrich the quality of place of communities where workers, entrepreneurs, and businesses want to locate, invest, and expand."



UNIVERSITY OF MICHIGAN

Mary Sue Coleman

President, University of Michigan

"The University of Michigan is proud to support UMS. Our partnership began 133 years ago and remains as strong as ever today. We recognize the enormous value that UMS brings to our academic mission through opportunities for students and faculty to interact with performers, through student ticket discounts, and through UMS's contributions to the quality of life in Ann Arbor that assists us in our retention and recruitment of valuable faculty and staff."



UNIVERSITY OF MICHIGAN HEALTH SYSTEM

Dr. Ora Hirsch Pescovitz

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

"When I was young, I contemplated becoming a concert pianist. Though I didn't pursue that career path, the arts have remained a prominent fixture in my life, both personally and professionally. Music and the arts feed our imaginations, heal our spirits, and inspire us to evolve and grow. We are very fortunate to have UMS as part of our community, and the University of Michigan Health System is privileged to sponsor such a creative, vibrant part of our culture. Here's to a great year!"



UMS CORPORATE, FOUNDATION, GOVERNMENT, AND UNIVERSITY SUPPORT

Special thanks to the following corporations, foundations, government agencies, and University of Michigan units that made generous financial contributions to UMS between July 1, 2011, and November 1, 2012.

PRODUCER: \$500,000 AND ABOVE



DIRECTOR: \$100,000-\$499,999

Association of Performing Arts Presenters
Maxine and Stuart Frankel Foundation
The Andrew W. Mellon Foundation



DORIS DUKE
CHARITABLE FOUNDATION



Ford Motor Company Fund
and Community Services



SOLOIST: \$50,000-\$99,999

Anonymous
The Power Foundation



MAESTRO: \$20,000-\$49,999

Charles H. Gershenson Trust
THE MOSAIC FOUNDATION (of R. & P. Heydon)
University of Michigan Office of the Vice President for Research
University of Michigan Office of the Senior Vice Provost for Academic Affairs



PASSIONATE PERFORMANCE

MARYANNE TELESE, REALTOR®

For 25 years, music was her life, but she is just as passionate about her career in real estate. As one of the area's leading real estate professionals, Maryanne puts everything she has into helping others with one of the most important investments of their lives: a home. Whether on stage or helping her clients with all their real estate needs, you can be sure Maryanne is Putting a Passion Into Her Performance. Maryanne Telese can help make your next move in Ann Arbor your best yet.

CELLULAR

734.645.3065

WEB SITE

www.maryannetelese.com

E-MAIL

mteleserealtor1@aol.com



1898 West Stadium Blvd. Ann Arbor MI 48103



VIRTUOSO: \$10,000-\$19,999

Cairn Foundation

Mohamed and Hayat Issa/Issa Foundation
University of Michigan Center for Chinese Studies



CONCERTMASTER: \$5,000-\$9,999

Rosalie Edwards/Vibrant Ann Arbor Fund

GlaxoSmithKline Foundation

Eugene and Emily Grant Family Foundation

Pfizer Foundation

Sarns Ann Arbor Fund

The Seattle Foundation





UMS BOARD OF DIRECTORS

The UMS Board of Directors is a group of elected volunteers devoted to the performing arts and to our community. Their hard work ensures that UMS is able to offer outstanding performances year after year.

David J. Herzig
Chair

Stephen G. Palms
Vice Chair

Anne Glendon
Secretary

David N. Parsigian
Treasurer

Rachel Bendit
DJ Boehm

Janet Callaway

David Canter

Mark Clague

Mary Sue Coleman

Martha Darling

Julia Donovan Darlow
Monique Deschaine

Junia Doan
Stephen R. Forrest
Christopher Genteel

Patricia P. Green
Richard F. Gutow

Daniel Herwitz
Joel D. Howell
Christopher Kendall

S. Rani Kotha
Frank Legacki

Melvin A. Lester
Robert C. Macek

Lester P. Monts
Donald Morelock
Agnes Moy-Sarns

Sharon Rothwell
Cheryl L. Soper
Rick Sperling
Karen Jones Stutz

A. Douglas Rothwell,
Chair, Corporate Council

James C. Stanley,
Past Board Chair

Clayton E. Wilhite,
Chair, National Council

Eileen Thacker,
Chair, Advisory Committee

UMS SENATE

The UMS Senate is composed of former members of the Board of Directors who dedicate time and energy to UMS and our community. Their ongoing commitment and gracious support of UMS are greatly appreciated.

Wadad Abed
Michael C. Allemang
Carol L. Amster
Gail Davis-Barnes
Kathleen Benton
Lynda Berg
Richard S. Berger
Maurice S. Binkow
Lee C. Bollinger
Charles W. Borgsdorf
Janice Stevens-Botsford
Paul C. Boylan
Carl A. Brauer, Jr.
William M. Broucek
Barbara Everitt Bryant
Robert Buckler
Letitia J. Byrd
Kathleen G. Charla
Leon S. Cohan
Jill A. Corr
Peter B. Corr
Ronald M. Cresswell
Hal Davis
Sally Stegman DiCarlo
Robert F. DiRomualdo
Al Dodds
James J. Duderstadt
Aaron P. Dworkin
David Featherman
David J. Flowers
George V. Fornero
Maxine J. Frankel
Patricia M. Garcia
Beverley B. Geltner
William S. Hann
Randy J. Harris
Walter L. Harrison
Deborah S. Herbert
Norman G. Herbert
Carl W. Herstein
Peter N. Heydon
Toni Hoover
Kay Hunt
Alice Davis Irani
Stuart A. Isaac
Thomas E. Kauper
David B. Kennedy

Gloria James Kerry
Thomas C. Kinnear
Marvin Krislov
F. Bruce Kulp
Leo A. Legatski
Earl Lewis
Patrick B. Long
Helen B. Love
Cynthia MacDonald
Judythe H. Maugh
Rebecca McGowan
Barbara Meadows
Joetta Mial
Alberto Nacif
Shirley C. Neuman
Jan Barney Newman
Roger Newton
Len Niehoff
Gilbert S. Omenn
Joe E. O'Neal
John D. Paul
Randall Pittman
Phil Power
John D. Psarouthakis
Rossi Ray-Taylor
John W. Reed
Todd Roberts
Richard H. Rogel
Prudence L. Rosenthal
A. Douglas Rothwell
Judy Dow Rumelhart
Maya Savarino
Ann Schriber
Edward R. Schulak
John J.H. Schwarz
Erik H. Serr
Ellie Serras
Joseph A. Sesi
Harold T. Shapiro
George I. Shirley
John O. Simpson
Herbert Sloan
Timothy P. Slottow
Anthony L. Smith
Carol Shalita Smokler
Jorge A. Solis
Peter Sparling

James C. Stanley
Lois U. Stegeman
Edward D. Surovell
James L. Telfer
Susan B. Ullrich
Michael D. VanHermert
Eileen Lappin Weiser
B. Joseph White
Marina v.N. Whitman
Clayton E. Wilhite
Iva M. Wilson
Karen Wolff

UMS STAFF

The UMS Staff works hard to inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences.

ADMINISTRATION & FINANCE

Kenneth C. Fischer
President

John B. Kennard, Jr.
Director of Administration

Kathy Brown
Executive Assistant

Beth Gilliland
Tessitura Systems Administrator

Patricia Hayes
Financial Manager

John Peckham
Information Systems Manager

DEVELOPMENT

Margie McKinley
Director of Development

Susan Bozell Craig
Senior Manager of Corporate Partnerships

Rachelle Lesko
Development Coordinator

Lisa Michiko Murray
Senior Manager of Foundation & Government Grants

Joanne Navarre
Manager of Annual Giving

Marnie Reid
Senior Manager of Individual Support

Cindy Straub
Associate Manager of Volunteers & Special Events

EDUCATION & COMMUNITY ENGAGEMENT

James P. Leija
Director of Education & Community Engagement

Mary Roeder
Associate Manager of Community Engagement

Omari Rush
Education Manager

MARKETING & COMMUNICATIONS

Sara Billmann
Director of Marketing & Communications

Sophia Kruz
Video Producer & Editor

Anna Prushinskaya
Manager of New Media & Online Initiatives

Truly Render
Press & Marketing Manager

PROGRAMMING & PRODUCTION

Michael J. Kondziolka
Director of Programming

Jeffrey Beyersdorf
Technical Director

Anne Grove
Artist Services Manager

Mark Jacobson
Programming Manager

Michael Michelin
Production Coordinator

Liz Stover
Associate Programming Manager

TICKET OFFICE

Jenny Graf
Ticket Services Manager

Christina Bellows
Ticket Office Associate

Suzie Davidson
Associate Ticket Services Manager

Kate Gorman
Front-of-House Coordinator

Willie Sullivan
Front-of-House/Ticket Office Assistant

Dennis Carter, Bruce Oshaben, Brian Roddy
Head Ushers

UMS CHORAL UNION

Jerry Blackstone
Conductor & Music Director

George Case
Assistant Conductor

Kathleen Operhall
Chorus Manager

Nancy Paul
Librarian

Jean Schneider
Accompanist

Scott Van Ornum
Accompanist

Donald Bryant
Conductor Emeritus

UMS NATIONAL COUNCIL

The UMS National Council is comprised of U-M alumni and performing arts enthusiasts across the country committed to supporting, promoting, and advocating for UMS with a focus on ensuring that the performing arts are an integral part of the student experience.

Clayton Wilhite
Chair

Andrew Bernstein
Kathleen Charla
Jacqueline Davis
Marylene Delbourg-Delphis
John and Betty Edman
Janet Eilber

Barbara Fleischman
Maxine Frankel
Eugene Grant
Charles Hamlen
Katherine Hein
David Heleniak
Toni Hoover
Judy Istock
Patti Kenner

Elise Kirk
Wallis Klein
Jerry and Dale Kolins
Zarin Mehta
James and Patty Read
Herbert Ruben
James and Nancy Stanley
Russell Willis Taylor
Bruce Tuchman

UMS CORPORATE COUNCIL

The UMS Corporate Council is a group of regional business leaders who serve as advocates and advisors to UMS as we seek to broaden our base of corporate support throughout southeastern Michigan.

A. Douglas Rothwell
Chair

Albert Berriz
Bruce Brownlee
Robert Buckler
Robert Casalou
Richard L. DeVore

Nolan Finley
Stephen R. Forrest
Michele Hodges
Mary Kramer
Maud Lyon
David Parsigian
Vivian Pickard

Ora Pescovitz
Sharon Rothwell
Frederick E. Shell
Michael B. Staebler
James G. Vella
David Herzig, *Ex-Officio*

UMS STUDENTS

Students in our internship and work-study program gain valuable experience in all areas of arts management while contributing greatly to UMS's continued success.

Brendan Asante
Dylan Baker
Emily Barkakati
Justin Berkowitz
Catherine Cypert
Adam Desjardins
Kari Dion
Brienne Dolce
Elizabeth Galafa
Ben Gugino
Tim Hausler
Sigal Hemy
Lauren Jacob

Molly Jeszke
Harleen Kaur
Scott Kloosterman
Emily Kloska
Kat Lawhead
Corinn Lewis
Meaghan McLaughlin
Gunnar Moll
Bryan Pansing
Skye Payne
Anna Piotrowski
Charlie Reischl
Steven Risko

Dereck Seay
Kayla Silverstein
Rhemé Sloan
Jason Spencer
Rachel Starnes
Haylie Stewart
Rachel Stopchinski
Sarah Suhadolnik
Melanie Toney
Jocelyn Weberg
Ian Williams
George Xue
Kathryn Zamarron



At Toyota,
we celebrate
differences.
And the people
who make them.

Toyota is proud to support the University Musical Society and their commitment to connecting audiences with performing artists from around the world in uncommon and engaging experiences.

© 2012



Our environmental reporting uses hybrid technology: intelligence and insight.

The Environment Report from Michigan Radio,
every Tuesday and Thursday at 8:55 a.m. and 5:45 p.m.

Understand Michigan...

NEWS • POLITICS • ARTS • BUSINESS • ENVIRONMENT



91.7 FM Ann Arbor/Detroit
michiganradio.org

Your NPR news station **npr**

UMS TEACHER INSIGHT

Through UMS Teacher Insight, we stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom.

Robin Bailey
Jennifer Burton
Jeff Gaynor

Neha Shah
Cynthia Page Bogen
Karen McDonald

Melissa Poli
Rebeca Pietrzak
Mark Salzer

UMS ADVISORY COMMITTEE

The UMS Advisory Committee advances the goals of UMS, champions the UMS mission through community engagement, provides and secures financial support, and assists in countless other ways as UMS ambassadors.

Eileen Thacker
Chair

Gail Ferguson Stout
Vice Chair

Audrey Schwimmer
Secretary

Barb Shoffner
Treasurer

Susan R. Fisher
Past Chair

Zakiyyah Ali
Sandy Aquino
Lorie Arbour
Barbara Bach
Karen Bantel
Pat Bantle
Linda Bennett
Francine Bomar
Connie Rizzolo Brown
Janet Callaway
Dennis J. Carter
Cheryl Clarkson
Judy Cohen
Wendy Comstock
Linda Creps
Sheila Crowley

Jon Desenberg
Leslie Desmond
Sharon Peterson Dort
Julie Dunifon
Gloria J. Edwards
Michaelene Farrell
Sara Fink
Laurel Fisher
Rosamund Forrest
Kathy Goldberg
Ken Gray
Linda Grekin
Nan Griffith
Nicki Griffith
Jane Holland
Nancy Karp
Kendra Kerr
Freddi Kilburn
Russell Larson
Marci Raver Lash
Mary LeDuc
Joan Levitsky
Jean Long
Melanie Mandell
Ann Martin
Fran Martin
Robin Miesel
Natalie Mobley

Christina Mooney
Amy J. Moore
Benita Maria Murrell
Chaity Nath
Sarah Nicoli
Kathleen Nolan
Marjorie Oliver
Liz Othman
Elizabeth Palms
Lisa Patrell
Anna Peterson
Ruth Petit
Susan Pollans
Anne Preston
Polly Ricciardo
Nan Richter
Valerie A. Roedenbeck
William Shell
Arlene P. Shy
Ren Snyder
Becki Spangler
Linda Spector
Nancy Stanley
Louise Taylor
Louise Townley
Ebru Uras
Sarajane Winkelman

Non-local banks think UMS is a brand of antacids.

At Bank of Ann Arbor, we know Ann Arbor inside and out. We use that knowledge to provide the products and services the people of Ann Arbor need. 734-662-1600 or boaa.com.

How can we help you?



Member FDIC

EDWARD
SUROVELL
 **REALTORS**

Proud past...Exciting future.



www.howardhanna.com

Join us in supporting the University Musical Society.

THE EXPERIENCE.



GETTING THE MOST OUT OF THE PERFORMANCE

We know that everyone enjoys the performance experience in different ways, so we encourage you to think about making choices when you enter the theater that allow you to be present, leave the worries of the day outside, and prepare to receive what the experience holds in store.

Be aware of your surroundings. Clearing your mind and connecting with what an artist or ensemble has to share is a very special gift, a gift which comes from a lifetime of training. One of the joys of attending live performances is the ability to share our experiences with one another, so revel in your opportunity to socialize, talk to your friends, discuss the performance, or simply say “hello” to someone new. Feel the energy that a room full of people creates. Look around and take in the entire picture. What goes on in this venue and in this community is truly unique and special, and we must all cherish and protect it.

PRELUDE DINNERS.


Enjoy a delicious meal and learn more about the evening's concert at Prelude Dinners. Park early, dine with fellow patrons, and hear about the artist, the performance, or the history of the work from our renowned guest speakers. Each evening begins at 5:30 pm with complimentary wine followed by a catered buffet dinner provided by local caterer Food Art.

PRELUDE DINNERS


New York Philharmonic
Saturday, February 23, 5:30 pm
Speaker: Mark Clague, Associate
Professor of Music, U-M School of Music,
Theatre & Dance

Alison Balsom, trumpet, and the
Scottish Ensemble
Saturday, April 20, 5:30 pm
Speaker: TBD

For information and reservations,
call Rachel Lesko at 734.764.8489.



Sheraton
Ann Arbor
HOTEL



Front Row
Seats are
Better when
Shared

Room rates
starting at
\$129 per
night

Book at Sheraton.com/annarbor or 734.996.0600

spg.
Starwood
Preferred
Guest

©2011 Starwood Hotels & Resorts Worldwide, Inc. All rights reserved. Sheraton and its logo are the trademarks of Starwood Hotels & Resorts Worldwide, Inc. or its affiliates. Offer subject to change and based on availability.

Reinhart

ReinhartRealtors.com



Proudly Supports
The University
Musical Society

734-747-7888
Charles Reinhart Company Realtors 
The real estate leader in Ann Arbor for over 40 years

PLEASE CONSIDER THE FOLLOWING:

- ✂ Turn off **cell phones and electronic devices**. We all know how terrible it is when a phone rings during a performance. It breaks that special bond between a performer and the audience. Illuminated screens on phones are also a visual distraction in a darkened theater.
- ✂ Our **volunteer ushers** are invaluable. They will show you to your seat, give you a program, help solve any problems, answer questions, and welcome you to the experience. Please do not hesitate to ask them for help.
- ✂ **Wear what you want** to the performance — this is Ann Arbor, after all! If you feel inspired to dress in some way related to the show, go for it. Express your own creativity.
- ✂ **Unwrapping candies** and cough drops *before* the performance begins cuts down on disruptive noise while the performance is in progress.
- ✂ Think about whether it is necessary to wear your favorite **perfume** tonight. Chances are that the folks sitting around you may appreciate an unscented experience.
- ✂ *The Good News*: most of our performance spaces — especially Hill Auditorium — have world-class acoustics. *The Bad News*: that means that when you **cough or sneeze** without first covering your mouth, you make an especially clear statement to fellow audience members and performers alike. Feel free to ask an usher for **cough drops** when you arrive at a UMS Choral Union event and please consider bringing cough drops with you to our other events.
- ✂ Thankfully, we manage to keep **last-minute changes** to a minimum, but please remember that all artists and repertoires are subject to change at a moment's notice.
- ✂ Programs with **larger print** are available by asking an usher.
- ✂ We make every effort to **begin performances on time**. The actual start time of a performance always reflects a combination of considerations. If you arrive after a performance has begun, we will get you inside the theater and to your seat as soon as it is appropriate. We work together with the artists to determine late seating breaks that will not disrupt their performance or the experience of the audience.



Confucius Institute
at the University
of Michigan



密歇根大学孔子学院

The **Confucius Institute at the University of Michigan** is your gateway to Chinese arts and cultures. Please contact us for details of upcoming exhibitions, lectures, performances and other events.

715 N. University, Suite 201 • Ann Arbor, MI 48104 USA
Phone: 734.764.8888 • Fax: 734.764.0808
confucius@umich.edu • <http://confucius.umich.edu>

Bringing it all together

We are a local, independent, fee-only advisory firm.

Learn more about our team and strategies at:

www.risadvisory.com

734-769-7727



Retirement Income Solutions

Helping to grow and preserve your wealth

455 E. Eisenhower Parkway, Suite 300 Ann Arbor, Michigan 48108

THE EVENT PROGRAM.

THURSDAY, JANUARY 31 THROUGH
FRIDAY, FEBRUARY 15, 2013

- 03 JAZZ AT LINCOLN CENTER ORCHESTRA WITH
WYNTON MARSALIS**
Thursday, January 31, 7:30 pm
Hill Auditorium
- 07 ANGÉLIQUE KIDJO
WITH SPECIAL GUEST MEKLIT HADERO**
Friday, February 1, 8:00 pm
Hill Auditorium
- 11 NEW CENTURY CHAMBER ORCHESTRA WITH
NADJA SALERNO-SONNENBERG**
Saturday, February 2, 8:00 pm
Rackham Auditorium
- 21 BERLIN PHILHARMONIC WIND QUINTET**
Saturday, February 9, 8:00 pm
Rackham Auditorium
- 31 THE KING'S SINGERS**
Thursday, February 14, 7:30 pm
St. Francis of Assisi Catholic Church
- 39 KODO**
Friday, February 15, 8:00 pm
Hill Auditorium

We want this program book to engage you in a conversation that deepens your experience and connection to the performance both inside the theater and after you leave it. We are always conserving resources at UMS. If you are coming to multiple performances within a program book edition, please keep your book and return with it.



UMS WOULD LIKE TO THANK

KEYBANK AND

GIL OMENN & MARTHA DARLING

FOR THEIR SUPPORT OF TONIGHT'S PERFORMANCE BY
JAZZ AT LINCOLN CENTER ORCHESTRA WITH
WYNTON MARSALIS.



Esperanza Spalding Radio Music Society

Saturday, April 6, 8 pm
Michigan Theater

Leo Genovese, Piano
Lyndon Rochelle, Drums


Jef Lee Johnson, Guitar
Jeff Galindo and Corey King, Trombones
Igmar Thomas and Leala Cyr, Trumpets
Dan Blake, Tia Fuller, and
Aaron Burnett, Saxophones
Cris Turner, Backing Vocals

Media partners WDET 101.9 FM, WEMU 89.1 FM,
and Ann Arbor's 107one.



Tickets on Sale Now

For more information, visit
www.ums.org or call 734.764.2538.

A close-up photograph of Wynton Marsalis playing a trumpet. He is wearing a dark suit and a light blue shirt. The background is dark and out of focus, showing other musicians.

UMS PRESENTS

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

Wynton Marsalis, *Music Director, Trumpet*

Ryan Kisor, *Trumpet*

Alphonso Horne, *Trumpet*

Kenny Rampton, *Trumpet*

Vincent R. Gardner, *Trombone*

Elliot Mason, *Trombone*

Chris Crenshaw, *Trombone*

Sherman Irby, *Saxophones*

Ted Nash, *Alto and Soprano Saxophones, Clarinet*

Walter Blanding, *Tenor and Soprano Saxophones, Clarinet*

Victor Goines, *Tenor and Soprano Saxophones, B-flat and Bass Clarinets*

Paul Nedzela, *Baritone and Soprano Saxophones, Bass Clarinet*

Dan Nimmer, *Piano*

Carlos Henriquez, *Bass*

Ali Jackson, *Drums*

Thursday Evening, January 31, 2013 at 7:30

Hill Auditorium • Ann Arbor

37th Performance of the 134th Annual Season

19th Annual Jazz Series

Photo: Wynton Marsalis; photographer: Frank Stewart

PROGRAM

25th Anniversary Tour

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

Tonight's performance is sponsored by KeyBank.

Tonight's performance is supported by Gil Omenn and Martha Darling.

Media partnership is provided by WEMU 89.1 FM and *Metro Times*.

The Steinway piano used in this evening's concert is made possible by William and Mary Palmer.

Brooks Brothers is the official clothier of the Jazz at Lincoln Center Orchestra with Wynton Marsalis.

Become a fan of Jazz at Lincoln Center on Facebook: facebook.com/jazzatlincolncenter; follow Jazz at Lincoln Center on Twitter: twitter.com/jalcny; and watch Jazz at Lincoln Center on YouTube: youtube.com/jazzatlincolncenter.

Jazz at Lincoln Center Orchestra with Wynton Marsalis appears by arrangement with Ted Kurland Associates.



SMALL BITES

- American pianist, composer, and big-band leader Edward Kennedy “Duke” Ellington referred to his compositions as “American Music” rather than jazz.
- Throughout tonight's concert, individual JLCO musicians (including Mr. Marsalis) will solo over composed (i.e. written) arrangements, creating new melodies and rhythms in the spur of the moment. This is called “improvisation” and takes a lifetime of musical training, practice, and experience to master.
- JLCO drummer Ali Jackson, a Detroit native and Cass Technical High School alum, was recently a featured guest artist on UMS's *From Cass Corridor to the World* MLK Day concert at Hill Auditorium.
- Many of the JLCO saxophonists featured in tonight's concert have the proficiency to “double” on other woodwind instruments including flute and clarinet.

ARTISTS

The **JAZZ AT LINCOLN CENTER ORCHESTRA** (JLCO),

comprising 15 of the finest jazz soloists and ensemble players today, has been the Jazz at Lincoln Center resident orchestra since 1988. Featured in all aspects of Jazz at Lincoln Center's programming, this remarkably versatile orchestra performs and leads educational events in New York, across the US, and around the globe; in concert halls, dance venues, jazz clubs, and public parks; and with symphony orchestras, ballet troupes, local students, and an ever-expanding roster of guest artists.

Education is a major part of Jazz at Lincoln Center's mission and its educational activities are coordinated with concert and Jazz at Lincoln Center Orchestra tour programming. These programs, many of which feature Jazz at Lincoln Center Orchestra members, include the celebrated Jazz for Young People concert series, the *Essentially Ellington* High School Jazz Band Competition and Festival, the Jazz for Young People Curriculum, educational residencies, workshops, and concerts for both students and adults worldwide. Jazz at Lincoln Center educational programs reach over 110,000 students, teachers, and general audience members.

Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra spends over a third of the year on tour. The big band performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works, including compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Billy Strayhorn, Dizzy Gillespie, Benny Goodman, and Charles Mingus. Guest conductors have included Benny Carter, John Lewis, Jimmy Heath, Chico O'Farrill, Paquito D'Rivera, Jon Faddis, Robert Sadin, David Berger, and Gerald Wilson.

Over the last few years, the Jazz at Lincoln Center Orchestra has performed collaborations with many of the world's leading symphony orchestras,

including the New York Philharmonic, the Russian National Orchestra, the Berlin Philharmonic Orchestra, the Boston, Chicago, and London Symphony Orchestras, and the Orchestra Esperimentale in São Paulo, Brazil. The JLCO has also been featured in several education and performance residencies in the last few years, including those in France, Italy, Czech Republic, England, Switzerland, Germany, Brazil, and Japan.

Television broadcasts of Jazz at Lincoln Center programs have helped broaden the awareness of its unique efforts in music. Jazz at Lincoln Center has appeared on several XM Satellite Radio live broadcasts and eight *Live From Lincoln Center* broadcasts, carried by PBS stations nationwide; including a program which aired on October 18, 2004 during the grand opening of Jazz at Lincoln Center's new home, Frederick P. Rose Hall and in September 2005 during *Jazz at Lincoln Center's Higher Ground Benefit Concert*. To date, 14 recordings featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis have been released and internationally distributed, the most recent of which being *Vitoria Suite* (2010), *Portrait in Seven Shades* (2010), and *Congo Square* (2007).

For more information on Jazz at Lincoln Center, please visit www.jalc.org.

WYNTON MARSALIS, Managing and Artistic Director of Jazz at Lincoln Center, was born in New Orleans in 1961. Mr. Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands of diverse genres. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Mr. Marsalis made his recording debut as a leader in 1982, and has since recorded more than 70 jazz and classical albums which have garnered him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammy Awards in the same year, and he repeated this feat in 1984.

In 1997, Mr. Marsalis became the first jazz artist to be awarded the Pulitzer Prize in music for his oratorio *Blood on*

the *Fields*, which was commissioned by Jazz at Lincoln Center. To mark the 200th Anniversary of Harlem's historical Abyssinian Baptist Church in 2008, Mr. Marsalis composed a full mass for choir and jazz orchestra. The piece premiered at Jazz at Lincoln Center and followed with performances at the celebrated church. Mr. Marsalis composed his second symphony, *Blues Symphony*, which was premiered in 2009 by the Atlanta Symphony Orchestra and was performed again by the Boston Symphony Orchestra in 2010. In 2010, Mr. Marsalis premiered his third symphony, *Swing Symphony*, a co-commission by the New York Philharmonic, Berlin Philharmonic, Los Angeles Philharmonic, and The Barbican Centre. The Jazz at Lincoln Center Orchestra with Wynton Marsalis performed the piece with the Berliner Philharmoniker in Berlin in 2010, with the New York Philharmonic in New York City in 2010, and with the Los Angeles Philharmonic in Los Angeles in 2011.

Mr. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the US. He conducts educational programs for students of all ages and hosts the popular *Jazz for Young People* concerts produced by Jazz at Lincoln Center. Mr. Marsalis has also written and is the host of the video series *Marsalis on Music* and the radio series *Making the Music*. He has written six books: *Sweet Swing Blues on the Road* in collaboration with photographer Frank Stewart; *Jazz in*

the *Bittersweet Blues of Life* with Carl Vigeland; *To a Young Musician: Letters from the Road* with Selwyn Seyfu Hinds; *Moving to Higher Ground: How Jazz Can Change Your Life* with Geoffrey C. Ward, published by Random House in 2008; and *Squeak, Rumble, Whomp! Whomp! Whomp!*, illustrated by poster artist Paul Rogers and published in 2012. In October 2005, Candlewick Press released Mr. Marsalis' *Jazz ABZ: An A to Z Collection of Jazz Portraits* of 26 poems celebrating jazz greats, illustrated by Mr. Rogers.

In 2001, Mr. Marsalis was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and he has also been designated cultural ambassador to the United States of America by the US State Department through their CultureConnect program. In 2009, Mr. Marsalis was awarded France's Legion of Honor, the highest honor bestowed by their government. He has also been named to the Bring New Orleans Back Commission, former New Orleans Mayor C. Ray Nagin's initiative to help rebuild New Orleans culturally, socially, economically, and uniquely for every citizen. Mr. Marsalis was instrumental in the *Higher Ground Hurricane Relief* concert, produced by Jazz at Lincoln Center, which raised over \$3 million for the Higher Ground Relief Fund.

Mr. Marsalis led the effort to construct Jazz at Lincoln Center's new home, Frederick P. Rose Hall, which opened in October 2004, the first education, performance, and broadcast facility devoted to jazz, which Mr. Marsalis co-founded in 1989.



UMS ARCHIVES

This evening's concert marks Jazz at Lincoln Center Orchestra's 14th UMS appearance since the Orchestra's UMS debut in February 1994.

Wynton Marsalis makes his 16th appearance under UMS auspices, both with the Orchestra and in other ensemble configurations, including a February 1997 presentation of his Pulitzer Prize-winning oratorio, *Blood on the Fields*, at Hill Auditorium. Mr. Marsalis made his UMS debut in January 1996 with the Lincoln Center Jazz Orchestra Octet. The Orchestra and Mr. Marsalis last appeared at Hill Auditorium in February 2012.



UMS PRESENTS

ANGÉLIQUE KIDJO

Angélique Kidjo, *Vocals*
Dominic James, *Guitar*
Magatte Sow, *Percussion*
Itaiguara Brandao, *Bass*
Yayo Serka, *Drums*

with special guest

Meklit Hadero

Vocals and Guitar

featuring

Darren Johnston, *Trumpet*
Evan Flory Barnes, *Bass*
Darrell Green, *Drums*

Friday Evening, February 1, 2013 at 8:00
Hill Auditorium • Ann Arbor

38th Performance of the 134th Annual Season
Global Music Series

Photo: Angélique Kidjo; photographer: Nabil Elderkin

PROGRAM

Tonight's program will be announced from the stage by the artists and will be performed with one intermission following Meklit Hadero's set.

Funded in part by a grant from the Community Foundation for Southeast Michigan.

Media partnership is provided by WDET 101.9 FM and Ann Arbor's 107one.

Ms. Kidjo appears by arrangement with International Music Network.

Ms. Hadero appears by arrangement with ALIA Productions, Inc.



SMALL BITES

- Ms. Kidjo is fluent in and sings in four languages: Fon (spoken mainly in Benin), French, Yorùbá (spoken in West Africa), and English. She also sings in her own personal language.
- Benin is a country in West Africa bordered by Togo, Nigeria, Burkina Faso, and Niger.
- Ms. Kidjo founded The Batonga Foundation, named after one of her songs, to support secondary school and higher education for girls in Africa.
- Meklit Hadero was born in Ethiopia and grew up in Iowa, New York, and Florida.

ARTISTS

Beninese singer **ANGÉLIQUE KIDJO** is one of the greatest forces in African music today. She is renowned for high-energy performances and a dynamic, uplifting style that fuses the music of her homeland with Western influences. *The Guardian* has listed her as one of the "Top 100 Most Inspiring Women in the World," *Forbes* includes her in their list of "Africa's 40 Most Powerful Celebrities," and the BBC places her among "Africa's Most Iconic Figures." She was recently the recipient of the UN's prestigious "Champion of the Earth" award and was honored by the French government with the Insignia of the Order of Arts and Letters.

To date, Ms. Kidjo has released 12 albums including the Grammy Award-winning *Djin Djin*. PBS recently premiered the highly anticipated *Angélique Kidjo and Friends: Spirit Rising*, a 90-minute live concert special and CD/DVD taped at the WGBH Studios. The resulting 16-track album features special guests Josh Groban, Dianne Reeves, Branford Marsalis, Richard Bona, and Ezra Koenig (Vampire Weekend). *Spirit Rising* showcases Ms. Kidjo's breathtaking voice and exuberant spirit that can only be fully appreciated during one of her magical live performances.

Born in Ethiopia, raised in the US, and nurtured by San Francisco's richly diverse arts scene, **MEKLIT HADERO** embodies worlds. Joining her soul-filled phrasing to a songwriter's craft, her music's influences range wide — from

the jazz and soul favorites she grew up on; to the hip-hop and art-rock she loves; to folk traditions from the Americas and her forebears' East African home. Emerging from her adopted hometown of San Francisco, Ms. Hadero gained national attention with the 2010 release *On a Day Like this...* on Porto Franco Records. Her full-length debut announced the arrival, as the *San Francisco Chronicle* has put it, of "an artistic giant in the early stages." Born in Ethiopia in the early 1980s, Ms. Hadero grew up in Iowa, New York, and Florida. After studying political science at Yale, she moved to San Francisco and became



immersed in the city's thriving arts scene. Named a TED Global Fellow in 2009, Ms. Hadero has served

as an artist-in-residence at New York University, the De Young Museum, and the Red Poppy Art House. She has also completed musical commissions for the San Francisco Foundation and for theatrical productions staged by Brava! For Women in the Arts. She is the founder of the Arba Minch Collective, a group of Ethiopian artists in diaspora devoted to nurturing ties to their homeland through collaborating with both traditional and contemporary artists there.

UMS welcomes both Angélique Kidjo and Meklit Hadero, who make their UMS debuts this evening.

Patrick Murray, Kidjo Sound Engineer



UMS WOULD LIKE TO THANK

LINDA AND RONALD BENSON

FOR THEIR SUPPORT OF TONIGHT'S PERFORMANCE BY
NEW CENTURY CHAMBER ORCHESTRA WITH
NADJA SALERNO-SONNENBERG.



18th Annual Ford Honors Program
A Special Gala Dinner, Concert, and Afterglow

3.16.13



For information, please call 734.764.8489
or email ralesko@umich.edu.

The Ford Honors Program recognizes the longtime
generous support of UMS's education programs by



**Ford Motor Company Fund
and Community Services**

DTE Energy Foundation School & Educator
of the Year Awards are made possible by





UMS PRESENTS

NEW CENTURY CHAMBER ORCHESTRA

Nadja Salerno-Sonnenberg

Music Director and Violin

Saturday Evening, February 2, 2013 at 8:00
Rackham Auditorium • Ann Arbor

**39th Performance of the 134th Annual Season
50th Annual Chamber Arts Series**

Photo: San Francisco, California

PROGRAM

Felix Mendelssohn

String Symphony No. 10 in b minor

Adagio —

Allegro

William Bolcom

Romanza for Violin and String Orchestra

Romanza

Valse Funèbre

Cakewalk

Commissioned by and written for Nadja Salerno-Sonnenberg

MS. SALERNO-SONNENBERG

Heitor Villa-Lobos,

Arr. Clarice Assad

Bachianas Brasileiras No. 5 (excerpt)

Ária (Cantilena)

INTERMISSION

Richard Strauss

Metamorphosen for 23 Solo Strings, Op. 142

Adagio ma non troppo —

Agitato —

Adagio, tempo primo

Tonight's performance is supported by Linda and Ronald Benson.

Media partnership is provided by WGTE 91.3 FM.

Ms. Salerno-Sonnenberg and New Century Chamber Orchestra appear by arrangement with Opus 3 Artists.

New Century Chamber Orchestra records for NSS Music.

NOW THAT YOU'RE IN YOUR SEAT...

Romanticism is less a style than it is a state of mind – or rather, a state of the heart where our feelings speak louder than our intellect. Whether we are listening to an adolescent genius learning to control his emotions with classical restraint, or to an octogenarian master looking back on his life with immense sadness, whether we are dreaming of J. S. Bach under the blazing Brazilian sun or singing a love song for the violin in 21st-century North America: our souls are touched by something that cannot quite be put into words – something, indeed, that is more powerful than words.

String Symphony No. 10 in b minor (1823)

Felix Mendelssohn

Born February 3, 1809 in Hamburg,
Germany

Died November 4, 1847 in Leipzig

SNAPSHOTS OF HISTORY...IN 1823:

- President James Monroe introduces the Monroe Doctrine against colonization in North and South America
- Beethoven completes his *Missa solemnis*
- Rossini's *Semiramide* is first performed
- *The Lancet*, one of the world's most prominent medical journals, is founded
- William Sturgeon invents the first electromagnet

Mendelssohn's 12 string symphonies were first published in 1959, on the 150th anniversary of the composer's birth. Until then, their existence was barely known except to scholars. Now that they are readily available in print and on compact disc, we may have a much better grasp of how the young Mendelssohn's genius developed to the point where, at the age of 16, he was able to write the *Octet for Strings*, and, at 17, the *Midsummer Night's Dream Overture* – arguably some of the greatest music ever written by a teenager.

The road that led to these first peaks of Mendelssohn's creativity was marked by a body of work unsurpassed in scope and quality by any child prodigy in history (and that includes Mozart!). In addition to a large number of solo, chamber, and vocal works, Mendelssohn wrote no fewer than four concertos and 12 symphonies before his 15th birthday. His prodigious gifts were nurtured by an exceptionally well-rounded

education: his father, a wealthy banker, hired the best private tutors to teach his children, and hosted soirées attended by some of the greatest minds in Germany, including the naturalist Alexander von Humboldt, the philosopher Friedrich Hegel, and others. The string symphonies may have been heard at these private gatherings, but Mendelssohn suppressed them upon reaching adulthood – he regarded them as student works unworthy of public performance.

In a sense, these symphonies, scored for strings alone, are student works, but they obviously go far beyond what any teacher might reasonably expect from a pupil. Mendelssohn's teacher, Karl Zelter, was a long-time friend and musical advisor to Johann Wolfgang von Goethe, Germany's towering literary figure, whose poems he set to music in a simple style and to whom he eventually introduced his young student. Zelter's other claim to fame was the founding of the Berlin Singakademie, an institution devoted to the study and performance of the great choral works of the Baroque, especially those of Bach and Handel. Mendelssohn and his equally gifted sister Fanny became students there at an early age, and by the time he was 20, Felix directed the forces of the Singakademie in the first performances of Bach's *St. Matthew Passion* following decades of neglect. Zelter's teaching included a strong dose of Baroque counterpoint and a thorough study of the North German tradition as opposed to the Viennese classicism of Mozart and Beethoven, with which Mendelssohn had been familiar since early childhood.

The *String Symphony No. 10* is set apart from the other string symphonies by the fact that it is in a single movement – an “Allegro”

preceded by an “Adagio” introduction. Its scoring in five parts, with divided violas, is rather atypical for orchestral music and recalls Mozart’s two-violin quintets. The symphony has the dark, dramatic character found in many minor-key works from the Classical era. The intense chromaticism of the introduction and the passionate first melody of the “Allegro” hark back to the *Sturm und Drang* (“storm and stress”) style of the 1770s and 1780s. In 1816 — just a few years before Mendelssohn — the teenage Franz Schubert had also paid tribute to *Sturm und Drang* style in his *Symphony No. 4*, the so-called “Tragic.” Schubert’s and Mendelssohn’s first themes even share a similar melodic outline, due not to any direct contact between the two composers, but rather to the common sources from which both were drawing.

It is hard to tell, however, exactly where the *Sturm und Drang* inspiration ends and Mendelssohn’s emerging musical personality begins. Some of the cascading scales and triads sound like preparations for the similar passages in the Octet. A striking passage with parallel chords, first heard at the end of the introduction and repeated in the “Allegro,” is a fascinating individual touch, as is the fact that in the recapitulation, a large portion of the lyrical second theme is given to the violas, with the violins silent. All in all, one cannot cease to marvel at the maturity and assurance of the young Mendelssohn, who at 14 had not only learned all that could be learned in music, but had also begun to make his own unique contribution.

Romanza for Violin and String Orchestra (2010)

William Bolcom

Born May 26, 1938 in Seattle,
Washington

William Bolcom, one of America’s pre-eminent composers, was Featured Composer with the NCCO during the 2009–10 season. Among his works performed by the orchestra at that time was the brand-new *Romanza* for solo violin and string orchestra that Bolcom had composed for Nadja Salerno-Sonnenberg. The composer and the soloist had known each other for some years: Bolcom had written his third violin sonata for Ms. Salerno-Sonnenberg in 1992, and they premiered the work (which was called *Sonata Stramba*, or “Weird Sonata”) together at the Aspen Festival in 1993.

The new work is different in every respect. As Bolcom explained in an interview in 2010, he wanted to write a “shamelessly Romantic” piece inspired by Schubert, Schumann, and Mendelssohn. Yet inspiration doesn’t necessarily mean stylistic influence, and the *Romanza*, cast in the usual three-movement concerto form (fast-slow-fast), displays that effortless eclecticism for which Bolcom has long been known. The work opens like a true lyrical romance but before long, a more animated and passionate section arrives; the second half of the movement turns into an elfin scherzo that does hark back to Mendelssohn. Yet the scherzo concludes with a dramatic outburst where the fun is suddenly over; the lyrical opening then returns, followed by a more exuberant version of the scherzo music.

The slow movement begins as a “Valse funèbre” — in waltz rhythm but with a mysterious and unsettling melody played by the muted double basses. The mood loosens up somewhat in the second half of the movement, a sensual English waltz.

The second and third movements are connected by a capricious cadenza, which leads into the concluding “Cakewalk” in which Bolcom, one of the pioneers of the ragtime revival in the 1970s, indulges his great love for vernacular music — and does so with all the sophistication of a classical master.

SNAPSHOT OF HISTORY... IN 2010:

- Deepwater Horizon oil spill
- Colin Firth stars as King George VI in *The King’s Speech*
- Hans Werner Henze’s last opera, *Gisela* is premiered in Germany
- Mario Vargas Llosa receives the Nobel Prize for Literature
- The Burj Khalifa skyscraper, the tallest man-made structure to date (2,722 feet), is completed in Dubai, United Arab Emirates

A Conversation with Nadja Salerno-Sonnenberg and William Bolcom

On the genesis of *Romanza*:

NSS: When I started the Featured Composer Program for NCCO, Bill was always there in my mind. It was just a question of seeing if he would be available, and thankfully he was. I told him that he could write anything, absolutely anything for us. He said he wanted to write me a concerto. I said, "Are you sure? Because it really doesn't have to be for me. You can write a trombone concerto if that's what you've got in your head right now. You can write a symphony for the orchestra, anything but a violin concerto." And he said, "Why are you saying this?" And I said "Because I'm going to have to LEARN your piece!" And he laughed and said "Poor Nadja!" From that point on, I had absolutely nothing to do with how *Romanza* came to be. Bill told me it was already written in his head and all he needed to do was put it down on paper. You know, Bill still writes his music with pen and paper?? Not a computer. I think that's fantastic really...until you get the music and have to learn it — with his handwriting!

WB: I didn't want a usual concerto. This is why I've liked serenades, divertimenti, and all the forms that allow soloists in other roles than the usual soloist vs. orchestra one. There is some virtuosity for the soloist in *Romanza*, but that is not the point of the piece. It seems to be for me rather the emotional climate that the piece generates; it's not as anti-virtuosic as, say, Berlioz's *Harold in Italy*, but the soloist is more an actor in a play than the usual concerto's technically brilliant hero vs. enormous orchestral forces, against which he/she prevails, of course. In *Romanza* maybe the soloist doesn't prevail. It's a sweet-sad ending, but still wins in a non-heroic way. At least I feel that way about the piece.

On the challenges of *Romanza*:

NSS: For me the most challenging part of learning a contemporary work is "getting it." No one has played it before; you have nothing to refer to. You have not heard what it sounds like with the orchestra or even a piano reduction. You are out in the cold. And when I learn a piece, so, so many of my decisions technically are based on what I want to do

musically. So in essence I learn the notes and figure it out as best as I can, and then later I really have to just relearn the piece.

WB: The piece is powered by a sort of tension between direct lyricism and something darker. You get directly appealing, I hope, musical ideas with something hidden and mysterious behind them.

On the style of *Romanza*:

NSS: Well I think that since Bill knew he was writing this piece for me to perform, he probably infused it somewhat with how he hears me as a player. It's always incredibly interesting to see how people think of you as a performer.

WB: As I look at it again I realize I'm touching on the early Romantics stylistically without ever really sounding like them. But Nadja is a bold performer who for me invokes the grand style, so I thought this musical world of grand gestures would be terrific for her; the idiom is heated rather than dispassionate, joyful, and desolate at once, full of emotional extremes, which ought to be fun for her.

On working with each other:

NSS: I have always, always loved Bill's music. I think mostly because it is so incredibly varied. He has a spectacular spectrum of styles, colors, intricacies, and emotions. His music is emotional, for me at least, and that is what I react to it so strongly. When I met him, I was shocked at how genuine a guy he was. He could not have been more warm, enthusiastic, and fun. He is truly a great, great guy that happens to be intensely talented.

WB: I loved working with Nadja on the third violin sonata in the 1990s. At first in rehearsal she was diffident but soon berated me (rightly) for not practicing enough. The solo part for *Romanza* was actually foisted on her; I don't think she'd wanted a solo piece for this commission. I just wanted to do it, and I'm glad she has gone along with the gig!

Bachianas Brasileiras No. 5

(1938–1945)

Heitor Villa-Lobos

Born March 5, 1887 in Rio de Janeiro,
Brazil

Died November 17, 1959 in Rio de
Janeiro

SNAPSHOT OF HISTORY... IN 1938:

- *Anschluss*: Nazi Germany occupies neighboring Austria
- Béla Bartók's *Sonata for Two Pianos and Percussion* is premiered in Basel, Switzerland
- Thornton Wilder's play *Our Town* is first performed in Princeton
- The great Russian poet Osip Mandelstam dies in a Siberian camp
- Hans Asperger first describes the syndrome – a form of autism – to which he gave his name

Early in his life, Villa-Lobos absorbed many different forms of Brazilian music and these traditions inspired an extremely vast and varied oeuvre over the years. Through extended stays in Paris, he became acquainted with new European music, and he was able to create a most original and personal synthesis out of these diverse elements. He became a leading champion of music education in Brazil, and the first South American composer to achieve world-wide renown. He composed hundreds of works, including 12 symphonies, 17 string quartets, in addition to the two large multi-work series *Chôros* and *Bachianas Brasileiras* in which he developed an original and authentic Brazilian style.

Villa-Lobos's admiration for the music of J.S. Bach bordered on religious worship. He once called the German master "greater than the greatest of mortals," conducted the first Brazilian performance of the b-minor Mass in 1935, and made numerous arrangements of Bach's music; among others, he transcribed preludes and fugues from the *Well-Tempered Clavier* for workers' chorus!

Between 1930 and 1945, he also composed a total of nine works – all for different instrumental forces – with the title *Bachianas Brasileiras* in which he wanted to write, as he himself put it, "the kind of music the Leipzig master might have written had he been born a 20th-century Brazilian composer." Unlike such European contemporaries as Stravinsky, Hindemith, or Martin who experimented with various kinds

of "neo-Baroque" styles, Villa-Lobos adopted few actual characteristics of Bach's music but strove to capture its spirit instead.

By far the best known of the *Bachianas* – and, indeed, by far the most popular of all of Villa-Lobos's works – is No. 5 or, more precisely, the opening "Aria" from what eventually became a two-movement composition. Villa-Lobos originally conceived the piece for soprano and eight cellos (he had started his career as a cellist!), and subsequently made several alternative versions, both with and without singer. The "Aria" may be seen as being loosely modeled on the "Air" from Bach's *Orchestral Suite No. 3*, but its utterly unpredictable rhythmic flow and its extremely subtle accompaniment make it quite un-Bachian. Even when sung by a soprano, this memorable melody has no text (like Rachmaninoff's famous *Vocalise*), though its faster middle section does have one, written by singer and poet Ruth Valadares Corrêa, who was the soloist at the first performance.

Seven years after the "Aria," Villa-Lobos added a fast dance as a second movement and called it *Martelo* – a type of Brazilian folksong. *Bachianas Brasileiras No. 5* was published in 1947 with a dedication to "Mindinha," that is, Arminda Neves de Almeida Villa-Lobos, who was the composer's companion during the last 23 years of his life.

Metamorphosen for 23 Solo Strings, Op. 142 (1945)

Richard Strauss

Born June 11, 1864 in Munich, Germany

Died September 8, 1949 in Garmisch
Partenkirchen

SNAPSHOT OF HISTORY... IN 1945:

- World War II ends; the atomic bomb is dropped on Hiroshima and Nagasaki
- *Animal Farm* by George Orwell is published
- Alfred Hitchcock's film *Spellbound* is released
- Benjamin Britten's opera *Peter Grimes* is first performed
- Rodgers and Hammerstein's *C Carousel* opens on Broadway

March 1945. The end of World War II in Europe was imminent as the Allies were closing in on a rapidly disintegrating and completely devastated Germany that was

beginning to pay the price of 12 years of Nazi madness. Some of the best German minds were in doubt whether the country would ever recover from the disgrace of having started the most terrible war in history and from the resulting destruction.

In his Californian exile, the 70-year-old Thomas Mann was working on a new novel, *Doktor Faustus*, in which the narrator, Dr. Serenus Zeitblom, expresses his horror at these events and bemoans what he sees as the end of a thousand-year civilization, passionately cursing the “corrupters” of his people.

Back in Germany, Richard Strauss, age 81, was sitting in his house in the little town of Garmisch-Partenkirchen high in the Bavarian Alps, mourning the ruin of the great German cities where he had spent his life and the great opera houses that had seen his triumphs; all was now reduced to a mass of rubble.

Mann and Strauss were not friends: besides other conflicts, the writer never forgave the composer for staying in Germany throughout the Hitler era. For a while, Strauss had even appeared to endorse the regime by serving as president of the state music bureau (1933–35). But he had fallen out of favor soon enough, partly for working with Stefan Zweig, who was Jewish, on the opera *Die schweigsame Frau* (“The Silent Woman”), and partly for having a Jewish daughter-in-law. (After the war, his name was cleared by the denazification board and he died with his dignity restored.)

Unlike Mann, Strauss was not interested in politics and lived only for his art. But that does not mean that he did not respond to his country’s tragedy in his own manner. And *Metamorphosen*, this great elegy for the end of a world, does seem to echo Zeitblom’s words to some extent — although stylistically, it is very different from the way Mann/Zeitblom describes the music of the imaginary composer Adrian Leverkühn, the protagonist of *Doktor Faustus*.

The title *Metamorphosen* came to Strauss from Goethe. Strauss biographer Norman Del Mar reports that the composer sought comfort from the horrors of the time by re-reading Goethe’s complete works, which included *Die Metamorphose der Pflanzen* (“The Metamorphosis of Plants”) — the “Prince of Poets” had written both a scientific treatise and a poem with that title. In the context of the composition, the word refers

to the transformation of a few basic motifs, including the opening of the funeral march from Beethoven’s Third Symphony, which undergoes a most striking metamorphosis in Strauss’s work.

Strauss called *Metamorphosen* a “study for 23 solo strings.” This means that no two players have exactly the same part, though of course doublings are frequent. The texture is in general much denser than in most other orchestral music because of the presence of a greater-than-usual number of notes within the same sound spectrum. Almost every note is heard in two (sometimes three) different octaves simultaneously at any given moment. In addition, the pattern of doublings varies constantly as the 23 solo instruments are regrouped in ever-changing combinations.

The harmonies in *Metamorphosen* are all classical, yet the way they are joined together is anything but conventional. The first four chords of the piece are e minor, A-flat Major, g minor, and A Major — hardly a run-of-the-mill sequence. And the continuation is well worthy of that astonishing beginning.

One of the greatest challenges Strauss faced in *Metamorphosen* was how to build a slow movement of 30 minutes’ length that had enough variety yet always preserved the same general character. He did not follow sonata form or any other traditional pattern. Instead, he arranged his thematic material in such a way as to create a constant “ebb and flow”: there are waves of growing and decreasing intensity, sections with more or fewer instrumental parts and in a faster or slower tempo. The many smaller waves ultimately merge into a single big one: the music gradually gets louder, faster, and more intricate, both rhythmically and contrapuntally, before returning to the original soft, slow, and chordal texture.

The rich tapestry of the piece is made up of several melodic motifs, all related to one another through the use of dotted and tied-over notes, triplets, and other recurrent rhythmic devices. One of these motifs, the first one to appear in the violins, is derived from the second movement of Beethoven’s “Eroica” Symphony. It is heard again and again in many different keys and orchestrations, but it is not until the very end that Beethoven’s funeral march appears in its original form in the basses. In the manuscript, Strauss wrote under this theme the words “IN MEMORIAM!”

With the nostalgic late Romantic style of his final works, Strauss may have seemed something of a musical dinosaur to younger composers. Or, to put it more kindly, as Del Mar does, Strauss was "a figure from the past, the last great Master of a bygone age." To which we might add: But what an age! And what a Master!

Program notes by Peter Laki.

ARTISTS

Passion, excitement, and innovation are the hallmarks of internationally-acclaimed soloist and chamber musician **NADJA SALERNO-SONNENBERG**'s artistry. Highly regarded for her compelling performances, daring interpretations, and dedication to her craft, she is one of today's leading violinists, renowned



for her work on the concert stage, in the recording studio, and in her role as music director of the San Francisco-based New Century

Chamber Orchestra, which she joined in January 2008. With successful careers in both the solo and chamber music worlds, Ms. Salerno-Sonnenberg continues to enthrall audiences of all ages.

A powerful and creative presence on the recording scene, Ms. Salerno-Sonnenberg continues to enrich the collection of her record label, NSS Music, which she started in 2005. In addition to her over 20 releases on the EMI and Nonesuch labels, she has also made several recordings for NSS MUSIC (www.nssmusic.com), featuring both concerto and chamber pieces.

Nadja Salerno-Sonnenberg's exceptional artistry is paired with great musical intelligence which, along with her unique personality, have served

her well in numerous environments — on camera hosting a *Backstage/Live from Lincoln Center* program for PBS, appearing in the PBS/BBC series *The Mind*, and even talking to Big Bird on Sesame Street. She was the subject of the 2000 Academy Award-nominated film *Speaking in Strings*, an intensely personal documentary on her life, which premiered at the Sundance Film Festival and was released in theaters nationwide and subsequently premiered on HBO's Signatures channel in 1999.

Ms. Salerno-Sonnenberg's professional career began in 1981 when she won the Walter W. Naumburg International Violin Competition. In 1983 she was recognized with an Avery Fisher Career Grant, and in 1988 was Ovation's Debut Recording Artist of the Year. In 1999, she was honored with the prestigious Avery Fisher Prize, awarded to instrumentalists who have demonstrated "outstanding achievement and excellence in music."

The **NEW CENTURY CHAMBER ORCHESTRA**, one of only a handful of conductorless ensembles in the world, was founded in 1992 by cellist Miriam Perkoff and violist Wieslaw Pogorzelski. Musical decisions are made collaboratively by the 19-member string ensemble, including San Francisco Bay Area musicians and those who travel from across the US and Europe to perform together. World-renowned violin soloist, chamber musician, and recording artist Nadja Salerno-Sonnenberg leads from the concertmaster chair. She joined the ensemble as music director and concertmaster in January 2008, bringing "a new sense of vitality and determination, as well as an audacious swagger that is an unmistakable

fingerprint of its leader," according to *Gramophone* magazine. In 2011, Ms. Salerno-Sonnenberg and New Century embarked on the Orchestra's two most extensive tours to-date. The performances in the Midwest, east coast, and southern California garnered record-breaking audiences and national critical acclaim.

In addition to performing classic pieces of chamber orchestra repertoire, New Century commissions important new works, breathes life into rarely heard jewels of the past, and performs world premieres. The New Century Chamber Orchestra Featured Composer program commissions composers to write new works, with the goals of expanding chamber orchestra repertoire and providing audiences with a deeper understanding of today's living composers. The orchestra provides insight into the breadth of the Featured Composer's work by performing a variety of pieces by the composer throughout the season. As part of its dedication to the future of music, New Century also provides musical education to students at elementary schools in Marin City and San Rafael's Canal District, which cannot otherwise afford to offer music instruction.

The orchestra has released six compact discs. The two latest albums, *Together* (released August 2009) and *LIVE: Barber, Strauss, Mahler* (released November 2010), were recorded with Nadja Salerno-Sonnenberg on the NSS Music label. Other recordings include a 1996 collaborative project with Kent Nagano and the Berkeley Symphony Orchestra featuring the work of 20th century-Swiss composer Frank Martin, and *Written With the Heart's Blood*, a 1997 Grammy Award finalist, both on the New Albion label. In 1998 the orchestra recorded and released works of Argentine composers Alberto Williams and Alberto Ginastera on the d'Note label, and, in 2004, the orchestra recorded and released *Oculus*, a CD of Kurt Rohde's compositions on the Mondovibe label. All of the recordings have been distributed both internationally and in the US. The orchestra's first concert DVD, filmed by Paola di Florio, director of the 1999 Academy Award-nominated film *Speaking in Strings*, was released on NSS MUSIC on May 8, 2012. The DVD weaves together documentary footage and a live tour concert from a February 2011 performance at the Broad Stage in Santa Monica.



UMS ARCHIVES

This evening's concert marks the New Century Chamber Orchestra's second appearance under UMS auspices following its UMS debut in February 2011 at Rackham Auditorium.

Ms. Salerno-Sonnenberg makes her sixth appearance under UMS auspices this evening. Ms. Salerno-Sonnenberg made her UMS debut at Hill Auditorium in April 1988 as part of the 95th May Festival with the Pittsburgh Symphony Orchestra. She most recently appeared at Rackham Auditorium with the New Century Chamber Orchestra in February 2011.

NEW CENTURY CHAMBER ORCHESTRA

VIOLINS

Nadja Salerno-Sonnenberg,
Music Director and Concertmaster
 Dawn Harms,
Associate Concertmaster
 Candace Guirao,
Principal Second Violin
 Karen Shinozaki Sor
 Michael Yokas
 Liza Zurlinden
 Evan Price
 Jennifer Cho
 Sara Usher
 Hrabba Atladottir

CELLOS

Susan Babini, *Principal*
 Robin Bonnell
 Michelle Djokic
 Isaac Melamed
 Kathleen Balfe

BASSES

Karl Doty, *Acting Principal*
 Kristin Zoernig
 Mark Wallace

VIOLAS

Anna Kruger, *Principal*
 Lynne Richburg
 Jenny Douglass
 Emily Onderdonk
 CarlaMaria Rodrigues

NEW CENTURY CHAMBER ORCHESTRA ADMINISTRATION

Parker E. Monroe, *Executive Director*
 Everett L. Doner, *Director of Operations*
 Sarah Riddle, *Director of Marketing and Institutional Giving*
 Alana Zavett Green, *Director of Individual Giving*
 Thomas Busse, *Interim Director of Finance*
 Barbara Christmann, *Education and Operations Coordinator*
 Kissa Mercado, *Development and Marketing Associate*
 Gary Harrell, *Patron Services Representative*
 Sarah Vardigans, *Stage Manager*

HONORARY BOARD

Gordon P. Getty, *Chairman*
 Stuart Canin
 Margaret E. Haas
 Larry Alan Kay
 James J. Ludwig
 Steven L. Scheid

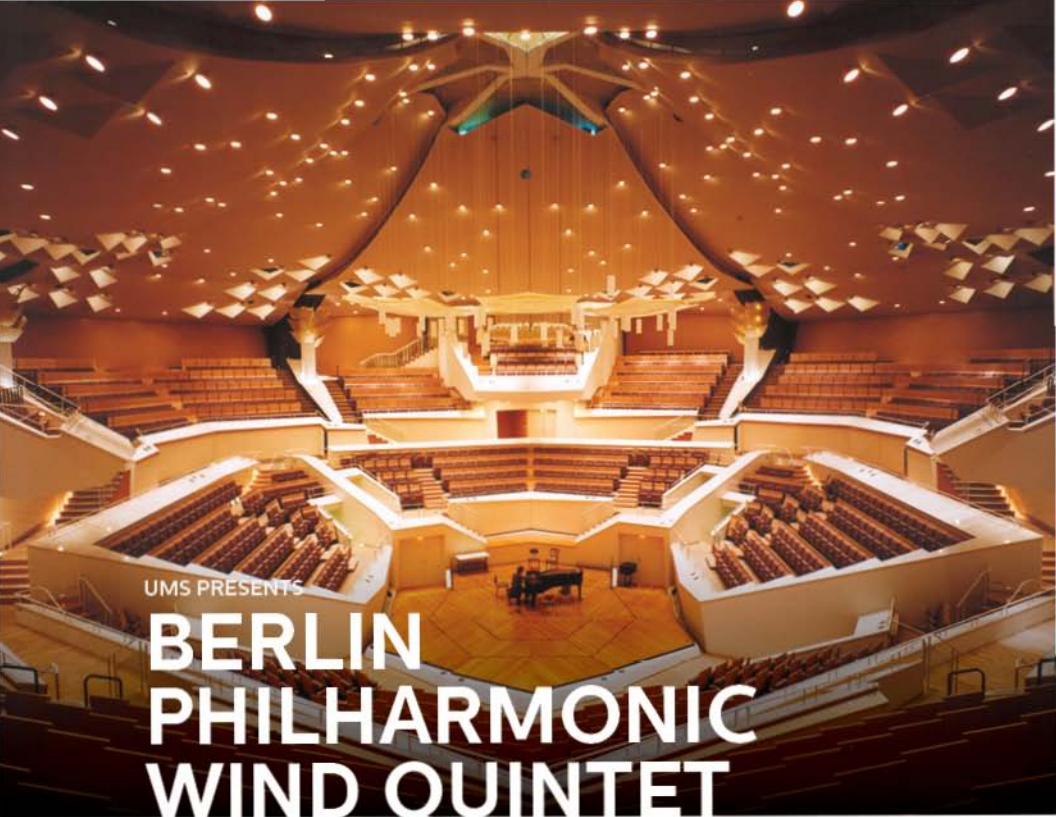
BOARD OF DIRECTORS

Mark Salkind, *President*
 Lucinda Lee Katz, *Vice President*
 Richard Lonergan, *Treasurer*
 Jerry Voight, *Secretary*
 Patricia Anderson
 Teresa Darragh
 Jerome Dodson
 Jackie Fletcher
 John Gambs
 Paula Gambs
 Bettina Glenning

William Isenberg
 Shira Lee Katz
 Sue Larson
 Alexander Leff
 Cynthia Marcucci
 Carolyn Spitz
 Caroline Wood

FOR OPUS 3 ARTISTS

David V. Foster, *President and CEO*
 Leonard Stein, *Senior Vice President; Director, Touring Division*
 John C. Gilliland III, *Associate, Touring Division*
 Kay McCavic, *Tour Manager*



UMS PRESENTS

BERLIN PHILHARMONIC WIND QUINTET

Michael Hasel, *Flute*
Andreas Wittmann, *Oboe*
Walter Seyfarth, *Clarinet*
Fergus McWilliam, *Horn*
Marion Reinhard, *Bassoon*

with
Martin Katz, *Piano*

Saturday Evening, February 9, 2013 at 8:00
Rackham Auditorium • Ann Arbor

40th Performance of the 134th Annual Season
50th Annual Chamber Arts Series

Photo: The Berliner Philharmonie, Berlin, Germany

PROGRAM

Wolfgang Amadeus Mozart,

Arr. Michael Hasel

Fantasie in f minor, K. 608 (for "Mechanical Organ")

Allegro — Andante — Allegro

Kalevi Aho

Kvintetto (Windquintet)

Agitato

Vivace, leggiero

Marziale, pesante

Andante, con tristezza

INTERMISSION

Jacques Ibert

Trois pièces brèves

Allegro

Andante

Assez lent — Allegro scherzando

Darius Milhaud

La Cheminée du roi René

Cortège

Aubade

Jongleurs

La maousinglade

Joutes sur l'arc

Chasse à Valabre

Madrigal-nocturne

Francis Poulenc

Sextet for Piano and Wind Quintet

Allegro vivace

Divertissement

Finale

Mr. Katz

Tonight's performance is supported by Penny and Ken Fischer.

Media partnership is provided by WGTE 91.3 FM.

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

The Berlin Philharmonic Wind Quintet appears by arrangement with David Rowe Artists, www.davidroweartists.com.

The Berlin Philharmonic Wind Quintet (www.windquintet.com) records exclusively for BIS Records.

NOW THAT YOU'RE IN YOUR SEAT...

Evenings of chamber music for winds are less frequent on our concert calendars than piano trios or string quartets, which is understandable since the latter were central to the work of so many of our canonical masters for so many years. Wind music was long treated as a lighter genre: more often than not, wind ensembles played serenades, divertimenti, and other forms of musical entertainment. Although Mozart wrote some of his greatest music for winds (either sextets and octets, or else solo winds combined with other instruments), it was not until the 20th century that the wind quintet (flute, oboe, clarinet, horn, bassoon) became established as a stable formation worthy of the attention of major composers. Unlike a string quartet, whose four instruments belong to the same family and are able to achieve a perfect blend, in a wind quintet each instrument has a very different sound quality and maintains its individual character even when mixing its *timbre* with the other members of the group. The acoustic combinations are endless...

Fantasia in f minor, K. 608 (for "Mechanical Organ") (1791)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg,
Austria

Died December 5, 1791 in Vienna

SNAPSHOTS OF HISTORY...IN 1791:

- Joseph Haydn composes his first set of London symphonies
- The Brandenburg Gate is completed in Berlin
- Pierre Charles L'Enfant begins to design the future capital of the US
- Robert Burns publishes his poem *Tam o'Shanter*
- Revolutionary France adopts its first written constitution, inspired by the Constitution of the US

As neither I (as the page-turning flautist of our ensemble) nor our audiences wished to deny ourselves further contact with Mozart's music, the use of transcriptions was an obvious step to take. Although, since we formed the ensemble in 1988, we have steadfastly refused to play arrangements (with the exception of a few display pieces and encores), we make an exception for Mozart, because his oeuvre includes certain works that cry out for a quintet arrangement if the transcription is carried out with due stylistic sensitivity.

Moreover, as the mechanical organ and glass harmonica are not readily available for concert performances, I hope that my arrangements will make some of Mozart's masterpieces more easily accessible for a larger audience.

The starting point for my arrangements was the text of the *Neue Mozart Ausgabe* (published by Bärenreiter), which has been carried over unaltered except for certain octave and chord doublings that had to be changed for technical reasons, especially in K. 608, where chords of up to 12 notes occur. The instruments (except for the horn) are used in accordance with the customs and technical capabilities of Mozart's era. I have used the horn according to modern performance technique, not least in order to achieve a greater range of color in the instrumentation, a point that Mozart evidently also considered important (see K. 452). To have restricted myself to the valve-less horn would have resulted in very sparing use of the instrument, especially in K. 594 and K. 608 with their wide harmonic range.

Mozart's three surviving works

for mechanical organ all come from the last year of his life. They were written in response to a commission from Count Josef von Deym's Müllersche Kunstgalerie in Vienna. This art gallery contained a curious mixture of exhibits: plaster replicas of ancient statues, wax reliefs, paintings, copper engravings, and mechanical musical instruments. In March 1791, the Count mounted a memorial exhibition for Field Marshal Baron Gideon von Laudon, an Austrian national hero, at which funeral music was to be played hourly. For this purpose Mozart wrote K. 594 (the last entry in his catalogue of works for December 1790) and K. 608 (dated 3 March 1791); K. 616, dated 4 May 1791, was intended for performance elsewhere in the collection; furthermore, we can conclude from Mozart's letters and fragments that he wrote additional pieces for mechanical organ, works which have regrettably not survived.

Clockwork organ or organ cylinder are terms referring to a flute-playing musical clock, in other words a mechanical organ that is coupled to a clock mechanism in order to reproduce music at a given point in time. These flute-playing musical clocks, for which such composers as Joseph Haydn and Ludwig van Beethoven also composed a number of pieces, were then very popular instruments in high society art galleries and other curiosity chambers. They existed in a wide range of types and with differing ranges, as can well be seen from Mozart's scores. For the four-part texture of K. 616, for example, a high-pitched instrument with small pipes was sufficient, whilst K. 608 requires chords of up to 12 notes and a considerably larger range.

Mozart's music for organ cylinder were soon arranged for other instruments in order to make

them accessible to a wider audience. The adaptations range from piano transcriptions to versions for orchestra. Several arrangements exist for wind quintet; the older ones (Meyer, Pillney) often take considerable liberties with the text, whilst the newer ones (Schottstädt, Schäfer) reproduce Mozart's music with much greater precision. In particular K. 608, an outstanding piece with fine contrapuntal passages, a fugue and a double-fugue (a late flowering of Mozart's preoccupation with the music of Bach), rapidly became well known. Beethoven made a copy of it for study purposes (he also possessed a copy of K. 594). Schubert's f-minor *Fantasy for Piano Four Hands* clearly shows its influence, and the "Adagio" from Franz Lachner's *Wind Octet* has obvious links with the "Andante" from Mozart's piece.

Finally, we can only marvel at the way Mozart's inspiration attained such elevated heights when tackling a task of which, as we know from his letters, he was not especially fond. As W. Hildesheimer points out in his biography of Mozart: Music of significance for a musical box, an almost tragic-comical combination, at any rate a triumph of the spirit over the material.

Program note by Michael Hasel, ©2000.

Kvintetto (Windquintet) (2006)

Kalevi Aho

Born March 9, 1949 in Forssa, Finland

SNAPSHOT OF HISTORY... IN 2006:

- Former Iraqi President Saddam Hussein is executed
- The film *The Lives of Others*, about the former East German secret police, is released
- Composer György Ligeti dies in Vienna at the age of 83
- Former Vice President Al Gore publishes his book *An Inconvenient Truth: The Planetary Emergency of Global Warming and What We Can Do About It*
- John Adams' opera *The Flowering Tree* is premiered in Vienna, in honor of the 250th anniversary of Mozart's birth

Kalevi Aho, one of Finland's leading composers, studied at the Sibelius Academy in Helsinki under Einojuhani Rautavaara and in West Berlin in Boris Blacher's composition class. He has been a lecturer in musicology at Helsinki University and professor of composition at the Sibelius Academy.

Known principally as a composer of large-scale works, Mr. Aho has, to date, composed 15 symphonies, 19 concertos, four operas, and several vocal works. His chamber music includes several quintets, quartets, sonatas, and solo works. He initially came to fame with his first symphony (1969) and second string quartet (1970). His works of that time showed such neo-classical traits such as a preoccupation with counterpoint (particularly fugues), and stylized renderings of older forms, such as the waltz. In the following decade he wrote in modernist and post-modernist styles. His use of irony and juxtaposition of contrasting moods and musical styles and genres has been compared to Gustav Mahler and Alfred Schnittke. His work also shows the influence of Einojuhani Rautavaara, especially when evoking mysterious textures, and Dmitri Shostakovich. His music has been extensively recorded by BIS Records.

Mr. Aho's *Wind Quintet* was commissioned by the Turku Philharmonic Orchestra (Finland) in 2006. It has four movements, the first three of which are each divided into two opposing halves. The first movement begins with a powerful "Agitato" but later gives way to a lyrical and singing *cantando*. The beginning of the second movement is playful and virtuosic but ends in a rhythmically accentuated and capricious *Allegro marcato*. The stylized march that begins the third movement ("Marziale") is followed by a wild, virtuosic *Furioso* before the

march returns. The final movement is a melancholy "Andante con tristezza," which begins with the oboe and clarinet playing off-stage and ends with the horn and bassoon leaving and playing off-stage.

From the composer:

The wind quintet is difficult to write for. The character and tone production of the instruments are very different, making balance and intonation critical; the instrumentation tends to emphasize higher pitches, hence very quiet *pianissimo* nuances are difficult to achieve. Therefore I have often written *unisono* passages in which the instruments double each other. Sometimes I reduce the music to just one or two voices. On occasion the horn is often the bass voice, playing lower than the bassoon, whereas the oboe is sometimes the highest and most dominant voice. The softer flute and clarinet might then take over the middle voices. By having some instruments play off-stage in the last movement, not only are extremely quiet dynamics achievable, the work acquires new spatial dimensions.

Program note by Fergus McWilliam.

Trois pièces brèves (1939)

Jacques Ibert

Born August 15, 1890 in Paris

Died February 5, 1962 in Paris

SNAPSHOT OF HISTORY... IN 1939:

- The Spanish Civil War ends with the defeat of the Republican forces
- Nazi Germany invades Poland: World War II begins
- John Steinbeck's novel *The Grapes of Wrath* is published
- Two of the most famous films of all time: *The Wizard of Oz* and *Gone With the Wind* are released
- Sigmund Freud dies in London at the age of 83

Jacques Ibert typifies the versatility of French composers in the early-20th century. Like Darius Milhaud, he too studied with André Gédalge as well as with Paul Vidal and Gabriel Fauré. The first-named may be less familiar today, but he was one of the most outstanding composition teachers in France at the time when there was an abundance of musical instructors.

Ibert fought in the front line for three years during the First World War; he was awarded the renowned Prix de Rome in 1919 and then lived for three years in Italy. He also chose to spend the period 1937–55 in Rome although his stay was interrupted by the Second World War; he was director of the French Academy in the Villa Medici.

Cynics have often held that a true genius could never win the Prix de Rome because it was reserved for mediocre composers. One may value Ibert's music in different ways but mediocrity was never among its characteristics. His work is not the reason why his name did not become better known; this is more likely due to his reserved, sometimes simply shy personality – a comparison with his teacher Fauré here being obvious.

A significant portion of Ibert's work was for wind instruments. It is piquant music in the best sense of the word, mostly from the 1930s and 1940s, flavored with a spark of Gallic humor. Ibert preferred unusual instrumental combinations and these three pieces, in the traditional fast-slow-fast order (the last one with a slow introduction) are among his rare pieces for normal wind quintet.

La Cheminée du roi René (1939)

Darius Milhaud

*Born September 4, 1892 in Aix-en
Provence, France*

*Died June 22, 1974 in Geneva,
Switzerland*

Darius Milhaud bore a strong similarity in one respect to his German colleague Paul Hindemith, who was three years his junior. Both had the ability to compose at any time and in any environment – resulting in each case a massive catalogue of works. Milhaud's compositional foundation was an eminent technical skill, acquired from extremely assiduous studies with Paul Dukas, Charles-Marie Widor, and André Gédalge. The last-named may be less familiar today, but was one of the most outstanding composition teachers in France at a time when there was no shortage of musical instructors.

As a principal representative (alongside Arthur Honneger) of the group Les Six, Milhaud soon became a focal point of attention. As a diplomat engaged by Paul Claudel he had already spent two years in Brazil, and he was later to live for a long time in the US. He soon became famous internationally, although he remains almost unknown in Germany even today – a state of affairs attributable partly to the theory set out above and partly to the way in which music by Jews was frowned upon in the Third Reich.

Like Hindemith, Milhaud liked to write playful music in which, with the superiority of a master, he could often perpetrate polytonal witticisms. Another sign of his mastery was not only that he wrote music with breath-taking speed but that this velocity never led to a mechanical aridity, simply because his fantasy was so abundant.

The title *La Cheminée du Roi René* (King René's Chimney) indicates this wind suite's origin as program music. It derives from the score for the film *Calvacade d'Amour*, which Milhaud wrote together with Roger Désormière (known principally as a conductor) and Arthur Honegger. The cavalcade of love mentioned in the title ran through three different periods, the Middle Ages, 1830, and 1930, each composer depicting one of these periods in music. Milhaud chose the Middle Ages and conjured up its atmosphere with especial success. In 1939 he combined seven movements to form the suite performed here; despite the individual titles the suite can be regarded as absolute music.

Sextet for Piano and Wind Quintet (1939)

Francis Poulenc

Born January 7, 1899 in Paris

Died January 30, 1963 in Paris

Poulenc had his first major successes as an 18-year-old composer without a single composition lesson. Despite some study, he remained largely self-taught. In fact, his music is so individual, it's difficult to imagine what anyone could have taught him. The music is eminently tuneful—his major strength—and he can be regarded as a melodist fit to keep company with Franz Schubert and Wolfgang Mozart. As a French songwriter, he is the great successor to Fauré.

Poulenc behaved like a sophisticated eccentric (he once chatted up a stupefied Cannes bartender about an ingenious harmonic progression he managed to pull-off that morning), and the eccentricity, not surprisingly, showed up in his music. Many have called attention to his split artistic personality, "part monk, part guttersnipe," but really

he was more multi-faceted. Like most French composers of his generation, he fell under the influences of Stravinsky and Satie. Yet he doesn't imitate either. You can identify a Poulenc composition immediately with its bright colors, strong, clear rhythms, and gorgeous and novel diatonic harmonies. He is warmer and less intellectual than Stravinsky, more passionate and musically more refined than Satie.

In the 1920s, Poulenc was part of Les Six, an informal confederation of French composers who wanted to divorce both Impressionism and Germanicism from French music and create an amalgam from Igor Stravinsky, Eric Satie, and popular forms (Poulenc loved French vaudeville, especially Maurice Chevalier; Darius Milhaud, another member, liked American jazz and Brazilian dances). Artistically, they allied themselves with Cubism; in literature, with the French surrealists Cocteau, Eluard, and Apollinaire. Poulenc's works around this time include the brilliant *Rapsodie nègre*, in which a baritone chants the "Madagascan" word "Ho-no-lu-lu" over and over, the surrealist opera *Les Mamelles de Tirésias*, a classic ballet for Diaghilev, *Les Biches*, about flirtatious girls, and the *Concert champêtre* for harpsichord. In the last two works, the neoclassic influence stands out clearly, but it's Poulenc's own brand of classicism, recalling 18th-century France rather than Mozart's realm.

The composer called his *Sextet for Piano and Wind Quintet* of 1932–39 "a homage to the wind instruments which I have loved from the moment I began composing." If Poulenc deliberately sets out to write music which is entertaining, that does not preclude moments that touch the heart as well. Initially lightweight in style, the death of a close friend in 1935 brought a new depth to his work

in general.

Poulenc, like Haydn and Schubert, is one of the few great composers not only content with, but modestly amazed at being human. The music doesn't strive for the extraordinary, not even his religious music. Humanity is extraordinary enough. It possesses a sincere simplicity of effect.

Program note by Fergus McWilliam.

ARTISTS

The **BERLIN PHILHARMONIC WIND QUINTET**

(Philharmonisches Bläserquintett Berlin) was founded in 1988, during the era of Herbert von Karajan, the first permanently established wind quintet in the famous orchestra's rich tradition of chamber music.

With four original members since inception (Marion Reinhard succeeded founding bassoonist Henning Trog in 2009), they are living musical witnesses to the hugely productive and influential musical partnerships of the Berlin Philharmonic not only with Karajan, but also with its two most recent Musical Directors: Claudio Abbado and Sir Simon Rattle. Naturally, as members of the Berlin Philharmonic, they have also enjoyed important collaborations with every other major conductor of their times, including Leonard Bernstein, Carlos Kleiber, Sir John Barbirolli, Günter Wand, Carlo Maria Giulini, Bernard Haitink, Riccardo Muti, James Levine, and Daniel Barenboim.

The Berlin Philharmonic Wind Quintet continues to astonish audiences worldwide with their range of expression, their tonal spectrum, and their conceptual unity. Indeed many listeners and critics agree that the

ensemble has succeeded in virtually redefining the sound of the classic wind quintet. Their repertoire covers not only the entire spectrum of the wind quintet literature but also includes works for enlarged ensemble, i.e. the sextets of Janáček and Reinicke or the septets of Hindemith and Koechlin. In addition, collaboration with pianists such as Lars Vogt, Stephen Hough, Jon Nakamatsu, and Lilya Zilberstein have intensified in recent years.

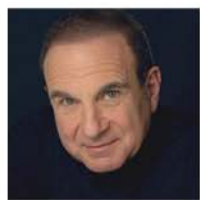
The ensemble's commitment to the wind quintet repertoire is passionate and in 1991 they found the perfect partner for their recording plans, the Swedish company BIS Records, already well known in its own right for its uncompromising standards. The results of this long and exclusive collaboration have received critical accolades worldwide – indeed many of these recordings are already widely held to be “definitive” or “reference” performances. In addition to their concert appearances throughout Europe, North and South America, Israel, Australia, and the Far East, the Berlin Philharmonic Wind Quintet are also popular guests at international festivals such as the Berliner Festwochen, the Edinburgh Festival, the London Proms, the Quintette-Biennale Marseille, the Rheingau Festival, and the Salzburg Festival. Their television productions and radio broadcasts are seen and heard throughout Europe, Asia, and North America.

In recent years the members of the Berlin Philharmonic Wind Quintet have intensified their teaching and coaching roles with youth; they give chamber music workshops and instrumental instruction in many countries, with a particular commitment, for example, to the youth orchestra program of Venezuela.



Photo: Peter Adamik

MARTIN KATZ has been dubbed “the gold standard of collaborative pianists” by *The New York Times*. For four decades, his performances on five continents have been in partnership with the world’s vocal luminaries. Marilyn Horne,



Frederica von Stade, Kathleen Battle, David Daniels, Karita Mattila, and Jose Carreras are among his regular partners, and he has

recorded for RCA, CBS, BMG, EMI, and Decca labels. His many recordings, feature songs, and arias in 10 languages reflect his immense repertoire. His first book, *The Complete Collaborator*, published by Oxford University Press, is fast becoming the standard guide for

appreciating this specialized niche in the music world. In addition to his work at the keyboard, Mr. Katz has been lauded for his appearances on the podium. His editions of Handel and Rossini operas have been performed at the Metropolitan, in Ottawa, Houston, and Tokyo. Finally, the profile of Martin Katz is completed by his commitment to teaching. He has chaired the collaborative piano program at the University of Michigan for 25 years, and is honored to hold the Artur Schnabel Professorship. Guest teaching appearances also fill his schedule year after year, including Songfest in Los Angeles, the National Theatre of Tokyo, San Francisco Opera’s prestigious Merola program, and the Santa Fe Opera.



UMS ARCHIVES

Tonight’s performance marks the Berlin Philharmonic Woodwind Quintet’s appearance under UMS auspices. The Quintet made its UMS debut in March 1995 at Rackham Auditorium.

This evening’s concert marks Martin Katz’s 34th appearance under UMS auspices.



UMS WOULD LIKE TO THANK

GLENN WATKINS AND

PENNY & KEN FISCHER

FOR THEIR SUPPORT OF TONIGHT'S PERFORMANCE.



THE UMS STAFF WOULD LIKE TO RECOGNIZE

KEN FISCHER

ON HIS 25TH ANNIVERSARY WITH UMS.
CONGRATULATIONS!



UMS PRESENTS

THE KING'S SINGERS

David Hurley, *Countertenor*
Timothy Wayne-Wright, *Countertenor*
Paul Phoenix, *Tenor*
Christopher Bruerton, *Baritone*
Christopher Gabbittas, *Baritone*
Jonathan Howard, *Bass*

Thursday Evening, February 14, 2013 at 7:30
St. Francis of Assisi Catholic Church • Ann Arbor

41st Performance of the 134th Annual Season
Divine Voices Series

Photo: The King's Singers, photograph: B. Ealovega

PROGRAM

Pater Noster*Plainsong***Pater Noster***Heinrich Schütz***Die Himmel erzählen die Ehre Gottes***Josquin des Pres***Pater Noster***William Harris***Holy is the true light***Schütz***Vater unser***William Byrd***Vigilate***Igor Stravinsky***Pater Noster***Francis Poulenc***Quatre petites prières de Saint François d'Assise**

Salut, Dame sainte

Tout puissant, très saint

Seigneur, je vous en prie

O mes très chers frères

*Maurice Duruflé***Notre Père***Giovanni Pierluigi da Palestrina***Ego sum panis vivus***John Tavener***The Lord's Prayer***Henry Purcell***Remember not, Lord, our offences***Leonard Bernstein***The Lord's Prayer***Orlandus Lassus***Ad te levavi***Plainsong***Pater Noster**

INTERMISSION

*Traditional,**Arr. Goff Richards***La filadora****El niño querido****Claro abril resplandecio****Villançico Catalan****La Pastoreta — Maria Rosa — La Caterineta****Songs in Close Harmony***Selections to be announced by the artists from the stage.*

Tonight's performance is supported by Glenn Watkins, with additional support from Penny and Ken Fischer.

Media partnership is provided by WRCJ 90.9 FM.

The King's Singers appear by arrangement with IMG Artists, New York, NY.

Pater Noster

The Lord's Prayer is the best-known prayer in Christianity, appearing in two of the Gospels. In Matthew's Gospel (6:9-13) it is included as part of the discourse on ostentation, as part of the Sermon on the Mount. Here Jesus instructs people to pray after the manner of this prayer, and this prayer has become a central part of liturgy in all Christian denominations. This program is based around the words of the Lord's Prayer, featuring musical settings of the prayer alongside other works that complement the meaning of the different sentences.

The first presentation of the Lord's Prayer is in the most ancient musical form represented here, using plainchant. Different styles of plainchant developed alongside each other in the early years of medieval times until the 12th century when the styles were standardized into the Gregorian form that is widely used to this day.

Although the most notable setting

of *Die Himmel erzählen die Ehre Gottes* is by J.S. Bach (1685-1750) in his *Cantata*, BWV 76 (1723), Heinrich Schütz (1585-1672) is generally considered to be the most important German composer before Bach. Schütz's musical education took him to Italy for three years from 1609 to 1612, where he studied with Giovanni Gabrieli, and whose influence shines through in Schütz's compositions. He composed the music for *Vater Unser* in 1647 but is best known for his three books of *Symphoniae Sacrae*, the settings of the Psalms of David, and the *Sieben Worte Jesu Christi am Kreuz* (Seven Last Words on the Cross).

Highly skilled in writing polyphonic vocal music, Josquin des Pres (c. 1450-1521) composed both sacred and secular music at the height of the Renaissance period. He was widely praised for his melodies and technical advances and considered the most famous European from the 16th century, central to the Franco-Flemish School.

Similarly, William Byrd (1543–1623) is perhaps considered the greatest “Master” of the Renaissance period and all the available evidence indicates that he was recognized as such by his contemporaries. He remained a Roman Catholic all his life, despite England’s “conversion” to the Protestant faith, and continued writing music for the Catholic liturgy throughout his career. He was probably discreet in his adherence to Rome and his faith did not prevent him from writing music for the new Anglican rite. Undoubtedly though, his genius was at its height in his music for the Roman Catholic Church and many of his pieces carried a covert message to the Catholic community. *Vigilate* is one such piece taken from Byrd’s *Cantiones Sacrae I*, a collection of 16 Latin motets that he composed in 1589 and dedicated to Edward Somerset, Earl of Worcester.

Sir William Harris (1883–1973) is best known as a composer of unaccompanied church music but *Holy Is The True Light* is one of Harris’ lesser-known gems. He was organist successively of New College, Oxford, Christ Church, Oxford, and St George’s Chapel, Windsor. During his tenure at Windsor, Harris conducted at the coronations of both Queen Elizabeth II and her father King George VI.

With a more contemporary flavor is *Quatre petites prières de Saint François d’Assise* by Francis Poulenc (1899–1963). Composed in 1948, he dedicated the piece to the monastery choir at Champfleury, in particular Frère Jérôme, a monk there who was also Poulenc’s great-nephew. Based on the texts by Saint Francis, Poulenc describes these four pieces as “musical settings of his poignant little prayers” which see the composer combining the dynamic textures of plainchant and early polyphony with twisting chordal

color within a homophonic framework.

It is known that when Poulenc wrote his *Concerto for Organ, Strings and Timpani*, he took the advice on the organ registrations from fellow French composer and notable organist, Maurice Duruflé (1902–1986) who also premiered Poulenc’s concerto in 1939. Duruflé held the title of titular organist at St Etienne-du-Mont in Paris from 1929 until his death. As a composer he was a perfectionist, allowing very little of his music to be published, and often continuing to edit his pieces after their publication. He is best known for his organ music, along with some wonderful sacred choral music, such as his *Requiem* (1947).

Igor Stravinsky (1882–1971) wrote two versions of *Pater Noster* – the first as a tiny *a cappella* setting of the 1926 text in which he uses not the Latin words but rather the Slavonic ones “Otche nash.” He later revisited the work and re-composed the music to suite the Latin text with a rather more serious and authentic Russian Orthodox style. The Orthodox faith was also a major influence on the music of Sir John Tavener, as well as the music of Stravinsky and Messiaen. Born in 1944, Tavener is best known for his large scale religious works such as *The Whale*, *Celtic Requiem*, and *The Protecting Veil*. In 1977 he joined the Russian Orthodox Church, and the mysticism of orthodoxy is clearly heard in his sparse and often slow-moving music.

One of most significant English composers is Henry Purcell (1659–1695). Although inspired by the Baroque music of Italy and France, he developed a uniquely English style of music. Purcell’s musical promise appeared early in his life, and he is thought to have started composing at the age of nine. In 1676 he began a long association with

Westminster Abbey, becoming organist in 1679. His compositions include operas, cantatas, and odes, instrumental music (including his sublime fantasias for viol consort) and choral music, of which *Remember not, Lord, our offences* is a wonderful example.

Equally at home as a composer, conductor, pianist, author, and lecturer, Leonard Bernstein (1918–1990) was an American musician who, for many years, was the music director of the New York Philharmonic. As a composer he is best known for his musical-theater scores for works such as *West Side Story*, *Candide*, and *On the Town*. He also wrote some religious works, most notably the *Chichester Psalms*. His setting of the *Lord's Prayer* comes from his *Mass*, which he wrote for the opening of Washington, DC's Kennedy Center in 1971, at the request of Jacqueline Kennedy Onassis.

The program wouldn't be complete without a work of Orlandus Lassus (1532–1594). Generally acknowledged as the leading composer of his day, the "divine Orlande, prince of musicians," saw more of his output published than did any of his contemporaries; and that output was vast and varied. He was truly a man of many parts: a talented singer in his youth, a prolific, cosmopolitan composer in his 20s, an extrovert comic actor in his 30s, a keen traveler and amusing polyglot correspondent in his 40s and 50s, and an introverted melancholic in his 60s. His works embraced the greatest variety of subject and style within the realm of vocal polyphony, a medium which dominates the surviving art music of the time.

The Spanish area of Catalonia is a treasure trove of folk song material. In this group of songs, the first and last items are sung in Catalan, the remaining songs in Spanish. Goff Richards describes the pieces:

La Filadora

Goodness knows what Maria was doing wandering through the streets with her spinning wheel and bobbin on Christmas Eve, but by chance she happened to meet up with John, her loved one. The main topic of conversation was, would you believe, commercial enterprise! The happy couple decide to set up shop together.

El niño querido

"What shall we give the tiny little boy to make him laugh and be happy?" Certainly not modern-day toys! Here the answer is oranges, cakes (very sweet), nuts, honey, and cherries!

Claro abril resplandeció

More than just a song celebrating the arrival of spring, this celebrates the most famous of births.

Villancico catalan

This simple yet poignant song tells of the infant birth as seen through the eyes of a group of peasants harvesting the fruit crop.

La pastoreta — Maria Rosa — La Caterineta

The final item in this group is a medley of three songs:

La pastoreta asks "What shall we give to the shepherdess?" "What shall we give her to go dancing?" Well of course a hood is the first thing that springs to mind!

Maria Rosa tells of the beauty of

Mary Rose, and of the anxiety her father is causing both to her and her lover. Will he agree to them marrying?

Finally, *La Caterineta* relates another tale about a father and daughter. Unfortunately, this one ends in tragedy. Catherine has disobeyed her father's instructions, and gone to the local dance. In his rage, he takes a piece of wood and kills her. We are spared the gruesome details, but nevertheless the message is quite clear: little girls should always do as they are told!

We like to end with a collection of pieces from the lighter end of the repertoire, which can include arrangements of folk songs and spirituals, standard evergreens, and contemporary pop material.

ARTISTS

One of the world's most celebrated ensembles, **THE KING'S SINGERS** have a packed schedule of concerts, recordings, media, and education work that spans the globe. They champion the work of both young and established composers and, whether singing Tomkins or Takemitsu, Bach or Bublé, are instantly recognizable for their spot-on intonation, impeccable vocal blend, flawless articulation of the text, and incisive timing. They are also

consummate entertainers: a class act with a delightfully British wit.

During the current concert season, The King's Singers will perform across the globe in some of the world's most famous venues, including Carnegie Hall, King's College Chapel, and Dresden Frauenkirche. Their concert schedule will take them to South America, France, Germany, Poland, Belgium, the Netherlands, North America, Russia, Italy, Switzerland, Denmark, and Finland.

With a discography of over 150 recordings, The King's Singers have garnered both awards and significant critical acclaim, including a Grammy in 2009 for their studio album *Simple Gifts* on Signum. Always deeply committed to new choral music, they have commissioned over 200 works from prominent contemporary composers, including Richard Rodney Bennett, Berio, Maxwell Davies, Ligeti, Lukaszewski, Penderecki, Rutter, Takemitsu, and Tavener. Their album *High Flight* includes works commissioned by The King's Singers from Eric Whitacre and Bob Chilcott. It was recorded with the renowned Concordia College Choir and released in 2011 on Signum. Other recent Signum releases include *Swimming Over London*, which combines some of the group's favorite numbers with new songs and arrangements; a world-premiere recording of Pachelbel's *Music*



UMS President Ken Fischer first presented The King's Singers 30 years ago at the Kennedy Center. Scan for his incredible story of the concert.

Download a free QR code reader app on your smart phone, point the camera at the code, and scan to see multimedia content.

for *Vespers* with Charivari Agréable; and a DVD of Christmas repertoire in 2011.

The King's Singers have an extraordinary history of television appearances. A favorite of The Mormon Tabernacle Choir, they performed with them for the Winter Olympics and appeared in their 2008 Christmas concert, broadcast on PBS across the US to a combined live audience of 80,000. Following their televised performance at the 2008 BBC Proms in the Royal Albert Hall, London, they have appeared on BBC breakfast television and performed frequently on *Songs of Praise*.

In addition to their internationally sold-out concerts, The King's Singers share their artistry through numerous workshops and master classes, and by publishing prodigious quantities of sheet music: at present, they have over two million items in circulation through their publisher, Hal Leonard. Their arrangements are sung the world over by school and college choirs and by ensembles both amateur and professional.

Visit www.kingssingers.com for the latest news, blog entries, video blogs, tweets and YouTube updates.



UMS ARCHIVES

Tonight's performance marks The King's Singers' eighth appearance under UMS auspices. The ensemble made their UMS debut in November 1986 at Hill Auditorium and most recently performed under UMS auspices in October 2005 at Hill Auditorium.

Tonight marks Mr. Hurley's seventh appearance under UMS auspices. Mr. Hurley made his UMS debut with The King's Singers in April 1990 at Hill Auditorium.

Mr. Phoenix's makes his third appearance under UMS auspices this evening following his UMS debut in October 1999 with The King's Singers and Evelyn Glennie at Hill Auditorium.

UMS welcomes back Mr. Gabbitas in his second appearance under UMS auspices tonight following his UMS debut in October 2005 with The King's Singers at Hill Auditorium.

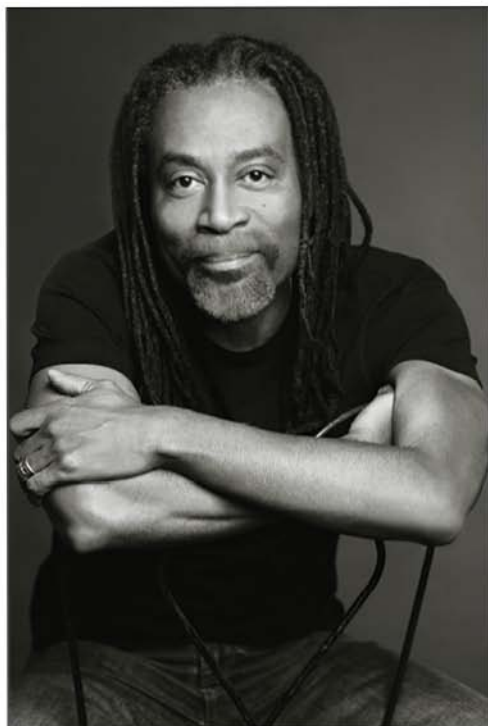
UMS welcomes Mr. Wayne-Wright, Mr. Bruerton, and Mr. Howard who make their UMS debuts this evening.



UMS WOULD LIKE TO THANK

UNIVERSITY OF MICHIGAN HEALTH SYSTEM

FOR THEIR SUPPORT OF TONIGHT'S PERFORMANCE.



Bobby McFerrin
SpiritYouAll

Thursday, April 18, 7:30 pm
Hill Auditorium

Media Partners: **WDET 101.9 FM, WEMU 89.1 FM,**
and Ann Arbor's 107one



BE PRESENT

Tickets on Sale Now

For more information, visit
www.ums.org or call 734.764.2538.



UMS PRESENTS

KODO

Tamasaburo Bando

Artistic Director

Performers

Masaru Tsuji
Masami Miyazaki
Mitsuru Ishizuka
Kenzo Abe
Masayuki Sakamoto
Shogo Yoshii
Tsuyoshi Maeda

Rai Tateishi
Shogo Komatsuzaki
Yuta Sumiyoshi
Yosuke Inoue
Tetsumi Hanaoka
Akiko Ando

Friday Evening, February 15, 2013 at 8:00
Hill Auditorium • Ann Arbor

42nd Performance of the 134th Annual Season
Global Music Series

Photo: Kodo drummers, photograph: Takashi Okamoto

PROGRAM

Kodo One Earth Tour 2013: Legend

*Tamasaburo Bando***Kaden***Maki Ishii***Monochrome***Motofumi Yamaguchi***Ibuki**

INTERMISSION

*Traditional,**Arr. by Kodo***Onidaiko***Tamasaburo Bando and Shogo Yoshii***Tsukimachi***Traditional,**Arr. by Kodo***O-daiko***Traditional,**Arr. by Kodo***Yatai-bayashi**

The duration of tonight's program is approximately two hours and is performed with an intermission.

Tonight's performance is sponsored by University of Michigan Health System.

Funded in part by a grant from the Community Foundation for Southeast Michigan.

Media partnership is provided by Ann Arbor's 107one.

Kodo appears by arrangement with IMG Artists, New York, NY.

I present to you *Kodo One Earth Tour 2013: Legend*, my first work as the new artistic director for Kodo.

In this production, I wanted to create a performance that pays homage to the profound expressions of Kodo to date, adds splendor and levity, and harmonizes all elements into a single flow that undulates throughout the program. I have also composed new pieces in the hopes that they will be passed on to future generations. In these days of tremendous challenge and difficulty, my aim is simply to create a performance that will transport the audience into an inspiring alternate reality, even if just for a brief spell.

For this performance, in addition to Kodo's standard *hanten* (traditional Japanese coat), I have also introduced some original costumes with additional fun and flair. I hope that both seasoned fans and first-time audience members will enjoy the entirety of this program.

Moving forward, I will continue to devote myself to the role of Kodo artistic director. I hope that many people will take this opportunity to see the performance, and that the audience will become even more fond of the ensemble.

— Tamasaburo Bando, Artistic Director



SMALL BITES

- The Japanese word *kodo* has two meanings: “heartbeat” and “children of the drum.”
- Kodo's first US tour in 1982 included a UMS performance at the Power Center.
- The organization built Kodo Village on 25 acres of land on Sado Island in Japan, where many of the members of Kodo live together communally.
- This year's *One Earth Tour* marks the first tour under Kodo's new artistic director, Tamasaburo Bando.
- The shell of the largest *O-daiko* drum is made from the trunk of a large, African Bubinga tree, and its heads are made from the hide of one large cow. The drum and its stand weigh 882 pounds.

Part One

Kaden (2012)

Tamasaburo Bando has been working with Kodo since 2001, and *Kaden* reflects his desire to make something “timeless to be handed on to the future generations.” The title refers to a soloist freely creating an image amongst other sounds, taken from the musical term *cadenza*. It also alludes to *Fushikaden* (The Flowering Spirit), the 15th-century classic text by Zeami, the founder of Noh theater.

Monochrome (1977)

Weaving constant rhythmic patterns together with highly irregular ones, *Monochrome* develops spirally to an exciting climax by blending the sounds of the roped *shime-daiko*, *miya-daiko*, *hirado daiko*, and a gong. The listener might even interpret the sounds as colors. Kodo has performed this piece for over three decades, but for this program the ensemble presents it in a new arrangement.

Ibuki (1996)

Ibuki literally means “to release breath,” and not only refers to the breathing of animals but also to the stirrings of life itself. Using bamboo flutes, *hirado-daiko*, and cymbals, this piece was composed as an homage to all living things.

Onidaiko

Onidaiko (demon drumming) is a tradition upheld in numerous locales around Sado Island, and this particular piece is based on the style native to the village of Iwakubi. *Onidaiko* was traditionally performed as an integral part of festivals, performed as an offering in hopes of abundant crops and good health. Through the course of

their tireless dancing, the young demon dancers transcend their human form and become almost deities. It is this boundless energy and essence of the divine that we try to express on stage.

Tsukimachi

Tsukimachi literally means “waiting for the moon.” Since the days of the lunar calendar, people have looked to the night sky in anticipation of the moon, and what better way to pass the time waiting than playing *taiko*? Surrender your dancing soul to the *taiko*, and the beat will echo out like the roaring sea or the wind on a moonlit night.

O-daiko

Measuring four-feet across, the tree used to make the *O-daiko* lived for centuries, and the powerful sounds that emanate from within possess a deep tranquility yet tremendous intensity. Feel the vibrations throughout your entire body when three drummers, each with their own distinct character, pour every ounce of body and soul into the mighty drum.

Yatai-bayashi

Every winter in Chichibu, Saitama Prefecture, an all-night festival is held featuring richly decorated two story *yatai* (carts) pulled from village to village. The people hauling the *yatai* are urged on by the powerful beating of the *taiko*, concealed in the cramped first story of the carts. This gave rise to a technique of drumming while seated. Based on this festival piece, Kodo's *Yatai-bayashi* serves as a splendid finale to today's program.

The following pieces are based on these regional traditional performing arts:

Onidaiko: Iwakubi *Onidaiko* (Sado, Niigata)

Tsukimachi: Hachijo *Daiko* (Hachijo Island, Tokyo)

Yatai-bayashi: Chichibu *Yatai-bayashi*

(Chichibu, Saitama)



umslobby

Scan for our interview with Jun Akimoto, choreographer for Kodo.

Download a free QR code reader app on your smart phone, point the camera at the code, and scan to see multimedia content.

ARTISTS

KODO, the *taiko* drumming pioneers from Japan's remote and inspiring Sado Island, have powerful mastery over their instruments. It's a power that can be tender or explosive, delicate or thunderous. Since they burst onto the world scene in 1981, the group has roused and moved audiences around the globe, touring for months out of the year and playing thousands of concerts, performing in nearly every venue of note — from Amsterdam's Concertgebouw to Carnegie Hall, from Disney Hall to Lincoln Center, from Paris's Palais Garnier to the Berlin Philharmonie. Though steeped in tradition, Kodo turns traditional Japanese music into a stunning spectacle and a vibrant expression of artistic excellence.

Under the artistic direction of Japanese Living National Treasure and revered *kabuki* icon Tamasaburo Bando, the *taiko* performing arts ensemble is further refining its carefully considered stagecraft, combining the centuries-old techniques that Tamasaburo has absorbed from a lifetime on stage with the vigorous, joyful vision of *taiko*. Kodo has developed over the decades, a vision that extends beyond music into movement and costume.

Kodo has thoughtfully transformed

the percussive music of Japan's rural festivals and rituals of harvest and renewal. The ensemble evokes the age-old celebrations of the agricultural cycle, yet pairs ancient pieces with new compositions by respected Japanese composers — from jazz pianists to *kabuki* masters — and by Kodo members.

When Kodo's founders came to Sado in the late 1960s, they were searching for a place to make a new kind of community, a new haven for art. After the group debuted in Berlin and spent most of the 1980s on tour, its founding members returned to their island home to establish Kodo Village. Now a vibrant arts hub, the village houses the ensemble and its apprentices and plays host each year to an annual Earth Celebration, a music and arts festival that brings together the many sounds and cultures Kodo encounters during its months on the road.

This urge to embrace the world's art influences Kodo's compositions and has helped them hone their presentation of their home country's distinctive roots. It has won them acclaim worldwide, and demonstrated the great flexibility and power of Japanese music and art.

TAMASABURO BANDO is a leading *Kabuki* actor, and the most popular and celebrated *onnagata* (an actor specializing in female

roles) currently on stage. His profound aesthetic sense has been demonstrated across numerous platforms as he received high acclaim for his many artistic endeavors. His stage direction of productions such as *Romeo & Juliet* and *Kaijin Besso* garnered accolades, while as a movie director he demonstrated his artistic prowess in the films *Gekashitsu*, *Yume no Onna*, and *Tenshu Monogatari*, which caused a splash in the arts world. In April 2012, Bando assumed the position of Kodo's artistic director. In September 2012, he was recognized as an Important Intangible Cultural Property Holder (Living National Treasure).

In November 2003, the first Kodo performance directed by Tamasaburo Bando, *Kodo One Earth Tour Special*, was held. The production was created over the course of two years with Bando making five visits to Sado Island for rehearsals. In 2006, the first on-stage collaboration between Tamasaburo Bando and Kodo was realized in *Amaterasu*, a musical dance play based on a Japanese myth. It featured Bando

as the sun goddess Amaterasu and Kodo as the gods of the story who express themselves through music and dance. This performance was a catalyst for Kodo to break new ground in *taiko* expression. In February 2012, four days of sold-out *Dadan* performances took place at Théâtre du Châtelet in Paris, France. This same year, Bando became Kodo's artistic director and his first new work, *Kodo One Earth Tour 2012-2013: Legend*, is touring throughout Japan and the US through June 2013.

Staff

Katsuhiro Kumada, *Lighting Designer*

Martin Lechner, *Technical Director /*

Lighting Operator

Tatsuya Dobashi, *Stage Manager*

Kazuki Imagai, Satoshi Nakano, *Assistant Stage Managers*

Jun Akimoto, *Company Manager*

Yuki Kosuge, Chie Akimoto, *Assistant Company Managers*

Kodo Management: Kitamaesen Co., Ltd.



UMS ARCHIVES

This evening's performance marks Kodo's 23rd appearance under UMS auspices. The ensemble made its UMS debut on their first North American tour in October 1982 at the Power Center. Kodo last appeared under UMS auspices in February 2011 at Hill Auditorium during their *One Earth* North American tour.

SUPPORT.

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

For information or to make a gift, please call 734.647.1175 or visit www.ums.org/support.





NEVER UNDERESTIMATE
THE POWER OF MUSIC.

Music and the Arts are powerful tools in the healing process. That's why we created programs ranging from our Gifts of Art, which include bedside music and art galleries, to our harmonica class for pulmonary rehab patients. It's also why we support the University Musical Society. Because we value the arts and all they bring to our patients. That's the Michigan Difference. UofMHealth.org



GENEROUS UMS DONORS.



LIFETIME GIVING

The donors listed below have provided significant support to UMS over a number of years. We recognize those whose cumulative giving to UMS totals \$500,000 or more.

Anonymous
Linda and Maurice Binkow
Community Foundation for Southeast Michigan
Doris Duke Charitable Foundation
Ford Motor Company Fund and Community Services
Forest Health Services
Richard and Lillian Ives Trust
The Andrew W. Mellon Foundation
Michigan Council for Arts and Cultural Affairs

Michigan Economic Development Corporation
National Endowment for the Arts
Pfizer, Inc.
Randall and Mary Pittman
Phil and Kathy Power
Estate of Mary Romig-deYoung
Herbert E. Sloan, Jr. M.D.
University of Michigan Health System
The Wallace Foundation

MULTI-YEAR PLEDGES

To help ensure the future of UMS, the following donors have made pledges that are payable over multiple years. We are grateful to these generous donors for their commitments.

\$500,000

Maxine and Stuart Frankel
Foundation

\$100,000

Wally and Robert Klein

\$50,000

Miller, Canfield, Paddock and
Stone, P.L.C.
Gilbert Omenn and Martha Darling
Linda Samuelson and Joel Howell
Jane and Edward Schulak
Dennis and Ellie Serras
Glenn E. Watkins
Marina and Robert Whitman
Ann and Clayton Wilhite

\$25,000

Junia Doan
Dody Viola



wgte
FM 91

CLASSICAL
MUSIC
&
NPR NEWS

LISTEN ONLINE AT WWW.WGTE.ORG

LISTEN ON THE RADIO AT:

WGTE FM 91.3 TOLEDO · WGLE 90.7 LIMA · WGBE 90.9 BRYAN · WGDE 91.9 DEFIANCE



Tom Thompson/Flowers
665-4222

**hum, move
& groove**

at **SILVER MAPLES
OF CHELSEA**
Retirement Community

(734) 475-4111
www.silvermaples.org

Laugh-Overd New York City, Inc. Sponsored by the Chelsea Area Welfare Foundation and United Methodist Retirement Communities, Inc.

UMS SUPPORT

JULY 1, 2011–NOVEMBER 1, 2012

The cost of presenting world-class performances and educational programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. The following list includes donors who made gifts to UMS between July 1, 2011 and November 1, 2012. Due to space constraints, we can only list in the UMS program book those who donated \$250 or more. Please call 734.647.1175 with any errors or omissions.

* indicates the donor made a contribution to a UMS Endowment Fund

PRODUCER (\$500,000 OR MORE)

University of Michigan
Richard and Lillian Ives Trust*

DIRECTOR (\$100,000–\$499,999)

Anonymous Fund of the Community
Foundation for Muskegon County
Association of Performing Arts
Presenters
Doris Duke Charitable Foundation
Ford Motor Company Fund and
Community Services
Maxine and Stuart Frankel
Foundation
The Andrew W. Mellon Foundation
Michigan Economic Development
Corporation
University of Michigan Health System

SOLOIST (\$50,000–\$99,999)

Anonymous*
Community Foundation for
Southeast Michigan
DTE Energy Foundation
John S. and James L. Knight
Foundation
National Endowment for the Arts
Phil and Kathy Power
The Power Foundation

MAESTRO (\$20,000–\$49,999)

Anonymous
Emily W. Bandera
Bank of Ann Arbor
Mary and Brian Campbell
Confucius Institute at the University
of Michigan
Nancy Sayles Day Foundation
Alice B. Dobson
Charles H. Gershenson Trust
Anne and Paul Glendon
KeyBank
Doug and Gay Lane
Masco Corporation Foundation
THE MOSAIC FOUNDATION (of R. &
P. Heydon)

Gilbert Omenn and Martha Darling
PNC Foundation
Jane and Edward Schulak
Joe and Yvonne Sesi
Sesi Motors
Toyota
U-M Office of the Senior Vice Provost
for Academic Affairs
U-M Office of the Vice President for
Research
Glenn E. Watkins*
John and Mary West

VIRTUOSO (\$10,000–\$19,999)

Jerry and Gloria Abrams*
Anonymous*
Rachel Benditt and Mark Bernstein
Ronald and Linda Benson
Carl and Isabelle Brauer Fund
Cairn Foundation
Penny and Ken Fischer
Kathy and Tom Goldberg
Richard and Linda Greene
Susan and Richard Gutow*
David and Phyllis Herzog
Mohamad Issa
Issa Foundation
Verne and Judy Istock
Rani Kotha and Howard Hu
Robert and Pearson Macek
Natalie Matovinovic*
Tom and Debby McMullen
McMullen Properties
Mrs. Robert E. Meredith
Michigan Council for Arts and
Cultural Affairs
Michigan Critical Care Consultants,
Inc.
Michigan Humanities Council
Miller, Canfield, Paddock & Stone,
P.L.C.
Donald L. Morelock
NEA Jazz Masters Live
Jim and Patricia Read
Retirement Income Solutions
Linda Samuelson and Joel Howell*
Dennis and Ellie Serras
James and Nancy Stanley*
Virginia Stein*

Ed and Natalie Surovell
Edward Surovell Realtors,
now Howard Hanna
Susan B. Ullrich*
United Bank and Trust
U-M Center for Chinese Studies
University of Michigan Credit Union
Marina and Robert Whitman
Whitman Family Foundation
Max Wicha and Sheila Crowley
Ann and Clayton Wilhite

CONCERTMASTER (\$5,000–\$9,999)

Michael Allemang and Janis Bobrin
Angen Foundation
Ann Arbor Automotive
Anonymous
Janet and Arnold Aronoff
Arts at Michigan
Arts Midwest Touring Fund
Maurice S. and Linda G. Binkow
Philanthropic Fund
Gary Boren
Jean and Ken Casey*
Subir & Malini Chowdhury
Foundation
Mary Sue and Kenneth Coleman
Comerica Bank
Dennis Dahlmann and Patricia Garcia
The Herbert and Julia Doan
Foundation
Jim and Patsy Donahey
Dallas and Sharon Dort
John R. Edman and Betty B. Edman*
Kenneth and Frances Elsenberg
Faber Piano Institute
David and Jo-Anna Featherman
Barbara G. Fielschman
Stephen and Rosamund Forrest
Ilene H. Forsyth
Sid Gilman and Carol Barbour*
Eugene and Emily Grant Family
Foundation
Martin and Lynn Halbfinger
Debbie and Norman Herbert*
Carl and Charlene Herstein
Honigman Miller Schwartz and Cohn
David and Sally Kennedy



18th Annual
Ford Honors Program

YO-YO MA
& THE SILK ROAD
PROJECT
3.16.13



INDIA

Buy tickets at ums.org

Your seat is waiting...



- 11/14 & 18 Trumpet Temptation
- 12/7 Holiday Pops
- 12/15 Sing Along with Santa*
- 1/19 Mozart Birthday Bash
- 3/15 Scheherazade
- 3/17 Around the World with Music*
- 3/20 Double Reed Delight
- 4/24 Beethoven & Brahms
- 4/27 Season Finale: Mahler 6

*Family Concert



Call or click for times & tickets

(734) 994-4801
a2so.com

CONCERTMASTER

(CONTINUED).

Mark and Janice Kleib
Tom and Connie Kinrear
Wally and Robert Klein
Dr. and Mrs. Jerry Kolins
Frank Legacki and Alicia Torres
Leo and Kathy Legatski
Richard and Carolyn Lineback
Mainstreet Ventures
Mardi Gras Fund
Sally and Bill Martin
Martin Family Foundation
Stephen and Barbara Munk
M. Haskell and Jan Barney Newman*
Rob and Quincy Northrup
Steve and Betty Palms
David N. Parsigian
Pfizer Foundation
Eleanor Pollack*
Peter and Carol Polverini
Corliss and Dr. J. C. Rosenberg
Prue and Ami Rosenthal*
Doug and Sharon Rothwell
Herbert and Ernestine Ruben
Loretta M. Skewes
Barbara Furrin Sloat
John W. and Gail Ferguson Stout
Stout Systems
Karen and David Stutz*
Robert S. and Julia Reyes Taubman
Estate of Lisa Marie Tubbs
Dody Viola
Shaomeng Wang and Ju-Yun Li*
Robert O. and Darragh H. Weisman
Roy and JoAn Wetzel
Gerald B. Zelenock

LEADER

(\$3,500–\$4,999)

Jim and Barbara Adams
Barbara A. Anderson and John H. Romani
Anonymous
Essel and Menakka Bailey
Richard S. Berger
Edward and Mary Cady
Julia Donovan Darlow and John Corbett O'Meara
Rosalee Edwards/Vibrant Ann Arbor Fund
Scott and Kris Fisher
George W. Ford
Samuel and Marilyn Krimm
Donald and Carolyn Dana Lewis
Ernest and Adèle McCarus
D.J. Mick
Montague Foundation
Paul Morel and Linda Woodworth
Virginia and Gordon Nordby
Craig and Sue Sincok, Avfuel Corporation
Rodney Smith, MD
Rick and Sue Snyder
Lewis and Judy Tann
Karl and Karen Welck

PRINCIPAL

(\$2,500–\$3,499)

Bernard and Raquel Agranoff
Michael and Suzan Alexander
Carol Amster
Anonymous
Norman E. Barnett
Anne Beaublen and Phil Berry
Suzanne A. and Frederick J. Beutier
Blue Nile Restaurant
DJ and Dieter Boehm
Michael Boehnke and Betsy Foxman
Dan Cameron Family Foundation
H. D. Cameron
Valerie and David Canter
Carolyn M. Carty and Thomas H. Haug
Center for Plastic and Reconstructive Surgery
Anne and Howard Cooper
Marylene Delbourg-Delphis
Delta Air Lines
John Dryden and Diana Raimi
Susan Fisher and John Waldley
Sara and Michael Frank
Prof. David M. Gates
Thomas and Barbara Gelehrter
William and Ruth Gilkey
John and Helen Griffith
Robert and Beatrice Kahn
Dr. Elise K. Kirk
Diane Kirkpatrick
Phillip and Kathryn Klintworth
Ted and Wendy Lawrence
Jean E. Long
Jeffrey MacKie-Mason and Janet Netz
John and Cheryl MacKrell
Susan McClanahan and Bill Zimmerman
Herman and Bernice Merte
Margaret and Randolph Nesse
Paula Novelli and Paul Lee
Jim and Bonnie Reece
John and Dot Reed
Anthony L. Reffels
Charles Reinhart Company Realtors
Jeff and Huda Karaman Rosen
Dr. and Mrs. Nathaniel H. Rowe
Swanna and Alan Sattiel
Anne and Knut Simonsen
Andrea and William Smith
Susan M. Smith and Robert H. Gray
Dr. and Mrs. Stanley Stratus
Ted and Eileen Thacker
Jim Toy
Don and Toni Walker
Elise Welsbach

PATRON

(\$1,000–\$2,499)

Wadad Abed
Abracadabra
Jim and Jill Adams
Katherine Aldrich
Christine W. Alvey
Dr. and Mrs. David G. Anderson
John Anderson and Lyn McHie
Anonymous

Dr. and Mrs. Rudl Ansbacher
Harlene and Henry Appelmann
Sandy and Woody Aquino
Bob and Martha Aulse
Jonathan Ayers and Teresa Gallagher
babco: a market by Sava
Drs. John and Lillian Back
Dr. Karen Bantel and Dr. Steve Geiringer
John and Ginny Bareham
Robert and Wanda Bartlett*
Bradford and Lydia Bates
Cecilia Benner
Kathy Benton and Robert Brown
Dr. Rosemary R. Berardi
James K. and Lynda W. Berg
Joan Binkow
Nancy Bishop
Horace and Francine Bomar
Margaret and Howard Bond
Sue and Bob Bonfield
Charles and Linda Borgsdorf
Laurence and Grace Boxer
Dr. and Mrs. Ralph Bozell
Mary Ellen Brademas
Dale E. and Nancy M. Briggs
Barbara Everitt Bryant
Jeannine and Robert Buchanan
Charles and Joan Burleigh
Janet and Lou Callaway
Jean W. Campbell
Marliou and Tom Capo
Janet and Bill Cassebaum
Anne Chase
Pat and George Chatas
Dr. Kyung and Young Cho
Myung Choi
Clark Hill PLC
Cheryl and Brian Clarkson
Hubert and Ellen Cohen
Judy and Malcolm Cohen
PHELPS and Jean Connell
Jim and Connie Cook
Paul Courant and Marta Manildi
Malcolm and Nita Cox
Susan T. Darrow
Charles W. and Kathleen P. Davenport
Monique and Dennis Deschaine
Andrzej and Cynthia Dlugosz
Molly Dobson
Stuart and Heather Dombey
Ivo Drury and Sun Hwa Kim
Peter and Grace Duren
Julia and Charles Elsenrath*
Bruce and Cheryl Elliott
Joan and Emil Engel
John and Michelle Engler
Johanna Epstein and Steven Katz
Ernst & Young Foundation
Stefan Fajans*
Harvey and Elly Falit
Margaret and John Faulkner
Dede and Oscar Feldman
Yi-Tsi and Albert Feuerwerker
Food Art
Dan and Jill Francis
Paul and Judith Freedman

sedation • implants • cosmetics • complex restoration • sleep apnea

DENTISTRY AS FINE ART

dgdent.com

Donaldson & Guenther
(734) 971-3450



from the center of the storm to the center of you.



From full body massages to skin care treatments to waxing and nail services, the Bellanina day spa is an indulgent escape from the everyday.

Come and spa...

Gift cards available anytime at
www.BellaninaDaySpa.com

201 N. Fourth Ave. | Ann Arbor | 734-327-1000 | www.bellanina.com

PHOTOGRAPHY

Professional photography services by Mark Gjukich

Ann Arbor based
photographer and
proud supporter of
UMS. Specializing in
many styles, including:

Event
Family
Wedding
Engagement
Portraiture
Corporate
Advertising
Restorations
Fine Art



MARKGJ.COM

PATRON (CONTINUED).

Leon and Marcia Friedman
 Bill and Boc Fulton
 Enid H. Galler*
 Tom Gasoli
 Chris Genteel and Dara Moses
 Zita and Wayne Gillis
 Fred and Barbara Goldberg
 Karl and Karen Gotting
 James and Maria Gousseff
 Cozette Grabb
 Elizabeth N. Graham
 Drs. Patricia and Stephen Green
 Dr. Robert A. Green and Martha
 Sullivan Green
 Robert and Ann Greenstone
 Jane and Bob Grover
 Leslie and Mary Ellen Guinn
 Keturah Thunder Haab
 Don P. Haefner and Cynthia J. Stewart
 Helen C. Hall*
 Robert and Elizabeth Hamel
 Steve and Sheila Hamp
 Jeff Hannah and Nur Akcasu
 Clifford and Alice Hart
 SIVANA Heller
 Paul and Nancy Hillegonds
 Diane S. Hoff
 Hooper Hathaway, P.C.
 Carolyn B. Houston
 Robert M. and Joan F. Howe
 Saul H. and Eileen D. Hyman
 Illitch Holdings, Inc.
 Keki and Alice Irani
 Iris Dry Cleaners
 Jean Jacobson
 Wallie and Janet Jeffries
 Kent and Mary Johnson
 Timothy and Jo Wiese Johnson
 Dave and Gretchen Kennard
 Kendra Kerr
 Key Hope Foundation
 William and Mary Kinley
 Jean and Arnold Kluge
 James and Carolyn Knaggs
 Carolyn and Jim Knake
 Michael J. Kondziolka and Mathias-
 Philippe Florent Badin
 Barbara and Ron Kramer
 Mary L. Kramer*
 Kresge Foundation
 Donald J. and Jean L. Kunz
 David Lampe and Susan Rosegrant
 John K. Lawrence and Jeanine A.
 De Lay*
 Richard E. LeSueur
 Joan and Melvyn Levitsky
 Carolyn and Paul Lichter
 Lawrence and Rebecca Lohr*
 E. Daniel and Kay Long
 Frances Lyman
 Edwin and Cathy Marcus
 Nancy and Phil Margolis
 Ann W. Martin and Russ Larson
 Irwin and Fran Martin
 Jenifer Martin and Mark Fendrick
 Mary and Chandler Matthews
 Jerry A. and Deborah Orr May*

Griff and Pat McDonald
 Margaret McKinley
 Merrill Lynch
 Robert C. Metcalf*
 Bert and Kathy Mobley
 Harry and Natalie Mobley
 Lester and Jeanne Monts
 Alan and Sheila Morgan
 Lewis and Kara Morgenstern
 Melinda Morris
 Cyril Moscow
 Agnes Moy-Sarns and David Sarns
 Daniel and Sarah Nicoli
 William Notling and Donna Parmelee
 Susan and Mark Orringer
 Elizabeth C. Overberger
 Judith Ann Pavitt
 Lisa A. Payne
 Jack and Jean Peirce*
 Juliet S. Pierson
 Elaine and Bertram Pitt
 Susan Pollans and Alan Levy
 Stephen and Bettina Pollock
 Richard and Mary Price
 Mrs. Gardner C. Quarton*
 Quest Productions
 Red Hawk Bar & Grill
 Donald Regan and Elizabeth Axelson
 Ray and Ginny Reilly
 Malverne Reinhart
 Nan Richter
 Richard and Edie Rosenfeld
 Craig and Jan Ruff
 Karen and Lena Sakallah
 Irving and Trudy Salmeen
 Norma and Dick Sarns
 Maya Savarino
 Sava's State Street Café
 Schokolad Chocolate Factory
 John J.H. Schwarz, M.D.
 Audrey and Paul Schwimmer
 Erik and Carol Serr
 Michael and Janet Shatusky
 Muaiad and Aida Shihadeh
 Silvio's Organic Ristorante and
 Pizzeria
 Carl P. Simon and Bobbi Low
 Dick and Sandy Simon
 Frances U. and Scott K. Simonds
 Don and Sue Sinta
 Michael Sivak and Enid Wasserman
 Ren and Susan Snyder
 Cheryl Soper
 Becki Spangler and Peyton Bland
 Jeff Spindler
 Michael Staebler and Jennifer Poteat
 Lloyd and Ted St. Antoine
 Lois Stegeman
 Eric and Ines Storhok
 Don and Kate Sullivan
 Charlotte B. Sundelson
 Francoise Tamres
 Louise Taylor
 Louise Townley
 Jeff and Lisa Tullin-Silver
 Betsey Thurman
 Marianne Udow-Phillips and Bill
 Phillips

Jack and Marilyn Vander Velde
 Vinology Wine Bar and Restaurant
 John and Maureen Voorhees
 Florence S. Wagner
 Lina and Bob Wallin
 Jo Ann Ward
 Harvey and Robin Wax
 Ron and Eileen Welser
 W. Scott Westerman, Jr.
 Pat and John Wilson
 Max and Mary Wisgerhof
 Charles Witke and Aileen Gatten
 The Worsham Family Foundation

BENEFACTOR
 (\$500-\$999)

3Point Machine, Inc.
 Patrice Aaron
 Judith Abrams
 Martha Agnew and Webster Smith
 Roger Albin and Nili Tannenbaum
 Richard and Mona Alonzo
 American Title Company of
 Washtenaw
 Neil P. Anderson Fund of the Ann
 Arbor Area Community Foundation
 Ann Arbor Fire Station # 1
 Anonymous
 Armen Cleaners
 Frank J. Asclone
 Penny and Arthur Ashe
 John and Linda Axe
 Ralph W. and Barbara L. Babb
 Laurence R. and Barbara K. Baker
 Lisa and Jim Baker
 Reg and Pat Baker
 Barbara and Daniel Balbach
 Nan Barbas and Jonathan Sugar
 David and Monika Barera
 Frank and Lindsay Tyas Bateman
 Astrid B. Beck
 Richard and Emily Belanger
 Harry and Kathryn Benford
 Prof. and Mrs. Erling Blöndal
 Bengtsson
 Linda Bennett and Bob Bagramian
 Lawrence Berlin and Jean McPhail
 Marc Bernstein and Jennifer Lewis
 Robert Hunt Berry
 Jack Billi and Sheryl Hirsch
 Sara Billmann and Jeffrey Kuras
 John Blankley and Maureen Foley
 Ronald and Mimi Bogdasarian
 Beverly J. Bole
 Rebecca Bonnell
 Bob and Sharon Bordeaux
 Sharon and David Brooks
 Gloria and Michael Brooks
 Donald and June Brown
 Petula Brown and Emanuel Curry
 Robert and Victoria Buckler
 Trudy and Jonathan Bulkley
 Lawrence and Valerie Bullen
 Letitia J. Byrd
 Amy and Jim Byrne
 Susan and Oliver Cameron
 Campus Realty
 Brent and Valerie Carey

Congratulations to UMS on their 2012-13 season!

University of Michigan
Credit Union (UMCU)
is proud to sponsor this
season's performances!

We hope you enjoy the show!



Search: umcreditunion

Federally Insured by NCUA

NCUA

UMCREDIT UNION Successful members everywhere.
UMCU.ORG

**SMITH HAUGHEY AND
ITS ATTORNEYS PROUDLY
SUPPORT THE ...**

UNIVERSITY MUSICAL SOCIETY

Our Ann Arbor Attorneys:

Cheryl Chandler

Gary Eller

Dale Hebert

Sharon Kelly

Veronique Liem

William McCandless

Edward Stein

Danielle Susser

Tammie Tischler

SH SMITH HAUGHEY
RICE & ROEGGE
ATTORNEYS AT LAW
734-213-8000 www.shrr.com
213 S. ASHLEY, STE. 400
ANN ARBOR, MI 48104



**Rotary Club
of Ann Arbor**

Celebrating nearly 100 years of
Service Above Self



*With projects in our
community and around the world*

Learn more about how you
can make a difference at
www.annarborrotary.org



**Looking for the
right office space
in Ann Arbor?**

Call McMullen.



**McMULLEN
PROPERTIES**

FOUR GENERATIONS IN ANN ARBOR REAL ESTATE

www.McMullenProperties.com | 734.769.1800

BENEFACITOR (CONTINUED).

Thomas and Colleen Carey
 Barbara Mattison Carr
 Casa Marbella
 Bill and Susan Chandler*
 Tsun and Siu Ying Chang
 J. Wehrey and Patricia Chapman
 Samuel and Roberta Chappell
 Mark Clague and Laura Jackson*
 Alice S. Cohen
 Jonathan Cohn
 Wayne and Melinda Colquitt
 Carolyn and L. Thomas Conlin
 Chris Conlin
 Conlin, McKenney, and Philbrick, P.C.
 Conlin Travel
 Clifford and Laura Craig*
 John and Mary Curtis
 Roderick and Mary Ann Daane
 Data Image Systems
 Linda Davis and Robert Richter
 David and Susan Deromedi
 Michele Derr
 Marie Deveney
 Linda Dintenfuss and Ken Wisinski
 Steve and Judy Dobson
 Eva and Wolf Duvernoy
 Dykema Gossett
 Kim and Darlene Eagle
 Barbara Elchmuller
 Andy and Kathy Eisenberg
 Michael and Michaelene Farrell
 Irene Fast
 Carol Finerman
 Clare M. Fingerle
 David Fink and Marina Mata
 Harold and Billie Fischer
 Laurel Fisher and Robert Fabrikant
 Esther M. Floyd
 David Fox and Paula Bockenstedt
 Carol Gagliardi and David Flesher
 Renate Gerulaitis
 Ronald Gibala and Janice Grichor
 Irwin Goldstein and Martha Mayo
 Google Ann Arbor Community Affairs Team
 Mr. and Mrs. Charles and Janet Goss*
 Grand Hotel
 David and Marilyn Granner
 P. Larry and Martha Gray
 Dr. John and Renee M. Greden
 Margaret and Kenneth Guire*
 Arthur Gulick
 Michael and Kelly Halpern
 Alan Harnik and Gillian Feeley-Harnik
 Connie and Martin Harris
 Dr. Susan R. Harris
 Katherine D. Hein
 Herb and Dee Hildebrandt
 Perry Irish Hodgson
 Hotel Bougainvillea/Hans and Judy van der Wielen
 Ann D. Hungerman
 Maha Hussain and Sal Jafar
 Iscences, L.L.C.
 John H. and Joan L. Jackson
 Andy and Linda Jacob
 Jose and Paloma Jalife*

Raymond James & Associates, Inc.
 Paul and Meredith Jones
 Sharon and Jack Kalbfleisch
 Mark and Madolyn Kaminski
 Helen and Marty Katz
 Fred and Susan Kellam
 James A. Kelly and Marlam C. Noland
 Christopher Kendall and Susan Schliperoort
 Rhea K. Kish
 Paul and Dana Klsner
 Rosalie and Ron Koenig
 Chene Koppitz
 Dr. and Mrs. Melvyn Korobkin
 Barbara and Michael Kratchman
 La Pita Fresh
 Jane Fryman Laird
 Robert Lash and Marci Raver Lash
 Marion and Jerry Lawrence
 David Lebenbom
 Bobbie and Mike Levine
 Mark Lindley and Sandy Talbott
 Christopher Lovasz
 William and Lois Lovejoy
 Joan Lowenstein and Jonathan Trobe*
 Pam MacKintosh
 Martin and Jane Maehr
 Betsy Yvonne Mark
 W. Harry Marsden
 H.L. Mason
 Judythe and Roger Maugh
 Margaret E. McCarthy
 Laurie McCauley and Jesse Grizzle*
 W. Joseph McCune and Georgiana Sanders
 Warren and Hilda Merchant
 Mercy's Restaurant
 John and Fel Fel Metzler
 Mrs. Lee Meyer
 Robin and Victor Miesel
 Gene and Lois Miller
 Dr. Andrew and Candy Mitchell
 Olga Ann Moir
 Trevor Mudge and Janet Van Valkenburg*
 Tom and Hedi Mulford
 George and Kerry Mychaliska*
 Nacht, Roumel, Salvatore, Blanchard & Walker, P.C.
 John and Ann Nicklas
 Kathleen Nolan and Douglas Kelbaugh
 Thomas P. Norris and Sarajane Winkelman
 Marylen S. Oberman
 Robert and Elizabeth Oneal*
 Marysia Ostafin and W. George Smillie*
 Mohammad and J. Elizabeth Othman
 David and Andrea Page
 Zoe and Joe Pearson
 Evelyn Pickard
 Tom Porter and Kathleen Crispell
 Wallace and Barbara Prince
 Harold K. Ralsler Foundation
 Stephen and Agnes Reading
 Marnie Reid

Revive + Replenish
 Doug and Nancy Roosa
 Benjamin and Amy Rosenberg
 Haskell Rothstein
 Doris E. Rowan
 Nancy Rugani
 Lloyd Sandelands and Jane Dutton
 Miriam Sandweiss
 Joseph M. Saul and Lisa Leutheuser
 SBC Foundation
 Ann S. and Thomas J. Schriber
 John Scudder and Regan Knapp
 Julie and Mike Shea
 Sheraton Hotel
 Howard and Aliza Shevrin
 Robert and Elaine Sims
 Nancy and Brooks Sitterley
 Irma J. Sklenar
 Robert A. Sloan
 Linda Spector and Peter Jacobson
 Joseph Spiegel
 Mr. and Mrs. Gary Stahle
 Robbie and Bill Stapleton
 Bob and Marlene Stawski
 Brad and Karen Thompson
 Nigel and Jane Thompson
 Peter, Carrie and Emma Thom*
 Fr. Lewis W. Towler
 Claire and Jerry Turcotte
 Rebecca Van Dyke
 Douglas and Andrea Van Houweling
 Arthur and Renata Wasserman
 Jack and Jerry Weidenbach
 Lyndon Welch
 Dianne Widzinski
 Tabb and Deanna Wile
 Father Francis E. Williams
 Gareth and Lauren Williams
 Richard C. Wilson
 Thomas K. Wilson
 Beth and I.W. Winsten
 Lawrence and Mary Wise
 Larry and Andi Wolf
 Robert and Helaine Wolf
 Drs. Margo and Douglas Woll
 James and Gail Woods
 Mary Jean and John Yablonky
 Kathryn and Richard Yarmain*
 James and Gladys Young

ASSOCIATE
 (\$250-\$499)

Ruth Addis and Marj Schloff
 Dr. Diane M. Agresta
 Helen and David Aminoff
 David and Sandra Anderson
 Catherine M. Andrea
 David and Katie Andrea
 Elizabeth Andrews
 Ann Arbor Optometry
 Anonymous
 Ralph and Elaine Anthony
 Phil and Lorie Arbour
 Eric and Nancy Aupperle
 Jim and Stephany Austin
 Brian and Elizabeth Bachynski
 Robert L. Baird
 Bank of America Foundation



The Law Firm of Miller Canfield

— proudly supports the —

UNIVERSITY MUSICAL SOCIETY

For Being an Instrumental Part
of Our Community

Congratulations to our colleague, Stephen G. Palms,
Vice Chair, UMS Board of Directors

JOSEPH M. FAZIO

fazio@millercanfield.com | 734.668.7633

ANN ARBOR = DETROIT = GRAND RAPIDS = KALAMAZOO = LANSING = SAGINAW = TROY

**MILLER
CANFIELD**

millercanfield.com

GREAT PERFORMANCES ABOUND!

WKAR-TV

Music, dance and drama programming

WKAR Radio

24-hour classical music and news from NPR

WKAR.org

Jazz, folk, classical and news radio streams



MICHIGAN STATE
UNIVERSITY

College of Communication
Arts and Sciences

WKAR.org



One of the

PREMIER UNIVERSITY ART MUSEUMS

มหาวิทยาลัยศิลปากร

UNIVERSITY OF MICHIGAN MUSEUM OF ART

525 South State Street, 734 764 0395

umma.umich.edu FREE ADMISSION

Visit the UMMA Store in the
Maxine and Stuart Frankel and
the Frankel Family Wing.

ASSOCIATE (CONTINUED).

Pat Bantle
 Frank and Gail Beaver
 Gary Beckman and Karla Taylor
 Kenneth and Eileen Behmer
 Christina Bellows and Joe Alberts
 Helen V. Berg
 The Big Picture Partners LLC
 Jon and Kathy Bilstrom
 William and Ilene Birge
 Jerry and Dody Blackstone
 Bobble and Donald Blitz
 Gary Bloomfield, DDS
 Mr. Mark D. Bomia
 Victoria C. Botek and William M. Edwards
 R.M. Bradley and C.M. Mistretta
 Joel Bregman and Elaine Pomeranz
 Christie Brown and Jerry Davis
 Morton B. and Raya Brown
 Dr. Pamela Brown
 Judy and Toby Burt
 Anthony and Jane Burton
 Heather Byrne
 Sally Ann Camper and Robert Lyons
 Margaret W. Carroll and Dennis B. Carroll
 Dennis J. Carter
 Susan M. Carter
 A. Craig Cattell
 Joan and Mark Chesler
 Reginald and Beverly Ciockajlo
 Janice A. Clark
 Connie and James Colman
 Anne and Edward Comeau
 Jud and Susan Coon
 Arnold and Susan Coran
 Wendy and Richard Correll
 Katharine Cosovich
 Katherine and Clifford Cox
 Michael and Susan Bozell Craig
 Dr. Joan and Mr. Michael Crawford
 Jean C. Crump
 Carolyn R. Culotta
 Rane L. Curl and Alice Rolfes-Curl
 Connie D'Amato
 Timothy and Robin Damschroder
 Sunil and Merial Das
 Davenport Insurance and Financial Services, Inc.
 Art and Lyn Powrie Davidge
 Ed and Ellie Davidson
 Linda Davis and Robert Richter
 John D. Debbink
 Elena and Nicholas Delbanco
 Mary Dempsey and James Corbett
 Jon Desenberg
 Dr. and Mrs. Ron DiCecco
 Macdonald and Carolin Dick*
 Rev. Dr. Timothy J. Dombrowski
 Elizabeth Duell
 Edmund and Mary Durfee
 Swati Dutta
 Gavin Eadie and Barbara Murphy
 James F. Eder
 Richard and Myrna Edgar
 Gloria J. Edwards
 Morgan and Sally Edwards
 Alan S. Eiser

Charles and Julie Ellis
 Joan and David Evans
 Graeme Fairweather
 Dr. and Mrs. S.M. Farhat
 Peter and Rachael Fayrolan
 Joe Fazio and Lisa Patrell
 Phil and Phyllis Fellin
 James and Flora Ferrara
 Jean Fine
 Clare Fingerle
 Sara and Bill Fink
 Lydia Fischer
 Peter and Beverly Fischer
 Arnold Fieschmann
 Jessica Fogel and Lawrence Weiner
 Scott and Janet Fogler
 Howard P. Fox
 Lucia and Doug Freeth
 Tim and Stephanie Freeth
 Otto W. and Helga B. Freitag
 Gail Fromes
 Martha G. Froseth
 Jerrold A. and Nancy M. Frost
 Philip and Renée Frost
 Sandra Gast and Greg Kolecki
 Gates Au Sable Lodge
 Michael Gatti and Lisa Murray
 Charles and Rita Gelman
 Beverley and Gerson Geltner
 Dr. Paul W. Gikas and Suzanne Gikas
 Stephen and Nanette Gill
 J. Martin Gillespie and Tara M. Gillespie
 Beverly Jeanne Giltrow
 David and Maureen Ginsburg*
 Tom and Ann Gladwin
 Edie Goldenberg
 Richard Gonzalez
 Mitchell and Barbara Goodkin
 Michael L. Gowing
 Christopher and Elaine Graham
 Jerry and Mary K. Gray
 Linda and Roger Grekin
 Raymond and Daphne Grew
 Werner H. Grill
 Susan and Milt Gross
 Anna Grzymala-Busse and Joshua Berke
 Carl E. Guldberg
 Susan C. Guszynski and Gregory F. Mazure
 George and Mary Haddad
 Michael J. Halpern
 Michael Hammer and Matthew Dolan
 William and Kathleen Hanson
 Charles B. Harris Photograph Gallery
 Daniel and Jane Hayes
 J. Lawrence Henkel and Jacqueline Stearns
 Kathy and Rudi Hentschel
 Alfred and Therese Hero
 Peter G. Hinman
 Jane and Thomas Holland*
 Kay Holsinger and Douglas C. Wood
 Ronald and Ann Holz
 Paul Hossler and Charlene Bignall
 James and Wendy Fisher House
 Betty Hsiao

Mabelle Hsueh
 Dr. John Huntington
 Eugene and Margaret Ingram
 Richard Isackson
 Esther Ann Jackson
 Joachim and Christa Janecke
 Chris and Sara Japhet
 Mark and Linda Johnson
 Paul and Olga Johnson
 JOURNEYS International
 Stevo Julius, MD
 Prof. Fritz and Monica Kaenzig
 Angela Kane
 Herbert and Jane Kaufer
 Donald and Suzanne Kaul
 Deborah Keller-Cohen and Evan Cohen
 John Kennard
 Nancy Keppelman and Michael Smerza
 Kerry Family Periodontics
 Paul and Leah Kileny
 David E. and Heidi Castlemann Klein
 Steve and Shira Klein
 Michael Koen
 Joseph and Marilyn Kokoszka
 Alan and Sandra Kortesoja
 Gary and Barb Krenz
 Martha Fessler Krieg*
 Mary Krieger
 Bert and Gerry Kruse
 Kathleen Kryza
 Yeong Kwok and Catherine Kim
 Dr. Kenneth and Ms. Maria Laberteaux
 Donald John Lachowicz*
 Stephen and Pamela Landau
 Kenneth and Lucy Langa
 Neal and Anne Laurance
 Judith and Jerold Lax
 David Leibenborn
 John and Therese Lee
 James Leija and Aric Knuth
 Anne and Harvey Leo
 Sue Leong
 Jacqueline H. Lewis
 Liberty Title
 Michael and Debra Lisull
 Daniel Little and Bernadette Lintz
 Rod and Robin Little
 Dr. Len Lofstrom and Betty K. Lofstrom
 Julie M. Loftin
 Malcolm and Beth Lowenstein Foundation
 Charles P. and Judy B. Lucas
 Michael and Jennifer Lukela
 Donald and Jane MacQueen
 Claire and Richard Malvin*
 Melvin and Jean Manis
 Carole J. Mayer
 Olivia Maynard and Olof Karlstrom
 Margaret and Harris McClamroch
 Peggy McCracken and Doug Anderson
 James H. McIntosh and Elaine K. Gazda
 Bill and Ginny McKeachle
 Erin McKean and Steve Sullivan

Connect Back.



GO BACK. GO BLUE. GO TO umalumni.com



Experience
THE FINER THINGS...



Kensington Court



PROUDLY SUPPORTS THE
UNIVERSITY MUSICAL SOCIETY

610 HILTON BLVD. | ANN ARBOR, MI 48108
(734) 761-7800 | WWW.KCOURTAA.COM

ASSOCIATE (CONTINUED).

Ralph R. McKee and Jean L. Wong
 Joanna McNamara and Mel Guyer
 Frances McSparran
 Manish and Varsha Mehta
 Gabrielle M. Meyer
 Joetta Mial
 Myrna and Newell Miller
 John Mohler
 Patricia Mooradian
 Mark and Lesley Mozola
 Virginia Murphy and David Uhlmann
 Drs. Louis and Julie Jaffee Nagel
 Erika Nelson and David Wagener
 Glenn Nelson and Margaret Dewar
 Thomas J. Nelson
 Gayl and Kay Ness
 Sarah Winans Newman
 Richard and Susan Nisbett
 Laura Nitzberg
 Arthur S. Nusbaum
 Olson-Kulka Foundation
 Elizabeth Ong
 Kathleen I. Operhall
 Elisa Ostafin and Hossein Keshtkar
 Norm and Charlotte Otto
 Jim Pantelas
 Hedda and William Panzer
 Donna D. Park
 Anne Parsons and Donald Dietz
 William and Wesen Peterson
 Ruth S. Petit
 Don and Evonne Plantinga
 Joyce Plummer
 Bill and Diana Pratt
 Ann Preuss
 Karen and Berislav Primorac
 Martha Ream
 Carrol K. Robertsen
 Jonathan Rodgers
 Dr. Susan M. Rose

Victor and Valerie Rosenberg
 Phyllis Ross/The New York
 Community Trust Carillon Fund
 Rosemarie Haag Rowney
 Nancy Rugani
 Carol D. Rugg and Richard K.
 Montmorency
 Ina and Terry Sandalow
 Michael and Kimm Sarosi
 Rosalyn Sarver and Stephen
 Rosenblum
 Albert J. and Jane L. Sayed
 Suzanne Schluenderberg and John
 Lesko, Jr.
 David Schmidt
 Charles R. Schmitter and Allyn Ravitz
 Jane and Richard Schwartz
 Marc A. Schwartz
 Ruth Scodel
 Amy D. Seetoo and Stuart J. Baggaley
 Harriet Sellin*
 Ananda Sen and Mousumi Banerjee
 Matthew Shapiro and Susan Garetz
 David and Elvera Shappirio
 Bill and Chris Shell
 Patrick and Carol Sherry
 George and Gladys Shirley
 Jean and Thomas Shope
 Bruce M. Slegan
 Edward and Kathy Silver
 Scott and Joan Singer
 Tim and Marie Slottow
 Carl and Jarl Smith
 David and Renate Smith
 Robert W. Smith
 Carolyn R. Spencer
 Doris and Larry Sperling
 Gretta Spler and Jonathan M. Rubin
 Katherine R. Spindler
 David and Ann Staiger
 Jeff and Kate Stanley

Rick and Lia Stevens
 David and Carlin Stockson
 James Lawrence Stoddard
 Cynthia Straub
 Suzanne Tainter and Kenneth Boyer
 Brian and Lee Talbot
 Mr. and Mrs. Frank L. Tarzia
 Sam and Eva Taylor
 Stephan F. Taylor and Elizabeth A.
 Stumbo
 Mark and Patricia Tessier*
 Textron
 Denise Thal and David Scobey
 Patricia and Terril Tompkins
 Hitomi Tonomura
 Peter Toogood and Hannah Song
 Janet and Randy Torno
 Alvan and Katherine Uhle
 Fawwaz Ulabi and Jean Cunningham
 Tom and Mary Wakefield*
 Hugo and Karla Vandersypen
 Tsuguyasu and Harue Wada
 Tom and Mary Wakefield*
 Jack and Carolyn Wallace
 Charles R. and Barbara H. Wallgren
 Richard and Madelon Weber*
 Richard and Lucinda Weiermiller
 Jack and Carol Weigel
 Mary Ann Whipple
 Jim and Mary White
 Mac and Rosanne Whitehouse*
 Alan and Leslie Whitfield
 Nancy Wiernik
 Charlotte A. Wolfe
 Priscilla and Stan Wooliams
 Frances Wright
 Mayer and Joan Zald
 Pan Zheng
 Gall and David Zuk

We express our deepest appreciation to our many donors who give less than \$250 each year, enabling the ongoing success of UMS programs.

ENDOWED FUNDS

The future success of UMS is secured in part by income from UMS's endowment funds. We extend our deepest appreciation to the many donors who have established and/or contributed to the following funds:

H. Gardner and Bonnie Ackley Endowment Fund
 Herbert S. and Carol Amster Endowment Fund
 Catherine S. Arcure Endowment Fund
 Carl and Isabelle Brauer Endowment Fund
 Hal and Ann Davis Endowment Fund
 Doris Duke Charitable Foundation Endowment Fund
 Epstein Endowment Fund
 Ilene H. Forsyth Endowment Fund
 Susan and Richard Gutow Renegade Ventures
 Endowment Fund
 George N. and Katherine C. Hall Endowment Fund
 Norman and Debbie Herbert Endowment Fund
 David and Phyllis Herzog Endowment Fund
 JazzNet Endowment Fund
 William R. Kinney Endowment Fund

Frances Mauney Lohr Choral Union Endowment Fund
 Natalie Matovinovic Endowment Fund
 Medical Community Endowment Fund
 NEA Matching Fund
 Ottmar Eberbach Funds
 Palmer Endowment Fund
 Mary R. Romig-deYoung Music Appreciation Fund
 Prudence and Amnon Rosenthal K-12 Education
 Endowment Fund
 Charles A. Sink Endowment Fund
 Herbert E. and Doris Sloan Endowment Fund
 James and Nancy Stanley Endowment Fund
 Susan B. Ullrich Endowment Fund
 UMS Endowment Fund
 The Wallace Endowment Fund

The arts **unite** us all.

The power of the arts is to unite communities, giving us a rush of emotion we want to share with others. At United Bank & Trust, we're united in our mission to actively show our support for the arts, and for the many vibrant communities we serve. Let's compose solutions together.



UNITED
BANK & TRUST

Solutions Together

ubat.com

MEMBER FDIC



ALWAYS ON KEY **SINCE 1946**



LINCOLN

SESI MOTORS

3990 JACKSON ROAD, ANN ARBOR, MI 48103
(734) **668-6100**

PLANNED GIFTS/BEQUESTS

We are grateful to the following donors for including UMS in their estate plans. These gifts will provide financial support to UMS for generations to come. This important support will continue the great traditions of artistic excellence, educational opportunities, and community partnerships in future years.

Bernard and Raquel Agranoff
Mike Allemang
Carol and Herb Amster
Mr. Neil P. Anderson
Dr. and Mrs. David G. Anderson
Anonymous
Catherine S. Arcure
Barbara and Laurence R. Baker
Elizabeth S. Bishop
Kathy Benton and Robert Brown
Linda and Maurice Blinkow
Mr. and Mrs. W. Howard Bond
Mr. and Mrs. Pal E. Borondy
Carl and Isabelle Brauer
Barbara Everitt Bryant
Pat and George Chatas
Mr. and Mrs. John Alden Clark

Mary C. Crichton
H. Michael and Judith L. Endres
Ken and Penny Fischer
Susan Ruth Fisher
Meredith L. and Neal Foster
Beverley and Gerson Geltner
Paul and Anne Glendon
Debbie and Norman Herbert
Rita and Peter Heydon
John and Martha Hicks
Marilyn G. Jeffs
Thomas C. and Constance M. Kinnear
Diane Kirkpatrick
Frank Legacki and Alicia Torres
Richard LeSueur
Robert and Pearson Macek

Susan McClanahan
M. Haskell and Jan Barney Newman
Len Niehoff
Dr. and Mrs. Fredrick O'Dell
Mr. and Mrs. Dennis M. Powers
Mr. and Mrs. Michael Radock
Mr. and Mrs. Jack Ricketts
Mr. and Mrs. Willard L. Rogers
Prue and Ami Rosenthal
Margaret and Haskell Rothstein
Irma J. Sklenar
Herbert E. Sloan
Art and Elizabeth Solomon
Roy and JoAn Wetzel
Ann and Clayton Wilhite
Mr. and Mrs. Ronald G. Zollar

TRIBUTE GIFTS

Contributions have been made in memory of the following people:

Bonnie Ackley
Robert Aldrich
Herbert Amster
John Andrews
Nancy L. Asclone
Dr. Mel Barclay
Raymond Benner
Ara Berberian
Dietrich Rudolf Bergmann (Eng. 1961)
Dorothy Denhart Craig
Jean Coulter Crump
Mark K. Culotta
Florence S. Davis
John S. Dobson
Ruth Fajans
Barbara Ferguson
Jon T. Ferrier
Dr. James F. Filgas

Sidney Fine
Beth Fischer
James Garavaglia
Jim and Jenny Gardiner
Virginia Crandall Hills
Howard S. Holmes
Janet Woods Hoobler
Carolyn Houston
Beatrice Kahn
Francis Willey Kelsey (1858-1927)
Justine Olson Kulka
Kay Rose Lands
Dorothy A. Lapp
Robbie Levine
Dr. Josip Matovinović MD
Paul W. McCracken
Valerie D. Meyer
Margaret Meyers

James Patridge
Peter Pollack
Gail W. Rector
Dot Reed
Steffi Reiss
Margaret E. Rothstein
Eric H. Rothstein
Prof. Kenneth Rowe
Charles Rubin
Nona R. Schneider
Mr. C.C. Seetoo
Charles R. Tieman
Lisa Marie Tubbs
Shirley Verrett
Margaret Howell Welch
Eleanor Whelan
Barbara Wykes

Contributions have been made in honor of the following people:

Michael Allemang
DJ Boehm
Jean W. Campbell
Dr. Minor J. "Jud" Coon
Al Dodds
Ken and Penny Fischer
Susan R. Fisher
Kathy and Tom Goldberg

Walt and Charlene Hancock
David Herzig
Chuck Kelly
Ian Krieg
Sharon Anne McAllister
Susan McClanahan
Donald Parrish
Omari Rush

John Segall
James Stanley
Virginia Stein
Enid Wasserman and Michael Sivak
Bob and Darragh Weisman
Ann and Clayton Wilhite
James O. Woolliscroft, MD

Your body is your instrument.



Keep it in tune.



Center for Plastic & Reconstructive Surgery
ART AND MEDICINE PERFORMING IN CONCERT

734-712-2323
www.cprs-aa.com

Paul Izenberg, MD • David Hing, MD • Richard Beil, MD • Daniel Sherick, MD • Ian Lytle, MD

GIFTS-IN-KIND

The following people and organizations have generously provided in-kind donations and support:

Abacadabra Jewelry/Gem Gallery
 Alumni Association of the University of Michigan
 Ann Arbor Civic Theatre
 Ann Arbor District Library
 Ann Arbor Fire Station #1
 Ann Arbor Symphony Orchestra
 Anonymous
 Phil and Lorie Arbour
 Ayse's Turkish Café
 babo.a market by Sava
 Barnes Ace Hardware
 Bebe's Nails and Spa
 Kathy Benton and Robert Brown
 Kathryn Bleda
 Linda and Maurice Binkow
 Blue Nile Restaurant
 DJ and Dieter Boehm
 Jim Botsford and Janice Stevens Botsford
 Robert and Victoria Buckler
 Lou and Janet Callaway
 Casa Marbella
 J. Wehrley and Patricia Chapman
 Comerica Bank
 The Common Grill
 Wendy and Mark Comstock
 Corner Brewery
 Delta Air Lines
 Jon Desenberg
 Detroit Public Television
 Julia Doan
 DTE Energy
 The Earle Restaurant
 David and Jo-Anna Featherman
 First Martin Corporation
 Susan Fisher and John Waidley
 Sara and Michael Frank
 Maxine and Stuart Frankel
 Gates Au Sable Lodge
 Mark Gjukich Photography
 Tom and Ann Gladwin
 Paul and Anne Glendon
 Grand Hotel
 Scott Haeblich
 Idelle Hammond-Sass
 Sheila Harden
 David and Phyllis Herzog
 Hotel Bougainvillea
 Ilitch Holdings, Inc.
 Indulge
 Verne and Judy Istock
 JOURNEYS International
 Meg Kennedy Shaw and Jack Cederquist
 Kensington Court
 Jean and Arnold Kluge
 Carolyn Knaggs
 La Pita Fresh
 Marci Raver Lash
 Richard LeSueur
 Joan and Melvyn Levitsky
 Pamela Lewis
 Logan An American Restaurant
 Charles and Judith Lucas
 Robert and Pearson Macek
 Martin and Jane Maehr
 Mainstreet Ventures
 MD Cosmetic Dermatology
 Barbara Meadows
 Mercy's Restaurant
 Robin and Victor Miesel
 Harry and Natalie Mobley
 Morgan & York
 THE MOSAIC FOUNDATION (of R. & P. Heydon)
 Mike Mouradian
 Bonita Neighbors
 M. Haskell and Jan Barney Newman
 Nicola's Books
 Daniel and Sarah Nicoli
 Gilbert Omenn and Martha Darling
 The Quarter Bistro and Tavern
 Quest Productions
 Paesano Restaurant
 Steve and Betty Palms
 Performance Network Theatre
 PNC Bank
 Red Brick Kitchen & Bar
 Red Hawk Bar & Grill
 John and Dot Reed
 Revive + Replenish
 Steve and Tanis Rosoff
 Doug and Sharon Rothwell
 Salon Vertigo
 Salon Vox
 Linda Samuelson and Joel Howell
 Maya Savarino
 Sava's State Street Café
 Schokolad Chocolate Factory
 Jane and Edward Schulak
 Selo/Shevel Gallery
 Sheraton Ann Arbor
 George and Gladys Shirley
 Silvio's Organic Ristorante and Pizzeria
 Cheryl Soper
 Becki Spangler and Peyton Bland
 Sparrow Meats
 Anthony Smith
 James and Nancy Stanley
 Cynthia Straub
 Karen and David Stutz
 Terry B's
 Ted and Eileen Thacker
 Tom Thompson Flowers
 Louise Townley
 Susan B. Ullrich
 University of Michigan Museum of Art
 Vinology Wine Bar and Restaurant
 Ron and Eileen Weiser
 The West End Grill
 Whole Foods Market
 Ann and Clayton Wilhite
 Larry and Andi Wolf



Open Late Thursday, Friday & Saturday

316 S. State Street
@ North University
734-994-4004

Full Service
Full Menu
Full Bar

www.redhawkannarbor.com

revive
café w/ fresh food • coffee • beer and wine

replenish

market w/ beer • wine • essential groceries

619 East University @ Zaragon Place
734-332-3366 • www.revive-replenish.com



**See, touch and smell the
Green Earth difference.
Non-toxic**

An environmentally friendly new
way of dry cleaning.



2268 S. Main St.
Located by Busch's on the corner of
S. Main St. and Ann Arbor-Saline Rd.

734-998-1245
www.irisdrycleaners.com

*In Tune
With Ann Arbor*

♪ 555 Briarwood Circle, Suite 333 ♪
Ann Arbor, MI 48108 ♪ 734.662.8600

Great things
are happening
in our schools.

*All thanks
to you.*



WWW.SUPPORTANNARBORSCHOOLS.ORG
734-994-1969

GENERAL INFO.

We believe in the energy that comes with being present. Therefore, we want to ensure that you have all of the information you need to fully enjoy your experience. Look through this section to learn more about tickets, policies, accessibility, and opportunities to become more involved with UMS.



Today's psychoanalyst
draws upon 100 years of experience
helping people live creatively
and wisely.

Carol Austad, MD
Carol Barbour, PhD
Ronald Benson, MD
Meryl Berlin, PhD
Peter Blos, Jr., MD
Linda Brakel, MD
Robert Cohen, PhD
Susan Cutler, PhD
Joshua Ehrlich, PhD
Lena Ehrlich, PsyD
Harvey Falit, MD
Richard Hertel, PhD
Erika Homann, PhD
Bernadette Kovach, PhD
Alan Krohn, PhD
Howard Lerner, PhD
Barry Miller, MD
Giovanni Minonne, PhD
Julie Nagel, PhD
Jean-Paul Pegeron, MD
Dwarakanath Rao, MD
Ivan Sherick, PhD
Merton Shill, PhD
Michael Shulman, PhD
Michael Singer, PhD
Jonathan Sugar, MD
Marie Thompson, MD
Dushyant Trivedi, MD
Jeffrey Urist, PhD
Gail van Langen, PhD
Margaret Walsh, PhD
Elisabeth Weinstein, MD
Mark Ziegler, PhD



Michigan Psychoanalytic INSTITUTE | SOCIETY

For change that lasts.

Learn more about us. www.mpi-mps.org

HOW DO I BUY TICKETS?

ONLINE

www.ums.org

IN PERSON

UMS Ticket Office
Michigan League
911 North University Avenue
Mon–Fri: 9am–5pm
Sat: 10am–1pm

Venue ticket offices open 90 minutes before each performance for in-person sales only.

BY PHONE

734.764.2538
(Outside the 734 area code, call toll-free 800.221.1229)

BY MAIL

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

TICKET DONATIONS/UNUSED TICKETS

If you are unable to use your tickets, please return them to us on or before the performance date (accepted until the published performance time). A receipt will be issued by mail for tax purposes. Please consult your tax advisor. Ticket returns count towards UMS giving levels.

ACCESSIBILITY

All UMS venues are accessible for persons with disabilities. For information on access at specific UMS venues, call the Ticket Office at 734.764.2538. Ushers are available for assistance.

LISTENING SYSTEMS

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

LOST AND FOUND

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

REFRESHMENTS

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and in the Michigan Theater. Refreshments are not allowed in seating areas.

Turn your donation
into something lasting.



If you want to make parks greener, improve neighborhoods, even support the arts, the Community Foundation for Southeast Michigan can help. And keep your donation giving for generations to come.



Scan the QR Code
to find out more.

communityfoundation
FOR SOUTHEAST MICHIGAN

Visit CFSEM.org or call 1-888-WE-ENDOW
for more information on how we can help.

PARKING

We know that parking in downtown Ann Arbor can be difficult and can sometimes take longer than expected. Please allow plenty of time to park. Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Liberty Square structures for a minimal fee.

UMS donors at the Patron level and above (\$1,000) receive 10 complimentary parking passes for use at the Thayer or Fletcher Street structures in Ann Arbor. Valet parking is available for all Hill Auditorium performances on the Choral Union Series for a fee (\$20 per car). Cars may be dropped off in front of Hill Auditorium beginning one hour prior to the performance. UMS donors at the Virtuoso level (\$10,000 annually) and above are invited to use the valet parking service at no charge.

FOR UP-TO-DATE PARKING INFORMATION, PLEASE VISIT
WWW.UMS.ORG/PARKING.

POLICIES.

SMOKE-FREE UNIVERSITY

As of July 1, 2011, the smoking of tobacco is not permitted on the grounds of the University of Michigan, including the exteriors of U-M theaters and concert halls. Smoking is allowed on sidewalks adjacent to public roads.

TICKET EXCHANGES

Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee up until 48 hours prior to the performance. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may send your torn tickets to us by mail, fax a photocopy of them to 734.647.1171, or email a scanned copy to umstix@umich.edu. Lost or misplaced tickets cannot be exchanged.

We will accept ticket exchanges within 48 hours of the performance for a \$10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published performance time. Tickets received less than one hour before the performance will be returned as a donation.

CHILDREN/FAMILIES

Children of all ages are welcome to attend UMS Family 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 throughout the performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. UMS has posted age recommendations for most performances at www.ums.org. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age.

Discover Ann Arbor's
Best Kept Cultural Secret

THE *Academy of Early Music*

Hopkinson Smith

February 8, 2013

"Without doubt the finest lute player in the world today." — *San Francisco Chronicle*

Ensemble Caprice

March 2, 2013

"An immensely thoughtful and progressive force on the musical scene." — *New York Times*

Grand Valley Baroque

April 26, 2013

Western Michigan's only early music ensemble.

The Premier Presenter of Early Classical
Music in Southeast Michigan
www.academyofearlymusic.org

THE *GILMORE*
PIANO MASTERS SERIES

CHENERY AUDITORIUM, KALAMAZOO

GARRICK OHLSSON

"Ohlsson combines technical forces vast enough to make those fiddly intervals sound easy." — *The Guardian*

NOVEMBER 3, 2012, 8 PM

MITSUKO UCHIDA

"Only a few [pianists] regularly cross the threshold of mere excellence to transporting brilliance." — *The New York Times*

APRIL 13, 2013, 8 PM

TICKETS: 269.387.2300 or 800.228.9858

TheGilmore.org



Key Private Bank



investments | trust | banking

working in concert

At Key Private Bank, we understand that your financial life is complex, and we take a holistic approach to your planning needs. We listen to your story, get to know your history, identify your unique financial needs, and create an actionable plan designed to help you grow, preserve, and protect your wealth.

Key Private Bank is people, ideas, and financial instruments, working in concert to provide solutions for your financial well-being.



go to key.com/kpb
call Susan at 734-747-7970

Bank and trust products from KeyBank National Association, Member FDIC and Equal Housing Lender. Investment products are:

NOT FDIC INSURED • NOT BANK GUARANTEED • MAY LOSE VALUE • NOT A DEPOSIT
• NOT INSURED BY ANY FEDERAL OR STATE GOVERNMENT AGENCY

Key.com is a federally registered service mark of KeyCorp. ©2012 KeyCorp. KeyBank is Member FDIC. ADL3520-17819

GETTING INVOLVED.

For more detailed information on how to get involved with UMS, please visit www.ums.org/volunteer.

STUDENT WORK-STUDY/INTERNSHIP PROGRAM

Internships with UMS provide valuable experiences in all areas of arts management, including performing arts production, education, administration, ticket sales, programming, development, and marketing. For more information about available positions and how to apply, please visit www.ums.org/jobs.

UMS STUDENT COMMITTEE

The UMS Student Committee is an official U-M student organization dedicated to keeping the campus community connected to the performing arts. For more information on how to join, please email umsscboard@umich.edu.

USHERING

Usher orientation sessions are held twice annually for new and returning ushers. You must attend an orientation to be eligible for ushering. Information about upcoming sessions is available at www.ums.org/volunteer as sessions are scheduled. For more information, contact Kate Gorman at 734.615.9398 or fohums@umich.edu.

UMS CHORAL UNION

Open to singers of all ages, the 170-voice UMS Choral Union performs choral music of every genre in presentations throughout the region. Participation in the UMS Choral Union is open to all by audition. Auditions are held in the spring and the fall of each year. To learn more, please contact Kathy Operhall at kio@umich.edu or 734.763.8997.

UMS ADVISORY COMMITTEE

If you are passionate about arts advocacy, are looking for ways to spend time volunteering, and have a desire to connect with our organization on a deeper level, the UMS Advisory Committee may be a great match for you. To learn more, please contact Cindy Straub at cstraub@umich.edu or 734.647.8009.

54 Academy of Early Music	4 Honigman Miller	38 Rotary Club of Ann Arbor
42 Alumni Association of the	Schwartz and Cohn, LLP	44 Sesi Motors
University of Michigan	48 Iris Dry Cleaners	26 Sheraton Ann Arbor
48 Ann Arbor Public Schools	56 Jaffe, Raitt, Heuer & Weiss	32 Silver Maples of Chelsea
Educational Foundation	PC	38 Smith Haughey Rice &
34 Ann Arbor Symphony	42 Kensington Court	Roegge
Orchestra	54 KeyBank	54 The Gilmore
24 Bank of Ann Arbor	56 Kumon	32 Tom Thompson Flowers
36 Bellanina Day Spa	36 Mark Gjukich	22 Toyota
46 Center for Plastic and	Photography	44 United Bank and Trust
Reconstructive Surgery	17 Marianne Telese, Realtor	38 University of Michigan
26 Charles Reinhart Co.	38 McMullen Properties	Credit Union
Realtors	IFC Michigan Economic	30 University of Michigan
12 Community Foundation	Development	Health System
for Southeast Michigan	Corporation	40 University of Michigan
52 Community Foundation	50 Michigan Psychoanalytic	Museum of Art
for Southeast Michigan	Institute and Society	IBC WEMU
28 Confucius Institute at the	22 Michigan Radio	32 WGTE
University of Michigan	40 Miller, Canfield, Paddock	40 WKAR
36 Donaldson & Guenther	and Stone, P.L.C.	
24 Edward Surovell Realtors,	48 Real Estate One	IFC = Inside front cover
now Howard Hanna	48 Red Hawk and Revive +	IBC = Inside back cover
2 Ford Motor Company	Replenish	
Fund and Community	28 Retirement Income	
Services	Solutions	

KUMON®

MATH. READING. SUCCESS.

Academic Enrichment
Pre-K — 12th Grade

www.kumon.com

FREE PLACEMENT TESTING

Kumon of Ann Arbor - East
2741 Plymouth Road
Ann Arbor, MI 48105
734.761.4648
Instructor - Tzy-Wen Gong



© 2012 Kumon North America. All rights reserved.



Celebrating
134 Successful Seasons

Jaffe
JAFJE RAITT HEUER & WEISS
A Professional Corporation
Attorneys & Counselors

proud supporter of
ums
BE PRESENT

201 S. MAIN STREET, SUITE 300 • ANN ARBOR, MICHIGAN 48104
P: 734.222.4776 • F: 734.222.4769
www.jaffelaw.com

ANN ARBOR • SOUTHFIELD • DETROIT • NAPLES • PHILADELPHIA

National Public Radio mixed with local public knowledge.

|
—
89.1

Public radio from Eastern Michigan University

npr + jazz + blues + local news wemu.org

Jazz is alive. And this is its house number.

|
—
89.1

Public radio from Eastern Michigan University

npr + jazz + blues + local news wemu.org

What crosstown rivalry?

|
—
89.1

Proud to be UMS's media partner for the 2012-13 season

wemu.org

SO, WHAT DID YOU THINK?



UMSLOBBY.ORG

JOIN US IN THE LOBBY!

Tell us what you think on umslobby.org, where you'll also find artist exclusives and behind-the-scenes videos and photos.

SOCIAL

facebook

facebook.com/UMSNews

twitter

twitter.com/UMSNews

YouTube

youtube.com/UMSVideos