



PROGRAM BOOK WINTER 2016

1 3 7 T H S E A S O N

150



UNIVERSITY OF MICHIGAN | ANN ARBOR



U M S . O R G

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U M S R E W I N D . O R G

U M S L O B B Y



Did you like it? Did it move you? Did it change you?
Did it disappoint? Tell us what you think at umslobby.org
or any of our social media spaces.

Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 2016 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.





When you attend a UMS performance,
you're part of a larger equation:

nonprofit **ARTS**
+ **CULTURE**
= **ECONOMIC**
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in the greater Ann Arbor Area
\$100 million annually

Together, we invest in our local community's vibrancy.



Ann Arbor Area
Community Foundation

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Welcome to this UMS performance. We're delighted that you're joining us in our 137th season, one of the most exciting, diverse, and engaging in our history. In addition to what you'll see on stage, UMS has a robust education program serving people of all ages and also oversees the 175-voice Grammy Award-winning UMS Choral Union. We invite you to learn more about all of our programs at ums.org and to become engaged with UMS, whether it's by making a gift to our campaign, joining us at the Ann Arbor Y for a community dance class with a visiting dance company, or buying a ticket to a performance. We're always eager to hear from you, too! Join the conversation and share your thoughts after a performance at umslobby.org. If you have any comments, questions, or concerns, please be in touch with UMS President Ken Fischer at 734.647.1174 or at kenfisch@umich.edu. We hope to see you again soon.



**MARK
SCHLISSSEL**

*President,
University of Michigan*



**KENNETH C.
FISCHER**

UMS President



**STEPHEN R.
FORREST**

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UMS Board of Directors*

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you feel,
stay on
your toes.

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Winter 2016 Season Calendar

JANUARY

1/8

What's in a Song?

A song recital evening
curated by Martin Katz

1/10

Jamie Barton,
mezzo-soprano

1/11

Royal Philharmonic
Orchestra
Pinchas Zukerman,
conductor and violin

1/17

NT Live: Shakespeare's
Hamlet

1/20

Jazz at Lincoln Center
Orchestra with
Wynton Marsalis

1/21-23

Young Jean Lee's
Theater Company
*Untitled Feminist Show &
Straight White Men*

1/22

Chamber Music Society
of Lincoln Center

1/24

NT Live: Charlotte
Brontë's *Jane Eyre*

1/27

Ms. Lisa Fischer and
Grand Baton

FEBRUARY

2/2

Tanya Tagaq in concert
with *Nanook of the North*

2/5

Taylor Mac
*A 24-Decade History
of Popular Music:
1960s-1980s*

2/6

Igor Levit, piano

2/13

Camille A. Brown &
Dancers

2/14

UMS Choral Union and
Organ
Love is Strong as Death
Scott Hanoian, conductor

2/16-20

Sir András Schiff, piano
*The Last Sonatas
of Haydn, Mozart,
Beethoven, and Schubert*

2/19

The Triplets of Belleville
Benoit Charest,
composer-conductor

2/24

NT Live: Christopher
Hampton's *Les Liaisons
Dangereuses*

MARCH

3/5

The Chieftains

3/11-12

Nufonia Must Fall
Kid Koala, DJ, producer,
and graphic novelist

3/15

Apollo's Fire & Apollo's
Singers
Bach's St. John Passion

3/19

Montreal Symphony
Kent Nagano, conductor
Daniil Trifonov, piano

3/26

Gil Shaham, violin
with original films by
David Michalek
Bach Six Solos

3/31-4/3

American Ballet Theatre
The Sleeping Beauty

APRIL

4/1

Mariachi Vargas de
Tecalitlán

4/3

NT Live: Shakespeare's
As You Like It

4/8

Jerusalem String Quartet

4/14

Mnozil Brass

4/15

*Zafir: Musical Winds
from North Africa to
Andalucía*
Simon Shaheen, music
director

4/16

Bavarian Radio Orchestra
Mariss Jansons, conductor
Leonidas Kavakos, violin

4/23

The Bad Plus
Joshua Redman

Education

EDUCATIONAL
EXPERIENCES
FOR
EVERYONE



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 invite you to participate in events inside and outside of the theater.



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

UMS Night School: Constructing Identity

Mondays 1/18–2/15, 7–8:30 pm

(U-M Alumni Center, 200 Fletcher St.)

In our ongoing Night School series, UMS explores the dynamic quality of how human and social identities are constructed and explored in this season's artistic program. How do artists' personal identities inform their work? Do audiences' own identities shape what they see on the stage? UMS Night School invites participants to discover the intersections of performance and identity in music, theater, and dance, and to meet others who share a similar interest. The Night School curriculum will include attendance at and discussion of Young Jean Lee's Theater Company's *Untitled Feminist Show & Straight White Men*, Tanya Tagaq, Taylor Mac, and Camille A. Brown & Dancers *Black Girl—Linguistic Play*. These 90-minute classes combine conversation, interactive exercises, and lectures with genre experts to draw you into the themes related to identity and performance. Drop in to just one session, or attend them all. Events are free, and no pre-registration is required.



Taylor Mac by Kevin Yatarola

Monday, 1/18

“Thinking about Identity and Performance”

(Young Jean Lee's Theater Company)

Monday, 1/25

“Acting and Dancing Identity”

(Young Jean Lee's Theater Company, Tanya Tagaq, Taylor Mac)

Monday, 2/1

“Constructing Identity Onstage: An Interview with Taylor Mac and Tanya Tagaq”

(Tanya Tagaq, Taylor Mac)

Monday, 2/8

“Constructing Identity Together: Artists and Audiences”

(Camille A. Brown & Dancers)

Monday, 2/15

“Reflection & Graduation”



Bravo!

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Daniil Trifonov, 2014, Gilmore Keyboard Festival © Chris McGuire



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Tradition Builds the Future



In our 137th 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 now presents 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.

Photo: Hill Auditorium in 1928.

Leadership Donors

We recognize the donors who have made or completed multi-year campaign commitments of \$100,000 or more during the last year. In addition, we recognize the individuals who have committed \$50,000 or more in support of the 2015–16 season.



**BERTRAM ASKWITH (1911–2015)
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.”



EMILY BANDERA

“One of the delights of living in Ann Arbor is the opportunity to attend the many and varied programs brought to us by UMS. We don’t need to travel world-wide to experience these ‘big city’ events. I feel honored to help make this possible.”



DALLAS AND SHARON DORT

“It could almost be said that we chose to move to Ann Arbor post-career because of UMS. Who wouldn’t want to live in a city that can attract such talent, and fill a 3,500-seat hall with so many enthusiastic audiences? Now, we enjoy each season all the more because, as donors, we’re an active part of UMS. What a privilege!”



STEVE AND ROS FORREST

“As students, we benefited from low-cost student tickets, fostering a lifelong love of the performing arts. Our donation will help to ensure that affordable tickets will be available to today’s students.”



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."



MAXINE AND STUART FRANKEL

"We are delighted to partner with UMS for the fifth 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."



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."



RICHARD AND SUSAN GUTOW

"We enjoy classical and contemporary music, theater, and dance, and feel privileged to add our endowment to that of others to help ensure that UMS continues to present adventuresome performances to the university and Southeast Michigan communities."



PHIL AND KATHY POWER

"Thousands and thousands of lives have been made richer and more profoundly aware through the music, theater, and dance offerings of UMS. It's hard to imagine another institution that has had such an enormous impact on so many over such a long time. UMS's work is enormously valuable and deserves generous support from anybody who believes in the liberating power of the performing arts."

Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2015–16 season.



ALICIA M. TORRES

Senior Vice President & Chief Financial Officer, Altarum Institute

“The Arts stimulate the mind and inspire creativity. Hence, we at Altarum are thrilled to support UMS and provide inspiring and enjoyable cultural opportunities for our team and our community. Altarum Institute serves the public good by solving complex systems problems to improve human health through objective research, technology, analysis, and consulting leadership skills.”



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. 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. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically.”



LARRY BRYANT

Ann Arbor Region President, Comerica Bank

“As a company with a long-standing commitment to diversity and our community, Comerica is proud to continue its support of UMS. We salute UMS on its efforts to enrich our community by showcasing the talents of performing artists from around the world. Congratulations to the leader and best in the performing arts.”





CHRIS CONLIN

President, Conlin Travel, Inc.

“Conlin Travel has been a proud supporter of UMS for over 50 years. I will never forget attending one of my first UMS concerts in 1975, listening to Vladimir Horowitz perform Chopin, Rachmaninoff, Schumann, and others. UMS makes Ann Arbor the most vibrant cultural community in Michigan today.”



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

“Experiencing the world through music and the arts makes us better as individuals while bringing us together as a community. We are proud to support UMS and the important role it plays in enriching our lives.”



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.”





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 



MICHAEL CONLIN

Director of Business Development, Level X Talent

“Level X Talent enjoys supporting UMS and its ongoing success bringing world-class artistic talent to the community. Please join us in congratulating UMS. As with the arts, consistently finding and attracting exceptional talent in Advanced Technology can be difficult. Level X Talent partners with our clients to meet that challenge.”

LEVELXTALENT



KEITH ALLMAN

President and Chief Executive Officer, Masco

“Masco is proud to support UMS and salutes its commitment to providing excellent and diverse programs that spark a lifelong passion for creativity. Thank you, UMS, for allowing all of us to experience the transformative power of the performing arts!”

MASCO



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.”

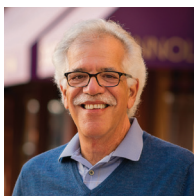
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THOMAS B. MCMULLEN

President and CEO, McMullen Properties

“A Michigan–Ohio State football ticket is still the best ticket in all of sport. However, a UMS ticket always 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.”



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.”



TODD CLARK

Regional President, Old National Bank

“At Old National Bank, we’re committed to community partnership. That’s why, last year alone, we funded over \$5 million in grants and sponsorships and our associates donated almost 100,000 volunteer hours. It’s also the reason we’re pleased to once again support UMS as a corporate sponsor for the 2015–16 season.”



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.”





BROCK HASTIE

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.”



SAVA LELCAJ

Chief Executive Officer, Savco: Hospitality

“One of Ann Arbor’s greatest assets is UMS, which brings amazing, best-in-class performances to our city season after season. Savco Hospitality is honored to support UMS and its mission of engaging, educating, transforming, and connecting the arts to our community.”



JOE SESI

President, Sesi Lincoln Volvo Mazda

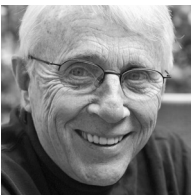
“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



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.”



TOM THOMPSON

Owner, Tom Thompson Flowers

“Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship.”





OSAMU "SIMON" NAGATA

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

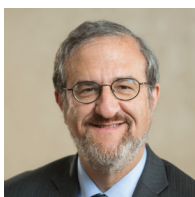
"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming."



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 University of Michigan is proud to support UMS as a natural extension of our academic enterprise. UMS's outstanding performances and educational programs add tremendous value for our students, faculty, alumni, and regional community."



MARSCHALL RUNGE

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

We are proud to partner with UMS for its 2015–16 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health."



Foundation, Government, & University Support

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

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The Andrew W. Mellon Foundation



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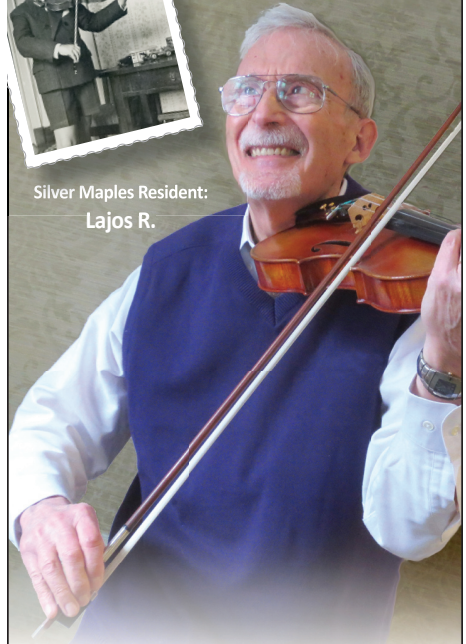


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Lajos R.



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RENEGADE

Saturday Evening, March 26, 2016 at 8:00
Hill Auditorium
Ann Arbor

BACH SIX SOLOS

Gil Shaham
Violin

with original films by
David Michalek



78th Performance of the 137th Annual Season
137th Annual Choral Union Series

Tonight's performance is supported by the Renegade Ventures Fund, established by Maxine and Stuart Frankel.

This performance is funded in part by the Building Audiences for Sustainability initiative of The Wallace Foundation.

Endowed support provided by the William R. Kinney Endowment Fund.

Media partnership provided by WGTE 91.3 FM, WRCJ 90.9 FM, and Ann Arbor's 107one.

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 Garrett Schumann for his participation in events surrounding this evening's concert.

Mr. Shaham appears by arrangement with Opus 3 Artists.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

PROGRAM

Bach Six Solos

Sonata No. 1 in g minor, BWV 1001

Adagio
Fuga (Allegro)
Siciliana
Presto

Partita No. 1 in b minor, BWV 1002

Allemanda
Double
Corrente
Double (Presto)
Sarabande
Double
Tempo di Borea
Double

INTERMISSION

Sonata No. 2 in a minor, BWV 1003

Grave
Fuga
Andante
Allegro

Partita No. 2 in d minor, BWV 1004

Allemanda
Corrente
Sarabanda
Giga
Ciaccona

INTERMISSION

Sonata No. 3 in C Major, BWV 1005

Adagio

Fuga

Largo

Allegro assai

Partita No. 3 in E Major, BWV 1006

Preludio

Loure

Gavotte en Rondeau

Menuet I, Menuet II

Bourrée

Gigue

ARTIST STATEMENT

When Gil Shaham and I met in 2013 to consider crafting films for an evening of *Bach Six Solos*, I was humbled by the task and excited by the challenge. Shortly after this, I found myself in the home of a collector who had two of my own works in video on her wall: side-by-side single close-ups of her boys five and seven. Using a high-speed camera, I had slowed these portraits to such a degree that, at first glance, they don't seem to be moving (a viewer might find themselves somewhat surprised to see an occasional blink forming slowly in time). Gazing upon them, I realized that the music playing over the sound system, Bach's unaccompanied *Cello Suite No. 5 in c minor*, seemed to be engaging in a subtle kind of dialogue with the boys' faces as they moved through a rich texture of micro-stages in between recognizable or discrete actions or emotional states. At times, it even seemed as though the stages themselves had been prompted by a musical event. In the days following, I invited Gil over to my home to watch these and other similar videos alongside sections of Bach's solo violin works. We both agreed there was a certain pleasure in the pairing, but more importantly, the process seemed to encourage and afford deeper listening as well as seeing. We decided to give it a go.

As a contemporary artist with a particular interest in motion pictures and time, I've been compelled to consider how the addition of extreme slow motion might be applied to moving images of the face, the body (and by extension, dance), obliquely

narrative tableaux, and also still life in ways that can both enhance and alter the meanings latent within them. As a visual strategy, extreme slowness creates a continuing sense of pause within the action – as if the growth and evolution of the slow-moving image is itself a further manifestation of the deep and consuming absorptive state that often arises while observing it.

It is clear that Bach devoted a significant portion of his life to composing dance music, and these three Partitas are no small example of that. But if dance was my point of entry for the Partitas (even looking into the dance forms that Bach makes music for such as the *bourée*, *allemande*, *correnti*, and *gavotte*), what eventually began to take shape was the cultivation of dance and movement of a broader type: one that could spark the kinesthetic imagination of each viewer while not fighting with the tempo of the music in live performance.

Another point of entry came from the now, much discussed, references that Bach built into each of the three, successive Partita/Sonata couplings: the Christmas Story, the Passion, and Pentecost. While I didn't want to manifest these references directly, I did use basic themes of birth, death, and rebirth as blueprints or inspirations for the creation of images.

–David Michalek, 2015

GIL SHAHAM EXPLORES J.S. BACH'S SIX SOLOS WITH ARIANE TODES

As works of art, Bach's six Sonatas and Partitas for solo violin represent a pinnacle of musical achievement; arguably even of human accomplishment. For players they offer a supreme challenge on multiple levels: musical, technical, physical, emotional, and spiritual. This puts no small pressure on violinists when it comes to committing their performances to disc for posterity, and many delay the feat or put it off altogether. For many years, Gil Shaham avoided performing the works: "Knowing how strongly people feel about them, and how strongly I feel about them, I wasn't comfortable presenting them for an audience."

About 10 years ago, though, he decided to introduce them into his programs: "I made a concerted effort. If I didn't start performing them they would never feel more comfortable, or improve." The decision reaped rewards: "Many musicians have understood what I learnt then – there is no greater joy than playing Bach. Even today, when I go to my practice room and I've set aside an hour to practice Bach I find myself still going at it two hours later, working at it and loving it."

He found it rewarding to explore these works more fully, in their many different dimensions, and starting with the fundamentals: "During this time I've learnt so much about violin technique. My basic technique changed three times because of this music – the way I hold my bow, the way I hold my violin, the way I put my fingers down. I've found myself questioning everything."

This included experimenting with a Baroque-style bow and bridge, and gut strings, in order to get closer to the way that Bach's own violin would have sounded. The bridge, which holds the strings in place, is higher than a modern bridge, which gives a different feel to putting down the left-hand fingers, and wound-gut strings have the tone of the historic sheep-gut strings, without being as unreliable.

What effect does this set-up have on his interpretation? "It changes every stroke, but it doesn't really change general ideas of interpretation. You can do everything with both sets of bow and bridge, although some things are easier with the modern bow, some with the Baroque one."

There is much debate about the use of vibrato in Baroque music, with some extreme interpreters going as far as banning it altogether, although sources from the time, including Leopold Mozart, reference it as one of the tools available to violinists. Shaham finds a compromise: "I use some vibrato, but I try to err on the side of not using too much. Vibrato can be very beautiful as an embellishment. When there's a repeat in one of the dance movements you can change your vibrato as if using ornamentation, and this can achieve a subtle effect, which makes sense within the music."

How does his choice of set-up affect the tempos? "I was surprised when playing with the Baroque bow that because it was lighter it was easier to play faster. A lot of passagework

in Vivaldi, for example, suddenly seemed to work much more freely and fast with the Baroque bow.” However his tempos relate more to his understanding of the music and contextual comparisons with other works by Bach. He explains: “I grew up playing this music slower and hearing performances that were slower. But at some point I realized that if the ‘Menuetts’ of the French Suites or the very famous ‘Minuets’ from *Anna Magdalena’s Notebook* fall at a certain clip, then why don’t I play the ‘Menuetts’ of the Third Partita in the same tempo? If you think of how fast the fugue from the ‘Overture’ of the *Orchestral Suite No.1 in C Major* is performed, why was I playing the ‘Fuga’ of the g-minor Sonata so slowly? The same held for the pulses of the famous ‘Sarabandas’ of Corelli and ‘Ciacconas’ by Monteverdi or Lully, or Bach’s other ‘Ciaccona,’ in *Cantata 150*. Moreover, I believe composers often think of violin writing as rapid and brilliant, and in my experience it is rare that a living composer requests that we play slower. So my feeling for the general tempos of this music is faster. It swings better.”

Other such new thoughts emerged throughout the process of getting to know the works. While he claims not to have a musicological background, Shaham has spent much time reading around the subject and sees research as an important part of the musical journey: “This might be the best time ever to be studying, hearing, and performing Bach, because we have so much scholarly work available, so much information about the music itself. I’ve learnt so much from the

research that has emerged in the last 40 years. When talking to students I always encourage them to be as thorough as they possibly can: to look at all the manuscripts, to learn from all the recordings, to read all the books and articles that are out there. With great masterpieces like this it’s like looking at a statue from an infinite number of angles. We can learn something different from each one.”

Historic research does not necessarily lead to one correct musical conclusion, as he explains: “I try to learn from it, but I don’t think of my performance as being ‘authentic’ in any sense. This music transcends time and culture, and even specific performances or instruments. At the time it was written people were experimenting with everything: the shape of the violin, the shape of the bow, the tuning of the strings – they were inventing new instruments. So I think we have the freedom to experiment. For example, I love hearing these pieces on the marimba, even though it’s not ‘authentic.’”

His investigations brought up various interpretations of the music. It’s widely known that Bach used the letters of his name (B-flat-A-C-B-natural) as a motif in several works. “Bach signs his name this way in each of the ‘Fugas’ of the solo Violin Sonatas – for example, in the final bars of the a-minor ‘Fuga.’ People often speculate about the symbolism implied in his use of this motif, and it’s intriguing to think about the significance here, although we must be careful about attaching ideas to music without enough corroboration. It’s an easy trap to

let an idea one loves take hold and then to try to force the evidence into that belief system, attempting to fit a square peg into a round hole.”

There is a complicated relationship between Bach’s secular and sacred music, as Shaham explains: “Most of his output was in church music. Some works – the ‘Coffee Cantata’ (*Schweigst stille, plaudert nicht* BWV 211) for example – were decidedly non-religious. Bach himself would often use, by means of parody, the very same material used in secular works in religious contexts, and vice versa. Some people make the case that the solo violin pieces are secular, especially as they were likely written when he lived in Calvinist Cöthen and was writing for musicians rather than for the Church. A case can also be made, as has been done with the solo Cello Suites, *The Well-Tempered Clavier*, or *The Art of Fugue*, that the solo violin pieces, when taken as a whole, are a retelling of the scriptures, presenting the three major Christian festivals: the birth of Jesus Christ, his Crucifixion, and Resurrection.”

Indeed, it’s possible to regard Bach as a supreme story-teller, and the interchange between sonatas with partitas here as an inventive way of presenting a musical narrative: “This alternation of *sonata da chiesa* with a suite of dances, although unique in our catalogue of Bach’s works, was not without precedent. It’s interesting to compare these pieces’ structure with another ‘multi-national’ work, Couperin’s *Les Nations*. My reading is that the ‘Fugas’ are possibly central as they contain the musical message as a ‘narrative’ on which the arias

and lighter closing movements reflect. The following Partitas then mirror the message of the preceding Sonatas, both motivically and in their emotional Affect. I imagine to myself Bach as an improviser thinking extemporaneously, ‘Here’s the message. Shall I deliver it in Corrente now? Would you like to hear it in Gavotte? Or Bourrée?’”

What might this message be? “Again I think it’s important to be careful about speculating, but as a starting point it’s interesting to look at texts where Bach repurposed some of this music. Many people have written about the similarity between the C-Major ‘Fuga’ theme and the chorale based on the Lutheran hymn *Komm, Heiliger Geist, Herr Gott* (Come, Holy Ghost, God, and Lord). The ‘Preludio’ of the E-Major Partita is used in Cantata BWV 29, *Wir danken dir, Gott, wir danken* (We thank you, God). These words might provide clues as to the composer’s intent.”

Bach also uses a Baroque motif that his listeners would have understood: “The Second Sonata contains the traditional lament of a descending chromatic fourth (A-G-sharp-G-F-sharp-F-natural-E). This is a well-known Baroque formula that represents grief. It’s the same phrase that Purcell uses as a lament in *Dido and Aeneas*. The piece ends with the same chromatic phrase, which is later mirrored (as D-C-sharp-C-B-B-flat-A) in the d-minor Partita, which has five movements, the last of which is the ‘Ciaccona.’ This might be significant in that the number five often refers to the wounds of Christ. It’s interesting to note that the e-minor *English Suite No. 5* also contains five

dances, the last of which prominently features a lament. Perhaps this is a depiction of the Crucifixion.”

There are further clues in the piece that follows directly after the ‘Ciaccona’ in the sequence, according to Shaham: “The ‘Adagio’ of the C-Major Sonata begins with a rising line. Every note is pulled downward by dissonance and yet despite the gravity of those dissonant suspensions the overall line climbs. This reminds me of the opening of the *St. Matthew Passion*, which represents the Ascension of Jesus Christ. Overall the rising fifth (C–D–E–F–G) becomes an important motif for the piece. The triple meter of this ‘Adagio’ could represent the Holy Trinity, as it often does in the Cantatas and elsewhere, and it leads us straight to the Chorale theme ‘*Komm, Heiliger Geist*’ presented in fugue.”

He continues, “What is fascinating to me is that the counterpoint to this ‘Fuga’s’ theme is the lament, the very same pitches (D–C-sharp–C–B–B-flat–A) as in the ‘Ciaccona.’ Later on in the ‘Fuga,’ the subject is inverted, and so the descending line of the lament becomes an ascending line. At the conclusion of the ‘inverted’ fugue’s exposition Bach signs his name in the bass (B-flat–A–C–B), cadences in a joyous C Major, and proceeds to recap the rising line from the previous movement (C–D–E–F–G). This passage goes from the bottom of the violin to the very top, and maybe, again, this represents the Ascension. This is an incredibly moving moment for me. What does it signify for a man who was orphaned as a boy of only nine? What does it mean for the grown child to have mastered music

to express his faith and to believe in the Resurrection?”

Understanding the social mores of the time also adds fascinating context, since the structure of the Baroque Suite may have reflected the societal hierarchy of the time. Shaham says: “I remember reading an article about the traditional Baroque Suite. The author explained that the king and queen, or the couple with the highest rank, would dance first: an *allemande*, *courant*, or *loure*, maybe – a stately dance with movement focused on the arms and legs. Then more of the nobility would join in for a *corrente*, a less formal running dance. By the time you get to the *sarabande*, a sensual dance where one would use facial expressions and other parts of their body, or a gallant dance, formality relaxes. Finally everyone dances a *gigue*. After reading this article I found I heard this music differently.”

Played together in one go, the pieces come in at just under two hours, but should they be performed this way? Shaham can see the arguments both for and against playing them as a set. “Bach would often transcribe a single movement and put it somewhere else. For example, he transcribed the ‘Fuga’ of the g-minor Sonata for organ. They certainly hold up as independent separate movements.”

Alternatively, they can also be seen as a whole: “They were published as a folio of six, and there is certainly enough variety and contrasting elements between the pieces. I believe that you can even point to some dovetailing between movements and sonatas, one leading into the next.”

Apart from the moving image of the nine-year-old orphan who grew up to write such profound music, what sense does Shaham get of Bach as a person through the composer's work? "He must have had incredible industry. At the end of his life he said, 'I was made to work; if you are equally industrious you will be equally successful.' I'm not sure that's true, but I find his humility and his hard work very inspiring. He had such a sense of purpose. He articulated his mission as being to write well-organized church music. He felt he was part of something much bigger than himself. I'd like to think that as musicians we do this to serve others: the music, the audience, some greater purpose."

On the evidence of the six Sonatas and Partitas, and of what has been written about him, Bach must also have been a fine violinist. These works push the technical possibilities of the instrument to their limits, while still suiting its capacities. Shaham explains: "I believe it's clear that Bach must have been a virtuoso violinist. All you have to do is look at the violin part of the fourth "Brandenburg" Concerto to realize the violin writing is brilliant and perfect, and everything lies so well. I remember reading that it was Bach's father who taught him the violin when he was just a small child. I would like to think these works held a special significance for him. I also read that Beethoven shared an opinion expressed in an early review of these pieces that even with the constraints of writing for a solo violin, Bach's mastery can create great compositions."

"We know that when Bach composed he wasn't necessarily at the keyboard or violin: he often just sat down and wrote, but I believe for him this was a similar process to improvisation. These days we have a very clear line between composition, improvisation, and performance – we have different people to do each of those things. But I think they're all very close – they should be very close, at least for the listener, whom we serve. Composers should think like performers; performers should try to think like composers as much as we can, or like improvisers."



What is it about Bach? Read reflections on the special connection between musicians and the composer at UMSLobby.org.

UMS ARCHIVES

This evening's performance marks **Gil Shaham's** fifth appearance under UMS auspices following his UMS debut in March 1994 as violin soloist with the Moscow Philharmonic Orchestra conducted by Vassily Sinaisky at Hill Auditorium. Mr. Shaham most recently appeared at UMS in November 2014 at Hill Auditorium as violin soloist under the baton of Michael Tilson Thomas with the San Francisco Symphony.

ARTISTS

Gil Shaham is one of the foremost violinists of our time; his flawless technique combined with his inimitable warmth and generosity of spirit has solidified his renown as an American master. Highlights of his 2015–16 season include performances with the Berlin Philharmonic, Boston Symphony, Los Angeles Philharmonic, Orchestre de Paris, New World Symphony, Singapore Symphony, Chicago Symphony, Philadelphia Orchestra, residencies with the Montreal Symphony and Carolina Performing Arts, and an extensive North American tour with The Knights to celebrate the release of *Violin Concertos of the 1930s, Vol. 2*. Mr. Shaham also continues touring Bach's complete unaccompanied sonatas and partitas to London's Wigmore Hall and key North American venues in a special multimedia collaboration with photographer/video artist David Michalek.

Mr. Shaham already has more than two dozen concerto and solo CDs to his name, including bestsellers that have ascended the charts in the US and abroad. These recordings have earned multiple Grammys, a Grand Prix du Disque, Diapason d'Or, and Gramophone Editor's Choice. His recent recordings are issued his own Canary Classics label, which he founded in 2004, and include *1930's Violin Concertos Vols. 1 & 2*; *J.S. Bach: Sonatas & Partitas for Violin*; *Nigunim: Hebrew Melodies*; Haydn Violin Concertos and Mendelssohn's Octet with the Sejong Soloists; *Sarasate: Virtuoso Violin Works*; Elgar's Violin Concerto with the Chicago Symphony; and Bach's complete works for solo violin. A passionate advocate for new music, Mr. Shaham has also premiered works by composers including William Bolcom, David Bruce, Avner Dorman, Julian Milone, and Bright Sheng.

Mr. Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008 he received the coveted Avery Fisher Prize. He plays the 1699 "Countess Polignac" Stradivarius, and lives in New York City with his wife, violinist Adele Anthony, and their three children.

For more information, please visit www.gilshaham.com.

David Michalek was born and raised in California. He lives and works in New York City. While in college, Mr. Michalek assisted photographer Herb Ritts and, for several years following graduation, worked as a commercial photographer with an emphasis on fashion and celebrity. Since 2001, he redirected his focus to creating his own work, which ranges from photography, video/sound installations, and live performance to site-specific works of public art. Face and body as prime mediums of affective expression and communication have been a consistent presence in his work. This concentration is explored through the use of performance techniques, storytelling, movement, and gesture in both live and recorded contexts. His work in video has been focused on capturing marginal moments – carefully staged – that with minimal action develop density through the interplay of image, sound, and, most especially, time. Exploring notions of durational and rhythmic time (as opposed to the referential time used in cinema) in both form and content, his works engage in intimate yet open narratives. His recent work considers the potentiality of various forms of slowness alongside an examination of contemporary modes of public attention.

BACH SIX SOLOS
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Producer / Cathryne Czubek
Associate Producer / Ariel Merrick
Art Director / Nicholas Locke
Choreographer / Wendy Parron
Wardrobe Designer / Karen Young
Director of Photography / Guy Morgan
Assistant Camera / Ian Dudley
Gaffer / Criss Clark
Stylist / Melissa Vargas
Hair & Make-up / Jasmine Ashcroft
Production Assistant / Jack Houlton-Vinyl
Production Assistant / John Lee
Driver / Butch Savage
Editor / Manu Sawkar
Assistant Editor / Paul Jacobs

DANCERS

Fang-Yi Sheu
Sascha Radetsky
Omagbitse Omagbemi
Elana Jaroff
Bianca Berman
Herman Cornejo
Janie Taylor
Bill T. Jones
Sachiyo Ito

ACTORS

Lili Taylor
Jennifer Ikeda
Alvin Epstein
Gabriella Hámori

CHILD VIOLINISTS

Willow McCarthy
Arianna Hovespian
Marcus Lee
Hannah Agrippa
Ellis Peterson
Madison England

Original films by David Michalek were commissioned by Cal Performances, University of California, Berkeley; Carnegie Hall; Carolina Performing Arts at The University of North Carolina at Chapel Hill; Celebrity Series of Boston; Krannert Center for the Performing Arts, College of Fine + Applied Arts, University of Illinois at Urbana-Champaign; Los Angeles Philharmonic Association; Orchestre Symphonique de Montréal; Princeton University Concerts; Symphony Center Presents, Chicago; UCSB Arts & Lecture; UMS at the University of Michigan, Ann Arbor; University of Washington World Series at Meany Hall for the Performing Arts; and Weill Hall at Sonoma State University's Green Music Center.

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- 3/29 & 3/30 Center for Russian, East European, & Eurasian Studies Lecture
*Re-Awakening Sleeping Beauty: The Lively Debate over Alexei
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(3/29 at The Carr Center, 311 E. Grand River Avenue, Detroit,
7-8:30 pm)
(3/30 at 1636 International Institute, U-M School of Social Work
Building, 1080 S. University Avenue, Ann Arbor, 12 noon-1:30 pm)
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Photo: Shara Worden performs with My Brightest Diamond at the UMS Season Opening Celebration at Downtown Home & Garden in September; ©2015 MLive and *The Ann Arbor News*. All rights reserved. Used with permission of MLive and *The Ann Arbor News*.

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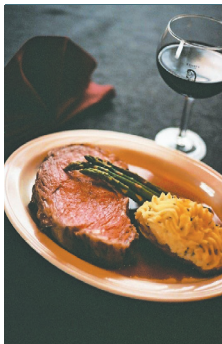
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UMS K-12 Think Tank

Through an annual think tank, UMS brings together K-12 educators and administrators to help us stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom. The following individuals participated in May 2015:

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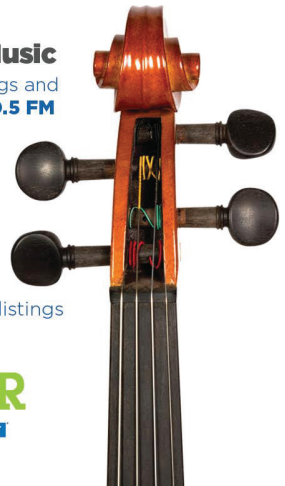
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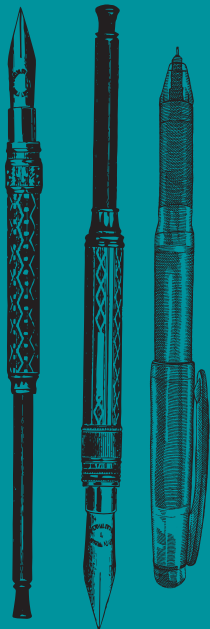
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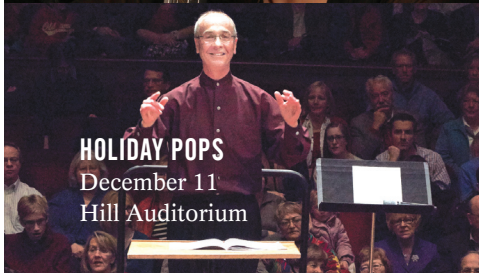
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