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ums
MUSICAL SOCIETY

WINTER 2008 SEASON
UNIVERSITY OF MICHIGAN
ANN ARBOR



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university musical society

Winter 08

University of Michigan • Ann Arbor

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Cover: Urban Bush Women and Compagnie Jant-Bi perform *Les écailles de la mémoire* (The scales of memory) at the Power Center on Friday, March 28 and Saturday, March 29, 2008.

• FROM THE U-M PRESIDENT

Welcome to this performance of the 129th season of the University Musical Society (UMS).

All of us at the University of Michigan are proud of UMS, the nation's oldest university-related performing arts presenter that is distinctive nationally in several ways:

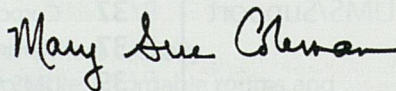
- UMS has commissioned more than 50 new works since 1990, demonstrating its commitment to supporting creative artists in all disciplines. Two of these UMS commissions featured this term are works by renowned U-M composers: MacArthur Fellow **Bright Sheng's** *String Quartet No. 5* for the **Emerson String Quartet** on January 4 and Pulitzer Prize-winning **William Bolcom's** *Octet for Double Quartet* for the **Guarneri and Johannes String Quartets** on February 9.
- In the past three seasons, 54% of UMS presentations have featured artists making their UMS debuts, a measure of UMS's commitment to new and emerging artists, and 55% have featured artists from outside the United States, highlighting UMS's belief that artistic expression can foster greater understanding and appreciation of diverse cultures. In conjunction with the University's ChinaNow Theme Year, UMS presents pianist **Yuja Wang** on January 20 and pipa player **Wu Man** on February 10, each in their UMS debut performance.
- UMS has worked in partnership with more than 50 U-M academic units and more than 150 U-M faculty members during the past three years, in addition to more than 100 community-based partners. One of the most notable partnerships for UMS this season is with our School of Music, Theatre & Dance. Together they have brought the renowned contemporary chamber music ensemble

eighth blackbird to the campus on four occasions during which the group has worked with hundreds of students on campus and in the community. Their residency culminates in their UMS debut performance on April 10.

- UMS is the only university-related presenter in the nation to have been honored by both the **Wallace Foundation** with its Excellence Award and the **Doris Duke Charitable Foundation** with its Leading College and University Presenter Award in the inaugural year of both endowment programs, a measure of the esteem with which UMS is regarded in the presenting field.

Thank you for attending this UMS performance. Please join us for other UMS events and for performances, exhibitions, and cultural activities offered by our faculty and students in U-M's many outstanding venues. To learn more about arts and culture at Michigan, visit the University's website at www.umich.edu and click on "Museums and Cultural Attractions."

Sincerely,



Mary Sue Coleman
President, University of Michigan



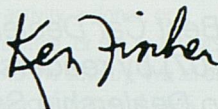
• FROM THE UMS PRESIDENT

Welcome! It's great to have you with us at this UMS performance. I hope you enjoy the experience and will come to more UMS events between now and May 10 when we close our 2007/08 season with our annual Ford Honors Program. This year's program features a recital by flutist James Galway followed by a wonderful dinner organized by our Advisory Committee. You'll find all of our performances listed on page 2 of your program insert.

Our Fall Season included 31 performances featuring artists and ensembles representing 19 countries around the world. Wherever possible, we like to create opportunities for our audience members to meet the artists. Here is a sampling of photos from several of the events from the Fall Season:

Feel free to get in touch with me if you have any questions, comments, or problems. If you don't see me in the lobby, send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

Very best wishes,



Kenneth C. Fischer
UMS President



Above: (Clockwise from top left)

Cellist Yo-Yo Ma backstage at Hill Auditorium with 8-year-old fan Forrest Flesher, whose mother Carol Gagliardi had painted a portrait of the cellist

Cambodian dancers from the Pamina Devi performance with a young fan at the Meet & Greet in the Power Center Lobby

Canadian tenor Ben Heppner with concert sponsors Maurice and Linda Binkow at the Filarmonica della Scala afterglow on the Hill Mezzanine

Singer Dianne Reeves at the NETWORK reception hosted by Habte Dadi and Almaz Lessanework at the Blue Nile restaurant

Hungarian pianist András Schiff in the Green Room at Rackham Auditorium with Ann Arbor piano teacher Natalie Matovinovic and two of her students

Breakin' Curfew curators from Ann Arbor's teen center, The Neutral Zone, following a presentation to UMS staff

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• FROM UMS CHAIRMAN, CARL HERSTEIN

It is inspiring and humbling to serve on the Board of UMS, which is widely recognized as one of the world's leading arts presenters. UMS is committed to performance, education, and the creation of new works, and has a 128-year history of excellence in all three areas. Our task at UMS is to advance the arts, to the benefit of the national and international arts communities, the University of Michigan, our local community, and our present and future patrons.

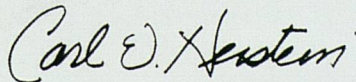
Each of us has an important role to play in this endeavor, whether as an audience member at a performance or an educational activity, a donor, or a volunteer member of the Board, Senate, Advisory Committee, or the new UMS National Council, which is enhancing our visibility around the country. We all are fortunate to have an opportunity to contribute to the special history of UMS.

Arts organizations exist because those who came before us chose to take advantage of the same kind of opportunity. To me, this is exemplified by something that I was once told by a producer before a theatrical performance. He took us into the theater and said that, despite the not insignificant cost of our tickets, we should know there was the equivalent of a \$50 bill on every seat—the contribution made by others enabling us to enjoy that presentation.

The same is true for UMS. About half of the cost of what we do comes from ticket sales. The remainder comes from you and your predecessors in this hall. Some sat in the second balcony as students and experienced the transformative power of the arts. Some sat with friends for 30 years in the same section of Hill. And some witnessed children being excited and inspired at a youth performance. All have chosen to leave money on their seats.

When you take your seat, think about what others have done that makes your experience possible. I hope you will be inspired to contribute to the UMS legacy. Consider your opportunity to “leave money on your seat,” through both your participation and financial contributions. Be an active part of UMS, and when a member of the next generation arrives, they will be thankful that they got your seat.

Sincerely,



Carl W. Herstein
Chair, UMS Board of Directors



UMS/Leadership

• CORPORATE AND FOUNDATION LEADERS



James G. Vella

*President, Ford Motor Company Fund
and Community Services*



**Ford Motor Company Fund
and Community Services**

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



David Canter

Senior Vice President, Pfizer, Inc.



"The science of discovering new medicines is a lot like the art of music: to make it all come together, you need a diverse collection of brilliant people. In order to get people with world-class talent you have to offer them a special place to live and work. UMS is one of the things that makes Ann Arbor quite special. In fact, if one were making a list of things that define the quality of life here, UMS would be at or near the very top. Pfizer is honored to be among UMS's patrons."



Robert P. Kelch

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

"The arts are an important part of the University of Michigan Health System. Whether it's through performances for patients, families, and visitors sponsored by our Gifts of Art program, or therapies such as harmonica classes for pulmonary patients or music relaxation classes for cancer patients, we've seen firsthand the power of music and performance. That's why we are proud to support the University Musical Society's ongoing effort to bring inspiration and entertainment to our communities."





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 the University Musical Society."



Laurel R. Champion

Publisher, The Ann Arbor News

"The people at *The Ann Arbor News* are honored and pleased to partner with and be supportive of the University Musical Society, which adds so much depth, color, excitement, and enjoyment to this incredible community."

THE
ANN ARBOR NEWS



Timothy G. Marshall

President and CEO, Bank of Ann Arbor

"A commitment to the community can be expressed in many ways, each different and all appropriate. Bank of Ann Arbor is pleased to continue its long term support of the University Musical Society by our sponsorship of the 07/08 season."



Habte Dadi

Manager, Blue Nile Restaurant

"At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



George Jones

President and CEO, Borders Group, Inc.

"Borders embraces its role as a vital, contributing member of the community that reaches out to connect with people. We know that what our customers read, listen to, and watch is an integral part of who they are and who they aspire to be. Borders shares our community's passion for the arts and we are proud to continue our support of the University Musical Society."

BORDERS.



Claes Fornell

Chairman, CFI Group, Inc.

"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it, and CFI is proud to lend its support."



Charles E. Crone, Jr.

Ann Arbor Region President, Comerica Bank

"Our communities are enriched when we work together. That's why we at Comerica are proud to support the University Musical Society and its tradition of bringing the finest in performing arts to our area."



Fred Shell

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

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



Edward Surovell

President, Edward Surovell Realtors

"Edward Surovell Realtors and its 300 employees and sales associates are proud of our 20-year relationship with the University Musical Society. We honor its tradition of bringing the world's leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally."

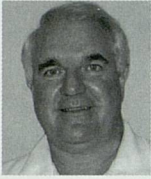


Leo Legatski

President, Elastizell Corporation of America

"Elastizell is pleased to be involved with UMS. UMS's strengths are its programming—innovative, experimental, and pioneering—and its education and outreach programs in the schools and the community."

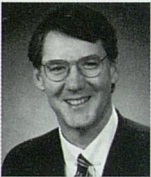




Kingsley P. Wootton

Plant Manager, GM Powertrain Ypsilanti Site

"Congratulations on your 129th season! Our community is, indeed, fortunate to have an internationally renowned musical society. The extraordinary array of artists; the variety, breadth and depth of each season's program; and the education and community component are exceptional and are key ingredients in the quality of life for our community, region, and state. It is an honor to contribute to UMS!"



Carl W. Herstein

Partner, Honigman Miller Schwartz and Cohn LLP

"Honigman is proud to support non-profit organizations in the communities where our partners and employees live and work. We are thrilled to support the University Musical Society and commend UMS for its extraordinary programming, commissioning of new work, and educational outreach programs."

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 diversity into the music and talent of its performers."

**Issa
Foundation**

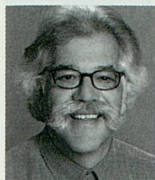


Bill Koehler

District President, KeyBank

"KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend the University Musical Society for its contribution to the community. Thank you, UMS. Keep up the great work!"

KeyBank

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 the University Musical Society and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community."

MAINSTREET
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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 the University Musical Society for its diverse learning opportunities and the impact its programs have on our communities and the cultural leaders of tomorrow."

MASCO



Erik H. Serr

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

"Miller Canfield proudly supports the University Musical Society for bringing internationally-recognized artists from a broad spectrum of the performing arts to our community, and applauds UMS for offering another year of music, dance, and theater to inspire and enrich our lives."

**MILLER
CANFIELD**



John W. McManus

Regional President, National City Bank

"National City Bank is proud to support the efforts of the University Musical Society and the Ann Arbor community."

National City

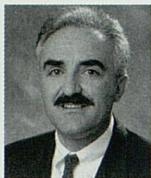


Michael B. Staebler

Senior Partner, Pepper Hamilton LLP

"The University Musical Society is an essential part of the great quality of life in southeastern Michigan. We at Pepper Hamilton support UMS with enthusiasm."

Pepper Hamilton LLP
Attorneys at Law



Joe Sesi

President, Sesi Lincoln Mercury Volvo Mazda

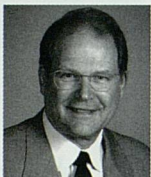
"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."



Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

"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."



Robert R. Tisch

President, Tisch Investment Advisory

"Thank you, Ann Arbor, for being a wonderful community in which to live, raise a family, and build a successful business."



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."



Yasuhiko "Yas" Ichihashi

President, Toyota Technical Center

"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."





Robert K. Chapman

Chairman and Chief Executive Officer, United Bank & Trust

"At United Bank & Trust, we believe the arts play an important role in evolving the quality of life and vibrancy of the community. So it is with great pleasure that United supports the University Musical Society and the cultural excellence they provide to our area."



Jeff Trapp

President, University of Michigan Credit Union

"Thank you to the University Musical Society for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts."



Susan Bellinson

Director of Marketing and Community Relations, Whole Foods

"Whole Foods Market is delighted to support the University Musical Society. Our city is most fortunate to be the home of this world-class organization!"



FOUNDATION AND GOVERNMENT SUPPORT

UMS gratefully acknowledges the support of the following foundations and government agencies.

\$100,000 or more

- Doris Duke Charitable Foundation
- Michigan Council for Arts and Cultural Affairs
- Michigan Economic Development Corporation
- The Wallace Foundation

\$50,000-\$99,999

- Anonymous
- DTE Energy Foundation
- Esperance Family Foundation
- The Power Foundation

\$20,000-\$49,999

- Cairn Foundation
- Maxine and Stuart Frankel Foundation
- National Dance Project of the New England Foundation for the Arts
- National Endowment for the Arts
- The Whitney Fund at the Community Foundation for Southeastern Michigan

\$10,000-\$19,999

- Chamber Music America

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- Arts Midwest Performing Arts Fund
- Issa Foundations

\$1,000-\$4,999

- Eugene and Emily Grant Family Foundation
- Martin Family Foundation
- THE MOSAIC FOUNDATION (of R. & P. Heydon)
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The University of Michigan Kellogg Eye Center
salutes UMS for its continuing artistic vision



University of Michigan
Kellogg Eye Center

Serving our community with excellence
in eye care for 135 years

Learn more about Kellogg physicians, vision research, and plans for
expansion at www.kellogg.umich.edu • 734.763.1415

UMS/Info

• GENERAL INFORMATION

Barrier-Free Entrances

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations vary by venue; visit www.ums.org/tickets or call 734.764.2538 for details. Ushers are available for assistance.

Listening Systems

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

Lost and Found

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

Parking

Please allow plenty of time for parking as the campus area may be congested. Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS donors at the Patron level and above (\$1,000) receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.

UMS offers valet parking service for Hill Auditorium performances in the 07/08 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before

each performance. There is a \$20 fee for this service. UMS donors at the Leader level and above (\$3,500-\$4,999) are invited to use this service at no charge.

Other recommended parking that may not be as crowded as on-campus structures: Liberty Square structure (formerly Tally Hall), entrance off of Washington Street between Division and State; about a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday. Maynard Street structure, entrances off Maynard and Thompson between William and Liberty, \$.80/hr, free on Sunday.

For up-to-date parking information, please visit www.ums.org.

Refreshments

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

Start Time

UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

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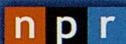
A Prairie Home Companion
with Garrison Keillor
Sat, 6 - 8 p.m., Sun, 1 - 3 p.m.

This American Life
with Ira Glass
Sat, 1 - 2 p.m., Sun, 3 - 4 p.m.

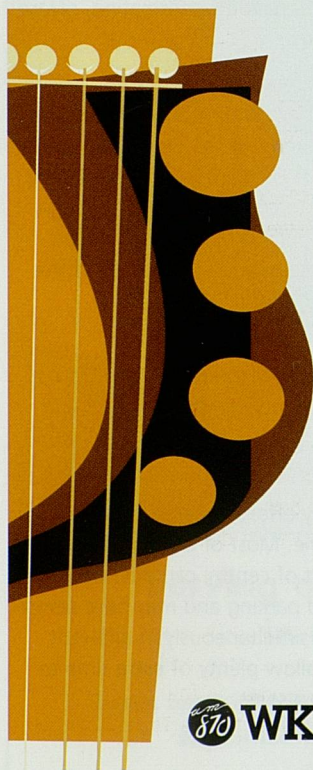
Morning Edition with
Renée Montagne
and Steve Inskeep
Weekdays, 5 - 9 a.m.

Fresh Air with Terry Gross
Weekdays, Noon - 1 p.m.

The Diane Rehm Show
Weekdays, 10 a.m. - Noon



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Latecomers

Latecomers will be asked to wait in the lobby until seated by ushers. Most lobbies have been outfitted with monitors and/or speakers so that latecomers will not miss the performance.

The late-seating break is determined by the artist and will generally occur during a suitable repertory break in the program (e.g., after the first entire piece, not after individual movements of classical works). There may be occasions where latecomers are not seated until intermission, as determined by the artist. UMS makes every effort to alert patrons in advance when we know that there will be no late seating.

UMS tries to work with the artists to allow a flexible late-seating policy for family performances.

• UMS TICKETS

Group Tickets

Treat 10 or more friends, co-workers, and family members to an unforgettable performance of live music, dance, or theater. Whether you have a group of students, a business gathering, a college reunion, or just you and a group of friends, the UMS Group Sales Office can help you plan the perfect outing. You can make it formal or casual, a special celebration, or just friends enjoying each other's company. The many advantages to booking as a group include:

- Reserving tickets before tickets go on sale to the general public
- Discounts of 15–25% for most performances
- Accessibility accommodations
- No-risk reservations that are fully refundable up to 14 days before the performance
- 1–3 complimentary tickets for the group organizer (depending on size of group). Complimentary tickets are not offered for performances with no group discount.

For more information, please contact 734.763.3100 or e-mail umsgroupsales@umich.edu.

Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. For more information please see page P/31.

NETWORK Tickets

Members of the UMS African American Arts Advocacy Committee receive discounted tickets to certain performances. For more information please see page P/27.

Student Tickets

Discounted tickets are available for University students and teenagers. Information on all UMS University Student Ticketing programs can be found on page P/33. Teen Ticket information can be found on page P/31.

Gift Certificates

Available in any amount and redeemable for any of more than 70 events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

UMS Gift Certificates are valid for 12 months from the date of purchase and do not expire at the end of the season. For more information, please visit www.ums.org.

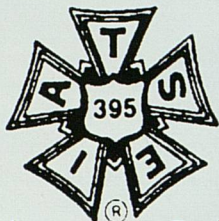
Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the Ticket Office. Refunds are not available; however, you will be given a receipt for an income tax deduction.

Ticket Exchanges

Subscribers may exchange tickets free of charge. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee. Exchanged tickets must be received by the Ticket Office

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(by mail or in person) at least 48 hours prior to the performance. The value of the tickets may be applied to another performance or will be held as UMS Credit until the end of the season. You may also fax a copy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged. UMS Credit for this season must be redeemed by May 9, 2008.

HOW DO I BUY TICKETS?

In Person:

League Ticket Office
911 North University Ave.

Hours:

Mon-Fri: 9am-5pm

Sat: 10am-1pm

By Phone:

734.764.2538

Outside the 734 area code,
call toll-free **800.221.1229**

By Internet:

www.ums.org

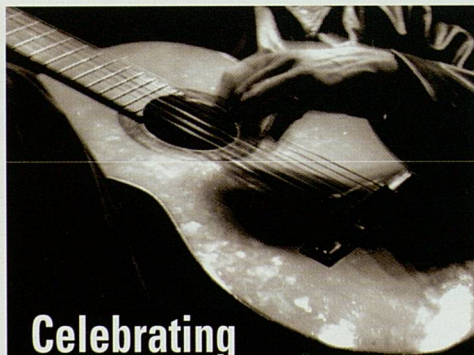
By Fax:

734.647.1171

By Mail:

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

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• UMS HISTORY

Through a commitment to Presentation, Education, and the Creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 128 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this new millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university and townspeople 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. Their first performance of Handel's *Messiah* was in December of 1879 and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. UMS included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through educational endeavors, commissioning of new works, youth programs, artist residencies, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction, and innovation. UMS now hosts over 50 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in five different Ann Arbor venues.

The UMS Choral Union has likewise expanded their charge over their 128-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience*, as well as performances of John Adams's *On the Transmigration of Souls* with the Detroit Symphony Orchestra and Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, special project support from U-M, and endowment income.

• UMS VENUES AND BURTON MEMORIAL TOWER

Hill Auditorium

After an 18-month \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects, Hill Auditorium re-opened to the public in January 2004. Originally built in 1913, renovations have updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

Interior renovations included the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement

of seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Hill Auditorium seats 3,575.

Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ. At its opening, the theater was acclaimed as the best of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation. With broad community support, the Foundation has raised over \$8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000.

Power Center

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theater for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre was too small. The Power Center was built to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of

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University priorities “a new theater” was mentioned. The Powers were immediately interested, realizing that state and federal governments were unlikely to provide financial support for the construction of a new theater.

Opening in 1971 with the world premiere of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieved the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. The lobby of the Power Center presently features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* (Arabesque) by Pablo Picasso.

The Power Center seats approximately 1,400 people.

Arbor Springs Water Company is generously providing complimentary water to UMS artists backstage at the Power Center throughout the 07/08 season.

Rackham Auditorium

Fifty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift is the fact that neither he nor his wife ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci,

Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty, and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

St. Francis of Assisi Catholic Church

Dedicated in 1969, St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 1,000 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual “mechanical action” organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Designed by Albert Kahn in 1935 as a memorial to U-M President Marion Leroy Burton, the 10-story tower is built of Indiana limestone with a height of 212 feet. The carillon, one of only 23 in the world, is the world's fourth heaviest containing 55 bells and weighing a total of 43 tons. UMS has occupied administrative offices in this building since its opening, with a brief pause in the year 2000 for significant renovations.

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General Information

On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of 3 to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

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

Event Program Book

Friday, February 1 through Sunday, February 10, 2008

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Friday, February 1, 8:00 pm Rackham Auditorium	
A Celebration of the Keyboard: Music for Piano, Four Hands	11
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Chicago Classical Oriental Ensemble	19
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Wu Man and the Bay Area Shawm Band	29
Sunday, February 10, 4:00 pm Rackham Auditorium	

THE 129TH UMS SEASON

Winter 2008

January

- 4 *Fri* – Emerson String Quartet
16 *Wed* – Jazz at Lincoln Center Orchestra
with Wynton Marsalis: *Ellington Love Songs*
20 *Sun* – Yuja Wang, piano
21 *Mon* – Mos Def Big Band: *Tribute to Detroit's J Dilla*
27 *Sun* – Moiseyev Dance Company

February

- 1 *Fri* – Assad Brothers' Brazilian Guitar Summit
2 *Sat* – A Celebration of the Keyboard
8 *Fri* – Chicago Classical Oriental Ensemble
9 *Sat* – Guarneri String Quartet and Johannes String Quartet
10 *Sun* – Wu Man, pipa, and Chinese Shawm Band
14 *Thu* – Christian Tetzlaff, violin
15 *Fri* – Noism08: *NINA materialize sacrifice*
16 *Sat* – Ahmad Jamal

March

- 5 *Wed* – Orion String Quartet and David Krakauer, clarinet
9 *Sun* – Michigan Chamber Players (complimentary admission)
12 *Wed* – Leila Haddad and Gypsy Musicians of Upper Egypt
13 *Thu* – SFJAZZ Collective: A Tribute to Wayne Shorter
14 *Fri* – San Francisco Symphony
21 *Fri* – Bach's *St. Matthew Passion*
28-29 *Fri-Sat* – Urban Bush Women and Compagnie Jant-Bi: *Les écailles de la mémoire* (The scales of memory)

April

- 2 *Wed* – Lang Lang, piano
4 *Fri* – Brad Mehldau Trio
5 *Sat* – Choir of King's College, Cambridge
10 *Thu* – eighth blackbird
12 *Sat* – Lila Downs
18 *Fri* – Mehr and Sher Ali: Qawwali Music of Pakistan
19 *Sat* – Bobby McFerrin, Chick Corea, and Jack DeJohnette
20 *Sun* – András Schiff: Beethoven Concert 3
22 *Tue* – András Schiff: Beethoven Concert 4

May

- 10 *Sat* – Ford Honors Program: Sir James Galway

UMS Educational Events

through Wednesday, February 13, 2008

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit www.ums.org or contact the UMS education department at 734.647.6712 or umsed@umich.edu.

Andr s Schiff

Beethoven: The Sonata Obsession—Student Laboratory Concert #6

Sunday, February 3, 4:00 pm, *Stamps Auditorium, Walgreen Drama Center, 1226 Murfin, North Campus*

Inspired by the UMS Beethoven Sonata Project featuring the artistry of Andr s Schiff, students of the U-M School of Music, Theatre & Dance perform all of Beethoven's sonatas, solo and collaborative, in a two-year exploration comprising lecture-recitals and chamber concerts. The lecture-recitals have been scheduled to prepare listeners for each concert in Mr. Schiff's Beethoven cycle.

This laboratory concert features student performers and lecturers from the U-M School of Music, Theatre & Dance performing the *Horn Sonata in F Major*, Op. 17; *Violin Sonata in a minor*, Op. 23; and *Violin Sonata in F Major*, Op. 24 ("Spring").

Beethoven: The Sonata Obsession—Student Laboratory Concert #8

Thursday, February 7, 8:00 pm, *Stamps Auditorium, Walgreen Drama Center, 1226 Murfin, North Campus*

This laboratory concert features student performers and lecturers from the U-M School of Music, Theatre & Dance performing the *Violin Sonata in D Major*, Op. 12, No. 1; *Violin Sonata in A Major*, Op. 12, No. 2; *Violin Sonata in E-flat Major*, Op. 12, No. 3; and the *Piano Quintet in E-flat Major*, Op. 16.

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

Wu Man and the Bay Area Shawm Band

Lecture: Wu Man and the World of Chinese Music

Tuesday, February 12, 12 noon–1 pm, *Center for Chinese Studies, International Institute, School of Social Work Building, 1080 South University*

Join world-renowned pipa virtuoso Wu Man as she discusses the world of Chinese Music, both traditional and contemporary.

A collaboration with the U-M Center for Chinese Studies.

Gifts of Art Performance: Wu Man, Pipa

Wednesday, February 13, 12 noon–1 pm, *University Hospital, Main Lobby*

As part of "I HEART UMS Week," Wu Man performs traditional and contemporary Chinese music on the pipa as part of the U-M Hospital's Gifts of Art Program.

A collaboration with the U-M Hospital's Gifts of Art Program.

Gifts of Art Performance: Derek Bermel, Clarinet

Monday, February 11, 12 noon–1 pm, *University Hospital, Main Lobby, 1st Floor*

As part of "I HEART UMS Week," noted performer and composer Derek Bermel will perform selections on his clarinet.

A collaboration with the U-M Hospital's Gifts of Art Program.

Guarneri String Quartet and Johannes String Quartet

Lecture: Making Strings Talk: Writing for the Guarneri Quartet: A U-M Institute of Humanities Brown Bag with Composer Derek Bermel

Tuesday, February 5, 12 noon–1:30 pm, U-M Institute for the Humanities, 2nd Floor, 202 S. Thayer Street

Derek Bermel will discuss his UMS-commissioned new work composed for the Guarneri Quartet.

A collaboration with the U-M Institute for the Humanities.

Lecture: A Double Quartet: A U-M Institute of Humanities Brown Bag with Composer William Bolcom

Thursday, February 7, 12 noon–1:30 pm, U-M Institute for the Humanities, 2nd Floor, 202 S. Thayer Street

Pulitzer Prize-winning composer William Bolcom will talk about his new UMS-commissioned *Double Quartet* (2007).

A collaboration with the U-M Institute for the Humanities.

Open Rehearsal/Masterclass: Guarneri String Quartet and the Johannes String Quartet

Friday, February 8, 7:00 pm, Britton Recital Hall, School of Music, North Campus, 2249 EV Moore

Observe the Guarneri String Quartet and the Johannes String Quartet as the coach and perform with U-M School of Music students.

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

Meet The Artists: Guarneri String Quartet, Johannes String Quartet, William Bolcom, and Derek Bermel

Saturday, February 9, post-performance, Rackham Auditorium

Led by UMS President Ken Fischer.

Join the featured ensembles and composers as they discuss the evening repertoire and concert.

Lecture Series: American Jazz 101 A Focus on Modern Jazz

Monday, February 11, 7-8:45 pm, Ann Arbor District Library, 343 South Fifth Avenue

Led by Mark Clague, Assistant Professor of Musicology, U-M School of Music, Theatre & Dance

This lecture series is designed for general audiences who love music but want a more comprehensive study of what is considered America's "classical" music...jazz. All lectures will feature broad overviews of each era of jazz through listening, lecture, and recommended readings and recordings. Each lecture corresponds with upcoming UMS concerts: Ahmad Jamal, Brad Meldau Trio, and the SFJAZZ Collective.

A collaboration with the U-M School of Music, Theatre & Dance and the Ann Arbor District Library.

presents

Assad Brothers' Brazilian Guitar Festival

Odair Assad, *Guitar*

Sérgio Assad, *Guitar*

Badi Assad, *Guitar, Bass Guitar, Percussion, and Voice*

Romero Lubambo, *Guitar*

Celso Machado, *Guitar, Percussion, and Voice*

Program

Friday Evening, February 1, 2008 at 8:00
Rackham Auditorium • Ann Arbor

Egberto Gismonti

Contos de Cordel

Sérgio Assad

Homenagem as nossas raízes

Odair and Sérgio Assad

Cesar Camargo Mariano

Curumim

Odair and Sérgio Assad and Mr. Lubambo

Romero Lubambo

Pr'ó Flavio

Carlos Lyra

Influencia do Jazz

Mr. Lubambo

Mauricio Einhorn and

Durval Ferreira

Estamos ai

Mr. Lubambo and Mr. Machado

Paulo Bellinati

Á Furiosa

Baden Powell

Samba Novo

Odair and Sérgio Assad, Mr. Lubambo, Mr. Machado

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

Celso Machado

Machado

Badi Assad

B. Blanco

G. Levy

Sérgio Assad

Antonio Carlos Jobim

Corpo

Fantasia Brasileira

Mr. Machado

Improvisation

Ms. Assad and Mr. Machado

Waves

A Banca do Distinto

Ms. Assad

Baião de 5

Odair, Sérgio, and Badi Assad

Frêvo Antigo

Medley

Odair and Sérgio Assad, Ms. Assad, Mr. Lubambo, Mr. Machado

35th Performance of the
129th Annual Season

Guitar Series

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Sérgio and Odair Assad play Thomas Humphrey guitars.

The Assad Brothers' Brazilian Guitar Festival appears by arrangement with Opus 3 Artists, New York, NY.

Large print programs are available upon request.

Brazilian music began its evolution after 1808 when D. Joao VI, the King of Portugal, took the entire Portuguese court to colonial Brazil to flee the imminent invasion of his country by Napoleon Bonaparte. Professional Portuguese musicians, who came along with the Court to Rio de Janeiro, influenced most native musicians in blending the European music with the African rhythms with which they were more familiar. Over the last 150 years, this blend has developed into an unbelievable variety of traditional forms as well as contemporary forms. The guitar, the only available accompaniment instrument, made its presence mandatory in the creative processes of these new styles.

With the advent of Brazilian guitar virtuosos, the guitar gradually made its way from a background accent to a featured solo instrument during the 20th century. Artists like João Pernambuco, Dilermando Reis, and Laurindo de Almeida helped to shape this process. The significant contribution of Anibal Augusto Sardinha (1915–55), known as Garoto, and Baden Powell de Aquino (1937–2000) helped create two different Brazilian guitar styles, one more academic and the latter more intuitive. Garoto's legacy was etched into Brazilian culture with his clean sound and exacting technique. Baden Powell was guided more by his great instinct and emotion, rather than the quality of his sound. These two lineages developed into two separate generations of great modern guitar masters of the instrument. Those distinctions are now becoming blurred as more guitarists demonstrate both the precision of a classical virtuoso and the Latin flavor of the native musicians, sometimes in the same piece.

When Odair and I decided to create a guitar festival to focus on this evolution, we chose to perform with musicians who share our passion, love, and knowledge of Brazilian guitar music. We invited our musically gifted sister, Badi Assad, and two of the leading figures in the Brazilian guitar scenery, Romero Lubambo and Celso Machado. We are thrilled to share the stage with Badi, Romero, and Celso, musicians with extraordinary versatility who can effortlessly straddle these two traditions. Badi is a classical guitar player who has become a remarkable singer and vocal percussionist. Romero is one of the great Brazilian jazz acoustic players alive today and Celso has invented a unique way of incorporating the sounds and feelings of Brazil's cities and jungles into his expressive guitar and voice. This Brazilian Guitar Festival

aims to demonstrate the gorgeous diversity of Brazilian music through its most representative instrument—the guitar.

We hope you enjoy it.

—Sérgio Assad

Brazilian-born brothers **Sérgio and Odair Assad** have set the benchmark for all other guitarists by creating a new standard of guitar innovation, ingenuity, and expression. Their exceptional artistry and uncanny ensemble playing come from both a family rich in Brazilian musical tradition and from studies with the best guitarists in South America. In addition to setting new performance standards, the Assads have played a major role in creating and introducing new music for two guitars. Their virtuosity has inspired a wide range of composers to write for them: Astor Piazzolla, Terry Riley, Radamés Gnattali, Marlos Nobre, and Roland Dyens.

The Assads began playing the guitar together at an early age and went on to study for seven years with guitarist and lutenist Monina Távora, a disciple of Andrés Segovia. Their international career began with a major prize at the 1979 Young Artist's Competition in Bratislava. Their repertoire includes original music composed by Sérgio Assad, his reworking of folk and jazz music, Latin music of almost every style, and transcriptions



Sérgio and Odair Assad

of standard classical repertoire. This allows them to create programs that are always a compelling blend of styles, periods, and cultures.

The Assads are also recognized as prolific recording artists. In 2001, Nonesuch Records released *Sérgio and Odair Assad Play Piazzolla*, which won a Latin Grammy Award in September 2002. They have recorded Piazzolla discs with Gidon Kremer (Nonesuch) and Yo-Yo Ma (Sony Classical), the latter a Grammy Award winner in 1998. A Nonesuch collaboration with Nadja Salerno-Sonnenberg in 2000 featured a collection of pieces based on traditional and Gypsy folk tunes from around the world. In 2003, Sérgio Assad wrote a triple concerto for this trio that has been performed with the orchestras of São Paulo, Seattle, and the Saint Paul Chamber Orchestra. They also went on an 18-city tour as soloists with the Orquestra de São Paulo playing Marlos Nobre's *Concerto Duplo*.

The Assad Brothers collaborated with Yo-Yo Ma on his popular release, *Obrigado Brazil*. Mr. Assad arranged several of the works on the disc, which captured a Grammy in 2004. Following the release, the Assads toured with Mr. Ma at summer festivals in the US, followed by concerts in Europe and Japan and, in September 2003, performed at the opening of Carnegie Hall's Zankel Hall.

In the summer of 2004, the Assads arranged a very special tour featuring three generations of the Assad family. The family presented a wide variety of Brazilian music featuring their father Jorge Assad on the mandolin and the voice of mother Angelina Assad. Sister Badi and Sérgio and Odair's children (Clarice, Carolina, and Rodrigo) finished the picture on the piano, guitar, and vocals. In 2005, the Assads began a collaboration with famed Cuban clarinetist, Paquito D'Rivera, in the US and Europe.

In 2006, the Assad Brothers performed Joaquin Rodrigo's *Concierto Madrigal* with the Los Angeles Philharmonic at the Hollywood Bowl. Also included in the program was Sérgio's arrangement of the Four Seasons of Buenos Aires by Piazzolla for two guitars and orchestra. In the winter of 2007 the brothers toured with the Turtle Island Quartet in a program called *String Theory*. In November 2007, the Assads returned to Australia to inaugurate the first Adelaide Guitar Festival, as well as giving recitals at the Sydney Opera House. In January 2008 the Assads will curate and perform a Guitar Festival at the 92nd St. Y in New York. The Assads will also appear with L'Orchestre

National de Belgique in Brussels performing the Castelnuevo Tedesco *Concerto for Two Guitars*.

Badi Assad was born in the small city of São João da Boa Vista in Brazil. She began studying guitar at the age of 14 with her father, as her brothers had done years before. Just one year later, she was winning competitions in Brazil and abroad, and in 1989 recorded her first album, entitled *Dança dos Tons* (Dance of the Tones). The album featured many musicians who were not able to accompany Ms. Assad on tour; this led her to begin improvising with her voice and percussion instruments. She also sought different ways of playing the guitar, all in order to imitate the other instruments which she felt were essential to the interpretation of each song.

Ms. Assad's experimentation led to her signing with the New York-based label, Chesky Records, for whom she recorded three albums in the mid-1990s. The label's one-microphone and no-overdubs recording methods brought attention to her way of singing and playing guitar while simultaneously playing a Brazilian shaker or other percussion instruments, or mimicking them with her voice while singing – in effect singing two things at the same time! In 1994 the American magazine *Guitar Player* ranked Ms. Assad—along with Charlie Hunter, Ben Harper, and Tom Morello of Rage Against the Machine—as one of the 10



Badi Assad

young talents who would revolutionize guitar playing during the 1990s. In 1996 Ms. Assad's *Rhythms* was the recipient of awards for "Best Classical Guitar Album" from *Guitar Player* magazine and "Best Classical/Finger-style Guitarist" from *Acoustic Guitar* magazine.

In 1998 Ms. Assad recorded *Chameleon*, which was released by i.e Music/Universal and in 2003 recorded *Three Guitars*, joined by jazz guitar legends Larry Coryell and John Abercrombie. The album was released on Chesky. Also in 2003 Belgian guitar label GHA Records re-released Ms. Assad's first album (previously available only on vinyl) with four new tracks, calling it *Dança das Ondas* (Dance of the Waves). Assad then signed with eDGe Music/Deutsche Gramophon and in 2004 recorded *Verde* and in 2006 *Wonderland*. *Wonderland* was included in the BBC's list of best world music CDs of 2006.

Having toured internationally, in 2007 Ms. Assad concentrated on putting together shows in São Paulo, produced a CD recording for her 76-year-old mother, composed soundtracks for theater and film—all while awaiting the birth of her first child. Following a tour in Australia, Ms. Assad will tour the US and in January 2008 will be participating in a guitar tour with her brothers Sérgio and Odair (of Duo Assad), while preparing her next album.

Born in Rio de Janeiro in 1955, **Romero Lubambo** studied classical piano and music theory as a young boy. From the time he played his first notes on the guitar at age 13, he devoted himself to that instrument. Mr. Lubambo graduated from the Villa-Lobos School of Music in Rio in 1978, an outstanding student of classical guitar; and, in 1980, received a degree in mechanical engineering from the Pontifícia Universidade Católica do Rio de Janeiro.

The rhythms and melodies defining Brazilian music and American jazz fascinated Mr. Lubambo. He taught himself through intense research and practice, developing exceptional skill, versatility, and fluency in both jazz and Brazilian idioms. In 1985 he left Brazil for New York, where he became very much in demand not only for his authentic Brazilian sound, but also for his command of a variety of styles.

Mr. Lubambo has performed and recorded with many outstanding artists, including Dianne

Reeves, Michael Brecker, Yo-Yo Ma, Kathleen Battle, Diana Krall, Herbie Mann, Wynton Marsalis, Luciana Souza, Kurt Elling, Jane Monheit, Kenny Barron, and Ivan Lins. He has established himself as a composer and performer on his own critically acclaimed recording projects as well as on those of Trio Da Paz, a Brazilian jazz trio Mr. Lubambo formed with Nilson Matta and Duduka da Fonseca.

Mr. Lubambo is considered by critics to be "the best practitioner of his craft in the world today...the guitarist's facility, creativity, and energy are in a class all their own."

Virtuoso Brazilian guitarist, percussionist, and multi-instrumentalist **Celso Machado** transports his audiences through the richness and diversity of Brazilian music and beyond. While Mr. Machado's music is rooted in the percussive rhythms, harmonies, and spirit of Brazil, his strong interest in ethnomusicology has led him to achieve mastery of a vast array of instruments. He has discovered similarities between the music of southern Italy and northeast Brazil, the Egyptian Maqsum and the Brazilian Maxixe rhythm, the Moroccan Gnawa rhythm and Afoxé and Samba. Mr. Machado incorporates these influences seamlessly into his own sound, his own unique contribution to the evolution of Brazilian music.

Mr. Machado's compositions for guitar and ensemble are published by Editions Henry Lemoine in Paris, France. A new body of compositions for guitar will be published this year. Mr. Machado has performed and taught masterclasses throughout Europe, Canada, the US, and Brazil for over 30 years.

UMS ARCHIVES

This evening's performance marks both Odair and Sérgio Assad's fifth appearances under UMS auspices.

The Assad Brothers made their UMS debut in 1992 at Rackham Auditorium. Romero Lubambo makes his fourth appearance tonight, having made his UMS debut in December 1996 performing with soprano Kathleen Battle. Tonight marks the UMS debut of both Badi Assad and Celso Machado.

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PROGRAM

- Mozart Sonata No. 13 in B-Flat Major, K. 333 ("Linz") (1783-84)
Schumann Fantasy in C Major, Op. 17 (1836)
Six Traditional Chinese Works from Dragon Songs Album
(announced from stage)
Granados Goyescas, No. 1: Los Requiémbros, H. 64 (excerpt) (1911)
Liszt/Wagner Isolde's Liebestod (from *Tristan and Isolde*),
S. 447 (1867)
Liszt Hungarian Rhapsody, No. 6 in D-Flat Major,
S. 244/6 (1846-86)

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A project of The Chamber Music Society of Lincoln Center

David Finckel and Wu Han, *Artistic Directors*

Wu Han
Inon Barnatan
Gilbert Kalish
Anne-Marie McDermott
André-Michel Schub
Gilles Vonsattel

Program

Saturday Evening, February 2, 2008 at 8:00
Hill Auditorium • Ann Arbor

Wolfgang Amadeus Mozart

**Andante and Five Variations in G Major for Piano,
Four Hands, K. 501**

Mr. Vonsattel and Mr. Schub

Felix Mendelssohn

**Andante and Variations in B-flat Major for Two Pianos,
Op. 83a**

Mr. Barnatan and Ms. McDermott

Gabriel Fauré

Dolly Suite for Piano, Four Hands, Op. 56

Berceuse
Mi-a-ou
Le jardin de Dolly
Kitty-valse
Tendresse
Pas espagnol

Mr. Barnatan and Mr. Vonsattel

Witold Lutoslawski

Variations on a Theme of Paganini for Two Pianos

Mr. Schub and Ms. McDermott

INTERMISSION

Igor Stravinsky

The Rite of Spring for Piano, Four Hands

Introduction (Day)
 The Omens of Spring: Dance of the Maidens
 Ritual of Abduction
 Spring Rounds (Dances)
 Ritual of the Rival Tribes
 Procession of the Sage
 Dance of the Earth

PART II: THE SACRIFICE

Introduction (Night)
 Mystic Rites of the Maidens
 Glorification of the Chosen Maiden
 Evocation of the Ancestors
 Ritual of the Ancestors
 Sacrificial Dance of the Chosen Maiden

Mr. Kalish and Wu Han

36th Performance of the
 129th Annual Season

129th Annual
 Choral Union Series

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Tonight's performance is sponsored by DTE Energy Foundation.

Tonight's performance is supported in part by Dennis and Ellie Serras.

Special thanks to Arthur Greene, Professor of Piano, University of Michigan School of Music, Theatre & Dance, for his participation in tonight's Prelude Dinner.

Media partnership provided by WGTE 91.3 FM, *Observer & Eccentric* newspapers, and WRCJ 90.9 FM.

Special thanks to Tzywen Gong for her participation in this residency.

The Steinway pianos used in this evening's concert are made possible by William and Mary Palmer and by Hammell Music, Inc., Livonia, Michigan.

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

Chamber Music Society's touring program is made possible in part by the Lila Acheson and DeWitt Wallace Endowment Fund.

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Large print programs are available upon request.

Andante and Five Variations in G Major for Piano, Four Hands, K. 501 (1786)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

Franz Anton Hoffmeister built from his varied but interlocking talents one of the leading music publishing firms of late-18th-century Austria. Hoffmeister was born in 1754 at Rothenburg am Neckar, just south of Stuttgart, and went to Vienna at the tender age of 14 to study law. The time he had qualified to practice at the bar, however, his vocational interest had shifted to music—composing, performing as a harpsichordist, and, especially, publishing. In 1783, when Viennese music publishing was still in its infancy, he had two series of his own symphonies printed in Lyons, and issued them in Vienna under his personal imprint. The following year he announced in the local press that he would henceforth publish all his own works himself, and by summer 1785, when the first newspaper advertisements for his new firm appeared, his venture had expanded to include chamber and orchestral music by Haydn, Mozart, Vanhal, Albrechtsberger, and other significant Viennese and foreign composers. Hoffmeister's business had flourished to such a degree by the end of 1785 that one of his composers (and brothers in the Masonic Lodge), Wolfgang Mozart, started sending him imploring letters for loans and advances and commissions. Hoffmeister responded generously, and Mozart paid him back with a number of important compositions, including the *Andante and Variations in G Major for Piano, Four Hands* (K. 501) of 1786.

The theme, original with Mozart, is one of those marvels of lucidity and apparent effortless in which are embedded the seeds of expressive ambiguity that Mozart sought out in the works of his maturity—an opening phrase of eight measures answered not by one of another, predictable, eight measures but by one of 10; a slight harmonic deflection in the middle of the otherwise purely diatonic first phrase; a hint of the minor mode, like a high cloud passing momentarily in front of the sun, at the beginning of the second phrase. Mozart wove around these formal and emotional elements five variations of increasingly elaborate figurations that Wolfgang Hildesheimer, in his biography of the composer, wrote comprise “155 bars of music perfect for teaching, use, and enjoyment.”

Andante and Variations in B-flat Major for Two Pianos, Op. 83a (1844)

Felix Mendelssohn

Born February 3, 1809 in Hamburg, Germany

Died November 4, 1847 in Leipzig

Early in 1841, Mendelssohn accepted the position as Royal Kapellmeister to Friedrich Wilhelm IV in Berlin, where his duties were to include administering the music section of the newly instituted Royal Academy of Arts, composing for the Royal Theater, directing the Royal Orchestra, and conducting the Cathedral Choir. In July, just before leaving Leipzig to take up his demanding new job in Berlin, he fulfilled a request from the Viennese publisher Pietro Mechetti for a musical contribution to an album of original piano works whose sale would benefit the effort to build a memorial to Beethoven in his native city of Bonn; Chopin, Liszt, Czerny, Moscheles, and five other notable composers also participated. In tribute to Beethoven's life-long dedication to the variations form, Mendelssohn created the *Variations Sérieuses* and then reported to his sister Rebecka, “I was so pleased by the process that I immediately wrote more variations on a sentimental theme in E-flat Major. Now I am writing a third set, on a graceful theme in B-flat Major. I feel as if I have to make up for not producing any [variations] in the past.” He also made a version of the B-flat Variations for piano, four hands, adding two more variations to its original six, but he did not publish any of these pieces during his lifetime; they were issued in 1850 as his Opp. 82, 83, and 83a.

The *Andante and Variations in B-flat for Four Hands* (Op. 83a) is based on a hymnal theme in three eight-measure periods, the lead in the first and third given to the left-hand pianist, in the second to the right. As with most traditional variations, the form, phrase structure, and essential harmonies of the theme remain largely intact for the following variations, which here range in style from decorative to tempestuous, from elfin to one whose carefully intertwined voices recall a Bach chorale prelude. The closing section, as long as all that preceded it, comprises three paragraphs: an agitated strain of somber emotion; a reminiscence of the hymnal theme in its original guise; and a galloping dash to the end.

Dolly Suite for Piano, Four Hands, Op. 56 (1893–96)

Gabriel Fauré

Born May 12, 1845 in Pamiers, Ariège, France

Died November 14, 1924 in Paris

This delightful collection of keyboard miniatures was named for Hélène Bardac, who was so tiny as a baby that she was nicknamed “Dolly.” Hélène was the daughter of Emma Bardac, a talented soprano, a woman of wit and elegance, and the wife of a successful Paris banker, whom Fauré met in the summer of 1892 during a composing retreat at Bougival, in the Seine valley a dozen miles west of Paris. Fauré’s nine-year-old marriage to Marie Fremiet, daughter of the celebrated animal sculptor Emmanuel Fremiet, had never been one of passion or shared interests (it had largely been arranged for him by his friend Marguerite Baugnies when he was trying to start a family before reaching his 40th birthday), and that summer he fell into an affair with Madame Bardac. The intensity of his feelings for Emma were reflected in the impassioned song cycle *La Bonne Chanson*, composed to poems of Paul Verlaine between 1892 and 1894, which he dedicated to her. Emma and Fauré saw each other frequently throughout the 1890s, both in Bougival and Paris, but their relationship cooled and in 1904 she took up with Claude Debussy, giving birth later that year to Claude-Emma, affectionately called “Chouchou,” who was to inspire from her father the *Children’s Corner Suite* and the “children’s ballet,” *La Boîte à Joujoux* (The Toy Box). Emma’s apparently liberal husband joked, “She’s just treating herself to the latest fashion in composers; but I’m the one with the money. She’ll be back,” but he was wrong—Debussy and Emma were married in 1908.

Three of the six pieces comprising the *Dolly Suite* were Fauré’s musical birthday gifts for Hélène: *Mi-a-ou* (1894, when Dolly was two), *Le Jardin de Dolly* (1895), and *Kitty Valse* (1896); the *Berceuse* dates from 1893 and *Tendresse* and *Le Pas Espagnol* from 1896. The gently swaying *Berceuse* takes its name from the French word for “rocking chair,” which in music denotes a “cradle song” or “lullaby.” There was no feline intent in the playful *Mi-a-ou*, whose title is a contraction of “Messieu Aoul,” the family nickname for Dolly’s brother Raoul. *Le Jardin de Dolly* may trace its sylvan mood to Fauré’s childhood memories of a Mediterranean garden, a place of solace for

the introverted youngster, at Montgauzy College, where his father was director. *Kitty Valse* is an enduring misprint from the first edition of the score; the piece was supposed to have been called *Ketty Valse*, after Raoul’s pet dog. The lovely *Tendresse*, without a specific reference or an association with the Bardacs, was composed during a stay in September 1896 at the French seaside villa of Fauré’s British publisher, Frederick Maddison, at Saint-Lunaire, just west of Mont-Saint-Michel. *Le Pas Espagnol* (Spanish Dance) of 1896 is Fauré’s tribute to the best-known work of his French colleague Emmanuel Chabrier, who had died two years before.

Variations on a Theme of Paganini for Two Pianos (1941)

Witold Lutosławski

Born January 25, 1913 in Warsaw, Poland

Died February 7, 1994 in Warsaw

Among the many impositions of the German occupation of Poland during World War II was the prohibition of the use of concert halls and theaters by the country’s musicians. To sustain their own music-making, and to retain some semblance of musical life in Warsaw, Lutosławski and his friend and fellow composer Andrzej Panufnik formed a piano duo to perform in the city’s cafés and created some 200 arrangements of music ranging from organ works by Bach to pieces by Debussy and Ravel for their own use. Among the handful of those pieces that survived the war is Lutosławski’s *Variations on a Theme of Paganini*, based on the last of the *Caprices for Unaccompanied Violin*, No. 24 in a minor, written around 1815, a bravura showpiece that has also inspired compositions from Schumann, Liszt, Brahms, Rachmaninoff, Lloyd Webber, Casella, Dallapiccola, Blacher, and others. Lutosławski explained that “my Variations closely follow Paganini’s model. In each Variation [there are 12 in each work], I translate the violin line for keyboard. Polyharmony often occurs between the two keyboards but tonality remains a clear force with frequent traditional dominant-tonic cadences.”

The Rite of Spring for Piano, Four Hands (1911–13)

Igor Stravinsky

Born June 17, 1882 in Oranienbaum,
near St. Petersburg, Russia

Died April 6, 1971 in New York City

Stravinsky's epochal *The Rite of Spring* came into existence in three versions simultaneously—the full orchestral score and versions for piano solo and piano duet. As with all of Stravinsky's ballets from *The Firebird* through *Agon*, the piano reductions were created specifically for the use of the choreographer and the designer, and subsequently for the dancers' rehearsals, which, in the case, of *The Rite of Spring*, stretched to more than 120 sessions. It was the keyboard versions that first stirred reports of the revolutionary nature of this phenomenal creation. The composition of the score was accomplished between the summer of 1911 and November 1912, and Stravinsky allowed Diaghilev and Pierre Monteux, conductor of the première, their first taste of the music during the intervening April in Monte Carlo, where the Ballet Russe was giving performances of *The Firebird* and *Petrushka*. "With only Diaghilev and myself as audience, Stravinsky sat down to play a piano reduction of the score," Monteux recalled. "Before he got very far, I was convinced he was raving mad. Heard this way, without the color of the orchestra, the crudity of the rhythm was emphasized, its stark primitiveness underlined." Diaghilev chose Nijinsky to do the choreography (though Stravinsky objected to the choice because of the dancer's inexperience as a choreographer and his lack of understanding of the technical aspects of the music), and rehearsals for the première were begun in Berlin by December 1912. Rehearsals proceeded through the winter and early spring, always to piano accompaniment. Stravinsky polished the piano duet version sufficiently for the Russischer Musik Verlag to begin engraving it in January 1913; it was published in this form several weeks before the opening on May 29. (The full orchestral score was not published until 1921.) It was only on May 26, 1913, just three days before the opening, that *The Rite of Spring* was finally played by a symphony orchestra.

The following summary of the stage action of *The Rite of Spring* is excerpted from *The Victor Book of Ballet* by Robert Lawrence:

The plot deals with archaic Russian tribes and their worship of the gods of the harvest and fertility. These primitive peoples assemble for their yearly ceremonies, play their traditional games, and finally select a virgin to be sacrificed to the gods of Spring so that the crops and tribes may flourish. There is a prelude in which the composer evokes the primitive past. Insistent, barbaric rhythms are heard, shifting accent with almost every bar. The first rites of Spring are being celebrated, and a group of adolescents appears. They dance until other members of the tribe enter. Then the full round of ceremonies gets under way: a mock abduction, games of the rival tribes, the procession of the Sage, and the thunderous dance of the Earth. The curtain falls, and there is a soft interlude representing the pagan night. Soon the tribal meeting place is seen again. It is dark and the adolescents circle mysteriously in preparation for the choice of the virgin to be sacrificed to the gods. Their dance is interrupted, and one of the girls is marked for the tribal offering. The others begin a wild orgy glorifying the Chosen One and—in a barbaric ritual—call on the shades of their ancestors. Finally the supreme moment of the ceremony arrives: the ordeal of the Chosen One. It is the maiden's duty to dance until she perishes from exhaustion. Throughout the dance, the music gathers power until it ends with a crash as the Maiden dies.

Program notes by Dr. Richard E. Rodda.

The blossoming career of pianist **Inon Barnatan** takes him to some of the most important music centers and festivals worldwide. In recent seasons, in addition to making his New York recital debut at Carnegie Hall, he has appeared at The Metropolitan Museum of Art, Sala Verdi, the Royal Festival Hall, Wigmore Hall, the Musikverein, the Louvre, Shanghai's Arts Theater, and the Rising Stars series of the Ravinia and Gilmore festivals. In the 07/08 season, the Amsterdam Concertgebouw will present a three-concert project, conceived and organized by Mr. Barnatan, featuring the solo, chamber, and song output

of Schubert's last year. The project will feature Mr. Barnatan along with the Belcea Quartet, baritone Christopher Maltman, and pianist Jonathan Biss, among others. His orchestral appearances include performances with the Houston Symphony, Israel Philharmonic, Jerusalem Symphony, Netherlands Chamber Orchestra, Orchestre de la Suisse Romande, and the Shanghai Symphony. An enthusiastic chamber musician, he has appeared at festivals in the US and Europe with the Jerusalem String Quartet, Cho-Liang Lin, Miriam Fried, Gary Hoffman, and Liza Ferschtman. His debut CD, of piano works by Schubert, was released by Bridge Records in 2006 to enthusiastic critical response; he also appears on Deutsche Grammophon's DG Concert label with the Chamber Music Society. Mr. Barnatan is a member of Chamber Music Society Two.

Pianist **Gilbert Kalish's** profound influence as an educator, and as pianist in myriad performances and recordings, has established him as a major figure in American music-making. He was awarded the Peabody Medal by the Peabody Conservatory in May of 2006 for his outstanding contributions to American music. Having toured last season with Musicians from Marlboro, he appears this season at the Gilmore Festival, performs in Taiwan, and, as a guest artist, plays a series of

concerts with the Emerson and Juilliard quartets. Pianist of the Boston Symphony Chamber Players for 30 years, he was a founding member of the Contemporary Chamber Ensemble, a group that flourished during the 1960s and 1970s in support of new music. He is particularly well known for his partnership of many years with mezzo-soprano Jan DeGaetani, as well as current collaborations with soprano Dawn Upshaw and cellists Timothy Eddy and Joel Krosnik. As an educator and performer he has appeared at the Banff Centre, the Steans Institute at Ravinia, the Marlboro Music Festival, and Music@Menlo; from 1985 to 1997 he served as chairman of the Tanglewood faculty. His discography of some 100 recordings embraces both the classical and contemporary repertoires; of particular note are those made with Ms. DeGaetani and that of Ives' *Concord Sonata*. He is a Distinguished Professor at SUNY Stony Brook. This is Mr. Kalish's second season as an Artist of The Chamber Music Society of Lincoln Center.

A versatile musician, **Anne-Marie McDermott** is at home with a wide range of repertoire, from Bach and Mozart to Prokofiev and Rachmaninov. This season she continues her partnership with violinist Nadja Salerno-Sonnenberg by performing recitals across the US. She also recently appeared with the Los Angeles Chamber Orchestra, was



the curator and featured performer in a three-concert Shostakovich Centennial Celebration at the Chamber Music Society, and presented Bach's *Goldberg Variations* on the Great Performers at Lincoln Center Series. In 2003 she performed the complete Prokofiev piano sonatas together with his complete chamber music works at the Lincoln Center Festival and Chamber Music Northwest, later recording both sets for the Arabesque label. Her other recordings include a critically-praised all-Bach CD that was chosen as *Gramophone* magazine's Editor's Choice. Ms. McDermott, who debuted with the New York Philharmonic in 1997, has appeared with the orchestras of Atlanta, Baltimore, Dallas, Pittsburgh, St. Louis, and Seattle, as well as the Hong Kong Philharmonic and the Brandenburg Ensemble. A winner of the Young Concert Artists Auditions, she is a recipient of the Avery Fisher Career Grant, the Andrew Wolf Memorial Chamber Music Award, and the Joseph Kalichstein Piano Prize. She studied at the Manhattan School of Music with Dalmo Carra, Constance Keene, and John Browning. Ms. McDermott has been an Artist of The Chamber Music Society of Lincoln Center since 1995.

Pianist **André-Michel Schub** has been described by *The New York Times* as "pianistically flawless... a formidable pianist with a fierce integrity." This past summer he appeared at the Glasgow International Piano Festival, the Yale Chamber Music Festival, Ravinia, La Jolla SummerFest, and the Virginia Arts Festival, where he has been Artistic Director of Chamber Music since 1997. Last season, to commemorate the 10th season of the Virginia Arts Festival, he participated in a recording project of Mozart's music. He also made orchestral appearances in Memphis, Santa Barbara, and Williamsburg, Virginia, and played solo recitals in Washington DC and Phoenix. Recipient of a 1977 Avery Fisher Career Grant, he won the 1974 Naumburg International Piano Competition and the 1981 Van Cliburn International Piano Competition. He regularly appears at Mostly Mozart, Tanglewood, Ravinia, the Blossom Festival, Wolf Trap, and the Casals Festival in Puerto Rico. He has performed with the Boston, Chicago, Cincinnati, Dallas, Detroit, St. Louis, and Milwaukee symphonies; the Cleveland and Philadelphia Orchestras; the Los Angeles, New York, and Rochester Philharmonics; the Royal Concertgebouw; the Bournemouth Symphony, and the New York

Pops in Carnegie Hall. Born in France, he was a student of Rudolf Serkin at The Curtis Institute of Music and he is currently a faculty member of the Manhattan School of Music. Mr. Schub has been an Artist of The Chamber Music Society of Lincoln Center since 2002.

The Swiss-born pianist **Gilles Vonsattel** began touring after capturing the top prize at the prestigious 2002 Naumburg International Piano Competition. He made his Alice Tully Hall debut that same year and has since performed with the Utah, Santa Fe, Nashville, and Grand Rapids symphonies, the New Century Chamber Orchestra (with which he toured California), the Fort Worth Chamber Orchestra, and the Boston Pops Orchestra. During the summer of 2007, he gave recitals at France's La Roque d'Anthéron Festival and at Warsaw's Chopin Festival, in addition to performing at the Davos Festival and at Caramoor. He also performed Bartók's Sonata for Two Pianos and Percussion with Jerome Lowenthal at Santa Barbara's Music Academy of the West. He will give his debut recital at Zurich's Tonhalle in December and, in 2008, will present recitals at the Musée d'Orsay in Paris, at Atlanta's Spivey Hall, and at the La Jolla Music Society. In 2006 he won the international piano competition Concours de Genève and his recording of Beethoven's First Piano Concerto with Orchestre de Chambre de Genève will be released at the end of 2007. A member of Chamber Music Society Two, Mr. Vonsattel received his bachelor's degree in political science and economics from Columbia University and his master's degree in music from The Juilliard School, where he studied with Jerome Lowenthal.

Pianist and Co-Artistic Director of the Chamber Music Society, **Wu Han** ranks among the most esteemed and influential classical musicians in the world today. Her career has taken her to many of the world's most prestigious venues, including Lincoln Center, Carnegie Hall, and Washington's Kennedy Center. She has toured North and South America, Europe, and the Far East, and her regular summer festival appearances include Aspen, Santa Fe, Chamber Music Northwest, Caramoor, and Music@Menlo. Wu Han is active as a concerto soloist as well, recently appearing with the Los Angeles Chamber Orchestra in a performance of the Beethoven Triple Concerto. In 2007, with cellist David Finckel, Wu Han gave the world première

129th UMS Season 2007|2008

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of Gabriela Lena Frank's double concerto, *Compadrazgo*. Wu Han is a frequent collaborator with many of today's finest musicians and ensembles, including the Borromeo, Emerson, Pacifica, and St. Lawrence Quartets. With David Finckel, Wu Han performs extensively across the US and Europe and has given three critically-acclaimed Wigmore Hall recitals. In February 2006, Wu Han and David Finckel made their Chamber Music Society of Lincoln Center recital debut. Wu Han's wide-ranging musical activities include the founding of ArtistLed, classical music's first musician-directed, Internet-based recording company. All nine ArtistLed recordings have received critical acclaim and are available via the company's website. The label's *Russian Classics* recording received BBC Music Magazine's coveted Editor's Choice Award. ArtistLed's recent Brahms disc features Wu Han's second solo recording for the label, coupling the composer's Opus 118 Six Pieces for Solo Piano with the two cello sonatas. In recent years, Wu Han and David Finckel have become widely recognized for their initiatives in expanding audiences for classical music, and for guiding the careers of countless young musicians. They are the founders

and Artistic Directors of Music@Menlo, a chamber music festival in Silicon Valley. Prior to launching Music@Menlo, Wu Han and David Finckel served for three seasons as Artistic Directors of La Jolla SummerFest.

UMS ARCHIVES

This evening's concert marks Wu Han's second UMS appearance following her UMS debut performing with the Emerson String Quartet in September 2006 at Rackham Auditorium. Tonight also marks the second appearances of both Anne-Marie McDermott and André-Michel Schub. Ms. McDermott made her UMS debut with the Australian Chamber Orchestra in April 2000; Mr. Schub first appeared on the UMS stage as soloist with the San Francisco Symphony in July 1981. Tonight marks the UMS debut of Inon Barnatan, Gilbert Kalish, and Gilles Vonsattel.

presents

Chicago Classical Oriental Ensemble

Michel Merhej Baklouk, *Percussion*

Kinan Abou-Afach, *Cello*

Hicham Chami, *Qanun*

Aboud Agha, *Vocals*

Dima Orsho, *Vocals*

Youssef Kassab, *Vocals*

Walid Zairi, *'Ud*

Hanna Khoury, *Violin*

Program

Friday Evening, February 8, 2008 at 8:00

Rackham Auditorium, Ann Arbor

Al-fursan at-talatha (The Three Musketeers) ***The Music of Umm Kalthum***

Youssef Kassab

Sama'i Bayyati

Riad al-Sunbati

'Ala Balad il-Mahboub

Zakariyya Ahmad

Ana Fintizarak

al-Sunbati

Ya Nasini (Introduction)

Muhammad al-Qasabji

Madam Teheb Betenker leh

al-Qasabji

Nourek Ya Sit il-Kul

INTERMISSION

*Instrumental**al-Qasabji**Ahmad**Ahmad**al-Qasabji**al-Sunbati**Ahmad***Music from the film *Salaama*****Leh Tilaw'ini****Boukra as-Safar****Habibi Yis'ed Awqatu****Sama'i Rast****Ha Abloh Bukrah****Ghanili Shwaya**

37th Performance of the
129th Annual Season

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The youth performance is funded in part by Target.

Media partnership provided by *The Arab American News*.

Special thanks to Liz and Mohammed Othman, Wadad Abed, Huda Rosen, Rabia Schafie, and Bustan Al-Funun for their participation in this residency.

The Chicago Classical Oriental Ensemble appears by arrangement with the Arabesque Foundation for Arab Culture.

Large print programs are available upon request.

The Legacy of Umm Kulthum

The songstress Umm Kulthum (also known as Om Kalsoum, 1904–1975) dominated the Arabic music stage for most of the 20th century. Music connoisseurs from all over the Arab world looked forward to listening to her live broadcast concerts, which took place on the first Thursday of every month. The luckier connoisseurs were those who could afford to attend her live concerts and those who could afford to travel from all over the Arab world to hear her perform live.

The phenomenal success of Umm Kulthum is due to many interconnected factors. She was schooled in the most sophisticated musical tradition: Islamic religious chant and recitation of the Holy Qur'an; at the same time, she possessed a very beautiful and powerful voice and an inimitable control of vocal ornamentations and improvisations. Initially trained by her father in religious chant, she branched out to the secular world; there she found a wealthy audience of fine music connoisseurs who provided the social and economic maintenance needed for her fame and success.

Next were her shrewd sense of business, an orchestra made up of the most skillful instrumentalists, great poets such as Bayram al-Tunsi and Ahmad Rami, and last but not least, three composers of genius: Muhammad al-Qasabji, Riyad al-Sunbati, and Zakariyya Ahmad. These three colossi, also known as the "Three Musketiers," knew how to compose for her in a way subsequent composers could not. It is, therefore, not surprising that the "golden age" of Umm Kulthum was in the 1930s and 1940s, when the above poets and composers wrote her songs.

—Dr. George Dimitri Sawa, Toronto

Al-Fursan at-Talatha

Muhammad al-Qasabji (1892–1966), a contemporary of Sayyed Darweesh (born less than a month before him), was influenced by Darweesh and shared his interest in Western musical styles. Al-Qasabji, who produced an oeuvre of 360 songs, incorporated European instruments and musical concepts such

as harmony. He played 'ud in Umm Kulthum's *takht*; she performed his songs until 1946.

Zakariyya Ahmad (1896–1961) embodied an indigenous Egyptian style (both in his traditional dress and populist outlook); Dr. Virginia Danielson writes that he was the "greatest composer of colloquial Egyptian music that Umm Kulthum worked with," and explains that his music had a "sing-a-long" quality to it, though with a daunting vocal range. Umm Kulthum performed Ahmad's songs until 1947.

Riyad al-Sunbati (1906–1982) also enjoyed an informal "mentorship" with Sayyed Darweesh and was inspired by him. Al-Sunbati met Umm Kulthum in 1922 and wrote his first song for her in 1928. He composed for her for decades, including numerous *qasa'id* by Ahmad Shawqi. Al-Sunbati favored Western instruments such as cello, bass, accordion, piano, and mandolin.

The Chicago Classical Oriental Ensemble (CCOE) consists of professional musicians from several countries in North America, Europe, the Middle East, and North Africa who perform classical music from the Arabic traditions. Eastern instruments such as 'ud, qanun, buzuq, nay, and riqq are complemented by Western orchestral instruments (violin, viola, cello, and flute). Members of the CCOE are also accomplished arrangers, composers, conductors, and educators, serving as faculty for the annual Heartland Seminar on Arabic Music.

The CCOE presented its debut performance in 2003 at the Oriental Institute in Chicago and has since conducted three nationwide tours. The full 20-member ensemble performed with the Anda-El East West Orchestra during a nationwide tour showcasing Andalusian music in 2004. The CCOE's 2005 tour highlighted contemporary compositions by Middle Eastern composers and included the entire 20-member orchestra with guest artists Yair Dalal and Naser Musa. The Sheikh Sayyed Darweesh CD release tour in 2006 featured the five-member *takht* version of the CCOE along with guest vocalists Youssef Kassab and Albert Agha.

Venues hosting the CCOE have included: Oriental Institute, Chicago; Chicago Cultural

University Musical Society thanks the

Linda and Maurice Binkow Philanthropic Fund

for their support of tonight's performance.

Center; Milwaukee Arab World Fest; University of Michigan, Ann Arbor; United Nations and Symphony Space, New York; Brooklyn Museum of Art; Harvard University, Boston; Kennedy Center for the Performing Arts, Washington, DC; Skirball Cultural Center, Eretz-Siamak Cultural Center, and La Mirada Theatre, Los Angeles; Town Hall, Seattle; and the Place des Arts, Montreal. A webcast of the February 2006 Kennedy Center performance may be viewed at www.kennedy-center.org.

The CCOE represents a unique experience of classical Oriental music in the United States. In 2005, the ensemble was added to the prestigious Artstour roster of the Illinois Arts Council. The CCOE has enjoyed critical acclaim from the American press; the *Washington Post* cited the blending of the vocalists' "amazingly smooth sound with the ensemble's precise rhythms and perfect intonation." *The Los Angeles Times* wrote of the CCOE's "rich textures and roving counter-melodies" and "considerable musical versatility, alternating lush ensemble playing with bursts of individual improvisation." From the *Harvard Crimson*: "All of the musicians delivered virtuo-

sic performances. The vocal performances were outstanding." The *Chicago Reader* noted, "This group brings a historical authenticity to the material and plays it with crackling precision"; the *Seattle Post-Intelligencer* praised the CCOE's "polished performance."

This evening's concert marks the Chicago Classical Oriental Ensemble's UMS debut.

The Chicago-based **Arabesque Foundation for Arab Culture** is dedicated to preserving the heritage of classical Oriental music from the Arab, Turkish, and Armenian traditions through producing concerts and tours, offering educational seminars, and participating in intercultural exchange throughout North America. AFAC sponsors the annual Heartland Seminar on Arabic Music and provides artistic support for the CCOE.

A major component of the Arabesque Foundation's educational program is the presentation of lecture/workshops on Arabic music and culture to young people. Developed since 2002 for audiences ranging from primary grades to college, the "Arabesque" presentation combines live music with a multimedia historical overview of Arab arts and culture. It has been utilized at over 200 schools, colleges, and libraries in the Midwest and on the East Coast.

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Guarneri String Quartet Johannes String Quartet

Arnold Steinhardt, *Violin*
 John Dalley, *Violin*
 Michael Tree, *Viola*
 Peter Wiley, *Cello*

Soovin Kim, *Violin*
 Jessica Lee, *Violin*
 Choong-Jin Chang, *Viola*
 Peter Stumpf, *Cello*

Program

Saturday Evening, February 9, 2008 at 8:00
 Rackham Auditorium • Ann Arbor

William Bolcom

Octet: Double Quartet

Mystic Saraband
 Mit Leidenschaft
 Andantino lamentoso
 Rondeau-Barcarolle

Esa-Pekka Salonen

Homunculus

Johannes String Quartet

Derek Bermel

Passing Through

Guarneri String Quartet

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

Felix Mendelssohn

Octet in E-flat Major for Strings, Op. 20

Allegro moderato ma con fuoco
 Andante
 Scherzo: Allegro leggierissimo
 Presto

38th Performance of the
 129th Annual Season

Tonight's performance is sponsored by the University of Michigan Health System. Special thanks to Robert Kelch, Executive Vice President for Medical Affairs, for his continued and generous support of the University Musical Society.

45th Annual
 Chamber Arts Series

Tonight's performance is supported by the Linda and Maurice Binkow Philanthropic Fund.

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Media partnership provided by WGTE 91.3 FM and *Observer & Eccentric* newspapers.

Special thanks to Andrew Jennings, U-M Department of Composition, and the U-M School of Music, Theatre & Dance for their participation in this residency.

The Guarneri and Johannes String Quartets appear by arrangement with Frank Solomon Associates.

Large print programs are available upon request.

Octet: Double Quartet (2007)

William Bolcom

Born May 26, 1938 in Seattle, Washington

My Octet *Double Quartet* celebrates the relationship of the Guarneri and Johannes Quartets. (In four movements, it also is an homage in places to the celestial Mendelssohn *Octet*; no 16-year-old has a right to write so beautifully and that piece still makes my hair stand on end when I hear it properly played.)

The first movement, "Mystic Saraband," coalesces the two quartets into a body of eight voices little by little. The four violins start, interlaced with each other's group but each in counterpoint with their other quartet member. The merger is complete in the second movement, "Mit Leidenschaft," which explores the other ensemble possibilities of eight players with drama and intensity. In "Andantino lamentoso" I continue what has turned out to be a string of grieving slow movements in my recent symphonic and chamber works (it seems to me to be the mood of our time); but this is followed by a "Rondeau-Barcarolle" which answers the grieving with a kind of joy, perhaps related to the darker Mendelssohn one finds if one looks under the surface.

—William Bolcom

Homunculus (2007)

Esa-Pekka Salonen

Born June 30, 1958 in Helsinki, Finland

In recent years, Esa-Pekka Salonen has been devoting more and more time to composing. One of the stellar conductors of our time, the Finnish musician has been, until this year, at the helm of the Los Angeles Philharmonic and will become Principal Conductor of the Philharmonia Orchestra in London starting with the next season.

As a composer, Mr. Salonen attracted early notice with a series of works that reflected his training in the techniques of the postwar avant-garde. As his conducting career blossomed, he came into contact with an exceptionally wide range of repertoire that has inevitably affected his outlook as a composer. Salonen's current catalog contains over 30 works, more than half of which were written during the last decade. A portrait concert at New York's Miller Theater and the highly acclaimed première of a piano concerto

with Yefim Bronfman and the New York Philharmonic are just two recent signs of Mr. Salonen's rapidly growing recognition as a composer.

Since 1996, Mr. Salonen has composed no fewer than 10 works with orchestra as well as several compositions for solo instruments. However, he has not produced a large body of chamber music as yet, which is part of the reason why his first string quartet, written for the Johannes Quartet, is so eagerly anticipated. The new work was recently premiered at the University of Illinois on February 7, 2008; UMS hosts the second performance, only two days later.

Passing Through (2007)

Derek Bermel

Born 1967

Described by the *Toronto Star* as "an eclectic with wide-open ears," Derek Bermel is one of today's most celebrated and vibrant young American composers. Currently serving as Music Alive Composer-in-Residence of the American Composers Orchestra at Carnegie Hall, his musical palette encompasses a rich variety of musical genres, including classical, jazz, pop, rock, blues, gospel, and myriad folk traditions.

Mr. Bermel reflects on the composition of *Passing Through*:

I spent the summer of 2007 at the Copland House, working on a short movement for the Guarneri Quartet. It was a unique opportunity to contemplate the contributions of these legendary artists who transformed concert music in America. I began thinking about what it means to live a life in music, to become part of its history, a permanent fixture in the firmament by whose light others find their way. *Passing Through* is dedicated to Amber Miller, who taught me about beginnings.

Octet in E-flat Major for Strings, Op. 20 (1825)

Felix Mendelssohn

*Born February 3, 1809 in Hamburg, Germany
Died November 4, 1847 in Leipzig*

Mendelssohn wrote his Octet in 1825, the same year Beethoven composed his String Quartet in B-

flat Major (Op. 130) which originally ended with the Great Fugue. At 55, Beethoven was nearing the end of his career; the 16-year-old Mendelssohn was just starting his. Much ink has been spilled over who was “modern” and who was “conservative,” who was “Classical” and who was “Romantic.” Mendelssohn never tried to explode Classical forms the way Beethoven did in his late quartets, with unconventional movement sequences and dramatic interruptions. Yet the younger composer infused those Classical forms with a new energy in ways that were absolutely unheard of. He invented a whole new genre with his Octet, which calls for what can be considered either a large chamber group or a very small orchestra. Mendelssohn noted in his manuscript:

This Octet must be played by all instruments in symphonic orchestral style. Pianos and fortes must be strictly observed and more strongly emphasized than is usual in pieces of this character.

Yet there were really no other “pieces of this character” to speak of! True, Louis Spohr had written some works for eight string players, but those were double quartets, conceived as dialogs between two separate groups. Mendelssohn, on the other hand, treated his eight players as a single, integrated unit, which was a totally unprecedented procedure.

As for the young prodigy’s melodic style, one need only compare the Octet’s opening with Haydn’s *String Quartet in B-flat Major* from Op. 76, known as the “Sunrise” on account of its gently ascending first theme. Mendelssohn was apparently inspired by that opening, but Haydn’s theme is to Mendelssohn’s what a sunrise would be to a solar flare. The Octet begins with a true stroke of genius, with a continuation that is in every way worthy of that exceptional opening.

In all four movements, Classical gestures are similarly magnified and expanded upon. The second movement, in *c* minor, is full of Romantic feeling. It begins and ends in a gentle pianissimo, evoking a nocturnal mood, but there are some extremely powerful emotional outbursts in between. The third movement is the first in a long line of Mendelssohnian scherzos in a very fast tempo and of a light and impish character. It is cast in a modified sonata form and is, therefore, not really a scherzo, structurally speaking. Felix didn’t take the time to relax in a contrasting trio section as one

might have expected in a scherzo. In the concluding Presto, finally, the young composer pulled out all the stops. He wrote a brilliant fugue, partly as a bow to the music of the Baroque which he had already begun to study and which would play such an important role in his life later on. The quote from Handel’s *Messiah* (“And He shall reign for ever and ever”) cannot be missed. But there is also plenty of playfulness in the movement, along with some harmonic surprises that would have made Handel—and probably Beethoven, too—raise his eyebrows in disbelief mixed with admiration.

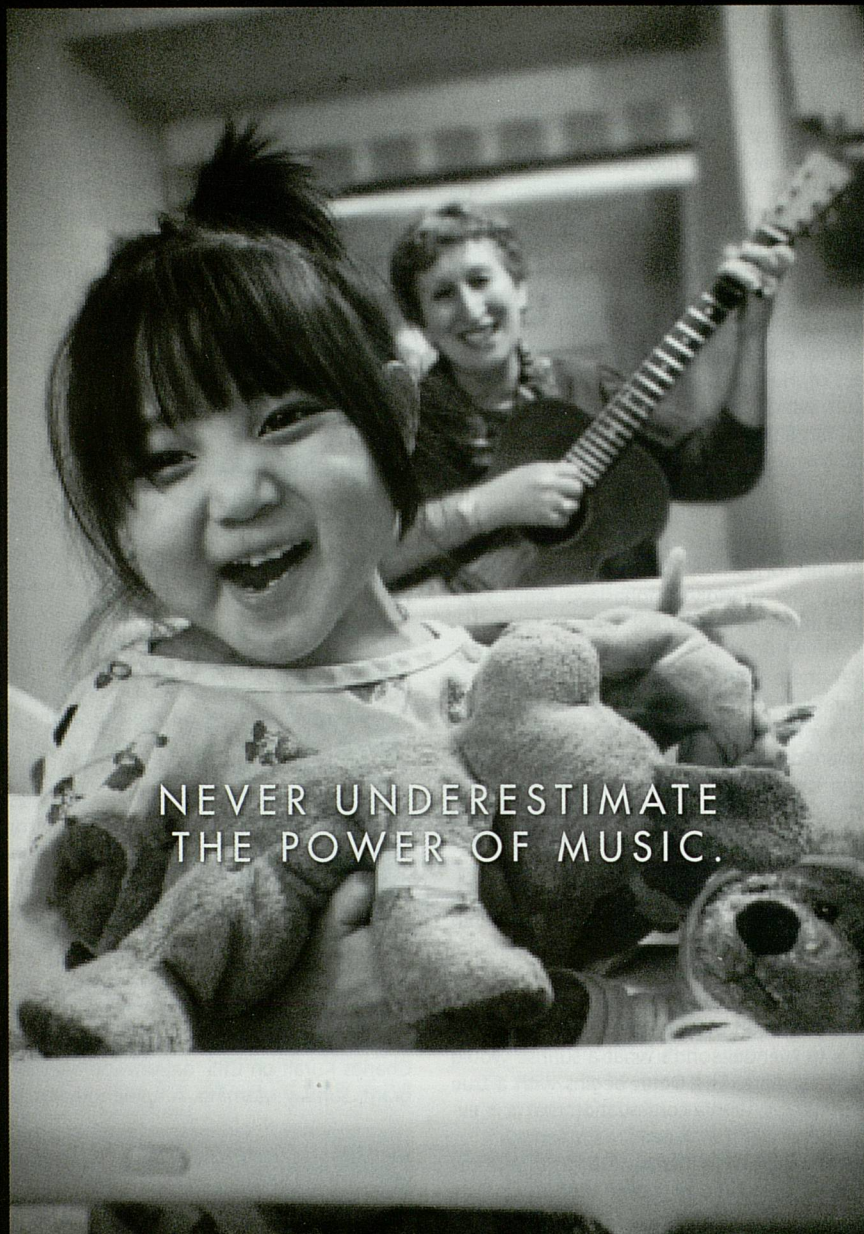
Program note by Peter Laki.

The renowned **Guarneri String Quartet** “is among the most revered and enduring ensembles of its kind in the world” (National Public Radio) and has circled the globe countless times since it was formed in 1964, playing in the most prestigious halls in North and South America, Mexico, Europe, Asia, and Australia. The Guarneri String Quartet has announced its retirement at the completion of the 08/09 season. In the coming seasons the quartet will celebrate by doing what it does best—touring extensively throughout the US as they have for nearly 45 years. These performances also include their annual Metropolitan Museum of Art concert series, instituted in 1965, as well as a collaboration with the Johannes String Quartet. The ensemble also makes its annual tour to Europe this winter.

The Guarneri has been featured on many television and radio specials, documentaries, and educational presentations both in North America and abroad. They have been interviewed by Charles Kuralt on CBS’ nationwide television program, *Sunday Morning*. A full-length film entitled



Guarneri String Quartet



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High Fidelity—The Guarneri String Quartet was released nationally, to great critical and public acclaim, in the fall of 1989 (the film was directed and produced by Allan Miller who was also the director/producer of the Academy Award-winning documentary, *From Mozart to Mao*, which dealt with Isaac Stern's visit to China). The quartet is also the subject of various books including *Quartet* by Helen Drees Rutten cutter (Lippincott & Crowell, 1980), *The Art of Quartet Playing: the Guarneri in Conversation with David Blum* (Alfred A. Knopf, 1986), and Arnold Steinhardt's *Indivisible by Four: A String Quartet in Pursuit of Harmony* (Farrar, Straus, and Giroux, 1998).

In addition to mastering the finest works in the existing quartet repertoire, the Guarneri String Quartet is committed to performing and popularizing works by today's foremost composers. In the spring of 2008 the quartet, in collaboration with the Johannes String Quartet, will premiere new works by acclaimed American composers William Bolcom and Derek Bermel. In the 03/04 season, they gave the first performance of *String Quartet No. 5* (In Search of La Vita Nuova) written for them by the award-winning American composer, Richard Danielpour. Mr. Danielpour had previously written a concerto for string quartet and orchestra, commissioned by the National Symphony Orchestra and written expressly for the Guarneri String Quartet. It was premiered with the NSO in the Kennedy Center under the direction of Leonard Slatkin in January 2000 followed by its New York premiere at Carnegie Hall later that same month. In the 01/02 season, the Guarneri gave the first performances of *String Quartet No. 5*, written for them by Lukas Foss and this work remains in their active repertoire.

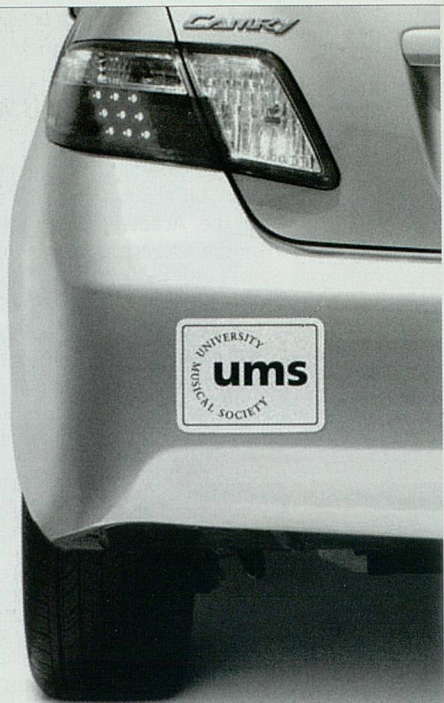
In 1982, Mayor Koch presented the Quartet with the first New York Seal of Recognition. The Quartet was awarded Honorary Doctorate degrees by the University of South Florida (1976) and the State University of New York (1983). In 1992, the Guarneri String Quartet became the only quartet to receive the prestigious Award of Merit from the Association of Performing Arts Presenters in New York City. The Quartet continues their longstanding series and residency at the University of Maryland where they are on the faculty. In 2004, the Guarneri received the Richard J. Bogomolny National Service Award from Chamber Music America. This is CMA's highest honor, given annually to an individual or ensemble for a lifetime of service and achievement in the field. In

2005, Guarneri received the Ford Honors Award from the University Musical Society of the University of Michigan where they have performed 30 times over the past 40 years.

Several of the Quartet's recordings on both RCA Red Seal and Philips have won international awards, including its recent recording of Juan Crisostomo de Arriaga's *String Quartet Nos. 1-3* (Philips), which won the 1996 Deutsche Schallplattenkritik Award in Germany. Among its other award-winning recordings are collaborations with such artists as Artur Rubinstein, Pinchas Zukerman, and Boris Kroyt and Mischa Schneider of the Budapest Quartet. They have also recorded on the Arabesque label Mendelssohn's *String Quartet No. 3* and its first-ever recording of the great Mendelssohn *Octet*, Op. 20, in collaboration with the Orion Quartet.

The **Johannes String Quartet** consists of four outstanding musicians who take time away from their busy careers to pursue their love of the string quartet literature. This quartet brings together the Principal cello of the Los Angeles Philharmonic, the Principal viola of the Philadelphia Orchestra, the first American to win the Paganini Violin Competition in 24 years, and a Concert Artist Guild International Competition Winner, and has been praised by listeners and critics alike for its special combination of passion, warmth, elegance, and poetry. Each member has spent numerous summers at the celebrated Marlboro Music Festival in Vermont, birthplace of many of the world's renowned ensembles. New York appearances include their recent Carnegie Hall debut as well as frequent performances on the Schneider Series at the New School and the Peoples' Symphony Concerts at Town Hall.

Since the Johannes made its acclaimed debut there in 1998, the Chamber Music Society of Philadelphia has played a major role in launching the Quartet, presenting them regularly each season, including a two-concert series of the complete Beethoven opus 18 quartets. Their debut was described by the *Philadelphia Inquirer* as having "accurate intonation, vigorous interaction, and careful regard for the details in the score...the passion and attack that characterize the best of quartet playing." Current season highlights include their annual appearance in Philadelphia, a return to The Schneider Concert Series in New York and their third appearance at the Santa Fe Chamber Music Festival.



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Forthcoming is the world première of a new octet written for the Johannes Quartet and the renowned Guarneri Quartet by award-winning composer William Bolcom, to be commissioned by the Music Accord consortium of presenters. In addition to this work, the quartet will also première

a new string quartet to be written for them by Esa-Pekka Salonen.

Recent highlights include performances in Chicago; Hancher Auditorium at the University of Iowa; The Kennedy Center in Washington DC; Los Angeles, CA; Norfolk, VA; Phoenix, AZ; Schenectady, NY; and Storrs, CT. The Quartet has also been heard around the country through broadcasts on NPR's *Performance Today* and MPR's *St. Paul Sunday*.



Johannes String Quartet

UMS ARCHIVES

This evening's concert marks the Guarneri String Quartet's 31st appearance under UMS auspices. The Quartet made their UMS debut in February 1971 at Rackham Auditorium and were honored with the UMS Distinguished Artist Award in May 2005.

Tonight marks the Johannes String Quartet's UMS debut.

ums

presents

Wu Man and the Bay Area Shawm Band

Wu Man, *Pipa*
Zhang Yu, *Souna*
Wanpeng Guo, *Sheng*
Hong Wang, *Guanzi, percussion*
Xian Lu, *Dizi*

Program

Sunday Afternoon, February 10, 2008 at 4:00
Rackham Auditorium • Ann Arbor

*This afternoon's repertoire will be announced by the artists
from the stage.*

39th Performance of the
129th Annual Season

Global Series: Asia

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The 07/08 Family Series is sponsored by Toyota.

Funded in part by the National Endowment for the Arts, which believes that a great nation deserves great art.

Special thanks to Tzywen Gong, U-M Center for Chinese Studies, Elaine Sims, U-M Gift of Arts Program, and the U-M School of Music, Theatre & Dance for participation in this residency.

Wu Man and the Bay Area Shawm Band appear by arrangement with Opus 3 Artists, New York, NY.

Large print programs are available upon request.

Traditional shawm-band musicians, often male farmers in China, perform daily life celebration music in and around their villages, most regularly at weddings, funerals, and market fairs. The instruments they play are the *suona*, *sheng*, *guzhen*, and percussion, and their style is alternative to the religious rituals of the Daoists. Since the early 1980s, many young, talented Chinese artists and musicians have immigrated to the West producing a new wave of talent that has created a considerable impact on the Western world—especially in the areas of art, film, fashion, and music. Wu Man's idea is to work with some of these musicians now living in the US and to find new ways of connecting with the ancient traditions of the Chinese shawm band.

This afternoon, the music and musicians are quite different from traditional Chinese shawm bands. Wu Man has assembled musicians from the San Francisco Bay Area each of who are conservatory-trained masters of their instruments. Tonight they will perform music from the Northern provinces of Hebei, Xian, and Shang Dong, and the Southern part of China known as the Shang-hai region.

Wu Man is an internationally renowned pipa virtuoso, cited by *the Los Angeles Times* as "the artist most responsible for bringing the pipa to the Western World." The pipa is a lute-like Chinese instrument with a history of more than two thousand years. Having been brought up in the Pudong School of pipa playing, one of the most prestigious classical styles of Imperial China, Wu Man is now recognized as an outstanding exponent of the traditional repertoire as well as a leading interpreter of contemporary pipa music by today's most prominent composers such as Terry Riley, Philip Glass, Lou Harrison, Tan Dun, Bright Sheng, Chen Yi, Zhou Long, and Bun-Ching Lam.

Wu Man continually collaborates with some of the most distinguished musicians and conductors performing today, such as Yo-Yo Ma, David Zinman, Yuri Bashmet, Cho-liang Lin, Dennis Russell Davies, Christoph Eschenbach, Gunther Herbig, Esa-Pekka Salonen, Michael Stern, David Robertson, and the Kronos Quartet. She is a principal member of Yo-Yo Ma's Silk Road Project, an artistic and educational organization founded by Mr. Ma to study the ebb and flow of ideas along

the ancient trade route, and performs regularly throughout the US and Europe with Mr. Ma as part of the project. Wu Man also often performs and records with the groundbreaking Kronos Quartet.

Wu Man has performed as soloist with many of the world's major orchestras, including the Austrian ORF Radio Symphony Orchestra, Chicago Symphony Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic New Music Group, New York Philharmonic, and the Stuttgart Chamber Orchestra. Her touring has taken her to the major music halls of the world including Carnegie Hall, Amsterdam's Concertgebouw, the Great Hall in Moscow, the Kennedy Center, Lincoln Center, Opera Bastille, Royal Albert and Royal Festival Halls, and the Theatre de la Ville. She has performed at many international festivals including the WOMAD Festival, Bang on a Can Festival, Festival d'Automne in Paris, Henry Wood's BBC Promenade, Hong Kong Arts Festival, La Jolla Summerfest, Le Festival de Radio France, Lincoln Center Festival, NextWave!/BAM, Ravinia Festival, Silk Road Festival, Tanglewood, and the Yatsugat-ake Kogen Festival in Japan.

Highlights of Wu Man's current season include performances throughout the US with a shawm band, an ensemble performing an ancient style of Chinese folk music that dates back to the 16th century. Performing on the shawm (a long reed instrument) and percussion, shawm bands are an integral part of village ceremonies and provide an extreme contrast to the refined world of the pipa. Wu Man and the shawm band will perform at Carnegie's Zankel Hall in February 2008, as well as in Ann Arbor, Nashville and Seattle. Additionally this season in the U.S., Wu Man performs Lou Harrison's Concerto for Pipa with the Kansas City Symphony, and performs with the Kronos Quartet in Atlanta, Syracuse and at the University of Maryland. She also gives recitals throughout the country in repertoire including the multimedia work *Ancient Dances* by Chen Yi, which Wu Man premiered in the 2005/06 season, and music from her album *Wu Man and Friends*, which she performs with folk musicians from Uganda, Ukraine and the southern Appalachian Mountains. Abroad, Wu Man performs *Ancient Dances* at the Theatre de la Ville in Paris, Harrison's Pipa Concerto with the National Symphony Orchestra of Mexico, and in recital at the Miho Museum in Japan. Wu Man will tour China and



Wu Man

Japan with the Silk Road Ensemble, including a performance at the Special Olympics in Shanghai, and performs at the Barbican in London with the Kronos Quartet in summer 2008.

A major participant in the performance of new and contemporary music, Wu Man has given several world premières throughout the past few seasons. During the 05/06 season Wu Man premiered *Ancient Dances*, a multimedia work by Chen Yi and Wu Man that combines projections of Chinese calligraphy with pipa music, exploring the connections between the two ancient Chinese traditions. She gave the world première of *Ancient Dances* in November 2005 in Philadelphia, and the New York première in April 2006 at Carnegie's Zankel Hall; and continues to perform the work throughout the US and Europe. Wu Man and the Kronos Quartet gave the world première of a Terry Riley's *Cusp Of Magic*, written for Wu Man and the Quartet, at UC Berkeley's Hertz Hall in May 2005 and the New York première at Zankel Hall in April 2006.

Additional world premières performed by Wu Man include Chen Yi's *Ning!* with Yo-Yo Ma at Carnegie Hall; Bright Sheng's concerto *Nanking!Nanking!* with Germany's NDR Radio

Symphony Orchestra directed by Christoph Eschenbach, as well as Sheng's *Songs for Cello and Pipa* première at the White House with Mr. Ma, and the chamber opera *Silver River* première at the Santa Fe Chamber Music Festival and the Spoleto Festival 2000 USA; Ye Xiaogang's *Pipa* concerto with Germany's RSO Radio Symphony Orchestra, directed by Gunther Herbig; Lou Harrison's *Concerto for Pipa and Orchestra* with the Stuttgart Chamber Orchestra for Lincoln Center's Great Performances, directed by Dennis Russell Davies; and Tan Dun's *Ghost Opera* with the Kronos Quartet at the Brooklyn Academy of Music. Wu Man gave the world première of Philip Glass' *Sound of a Voice*, a music theater piece, at the American Repertory Theater in Boston during the 04/05 season.

Wu Man collaborated with Philip Glass and five other world musicians on *Orion*, a seven-movement work comprised of music drawn from the indigenous traditions of Australia, China, Canada, the Gambia (Africa), Brazil, India, and Greece commissioned by Cultural Olympiad in Athens. Wu Man gave the world première of the work with the Philip Glass Ensemble and featured soloists in 2004 in Athens.

Wu Man has recorded several albums on various labels, including a recording of Tan Dun's *Ghost Opera* with the Kronos Quartet on Nonesuch, a solo recording, *Wu Man—Pipa From a Distance* for Naxos, several other solo recordings for Nimbus Records, and two recordings with the Silk Road Ensemble and Yo-Yo Ma for Sony Classical. Wu Man's recent releases include a CD of world music entitled *Wu Man and Friends* on the Traditional Crossroads label, and a recording of *Orion* with the Philip Glass Ensemble for the Orange Mountain label. Nonesuch released a new recording with the Kronos Quartet, Wu Man, and singer Asha Bhosle called *You've Stolen My Heart* in August 2005, which was nominated for a Grammy Award for "Best Contemporary World Music Album." The album pays homage to the composer of classic Bollywood songs, Rahul Dev Burman. Upcoming recordings for Wu Man include Terry Riley's *Cusp of Magic* with the Kronos Quartet on Nonesuch, scheduled for release in Fall 2007, as well as a recording of Lou Harrison's *Pipa Concerto* with the Chicago Symphony Orchestra on CSOResound, and a new album with the Silk Road Ensemble on Sony/BMG.

Born in Hangzhou, China, Wu Man studied with Lin Shicheng, Kuang Yuzhong, Chen Zemin, and Liu Dehai at the Central Conservatory of Music in Beijing where she became the first recipient of a master's degree in pipa. When in China, Wu Man received first prize in the First National Music Performance Competition. She also participated in premières of works by a new generation of Chinese composers. Wu Man currently resides in San Diego and formerly lived in Boston for 12 years where she was selected as a Bunting Fellow at the Radcliffe Institute of Advanced Study at Harvard University. Wu Man was selected by Yo-Yo Ma as the winner of the City of Toronto Glenn Gould Protégé Prize in music and communication. She is also the first artist from China to have performed at the White House. For more information on Wu Man, please visit www.wumanpipa.org.

This afternoon's concert marks the UMS debut of both Wu Man and the Bay Area Shawm Band.



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UMS/Experience

• UMS EDUCATION PROGRAMS

www.ums.org/education

UMS's Education and Audience Development Program deepens the relationship between audiences and art and raises awareness of the impact the multi-disciplinary performing arts and education can have by enhancing the quality of life of our community. The program creates and presents the highest quality arts education experiences to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration. Details about all educational events and residency activities are posted one month before the performance date. Join the UMS Email Club to have updated event information sent directly to you. For immediate event information, please email umsed@umich.edu, or call the numbers listed below.

ADULT & COMMUNITY ENGAGEMENT

Please call 734.647.6712 or email umsed@umich.edu for more information.

The UMS Adult and Community Engagement Program serves many different audiences through a variety of educational events. With over 100 unique regional, local, and university-based partnerships, UMS has launched initiatives for the area's Arab-American, Asian, African, Mexican/Latino, and African-American audiences. Among the initiatives is the creation of the NETWORK, a program that celebrates

world-class artistry by today's leading African and African-American performers.

UMS has earned national acclaim for its work with diverse cultural groups, thanks to its proactive stance on partnering with and responding to individual communities. Though based in Ann Arbor, UMS Audience Development programs reach the entire southeastern Michigan region.

Public Programs

UMS hosts a wide variety of educational events to inform the public about arts and culture. These events include

- **PREPs** – Pre-performance lectures
- **Meet the Artists** – Post-performance Q&A with the artists
- **Artist Interviews** – Public dialogues with performing artists
- **Master Classes** – Interactive workshops
- **Panels/Round Tables** – In-depth adult education related to a specific artist or art form
- **Artist-in-Residence** – Artists teach, create, and meet with community groups, university units, and schools

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 07/08 season. These programs provide opportunities for students and members of the University community to further appreciate the artists on the UMS series.

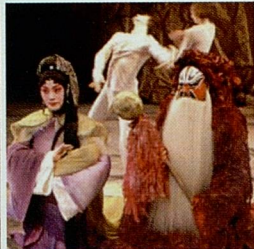


The NETWORK: UMS African American Arts Advocacy Committee

Celebrate. Socialize. Connect.
734.615.0122 | www.ums.org/network

The NETWORK was launched during the 04/05 season to create an opportunity for African-

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- Press Room
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UMS Performance
Calendar



◀ Sep 2007 ▶

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

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Americans and the broader community to celebrate the world-class artistry of today's leading African and African-American performers and creative artists. NETWORK members connect, socialize, and unite with the African-American community through attendance at UMS events and free pre- or post-concert receptions. NETWORK members receive ticket discounts for selected UMS events; membership is free.

07/08 WINTER NETWORK PERFORMANCES

- Jazz at Lincoln Center Orchestra:
Love Songs of Duke Ellington
- Celebration of the Keyboard
- Ahmad Jamal
- SFJAZZ Collective: *A Tribute to Wayne Shorter*
- Urban Bush Women/Compagnie Jant-Bi:
Les écailles de la mémoire (The scales of memories)
- Bobby McFerrin, Chick Corea, and Jack DeJohnette

UMS YOUTH, TEEN, AND FAMILY EDUCATION

Please call 734.615.0122 or email umsyouth@umich.edu for more information.

UMS has one of the largest K–12 education initiatives in the state of Michigan. Designated as a “Best Practice” program by ArtServe Michigan and the Dana Foundation, UMS is dedicated to making world-class performance opportunities and professional development activities available to K–12 students and educators.

UMS Youth

07/08 Youth Performance Series

These world-class daytime performances serve pre-K through high school students. The 07/08 season features special youth presentations of Shen Wei Dance Arts, *Pamina Devi*: A

Cambodian Magic Flute, Sphinx Competition Honors Concert, Chicago Classical Oriental Ensemble, Wu Man and the Bay Area Shawm Band, SFJAZZ Collective, and Urban Bush Women/Compagnie Jant-Bi. Tickets range from \$3-6 depending on the performance and each school receives free curriculum materials.

Teacher Workshop Series

UMS is part of the Kennedy Center Partners in Education Program, offering world-class Kennedy Center workshop leaders, as well as workshops designed by local arts experts, to our community. Both focus on teaching educators techniques for incorporating the arts into classroom instruction.

K–12 Arts Curriculum Materials

UMS creates teacher curriculum packets, CDs, and DVDs for all of the schools participating in UMS's Youth Education Program. UMS curricular materials are available online at no charge to all educators. All materials are designed to connect the curriculum via the Michigan State Benchmarks and Standards.

Teacher Appreciation Month!

March 2008 has been designated UMS Teacher Appreciation Month. All teachers will be able to purchase tickets for 50% off at the venue on the night of the performance (subject to availability). Limit of two tickets per teacher, per event. Teachers must present their official school I.D. when purchasing tickets. Check out the UMS website at www.ums.org for March events!

School Fundraisers/Group Sales

Raise money for your school and support the arts. UMS offers a wide range of fundraising opportunities and discount programs for schools. It is one of the easiest and most rewarding ways to raise money for schools. For information contact umsgroupsales@umich.edu or 734.763.3100.

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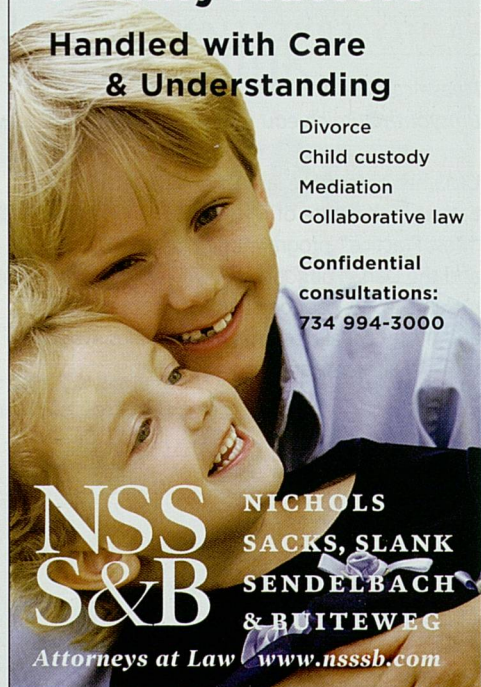
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Teacher Advisory Committee

This group of regional educators, school administrators, and K–12 arts education advocates advises and assists UMS in determining K–12 programming, policy, and professional development.

UMS is in partnership with the Ann Arbor Public Schools and the Washtenaw Intermediate School District as part of the Kennedy Center: Partners in Education Program. UMS also participates in the Ann Arbor Public Schools' "Partners in Excellence" program.

UMS Teen Programs

Teen Tickets

Teens can attend UMS performances at significant discounts. Tickets are available to teens for \$10 the day of the performance (or on the Friday before weekend events) at the Michigan League Ticket Office and \$15 beginning 90 minutes before the performance at the venue. One ticket per student ID, subject to availability.

Breakin' Curfew

Saturday, May 3, 8 PM

Power Center

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this annual performance highlighting the area's best teen performers.

UMS Family Programs

UMS is committed to programming that is appropriate and exciting for families. Please visit the family programs section of www.ums.org for a list of family-friendly performance opportunities.

The 07/08 family series is sponsored by **TOYOTA**

Family Days

Saturday, March 8 and Sunday, March 9, 2008

Area community organizations, libraries, arts centers, museums, and performance groups collaborate on this yearly festival designed for all families. Details of Ann Arbor Family Days will be announced at <http://www.annarbor.org/familydays/>.

Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. Designed to nurture and create the next generation of musicians and music lovers, the Classical Kids Club allows students in grades 1–8 to purchase tickets to all classical music concerts at a significantly discounted rate. Parents can purchase up to two children's tickets for \$10 each with the purchase of a \$20 adult ticket beginning two weeks before the concert. Seating is subject to availability. UMS reserves a limited number of Classical Kids Club tickets to each eligible performance—even those that sell out! For information, call 734.764.2538 or sign up for the UMS Email Club and check the box for Classical Kids Club.

Education Program Supporters

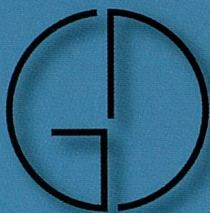
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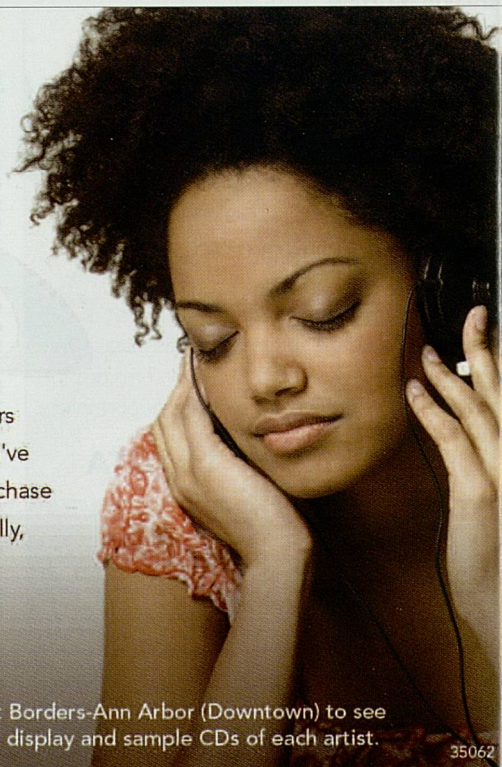
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• UMS STUDENT PROGRAMS

www.ums.org/students

UMS offers five programs designed to fit students' lifestyles and save students money. Each year, 15,000 students attend UMS events and collectively save \$300,000 on tickets through these programs. UMS offers students additional ways to get involved in UMS, with internship and work/study programs, as well as a UMS student advisory committee.

Half-Price Student Ticket Sales

At the beginning of each semester, UMS offers half-price tickets to college students. A limited number of tickets are available for each event in select seating areas. Simply visit www.ums.org/students, log in using your U-M unique name and Kerberos password, and fill out your form. Orders will be processed in the order they are received. You will pay for and pick up your tickets at a later date at the Michigan League Ticket Office.

Winter Semester: Begins Sunday, January 6, 2008 at 8 pm and ends Tuesday, January 8 at 8 pm.

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Rush Tickets

Sometimes it pays to procrastinate! UMS Rush Tickets are sold to college students for \$10 the day of the performance (or on the Friday before weekend events) and \$15 beginning 90 minutes before the event. Rush Ticket availability and seating are subject to Ticket Office discretion. Tickets must be purchased in person at the Michigan League Ticket Office or at the performance venue ticket office. Just bring your valid college ID. Limit two tickets per student.

UMS Student Card

Worried about finding yourself strapped for cash in the middle of the semester? The UMS Student Card is a pre-paid punch system for Rush Tickets. The Card is valid for any event for which Rush Tickets are available, and can be used up to *two weeks* prior to the performance. The UMS Student Card is available for \$50 for 5 performances or \$100 for 10 performances. Please visit www.ums.org/students to order online.

Arts & Eats

Arts & Eats combines two things you can't live without—great music and free pizza—all in one night. For just \$15, you get great seats to a UMS event (at least a 50% savings) and a free pizza dinner before the concert, along with a brief talk by a seasoned expert about the performance. Tickets go on sale approximately two weeks before the concert.

07/08 Arts & Eats Events:

- Yuja Wang, Sun. 1/20
- Christian Tetzlaff, Thurs. 2/14
- San Francisco Symphony, Fri. 3/14
- Bobby McFerrin, Chick Corea, Jack DeJohnette, Sat. 4/19

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Arts Adventure Series

UMS, the U-M School of Music, Theatre & Dance, and Arts at Michigan have teamed up to offer the Arts Adventure Series, a package of three events each semester for just \$35.

Arts at Michigan offers several programs designed to help students get involved in arts and cultural opportunities at the University of Michigan. Please visit www.arts.umich.edu for the latest on events, auditions, contests, funding for arts initiatives, work and volunteer opportunities, arts courses, and more.



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Internships and College Work-Study

Internships with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. For more information, please call 734.615.1444.

Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming, and production. If you are a University of Michigan student who receives work-study financial aid and are interested in working at UMS, please call 734.615.1444.

Student Advisory Committee

As an independent council drawing on the diverse membership of the University of Michigan community, the UMS Student Advisory Committee works to increase student interest and involvement in the various programs offered by UMS by fostering increased communication between UMS and the student community, promoting awareness and accessibility of student programs, and promoting the student value of live performance. For more information or to participate on the Committee, please call 734.615.6590.

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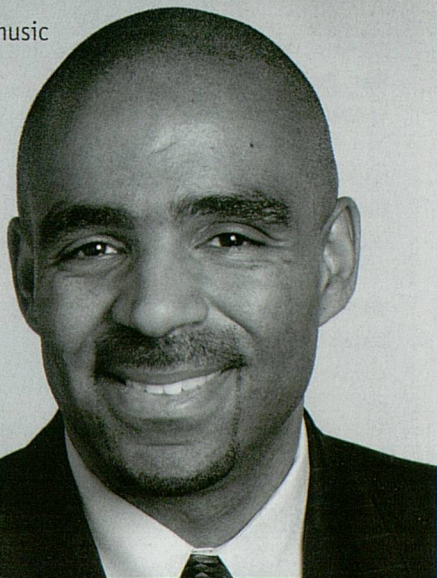
Aaron Dworkin, '97, MM'98

Founder and president of the Sphinx Organization for minorities in the classical arts, accomplished violinist, 2005 MacArthur Fellow, poet, film producer and director, Alumni Association member



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Wed, Jan 16, 5:30 pm, Hill Auditorium
Jazz at Lincoln Center Orchestra
Speaker: Ellen Rowe

Sat, Feb 2, 5:30 pm, Rackham Building
A Celebration of the Keyboard
Speaker: Arthur Greene

Sat, Feb 9, 5:30 pm, Rackham Building
**Guarneri/Johannes
String Quartets**
Speaker: William Bolcom

Thurs, Feb 14, 5:30 pm, Rackham Building
Christian Tetzlaff
Speaker: Stephen Shipps

Fri, March 14, 5:30 pm, Rackham Building
San Francisco Symphony
Speaker: Steven Whiting

Fri, March 21, 5:30 pm, Rackham Building
Bach's St. Matthew Passion
Speaker: Anne Parsons

Wed, April 2, 5:30 pm, Rackham Building
Lang Lang
Speaker: Kenneth C. Fischer



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**A Song to Remember:
Chopin at the Kempf House**

Friday, February 22, 2008, 7 PM
Hosts: Ewa and Rafal Sobotowski

A Fall Harvest Adventure—S.A.

Friday, March 7, 2008, 7 PM
Hosts: Katherine and Damian Farrell

All That Jazz

Saturday, March 15, 2008, 7 PM
Hosts: Kathleen Nolan and
Doug Kelbaugh

Cinco de Mayo

Saturday, May 3, 2008, 7 PM
Hosts: Jean and Arnold Kluge

If These Walls Could Talk

Saturday, May 17, 2008, 6-8 PM
Hosts: Sue and Jim Kern

Rhythms of the Night

Friday, May 30, 2008, 6-9 PM
Host: Newcombe Clark



UMS/Support

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

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We could not present our season without the invaluable financial support of individual donors. Ticket revenue only covers half of the cost of our performances and educational events. UMS donors help make up the difference. If you would like to make a gift, please fill out and mail the form on page P/40 or call 734.647.1175.

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UMS Advisory Committee

The UMS Advisory Committee is an organization of over 70 volunteers who contribute approximately 7,000 hours of service to UMS each year. The purpose of the Advisory Committee is to raise funds for UMS's nationally-acclaimed arts education program through the events listed below. In addition, Advisory Committee members and friends provide assistance in ushering at UMS youth performances and assist in various other capacities throughout the season. Meetings are held every two months and membership tenure is three years. Please call 734.647.8009 to request more information.

Delicious Experiences

These special events are hosted by friends of UMS. The hosts determine the theme for the evening, the menu, and the number of guests they would like to entertain. It's a wonderful way to meet new people!

Ford Honors Program and Gala May 10, 2008

This year's program will honor renowned flutist James Galway as he receives the UMS Distinguished Artist award. Following the program and award presentation, the UMS Advisory Committee will host a gala dinner to benefit UMS Education programs. Please call 734.647.8009 for more information.

On the Road with UMS

Last September, over 300 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$80,000 to support UMS educational programs.

UMS Ushers

Without the dedicated service of UMS's Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books, and providing that personal touch which sets UMS events apart from others.

The UMS Usher Corps is comprised of over 500 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. Orientation and training sessions are held each fall and winter, and are open to anyone 18 years of age or older. Ushers may commit to work all UMS performances in a specific venue or sign up to substitute for various performances throughout the concert season.

If you would like information about becoming a UMS volunteer usher, contact our Assistant Ticketing Manager, Front of House, Suzanne Davidson, at 734.615.9398 or e-mail fohums@umich.edu.



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The exciting presentations described in this program book are made possible by the generous support of UMS donors—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 47% of the costs associated with presenting our season of vibrant performances and educational programs. UMS donors—through their generous annual contributions—help make up the difference. In return, they receive a wide variety of benefits, including the opportunity to purchase tickets prior to public sale.

For more information, please call the Development Office at 734.647.1175 or visit www.ums.org.

Contact us for details on the specific benefits of each level

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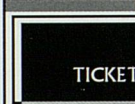
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1.27 **Babar (Family Concert)**
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3.8 **Latin Fire**
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4.18 **La Traviata**

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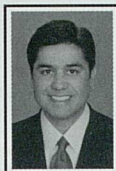
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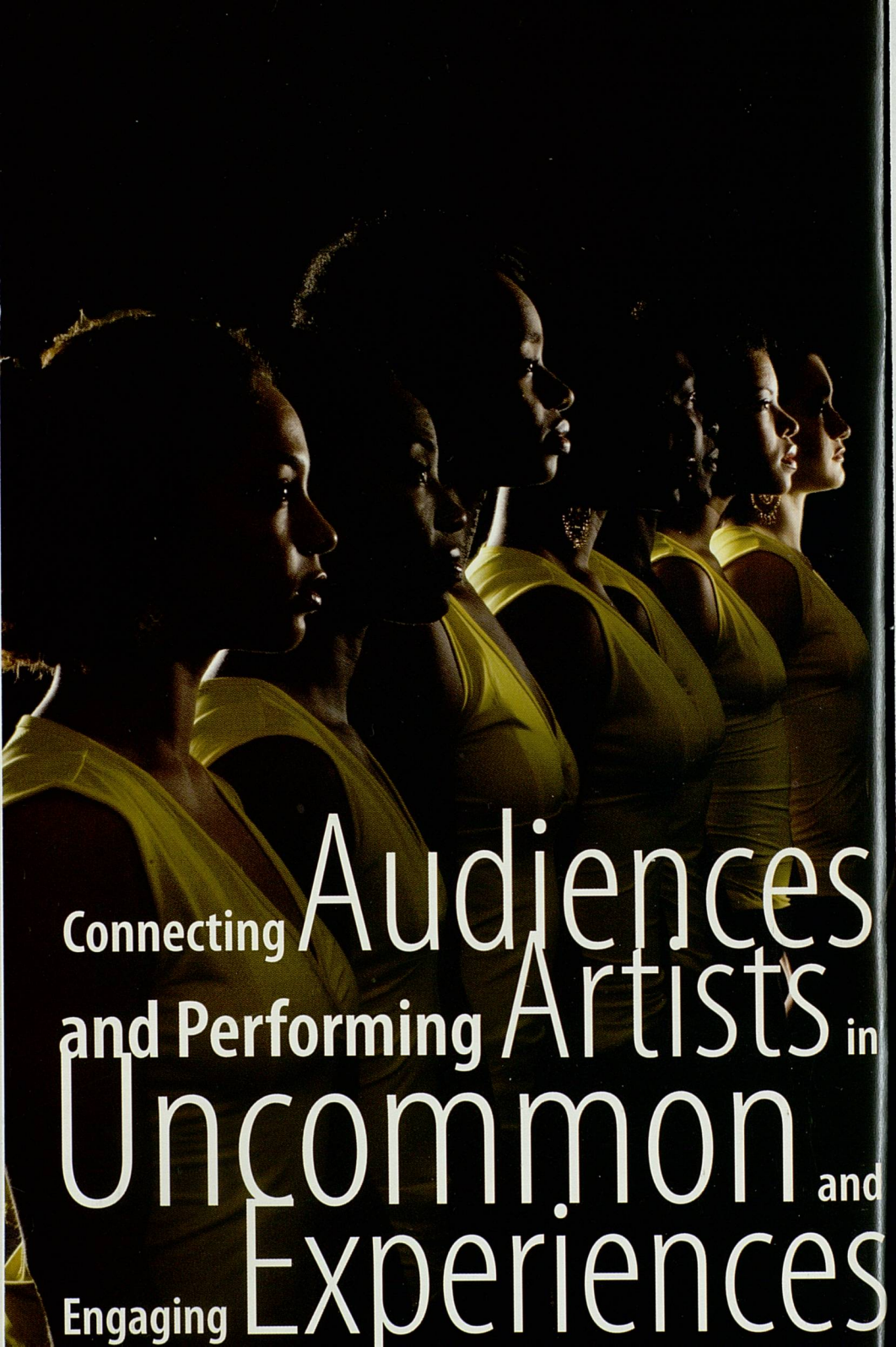
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Guarneri String Quartet Johannes String Quartet

Please note the revised program order for tonight's concert:

Esa-Pekka Salonen

Homunculus for String Quartet

The string quartet by Esa-Pekka Salonen was commissioned for the Johannes String Quartet by International Arts Foundation with a lead gift from Islip Arts Council and Lillian and Maurice Barbash and contributions from the Orange County Performing Artscenter, the Philadelphia Chamber Music Society, and Martha and Frank Salomon.

Johannes String Quartet

Derek Bermel

Passing Through

This work was commissioned for the Guarneri String Quartet by Norma and Edward Dworetzky with the support of the International Arts Foundation, Inc.

Guarneri String Quartet

William Bolcom

Octet: Double Quartet

Mystic Saraband
Mit Leidenschaft
Andantino lamentoso
Rondeau-Barcarolle

The commissioning of this work for the Guarneri and Johannes String Quartets was made possible in part by UMS's participation in Music Accord.

INTERMISSION

Felix Mendelssohn

Octet in E-flat Major for Strings, Op. 20

Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

The Guarneri String Quartet is managed by Herbert Barrett Management, New York, NY.

The Johannes String Quartet is managed by Frank Salomon Associates, New York, NY.

The Guarneri String Quartet records for Surrounded By Entertainment, Arabesque, RCA Victor, and Philips Classics.

UMS
presents

Wu Man and the Bay Area Shawm Band

Program

Please note the following program for this afternoon's concert.
This afternoon's program runs approximately 70 minutes and is
performed without intermission.

Traditional

**I
Sound of Classical Pipa**

Flute and Drum Music at Sunset

Traditional

Ambush from Ten Sides
Wu Man, *Pipa*

Traditional

**II
Suite of Folk-Color**

Hundred Birds Singing to the Phoenix

Traditional,
Arr. Hu Tianquang

The Flying Phoenix

Wang Huiran

Dance of the Yi

Yuanlin Chen

FESTA

Wanpeng Guo, *Sheng, Gong, Bell*; Xian Lu, *Dizi, Drum, Bell*; Wu Man, *Pipa, Gong, Xiaoca, Wood-block*; Hong Wang, *Drum, Yunlou, Erhu, Xiaoca*; Zhang Yu, *Suona, Gong*

Gabriela L. Frank

**III
New Voice of Pipa**

Sliloquio Serrano—for Solo Pipa

Wu Man

Collage

Wu Man, *Pipa*

Traditional, Arr. An Zhishun

**IV
Life in the Country**

Squabbling Ducks

Traditional,
Arr. Wei Xianzhong

Celebrating Harvest

Traditional

Three Variations of Yang Guan

Nie Er

Dance of the Golden Dragon

Wanpeng Guo, *Sheng, Xiao bo*; Xian Lu, *Dizi, Xiao, Yunlo*; Wu Man, *Pipa, Wood-block*; Hong Wang, *Guanzi, Da bo, Drum*; Zhang Yu, *Suona, Gong*

I Sound of Classical Pipa

A hand-written score for *Flute and Drum Music at Sunset* first appeared in 1875 as a piece with seven untitled sections. It was later discovered with subtitles among Chen Zijing's hand-written collection of pipa music in 1898. The present score, having eight sections with subtitles, is from Li Fangyuan's *New Collections 1895*. This composition is of the civil (lyrical) style of pipa music.

1. The Sound of Bells and Drums from
a Distant Temple Along the River
2. Moon on the Eastern Mountain
3. Breeze over the Quiet Water
4. Shadows of Flowers
5. Clouds and Water Far Away
Become as One
6. A Fishman's Song in the Evening
7. Waves Lapping at the Shore
8. The Returning Boat

Perhaps the best known of all traditional pipa works, *Ambush from Ten Sides* is a grand opus of the martial school of pipa music. Structured in the traditional storytelling form, Shi Mian Mai Fu portrays the epic battle between the kingdoms of Han (led by Liu Bang) and the warlord of Chu (Xiang Yu) in 202 B.C. The Han army ambushed the Chu army on 10 sides and finally defeated the powerful Chu (Xiang Yu committed suicide), leading to the establishment of the Han Dynasty. The music describes how the armies set up camp, affected the ambush, and fought fiercely. In it, the listener can hear the war drums, booming guns, soldiers, horses, and the victors returning to camp in triumph at the end of the battle. Variations on a theme make use of tonal colors and timbres created by various fingering techniques to evoke a range of moods.

II Suite of Folk-Color

The traditional shawm band folk-tune *Hundred Birds Singing to the Phoenix* is popular in the Sangdong, Henan, and Hebei Provinces of northern China and is particularly unique because of the tonal imitation of singing birds, children crying, cocks crowing, and animals and insects singing. The music began using this poetic title when it appeared at an official concert in Beijing in 1953 and today can still be heard at village festivals and weddings.

In 1956, sheng master Hu Tianquang arranged *The Flying Phoenix* for solo sheng based on a Shanxi folk tune *Bongzi*. *Bongzi* is a dramatic and colorful local opera that has become one of the most popular works for solo sheng today.

Dance of the Yi is a popular arrangement based on folk music of the Yi, a minority group of southwestern China. This piece requires the pipa player to employ a variety of virtuosic techniques including *tremolos*, strumming, sliding notes, and harmonics; it evokes scenes of intoxicating nights on the mountainside and the joyous gathering of dancing youths.

"FESTA," the last movement of *Primary Voice*—a series of exotic, natural, and emotional pieces—uses a variety of ethnic instruments to produce unusual sounds and unique melodies that are full of oriental mystery and deep emotion. The electronic sound enhances the tone color and imprints the imagination with primitive rites, tales, and legends. The music describes unadorned beauty and expresses man's instinctive desire. It guides the audience back to ancient times and Far East locations and arouses images in the natural and human elements of forest, river, mountain, ocean, celebration, love, and joy. Composer Yuanlin Chen received his masters degree from the Central Conservatory of Music in Beijing and established an impressive career in China before coming to the US in 1991 to further his studies. Mr. Chen's compositions include orchestral, choral, chamber, electronic music, vocal, and instrumental works, as well as scores written for television, film, and dance.

III New Voice of Pipa

Sililoquio Serrano, written for Wu Man in 2007, is inspired by *harawi*, a melancholy song style from the Peruvian-Andean mountain culture. Very loosely adapted from the slow movement of Ms. Frank's *Sonata Andina* for solo piano, the new version heard this afternoon capitalizes on the haunting *glissandi*, delicate timbres, and virtuosic plucked passagework on the beautiful pipa instrument.

Gabriela Lena Frank has been hailed as representing "the next generation of American composers" and is most recognized for her incorporation of Latino/Latin-American culture into Western classical forms. Her work has been elected to *Chamber Music America's* list of "Top 101 Great American Ensemble Works" and is widely performed by major artists. Ms. Frank has been commissioned by Carnegie Hall, the Marilyn Horne Foundation, Aspen Summer Music Festival, Kronos Quartet, Chanticleer vocal ensemble, Yo-Yo Ma's Silk Road Project, and the Seattle Symphony. Performed in the martial style, *Collage* is a structured improvisational piece inspired by the classic solo pipa repertoire. Martial style is dramatic and imitative; it is recognizable by the quick and ferocious way in which the strings are strummed making the pipa sound more like an electric guitar and less like an ancestor of the lute. Another piece written in this style is *Ambush from Ten Sides*, heard earlier in this afternoon's program.

IV Life in the Country

Xi'an was a capital city of China during the Tang Dynasty. During the Tang period (618–907), the Xi'an drum music was known simply as a musical ensemble which existed in the Tang Court. The music combines complex structure with large, rich content. Some ensembles use strings and wind accompaniment while others use drums and percussion. This afternoon's version, arranged by Chinese percussion master Mr. An Zhishum, draws from drums and percussion to imitate ducks walking, singing, and squabbling.

Traditionally, the dizi is accompanied by wind instruments (such as sheng, suona, and guan), but during the 1960s and 1970s a dozen arrangements and compositions for solo dizi were written and became popular in China. *Celebrating Harvest*, composed in the 1970s, draws inspiration from the folk tunes of northern China and uses the dizi as a solo voice in the company of strings and winds.

Originally for qin (a seven-string zither) and vocal solo, *Three Variations of Yang Guan* was written by Tang Dynasty poet Wang Wei (701–761) and first appeared in the Qin Music Collection in 1491. The transcription heard this afternoon is a trio version for three wind instruments: guan, sheng, and xiao.

In 1934, composer Nie Er arranged *Dancing of the Golden Dragon* for a traditional Chinese ensemble based on a popular folk tune called "Reverse Eight Beats" or "Old Six Beats" from the Jiangnan (Shanghai) region. That same year he conducted the première, recorded the work, and gave the piece a new title. This work has become one of the most important pieces of Chinese ensemble music. Nie Er was born in Yunan and is among the best known Chinese composers writing for opera, theater, and film. In the early 1930s he wrote *March of the Volunteers* as part of a film score which went on to become the Chinese national anthem. His life was cut short at the age of 23 when he died in a tragic swimming accident in Japan.

Introduction to the Instruments

Pipa

Often referred to as a Chinese lute, it is played with forward and backward plucking motions that sound like “pi” and “pa” to fanciful ears. The pipa, with its four strings, 26 frets, and six ledges, elicits a rich tonal quality and a resonant timber which gives it music expressiveness and beauty that has proven lasting and endearing.

Suona

The suona is an oboe-like wind instrument made of a conical wooden body that flares out at the base. It has a curved, tapered tube which connects the small double-reeds to the rest of the instrument and a detachable metal bell at its end. Developed from Central Asian instruments, the suona makes an unmistakably loud and high-pitched sound which has been a standard in folk music of northern China for many centuries.

Sheng

The sheng is a “mouth organ” comprised of 17, 21, 24, or 30 vertical pipes (depending on the maker, model, and regional culture) each with an independent reed at the base. The musician blows into an open chamber while covering the pipe openings—usually with the fingers—to create the desired key; when this is done, the entire length of the pipe resonates with the reeds frequency to create a warm, lyrical sound.

Guanzi

Constructed in a style similar to a modern-day recorder, the guanzi is a short, cylindrical tube made from bamboo with seven finger-holes on the top and one thumb-hole on the back of the instrument which produces a clarinet-like sound. The guanzi was originally used in operas to evoke a mood of sadness or, when combined with percussion instruments, to create an appropriate frame for military scenes.

Dizi

Comparable to the flute, the dizi has a mouthpiece and finger-holes as well as a third opening located between the mouthpiece and first finger-hole which is covered by a tissue-like shaving of reed (called a *dimo*) glued over this opening. In securing the *dimo*, fine wrinkles are created in the center of the reed which produces a brighter and louder resonance giving the final tone a buzzing, nasal quality.