

UMS PROGRAM BOOK
WINTER 2014



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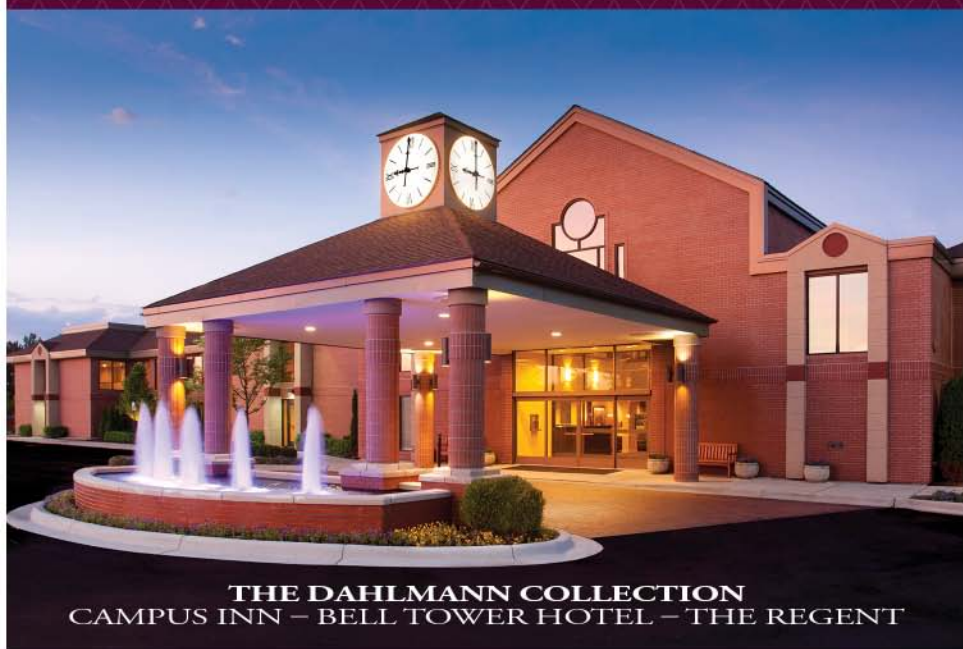
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THE DAHLMANN COLLECTION
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BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 2014 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.





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



WELCOME.



"UMS is a true jewel within the University of Michigan. Here, students, faculty, staff, alumni, and aspiring performers can see some of the most exceptional performing arts in the world. It is an integral piece of education and enrichment both in school and beyond. Thank you for being a part of this wonderful 135-year-old tradition."

Mary Sue Coleman

MARY SUE COLEMAN

President, University of Michigan



"UMS is about experiences. Experiences witnessing some of the world's most renowned performing artists offering daring and fresh performances. Experiences that have the ability to transform individuals, bringing more emotion, impact, and inspiration into their lives. We are glad to have you with us. Enjoy the experience."

Ken Fischer

KENNETH C. FISCHER

UMS President



"I am extremely honored to serve as Chair of the UMS Board of Directors. From this perspective, I see the vast extent of the impact that UMS has on our community, presenting world-class performances and offering amazing educational experiences. UMS serves as a catalyst, inspiring us to come together in a shared experience with each other and with the artists. We are delighted that you are here with us today."

SGP

STEPHEN G. PALMS

Chair, UMS Board of Directors

SUPPORTING THE ARTS



As a long-time patron of the arts, Honigman is a proud partner of UMS. We wish to thank our colleagues for their leadership and support, including David N. Parsigian, member of the UMS Board of Directors and Treasurer, and Maurice S. Binkow, Carl W. Herstein and Leonard M. Niehoff, members of the UMS Senate.

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

Honigman and its Ann Arbor lawyers are proud to support UMS.

Fernando Alberdi	Tom Forster	Joseph Morrison
Jennifer Anderson	Carl Herstein	Cy Moscow
Christopher Ballard	Richard Hoeg	Leonard Niehoff
Maurice Binkow	Ann Hollenbeck	David Parsigian
Cindy Bott	J. Michael Huget	James Stewart
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Sean Etheridge	Kristopher Korvun	Bill Winsten
	Tara Mahoney	

HONIGMAN[®]

WWW.HONIGMAN.COM

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.

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VICTORS FOR UMS



PLEASE JOIN US IN SUPPORTING UMS AS PART OF U-M'S VICTORS FOR MICHIGAN CAMPAIGN.

Although deeply integrated with the University of Michigan, UMS is an independent organization responsible for our own funding. **Independence** gives us the freedom to bring the most important international performing artists — established and emerging, traditional and contemporary — to the U-M campus. Ticket sales, however, cover less than 40% of the cost of presenting a season of world-class performances and educational programs that have a life-changing impact on our students and community.

Through the campaign, UMS will raise funds to:

- deliver **bold artistic leadership**
- create **engaged learning through the arts**
- provide **access and inclusiveness**

The world needs victors. And victors need creativity, passion, and the ability to think critically — all learned through the arts.

Be a Victor for UMS. Be a Victor for the Arts. Be a Victor for Michigan.

MAXINE FRANKEL AND JAMES STANLEY

Victors for UMS Campaign Co-Chairs

For more information or to make a gift, please contact Margaret McKinley at 734.647.1177, or visit us online at www.ums.org/support.

GIFTS CAN BE MAILED TO:

UMS Development Office
881 N. University Ave.
Ann Arbor, MI 48109-1011



WINTER 2014 SEASON CALENDAR.

JAN	7–12	<i>Bullet Catch</i>	MAR	14	Alfredo Rodriguez Trio and the Pedrito Martinez Group
	15–16	Colin Stetson		15	Israel Philharmonic Orchestra: Bruckner's Symphony No. 8 Zubin Mehta, music director
	17–18	Kronos Quartet		18	Elias Quartet
	26	Denis Matsuev, piano		20	Tara Erraught, mezzo-soprano
	30	Fred Hersch Trio	21	Asif Ali Khan Qawwali Music of Pakistan	
FEB	5	Ariel Quartet with Alisa Weilerstein, cello	25	Wendy Whelan: <i>Restless Creature</i>	
	6	Kremerata Baltica Gidon Kremer, violin	30	Jazz at Lincoln Center Orchestra with Wynton Marsalis Ford Honors Program	
	7	<i>One Night in Bamako</i> Bassekou Kouyaté & Ngoni Ba and Fatoumata Diawara			
	9	National Theatre Live: <i>Coriolanus</i>	APR	4	Brahms's German Requiem UMS Choral Union & Ann Arbor Symphony Orchestra Jerry Blackstone, conductor
	14	St. Lawrence String Quartet	10	Los Angeles Guitar Quartet	
	14–15	Compagnie Käfig	13	Akademie für Alte Musik Berlin	
	16	Joshua Bell, violin	23	National Theatre Live: <i>War Horse</i>	
19–22	Théâtre des Bouffes du Nord: <i>The Suit</i> Directed by Peter Brook	MAY	21	National Theatre Live: <i>King Lear</i>	
22	St. Petersburg Philharmonic Yuri Temirkanov, conductor Denis Kozhukhin, piano	JUN	15	Royal Shakespeare Company Live in HD: <i>Henry IV: Part i</i>	
		JUL	13	Royal Shakespeare Company Live in HD: <i>Henry IV: Part ii</i>	

TO LEARN MORE, SEE VIDEO PREVIEWS,
GET IN-DEPTH PERFORMANCE DESCRIPTIONS,
AND BUY TICKETS, VISIT WWW.UMS.ORG.

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



WHAT WILL YOU DISCOVER?

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, 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.

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

Photo: Jason Moran's Fats Waller Dance Party at Downtown Home & Garden in September 2013; photographer: Mark Gjukich.



VISIT UMS.ORG/LEARN



UMS EDUCATIONAL &
COMMUNITY ENGAGEMENT EVENTS



UMS NIGHT SCHOOL: BODIES IN MOTION

Mondays, 7–8:30 pm

January 27–March 31, 2014 (except March 3)

U-M Alumni Center, 200 Fletcher Street, Ann Arbor

Can a body ask a question? Tell a joke? Create a contradiction? A dancer would answer “yes” to all of these questions. But what about you? What do you notice about how people move around you every day? Bodies are expressive, and we know things about one another based on observing bodies in motion. This series of UMS Night School events highlights how focusing on movement gives us ways to think about watching dance — and other performances. UMS Night School events are free and open to the public, no registration is required. Attend all nine events or pick and choose those you would like to attend. Hosted by Clare Croft, U-M assistant professor of dance.

January 27: Choreography of the Everyday

February 3: Dance: The Basics

February 10: Technique, Virtuosity, and Monsters

February 17: Theatrical Bodies

February 24: Body Experiments

March 10: Bodies Make Music

March 17: Dance on Camera

March 24: Making Ballet Personal

March 31: Wrap-Up and Graduation

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

Special dance initiatives in the 2013–2014 season are funded in part by Engaging Dance Audiences, a program administered by Dance/USA and made possible with lead funding from the Doris Duke Charitable Foundation.

Photo: Compagnie Kafig's Agwa, photographer: Michel Cavalca.

CAN TRADITION BUILD THE FUTURE?



At UMS, we believe it can. In our 135th 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.

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 2013-2014 season. UMS is deeply grateful for these annual gifts.



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

James G. Vella

President, Ford Motor Company Fund and Community Services



Ford Motor Company Fund and Community Services

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



EUGENE AND EMILY GRANT

"We are proud to support UMS and the many programs they offer University students. It is great to know that students will have access to the greatest performing artists from around the world. The arts are an important part of a Michigan education."



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."



WALLIS CHERNIACK KLEIN

"The arts are a vital part of one's education, encouraging one to appreciate complexity, to be creative, and to be inspired by excellence. Therefore, I established an endowment fund at UMS to guarantee that current and future generations of students are able to experience the arts."



UNIVERSITY OF MICHIGAN

Mary Sue Coleman

President, University of Michigan



"The University of Michigan is proud to support UMS. Our partnership began 135 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!"



CANDIS AND HELMUT STERN

"UMS has enriched our lives for many years. In addition to benefiting us, it has enabled the University to recruit and retain talented faculty and students, making a valuable contribution to the quality of life in our community. We are delighted to have established an endowment fund to support a Chamber Arts performance at UMS each year to help preserve this treasure for future generations."

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 commitments to UMS between July 1, 2012, and November 1, 2013.

PRODUCER: \$500,000 AND ABOVE

The Andrew W. Mellon Foundation



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

Maxine and Stuart Frankel Foundation



Ford Motor Company Fund
and Community Services



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

Anonymous



DORIS DUKE
CHARITABLE FOUNDATION



National
Endowment
for the Arts
nea.gov

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

The Esperance Foundation

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



JUST READ HER REVIEWS!

"I still can't believe how quickly she sold my house, as is, and over asking price! My experience with her exceeded all my expectations!" — Robin H.

"We have experienced the process of buying and selling homes 28 times over 43 years in 3 countries and Maryanne wins, hands down, as our favorite Realtor of all times!" — Chrissie and Tony C.

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VIRTUOSO: \$10,000–\$19,000

Mohamad Issa/Issa Foundation
The Seattle Foundation



CONCERTMASTER: \$5,000–\$9,999



PEOPLE.

Those who work to bring you UMS performances each season



Photo: Audience at Chris Thile's October 2013 performance at Rackham Auditorium; photographer: Mark Gjukich.

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.

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Clayton E. Wilhite
Chair, National Council

Gail Ferguson Stout
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.

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UMS STAFF

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

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Michael Michelin
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Ticket Office/Front-of-House Assistant

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Dennis Carter, Bruce Oshaben, Brian Roddy
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Chorus Manager

Nancy Heaton
Chorus Librarian

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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.

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Kathleen Charla
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Marylene Delbourg-Delphis
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James and Patty Read
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James and Nancy Stanley
Russell Willis Taylor
Bruce Tuchman
Ann Wilhite

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.

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Bruce Brownlee
Robert Buckler
Robert Casalou
Richard L. DeVore

Nolan Finley
Stephen R. Forrest
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Vivian Pickard
Ora Pescovitz

Sharon Rothwell
Frederick E. Shell
Michael B. Staebler
James G. Vella
Stephen G. Palms,
Ex-Officio

UMS STUDENTS

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

Maryam Ahmed
Margaret Albrecht
Brendan Asante
Megan Boczar
Clare Brennan
Rachel Chase
Catherine Cypert
Anna Darnell
Brandyn DeCecco
Jean-Luc DeLadurantaye
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Jocelyn Weberg
Hannah Weiner
George Xue



GIVE LIKE A VICTOR.

Please join us in supporting the Victors for Michigan campaign: A University-wide effort designed to make our great university stronger than ever. The Alumni Association is asking for your help in generating support for the work we've already begun.

We will ask our alumni to support our most important campaign initiatives: **LEAD scholarships**, **club scholarships**, and **Camp Michigan**. We are also asking alumni to join **The 2017 Fund**, which celebrates the University's upcoming bicentennial. This fund provides supporters with a life membership and the opportunity to give to any of the three campaign initiatives.

Learn more about the 2017 Fund and our campaign initiatives at www.GiveLikeaVictor.com.

JOIN US AND GIVE...BECAUSE AS VICTORS, IT'S WHAT WE DO.



UMS FACULTY INSIGHT GROUP

As part of the UMS Mellon Initiative on Arts/Academic Integration, this group advises UMS staff on opportunities to integrate our programming more deeply and systematically into the academic life of the University of Michigan.

Mark Clague
Clare Croft
Philip J. Deloria
Gillian Eaton
Linda Gregerson

Marjorie Horton
Joel Howell
Daniel Klionsky
Lawrence La Fountain-
Stokes

Lester Monts
Melody Racine
Sidonie Smith
Emily Wilcox

UMS TEACHER INSIGHT GROUP

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

Cecelia Sharpe
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.

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Sarajane Winkelman
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driving a brighter future

Ford Motor Company Fund



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

www.community.ford.com

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 venue 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. Connect with the artist or ensemble. What they have to share is a very special gift that 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.

Park early, enjoy a delicious meal, and learn more about the evening's concert at Prelude Dinners. Dinners are held at the Rackham Building (4th Floor) with complimentary wine followed by a catered buffet dinner provided by local caterer Food Art.

For further information and reservations, please call Rachelle Lesko at 734.764.8489.

St. Petersburg Philharmonic
Saturday, February 22, 5:30 pm

Israel Philharmonic Orchestra
Saturday, March 15, 6 pm



Miller Canfield
– proudly supports the –
UNIVERSITY MUSICAL SOCIETY
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THE EVENT PROGRAM.

- 3 ALFREDO RODRÍGUEZ TRIO
THE PEDRITO MARTINEZ GROUP**
Friday, March 14, 8:00 pm
Michigan Theater
- 9 ISRAEL PHILHARMONIC ORCHESTRA**
Saturday, March 15, 8:45 pm
Hill Auditorium
- 21 ELIAS STRING QUARTET**
Tuesday, March 18, 7:30 pm
Rackham Auditorium
- 29 TARA ERRAUGHT**
Thursday, March 20, 7:30 pm
Hill Auditorium
- 39 ASIF ALI KHAN QAWWALI ENSEMBLE**
Friday, March 21, 8:00 pm
Rackham Auditorium

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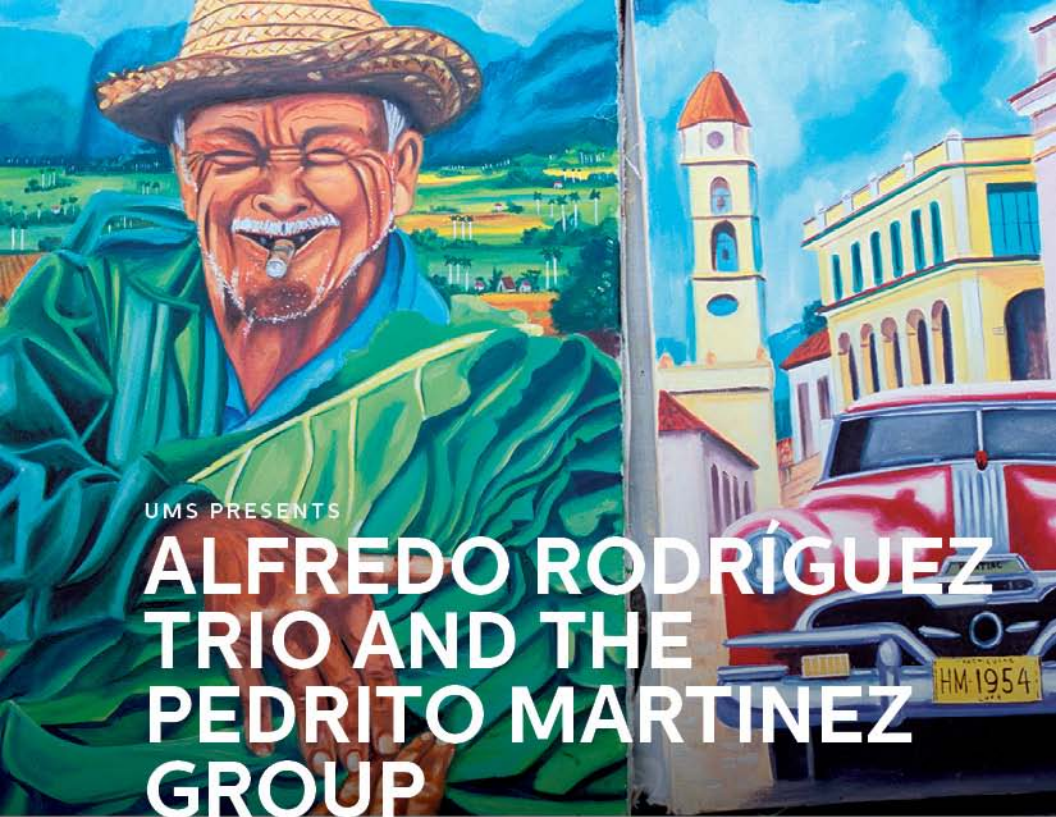
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Rebecca Fischer of the Chiara String Quartet works with students at Ann Arbor Huron High School.



UMS PRESENTS

ALFREDO RODRÍGUEZ TRIO AND THE PEDRITO MARTINEZ GROUP

Alfredo Rodríguez Trio

Alfredo Rodríguez, *Piano*

Peter Slavov, *Bass*

Henry Cole, *Drums*

The Pedrito Martinez Group featuring Ariacne Trujillo

Pedrito Martinez, *Cajón, Congas, and Lead Vocals*

Ariacne Trujillo, *Piano and Lead Vocals*

Álvaro Benavides, *Bass and Vocals*

Jhair Sala, *Cowbell, Bongos, and Vocals*

Friday Evening, March 14, 2014 at 8:00

Michigan Theater • Ann Arbor

58th Performance of the 135th Annual Season

20th Annual Jazz Series

Global Music Series

Photo: Havana Viejo, central market, painting for sale, Havana, Cuba;
photographer: © Bruno Morandi/Corbis.

PROGRAM

This evening's program will be announced by the artists from the stage. There will be one intermission following Alfredo Rodríguez Trio's set.

This evening's performance is sponsored by United Bank & Trust and the University of Michigan Health System.

Media partnership provided by WDET 101.9 FM and WEMU 89.1 FM.

Alfredo Rodríguez Trio appears by arrangement with IMG Artists, New York, NY.

The Pedrito Martinez Group appears by arrangement with International Music Network, Gloucester, MA.



Photo: Alfredo Rodríguez/photographer Miguel Elizalde

A young pianist of astonishing virtuosity and imagination, Cuban-born **ALFREDO RODRÍGUEZ** calls up images of legendary jazz pianists like Keith Jarrett, Thelonious Monk, Art Tatum, Bill Evans, and his compatriot Chucho Valdés. Schooled in the rigorous classical conservatories of Havana, Mr. Rodríguez's riveting artistry is informed as much by Bach and Stravinsky as by his Cuban and jazz roots.

Discovered at the Montreux Jazz Festival in 2006 by Quincy Jones, Mr. Rodríguez's star has risen rapidly under the tutelage of the famed producer. Since arriving in the US in 2009, he has appeared on numerous prestigious stages including the Playboy Jazz Festival at the Hollywood Bowl; the Gilmore Keyboard Festival; the Detroit, Newport, San Francisco, North Sea, Umbria, and Vienna jazz festivals; as well as in important jazz rooms such as Ronnie Scott's, Sculler's, Yoshi's, Jazz Standard, The Blue Note, and Jazz Alley. Alongside Latin piano legends Michel Camilo and Eddie Palmieri, he performed to sold-out audiences at the Arsht Center in Miami and the AT&T Center in Dallas on Larry Rosen's record-breaking JAZZ ROOTS series.

On his latest release entitled *The Invasion Parade*, the follow-up to his stunning debut on Mack Avenue, *Sounds*

of *Space*, Alfredo Rodríguez explores his memories of Cuba, the people and the culture he left behind – and finds his new place. Co-produced by Quincy Jones, Mr. Rodríguez's champion and mentor, and featuring a superb ensemble that includes bassist and vocalist Esperanza Spalding, percussionist and vocalist Pedrito Martínez, and drummer and percussionist Henry Cole, *The Invasion Parade* comprises nine tracks including originals by Mr. Rodríguez as well as evergreens such as "Guantanamera," Maria Teresa Vera's "Veinte Años," and "Quizás, Quizás, Quizás." The title *The Invasion Parade* refers to an annual tradition, a carnival parade in Santiago de Cuba commemorating the invasion of the Liberation Army that marked the end of Cuba's War of Independence. In this blocks-long parade, "not only *comparsas* (drumming and dance groups) participate but also all the people of Santiago, they come out and join playing whatever they have – drums, pots, whatever, and singing improvised lyrics," explains Mr. Rodríguez.

The term "invasion" in the title, he's quick to note, "refers to the invasion of the streets by people who come out to participate and celebrate. In my mind it also has to do with an invasion of culture. I wrote and arranged the music but not everybody in the group is Cuban. We

have Cubans but also Americans (such as Esperanza Spalding), a Puerto Rican (Henry Cole), a Bulgarian (bassist Peter Slavov), and it's a mix of cultures in which everybody contributes."

"The invasion of *The Invasion Parade* is a peaceful one, and an honest one," he says. "It's a celebration to which all are invited, exactly like in the conga Santiaguera. That's the message we want to send out."

PEDRO PABLO "PEDRITO" MARTINEZ

was born in Havana, Cuba, on September 12, 1973. He began his musical career at the age of 11, performing as a vocalist and percussionist with such Cuban legends as Tata Guines and Los Muñequitos de Matanzas. Since settling in New York City in the fall of 1998, Mr. Martinez has been awarded first place in the annual Thelonious Monk Institute Competition for Afro-Latin Hand Drumming and has recorded (lending his percussion playing and vocal talents to over 100 records) and/or performed with Paquito D'Rivera, Wynton Marsalis, Paul Simon, Eddie Palmieri, Bryan Lynch, Arturo "Chico" O'Farrill, Bebo Valdés, Cassandra Wilson, Joe Lovano, Issac Delgado, Eliane Elias, Stefon Harris, Bruce Springsteen, Gonzalo Rubalcaba, and Sting.

Mr. Martinez was a founding member of the highly successful Afro-

Cuban/Afro-Beat band Yerba Buena, with which he recorded two albums and toured the world. He was featured in the film documentary, *Calle 54*. And his singing and percussion playing were featured in the 2011 Academy Award-nominated, *Chico and Rita*.

The Pedrito Martinez Group (PMG) came together in 2005 at a Cuban restaurant in Manhattan's Hell's Kitchen, called Guantanamera. Regular visitors to their gigs have included Roger Waters, Eric Clapton, Derek Trucks, John Scofield, Steve Gadd, Steve Winwood, and Taj Mahal, to name a few.

The Pedrito Martinez Group has appeared at Jazz at Lincoln Center, the Apollo Theater, The Newport Jazz Festival, globalFest, New Orleans Jazz & Heritage Festival, TED Conference, The Montreal Jazz Festival, The Red Sea Festival, Montreux Jazz Fest, The Sydney Festival, Bonnaroo, Yoshi's/San Francisco, The Umbria Jazz Festivals, Saratoga Jazz Festival, Yerba Buena Gardens Festival/San Francisco, The Red Sea Festival, Festival Internationale, Playboy Jazz Festival, SFJAZZ, The Barbican, The Jazz Standard, and Joe's Pub NYC.

An album by Pedrito Martinez called *Rumba de la Isla*, featuring the music of the flamenco great Camarone de la Isla, was released on Calle54/Sony in March of 2013. PMG's first studio album, *The Pedrito Martinez Group*, was released in October



Photo: Pedrito Martinez Group; photographer: Michael Weintrob

2013 on Motema Music. The album was produced by Steve Gadd and Pedrito Martinez and features special guests Wynton Marsalis, John Scofield, Steve Gadd, Marc Quinones, and Gary Schreiner.

Born in Havana, **ARIACNE TRUJILLO** began her career as a child prodigy concert pianist. Blessed with perfect pitch, she was able to graduate with honors from Cuba's hyper-competitive ISA conservatory while working as a singer and dancer at the legendary Cabaret Tropicana. Since arriving in New York City in 2002, Ms. Trujillo has performed or recorded with Paul Simon (*Song of the Capeman*, Brooklyn Academy of Music, 2008), Paquito D'Rivera, Johnny Pacheco, Oscar de Leon, Luis Enrique, Isaac Delgado, and Savion Glover.

Such impressive bona fides aside, the most important qualities Ms. Trujillo brings to the mix are her ability to improvise both form and content, and her truly relentless sense of time. It's standard Cuban practice to break down to piano, clave, and kick drum, but PMG repeatedly breaks down to piano – just piano – and you have to experience it in concert to believe the unstoppable groove that she lays down, often while singing lead in her powerful and endlessly flexible voice.

The range of expression in Ms. Trujillo's playing and singing encompasses classical, Afro-Cuban, opera, ballet, blues, jazz R&B, soul, and funk. In 2005, she

joined The Pedrito Martinez Group, and has since developed an astoundingly close musical connection with Mr. Martinez.

A scholarship from Berklee College of Music brought bassist **ÁLVARO BENAVIDES** to the US from his native Venezuela. Like Ariacne Trujillo, he is a brilliant soloist with unshakeable timing that allows him to shoulder the entire groove when the rest of the musicians drop out, or to power the band to a devastating *bomba* climax with wicked thumps, slaps, and slides that congeal and combust with Pedrito Martinez's cajón to produce as powerful and uplifting a rhythmic surge as the largest and most aggressive Cuban bands.

Born in Perú and raised in New York, **JHAIR SALA** spent his formative years studying intensively with Pedrito Martinez, having met him when he was 10 years old. He is now in high demand as a session musician and bandleader in his own right, but there is an uncanny magic when he and Mr. Martinez play together. Mr. Sala's touch, timing, and feel are truly remarkable and with literally thousands of hours of studying, performing, and jamming together, the two drummers play as one.

UMS welcomes the Alfredo Rodríguez Trio and The Pedrito Martinez Group as they make their UMS debuts this evening.



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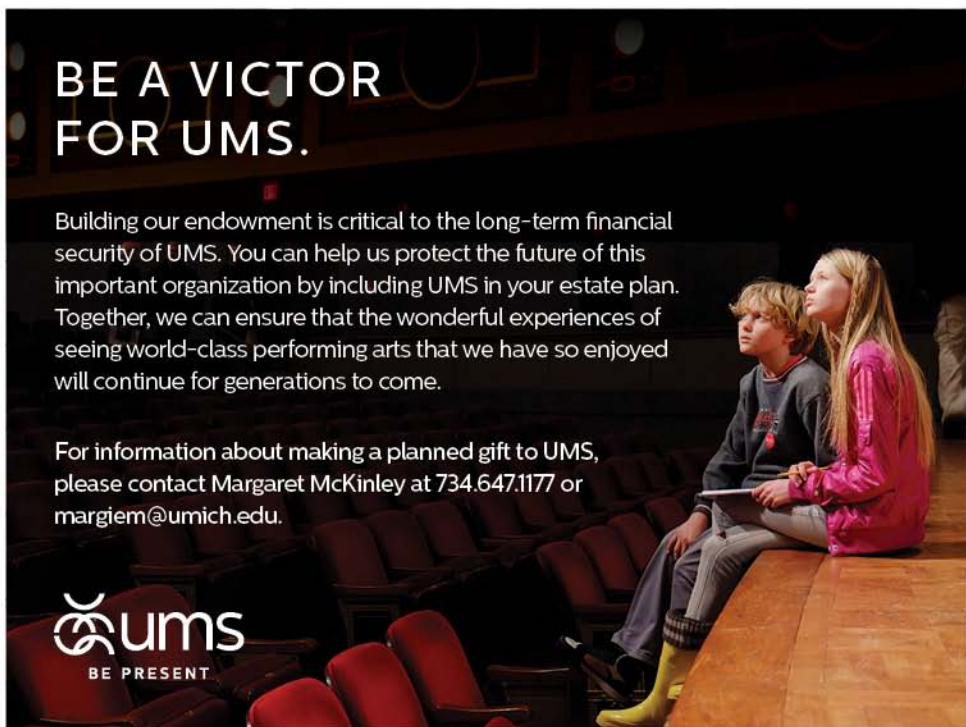
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UMS PRESENTS

THE ISRAEL PHILHARMONIC ORCHESTRA

Zubin Mehta

Music Director

Saturday Evening, March 15, 2014 at 8:45
Hill Auditorium • Ann Arbor

**59th Performance of the 135th Annual Season
135th Annual Choral Union Series**

Photo: Zubin Mehta; photographer: Oded Antman.

Anton Bruckner

Symphony No. 8 in c minor

Allegro moderato

Scherzo: Allegro moderato

Adagio: Feierlich langsam, doch nicht schleppend

Finale: Feierlich, nicht schnell

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

Funded in part by a grant from The National Endowment for the Arts.

Media partnership provided by WGTE 91.3 FM and *Detroit Jewish News*.

Special thanks to Daniel Herwitz, Frederick G. L. Huetwell Professor of Comparative Literature, History of Art, Philosophy, and Art & Design at the University of Michigan, for speaking at this evening's Prelude Dinner.

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

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

The Israel Philharmonic Orchestra gratefully acknowledges Milton and Tamar Maltz for their generous underwriting of the Orchestra's United States touring program, and American Friends of the Israel Philharmonic Orchestra as the principal underwriter of this tour.

The Israel Philharmonic Orchestra appears by arrangement with Opus 3 Artists, New York, NY.

NOW THAT YOU'RE IN YOUR SEAT...

With the sole exception of Richard Wagner, no 19th-century composer remains as controversial today as Anton Bruckner. The monumental proportions of his symphonies can still cause bewilderment, and the unique way he mixed an advanced Romantic idiom with a sacred mysticism rooted in the past still gives discomfort to some critics — if only because these features make the composer so hard to “place.” Yet what matters, ultimately, is not so much to “place” Bruckner as to accept him for who he was: a maverick who went where no one else dared to tread, who in his symphonies expressed intense religious feelings without recourse to the liturgical word, and who carried out radical musical innovations with an essentially conservative mindset.

The composer himself called his Eighth Symphony a “mystery,” and the work may never lose that special aura. With every hearing, we penetrate the “mystery” ever more deeply as we re-encounter the last symphony Bruckner ever completed. Those who may be new to the mystery are in for a momentous discovery.

Symphony No. 8 in c minor

(1884–87, revised 1889–90 by Leopold Nowak)

Anton Bruckner

Born September 4, 1824 in Ansfelden, Austria

Died October 11, 1896 in Vienna

UMS premiere: Bruckner's Symphony No. 8 has never been performed on a UMS concert.

SNAPSHOTS OF HISTORY...IN 1884–1892:

- Notable political events: Africa is divided among European colonial powers at the Berlin conference (1884); Rudolf, the Crown Prince of Austria, commits suicide at Mayerling (1889); Wounded Knee massacre in South Dakota (1890)
- Notable musical premieres: Johannes Brahms, *Symphony No. 4* (1885); Giuseppe Verdi, *Otello* (1887); Piotr Tchaikovsky, *The Nutcracker* (1892)
- Notable literary works: Mark Twain, *The Adventures of Huckleberry Finn* (1884); Friedrich Nietzsche, *Thus Spoke Zarathustra* (1889); Oscar Wilde, *The Picture of Dorian Gray* (1891)
- Notable works of visual art: Vincent van Gogh, *The Potato Eaters* (1885); Georges Seurat, *Sunday Afternoon on the Island of La Grande Jatte* (1886); Auguste Rodin, *The Burghers of Calais* (1889)
- Notable events in science and technology: Louis Pasteur introduces the rabies vaccine (1885); Karl Benz patents the first automobile (1886); the Eiffel Tower is erected in Paris (1889)

The lights are dimmed, the conductor steps on the podium, raises his baton after a moment of suspenseful silence, and we

hear an almost inaudibly soft tremolo in the strings. Very gradually and with some hesitation, a theme emerges from this background. The mood is awe-inspiring and festive. The slow pace at which the music unfolds is a clear indication that time has to be measured in unusually long units. We are listening to a symphony by Anton Bruckner.

In order to enjoy Bruckner, we must be able to place ourselves on his wavelength, and accept him for the maverick composer he was. He is often accused of having written the same symphony nine times over, and this is a grossly unfair judgment, or at least an extremely superficial one. However, it cannot be denied that there is a single idea underlying all the mature symphonies, although it is expressed differently in each case. Each symphony is a new solution to the same compositional problem, a new manifestation of the same fascinating personality.

To understand that personality, commentators have time and again drawn attention to the many peculiarities in Bruckner's biography: his seemingly endless years of study, his awkward country-bumpkin demeanor which

became the butt of so many jokes in cosmopolitan Vienna, and his devout Catholicism. It follows from these personal characteristics that symphony-writing did not mean the same thing to Bruckner as it did to Brahms (his great rival) or any of his contemporaries. To Bruckner, composition was nothing less than a re-enactment of the Divine Creation. He did not waste his time on “trifles” like songs or short piano pieces. Almost all of his compositions are large-scale symphonies or sacred works, grandiose and solemn in tone, and symbolically reaching out to the Deity.

Nowhere is this artistic intent more apparent than in the Eighth, the last symphony Bruckner ever completed. As Robert Simpson, one of the best authorities on Bruckner, has written:

The sweeping dramatic force of the Eighth is almost new in Bruckner. No whole work anticipates its character, not even the Third, the most dramatically inclined of the earlier symphonies. The Fifth has an immense inner tension resembling that of Gothic architecture, and is dramatic as a totality rather than as a process; there is nothing in it that quite suggests the dark sense of crisis that fills the first movement of No. 8. The Eighth is the first full upshot of matters hitherto hidden in undercurrents and only intermittently allowed to erupt. But it eventually reveals its true background in the “Finale,” the background, in a sense, of Bruckner’s life-work, a contemplative magnificence of mind beyond the battle. This Finale is not so much a victory over tribulation as a state that had to be found behind it, slowly and somewhat painfully uncovered by the “Adagio.”

The slow uncovering of hidden magnificence starts right at the very beginning. Bruckner was nothing if not a master of *Steigerung*, a German

term whose connotations include intensification, gradual increase in pitch, dynamics, harmonic activity, and/or tempo. Bruckner’s themes are simple and relatively unremarkable in themselves: short scales and other melodic fragments that usually don’t add up to full-fledged Classical periodic structures. Yet they are particularly susceptible to treatment by *Steigerung*, as in the first movement of the Eighth, where the music goes from *pianissimo* to *fortissimo* so gradually that the change is almost imperceptible. The same technique is also used in the opposite direction, so that our first impression of the movement’s form is a series of mighty surges alternating with moments of relaxation, a kind of musical ebb and flow on a monumental scale. That is just the first impression, however; the movement in fact observes traditional sonata form, with exposition, development, and recapitulation, although it is hard to say exactly where the recapitulation begins. That moment is concealed behind one of Bruckner’s most dramatic transitions, in the course of which he presents both main themes of the movement simultaneously in triple forte, and then repeats this statement two more times, each time raising the pitch by a third. What a contrast, after this tremendous climax, to hear a single flute accompanied by a soft timpani roll. The rest of the orchestra gradually joins in, and when we finally hear the second theme played by the strings, we realize that we have been in the recapitulation for some time. But in this reprise nothing is repeated literally. The exposition is only hinted at (and strongly abridged), rather than brought back unchanged.

The ending of the first movement was completely rewritten in 1890. Originally there was a powerful *fortissimo* coda, which Bruckner discarded, and

wrote a new ending in which the main theme fades away – the only time Bruckner ended a first movement softly. The composer described this ending to his pupil and biographer August Göllerich as the “*Totenuhr*” (“the clock of death”): “It is as when one lies dying and opposite hangs a clock that goes to the end while he is alive – always ticking regularly: tick, tock, tick, tock.” This was almost certainly an after-the-fact description and was not necessarily on Bruckner’s mind at the time of composition; yet it illustrates the extraordinary evocative power of the music.

For the first time in a Bruckner symphony, the scherzo is in second place, as it was in Beethoven’s Ninth. As nearly always in Bruckner (and more than once in Beethoven as well), the word “scherzo” doesn’t necessarily imply playfulness or humor but rather the stubborn insistence on a single motif or rhythmic pattern. The “Scherzo” of Bruckner’s Eighth is a rather sinister affair. The key is the same tragic c minor as in the first movement, unequivocally proclaimed at the very beginning by the “stubborn” main theme. Bruckner himself called this theme “*der deutsche Michel*,” by which he meant an archetypal German peasant lad, simple, naïve, and idealistic. Of one passage in the middle section Bruckner said, “Michel would like to sleep, but he is being bugged and bothered from all sides, until he jumps to his feet and lashes out at his opponents.”

Even though the “Michel” theme consists of only a few notes, Bruckner avoids monotony by employing an extremely varied instrumentation. While Bruckner is universally recognized as an architect of musical structures of unprecedented complexity, he is not often acknowledged as the great orchestral colorist that he was. In my opinion, the effect of this movement depends primarily on the orchestration, especially the contrast between lyrical woodwind passages and powerful *tutti* moments. In the latter, the use of the eight horns and the contrabass tuba is particularly noteworthy, as is the timpani part, with drums tuned in six different pitches.

The trio is almost a separate movement with its slow tempo and 2/4 meter, which was completely rewritten in 1890. It is a constantly modulating melody, starting and ending in A-flat Major, and containing its own *Steigerung* and its reverse. Also, it is here that the harp(s) appear for the first time in the symphony. (Incidentally, the Eighth is the only Bruckner symphony to use harps at all.) After the trio, the scherzo is repeated in its entirety.

The third movement (in D-flat Major) is one of Bruckner’s most magnificent adagios (and also one of his longest: it takes close to half an hour to perform). In a tempo marked “solemn and slow but not dragging,” the violins start with a theme that is really a single repeated



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tone alternating with its upper and lower neighbors. Out of this simple material Bruckner constructed a movement running the emotional gamut from the subdued beginning to a first climax, approximately half-way through the movement, and then to the earth-shaking high point near the end. The halting first theme is complemented by a second idea with a much broader melodic range, first introduced by the cellos. As in the first movement, the music is carried by a logic of ebb and flow, culminating in the two measures the cymbals and the triangle have been waiting for all evening.

The final recapitulation of the theme follows, played by the horns, with a doleful counter-melody in the first violins. The harmony, so volatile throughout much of the movement, no longer leaves D-flat Major in the last 32 "Adagio" measures. As the late Michael Steinberg commented in his program note for the San Francisco Symphony, "this is music of disintegration, of crumbling into ever smaller components, but...tempered by acceptance and serenity."

The fourth movement is one of those Brucknerian finales that, as Robert Simpson has pointed out, "we must not expect to develop speed." Simpson further observed that "pauses and inaction have their rightful place in its massive deliberations, and it is a grave mistake to suppose that the structure is weakened by them; they are the open spaces in the cathedral."

In most traditional symphonic finales, composers would tend to resolve the tensions that accumulated over the earlier movements, and provide some kind of relief. Not so Bruckner. His "Finale" is filled with the same contrasts we heard in the earlier movements, between powerful brass fanfares and contrapuntal string melodies, *tutti* climaxes, and

pensive solo passages. The resolution does not arrive until the very end; until then, the conflicts are as serious as ever. The "Finale" is even more disjointed than the other movements, owing to the pauses mentioned by Simpson. But it effectively crowns the symphony by bringing back the first movement's opening idea at the moment of the greatest climax, and the themes of the "Scherzo" and the "Adagio" just before the end. These reminiscences create a strong sense of unity for the entire symphony, which ends with a forceful unison figure derived from the opening theme of the first movement.

As soon as Bruckner had finished the first version of his Eighth Symphony, he sent it off to Hermann Levi, the Munich court conductor who had premiered Wagner's *Parsifal*, with the words: "Hallelujah! At long last, the Eighth is finished, and my artistic father must be the first to know...May it find grace!" Levi had earlier led successful performances of Bruckner's Seventh Symphony and the *Te Deum*, and was one of the moving forces behind Bruckner's growing recognition in Germany. (With characteristic childlike naïveté, Bruckner called Levi his "artistic father," even though the conductor, born in 1839, was his junior by 15 years.)

Bruckner suffered the greatest disappointment of his life when Levi declared that the new work, especially the finale, was a "closed book" to him, and that he was therefore unable to perform it. This rejection, coming from someone so highly respected, plunged Bruckner into a state of deep depression. For the next four years he started no new works, but embarked instead on a painstaking revision of four of his symphonies (Nos. 1, 3, 4, and 8). One can only wonder whether Bruckner would have been able to finish his Ninth Symphony had he not fallen prey to what has been called his

“revision mania.” The last decade of his life would certainly have been very different without Levi’s verdict about the Eighth Symphony.

How can we explain that a conductor who had been so enthusiastic about Bruckner’s Seventh had so little understanding for the Eighth? Certainly, the Seventh has a “sweep” and a directness that the Eighth lacks. But this does not mean that the later work is in any way inferior; although Bruckner was often criticized for alleged compositional weaknesses, even by his own pupils, the truth is that he always knew what he wanted and how to achieve it. In the Eighth, he simply wanted something different. It is a work where the final resolution comes with more difficulty because the struggle is harder and the obstacles greater. It probably takes more time to get close to the Eighth than to the Seventh, which (with the Fourth) has always been Bruckner’s most popular symphony.

Bruckner himself, no doubt, felt this to be the case, and therefore he made a series of programmatic statements concerning the Eighth that were intended to help the symphony’s reception. (He made no such statements about his other symphonies.) I have already mentioned two such instances, the “death-clock” image for the first movement and the “German Michel” for the second. A third story may be found in a letter Bruckner wrote to the conductor Felix Weingartner, according to which the last movement

had to do with the meeting of the three emperors (Austria, Germany, Russia) in Olmütz (“strings: ride of the Cossacks; brass: military music; trumpets: fanfare”). These explanations are probably best interpreted as somewhat simplistic concessions to the aesthetic of program music; their information value is doubtful. The revision of the symphony itself was arguably a concession on Bruckner’s part to the expectations of others. In any case, it was only in its revised form that the Eighth was accepted as Bruckner’s crowning masterpiece.

When the Eighth Symphony was finally premiered by Hans Richter and the Vienna Philharmonic on December 18, 1892, it was, in the words of editor-musicologist Leopold Nowak, “a triumph the like of which Bruckner had never enjoyed before.” As the composer Hugo Wolf, an enthusiastic admirer of Bruckner’s, put it in a letter written a few days after the premiere:

This Symphony is the creation of a Titan, and in spiritual vastness, fertility of ideas, and grandeur, even surpasses his other symphonies...its success was almost without precedent, it was the absolute victory of light over darkness, and the storm of applause at the end of each movement was like some elemental manifestation of Nature. In short, even a Roman Emperor would not have wished for a more superb triumph.

Program note by Peter Laki.

ARTISTS

The **ISRAEL PHILHARMONIC ORCHESTRA** (IPO) is one of Israel's oldest and most influential cultural institutions. Since its founding in 1936, the IPO has dedicated itself to presenting the world's greatest music to audiences in Israel and around the world. Founded by Polish violinist Bronisław Huberman, the IPO represents the fulfillment of his dream "to unite the desire of the country for an orchestra with the desire of the Jewish musicians for a country." Its inaugural concert was conducted by Arturo Toscanini who felt his participation was a means to demonstrate his opposition to fascism. Members traveled in armored cars to play in a besieged Jerusalem during the War of Independence, and among Israelis, the memory of IPO Laureate Conductor Leonard Bernstein conducting the Orchestra after the battle for Beersheba is an historic moment.

Under the esteemed leadership of Zubin Mehta, Music Director for Life, the IPO travels extensively throughout the world acting as Israel's premiere cultural ambassador. The goodwill created by these tours, which have included historic visits to Japan, Argentina, Poland, Hungary, Russia, China, and India, is of enormous value to the state of Israel. In 2005 the Orchestra traveled to Berlin to commemorate 40 years of diplomatic relations between Israel and Germany. In April 2013, Maestro Mehta led the IPO with violinist Julian Rachlin in a tribute concert at Poland's National Opera, commemorating the 70th anniversary of the Warsaw Ghetto Uprising. Joined by Zubin Mehta and Gianandrea Noseda, Principal Guest Conductor of the Orchestra, the IPO travels to 14 cities across the US this season.

Through the efforts of the American

Friends of the Israel Philharmonic Orchestra and generous support of donors worldwide, the IPO returned to its home at Tel Aviv's Heichal Hatarbut following extensive renovations. The Mann Auditorium was renamed the Charles Bronfman Auditorium and hosted its inaugural gala on May 25, 2013. The IPO has released over 40 live recordings on the Helicon, Sony, Deutsche Grammophon, EMI, Philips, and Teldec labels. The Orchestra gives over 100 performances each year in Israel to their 26,000 subscribers in Tel Aviv, Jerusalem, and Haifa.

Born in Bombay, India, **ZUBIN MEHTA** grew up in a musical environment. His father, Mehli Mehta, founded the Bombay Symphony and was music director of the American Youth Symphony in Los Angeles. Despite this musical influence, his initial field of study was medicine. At the age of 18, he abandoned his medical career to attend the Academy of Music in Vienna. Seven years later, he conducted both the Vienna and Berlin Philharmonics and has since become one of the world's most eminent orchestral and operatic conductors.

From 1961 to 1967, Mr. Mehta was music director of the Montreal Symphony. He was appointed music director of the Los Angeles Philharmonic in 1962, a post he retained until 1978. The Israel Philharmonic Orchestra appointed Mr. Mehta music advisor in 1969, music director in 1977, and Music Director for Life in 1981. Mr. Mehta first conducted the IPO in 1961 when both he and the Orchestra were 25 years old. The bond that was established between them has grown into what Mr. Mehta calls a "lasting marriage." His passionate allegiance to

the Orchestra stems from their shared devotion to music and the kinship he feels with the spirit and tradition of the Jewish people. In 2011, Mr. Mehta celebrated his 50th anniversary conducting the IPO.

Combining concerts, recordings, and tours, Mr. Mehta has conducted thousands of performances on five continents with the IPO. Since 1986, he has also acted as music advisor and chief conductor of the Maggio Musicale Fiorentino, the summer festival in Florence, Italy. In 1978, he became the music director of the New York Philharmonic Orchestra. During his 13 years in New York, he conducted over 1,000 concerts, thus holding the position longer than any music director in the Orchestra's modern history.

For both his outstanding conducting and dedication to music for charitable causes, Mr. Mehta has received countless awards and distinctions in many countries.

Among these are India's Order of the Lotus, The Vienna Philharmonic's Ring of Honor, the Furtwängler Prize, and ECHO Klassik's Lifetime Achievement Award in Germany. He is an honorary citizen of both Florence and Tel Aviv and was recognized for his extraordinary artistic achievements as a Kennedy Center Honoree in 2006. He received a star on the Hollywood Walk of Fame in 2011.

Maintaining a strong commitment to exposing today's youth to classical music, Mr. Mehta is co-chairman of the Mehli Mehta Music Foundation in Mumbai where more than 300 children are educated in western classical music. As Honorary President of the Buchmann-Mehta School of Music in Tel Aviv, Mr. Mehta is actively involved in training Israel's elite young musicians in preparation for a professional career.



UMS ARCHIVES

Tonight's concert marks the **Israel Philharmonic Orchestra's** eighth performance under UMS auspices. The Orchestra made its UMS debut at Hill Auditorium with Zubin Mehta in October 1972. The Orchestra most recently appeared in Ann Arbor at Hill Auditorium in March 2004 with violin soloist Pinchas Zukerman under the baton of Yoel Levi. This evening's concert marks Maestro **Zubin Mehta's** ninth performance under UMS auspices. Maestro Mehta made his UMS debut at Hill Auditorium in November 1970 with the Los Angeles Philharmonic and most recently appeared in January 1998 with the Israel Philharmonic Orchestra at Hill Auditorium.

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 C.P.E. Bach Concerto in E-Flat Major for Oboe, Strings, and Basso Continuo, Wq. 185
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PROGRAM

*Claude Debussy***String Quartet in g minor, Op. 10**

Animé et très décidé

Assez vif et bien rythmé

Andantino doucement expressif

Très modéré — Très mouvementé et avec passion

*György Kurtág***Officium Breve in Memoriam Andreae Szervánszky, Op. 28**

1. Largo

2. Più andante

3. Sostenuto, quasi giusto

4. Grave, molto sostenuto; quasi doppio più lento, calando al fine

5. Presto

6. Molto agitato (canon a 4)

7. Sehr Fließend (canon a 2) (free, after last movement of Webern's *Cantata No. 2, Op. 31*)

8. Lento

9. Largo

10. Sehr Fließend

10a. A tempo (10. Da Capo al fine)

11. Sostenuto

12. Sostenuto, quasi giusto

13. Sostenuto, con slacio

14. Disperato, vivo

15. Larghetto

INTERMISSION

*Ludwig van Beethoven***String Quartet No. 8 in e minor, Op. 59, No. 2**

Allegro

Molto adagio

Allegretto

Presto

Media partnership provided by WGTE 91.3 FM.

The Elias String Quartet appears by arrangement with David Rowe Artists.

NOW THAT YOU'RE IN YOUR SEAT...

In the beginning, the string quartet was very much a Viennese genre. Despite the very significant efforts of composers like Luigi Boccherini, Joseph Haydn was essentially unchallenged as the father of the genre. Together with Mozart and Beethoven, he was largely responsible for making the quartet a central art form of the classical and romantic eras. It took a long time for the quartet to become truly international: when Debussy wrote his great string quartet in 1893, there were very few precedents to speak of in France. Not until the 20th century did composers around the world embrace quartet composition; when that happened, the genre became stylistically diverse like never before, yet what never changed was the Beethovenian notion that the quartet had to express emotions in an extremely pure and highly condensed form manifested itself in myriad new ways. To this day, the string quartet has a very special aesthetic, achieving seriousness and transcendence through finely nuanced part-writing and a tight musical structure. Tonight's program demonstrates the incredible diversity of which the string quartet has become capable during its history which now spans over 250 years.

String Quartet in g minor, Op. 10

(1893)

Claude Debussy

Born August 22, 1862 in Saint-Germain-en

Laye, France

Died March 25, 1918 in Paris

UMS premiere: *Lener String Quartet, December 1929 in Hill Auditorium*

SNAPSHOTS OF HISTORY...IN 1893:

- Notable musical premieres: Dvořák's "New World" Symphony, Tchaikovsky's Sixth Symphony, Verdi's *Falstaff*
- Notable theatrical premieres: *Pelléas et Mélisande* (Maurice Maeterlinck), *Salomé* (Oscar Wilde), *Mrs. Warren's Profession* (G. B. Shaw)
- Edvard Munch paints *The Scream*
- The Chicago World Fair opens its doors
- Rudolf Diesel patents the engine that bears his name

Debussy called this work his "first" string quartet, but there was never a second. He also published it with an opus number (Op. 10), although he never gave any of his other works opus numbers. Maybe his insistence on these classical trappings reflects a bow to tradition as he embraced the most venerable genre of chamber music. Commentators have pointed out the many debts Debussy

owed to predecessors ranging from Grieg to Franck and Chausson. But Debussy's quartet also speaks with the confidence of a young man who, at 30, was ready to assume the mantle of his elders.

The idea of using the same theme in most or all the movements of a composition comes, without a doubt, from Franck, but Debussy's theme is of a different vintage. Instead of relying on chromaticism as heavily as Franck did, the younger composer turned to one of the medieval church modes, Phrygian, and harmonized it with chords that sounded quite modern in the 1890s. Debussy's take on sonata form in the first movement is most interesting: he visits an extremely wide range of tonalities as he subjects his contrasting themes to development on a large scale. This makes the effect of the return to the opening g minor all the more powerful.

The second movement is based on a close variant of the first movement's main theme. The melody is played by the viola and is accompanied by the other instruments in pizzicato (plucking the strings). Subsequently it appears in the

first violin, in slow motion and in an expressive style. Finally, the theme is restated in an asymmetrical meter as all four instruments play it pizzicato.

In the third movement, the players put on their mutes for a lyrical “Andantino” that was inspired by Russian models, especially the “Notturmo” from Borodin’s *String Quartet in D Major* which Debussy probably heard during the time he spent in Russia as a teenager, serving as house pianist to Nadezhda von Meck. (This is the same Madame von Meck who was Tchaikovsky’s “Beloved Friend,” entirely by correspondence.) Debussy’s slow movement is cast in ABA form with a more animated middle section reaching a passionate climax, after which the opening section returns.

This was the only movement in which the quartet’s motto theme did not appear. It returns in the dreamlike slow introduction to the finale and undergoes many further transformations without following any classical form. The tempo speeds up, slows down again, and eventually becomes “*Très animé*” (“very animated”). At the end, the tonality changes – in a traditional gesture – from g minor to G Major, before an even faster coda closes this remarkable movement, Debussy’s first masterpiece.

The quartet was first performed by the Ysaÿe Quartet at a concert of the Société Nationale. The audience was baffled and bewildered at first, but it soon warmed to the new work which received many repeat performances over the next years and before long was firmly established as a modern classic.

Officium Breve in Memoriam Andreae Szervánszky, Op. 28 (1989)

György Kurtág

Born February 19, 1926 in Lugoj, Romania

UMS premiere: Arditti String Quartet,
November 1992 in Rackham Auditorium

SNAPSHOTS OF HISTORY... IN 1989:

- The fall of the Berlin Wall ushers in the end of Communism in Eastern Europe
- George H. W. Bush becomes President of the US
- Samuel Beckett dies at the age of 83
- The Hungarian film *My Twentieth Century*, directed by Ildikó Enyedi, wins the Golden Camera award at the Cannes Festival
- The US invades Panama and deposes dictator Manuel Noriega

György Kurtág, who turned 88 in February, did not have his major international breakthrough until about 30 years ago. Prior to that, he was working and teaching in Hungary, admired by his numerous friends and students but barely noticed abroad. Today, the prizes and honors he has received can hardly be counted – most recently, he was awarded the Gold Medal of the Royal Philharmonic Society in London last December. At the time of writing, Kurtág is working on his first opera, after Samuel Beckett’s *Endgame*, to be premiered at the Salzburg Festival in 2015.

Kurtág’s commentators tend to emphasize his fondness for miniature forms that often seem fragmentary in nature, even though not all his works are short or consist of brief movements. There is no doubt that he is a master of saying much with just a few words, but his fragments or musical epigrams frequently combine to form musical utterances of considerable size. Thus, his third string quartet, entitled *Officium Breve*, strings together 15 succinct movements to create a substantial work of about 13 minutes’ duration.

This “brief office” (the term refers to a particular type of prayer service in the Roman Catholic Church) memorializes Kurtág’s compatriot, Andrea Szervánszky (1911–77) who, in the 1960s, was one of the first in Hungarian composers to break out of the isolation of the national school and respond to Western musical influences. Also a beloved teacher to many younger musicians, Szervánszky was a major figure in his own time, although his works are no longer heard regularly even in Hungary.

A very large number of Kurtág’s works are *in memoriam* pieces for deceased friends, but the *Officium Breve* is unique in that, in addition to the main object of homage, it evokes the memory of several others who had passed on, so that the piece becomes an unusually dense web of allusions and reminiscences. Beyond the Szervánszky quote that appears in the last movement of Kurtág’s quartet (from Szervánszky’s *Serenade for Strings* dating from 1948–49), the composer also turned to the last movement of Webern’s final completed work, *Cantata No. 2, Op. 31*. Webern’s music exerted a decisive influence on Kurtág at the beginning of his career, and using the Austrian composer’s last musical words makes the *Officium* a Webern memorial as well. Analysts have found some interesting motivic links between Szervánszky’s melody and Webern’s canonic tone row (treated canonically by Kurtág as well); this thematic coincidence strengthens the thematic unity of the composition. That shared motif is a modified “sigh” figure that Kurtág exploits in myriad ways, forming movements in turn frozen, explosive, and introspective. The 15th and last movement is a literal quote of the Szervánszky, which abruptly breaks off after 12 measures, leaving the composition open-ended, concluding with an unresolved dissonance. Symbolically,

Kurtág did not draw a double bar line at the end of the piece, which thus continues to reverberate in our minds even after the musicians have stopped playing.

String Quartet No. 8 in e minor, Op. 59, No. 2 “Rasumovsky” (1806)

Ludwig van Beethoven

Born December 17, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna, Austria

UMS premiere: Budapest String Quartet, January 1947 in Rackham Auditorium

SNAPSHOTS OF HISTORY...IN 1806:

- The Holy Roman Empire is dissolved by Napoleon
- The Lewis and Clark Expedition returns to St. Louis after 28 months of exploration
- Georg Wilhelm Friedrich Hegel completes his *Phenomenology of Spirit*
- Heinrich von Kleist writes his classic comedy *The Broken Jug*
- The great poet Friedrich Holderlin suffers a mental breakdown that will force him to spend the next 37 years in confinement

Prince Andrey Razumovsky, the Russian Ambassador in Vienna, and the Princes Lichnowsky and Lobkowitz, two Viennese aristocrats to whom he was related by marriage, together received the dedications of more than a dozen major works by Beethoven. One might almost say that their “clan” underwrote a great part of what later became known as Beethoven’s “heroic” or middle period.

The three quartets of Op. 59, known as the “Razumovsky” quartets, were written shortly after the Third Symphony (“Eroica”) and the f-minor Piano Sonata (“Appassionata”). In those works, Beethoven made a bold leap into the future: music had never expressed such intense emotions before, nor had the formal conventions of music been changed so radically in such a short time. With Op. 59, Beethoven extended his musical revolution to the quartet medium, producing three masterworks after which

the genre was never the same again.

One of the most striking features of Beethoven's "heroic" style is a reduction of the thematic material to a small number of motifs and an expansion of the techniques that serve to develop those motifs. The most extreme example is probably the first movement of the Fifth Symphony, with its famous four-note theme, but the opening of the e-minor quartet is equally striking. Beethoven begins suspensefully with a pair of chords, followed by a short phrase, which is punctuated by rests and repeated a half-step higher, immediately calling the e-minor tonality into question. Eventually, continuity is restored, but the form remains rather fragmented, reflecting an agitated state of mind. We hear many insistent syncopated rhythms and rapid passages in unison or parallel motion, in dramatic contrast with the occasional gentler moments. In associating minor mode with emotional turbulence, Beethoven followed the tradition of Haydn and Mozart, though his radically new way of writing gave this "Allegro" a very special edge.

It was not for nothing that Beethoven inscribed the second movement "Molto adagio" with the words "*Si tratta questo pezzo con molto sentimento*" ("This piece must be played with much feeling"). Here is one of his great hymn-like slow movements, with the quiet majesty of the later "Emperor" Concerto and Ninth Symphony – yet entirely within the intimate world of chamber music. The melody is enriched by chromatic harmonies and surrounded by complex figurations. Then, at the end of the movement, all embellishments are stripped away and the melody is stated by the four instruments in bold *fortissimo* chords, with harsh harmonies and strong accents – before the gentle closing measures end the movement in an idyllic mood.

Beethoven refrained from calling the third movement a "scherzo," and

surely the first section of the movement is too serious to qualify as a "joke." Yet its syncopated motion and sudden dynamic and harmonic changes are definitely scherzo-like features. The high point of the movement, however, is the second section (which elsewhere would be called a "trio"). In honor of his dedicatee, Beethoven inserted a Russian theme here (marked *thème russe* in the score). The source of the theme was the influential folk song collection published by Nikolai Lvov and Ivan Prach in 1790. (This melody, "To the Red Sun, Glory!" was, famously, used again by Mussorgsky in the coronation scene of *Boris Godunov*.) Beethoven had the four instruments take turns in repeated this melody identically over and over again, against a faster-moving counterpoint that also makes its rounds among the four players. As in several other Beethoven works, the usual A-B-A scheme of the scherzo is expanded to A-B-A-B-A, with the *thème russe* section appearing twice and the opening section three times.

The finale is a galloping sonata rondo where Beethoven constantly plays games with our (possibly unconscious) tonal expectations. Seemingly reluctant to establish the home key of e minor, he keeps the first few measures in C Major before making a sudden shift just before the end of the phrase. (The last movement of the Fourth Piano Concerto, Op. 58, written around the same time, uses a similar strategy.) The rhythmic momentum never flags, though the galloping pulse is temporarily replaced by quieter motion in the lyrical second theme. Yet the main theme never stays away for very long; and as if the initial "Presto" tempo weren't fast enough, Beethoven demands *Più presto* ("faster") for the final measures.

Program notes by Peter Laki.

ARTISTS

The **ELIAS STRING QUARTET** take their name from Mendelssohn's oratorio, *Elijah*, of which Elias is in its German form, and have quickly established themselves as one of the most intense and vibrant quartets of their generation. They perform around the world, collaborating with many different artists. The Quartet was formed in 1998 at the Royal Northern College of Music in Manchester where they worked closely with the late Dr. Christopher Rowland. They also spent a year studying at the Hochschule in Cologne with the Alban Berg quartet. Other mentors in the Quartet's studies include Hugh Maguire, György Kurtág, Gábor Takács-Nagy, Henri Dutilleux, and Rainer Schmidt.

The Quartet made its North American debut in March 2012 to great critical acclaim. In addition to a sold-out concert at Carnegie Hall, they were praised in the *Washington Post* for their "shimmering beauty," and the *Philadelphia Inquirer* proclaimed, "Few quartets at any stage of their evolution have this much personality." Their concerts in Philadelphia and in Washington, DC were with pianist Jonathan Biss; they will return to North America for concerts both with and without Mr. Biss in March 2013.

The Quartet has been chosen to participate in BBC Radio 3's prestigious New Generation Artists' scheme, and they are the recipients of a 2010 Borletti-Buitoni Trust Award. With the support of the Borletti-Buitoni Trust, the Quartet is now immersed in its Beethoven Project, in which they are learning and performing all Beethoven string quartets. The cycles started in 2012–13 and continue throughout this season in Great Britain. They are documenting their journey on a dedicated website: www.thebeethovenproject.com.

The Quartet has performed alongside

artists such as Michael Collins, Jonathan Biss, Simon Crawford-Phillips, Ralph Kirshbaum, Alice Neary, Ann Murray, Joan Rogers, Mark Padmore, Roger Vignoles, Michel Dalberto, Peter Cropper, Bernard Gregor-Smith, Ettore Causa, Timothy Boulton, Robin Ireland, Adrian Brendel, Anthony Marwood, and with the Endellion, Jerusalem, and Vertavo Quartets.

The Quartet received Second Prize and the Sidney Griller Prize at the Ninth London International String Quartet Competition in 2003 (as the Johnston String Quartet) and were finalists in the Paolo Borciani Competition in 2005. For four years they were resident String Quartet at Sheffield's "Music in the Round" as part of Ensemble 360, taking over from the Lindsay Quartet. The ensemble has released discs by Mozart, Beethoven, and Spohr with Sanctuary Classics and Nimbus.

The Quartet most recently recorded the piano quintets of Schumann and Dvořák with pianist Jonathan Biss, available on the Onyx label. The Quartet's recording of Haydn and Schumann quartets was released in Spring 2012 on the Wigmore Live label. Their previous effort on that label, a disc of Mendelssohn, Mozart, and Schubert, was given the *BBC Music Magazine* Newcomer Award in April 2010. Their debut recording of Mendelssohn quartets for Sanctuary Classics also received wide acclaim, and their performance of the Op. 80 Quartet was chosen as "Best Recording" on BBC Radio 3's *Building a Library* in September 2009. They have also released a disc of French harp music with harpist Sandrine Chatron for the French label Ambroisie, and Goehr's *Piano Quintet* with Daniel Becker for Meridian Records. In addition, they made a recording of Britten quartets, released by Sonimage.

UMS welcomes the Elias String Quartet as they make their UMS debut this evening.



UMS WOULD LIKE TO THANK

JOEL HOWELL AND LINDA SAMUELSON

FOR THEIR GENEROUS SUPPORT OF THIS EVENING'S
PERFORMANCE BY TARA ERRAUGHT.



BRAHMS'S GERMAN REQUIEM


UMS Choral Union
Ann Arbor Symphony Orchestra
Jerry Blackstone, conductor
Nadine Sierra, soprano
John Relyea, bass

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www.ums.org or call 734.764.2538.

A portrait of Tara Erraught, a young woman with long, wavy brown hair, smiling and resting her chin on her hand. She is wearing a white top. The background is a blurred outdoor setting with greenery and a building.

UMS PRESENTS

TARA ERRAUGHT

Dearbhla Collins, *Piano*

Thursday Evening, March 20, 2014 at 7:30
Hill Auditorium • Ann Arbor

61st Performance of the 135th Annual Season
135th Annual Choral Union Series

Photo: Tara Erraught.

PROGRAM

I

Franz Joseph Haydn
Scena di Berenice

II

Ottorino Respighi
O falce di luna
Nebbie
Notte

III

Johannes Brahms
Zigeunerlieder, Op. 103 (excerpts)

1. He, Zigeuner, greife in die Saiten ein!
2. Hochgetürmte Rimaflut
3. Wißt ihr, wann mein Kindchen am allerschönsten ist?
4. Lieber Gott, du weißt, wie oft bereut ich hab
5. Brauner Bursche führt zum Tanze
6. Röslein dreie in der Reihe blühn so rot
7. Kommt dir manchmal in den Sinn, mein süßes Lieb
11. Rote Abendwolken ziehn am Firmament

INTERMISSION

IV

Hugo Wolf
Mörke-Lieder (excerpts)

6. Er ist's!
7. Das verlassene Mägdlein
8. Begegnung
43. Lied eines Verliebten
12. Verborgeneheit
45. Nixe Binsefuß

V

Christoph Gluck

Orfeo ed Euridice (excerpt)

Addio, o miei sospiri

Amilcare Ponchielli

La Gioconda (excerpt)

Voce di donna

Michael William Balfe

Falstaff (excerpt)

Non v'è donna più felice

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

This evening's recital is hosted by Joel Howell and Linda Samuelson.

Media partnership provided by WGTE 91.3 FM.

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

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

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

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

I

Scena di Berenice (1795)

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Austria

Died May 31, 1809 in Vienna

UMS premiere: Soprano Nancy Argenta, March 1993 in Hill Auditorium

Austrian composer Franz Joseph Haydn made two visits to London (1791–92, 1794–95). Haydn had long been revered in England, and the London public seized the opportunity to lavish its adulation upon the composer. Haydn acknowledged that the journeys to England provided him with the happiest years of his life. They were certainly years of tremendous productivity, as Haydn composed numerous works for performance by the superb London musicians at his disposal.

Two of those compositions received their premieres at a May 4, 1795 gala concert, held in the King's Theater in the Haymarket. In addition to the world premiere of Haydn's final "London" *Symphony No. 104 in D Major*, the London audience enjoyed the first performance of Haydn's dramatic *Scena di Berenice*, for soprano and orchestra. Haydn composed the *Scena* for the Italian diva Brigida Giorgi Banti. The text is taken from libretto for the opera *Antigono* that the Italian poet Pietro Metastasio originally wrote for German composer Johann Adolph Hasse.

Antigono depicts the story of the love affair between Berenice, Princess of Egypt, and Demetrio, Prince of Macedonia. In Haydn's *Scena*, Berenice believes that Demetrio will be put to death, and she will be forced to marry Demetrio's father, Antigono, King of Macedonia. Berenice expresses her despair in a four-part *Scena*, comprising a recitative, slow-tempo aria, a second recitative, and a bravura, quick-tempo final aria.

II

O falce di luna (1909)

Nebbie (1906)

Notte (1912)

Ottorino Respighi

Born July 9, 1879 in Bologna, Italy

Died April 18, 1936 in Rome

UMS premieres: "O falce di luna" has never been performed on a UMS recital. "Nebbie" was first performed by tenor Giovanni Martinelli in January 1930 in Hill Auditorium. "Notte" was first performed by soprano Renata Tebaldi in February 1959 in Hill Auditorium.

Italian composer Ottorino Respighi is best known for his orchestral works, particularly the "Roman Trilogy." The three orchestral tone poems – *Fountains of Rome* (1916), *Pines of Rome* (1924), and *Roman Festivals* (1928) – all boast huge symphonic forces, masterfully employed to depict the history and sights of the historic Italian city. But Respighi was an accomplished composer in a wide variety of genres. In addition to his orchestral works, Respighi's compositions span numerous instrumental and vocal genres, including songs.

This concert features three songs by Respighi, all originally composed for mezzo-soprano and piano. The first, "O falce di luna" (O waning crescent moon) is a setting of a poem by Gabriele D'Annunzio, published in 1909 as the first of Respighi's *Sei Liriche* (*Six Lyric Poems*). The second song, "Nebbie" (Mists), was the product of an unusual creative process. One morning, in the throes of depression, Respighi composed a short piano work. Later that day, one of Respighi's friends gave him a book of poems by Ada Negri. Respighi immediately realized that his piano work was (without changing a single note) a perfect musical setting of Negri's "Mists." The final song, "Notte" (Night), also to a poem by Negri, was published in 1912, part of the second series of *Sei Liriche*.

III Zigeunerlieder, Op. 103 (1887)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna, Austria

UMS premiere: Ernestine Schumann-Heink, October 1906 in University Hall

Throughout his life, Brahms maintained a strong affection for Hungarian Gypsy melodies. Brahms's most famous incorporation of such music into his concert works are the two sets of *Hungarian Dances* (1869, 1880). Brahms originally composed these works for piano duet, but they are far better known in their orchestral settings, arranged by Brahms and other composers as well.

Even before the great success of the first set of Hungarian dances, Brahms included a wild *Rondo alla Zingarese* (*Rondo in the Gypsy Style*) as the finale to his *Piano Quartet No. 1 in g minor, Op. 25* (1861). Brahms's dear friend, the Austro-Hungarian violinist Joseph Joachim, also featured Gypsy music in his compositions. But when Joachim saw the score of the g-minor Piano Quartet, he exclaimed to Brahms: "You have defeated me on my own territory!"

Brahms composed his 11 *Zigunerlieder* (*Gypsy Songs*), *Op. 103*, in 1887. The texts are translations by Brahms's friend, Hugo Conrat, of Hungarian songs. Brahms scored the songs for vocal quartet and pianos (the same performing forces as his popular *Liebeslieder Waltzes*). Later, Brahms created an arrangement of eight of the *Gypsy Songs* for solo voice and piano.

IV Mörrike-Lieder (1889)

Hugo Wolf

Born March 13, 1860 in Windischgrätz (now Slovenj Gradec), Slovenia

Died February 22, 1903 in Vienna, Austria

UMS premieres: No. 6: Johanna Gadski, November 1907 in University Hall; No. 7: Karin Branzell, October 1947 in Hill Auditorium; No. 8: Risé Stevens, October 1957 in Hill Auditorium; No. 43: never performed on a UMS recital; No. 12: Johanna Gadski, November 1907 in University Hall; No. 45: Barbara Hendricks, January 2000 in Lydia Mendelssohn Theatre

In 1878, Austrian composer Hugo Wolf became acquainted with poems by the German Romantic Eduard Mörrike (1804–1875). Between February and November of 1888, Wolf set 53 of Mörrike's poems for voice and piano. In a letter to his friend, Edmund Lang, Wolf described the extraordinary rush of creativity he experienced during this period:

I will soon come to my end, the way my brilliance increases from day to day. Where will it all lead to? It horrifies me to think about it...my cheeks glow with excitement like molten steel, and this condition of inspiration seems to me an enchanting martyrdom, not pure happiness.

In another letter to Lang, Wolf wrote of his *Mörrike Songs*, "there is unanimity among music experts that there has been nothing like them since (Franz) Schubert and (Robert) Schumann." Like the great art songs of Schubert and Schumann, Wolf's *Mörrike-Lieder* are inspired musical settings of poetry, with writing for both the voice and piano constantly at the service of the text.

V Orfeo ed Euridice (1762)

Christoph Gluck

Born July 2, 1714 in Berching, Germany

Died November 15, 1787 in Vienna, Austria

UMS premiere: Louise Homer, May 1902 in University Hall at the Ninth Annual May Festival with the Boston Festival Orchestra

Christoph Willibald Gluck's path-breaking opera *Orpheus and Euridice* was the result of the composer's meeting with the Italian writer Raniero de Calzabigi. Both were troubled by what they perceived to be the excesses of 18th-century Italian opera. Gluck and Calzabigi believed that the opera of their time emphasized vocal display at the expense of the drama. Gluck and Calzabigi vowed to attempt a reform of opera, and to create a type of lyric theater that would give full value to both the musical and dramatic elements.

The original 1762 version of Gluck's *Orfeo* was performed in Italian, with the title role sung by a male alto. In 1774, Gluck created a revised version, in French, for a tenor Orpheus. The French version premiered at the Paris Opéra on August 2, 1774.

Orpheus mourns the death of his beloved wife, Euridice. Cupid, the god of love, appears and tells Orpheus that the gods have taken pity upon his grief. Orpheus may descend into Hades and attempt to convince the demons to return Euridice to him. However, if Orpheus either looks at or speaks to his wife while leading her from the underworld, he will lose Euridice forever. Aware of the great challenges ahead, Orpheus agrees. In the thrilling aria, "Addio, o miei sospiri" ("Farewell, oh my sighs"), Orpheus prepares to descend into Hades.

La Gioconda (1876)

Amilcare Ponchielli

Born August 31, 1834 in Paderno Fasolaro, Italy

Died January 16, 1886 in Milan

UMS premiere: Mezzo-soprano Agnes B. Huntington, May 1884 in University Hall

Despite its horribly convoluted and improbable story line, Amilcare Ponchielli's *La Gioconda* has maintained an important place in the lyric theater. Ponchielli's score, containing some of the most inspired and thrilling writing in Italian opera, more than compensates for any plot deficiencies. *La Gioconda* remains one of the grandest of grand operas.

La Gioconda is set in Venice during the 17th century. Gioconda's blind mother, La Cieca, has been wrongfully accused of casting evil spells. The Venetian people are about to drag La Cieca to the stake. The riot is interrupted by the arrival of Alvisé Badoero, a member of the Inquisition's Council of Ten, who is accompanied by his wife, Laura. Laura notices that La Cieca is carrying a rosary and convinces Alvisé that the woman cannot be a witch. Alvisé orders her release.

In the aria "Voce di donna" ("The voice of a woman, or an angel"), La Cieca presents her rosary to Laura. The gorgeous melody La Cieca sings when she gives Laura the rosary ("A te questo rosario") plays a crucial role throughout the drama.

Falstaff (1838)

Michael William Balfe

Born May 15, 1808 in Dublin, Ireland

Died October 20, 1870 in Hertfordshire, England

UMS premiere: "Non v'è donna più felice" has never been performed on a UMS recital.

The son of a Dublin dancing-master, Michael William Balfe studied violin, voice, and composition. Balfe's travels took him to the major cities of France, Italy, and England. Balfe was a prolific composer, with numerous operas, songs, and other miscellaneous works to his credit. By far, Balfe's most famous composition is his opera *The Bohemian Girl* (1843).

A fine baritone, Balfe sang at many of Europe's most prominent opera houses. Thanks in part to the efforts of his mentor, Gioachino Rossini, Balfe made his Paris debut at the Théâtre des Italiens in the title role of *The Barber of Seville*. In 1838, Balfe sang the role of Papageno in the first English performance of Mozart's *The Magic Flute*.

That same year, Balfe composed an Italian opera based upon William Shakespeare's *The Merry Wives of Windsor* (also the inspiration for Giuseppe Verdi's final masterpiece, the 1893 opera, *Falstaff*). The premiere of Balfe's *Falstaff*, which took place in London on July 19, 1838, featured a legendary quartet of singers – soprano Giulia Grisi, tenor Giovanni Battista Rubini, baritone Antonio Tamburini, and bass Luigi Lablache (those same artists appeared in the 1835 premiere of Vincenzo Bellini's *I puritani*).

In the opera's second act, Annetta (Anne Page) admits her love for Master Fenton. In the aria "Non v'è donna più felice" ("No woman on earth is as lucky as I"), Annetta looks forward to their marriage.

Program notes by Ken Meltzer, courtesy of the Savannah Music Festival.



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Scan for an artist playlist! Mezzo-soprano Tara Erraught tells us what she's been listening to lately.

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ARTISTS

Few emerging artists have captured the attention of the international opera public as the Irish-born mezzo-soprano **TARA ERRAUGHT**. A member of the Bayerische Staatsoper, she won widespread acclaim in February 2011, first in the title role of a new production of Ravel's *L'Enfant et les Sortilèges* and, in the same month, jumping in for an ailing colleague on five days' notice to perform Romeo in a new production of Bellini's *I Capuleti e i Montecchi*. The latter catapulted Ms. Erraught to world-wide acclaim.

Ms. Erraught's 2013-14 season includes a world premiere, three role debuts, and a second US recital tour, amongst other engagements. Upcoming appearances during the second half of the season include her role debut as Sesto in Mozart's *La Clemenza di Tito*, followed by a reprisal of her acclaimed role as Angelina in Rossini's *La Cenerentola*, both with the Bayerische Staatsoper in Munich. She makes a four-city recital tour in the US including Los Angeles' The Broad Stage, Ann Arbor's UMS, Clayton State University's Recital Series, and the Savannah Music Festival. Ms. Erraught makes her UK recital debut at London's Wigmore Hall in April, followed by her role debut as Octavian in *Der Rosenkavalier* at Glyndebourne. Fall 2013 performances included creating the role of Kitty in the world premiere of Iain Bell's *A Harlot's Progress* at Theater an der Wien to acclaim. She also reprised her role as Hänsel in Humperdinck's *Hänsel und Gretel* with Bayerische Staatsoper. Future performances include Ms. Erraught's debut at the BBC Proms, her debut with the Philharmonia Orchestra, and her stage debut at the Washington National Opera.

In 2013, Ms. Erraught was honored by the Bavarian government, which bestowed upon her the prestigious *Pro meritis scientiae et litterarum*, in recognition for outstanding contribution to the arts. She is only the fifth musician, and the youngest recipient, to receive this honor since the annual award's inception in 2000.

A native of Dundalk, Ireland, Ms. Erraught graduated from the Royal Irish Academy of Music in Dublin and has been a member of the opera studio at the Bayerische Staatsoper in Munich since 2008. Ms. Erraught continues her studies in Dublin with acclaimed Royal Opera soprano Veronica Dunne, who has been the guiding force in her musical career. In Munich, where she makes her home, she has the privilege to work with famed German mezzo-soprano Brigitta Fassbaender on her current repertoire.

DEARBHLA COLLINS is one of Ireland's finest musicians. The prizewinning pianist is a regular chamber music partner to many internationally renowned artists as well as Ireland's leading instrumentalists and singers. She is regularly partnered by her pianist brother, Finghin Collins, in concerts of the repertoire for piano duet and concertos for two pianos.

Ms. Collins was the moving force behind the 2003 Dublin Hugo Wolf Festival, when under her artistic direction the complete songs of the Austrian composer were performed for the first time in Ireland. Vocal coach at the Royal Irish Academy of Music, Dublin, Ms. Collins is also the artistic administrator of the prestigious Veronica Dunne International Singing Competition. She has given regular master classes to

singers and pianists at the Conservatory of Music in Wuhan in central China as well as in Shanghai and Beijing.

Ms. Collins has collaborated with singers including sopranos Sarah-Jane Brandon, Pumeza Matshikiza, and Judith Mok; mezzo-sopranos Ann Murray and Tara Erraught; tenors Mark Padmore and Robin Tritschler; and baritone Detlef Roth. These performances include recitals throughout Ireland, in Germany, Tunisia, Paris, and the Wigmore Hall, London.

Ms. Collins is a member of the board of the National Concert Hall, Dublin, having previously served two terms as a Director of Culture Ireland. Future engagements include master classes and concerts in the south of France in summer 2014 and concerts as part of the Dublin Song Series in autumn 2014.

UMS welcomes Tara Erraught and Dearbhla Collins as they make their UMS debuts this evening.



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Right: Mosaic tile panel in the form of a gateway, Iran, probably nineteenth century. Stonopaste: monochrome-glazed, assembled as mosaic, 153 x 160 in (48.454). On dining room lanai at Shangri La. © Tim Street-Porter 2011. Doris Duke Foundation for Islamic Art, Honolulu, Hawai'i.

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Asif Ali Khan, *Lead Vocals*

Raza Hussain, *Harmonium and Solo Vocals*

Sarfraz Hussain, *Harmonium and Solo Vocals*

Ali Khawar, *Tabla and Chorus*

Imtiaz Hussain Shibli, *Chorus*

Waheed Mumtaz Hussain, *Chorus*

Shah Nawaz Hussain, *Chorus*

Manzoor Hussain Shibli, *Chorus*

Umar Draz Hussain, *Chorus*

Friday Evening, March 21, 2014 at 8:00

Rackham Auditorium • Ann Arbor

**62nd Performance of the 135th Annual Season
Global Music Series**

Photo: Asif Ali Khan; photographer: Cynthia Sciberras.

PROGRAM

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

This evening's performance is supported by Penny and Ken Fischer and Mohamad Issa and the Issa Foundation. Additional support provided by the University of Michigan Museum of Art, with lead funding provided by the Doris Duke Foundation for Islamic Art.

Asif Ali Khan's tour is organized by Robert Browning Associates.

Asif Ali Khan is managed by Zaman Production, Paris, France.

Asif Ali Khan's tour is made possible by a grant from the Asian Cultural Council to City Lore, a fiscal sponsor for Robert Browning Associates.

PROGRAM NOTES

"It is the courage of each, it is the power of flight, Some fly and remain in the garden, some go beyond the stars."

— Amir Khusrau, 13th Century

Americans were first introduced to the ecstatic singing of South Asia known as qawwali in 1975 when The Asia Society organized the first tour of the US by the famed Sabri Brothers of Pakistan. A subsequent tour in 1978 culminating in a sold-out concert at Carnegie Hall was greeted with wild enthusiasm by devotees and initiates alike. The tour is commemorated by a recording on the Nonesuch Explorer series that almost exceeded the limit of a long-playing vinyl recording of the time at 52.24 minutes. While the Sabri Brothers and other qawwali ensembles visited the US from time to time, it was not until Nusrat Fateh Ali Khan was invited to perform at Brooklyn Academy of Music (BAM) in 1989 and his subsequent residency at the University of Washington in 1992 that qawwali began to be heard again in the US outside the South Asian community. In 1993, a 13-city tour of North America, organized by the World Music Institute, cemented Nusrat's reputation in the US and helped to build a far wider interest in qawwali.

Qawwali means literally "utterance" in Urdu. The word stems from the Arabic *qa'ol* meaning an axiom or dictum relating to religious subjects, the recitation of which helps to purify both thought and deed. Associated in particular with the Sufi Chishti Order, it has its origins in the Medieval mystical practice of *sama'* (Arabic — listening, audition). *Sama'*, like *zikr*, the ceremony of remembrance, in which the names of God are repetitively invoked, is an essential vehicle for revelation and union with the divine. Both *sama'* and *zikr* may also be seen as instrumental in advancing

the great classical music traditions of the Muslim world — the Turko-Arabic *maqam* and the Persian *dastgah* which, in turn, influenced the North Indian *raga* tradition. Thus, while music as a secular pursuit has largely been condemned by orthodox Islam, for most Sufis it has traditionally been a fundamental prerequisite.

By the end of the 11th century, *sama'* was a spiritual concert which included sung poetry by a soloist or chorus with instrumental interludes. The concert took place under the direction of a *sheikh* or *pir* (religious leader). The faithful participated by listening in a state of inner contemplation, which might lead to a state of trance. The main argument amongst Sufis has centered on the use of music to achieve a state of ecstasy; while some see music as a means to get closer to the Divine, others see musical trance as an end in itself, implying that the state of ecstasy is a manifestation of God.

The art of qawwali, as with most of the great Asian musical and literary traditions, is transmitted orally. The mystical verse associated with qawwali is best appreciated by listening. The vehicle of music is used to bring one closer to the experience of the inner truth. The qawwal will dwell on certain words, often repeating them, taking the audience into the discovery of hitherto obscure meanings. Thus mundane objects are imbued with deeper meaning — a spinning wheel becomes the wheel of life. Repeating a sentence or phrase until all meaning is exhausted and it becomes meaningless, is a means to bring the audience closer to *ma'rifat*, inner truth. Thus, as with the Buddhist repetition of a mantra, semantic reality is negated and

a new truth emerges that transcends linguistic barriers.

Regular participants in qawwali sessions often use the concept of flight or travel to describe their experience. This is a phenomenon well known to shamans and practitioners of religious ceremonies involving trance-like states. This sensation of flight brought about through rhythmic music and chant is known as *hal*. The manifestation of this ecstatic state can range from a simple swaying of the head or body to violent convulsions. At such times as when a member of a congregation at a gospel revival meeting is “possessed by the Holy Spirit,” friends will shield him from harm until he is eased back into a state of “normalcy.” The great masters of qawwal are able to move entire audiences to a *hal* even if they do not understand a single word of the language.

Qawwali texts are taken mostly from the great Medieval Persian mystical poets such as Amir Khusrau, Jalal’uddin Rumi, and Hafez, as well as Indian saints such as Nizamuddin Auliya (14th century) and popular Punjabi poets such as Bulleh Shah (18th century). While most qawwals are in Urdu or Punjabi, there are others in Persian and regional South Asian languages. Rarely is a complete poem recited – rather the singer will join segments or verses from different poems or add lines from another text to emphasize a point. Each Qawwali song has, at its core, a principle poem, often a *ghazal*. The poem is usually preceded by two introductory parts; an

instrumental prelude (*naghma*) played on the harmonium and an introductory verse sung solo in a recitative style (*rubai* or *doha*). This introduction serves to indicate the topic of the main poem and to test the audience’s response. If it is favorable, the qawwal continues with the main poem in the same mode; if not, then he will chant another verse introducing a different poem. The poetry is often allegorical and charged with symbolism. Much of it has a seemingly erotic or romantic nature but is not intended to be taken literally. Yet the profane world is never denied – for what is human is Divine and what is Divine is human, The frequently used term “Beloved” refers to divine love (for God or his Prophet, Mohammed). Terms such as “face” and “tresses” signify the spiritual qualities of the master; building a “house” signifies the pursuit of material well-being. Much use is made of the terms “wine” and “tavern” where wine is the love of God which intoxicates the initiate and the tavern refers to the spiritual master or Sheikh, whose heart is the repository of God’s love.

The analogy of qawwali to African-American gospel is valid in more ways than one, for, out of both idioms, a secular form has evolved. Just as soul music grew out of the music of the African-American church, in recent years qawwali style music, albeit with different lyrics, can be heard in Bollywood movies, as “disco” or as background music for television shows.

Program note by Robert H. Browning.



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Scan for an interview with Farina Mir (Director of the U-M Center for South Asian Studies) on how attending a performance by Nusrat Fateh Ali Khan changed her life.

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THE POETRY

Qawwali is an art that is transmitted orally. The texts of tonight's songs are drawn from ancient Persian Sufi poetry as well as more recent Punjabi literature. They are sung in Urdu, Punjabi, and Farsi. Since songs for a qawwali performance are chosen according to the mood of the artists and their assessment of the audience, there is no set program. Traditionally a performance will begin with a *hamd* (in praise of God) and

continue with a *na't-i-sharif* (in praise of Mohammed). Verses dedicated to various Sufi saints will follow. After that, the artist's choice of verses is governed by his assessment of the audience, taking particular note of the preferences of any spiritual leader or important person in attendance.

For an example of a song text, Asif Ali Khan will perform "Dam dama must Qalandar," with lyrics noted below:

Dam dama must Qalandar

Dhamal (mystical song or dance) in homage to the Sufi saint Lal Shabaaz Qalandar,

from Sewan Sharif, Sindh – Punjabi

Text by Hazrat Sabri

My heart, my heart, my heart is drunk
on Qalandar!

Say it with Heart! The Ruby, the generous one,
Shabaaz Qalandar! Lord of the Walis¹!

Your Sewan is the city of the blissful,
The Beautiful One! The one housing the line of
the Prophet.

The great pilgrimage is made for him,
He who visits your Sewan.

Finer than Paradise, that's the bazaars of Sewan!

Where Shabaaz lives 'tis a strange country
The moon and the stars hide here

Men, heady, and intoxicated with joy dance the
dhamal²

The naubat³ rings out here
Adding a rich note to the landscape
Hymns to Ali full of joy ring forth in the bazaars
The shade of Saint Ghaus⁴ falls across him
He occupies a remarkable rank in this world.
A beggar who arrives at his abode
Will not go away with empty hands

A descendant of Hassan and Hussein⁵, Sayed⁶,
the Guardian of religion

By the grace of the sacrifice of Karbala
By the grace of the Prophet's gaze
Listen to the humble demands of Asif
By the grace of Hassan and Hussain

My precious Ruby, make the raft of my
expectations arrive safe and sound!

¹ Friends of God

² Mystical dance

³ Percussion solo played at shrines

⁴ The highest level of holiness a person can achieve – here in reference to Shaykh Abdul Qadir Jilani

⁵ Grandsons of the Prophet

⁶ Descendant of the Prophet

ARTISTS

A SIF ALI KHAN was born in 1973, the youngest son of Manzoor Hussain, a well-known singer from a famous Pakistani musical family. He traces his musical ancestry back more than 350 years. His great-grandfather, Mian Maula Baksh, was one of the most famous classical singers of the Indian subcontinent and founded his qawwali (Sufi music) group more than 80 years ago. After partition, his grandfather, Santoo Khan, moved the family to Pakistan in 1947 settling in Lahore. Here the group, known at this time as Santoo Khan Qawwal, became extremely popular both for its wide repertoire of classical, spiritual (Sufi), and popular songs as well as their superb command of the Urdu, Persian, and Punjabi languages. The group was one of the first to record qawwali music, and was regularly heard on All Pakistan Radio.

Santoo Khan died in the late 1980s whereupon his son Manzoor Hussain took over the leadership. By this time, all seven of his sons, including Asif Ali, were performing with the group. From his early days as a teenager, Mr. Khan was praised for his outstanding vocal qualities. In the early 1990s, his father introduced him to the legendary Nusrat Fateh Ali Khan who was acknowledged as Pakistan's greatest qawwali singer of the 20th century. Asif Ali's impeccable diction, brilliant inventiveness, and sincerity inured him to the master. He became Nusrat's premier student in 1995, and, within a short while, took over the vocal leadership for the group from his father. In 1999, he was elected "Best Young Pakistani Qawwali" by Lok Versa (National Institute of Folk Heritage of Islamabad). While continuing to offer his singing at religious shrines throughout Pakistan, he has embarked on numerous concert tours in Europe, Asia, Australia, and the Middle East over the past 10 years.

He was first invited to Europe in 2002 when he performed at the prestigious Festival les Orientales in St. Florent le Viell, in western France. In 2004, he returned

to Europe to perform at the Kunst Palast Museum in Dusseldorf, Germany and the Cité de la Musique, Paris. In 2005, he embarked on a major European tour performing in Holland, Portugal, Switzerland, Spain, and six cities in France, including Paris where he performed to a capacity audience at the Institut du Monde Arabe. Another European tour in 2008 brought him to major festivals in France, Luxembourg, Belgium, Holland, Austria, Slovenia, and Italy. In 2011, he appeared at WOMEX in Copenhagen and, in 2012, he performed in Istanbul, Shanghai, Australia, and at the Olympic Games in London. His huge popularity brought him back to Europe in 2013 when he was invited to perform at the WOMAD festivals in London and Moscow and major festivals in Portugal, Belgium, France, and Germany.

Since the death of the world famous Nusrat Fateh Ali Khan in 1997, there have been many contenders to inherit his place as "Emperor of Qawwali." There is no doubt now that Asif Ali Khan has emerged as the one of the genre's reigning princes. While remaining true to the Punjabi tradition that was Nusrat's hallmark, he has developed a style and presence all of his own.

Asif Ali Khan's tour is organized by **ROBERT BROWNING ASSOCIATES**. Robert Browning was the co-founder of the Alternative Museum and the World Music Institute in New York. Under his direction these two organizations presented more than 1,800 concerts and US-organized tours by some of the most influential artists from Asia, the Middle East, and Europe, including Nusrat Fateh Ali Khan, Masters of Persian Music, and The Gypsy Caravan. For more information, please visit www.robertbrowningassociates.com.

UMS welcomes Asif Ali Khan and the Asif Ali Khan Qawwali Ensemble as they make their UMS debuts this evening.

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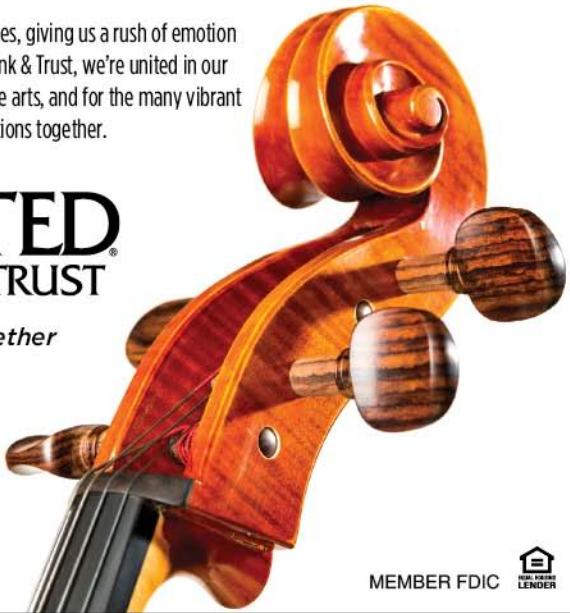


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ACCESSIBILITY

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 or visit www.ums.org. There is no elevator access to Power Center, Michigan Theater, or Lydia Mendelssohn Theatre balconies. Ushers are available for assistance.

LISTENING SYSTEMS

Assistive listening devices are available in Hill Auditorium, Rackham Auditorium, Lydia Mendelssohn Theatre, Arthur Miller Theatre, and the Power Center. Earphones may be obtained upon arrival. Please ask an usher for assistance.

LOST AND FOUND

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, Rackham Auditorium, or Arthur Miller Theatre, please call University Productions at 734.763.5213. For the Michigan Theater, call 734.668.8397.

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.

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.

Valet parking is complimentary for UMS donors at the Virtuoso level (\$10,000 or more annually) for Choral Union performances at Hill Auditorium and Handel's *Messiah*. Valet parking is also available for a fee (\$20 per car) until 30 minutes prior to the concert, and then subject to availability. Cars may be dropped off in front of Hill Auditorium beginning one hour prior to the performance.

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 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 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.

GETTING INVOLVED.

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

STUDENT WORK-STUDY/VOLUNTEER 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 200-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 the arts, 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.

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