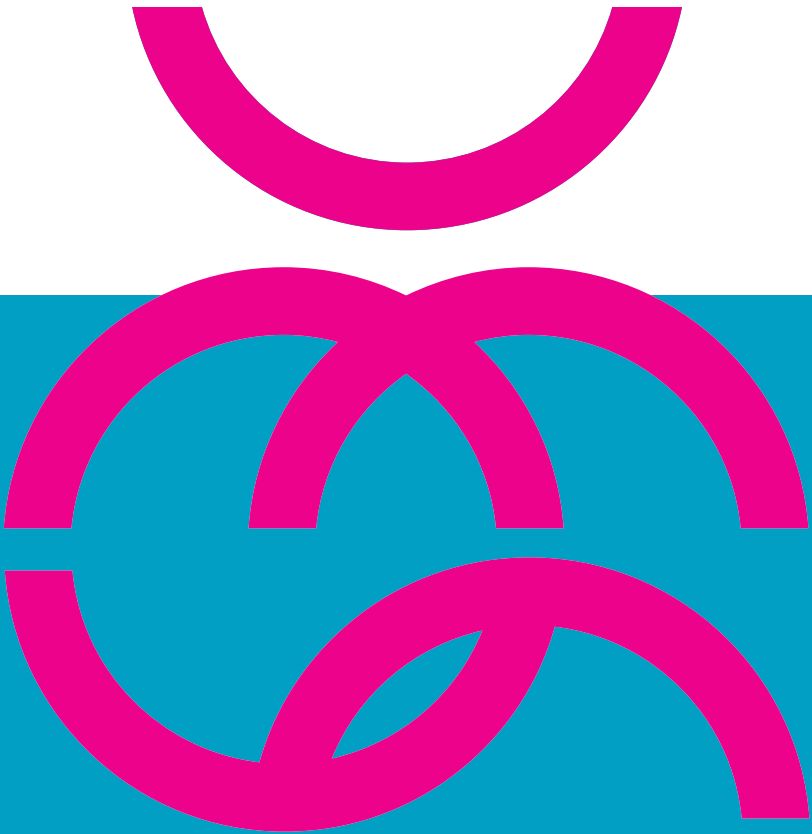


UMS PROGRAM BOOK
WINTER 2015



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MICHIGAN**

Be Present.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 2015 Season is full of exceptional, world-class, and truly inspiring performances.

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WELCOME.



“One of the many treasures of the University of Michigan that my wife, Monica, and I greatly enjoy is UMS. With its rich legacy of bringing to our community the very best in the performing arts from around the world, UMS has brought great distinction to the University. Equally distinctive are UMS’s outstanding educational programs that animate the performances and provide added value to our students, faculty, alumni, and regional community. Thank you for being part of this remarkable 136-year-old tradition”

A handwritten signature in black ink that reads "Mark Schlissel".

MARK SCHLISSSEL
President, University of Michigan



“Thank you for joining us at this performance. One of the most exciting features of UMS is our deepened engagement with U-M students and faculty through new programs like our Engaging Performance course, Mellon Faculty Institute, UMS in the Curriculum, 21st Century Artist Internships, and other initiatives. You can learn more about these programs at ums.org/learn. On our site you can also learn about our Emmy Award-winning documentary on Hill Auditorium, discover Night School, link to our amazing online archive UMS Rewind, and share your views about today’s performance. You can also see the list of the other performances and events awaiting you this winter season on page 7. If I can ever be of assistance, please get in touch with me at kenfisch@umich.edu or at 734.647.1174”

A handwritten signature in black ink that reads "Ken Fischer".

KENNETH C. FISCHER
UMS President



“UMS is in its 136th season as an arts presenter, the oldest university-based arts presenting organization in the US. I am extremely honored to be serving in my second year as Chair of the UMS Board of Directors. In partnership with an outstanding staff, the UMS Board seeks to assure that UMS will be as strong and vital in the future as it is today. We invite you to join us in our Victors for UMS campaign, focusing on the goals of Access and Inclusiveness, Engaged Learning Through the Arts, and Bold Artistic Leadership. With your help, UMS can continue to be, as Wynton Marsalis has written, ‘our country’s finest presenting organization...and the standard bearers of excellence.’”

A handwritten signature in black ink that reads "Stephen G. Palms".

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.

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

Fernando Alberdi	Carl Herstein	Cyril Moscow
Jennifer Anderson	Richard Hoeg	Leonard Niehoff
Christopher Ballard	Ann Hollenbeck	David Parsigian
Maurice Binkow	J. Michael Huget	James Stewart
Cindy Bott	Barbara Kaye	Bea Swedlow
Anna Budde	Tara Mahoney	Bill Winsten
Thomas Forster	Joseph Morrison	

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

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

BE PRESENT.

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WINTER 2015 SEASON CALENDAR.
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Michigan Theater*

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Michigan Theater*

MAHLER 5

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Hill Auditorium*

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WINTER 2015 SEASON CALENDAR.

JAN	7-11	<i>Helen & Edgar</i>
	17	eighth blackbird
	18	National Theatre Live: <i>JOHN</i>
	23	Compagnie Marie Chouinard
	24-25	Mariinsky Orchestra Valery Gergiev, music director Behzod Abduraimov, piano (1/24) Denis Matsuev, piano (1/25) Ford Honors Program (1/25)
31	Dawn of Midi: <i>Dysnomia</i>	
FEB	5	Tomasz Stańko, trumpet
	6	Jennifer Koh, violin
	14	Mendelssohn's <i>Elijah</i> UMS Choral Union & Ann Arbor Symphony Orchestra Jerry Blackstone, conductor
	14-21	Compagnie Non Nova <i>Prelude to the Afternoon of a Foehn</i>
	15	Jazz at Lincoln Center Orchestra with Wynton Marsalis
	19	Rotterdam Philharmonic Orchestra Yannick Nézet-Séguin, conductor Hélène Grimaud, piano
	20	50th Anniversary Celebration: The Campbell Brothers perform John Coltrane's <i>A Love Supreme</i>
21-22	Trisha Brown Dance Company	
22	National Theatre Live: <i>Treasure Island</i>	
MAR	8	Stratford Festival in HD: <i>King Lear</i>
	12-13	A Bill Frisell Americana Celebration
	13-14	Kyle Abraham Abraham.In.Motion
	15	RSC Live in HD: <i>Love's Labour's Lost</i>
	22	Chicago Symphony Winds
	25	Academy of St. Martin in the Fields Jeremy Denk, piano
APR	4	Gilberto Gil
	9	Max Raabe and the Palast Orchester
	16	Chick Corea and Herbie Hancock
	17	Oliver Mtukudzi and the Black Spirits
	19	Artemis Quartet
	22	RSC Live in HD: <i>Much Ado About Nothing</i> (aka <i>Love's Labour's Won</i>)
	23	Seoul Philharmonic Orchestra Myung-Whun Chung, conductor Sunwook Kim, piano
	24-26	Lyon Opera Ballet <i>Cinderella</i>
	26	Richard Goode, piano

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

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

IMMERSE YOURSELF.



UMS EDUCATION EXPERIENCES.

At UMS, our mission goes beyond performance. We want you to create, to explore, and to experience extraordinary new things. That is why we offer a fascinating lineup of artist Q&As, conversations, workshops, and interactive experiences, each designed to bring you closer to performance and creation, and to expand your comfort zone. If you want to experience something new, different, highly engaging, and eye-opening, we encourage you to be present. Just look for the "Learn" icon.

[UMS.ORG/LEARN](https://www.ums.org/learn)



Photo: Timothy Krohn, orchestra director for Ann Arbor Huron High School, conducts during a school visit by Apollo's Fire, November 2014; photographer: Peter Smith Photography.



NIGHT SCHOOL: CURIOUS ABOUT DANCE

Mondays, 7-8:30 pm
February 2-March 16, 2015 (no class on March 2)
U-M Alumni Center Founder's Room
(200 Fletcher Street, Ann Arbor)

For some, dance can seem like a mystery. For others, dance unlocks sights, sounds, ideas, and emotions unlike any other art form. How do you experience dance? On the heels of last season's popular UMS Night School: *Bodies in Motion* series, this year's edition of Night School continues to explore dance. Both newcomers and dance aficionados alike are invited to build knowledge about dance and meet others who share an interest in the art form.

Hosted by Clare Croft, assistant professor of dance at the University of Michigan, these 90-minute "classes" combine conversation, interactive exercises, and "lectures" to draw you into the themes related to dance. **Drop in to just one session, or attend them all. Events are free, and no pre-registration is required.** Complete details available at www.ums.org/learn.

FEBRUARY

- 2 Words for Dance
- 9 Adapting Stories
- 16 Body Experiments
- 23 Dancing Scholarship

MARCH

- 9 Dancing Social Justice
- 6 Graduation and Reflection



CAN TRADITION BUILD THE FUTURE?



At UMS, we believe it can. In our 136th 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 have made gift commitments of \$50,000 or more for the 2013–14 and/or 2014–15 seasons, or have established a permanent endowment of \$100,000 or more as a part of the Victors for Michigan Campaign.



BERTRAM ASKWITH PATTI ASKWITH KENNER

“The arts have made a significant difference in my life and my daughter’s life. I want every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am offering every first and second year student one free ticket – Bert’s Ticket – to introduce them to a cultural experience at Michigan.”



ILENE FORSYTH

“I want to help chamber music flourish in Ann Arbor. My support for the series began with its inception in 1963 and I continue to believe that these concerts help nurture our intellectual life as they stimulate and refresh us.”



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 are delighted to partner with UMS for the fourth year of the Renegade Series. Supporting Renegade programming allows UMS to provide experiences for the curious, adventurous, and experimental audience member — allowing us to challenge our existing beliefs and push our own boundaries.”



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.”



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.”



ANN AND CLAYTON WILHITE

“Don’t you agree that it is virtually impossible to find someone whose day hasn’t been made better by a UMS music, theater, or dance performance? It could also be true that devoting more of your time, treasure, and talent to UMS will help you to live longer. From personal experience, you can count on us as believers. Come join us. See a performance, volunteer to help, write a check, bring a friend. We look forward to seeing you!”

UMS CORPORATE CHAMPIONS.

The following businesses have made commitments of \$5,000 or more for the 2014–15 season.



DOUGLASS R. FOX

President, Ann Arbor Automotive

“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by UMS.”



TIMOTHY G. MARSHALL

President and CEO, Bank of Ann Arbor

“We take seriously our role as a community bank to invest in our community and Bank of Ann Arbor is pleased to once again support the University Musical Society as a sponsor during the 2014–15 season. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically. While there have been sizable cuts in arts funding over the years by both the private and public sectors, Bank of Ann Arbor is delighted to continue to sponsor UMS year after year.”



JAMES LOFIEGO

Ann Arbor and South Central Michigan Regional Bank President, Comerica Bank

“Comerica is proud to support UMS. UMS continues to enrich the local community by bringing the finest performing arts to Ann Arbor, and we’re pleased to continue to support this longstanding tradition.”



FAYE ALEXANDER NELSON

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.”





NANCY AND RANDALL FABER

Founders, Faber Piano Institute

“We are proud to support UMS in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community.”



JAMES G. VELLA

President, Ford Motor Company Fund

“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.”



Ford Motor Company Fund



DAVID N. PARSIGIAN

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

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

HONIGMAN



MOHAMAD ISSA

Director, Issa Foundation

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

ISSA FOUNDATION



KIRK ALBERT

Michigan Market President, KeyBank

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

KeyBank 



ALBERT M. BERRIZ

CEO, McKinley, Inc.

“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence, which enhances and strengthens our community.”

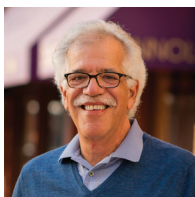
mckinley



THOMAS B. MCMULLEN

President and CEO, McMullen Properties

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



DENNIS SERRAS

Owner, Mainstreet Ventures, Inc.

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

MAIN STREET
— ventures —
DISTINCTIVE CATEGORIES.



SHARON J. ROTHWELL

Vice President, Corporate Affairs and Chair, Masco Corporation Foundation

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

MASCO



MICHAEL SPRAGUE

Executive Vice President, Sales and Marketing, Kia Motors America

“Kia Motors recognizes the tremendous role that UMS plays in our community through its enriching programs and we are pleased to help bring exceptional cultural and educational experiences to Michigan.”





SCOTT MERZ

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

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



STEPHEN G. PALMS

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

“Miller Canfield proudly supports UMS for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community.”



RICHARD L. DEVORE

Detroit and Southeast Michigan Regional President, *PNC Bank*

“PNC Bank is proud to support the efforts of UMS and the Ann Arbor community.”



TODD KEPHART

Managing Partner, *Retirement Income Solutions, Inc.*

“With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We recognize and appreciate UMS’s successful history and applaud the organization’s ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community.”



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SAVA LELCAJ

Chief Executive Officer, *Savco: Hospitality*

“At Savco Hospitality, we are delighted to support UMS, a wonderful cultural asset that inspires and challenges all of us, and delivers the very best in performing arts season after season.”





JOE SESI

President, Sesi Lincoln Volvo Mazda

“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



JOHN W. STOUT

President, Stout Systems

“Supporting UMS is really a labor of love — love of music and the performing arts and love of arts advocacy and education. Everyone at Stout Systems knows we cannot truly be successful without helping to make our community a better place. It is an honor to be part of the UMS family.”



OSAMU “SIMON” NAGATA

President, Toyota Motor Engineering & Manufacturing North America, Inc.

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



TIFFANY FORD

President, University of Michigan Credit Union

“Thank you to UMS for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts.”



MARK SCHLISSEL

President, University of Michigan

“The arts are a critical part of a complete education. The University of Michigan is proud to support UMS, which brings outstanding artists to our campus and provides unique educational opportunities for our students.”



FOUNDATION, GOVERNMENT, AND UNIVERSITY SUPPORT.

UMS gratefully acknowledges the support of the following private foundations, government agencies, and University of Michigan units:

\$500,000 AND ABOVE

The Andrew W. Mellon Foundation



\$20,000-\$499,000

Anonymous

Charles H. Gershenson Trust

University of Michigan Office of the Vice President for Research

University of Michigan Office of the Senior Vice Provost for Academic Affairs



\$5,000-\$19,999

The Seattle Foundation

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UMS WINTER PRELUDE DINNERS.

Park early, dine with fellow patrons, and enjoy a delicious meal while learning more about the evening's concert from our guest speakers at UMS Prelude Dinners. \$75 per person. For further information and reservations, please call Esther Barrett at 734.764.8489.

Rotterdam Philharmonic Orchestra
Thursday, February 19, 5:30 pm
Rackham Building

Academy of St. Martin in the Fields
Wednesday, March 25, 5:30 pm
Rackham Building

Seoul Philharmonic Orchestra
Thursday, April 23, 5:30 pm
Rackham Building



THE EXPERIENCE.



GETTING THE MOST OUT OF THE PERFORMANCE

We know that people enjoy 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.



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every time*



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— Murray Perahia

MARCH 18, 2015, 8 PM

HÉLÈNE GRIMAUD

SPONSORED BY ANONYMOUS LOCAL DONORS

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— Hélène Grimaud

APRIL 16, 2015, 8 PM

TICKETS: 269.387.2300 or 800.228.9858

TheGilmore.org



PLEASE CONSIDER THE FOLLOWING:

Turn off **cell phones and electronic devices**. We all know how terrible it is when a phone rings during a performance. It breaks that special bond between a performer and the audience. Illuminated screens on phones are also a visual distraction in a darkened theater.

Our **volunteer ushers** are invaluable. They will show you to your seat, give you a program, help solve any problem, answer questions, and welcome you to the experience. Please do not hesitate to ask them for help.

Wear what you want to the performance — this is Ann Arbor, after all! If you feel inspired to dress in some way related to the show, go for it. Express your own creativity.

Unwrapping candies and cough drops *before* the performance begins cuts down on disruptive noise while the performance is in progress.

Think about whether it is necessary to wear your favorite **perfume** to the performance. Chances are that the folks sitting around you may appreciate an unscented experience.

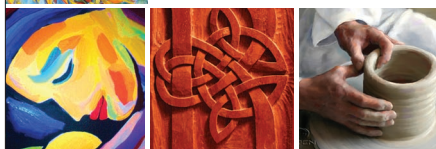
The Good News: most of our performance spaces have world-class acoustics. *The Bad News:* that means that when you **cough or sneeze** you make an especially clear statement to fellow audience members and performers alike. Feel free to ask an usher for **cough drops** when you arrive at a UMS Choral Union Series event and please consider bringing cough drops with you to our other events. It's noisy even if you cover your mouth!

Thankfully, we manage to keep **last-minute changes** to a minimum, but please remember that all artists and programs are subject to change at a moment's notice.

Programs with **larger print** are available. Ask an usher.

We make every effort to **begin performances on time**. The actual start time of a performance always reflects a combination of considerations. Late seating is not guaranteed. If you arrive after a performance has begun, we will seat you if there is an appropriate late seating break in the program. We work together with the artists to determine late seating breaks that will not disrupt their performance or the experience of the audience.

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PEOPLE.

Those who work to bring you UMS performances each season

Photo: UMS patrons attend San Francisco Symphony at Hill Auditorium, November 2014; photographer: Peter Smith Photography.

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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Vice Chair

Joel D. Howell
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David N. Parsigian
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Public Schools*

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David Herzig
Past Board Chair

Bruce Tuchman
Chair, National Council

Pat Bantle
Chair, Advisory Committee

UMS SENATE

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

Wadad Abed	Peter N. Heydon	Harold T. Shapiro
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Letitia J. Byrd	Cynthia MacDonald	Marina v.N. Whitman
Kathleen G. Charla	Robert C. Macek	Clayton E. Wilhite
Mary Sue Coleman	Judythe H. Maugh	Iva M. Wilson
Jill A. Corr	Rebecca McGowan	Karen Wolff
Peter B. Corr	Barbara Meadows	
Ronald M. Cresswell	Joetta Mial	
Martha Darling	Lester Monts	
Hal Davis	Alberto Nacif	
Sally Stegeman DiCarlo	Shirley C. Neuman	
Robert F. DiRomualdo	Jan Barney Newman	
Junia Doan	Roger Newton	
Al Dodds	Len Niehoff	
James J. Duderstadt	Gilbert S. Omenn	
Aaron P. Dworkin	Joe E. O'Neal	
David Featherman	Randall Pittman	
David J. Flowers	Phil Power	
George V. Fornero	John D. Psarouthakis	
Maxine J. Frankel	Rossi Ray-Taylor	
Patricia M. Garcia	John W. Reed	
Beverly B. Geltner	Todd Roberts	
Christopher Genteel	Richard H. Rogel	
Anne Glendon	Prudence L. Rosenthal	
Patricia Green	A. Douglas Rothwell	
William S. Hann	Judy Dow Rumelhart	
Shelia M. Harden	Maya Savarino	
Randy J. Harris	Ann Schriber	
Walter L. Harrison	Edward R. Schulak	
Norman G. Herbert	John J.H. Schwarz	
Deborah S. Herbert	Erik H. Serr	
Carl W. Herstein	Ellie Serras	
David Herzig	Joseph A. Sesi	



THE EVENT PROGRAM.

SUNDAY, APRIL 19 THROUGH
SUNDAY, APRIL 26, 2015

3 ARTEMIS QUARTET

Sunday, April 19, 4:00 pm
Rackham Auditorium

**11 CINDERELLA
LYON OPERA BALLET**

Friday, April 24, 8:00 pm
Saturday, April 25, 8:00 pm
Sunday, April 26, 2:00 pm
Power Center

17 RICHARD GOODE

Sunday, April 26, 4:00 pm
Hill Auditorium

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



THIS AFTERNOON'S VICTORS FOR UMS:

JERRY AND GLORIA ABRAMS

SUPPORTERS OF THIS AFTERNOON'S PERFORMANCE
BY THE ARTEMIS QUARTET.

2015-16 SEASON ANNOUNCEMENT!

The 2015-16 UMS season is positively brimming with must-see performances. In fact, there are so many incredible options that we're announcing the Choral Union and Chamber Arts series early this season, with subscriptions to these packages on sale now. Take a peek, mark your calendars, and plan something special.

53RD ANNUAL CHAMBER ARTS SERIES

9/27

Sphinx Virtuosi with the Catalyst Quartet
and Gabriela Lena Frank

11/6

Danish String Quartet

12/2

Takács Quartet

1/22

Chamber Music Society of Lincoln Center

2/16 & 2/18

Sir András Schiff, piano

4/8

Jerusalem String Quartet





UMS PRESENTS

ARTEMIS QUARTET

Vineta Sareika, *Violin*

Gregor Sigl, *Violin*

Friedemann Weigle, *Viola*

Eckart Runge, *Cello*

Sunday Afternoon, April 19, 2015 at 4:00

Rackham Auditorium • Ann Arbor

67th Performance of the 136th Annual Season

52nd Annual Chamber Arts Series

Photo: Artemis Quartet; photographer: Molina Visuals.

PROGRAM

Antonín Dvořák

String Quartet in F Major, Op. 96

Allegro man non troppo

Lento

Molto vivace

Finale: Vivace ma non troppo

Pēteris Vasks

String Quartet No. 5

Being present

So distant...yet so near

INTERMISSION

Pyotr Ilyich Tchaikovsky

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

Moderato e semplice

Andante cantabile

Scherzo: Allegro non tanto

Finale: Allegro giusto

This afternoon's performance is supported by Jerry and Gloria Abrams.

Media partnership is provided by WGTE 91.3 FM.

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

Artemis Quartet records for Virgin Classics/EMI.

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

NOW THAT YOU'RE IN YOUR SEAT...

The two great Slavic composers of the 19th century, Dvořák and Tchaikovsky, born only a year apart, formed something of a mutual admiration society. They first met when Tchaikovsky came to Prague for performances of his *Eugene Onegin* in 1888, and subsequently invited his Czech colleague to Russia to give some concerts. According to a 1996 study, Dvořák's Eighth Symphony may be considered a direct response to Tchaikovsky's Fifth. Temperamentally quite different, the two composers nevertheless shared a fondness for folksong, and each showed the way how genres like the symphony or the string quartet, until then considered predominantly "Germanic" art forms, could transcend national boundaries. The two classics are complemented by a work by Pēteris Vasks of Latvia, one of the most highly regarded contemporary composers from Eastern Europe, who, in an interview, credited the tragic history of his part of the world with providing "a terrific impulse to be creative, to express our emotions."

String Quartet in F Major, Op. 96 ("American") (1893)

Antonín Dvořák

Born September 8, 1841 in Nelahozeves,
Czech Republic

Died May 1, 1904 in Prague

*UMS premiere: Kneisel Quartette,
January 15, 1904 in University Hall.*

SNAPSHOTS OF HISTORY... IN 1893:

- Thomas Edison finishes construction of the first motion picture studio in West Orange, New Jersey
- Panic of 1893: A crash on the New York Stock Exchange starts a depression
- The US Supreme Court legally declares the tomato to be a vegetable
- New Zealand becomes the first country in the world to grant women the right to vote
- Brothers Charles and Frank Duryea drive the first gasoline-powered motorcar in America on public roads in Springfield, Massachusetts

Written in 1893, Dvořák's "American" Quartet is the work of a composer who undertakes his most extended voyage at a mature age. A new environment had a direct influence on the evolution of the composer's style: Dvořák responded to the new musical idioms he came into contact with.

From 1892-1895, Dvořák served as the director of the National Conservatory of Music in New York. He spent the summer

vacation of 1893 in Spillville, Iowa, a village that was home to a sizable Czech community. Dvořák obviously went there to be in the company of his own fellow country people, but at the same time he was very interested in whatever he could learn about American traditional music. He felt that his mission in America was to help create a distinctly American style of musical composition and he was convinced that American art music had to be based on the country's folk music. He wanted to get to know Negro spirituals and his student Harry T. Burleigh was of great help in this endeavor. In addition, he attended a performance of Native American songs and dances during his stay in Iowa. Traces of these experiences—and others, since the third movement contains the near-quote of a birdsong Dvořák had heard at Spillville—may be found in his "American" Quartet. The most recognizable folk element is the use of the pentatonic scale, used in all the most important melodies of the work. Yet pentatonicism could also be found in European folk traditions and was present in Dvořák's music before the American trip. (As an interesting coincidence, a younger contemporary that Dvořák would never have heard of, a Frenchman by the name of Claude Debussy, wrote his own

string quartet [that also famously uses pentatonicism] in the very same year, 1893.)

What makes the “American” Quartet a masterpiece is the fact that Dvořák was able to express himself perfectly through the use of the pentatonic idiom adopted from outside sources. Although the melodies are fairly simple, they were subjected to some fairly sophisticated thematic development. The accompaniments (whether figurative or contrapuntal) show great care and extreme variety, as does the planning of key changes to avoid the commonplace. In other words, Dvořák assimilated the folk-inspired materials into the art-music idiom he had inherited from Beethoven, Schubert, and Brahms, and in this sense, the “American” Quartet is a thoroughly “European” creation.

Dvořák was one of the last composers to speak with an individual voice while using the conventional forms of the Romantic era. In this sense, his work stands at the end of that “age of innocence” in music where there was as yet no gulf whatsoever between artists and their audiences.

String Quartet No. 5 (2004)

Pēteris Vasks

Born April 16, 1946 in Aizpute, Latvia

UMS premiere: Quartet No. 5 has never been performed on a UMS concert.

SNAPSHOTS OF HISTORY...IN 2004:

- North Korea bans mobile phones
- Preliminary hearings begin in Iraq in the trial of former president Saddam Hussein for war crimes and crimes against humanity
- Vatican City gains full membership rights in the United Nations except voting
- US presidential election, 2004: Republican incumbent President George W. Bush is declared the winner over his Democratic challenger, US Senator John F. Kerry, following a disputed recount in the state of Ohio
- Facebook launches

The score of Pēteris Vasks’ *Quartet No. 5* contains the following introduction by the composer (as translated from the Latvian by Dace Aperane):

I worked on the Fifth String Quartet, or more precisely, lived with this work for almost all of 2003. The final corrections and details were completed in the spring of 2004.

In this composition I wished to communicate how we are each a part of the world and a world unto ourselves, of the existence and necessity of idealism and the love around us and in us.

I was involved in the creative process not as an observer on the sidelines, but as a present and committed participant.

The Fifth Quartet consists of two contrasting movements. The first movement [“klātbūtnē” (Being present)] immediately ushers in an atmosphere of emotional high tension. The dominant musical atmospheric elements are dramatic and turbulent. They replace one another kaleidoscopically. In contrast, a second theme is intoned three times – an invitation, a reminder of the existence of some other world. A lighthouse illuminating the twilight in which we so often live.

The second movement [“tālu prom...tik tuvu” (So distant...yet so near)]: the quartet’s quiet, unhurried passage of singing; a forgiving, love-filled gaze upon a world tormented by pain and contradictions.

Gradually the singing becomes more personal, emotional, and dramatic. The funeral march’s rhythmic figure in the second movement’s reprise: a gesture concerning a certain loss; the quartet dies away in a mood of light-filled sorrow.

One cycle has ended. We continue to live.

The Fifth Quartet is dedicated to the musicians of the Kronos Quartet – my friends and like-minded colleagues.

We believe: music can change us for the better and make us happier.

String Quartet No. 1 in D Major, Op. 11 (1871)

Pyotr Ilyich Tchaikovsky

Born May 7, 1840 in Votkinsk, Russia

Died November 6, 1893 in St. Petersburg

UMS premiere: Flonzaley Quartette,
November 25, 1912 in University Hall.

SNAPSHOTS OF HISTORY...IN 1871:

- The member states of the North German Confederation and the south German states unite into a single nation state known as the German Empire
- US President Ulysses S. Grant signs the Civil Rights Act
- The University Tests Act removes restrictions limiting access to Oxford, Cambridge, and Durham universities to members of the Church of England
- The Royal Albert Hall in London is opened by Queen Victoria
- The first Major League Baseball home run is hit by Ezra Sutton of the Cleveland Forest Citys

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

great string quartet before Borodin), it contains one of Classical music's greatest hits, and, according to Tchaikovsky's own diary, it moved Tolstoy to tears.

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

With the poignant second movement "Andante cantabile," Tchaikovsky penned the first of his many greatest hits, the particular part of the quartet that so moved Tolstoy. The main theme is based on a folksong that Tchaikovsky heard a gardener sing while visiting his sister in the Ukraine two years earlier. The music alternates between the folk theme and a contrasting section of Tchaikovsky's own inspiration that is instantly recognizable as within the vein of his most characteristic style. This lovely little dream has been transcribed for numerous instrumental combinations

as a separate, standalone piece including a version Tchaikovsky arranged for cello and orchestra. The “Scherzo” matches the heartfelt folk song of the slow movement with a vigorous peasant dance. It is heavy with unison playing, sharp rhythmic accents, strong dynamics, and the stout severity of a minor key. The trio is a curious combination of frivolity and ponderous chromaticism that, in standard form, returns to the animated “Scherzo.” With both movements, Tchaikovsky displays a nationalistic bent contrary to the view held by later Russian composers who disdained him as too cosmopolitan.

The “Finale” is a combination of sonata and rondo form full of bristling vigor, wonderful quartet textures, unmistakable touches of Tchaikovsky’s

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

Program notes by Peter Laki.

ARTISTS

The Berlin-based **ARTEMIS QUARTET** was founded in 1989 at the Musikhochschule Lübeck, and is recognized today as one of the foremost quartets in the world. Its mentors include Walter Levin, Alfred Brendel, the Alban Berg Quartet, the Juilliard Quartet, and the Emerson Quartet. Since its successful debut at the Berlin Philharmonie in 1999, the quartet has performed consistently in great music centers and at international festivals in Europe, the US, Japan, South America, and Australia.

Since 2004, the Artemis Quartet has been programming its own critically renowned series in the Berlin Philharmonie. It was named Quartet-in-Residence at the Vienna Konzerthaus in 2011.

In 2009, celebrating its 20th anniversary, along with its affinity for Beethoven’s music, the Quartet embarked on a Beethoven cycle which was performed over two seasons in many major capitols of Europe. The

project culminated in a recording of the complete quartets with Virgin Classics/EMI. The *Beethoven Complete* project was awarded the prestigious French Grand Prix de l’Académie Charles Cros.

Collaborations with other musicians have always been an important source of inspiration for the ensemble. The quartet has toured with such personalities as Sabine Meyer, Elisabeth Leonskaya, Juliane Banse, and Jörg Widmann. Some collaborations have been documented on CDs, such as the Brahms and Schubert piano quintets with Leif Ove Andsnes, the Schubert quintet with Truls Mørk, and Schoenberg’s *Verklärte Nacht* with Thomas Kakuska and Valentin Erben of the Alban Berg Quartet.

The Artemis Quartet has had an exclusive recording contract with Virgin Classics/EMI since 2005, and they can boast of an extensive discography. Their recordings have been recognized with the prestigious

Gramophone Award, the Diapason d'Or, and the ECHO-Klassik, twice.

A focus on contemporary music is an important part of the ensemble's work, in part because they wish to keep developing an eye for new elements in already well-established music. Composers such as Mauricio Sotelo, Jörg Widmann, and Thomas Larcher have

written pieces for the Artemis Quartet within the last 10 years. Recently, they premiered a concerto for quartet and orchestra by Daniel Schnyder in 2014.

In addition to their concert careers, the four musicians are professors at the Universität der Künste in Berlin and at the Chapelle Musicale Reine Elisabeth in Brussels.



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Scan for context! UMS Lobby regular contributor Garrett Schumann takes a look at perspectives on melody in Dvořák, Tchaikovsky, and Vasks.

Download a free QR code reader app on your smart phone, point your camera at the code, and scan to see multimedia content; or visit www.umslobby.org to find these stories.



UMS ARCHIVES

This afternoon's performance marks the second UMS appearance by the **Artemis Quartet**. The Quartet made its UMS debut in March 2013 at Rackham Auditorium.



THIS WEEKEND'S VICTOR FOR UMS:

OLD NATIONAL BANK

SUPPORTER OF SATURDAY EVENING'S PERFORMANCE
BY THE LYON OPERA BALLET.

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Building our endowment is critical to the long-term financial security of UMS. You can help us protect the future of this important organization by including UMS in your estate plan. Together, we can ensure that the wonderful experiences of seeing world-class performing arts that we have so enjoyed will continue for generations to come.

For information about making a planned gift to UMS, please contact Margaret McKinley at 734.647.1177 or margiem@umich.edu.





UMS PRESENTS

CINDERELLA

A production of

Lyon Opera Ballet

Artistic Director

Yorgos Loukos

General Director

Serge Dorny

Friday Evening, April 24, 2015 at 8:00

Saturday Evening, April 25, 2015 at 8:00

Sunday Afternoon, April 26, 2015 at 2:00

Power Center • Ann Arbor

**69th, 70th, and 71st Performances of the 136th Annual Season
24th Annual Dance Series**

Photo: *Cinderella*; photographer: Jaime Roque de la Cruz.

CREATIVE TEAM

Choreographer

Maguy Marin

Scenic Design

Maguy Marin

Music

Serge Prokofiev, *Cendrillon*

Additional musical sequences by Jean Schwartz

Décor

Montserrat Casanova

Costumes

Montserrat Casanova

Masks

Monique Luyton

Lighting

John Spradbery

Cinderella was premiered by the Lyon Opera Ballet at the Lyon Opera House on November 29, 1985.

PROGRAM

Cinderella is approximately 90 minutes in duration and will be performed without intermission.



Following Friday evening's performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.

Saturday evening's performance is sponsored by Old National Bank.

Media partnership provided by Michigan Radio 91.7 FM.

Special thanks to Grace Lehman and the Ann Arbor Y and Clare Croft for their participation in events surrounding this residency by Lyon Opera Ballet.

This tour of *Cinderella* is made possible with the support of the Onassis Cultural Center NY.

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

CAST

Cinderella

Caelyn Knight (Friday, Sunday)

Aurélie Gaillard (Saturday)

Prince

Adrien Delépine (Friday, Sunday)

Mathieu Rouvière (Saturday)

Stepmother

Ashley Wright

Two Sisters

Amandine Roque de la Cruz

Dorothee Delabie

Father

Franck Laizet (Friday, Sunday)

Pavel Trush (Saturday)

Three Ballerinas

Elsa Raymond

Elsa Monguillot de Mirman

Annabelle Peintre

Fairy

Inês Pereira De Almeida

The Servants

Raúl Serrano Núñez

Julian Nicosia

Marco Merenda

The Four Musical Animals

Tadayoshi Kokeguchi

Alexis Bourbeau

Simon Galvani

Petros Chrkhoyan

Aristocrats

Ashley Wright

Amandine Roque de la Cruz

Dorothee Delabie

Kristina Bentz

Franck Laizet

Carlos Lainez

Florian Danel

Roylan Ramos

Andalusian

Chiara Paperini

Easterner

Clémence Chevillotte

CINDERELLA, which received its world premiere at the Opéra of Lyon in 1985, was first seen in the US in 1987 when the Lyon Opera Ballet made its American debut at City Center in New York City. The ballet, which presents a radical retelling of the classic fairy tale, is set in a dollhouse and performed by dancers whose bodies are disguised to resemble dolls and whose faces are hidden behind doll-like masks. It is a world seen through the innocent eyes and incandescent imagination of a child. Marin's stunning and magical transformation of the ballet into an undefined time in the future, or perhaps past, universalizes the underlying themes of cruelty, sibling rivalry, jealousy, romantic and familial love, and compassion, giving them new wit and an enduring sense of timelessness.

Prokofiev began composing *Cinderella* in 1940 but the war intervened. Later the ballet was put aside in the interests of his opera, *War and*

Peace. He did not take it up again until 1943, during a six-month sojourn in the Urals in the company of the Kirov artists who had been evacuated from Leningrad. Completed in 1944, the work was first performed in 1945 at the Bolshoi in Moscow. *Cinderella* is an entire evening ballet-spectacle in the fashion of *Romeo and Juliette*.

At the heart of the extravaganza lie Prokofiev's original and unique contributions. The fairies' four seasons sequences are musically very individualized: indestructible spring, the hot fullness of summer, the thorny aggressiveness of autumn, and the rhythmic balance and melodic undulation of winter.

The composer also sought simplicity and clarity to render the ballet accessible to the broadest possible appeal. The music responds, at the highest level, to the needs of dance in the manner of Tchaikovsky's ballets.

ARTISTS

Born in Athens, **YORGOS LOUKOS** (*artistic director*) studied in Paris with Igor Foska, Boris Kniaeff, and Raymond Franchetti. He also studied philosophy at the University in Aix-en-Provence. Between 1972–1980 he danced successively at the Théâtre du Silence, the Zurich Opera, and the Ballet national de Marseille where he became, in 1980, Assistant to Roland Petit (reviving *Carmen* for the American Ballet Theatre and *L'Arlésienne* for the London Festival Ballet).

After a period at the Metropolitan Opera of New York, he joined the Lyon Opera Ballet at the invitation of Françoise Adret, first as ballet master (1985) before becoming co-director (1988), and finally artistic director when Françoise Adret left in 1991.

The Lyon Opera Ballet has received numerous choreographers both directing world creations and adding others to the Company's repertoire.

With numerous tours both in France and abroad, the company has become the city of Lyon's worldwide ambassador.

Mr. Loukos was the curator of France Moves, the French dance festival in New York, held in May 2001 in collaboration with many of New York City's theaters, and he then led a similar event in London in Fall 2005. He has also been director of the Festival of Dance in Cannes (1992–2009), and has been the director of the Athens and Epidaurus Festival since 2006.

Founded in 1969, **LYON OPERA BALLET** is known for its experimental and adventurous repertoire. Under the leadership of Yorgos Loukos, the company has commissioned works from young choreographers and performed productions of great classics, among them new versions of *Cinderella* and *Coppélia* by Maguy Marin and a new interpretation of *Romeo and Juliet* by Angelin Preljocaj. The classically trained dance company also presents works by highly regarded American choreographers such as Trisha Brown, Lucinda Childs, John Jasperse, Bill T. Jones, Stephen Petronio, Ralph Lemon, and Susan Marshall. The company has continued to tour worldwide since 1987 with ongoing success.

M**AGUY MARIN** was born in Toulouse, the daughter of Spanish immigrants. She began her dance studies at the age of eight at the Toulouse Conservatory. At 16, after winning the Conservatory's

highest honor, she studied in Paris for a year with the ballerina Nina Vyroubova. From 1969–72, she was member of the Strasbourg Opera, dancing as a soloist in such classical ballets as *Swan Lake* and *Giselle*. In 1972, Ms. Marin enrolled at Maurice Béjart's Mudra, the Brussels-based dance and theater school, where she became a founding member of the group named Chandra, directed by Micha Van Hoecke.

After years spent at the Centre Chorégraphique National in Rillieux-la-Pape, the need arose for a fresh step, in the form of an independent company. Permanent working space for a company arose in Sainte-Foy-lès-Lyon in 2015 which will allow Ms. Marin to foster and trigger the deployment of a new, ambitious project in cooperation with her current artistic team, named *ramdam*.

In her recent shows, Maguy Marin has been staging daily life, dramatizing the everyday gestures of people without stories, while uniquely reflecting the human condition.

Lyon Opera Ballet

The Opéra National de Lyon is generously supported by the Ministry of Culture and Communication, the City of Lyon, the Conseil Régional Rhône-Alpes, and the Conseil Général du Rhône.

With special thanks to the Rolex Institute.



UMS ARCHIVES

This weekend marks the **Lyon Opera Ballet's** ninth, 10th, and 11th performances under UMS auspices. The company staged *Cinderella* at the Power Center in 2002 presented under UMS auspices. The company made its UMS debut in October 1999.



THIS AFTERNOON'S VICTORS FOR UMS:

NATALIE MATOVINOVIĆ

—

MR. AND MRS.
DONALD L. MORELOCK

SUPPORTERS OF THIS AFTERNOON'S PERFORMANCE
BY RICHARD GOODE.

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UMS PRESENTS

RICHARD GOODE

Sunday Afternoon, April 26, 2015 at 4:00
Hill Auditorium • Ann Arbor

72nd Performance of the 136th Annual Season
136th Annual Choral Union Series

Photo: Richard Goode; photographer: Steve Riskind.

PROGRAM

Wolfgang Amadeus Mozart
Adagio in b minor, K. 540*Ludwig van Beethoven*
Sonata No. 24 in F-sharp Major, Op. 78

Adagio cantabile — Allegro ma non troppo
Allegro vivace

Johannes Brahms
8 Klavierstücke, Op. 76

Capriccio: Un poco agitato
Capriccio: Allegretto non troppo
Intermezzo: Grazioso
Intermezzo: Allegretto grazioso
Capriccio: Agitato, ma non troppo Presto
Intermezzo: Andante con moto
Intermezzo: Moderato semplice
Capriccio: Grazioso ed un poco vivace

INTERMISSION

Claude Debussy
Children's Corner

Doctor Gradus ad Parnassum
Jimbo's Lullaby
Serenade for the Doll
The Snow Is Dancing
The Little Shepherd
Golliwog's Cake-walk

Robert Schumann
Humoreske, Op. 20

This afternoon's performance is supported by Natalie Matovinović and by Mr. and Mrs. Donald L. Morelock.

Media partnership is provided by WGTE 91.3 FM.

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

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

Mr. Goode records for Nonesuch.

"Like" Mr. Goode on Facebook and keep up with his latest news, recordings, and events.

Mr. Goode appears by arrangement with Frank Salomon Associates, New York, NY

NOW THAT YOU'RE IN YOUR SEAT...

Mozart, Beethoven, Schumann, Brahms, and Debussy – all five were trained as pianists, even if Schumann's performing career was destroyed by a hand injury early in life. Yet they all had an extremely intimate relationship with the keyboard. Not only did they compose prolifically for the piano, they also contributed significantly to the evolution of piano technique. For this afternoon's program, Richard Goode selected works highlighting the lyrical side of these masters: in each work, the piano is made to sing, and – in spite of more dynamic or more dance-like moments, especially in Debussy and Schumann – gentle or contemplative moods prevail over more turbulent or dramatic ones. Spanning 120 years of musical history, the five works also speak volumes about the myriad ways the piano can sing or express lyrical emotions.

Adagio in b minor, K. 540 (1788)

Wolfgang Amadeus Mozart

Born January 27, 1756, in Salzburg, Austria

Died December 5, 1791 in Vienna

UMS premiere: Tina Lerner, February 28, 1913 in University Hall.

SNAPSHOTS OF HISTORY...IN 1788:

- The first edition of *The Times*, previously *The Daily Universal Register*, is published in London
- Isaac Briggs and William Longstreet patent a steamboat
- American pioneers establish the town of Marietta (in modern-day Ohio), the first permanent American settlement outside the original 13 Colonies
- New York ratifies the US Constitution and becomes the 11th US state
- Wolfgang Amadeus Mozart, in Vienna, completes his penultimate symphony, now called *Symphony No. 40* in g minor

The first chord in the b-minor *Adagio* is a diminished seventh, the harshest dissonance classical music allows. That ominous opening ushers in one of Mozart's most harmonically adventurous and emotionally profound works. In spite of the presence of regular sonata form, the work sounds more like a fantasy, as Hermann Abert noted in his two-volume Mozart monograph almost 100 years ago. The numerous hand-crossings enhance the unfolding drama through an

additional visual element. It is interesting that this is also the only self-standing work Mozart ever composed in the key of b minor, a tonality he usually avoided. (Haydn's few extant works in that key indicate that b minor was considered to be a particularly sensitive key in the 18th century.)

Program note by Peter Laki.

Sonata No. 24 in F-sharp Major, Op. 78 (1809)

Ludwig van Beethoven

Born December 15, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

UMS premiere: Alec Templeton, February 25, 1943 in Hill Auditorium.

SNAPSHOTS OF HISTORY...IN 1809:

- A new theater to hold the Royal Opera House opens in London to replace the first, burnt down in a fire in 1808. The price increases lead to the Old Price Riots which last for 64 days
- Jean-Baptiste Lamarck publishes *Philosophie Zoologique*, outlining a (wrong) concept of evolution by acquisition or loss of inherited characteristics through use or disuse
- Charles Darwin, British naturalist, is born
- Wearing masks at balls is forbidden in Boston, Massachusetts
- Abraham Lincoln, 16th President of the US, is born

Op. 78 was one of Beethoven's special favorites, perhaps because in its subtlety and modest dimensions it was easily overlooked, much as he explained the lesser popularity of *Symphony No. 8* compared to *Symphony No. 7* by saying that it was because *Symphony No. 8* was so much better. Another reason was its dedication to and association with Therese von Brunsvik, a woman of whom Beethoven was deeply fond and who greatly valued him as man and artist. Beethoven composed Op. 78 in 1809, the year of the Emperor Concerto; the *String Quartet in E-flat*, Op. 74; and of two more amazingly divergent piano sonatas, the little *Sonata in G Major*, Op. 79; and the famous Farewell, Op. 81a. It was written while Napoleon's armies were attempting to take over Vienna. Beethoven found refuge in his brother's cellar, after which he slipped into a depression, but he was able to work through his emotional turmoil with this composition.

Op. 78, a two-movement work that takes less than 10 minutes to play, is an example of an originality that is breathtaking, and the more so for seeming so off-hand. The Beethoven who reveled in gigantic dimensions gives us an "Adagio" introduction that is just four bars long. But how these few seconds of utterly simple music bare the soul, and how mercilessly they reveal what the pianist has – or lacks – in spirituality and singing tone! The gentle "Allegro" that follows is no less compact. At the same time it is full of adventure, and Beethoven's sweet dismemberment of the main theme in the coda produces mysteries of the kind we associate with the music of his last years. The finale is quick, capricious, virtuosic, and witty.

Program note by Michael Steinberg.

8 Klavierstücke (Eight Piano Pieces), Op. 76 (1871/1879)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna, Austria

UMS premiere: 8 Klavierstücke has never been performed on a UMS recital.

SNAPSHOTS OF HISTORY...IN 1879:

- The current constitution of the State of California in the US is ratified
- Russia and the United Kingdom sign the Treaty of Gandamak, establishing an Afghan state
- Henry George self-publishes his major work, *Progress and Poverty*
- Gilbert and Sullivan's comic opera *The Pirates of Penzance* is first performed in Paignton, Devon, England
- New York City's Gilmore's Garden is renamed Madison Square Garden by William Henry Vanderbilt

These pieces are, perhaps, not quite as well known than the later works from Opp. 116–119, yet what is commonly called Brahms's late piano style, famous for its intimacy and delicate feeling, was actually born here. The Op. 76 set was published in 1879, falling between such extroverted, monumental masterworks as the *Violin Concerto* (1878) or the *Piano Concerto No. 2* (1881). But the individual pieces may in fact have been written several years earlier. There is a manuscript of the first capriccio, inscribed to Clara Schumann on September 12, 1871 (the 31st anniversary of Robert and Clara Schumann's wedding; Clara's 52nd birthday fell on the following day). The a-minor intermezzo (No. 7) is connected to another of Brahms's friends, the pianist Elisabet von Herzogenberg, who heard Brahms play it before the set was published, notated it rather accurately from memory, and sent it back to the composer, adding some words to it as if it were a song. The words read: "Have pity on poor me and send me the longed-for intermezzi...."

It was in the Op. 76 set that Brahms first established the alternation of intermezzos and capriccios to which he was to return a dozen years later, during the final years of his life. It was here, in fact, that first articulated his answer to the short character pieces of Schumann and Chopin: these are his first piano works that are neither monumental sonatas, variation sets, nor dramatic ballads.

Four of the eight pieces are intermezzos and the other four capriccios – the former being, as a rule, more lyrical and fluid while the latter contain more rhythmic activity and are, in general, more virtuosic in style. The playful second capriccio (in b minor) stands out as one of the most memorable in the cycle; the fifth piece (Capriccio in c-sharp minor) is the weightiest of the pieces, the center of gravity of the entire opus, as it were. Each of the intermezzos is based on a certain type of rhythmic motion maintained throughout the piece. Although most of the pieces are cast in A-B-A form, the “B” sections do not contrast sharply with the “A” materials as they do, for instance, in many Chopin nocturnes; instead, they evolve naturally from the earlier sections, developing the same musical ideas in new ways rather than introducing entirely new ones.

Upon completing the eight pieces, Brahms showed them to one of his closest friends, Theodor Billroth, a famous surgeon and amateur musician who declared: “These are magnificent pieces, beautiful and interesting to play. They lie so well under the hand for those who are a little used to Schumann’s and Chopin’s technique that it is a pleasure to practice them.”

Program note by Peter Laki.

Children’s Corner (1906–08)

Claude Debussy

Born August 22, 1862 in Saint-Germain-en

Laye, nr. Paris, France

Died March 25, 1918 in Paris

UMS premiere: Alfred Cortot, January 28, 1925 in Hill Auditorium.

SNAPSHOTS OF HISTORY...IN 1908:

- A long-distance radio message is sent from the Eiffel Tower for the first time
- The Hoover Company of Canton, Ohio, acquires manufacturing rights to the upright portable vacuum cleaner just invented by James M. Spangler
- Émile Cohl makes the first fully animated film, *Fantasmagorie*
- Henry Ford produces his first Model T automobile
- Simone de Beauvoir, French feminist writer, is born

One of the greatest compositions ever inspired by a child, the six-movement piano suite *Children’s Corner* was Debussy’s gift to his young daughter Claude-Emma, affectionately known as Chouchou. It was published in 1908, the year when Debussy’s family situation, at the time seen as highly unconventional, was finally normalized; he finally married Chouchou’s mother, Emma Bardac, that same year, after their respective divorces were completed.

Like many French children of the middle class, Chouchou had an English governess to introduce her to the language – hence the playful English-language titles used by her doting father in the music specifically intended for her ears. Debussy looked at the world of the child with grown-up eyes, yet produced musical images that a child can immediately relate to – maybe not at the age of three but certainly by five or six, when the child is old enough to start studying the piano but still young enough to play with dolls.

The first piece addresses itself to the young piano student tormented by the healthy but somewhat tedious etudes of Muzio Clementi or Carl Czerny, both of

whom wrote collections of piano studies under the title *Gradus ad Parnassum* (Steps to Mt. Parnassus). That would make “Doctor Gradus ad Parnassum” the stern professor enforcing the strict technical regimen set forth in those books – here with an impish smile, however, as the steady 16th-note passages take some rather unexpected harmonic turns and becomes an exercise that is far from tedious, though it is still healthy for the young pianist’s fingers.

Jimbo the elephant and the little doll were toys little Chouchou played with. They come alive in the next two movements of Debussy’s suite: “Jimbo’s Lullaby,” where the melody is appropriately in the bass register of the piano; and the “Serenade for the Doll,” a tender dance movement with occasional jazz inflections, written two years before the rest of the cycle in 1906.

Of the fourth movement, “The Snow is Dancing,” E. Robert Schmitz, a French pianist who had known Debussy personally, wrote: “In this exquisitely fashioned piece Debussy reflects more than the snow, or the astonishment of the child at this wonder of nature; he places his craftsmanship at the disposal of his own deep understanding of both nature and childhood.” The *staccato* (short, separated) notes of the piano represent the falling snowflakes, and the “soft and sad” melodies that unfold over this accompaniment portray the young observer behind the windowpanes.

The unaccompanied opening theme of “The Little Shepherd” symbolizes the sound of the shepherd’s pipe, alternating with a more dance-like idea, complete with some simple but exquisite harmonies. Finally, “Golliwogg’s Cake-walk” pays tribute to the American minstrel shows that were all the rage in Paris at the turn of the century. Golliwogg was a black

doll created by artist Florence Upton in the 1890s that became wildly popular; it inspired Debussy to write a brilliant send-up of ragtime music, with a rather amusing, and wonderfully incongruous, quote of Wagner’s “Prelude” to *Tristan and Isolde* in the middle. Debussy must have remembered the Tristan Quadrille (*Souvenir de Munich*) by an idol of his youth, Emmanuel Chabrier, who had likewise placed this icon of high-brow musical culture in a rather irreverent context.

Program note by Peter Laki.

Humoreske, Op. 20 (1839)

Robert Schumann

Born June 8, 1810 in Zwickau, Saxony

Died July 29, 1856 in Eendenich, nr. Bonn, Germany

UMS premiere: Grant Johannesen, as part of the Summer Fare Series, July 18, 1980 in Rackham Auditorium.

SNAPSHOTS OF HISTORY...IN 1839:

- First photograph of the Moon taken by photographer Louis Daguerre
- The *Boston Morning Post* first records the use of “OK” (“oll korrekt”)
- John D. Rockefeller is born
- Giuseppe Verdi’s first opera, *Oberto, conte di San Bonifacio*, opens in Milan
- In the US, the first state law permitting women to own property is passed in Jackson, Mississippi

The word “humor” is one whose meaning has changed repeatedly over the centuries. Nowadays, it stands for language or behavior that inspires laughter. Originally, however, the four “humors” of the human body were the four fluids (black bile, yellow bile, phlegm, and blood) whose balance was believed to be responsible for our health. Later on, “humor” became a synonym of “mood,” as in being in good or bad humor. Then, in a laudable example of positive thinking,

“good humor” was shortened simply to “humor,” and since there is nothing like a joke to put you in a good mood, the word became more specifically associated with hilarity.

When Schumann wrote his *Humoreske* for piano (he actually called it *Grosse Humoreske*, “great humoresque”), he still had the earlier, broader meaning of the word in mind. To be sure, the work has its share of funny moments: for instance, the first fast section of the work always makes me want to laugh out loud for the way it repeats fragments of its melody at the most unexpected times. But this is only one of this work’s many moods, and the title refers precisely to the utterly capricious alternation of those moods. And “humor,” in this instance, was a very serious matter indeed: Schumann got the idea for the piece from a philosophical treatise called *Vorschule der Ästhetik* (School for Aesthetics) by his favorite writer, Jean Paul (1763–1825), a master of humor in every sense of the word. In his great Schumann monograph, the late John Daverio identified the passages from Jean Paul that are most directly applicable to *Humoreske*: an “infinity of contrast” and a “setting of the small world beside the great,” resulting in “a kind of laughter... which contains pain and greatness.” In other words, the sharp contrasts may have a comical effect in themselves, but that takes nothing away from the poignancy of the melancholy (the word means “black bile”) episodes.

The *Humoreske*, which is nearly half-an-hour long, is one of several extended cyclic works Schumann wrote

in the 1830s, from *Davidsbündlertänze* to *Carnaval* to *Kreisleriana*. It is probably the most complex and ambitious of them all, because of the subtle interplays of the constituent segments, with many internal motivic recalls. It is not even easy to say how many such segments the work contains: Daverio counted 15, but different CD recordings often divide the piece into a different number of tracks. Some of the mood changes are arranged in recurrent A-B-A forms, but the overall shape of the work remains entirely unpredictable. Still, the work is unified by its main tonality (B-flat Major), and with hindsight, one may reconstruct its overall trajectory from a dreamy and lyrical opening to a similarly wistful epilogue (though with a surprisingly tempestuous final gesture tacked on at the very end). In between, it is a kaleidoscope of ever-changing musical images. Those studying the score will find some highly revealing indications. At one point, one finds an explicit direction for *tempo rubato* (the left and right hands being slightly out of sync, indicated as “in tempo” and “out of tempo”). Another time Schumann notates an “inner voice” on a third staff; this line, which is not played, shows the melody emerging from the figurations. For the listener, it is another fascinating dialog between the two aspects of Schumann’s persona: the gentle Eusebius and the fiery Florestan, each expressing himself with greater eloquence and sophistication than ever before.

Program note by Peter Laki.

ARTIST

RICHARD GOODE has been hailed for music-making of tremendous emotional power, depth, and expressiveness, and has been acknowledged worldwide as one of today's leading interpreters of Classical and Romantic music. In performances with major orchestras, recitals in the world's music capitals, and through his extensive and acclaimed recordings, he has won a large and devoted following.

Among the highlights of recent seasons have been recitals in which, for the first time in his career, Mr. Goode performed the last three Beethoven Sonatas in one program, drawing capacity audiences and raves in cities such as New York, London, and Berlin. The *New York Times*, in reviewing his Carnegie Hall performance, hailed his interpretations as "majestic, profound readings... Mr. Goode's playing throughout was organic and inspired, the noble, introspective themes unfolding with a simplicity that rendered them all the more moving." Recent seasons have also included performances with the Metropolitan Opera Orchestra led by Fabio Luisi at Carnegie Hall; with the Los Angeles Philharmonic and Gustavo Dudamel; with Orpheus on tour and at Carnegie Hall playing the Schumann Concerto; and on tour with the Boston Symphony Orchestra.

An exclusive Nonesuch recording artist, Mr. Goode has made more than two dozen recordings over the years, ranging from solo and chamber works to

lieder and concertos. His latest recording of the five Beethoven concertos with the Budapest Festival Orchestra and Iván Fischer was released in 2009 to exceptional critical acclaim, described as "a landmark recording" by the *Financial Times* and nominated for a Grammy Award. His 10-CD set of the complete Beethoven Sonatas cycle, the first-ever by an American-born pianist, was nominated for another Grammy Award, and is ranked among the most distinguished recordings of this repertoire.

A native of New York, Mr. Goode studied at the Mannes College of Music and the Curtis Institute. His numerous prizes over the years include the Young Concert Artists Award, First Prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award for his recording of the Brahms Sonatas with clarinetist Richard Stoltzman.

Mr. Goode served, together with Mitsuko Uchida, as co-artistic director of the Marlboro Music School and Festival in Marlboro, Vermont from 1999–2013. Participating initially at the age of 14, at what the *New Yorker* magazine recently described as "the classical world's most coveted retreat," he has made a notable contribution to this unique community over the 28 summers he has spent there. He is married to the violinist Marcia Weinfeld, and when the Goodes are not on tour, they and their collection of some 5,000 volumes live in New York City.



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This afternoon's performance marks **Richard Goode's** seventh appearance under UMS auspices. Mr. Goode made his UMS debut in February 1969 at Rackham Auditorium. Mr. Goode made his most recent Ann Arbor appearance in a January 2009 recital at Hill Auditorium.

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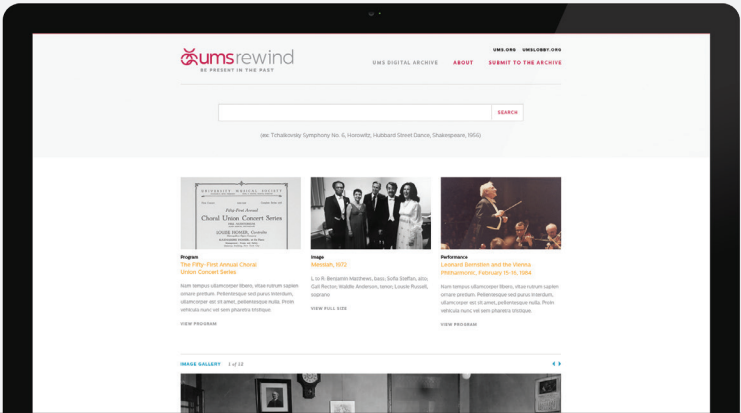
For the last several years, we've been digitizing all of the information from our rich 136-year history. Performance records, program books, photos, and much more are now available online.

We're proud to announce the launch of our online archives. We encourage you to explore.



BE PRESENT IN THE PAST

UMSREWIND.ORG



General Info.

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



Connect and harness the power of the U-M community. **Excel** by accessing the best learning for life. **Give back** by supporting our communities, our alumni, and the future leaders and best. **Celebrate** by keeping U-M close, and the spirit alive.

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HOW TO BUY TICKETS.

ONLINE

www.ums.org

IN PERSON

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

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

BY PHONE

734.764.2538

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

BY MAIL

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

TICKET DONATIONS/UNUSED TICKETS

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

ACCESSIBILITY

All UMS venues have barrier-free entrances 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/about/accessibility. 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, Rackham Auditorium, Power Center, Lydia Mendelssohn Theatre, or Arthur Miller Theatre, please visit the University Productions office in the Michigan League on weekdays from 9 am to 5 pm. For St. Francis of Assisi Catholic Church, call 734.821.2111. For Skyline High School, call 734.994.6515. For Trinosophes, call 313.737.6606.

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.

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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 Series performances at Hill Auditorium. 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.

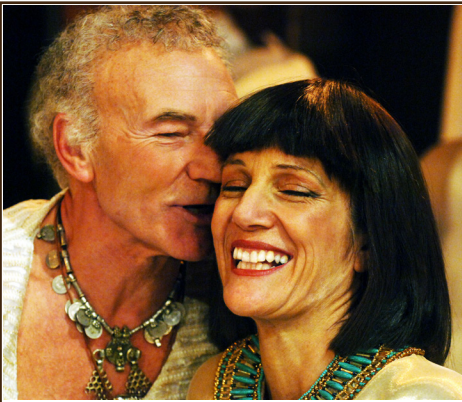
TICKET EXCHANGES

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 until the published start time.

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. Learn more about budget-friendly family concertgoing at www.ums.org/kids.



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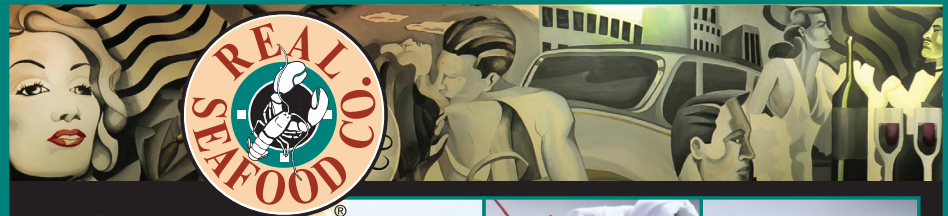
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GETTING INVOLVED.

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 175-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 AMBASSADORS (FORMERLY KNOWN AS 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 Ambassadors 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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