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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:

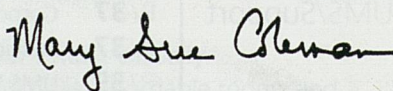
- UMS has commissioned more than 50 new works since 1990, demonstrating its commitment to supporting creative artists in all disciplines. Two of these UMS commissions featured this term are works by renowned U-M composers: MacArthur Fellow **Bright Sheng's** *String Quartet No. 5* for the **Emerson String 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



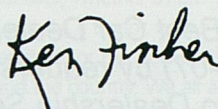
• FROM THE UMS PRESIDENT

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.

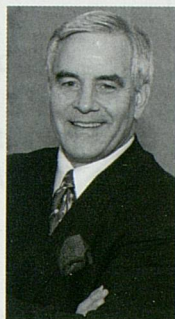
Our Fall Season included 31 performances featuring artists and ensembles representing 19 countries around the world. Wherever possible, we like to create opportunities for our audience members to meet the artists. Here is a sampling of photos from several of the events from the Fall Season:

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.

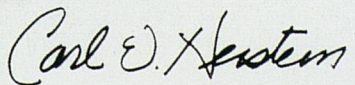
Each of us has an important role to play in this endeavor, whether as an audience member at a performance or an educational activity, a donor, or a volunteer member of the Board, Senate, Advisory Committee, or the new UMS National Council, which is enhancing our visibility around the country. We all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

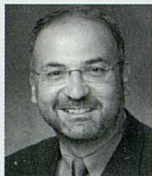


Carl W. Herstein
Chair, UMS Board of Directors



UMS/Leadership

• CORPORATE AND FOUNDATION LEADERS



James G. Vella

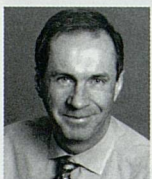
*President, Ford Motor Company Fund
and Community Services*



**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."

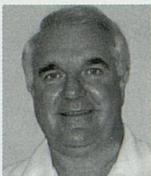


Leo Legatski

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."

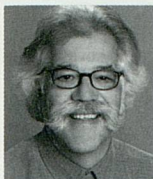
**Issa
Foundation**


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

\$5,000-\$9,999

- 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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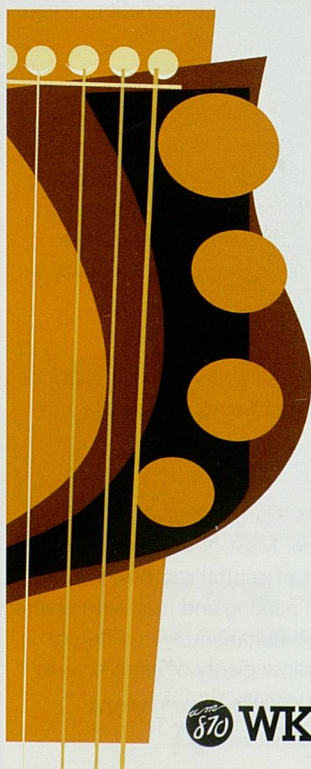
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Latecomers

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:

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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?

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Sat: 10am–1pm

By Phone:

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By Internet:

www.ums.org

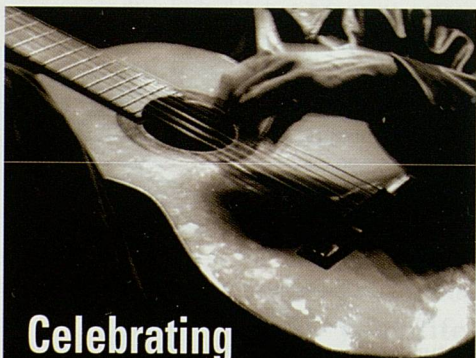
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734.647.1171

By Mail:

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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 première 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

Wednesday, March 12 through Friday, March 21, 2008

Leila Haddad and the Gypsy Musicians of Upper Egypt <i>In the Trail of the Ghawazee</i> Wednesday, March 12, 8:00 pm Power Center	5
SFJAZZ Collective Thursday, March 13, 8:00 pm Hill Auditorium	9
San Francisco Symphony Friday, March 14, 8:00 pm Hill Auditorium	11
J.S. Bach's St. Matthew Passion Friday, March 21, 7:30 pm Hill Auditorium	17

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 the Bay Area 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 the 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 Monday, March 31, 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.

Lecture Series: American Jazz 101

A Focus on Contemporary Jazz

Monday, March 31, 7-8:45 pm

Ann Arbor District Library, 343 South Fifth Avenue

Led by Ellen Rowe, Associate Professor and

Chair of Jazz Piano & Improvisation Studies,

U-M School of Music, Theatre & Dance

Jazz has, from its early 20th-century inception, spawned a variety of subgenres, from New Orleans Dixieland, big band-style swing, Bebop, a variety of Latin-jazz fusions, jazz-rock fusion, and later developments such as acid jazz, contemporary jazz, and world jazz.

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 also corresponds with upcoming UMS concerts: Ahmad Jamal Trio, Brad Meldau Trio, and the SFJAZZ Collective.

A collaboration with 89.1 FM, the U-M School of Music, Theatre & Dance, and the Ann Arbor District Library.

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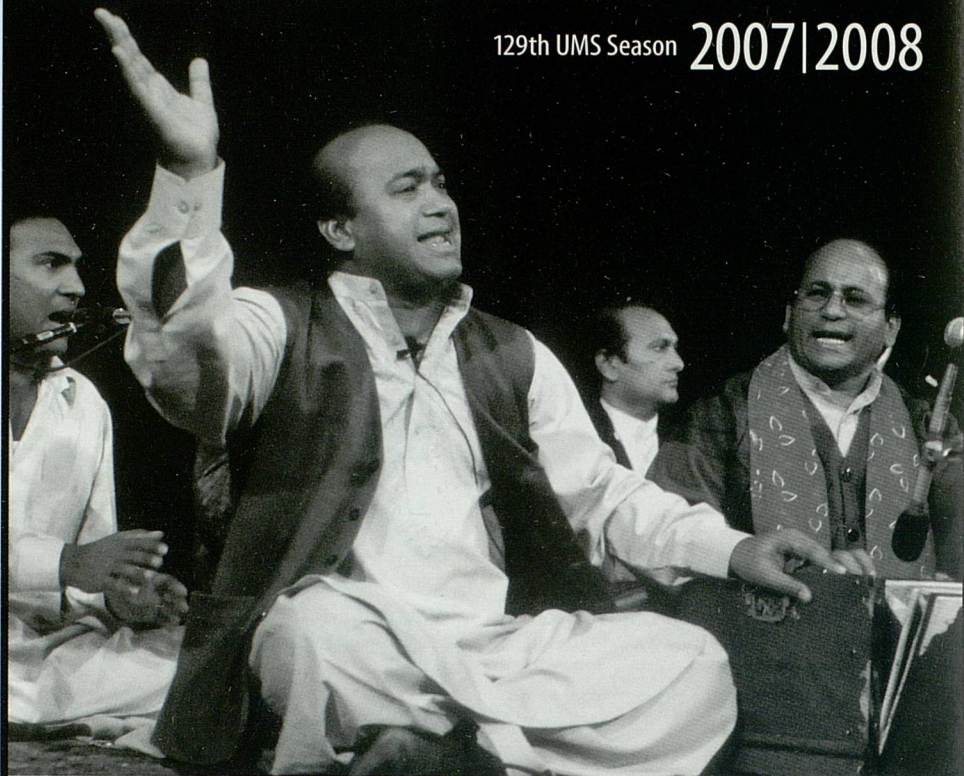
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129th UMS Season 2007|2008




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Leila Haddad and the Gypsy Musicians of Upper Egypt

Leila Haddad, *Dance, Choreography*

Mohamed Mourad, *Rababa, Suffara, Vocals*

Youssef Moubarak, *Vocals, Rababa*

El Kinawy, *Mizmar*

Ramadan Atta, *Mizmar, Arghul*

Hanafy, *Tabl baladi*

El Hamy Mohamed, *Dohola, Duff, Rababa, Tura, Chant*

Abdallah Farah, *Mizmar, Tabl baladi*

Program

Wednesday Evening, March 12, 2008 at 8:00

Power Center • Ann Arbor

IN THE TRAIL OF THE GHAWAZEE

This performance is approximately 90 minutes in length and will not include an intermission.

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129th Annual Season

17th Annual Dance Series

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Media partnership provided by Michigan Radio, *Between the Lines*, *Metro Times*, and *The Arab American News*.

Large print programs are available upon request.

In the Trail of the Ghawazee

"Life is like the Ghawazee, the Gypsy dancers from Upper Egypt, who dance but an instant for each and all."

—Egyptian proverb

In this program, Leila Haddad, called "the Queen of Oriental dance" by *Le Parisien*, traces the steps of the little-known Ghawazee dancers. While the main route of the Roma (Gypsy) people was through the Balkans into Eastern Europe and finally to Spain, a branch found its way through the Arabian peninsula to Upper Egypt. Here the dances drew deeply on the mythical Nile as a source before moving on to nourish the roots of many of the world's secular dance forms—including modern dance.

Improvisation guides the music of the virtuoso masters from Upper Egypt, who hover on the brink of the ecstatic trance state known as *tarab*. Ms. Haddad's pure, deeply learned solo performance follows the music's twists and turns in a choreography that shifts like the spirit of the moment.

Raqs Sharqi

No other dance form has been so mythologized as Middle Eastern dance. Popularized in the West as "belly dance" or "Oriental dance," it is known in the Arab world as *raqs Sharqi*. Various associated with exotic Eastern entertainment, fertility rites, and tawdry nightclubs, the genre has nevertheless stood the test of time and become a worldwide phenomenon. While it is impossible to determine its precise origins we do know that dance of a similar nature has survived since antiquity. Accounts from Roman times describe the "rapid and vigorous hip movements" of the Gadetani dancers of Spain, and Egyptian tomb paintings depict both lithe dancers and musical instruments that are little different than those used to accompany the dance today.

While the Victorian fascination with the forbidden fruit of "Oriental" exotica led to many misconceptions, authentic Middle Eastern dance did find its way to the West in the Philadelphia Centennial Exposition of 1876 and the Paris International Exhibition of 1889. Nevertheless, the prevailing sentiment was that this dance form was associated with the sleazier side of life or with imagined stereotypes that culminated in vulgar-

ized Hollywood extravaganzas in the early to mid-20th century. However, from the mid-20th century onward, European and American dancers and dance ethnographers began studying the dance seriously during visits to Egypt and North Africa, which led to an explosion of interest in *raqs Sharqi* and regional folk dances.

Raqs Sharqi is prevalent throughout the Near and Middle East, but it is Egypt that is most often associated with this dance form. Egypt is home to hereditary dancers known as Ghawazee. Comprising a number of ethnic minorities, the Ghawazee are probably descended from Roma tribes that migrated from western India (Rajasthan) in the 11th century and onward. While their language, in colloquial Arabic, has little resemblance to that of the Roma, there are traces of Persian and other languages suggesting protracted sojourns during their migration. The Ghawazee were noted by European travelers as far back as the early-18th century. In the mid-19th century, Austrian diplomat and Orientalist Alfred Von Kremer wrote:

The most numerous tribe everywhere in Egypt is the Ghawazi; in every city, town, and village there are representatives of these arch seductresses, whose personal beauty makes them dangerous.

The Ghawazee were essentially traveling entertainers who moved from town to town, visiting fairs and festivals plying their trade and performing for weddings and other festivities. Ghawazee women often danced in the streets accompanying themselves on *sagat* (finger cymbals) and passing the tambourine after their shows. They were accompanied by their men folk on instruments such as the *rababa* (fiddle), *zummar* (double clarinet), and the *mizmar* (double reed) and *tabl baladi* (large double-sided drum) combination. The Ghawazee were indeed considered by many to be the most beautiful women in Egypt. They were among Egypt's most fortunate citizens, often acquiring great wealth. They dressed in silk and wore expensive jewelry including anklets, gold bracelets, and coins across their foreheads. Both men and women blackened their eyes with kohl and hennaed their hands and feet as was the custom of the Egyptian middle and upper class.

As nomadic people, they developed an unflattering reputation that led to their banishment from the north by Pasha Muhammad Ali in the mid-1830s. They then settled in towns and vil-

lages throughout Upper Egypt. One of the best known groups is the Banat Mazin family—Nawar Gypsies that settled in Luxor and were filmed in the 1970s and 1980s. The dispersal of the Ghawazee across Egypt has, over time, resulted in an ancient dance style nearly being lost in its country of origin. Fortunately, artists such as Leila Haddad and dancers from Europe and America are now bringing this art to international communities.

Program note by Robert H. Browning.

Instrument Definitions

Rababa: Two-string spike fiddle

Suffara: Open-ended reed flute

Mizmar: Oboe

Arghul: Drone double clarinet

Tabl baladi: Large double-sided drum

Dohola: Large hand drum

Duff: Large frame drum

Tura: Set of large brass finger cymbals



Leila Haddad

perform at the 1988 Salon de la Danse festival in Paris. Some of her most important works include *Dance of the Seven Veils*, which was commissioned by the French city of Lille for its dance festival; *Rouh* and *A la Recherche de Tanit*, two new works which were commissioned for the Danses Contemporaines et Orientales Festival (1992); *Aquarelles* for the Théâtre du Rond Point in Paris (1994); *L'Orient d'une Danseuse—Rêveries sur le Nil*, which she choreographed for the Institut du Monde Arabe (1995); *Nomades*, which she created in 1996 for the Estivales festival in Paris; and *Zikrayat*, her work in homage to Oum Kalthoum which premiered at the Théâtre Mogador in Paris (2000).

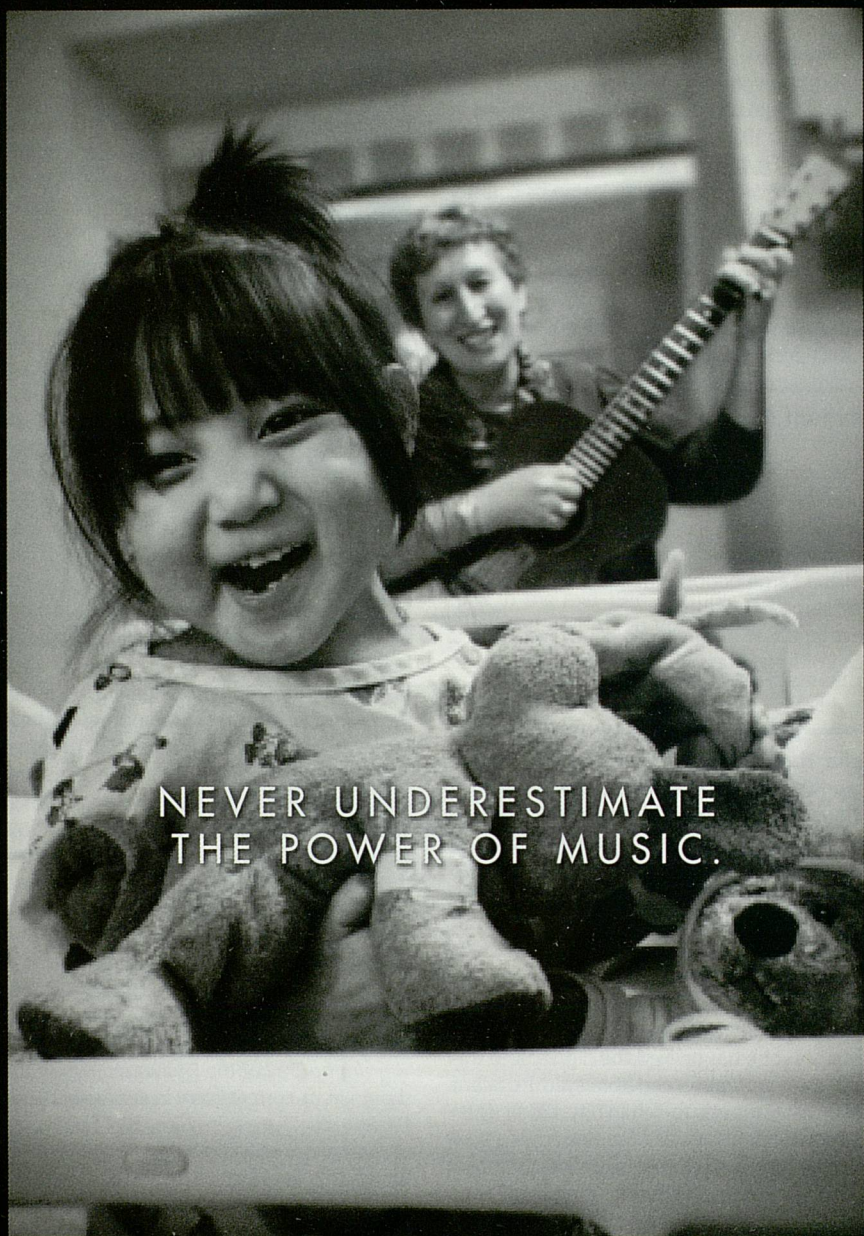
In the Trail of the Ghawazee, which was first shown in its current form in February 2006 at the Théâtre du Trianon in Paris, has been presented at the Images of Middle East festival in Denmark, the Middle East Festival at the National Museum in Singapore, the Mediterranean festival in Hong Kong, and many cities in France. Its original version was performed in 1993 at the Tempodrum in Berlin and the Austria Theater in Vienna with the Musicians du Nil.

Leila Haddad is recognized as one of the world's premier Oriental dancers, performing *raqs Sharqi*, which is commonly referred to as "belly dance." Born in Djerba, Tunisia to a Berber family, and now living in France, she has studied many of the Arab world's dance forms by traveling from village to village. She has been at the forefront in bringing *raqs Sharqi* out of clubs and cabarets to the theatrical stage, winning it recognition as a noble art form and freeing it from the degrading connotations of the past. With her performances she has revived the dignity and tradition of Oriental dance and conveyed its latent sensuality as a tribute to femininity rather than subjugation to male images of women.

Her performances have taken her to major festivals and cultural institutions in Europe and the US. She has also appeared in films, such as *L'Homme voilé* (Veiled Man) by Lebanese director Maroon Baghdadi and *La Goutte d'or* (Drop of Gold), by French film-maker Marcel Blüwal. A highly respected teacher, she opened her first Paris Oriental dance class in the mid-1980s—a bold move at a time when the dance form was unknown or poorly understood. Today she travels widely to teach dance and train new teachers.

Ms. Haddad was the first Oriental dancer to

This evening's performance marks the UMS debut of Leila Haddad and the Gypsy Musicians of Upper Egypt.



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Joe Lovano, *Tenor and Soprano Saxophones*
Dave Douglas, *Trumpet*
Stefon Harris, *Vibraphone*
Miguel Zenón, *Alto Saxophone*
Robin Eubanks, *Trombone*
Renee Rosnes, *Piano*
Matt Penman, *Bass*
Eric Harland, *Drums*

Program

Thursday Evening, March 13, 2008 at 8:00
Hill Auditorium • Ann Arbor

A Tribute to Wayne Shorter

Tonight's program will be announced by the artists from the stage and will not contain an intermission.

Please see the SFJAZZ Collective program for detailed information on tonight's performance.

45th Performance of the
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14th Annual
Jazz Series

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Media partnership provided by WEMU 89.1 FM, WDET 101.9 FM, and *Metro Times*.

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

The SFJAZZ Collective appears by arrangement with International Music Network.

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This evening's performance marks Stefon Harris' second performance under UMS auspices. The vibraphonist made his UMS debut in April 1998 at Rackham Auditorium in *Marsalis/Stravinsky*, a production of the Chamber Music Society of Lincoln Center. Tonight also marks the second UMS performances of Miguel Zenón, Matt Penman, and Renee Rosnes following their debuts with the SFJAZZ Collective at the Michigan Theater in March 2006. Eric Harland makes his third UMS performance this evening after his jazz series debut as a member of the Charles Lloyd Quintet in November 2003. Robin Eubanks made his UMS debut in October 1995 with Slide Hampton and the Jazz Masters; tonight marks his fourth UMS appearance.

UMS welcomes the remaining Collective members who make their UMS debuts tonight.

and
CFI Group
present

San Francisco Symphony

Michael Tilson Thomas, *Music Director and Conductor*

Program

Friday Evening, March 14, 2008 at 8:00
Hill Auditorium • Ann Arbor

Jean Sibelius

Symphony No. 7 in C Major, Op. 105

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

Ludwig van Beethoven

Symphony No. 3 in E-flat Major, Op. 55

Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

46th Performance of the
129th Annual Season

129th Annual
Choral Union Series

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Tonight's performance is sponsored by CFI Group.

Special thanks to Steven Whiting, Associate Dean for Graduate Studies and Associate Professor of Musicology, University of Michigan School of Music, Theatre & Dance, for his participation in tonight's Prelude Dinner.

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

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

The San Francisco Symphony's performance is generously supported by United Airlines.

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Symphony No. 7 in C Major, Op. 105

(1924)

Jean Sibelius

*Born December 8, 1865 in Tavastehus**(Hämeenlinna), Finland**Died September 20, 1957 in Järvenpää*

Symphony No. 7 begins with a soft triple rap on a drum. It is a summons to which the strings respond with a scale rising from the depths of the orchestra, arriving on a chord strange in sonority and harmonic implication. All this seems not the beginning of a discourse but like the resumption of one in progress. In a sense it is. Sibelius is an artist whose major statements are in conversation with one another: confirming, contradicting, always continuing.

The work is a single movement, about 20 minutes long. Within that span, tempo and character change often. The sequence seems to read with the following emphasis: *ADAGIO—VIVACISSIMO—ADAGIO—Allegro molto moderato—ALLEGRO MODERATO—Vivace—Presto—ADAGIO—Largamente molto—Affettuoso—Tempo I*.

These changes are not of equal weight, and we do not hear all of them as structural or expressive markers. The purpose of these emphases is to indicate the real "movements." We can say Sibelius gives us an *Adagio*, which is the symphony's single biggest section; a scherzo-like *Vivacissimo*; a sonata-like *Allegro moderato*, reached by way of a brief reappearance of the *Adagio*; and a spacious and weighty coda, which actually begins with a brief *Presto*, but most of which consists of a final return to the *Adagio*.

What makes this arresting is how Sibelius has made these three movements plus coda into a single piece. Robert Layton has written: "The Seventh consummates the 19th-century search for symphonic unity." In this piece, changing tempi are not merely a condition of Sibelius's task; his control of speed is the key to his awesome mastery of transition.

After the work's mysterious opening we hear fragments of scales, in contrary motion, at different speeds, and in various rhythmic articulations. Then Sibelius lays down an extraordinary passage of rich polyphony for all the strings, divided into nine sections. This crescendo is a journey into daylight, toward C Major. Through the polyphonic thicket, a solemn proclamation of a single trombone asserts itself with effortless splendor. This

statement is the culmination of a process of concentration. Now the music begins to diffuse and seeks escape from the magnetic field of C Major. The pace quickens until we find ourselves in the midst of a wild dance with rapidly alternating tattoos of woodwinds and strings. This is the *Vivacissimo* section. After a while we realize that the exceedingly fast notes have been subordinated to an enormously broader tempo. In other words, the fast notes are still there, but they are now the swirling accompaniment to the slow beats of the second *Adagio*. This new appearance of the trombone's command, more insistent than before and embedded in the sounds of heavy brass, marks one of the major articulation points in the work.

Again the pace quickens, leading to the energetic "third movement," the *Allegro moderato*. In a typically Sibelian paradox, the moment of attaining the highest speed also marks the beginning of another great slowing. Here, at the third *Adagio*, we hear the third great summons of the trombone. This time it leads to a climax more anguished than any we have yet experienced in this symphony. Woodwinds and brass abandon the strings. Then comes collapse, descending harmonies, a fierce gripping of C Major, a violently dissonant crescendo cut off with terrifying finality.

After 1926, Sibelius, who lived until 1957, wrote no major composition that survives. Perhaps he felt that, while he had left room for that darkly elusive postscript, the great tone poem *Tapiola*, he could not add another symphony. He was a master of final cadences, and in that crunch of instruments converging on a chord of C Major in his *Symphony No. 7* he had said, beyond recall, "The End."

Symphony No. 3 in E-flat Major, Op. 55,**"Eroica" (1805)**

Ludwig van Beethoven

*Born December 16, 1770 in Bonn, Germany**Died March 26, 1827 in Vienna*

In May 1804, Napoleon, who had been acceptable to Beethoven as a military dictator as long as he called himself First Consul, had himself crowned Emperor, and the disappointed and angry composer scratched out the words "*intitolata Bonaparte*" on the title page of his newly completed symphony. Actually Beethoven blew hot

and cold on that issue. In August of that same year, he told the publishing firm of Breitkopf & Härtel in Leipzig that this symphony "is really called 'Bonaparte' [sic]." At some point, too, Beethoven penciled the words "*Geschrieben auf Bonaparte*" (Written on Bonaparte) on that mutilated title page. But the score of *Symphony No. 3* as printed in October 1806 tells us that this is a *sinfonia eroica*, a "heroic symphony . . . composed to celebrate the memory of a great man."

"I'll pay another Kreuzer if the thing will only stop," a gallery wit called out at the public premiere of the "Eroica" in 1805. One critic conceded that in this "tremendously expanded, daring, and wild fantasia" there was no lack of "startling and beautiful passages in which the energetic and talented composer must be recognized," but he felt that the work "loses itself in lawlessness." Beethoven had given his audience plenty to be upset about—a symphony half again as long as any they would have known, and one unprecedented in demands on orchestral virtuosity that almost certainly were met inadequately, unprecedented as well in the complexity of its polyphony, in the unbridled force of its rhetoric, in the weirdness of details like the famous "wrong" horn entrance in the first movement (the horn has already reached the home chord of E-flat while the violins are still preparing its arrival with a dissonance), and with procedures so radical as the disintegration of the theme at the end of the monumental "Funeral March."

Another newness in the "Eroica" is the shift of the center of gravity from the first movement to the "Finale." Facing a new challenge, Beethoven turned to old music; that is, he made a set of variations on a theme he had first used in a group of contradances in 1800–01, which he had introduced at about the same time in the finale of his ballet *The Creatures of Prometheus*, and which had also yielded *Fifteen Variations and a Fugue on an Original Theme* ("Eroica Variations") in 1802. In the symphony he provides a grand, rhetorical introduction or "frame." After the witty exploration of the possibilities of the bass alone comes a powerful set of variations on the combined melody and bass. He infuses his variations with polyphony throughout their course, and the vitality of texture this creates is one of the chief sources of the movement's propulsive energy. True to classical tradition for variations, Beethoven slows the tempo near the end. The slow variations here are

a climax of towering force. Carefully Beethoven dismantles this structure: The music is almost an echo of the "disintegration" of the "Funeral March." Then he resumes speed to fulfill his "heroic symphony" in triumphantly affirmative noise.

Program notes by Michael Steinberg.

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Michael Tilson Thomas first conducted the San Francisco Symphony in 1974 and has been Music Director since 1995. A Los Angeles native, he studied with John Crown and Ingolf Dahl at the University of Southern California, becoming Music Director of the Young Musicians Foundation Debut Orchestra at 19 and working with Stravinsky, Boulez, Stockhausen, and Copland at the famed Monday Evening Concerts. He was pianist and conductor for Piatigorsky and Heifetz masterclasses and, as a student of Friedelind Wagner, an assistant conductor at Bayreuth. In 1969, Maestro Tilson Thomas won the Koussevitzky Prize and was appointed Assistant Conductor of the Boston Symphony. Ten days later he came to international recognition, replacing Music Director William Steinberg in mid-concert at Lincoln Center. He went on to become the BSO's Associate Conductor, then Principal Guest Conductor. He has also served as Director of the



Michael Tilson Thomas

Ojai Festival, Music Director of the Buffalo Philharmonic, a Principal Guest Conductor of the Los Angeles Philharmonic, and Principal Conductor of the Great Woods Festival. He became Principal Conductor of the London Symphony Orchestra in 1988 and now serves as Principal Guest Conductor. For a decade he served as co-Artistic Director of Japan's Pacific Music Festival, which he and Leonard Bernstein inaugurated in 1990, and he continues as Artistic Director of the New World Symphony, which he founded in 1988. Maestro Tilson Thomas's recordings have won numerous international awards, and his recorded repertory reflects interests arising from work as conductor, composer, and pianist. His television credits include broadcasts of the New York Philharmonic Young People's Concerts, and in 2004 he and the SFS launched *Keeping Score* on PBS-TV. His compositions include *From the Diary of Anne Frank*, *Shōwa/Shoáh* (commemorating the 50th anniversary of the Hiroshima bombing), *Poems of Emily Dickinson*, *Urban Legend*, *Island Music*, and *Notturmo*. Among his honors are Columbia University's Ditson Award for services to American music and *Musical America's* 1995 "Conductor of the Year" award. He is a Chevalier des Arts et des Lettres of France and has been elected to the American Academy of Arts and Sciences. *Gramophone* named him its 2005 "Artist of the Year."

The San Francisco Symphony (SFS) gave its first concerts in 1911 and has grown in acclaim under a succession of music directors:

Henry Hadley, Alfred Hertz, Basil Cameron, Issay Dobrowen, Pierre Monteux, Enrique Jordá, Josef Krips, Seiji Ozawa, Edo de Waart, Herbert Blomstedt, and, since 1995, Michael Tilson Thomas. The SFS has won such recording awards as France's Grand Prix du Disque, Britain's *Gramophone* Award, and the US Grammy Award. For RCA Red Seal, Michael Tilson Thomas and the SFS have recorded music from Prokofiev's *Romeo and Juliet*, Mahler's *Das klagende Lied*, Berlioz's *Symphonie fantastique*, two Copland collections, a Gershwin collection, Stravinsky ballets (*Le Sacre du printemps*, *The Firebird*, and *Perséphone*), and *Charles Ives: An American Journey*. Mahler's *Symphony No. 6* inaugurated a Mahler cycle on the Symphony's own label and in 2003 captured a Grammy Award for "Best Orchestral Performance." In 2004, the

Tilson Thomas/SFS recording of Mahler's *Symphony No. 3* captured the Grammy Award for "Best Classical Album," and last year their recording of Mahler's *Symphony No. 7* captured Grammy Awards for "Best Orchestral Performance" and "Best Classical Album." Some of the world's most important conductors have been guests on the SFS podium, among them Bruno Walter, Leopold Stokowski, Leonard Bernstein, and Sir Georg Solti, and the list of composers who have led the Orchestra includes Stravinsky, Ravel, Copland, and John Adams.

The SFS Youth Orchestra, founded in 1980, has become known around the world, as has the SFS Chorus, heard on recordings and on the soundtracks of such films as *Amadeus* and *Godfather III*. *Adventures in Music*, this season celebrating its 20th anniversary, brings music to every child in grades one through five in San Francisco's public schools. SFS radio broadcasts, the first in America to feature symphonic music when they began in 1926, today carry the Orchestra's concerts across the country. In a multimedia program designed to make classical music accessible to people of all ages and backgrounds, the SFS has launched *Keeping Score* on PBS-TV, DVD, the internet (keepingscore.org), and radio (*The MTT Files*). San Francisco Symphony recordings are available at shopsfsymphony.org.

UMS ARCHIVES

Tonight's performance marks the San Francisco Symphony's seventh performance under UMS auspices, following their debut in October 1980 with conductor Edo de Waart. Michael Tilson Thomas makes his eighth UMS appearance since his debut in the April 1988 May Festival with the Pittsburgh Symphony Orchestra.

San Francisco Symphony

Michael Tilson Thomas,

*Music Director and Conductor***First Violins**

Alexander Barantschik
Concertmaster
 Naoum Blinder *Chair*
 Nadya Tichman
Associate Concertmaster
 San Francisco Symphony
Foundation Chair

Mark Volkert
Assistant Concertmaster
 75th Anniversary *Chair*

Jeremy Constant
Assistant Concertmaster

Mariko Smiley
Paula & John Gambs
 Second Century *Chair*

Melissa Kleinbart
Katharine Hanrahan Chair
 Yun Chu

Sharon Grebanier
 Naomi Kazama Hull
 Yukiko Kurakata

Catherine A. Mueller Chair

Suzanne Leon
 Ior Maltinski
Isaac Stern Chair

Diane Nicholers
 Sarn Oliver
 Florin Parvulescu
 Victor Romasevich
 Catherine Van Hoesen*
 Polina Sedukht
 Sarah Knutson

Second Violins

Dan Nobuhiko Smiley
Principal
Dinner & Swig Families Chair

Dan Carlson
Associate Principal
Audrey Avis Aasen-Hull Chair

Paul Brancato
Assistant Principal

Kum Mo Kim
 Raushan Akhmedyarova
 John Chisholm
 Cathryn Down*

Darlene Gray*
 Amy Hiraga
 Frances Jeffrey
 Chunming Mo Kobialka
 Daniel Kobialka*

Kelly Leon-Pearce
 Elbert Tsai
 Robert Zelnick
 Chen Zhao
 Zoya Leybint
 Virginia Pricet
 Dan Bannert

Violas

Yun Jie Liu
Acting Principal
Jewett Chair

Katie Kadarauch
Acting Associate Principal

David Gaudry
Co-Acting Assistant Principal
 Adam Smyla
Co-Acting Assistant Principal

John Schoening
Co-Acting Assistant Principal
 Lorry Lokey Second Century
Chair

Nancy Ellis*
 Gina Feinauer
 Leonid Gesin*

Christina King
 Seth Mausner*
 Wayne Roden

Nanci Severance
 Roxann Jacobson†
 Virginia Lenz†

Tom Elliott†
 Jenny Douglass†

Cellos

Michael Grebanier
Principal
 Philip S. Boone *Chair*

Peter Wyrick
Associate Principal

Amos Yang
Assistant Principal

Margaret Tait
Lyman & Carol Casey
 Second Century *Chair*

Barbara Andres
 Barbara Bogatin
 Jill Rachuy Brindel

David Goldblatt
 Lawrence Granger
 Carolyn McIntosh

Anne Pinsker
 Peter Shelton*
Christine & Pierre Lamond
 Second Century *Chair*

Basses

Scott Pingel
Principal

Larry Epstein
Associate Principal

Stephen Tramontozzi
Assistant Principal
Richard & Rhoda Goldman
Chair

S. Mark Wright
 Charles Chandler
 Lee Ann Crocker

Chris Gilbert
 Brian Marcus
 William Ritchen

Flutes

Tim Day
Principal
Caroline H. Hume Chair

Robin McKee
Associate Principal
Catherine & Russell Clark
Chair

Linda Lukas
Alfred S. & Dede Wilsley Chair

Catherine Payne
Piccolo

Oboes

William Bennett
Principal
Edo de Waart Chair

James Gaffigan, *Associate Conductor*Benjamin Shwartz, *Resident Conductor*Herbert Blomstedt, *Conductor Laureate*

Jonathan Fischer
Associate Principal

Pamela Smith
Dr. William D. Clinite Chair

Russell deLuna
English Horn
Joseph & Pauline Scafidì Chair

Clarinets

Carey Bell
Principal
William R. & Gretchen B.
Kimball Chair

Luis Baez
Associate Principal
E-flat Clarinet

David Neuman
 Ben Freimuth

Bass Clarinet

Bassoons

Stephen Paulson
Principal

Steven Dibner
Associate Principal

Rob Weir*
Jacqueline & Peter Hoefler
Chair

Gregory Barbert
 Shawn Jones†

Steven Braunstein*
Contrabassoon

Horns

Robert Ward
Principal
Jeannik Méquet Littlefield
Chair

Bruce Roberts
Acting Associate Principal

Jonathan Ring
 Kimberly Wright*

Acting Assistant Principal

Chris Coopert
 Doug Hull†
 Darby Hinshaw†

Trumpets

Bill Williams†
Acting Principal
William G. Irwin
Charity Foundation Chair

Glenn Fischthal
Associate Principal
Peter Pastreich Chair

Mark Inouye
Ann L. & Charles B. Johnson
Chair

Chris Bogios

Trombones

Paul Welcomer
Acting Principal
Robert L. Samter Chair

Donna Parkes†
 John Engelkes
Bass Trombone

Tuba

Jeffrey Anderson
Principal
James Irvine Chair

Harp

Douglas Rioth
Principal

Timpani

David Herbert
Principal

Percussion

Jack Van Geem
Principal
Carol Franc Buck Foundation
Chair

Raymond Froehlich
 Tom Hemphill
 James Lee Wyatt III

Keyboards

Robin Sutherland*
Jean & Bill Lane Chair
 Marc Shapiro†

Librarian

John G. Van Winkle
Principal Librarian
 Nancy & Charles Geschke
Chair

*On Leave

†Acting member of the San Francisco Symphony

The San Francisco Symphony string section utilizes revolving seating on a systematic basis. Players listed in alphabetical order change seats periodically.

John D. Goldman
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University Musical Society wishes to thank

Lawrence and Rebecca Lohr
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performance of Bach's *St. Matthew Passion* in
memory of Frances Mauney Lohr, 1917-2007

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Composed by J.S. Bach

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UMS Choral Union
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Jerry Blackstone, Conductor

Rufus Müller, *Evangelist*
Nikolay Borchev, *Jesus*
Karina Gauvin, *Soprano*
Susan Platts, *Alto*
Steven Tharp, *Tenor*
Marek Rzepka, *Bass*
Branden Hood, *Petrus, Pilatus, Judas, Pontifex*

Robert Stevenson, *Pontifex I*
William Stevenson, *Pontifex II*
Toni Micik, *Ancilla I*
Karen Isble, *Ancilla II*

Ginger Thorne Hermann, *Uxor Pilati*
Karla Manson, *Testis (Alto)*
Adrian Leskiw, *Testis (Tenor)*

Program

Friday Evening, March 21, 2008 at 7:30
Hill Auditorium • Ann Arbor

This evening's performance is approximately three hours in length and includes one intermission.

47th Performance of the
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Media partnership provided by WGTE 91.3 FM, *Observer & Eccentric* newspapers, and WRCJ 90.9 FM.

Special thanks to Anne Parsons, President and Executive Director of the Detroit Symphony Orchestra, for her participation in tonight's Prelude Dinner.

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

The Detroit Symphony Orchestra's appearance is made possible by the generous support of Guardian Industries through the Guardian Touring Fund.

Ms. Gauvin and Mr. Tharp appear by arrangement with Thea Dispeker Inc. Artists Management.

Ms. Platts appears by arrangement with Matthew Sprizzo Artists.

Mr. Rzepka and Mr. Borchev appear by arrangement with Konzertdirektion Schmid.

Mr. Müller appears by arrangement with Gossage Artists Management.

Large print programs are available upon request.

St. Matthew Passion, BWV 244

Johann Sebastian Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

The St. Matthew Passion was first performed in Leipzig on Good Friday in 1727 and again in 1729. It was performed on at least two additional occasions during Bach's lifetime, in 1736 and during the 1740s. Bach revised the score for both of these later performances, with the most important change being the addition of the final chorus of Part I ("O Mensch bewein"), which he borrowed from the second version of his own St. John Passion. Subsequently, the St. Matthew Passion fell into oblivion, until revived in 1829 by the 20-year-old Felix Mendelssohn; this occasion is generally thought to mark the beginning of the 19th century's "Bach renaissance."

The St. Matthew Passion was introduced to the US by the Handel and Haydn Society of Boston, which offered excerpts in 1871, an almost complete performance in 1874, and, finally, on Good Friday 1879, the entire work.

Since the earliest days of Christianity, the story of the Crucifixion has been chanted as part of the Holy Week liturgy. At first, the entire text was entrusted to a single reader; by the 13th century, the parts were distributed among several singers and the reading became increasingly dramatized. The first polyphonic settings of the Passion date from the 15th century. After the Protestant Reformation, Passion settings using Martin Luther's Bible translation became popular in Germany, and eventually started to expand on the actual Gospel narrative by including newly-written commentaries set as arias and choruses. Bach's Passions, therefore, stand on the shoulders of a long line of predecessors, drawing on, synthesizing, and transcending their accomplishments.

Bach's obituary, signed by his son Carl Philipp Emanuel and his pupil Johann Friedrich Agricola, credited the composer with five Passion settings. One of these, the *St. Luke Passion* has since been shown not to be by Bach, and two works are lost (for one of these, the text and a few excerpts of the music survive). Of the remaining two, the *St. John Passion*, completed in 1724 and revised several times, is on a smaller scale and is often characterized by a more direct, dramatic approach. The *St. Matthew Passion* is longer, calls for one

of the vastest ensembles ever employed by Bach, and—although it certainly doesn't lack drama—takes more time for meditative reflection and for tender, lyrical feelings.

The music of both passions falls into several distinct categories:

- (1) *Biblical narrative*: the words of the Gospel, sung to accompanied recitative by the Evangelist and the various other characters.
- (2) *Turbas*, or choruses on Biblical texts containing the responses of the crowd.
- (3) *Arias preceded by accompanied recitatives*, using newly-written texts that contain commentaries on the narrative from an 18th-century Lutheran standpoint.
- (4) *Chorales*, or Lutheran church hymns inserted as moments of communal reflection on the action.

The first two of these categories had been part of the Passion from the beginning; the second two were added in the German "oratorio Passions" of the 17th and 18th centuries. As we shall see, Bach sometimes combines several of these categories in the same movement.

The *St. Matthew Passion* narrates the events of the last days of Jesus's life, from the Last Supper through the Crucifixion, in no fewer than 68 musical numbers. (The earlier editions contained Nos. 1 to 78, but the most recent Bärenreiter score, followed in this performance and in these notes, renumbered the movements by combining some of the shorter recitatives and choruses into larger units.) Instead of discussing each number separately, the focus here is on the four categories defined above, illustrating the more general points by referring to individual movements in the Passion.

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- (1) *Biblical narrative*. Bach's recitative differs from earlier Passion recitatives in the highly expressive nature of its melodic line. Far from being the mere imitation of speech that recitative is supposed to be according to most dictionaries, Bach's recitatives (while scrupulously following the prosody of his text) place extreme demands on the singers. The recitatives have a wide vocal range, may be quite complex harmonically, and contain aria-like elements such as long *melismas* (groups of notes sung to the same syllable) to mark words of particular importance.

The Evangelist, whose part is by far the most extensive, is much more than a mere narrator: he actively participates in the action; the melodic inflections in his part offer a personal commentary on the events. His voice often rises to the highest register of the tenor voice, as a sign of intense emotion. At the moment where Peter becomes aware of his betrayal of Jesus, he reaches the highest note of his part (B-natural) and bursts out in an expressive *melisma* to the words "*weinete bitterlich*" (wept bitterly) [No. 38]. After Jesus's death, the Evangelist announces the earthquake in a highly evocative manner [No. 63]: the highest and the lowest notes of his range appear within the same phrase above a textually descriptive bass line (32nd-note *tremolos*).

Bach devoted special attention to the part of Jesus. The recitatives are usually accompanied by the continuo group only (organ, cello and double bass); however, when Jesus sings, He is accompanied by all the strings, enveloping His voice with a halo made of sounds (this was another specifically German Passion tradition). It is deeply symbolic that during Jesus' last words on the cross, "*Eli, Eli, lama asabthani?*" (My God, My God, why hast thou forsaken me?), the strings are silent.

The vocal style of Jesus is mostly simple and understated. A few particularly expressive moments stand out, such as the long *arioso* at the Last Supper: "*Trinket alle daraus*" (Drink ye all of it) [No. 11], the angry outburst "*Ich werde den Hirten schlagen*" (I will strike the shepherd) [No. 14] and the moment of despair "*Meine Seele ist betrübt*" (My soul is troubled) [No. 18].

(2) The *turbas* of the *St. Matthew Passion* make ample use of two polyphonic techniques: imitation (successive entries on the same melodic material) and antiphony (two choruses contrasted or juxtaposed). In Part I, the *turbas* are relatively shorter; in Part II they increase in length, especially in the section where Jesus is being mocked by the people. One of the most unforgettable moments in the Passion, is, however, a chorus consisting of a single chord. When Pilate asks if he should save Jesus or Barabbas, the people exclaim "*Barabbam!*" on a diminished seventh chord (the greatest dissonance known in Bach's time). Shortly thereafter, in response to Pilate's question "What shall I do with Jesus?" the chorus sings "*Lass ihn kreuzigen*" (Have him crucified) to a fugue based on an intensely chromatic theme, whose notes are

intertwined in a shape that was perceived as symbolic of the cross [No. 45].

(3) The texts for the arias (usually preceded by accompanied recitatives) were written by Christian Friedrich Henrici (1700–64), a Leipzig poet known under the pseudonym Picander. The soloists singing the arias represent individual members of the congregation (or allegorical characters such as the Daughter of Zion) reacting to, and identifying with, the events as they unfold. They are closely related to the preceding narrative. For example, the scene where Peter betrays Jesus is immediately followed by the exceptionally beautiful alto aria "*Erbarme dich*" (Have mercy), with its famous violin solo [No. 39]. Similarly, the bass aria "*Gebt mir meinen Jesum wieder*" (Give me back my Jesus) [No. 42] amplifies the story of Judas's repentance in the preceding movement. In the narrative No. 63, Joseph of Arimathea asks Pilate for permission to bury Jesus, and in the last bass aria [No. 65], the soloist sings "*Ich will Jesum selbst begraben*" (I want to bury Jesus myself), as if he were Joseph in person. There is a deeper theological significance in this, as the Lutheran religion emphasized the need for a strong personal empathy with the suffering of Christ.

All arias contain one or more instrumental solo parts. These so-called *obbligato* parts have a structural role in announcing the themes and providing interludes between the vocal sections; however, they have a second and even more important role in setting the stage emotionally for the aria. The special atmosphere of the soprano aria "*Aus Liebe*" (For love) [No. 49] is largely due to the special instrumentation: flute and two oboes *da caccia* (the Baroque ancestors of the English horn). This aria deserves special mention for the absence of all bass instruments, which creates an ethereal timbre found nowhere else in the Passion.

(4) German audiences in Bach's time were intimately familiar with the words and the melodies of the chorales, but Bach's harmonizations were new (and quite startling at times). Two melodies recur with some frequency throughout the Passion (although with different words each time): one is "*O Haupt voll Blut und Wunden*" (O Head, all scarr'd and bleeding), the other "*Herzliebster Jesu, was hast du verbrochen*" (Ah, Jesus dear, what pre-

cept hast Thou broken). Other melodies are used occasionally. Bach chose the melodies and verses carefully to match the dramatic situation at hand. For instance, the scene in which Jesus tells his disciples that one of them will betray him and they protest saying "*Herr, bin ich's?*" (Lord, is it me?) [No. 9], is immediately followed by the chorale "*Ich bin's, ich sollte büßen*" (It's me, I should repent it) [No. 10]. Similarly, at the moment of Jesus' death, the chorus sings the chorale "*Wenn ich einmal soll scheiden*" (When comes my hour of parting) [No. 62]. NB—Incidentally, movement 9 is also of note as a famous instance of Bach's musical symbolism, since the words "*Herr, bin ich's?*" are heard exactly 11 times in the chorus. The 12th disciple, Judas, will ask the same question in the recitative following the chorale.

Although most chorales are presented in four-part homophonic harmonizations, some are incorporated into more complex structures. No. 1 and No. 29, the movements opening and closing Part I, are monumental chorale fantasies. In No. 1, "*Kommt ihr Töchter, helft mir klagen*" (Come ye daughters, share my wailing), the two choruses engage in a dialog, with Chorus II interjecting the questions "*Wen? Wie? Was?*" (Whom? How? What?) etc., and Chorus I answering. Superimposed on this whole structure, which already involves some rather elaborate counterpoint, the children's chorus intones the chorale "*O Lamm Gottes, unschuldig*" (O Lamb of God unspotted). Later in the work, in the grandiose "*O Mensch beweine dein Sünde gross*" (O man, thy grievous sins bemoan) [No. 29], the sopranos' simple chorale melody soars high above the polyphonic lines of the orchestra and the three lower voices of the chorus. Another example of a more complex treatment of a chorale melody may be found in No. 19, where the chorale "*Herzliebster Jesu,*" heard earlier in a simple version as No. 3, reappears embedded into a tenor recitative.

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Some movements of the Passion fit none of the above categories. There are a few arias with chorus [Nos. 20, 30, 60] where the emotions of the individual are immediately set off against the responses of the community. This is also true of the duet with chorus "*So ist mein Jesus nun gefangen*" (Behold, my Jesus now is taken) [No. 27], but there are other circumstances that make this movement even more unusual. At this point in the action, Jesus is being held by the soldiers,

and the soprano and the alto lament this misfortune. Three times, the chorus interjects a dramatic plea calling for His release. The first two times the winding melodic lines of the two soloists are totally unaffected by these passionate calls; the third time, however, the soloists stop when the chorus sings "*Lasst ihn, haltet, bindet nicht!*" (Loose Him, halt ye, bind him not!) Soon thereafter, the tempo changes from *Andante* to *Vivace*, and a magnificent *fugato* for double chorus unfolds on the words "*Sind Blitze, sind Donner in Wolken verschwunden?*" (Have lightning and thunder disappeared in the clouds?) The real meaning of this question becomes clear if we read the rest of the text: are there no forces in nature to avenge this calamity? Bach used a powerful means to express the question mark in music. He left the musical phrase open and unresolved on the dominant, and let a long general rest follow, after which the orchestra enters in a new key, totally unrelated to the preceding music. The passage from here to the end of the movement is one of the most dramatic in the entire Passion.

Finally, a word about the final movement of the Passion, which is definitely also "one of a kind." It was a well-established tradition in Germany to conclude Passion settings with a chorus bidding Jesus "Rest well," and Bach ended both the *St. John* and the *St. Matthew Passions* that way. (In *St. John*, there is actually a simple closing chorale after the "Rest well" chorus.) The musical model of the final chorus in *St. Matthew*, however, is an instrumental one: the rhythmic pattern underlying the chorus is clearly that of the *Sarabande*, the slow dance familiar from so many of Bach's suites. In this magnificent double chorus, grandiose *tutti* gestures alternate with softer episodes involving only one of the two choruses, or both in dialog. The final chord of the piece is preceded by a striking dissonance (a so-called *appoggiatura*) that seems to sum up in a nutshell the tragedy we have been witnessing.

Program note by Peter Laki.

Jerry Blackstone is Director of Choirs and Chair of the Conducting Department at the U-M School of Music, Theatre & Dance where he conducts the Chamber Choir, teaches conducting at the graduate and undergraduate levels, and administers a choral program of 11 choirs. In



Jerry Blackstone

February 2006, he won two Grammy Awards ("Best Choral Performance" and "Best Classical Album") as chorumaster for the critically-acclaimed Naxos recording of William Bolcom's monumental

Songs of Innocence and of Experience. In November 2006, the Chamber Choir under his direction presented a special invited performance at the inaugural national convention of the National Collegiate Choral Organization in San Antonio. Dr. Blackstone was also the recent recipient of the Maynard Klein Lifetime Achievement Award announced at the annual convention of the Michigan chapter of the American Choral Directors' Association (ACDA). Choirs prepared by Dr. Blackstone have appeared under the batons of Neeme Järvi, Nicholas McGegan, Rafael Frübeck de Burgos, James Conlon, and Yitzak Perlman.

Dr. Blackstone is considered one of the country's leading conducting teachers, and his students have received first-place awards and been finalists in both the graduate and undergraduate divisions of the ACDA biennial National Choral Conducting Awards competition. *US News and World Report* ranks the graduate conducting programs at the University of Michigan first in the nation. Dr. Blackstone has appeared as festival guest conductor and workshop presenter in 28 states as well as in Hong Kong and in Australia.

In April 2004, Dr. Blackstone was named Conductor and Music Director of the UMS Choral Union, a large chorus of community and university singers that frequently appears with the Detroit Symphony Orchestra and the Ann Arbor Symphony and presents yearly performances of Handel's *Messiah*.

Dr. Blackstone serves as Director of the U-M School of Music, Theatre & Dance Summer Programs for High School Students and Adults, which includes MPulse Ann Arbor, a series of music and performing arts camps for high school students from around the world held on the Ann Arbor campus. He also leads the Michigan Youth

Ensembles Program, offering advanced instrumental and choral ensemble opportunities in Ann Arbor during the academic year for talented high school students throughout Michigan.

The British/German tenor **Rufus Müller** is a sought-after performer of early music and is a leading Evangelist in Bach's *Passions*: he gave the world premiere of Jonathan Miller's acclaimed production of the *St Matthew Passion*, which he also recorded for United and broadcast on BBC TV; he recently repeated his performance in a revival of the production at the Brooklyn Academy of Music in New York. Rufus Müller's other recent performances as the Evangelist include Lucerne, Munich, Toronto, Calgary, New York, London, Birmingham, Göteborg, Stockholm, Copenhagen, Dortmund, and at the Killaloe Festival in Ireland and the Berkshire Choral Festival in the US. His many performances of *Messiah* include regular appearances at Carnegie Hall in New York, a televised tour in Spain with Trevor Pinnock and the English Concert, as well as performances in Canada, Denmark, Norway, Sweden, and the UK.

In demand for oratorio and opera, Mr. Müller has worked with many leading conductors including Franz Welser-Möst, Sir John Eliot Gardiner, Roger



Rufus Müller

Norrington, Nicholas McGegan, and Ivan Fischer. He has given solo recitals in the Wigmore Hall and the Barbican Concert Hall in London as well as for BBC Radio, and in Munich, Tokyo, Barcelona, Madrid, Utrecht, Paris, Salzburg, and New York. He has a regular partnership with the pianist Maria João Pires

with whom he has performed in Spain, Portugal, Germany, Ireland, Japan, and the UK.

Operatic roles include Lucano in *L'Incoronazione di Poppea* (Houston Grand Opera), the title roles in Rameau's *Pygmalion* and Lully's *Persée* (Opera Atelier in Toronto), the title role in Monteverdi's *Orfeo* (Opera Zuid in The Netherlands), Aminta in Peri's *Euridice* (Opéra de Normandie), Alessandro in Handel's *Porro* (Halle) and Lurcanio in Handel's *Ariodante* in Göttingen

with Nicholas McGegan, released on a prize-winning disc by Harmonia Mundi USA.

Other recordings include Bach's *St John Passion* and Bach Cantatas with John Elliot Gardiner for DG Archiv, Mozart's *Die Zauberflöte* and Beethoven's *Choral Fantasia* with Roger Norrington for EMI, Dowland's *First Book of Aires* with lutenist Christopher Wilson for ASV, and Haydn's *O tuneful voice* and songs by Benda with soprano Emma Kirkby for Hyperion.

Mr. Müller was born in Kent, England and was a choral scholar at New College, Oxford. He is currently studying in New York with Thomas Lomonaco. In 1985 he won first prize in the English Song Award in Brighton, and in 1999 he was a prize winner in the Oratorio Society of New York Singing Competition. He is Visiting Assistant Professor of Music at Bard College.

Russian baritone **Nikolay Borchev** was born in 1980. His musical education started at the age of seven at the Music Academy of Moscow with piano, flute, and organ. At the age of 16 he began training his voice at Moscow's Tchaikovsky Conservatory and continued at the Hochschule für Musik Hanns Eisler in Berlin, taking part in several masterclasses. Mr. Borchev was a First Prize winner at the International Singing Competition. The young baritone performs with the Moscow vocal ensemble Ave Maria in Austria, Belgium, France, Germany, Latvia, Luxembourg, and Russia. He is a devoted concert singer and his repertoire includes major works by Bach, Beethoven, Handel, Mahler, Mendelssohn, Schubert, and Schumann.

On stage, Mr. Borchev has performed as Malatesta in *Don Pasquale*, Guglielmo in *Così fan tutte*, Don Giovanni in *Don Giovanni*, Papageno in *Die Zauberflöte*, Figaro in *Il barbiere di Siviglia*, and as Onegin in *Eugen Onegin*. Since the 04/05 season, Mr. Borchev has been a member of the Bavarian State Opera in Munich.



Nikolay Borchev

Mr. Borchev has performed with the Akademie für Alte Musik Berlin, the Freiburger Barockorchester, and London Mozart Players at many European festivals. He has worked with some of the world's leading conductors: Ivor Bolton, Fabio Luisi, René Jacobs, Zubin Mehta, Kent Nagano, Andreas Sperring, and Marcello Viotti.

In 2006 Mr. Borchev sang Handel's *Alexander Feast* in Salzburg and Göttingen conducted by René Jacobs. At the Festwochen für Alte Musik in Innsbruck he took part in a production of *Don Giovanni* under the baton of Maestro Jacobs and sang Haydn's *Il ritorno di Tobia* in Brühl. He also sang in a production and a recording of *Don Giovanni* under the baton of Maestro Jacobs at the Baden-Baden Festival in Paris, Cologne, and Brussels. This season's engagements include operatic performances with the Bavarian State Opera, the Théâtre Royal de la Monnaie, and performances in Berlin, Munich, Brussels, and Cologne.

Canada's superstar soprano **Karina Gauvin** has impressed audiences and critics all over the world. Her repertoire ranges from the music of Johann Sebastian Bach to Luciano Berio and she has sung with many



Karina Gauvin

major orchestras including the Chicago Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, Montreal Symphony Orchestra, Akademie für Alte Musik Berlin, Musica Antiqua Köln, Minnesota Orchestra, Tafelmusik Baroque Orchestra, Les Violons du Roy, and Accademia Bizantina. On the operatic or concert stage, she has performed with conductors as diverse as Charles Dutoit, Kent Nagano, Semyon Bichkov, Roger Norrington, Christopher Hogwood, Helmuth Rilling, Bernard Labadie, and Andrew Parrot. Also active as a recitalist, she has collaborated with several chamber music ensembles and with pianists Marc-André Hamelin, Michael McMahon, and Roger Vignoles.

Her 07/08 season offers a full lineup of important engagements, including another American tour with Les Violons du Roy, performances with the Toronto and Quebec symphonies, and a recital for the Toronto Women's Musical Club. Overseas,

she sings the role of Teutile in Vivaldi's opera *Montezuma* under Alan Curtis at the Théâtre Champs Elysées as well as Pergolesi's *Stabat Mater* under Ottavio Dantone. In 2008, she portrays Manlio in Vivaldi's *Tito Manlio* at the Barbican in London.

Career highlights include Mozart's *Requiem* and Bach's *Magnificat* with the Chicago Symphony under Helmuth Rilling, as well as her Carnegie Hall debut in Bach's *Mass in b minor* under the baton of Peter Schreier. In the spring of 2003 she sang the title role in Georg Conradi's opera *Ariadne* for the Boston Early Music Festival which was later released on the CPO label and nominated for a Grammy Award in 2006. On New Year's Day 2006, Ms. Gauvin's performance in Mahler's *Symphony No. 2* with the WDR Sinfonieorchester Köln was broadcast on Eurovision throughout Europe.

A prolific recording artist with 19 releases to her credit, Ms. Gauvin has been nominated consistently for the Juno Award over the past decade and has won the award twice. She won First Prize at the CBC Young Performers Competition and received the Lieder and Public's prize at the s'Hertogenbosch International Vocal Competition in the Netherlands. In 2000 she was honored with the Opus Award as "Performer of the Year." Other awards include the Virginia Parker Prize and the Maggie Teyte Memorial Prize in London. A graduate of the Montreal Conservatory of Music, Ms. Gauvin studied with Marie Daveluy.



Susan Platts

British-born Canadian mezzo-soprano **Susan Platts** brings a uniquely-rich and wide-ranging voice to concert and recital repertoire for alto and mezzo-soprano. She is particularly acclaimed for her Mahler and Bach interpretations, which she has performed with orchestras around the globe.

In May of 2004, as part of the Rolex Mentor and Protégé Arts Initiative, world-renowned soprano Jessye Normal chose Ms. Platts to be her protégée, selecting her from 26 candidates worldwide. Since then, she has had the honor of mentoring with Ms. Norman.

During past seasons, Ms. Platts has appeared with many orchestras, including the Philadelphia Orchestra, Teatro alla Scala, CBC Radio Orchestra, L'Orchestre de Paris, American Symphony Orchestra, NAC Orchestra, Toronto Symphony Orchestra, Vancouver Symphony Orchestra, Les Violons du Roy, the Oregon Bach Festival, and the Detroit Symphony. She has collaborated with various conductors including Christoph Eschenbach, Pincus Zuckerman, Sir Andrew Davis, Leon Botstein, Yoav Talmi, Mario Bernardi, Peter Oundjian, Bramwell Tovey, Helmuth Rilling, and Itzhak Perlman. Ms. Platts has also appeared on many of America's most distinguished art song series including the Vocal Arts Society at the Kennedy Center, the "Art of the Song" Series at Lincoln Center, and the Frick Museum recital series.

She has recorded Mahler's *Das Lied von der Erde* with Gary Bertini conducting the Tokyo Metropolitan Orchestra for Fontec Records, a CD of dramatic sacred art songs with Dalton Baldwin, Mahler's *Lieder eines fahrenden Gesellen* with the Smithsonian Chamber Players and Santa Fe Prof Musica for Dorian Records, and Brahms *Opus 91* with Steven Dann and Lambert Orkis on the ATMA label.



Steven Tharp

Whether performing Bach or Rorem, Wagner or Donizetti, tenor **Steven Tharp** convinces critics and audiences alike that the work at hand is his specialty. Mr. Tharp has appeared with most of the major American orchestras, including the Chicago Symphony (under Sir Georg Solti and Daniel Barenboim), the New York Philharmonic (under Kurt Masur), and the Cleveland Orchestra (under Christoph von Dohnanyi), as well as the Royal Philharmonic and Hong Kong Philharmonic. His repertoire ranges from the great baroque and classical liturgical masterpieces to contemporary works.

Early in his operatic career, Mr. Tharp received awards from the Metropolitan Opera National Council and San Francisco Opera auditions. He has appeared with the Metropolitan Opera and other distinguished companies throughout

the US, Canada, and in Europe. His operatic repertoire of over forty roles includes the major tenor parts of Mozart and Handel.

With Will Crutchfield as pianist, Mr. Tharp presented *The World of Schubert's Songs* and *The World of Heinrich Heine*, both multi-evening lieder series, at New York's Metropolitan Museum of Art. He performed at gala recitals celebrating Schubert's 200th birthday at the 92nd Street Y and Weill Recital Hall, and has appeared in recital at the Newport Chamber Music Festival and the Carmel Bach Festival in Caramoor. He is a frequent guest artist with the New York Festival of Song, most recently in Ned Rorem's new full-evening song-cycle, *Evidence of Things Not Seen*. The summer of 2007 brought his debut with the Philadelphia Orchestra both at Bravo! Vail Valley Music Festival and Saratoga Performing Arts Center.

He can be heard on Sir Georg Solti's Grammy award-winning recording of *Die Meistersinger* for London/Decca and excerpts of *La Calisto*, from the Glimmerglass Opera, released by BBC Music. His world-première recording of the complete songs of Edward MacDowell has recently been issued by Naxos American Classics.



Marek Rzepka

Marek Rzepka, bass, was born in Mikołów, Poland. Trained as a miner, he won first prize at the Kolobrzeg Festival in 1989 and thereupon began his vocal training in Cracow with Prof. Adam Szybowski. In 1993 he transferred to the Carl Maria von Weber Uni-

versity of Music in Dresden and continued his education, finishing post-graduate studies in 2000.

Mr. Rzepka's wide repertoire ranges from historical works to contemporary compositions from the genres of opera, oratorio, and recital. He has sung works such as Mozart's *Requiem* with the Cracow Philharmonie, Bach's *St. Matthew Passion* with the Dresden Kreuzchor and the Philharmonie Dresden, Mauricio Kagel's opera *Aus Deutschland* in Hamburg, Bach's *Kaffeekantate* with the Akademie für Alte Musik, cantatas of J.S. Bach under the baton of Helmuth Rilling, works by A. Lotti and Zelenka conducted by Andrew Parrott, and has appeared in concerts with Steven Stubbs and Eduardo López Banzo.

Recent performance venues include Milan's Auditorium, the Bologna Festival, the Schleswig-Holstein Music Festival, the Handel Festival in Halle, the Dresden Music Festival, the Schwetzingen Festival, the Rheingau Music Festival, and the Boston Early Music Festival. In October 2001, he received a teaching appointment for voice in the early music department at the Felix Mendelssohn-Bartholdy University of Music in Leipzig. A recording of Conradi's *Ariadne*, presented at the Boston Early Music Festival and Tanglewood Festival (directed by Paul O'Dette and Steven Stubbs) was nominated for a Grammy Award.

The RIAS Kammerchor has invited him for several concerts in 2007 and 2008 and a CD production with the Akademie für Alte Musik under the baton of Hans-Christoph Rademann. In March 2008 Mr. Rzepka performs Uberto in Pergolesi's *La serva padrona* with the ensemble Barrocade in Israel. In May 2008 he will sing compositions by Scarlatti and Durante with the Balthasar-Neumann-Ensemble under the baton of Thomas Hengelbrock at the Salzburger Pfingstfestspiele.

Branden C.S. Hood earned his Bachelor of Music in Opera Emphasis/ Vocal Performance at The Boston Conservatory in 2005. There he received The Presser Foundation Award and the won the Encouragement Award from the Mario Lanza Institute. Mr. Hood received his Master of Music from The University of Michigan in 2007. While at The University of Michigan he created the roles of the Overseer in *De Organizer*, Signor Deluso in *Signor Deluso*, and Guglielmo in *Così fan tutte*. Mr. Hood is currently pursuing the Specialist Degree, studying with Prof. Stephen West.

The internationally acclaimed **Detroit Symphony Orchestra** is the fourth-oldest symphony orchestra in the United States. In the 2008-09 Season, esteemed conductor Leonard Slatkin, called "America's Music Director" by *The Los Angeles Times*, becomes the 12th Music Director of the DSO.

The DSO is experienced live by over 400,000 people annually with a year-round performance schedule that includes classical, Pops, jazz, world music, holiday, young people's and free concerts. The *8 Days in June* festival presents cutting-edge performances of classical, jazz and chamber mu-

sic as well as drama, spoken word, film, lectures, visual art and more, all created around a central concept rooted in contemporary world issues. In the summertime, the DSO appears at such outdoor venues as Meadow Brook Music Festival, Greenfield Village at The Henry Ford and the Detroit Metroparks.

The orchestra has earned awards and accolades for nearly 150 recordings since 1918, including its American Series for Chandos with Neeme Järvi, and its Black Composers series. The DSO continues to be among the country's most widely heard orchestras with a radio broadcast series on national terrestrial stations through Public Radio International (PRI) and through XM Satellite radio. Past touring and residency destinations include Europe, the Lucerne Festival in Switzerland, Japan, the Hollywood Bowl, Florida, the Bravo! Colorado Festival, and the State of Michigan.

With one of the most extensive music education programs in the country, the DSO trains over 500 young classical and jazz musicians weekly and serves as an educational partner to the adjacent Detroit School of Arts, a magnet public high school for 1,200 students. Over 75,000 Detroit area students participate in DSO educational activities, including school concerts and programming for families. The DSO's diversity programs include the pioneering Classical Roots concerts, part of the classical subscription series since 1978, and the African-American Fellowship program established in 1990.

Working in collaboration with Leonard Slatkin, Toronto Symphony Music Director Peter Oundjian serves as DSO Principal Guest Conductor. He is also artistic director for *8 Days in June*. Thomas Wilkins, Music Director of the Omaha (Neb.) Symphony, is Resident Conductor.

Throughout its 128-year history, the **UMS Choral Union** has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. 14 years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). The cho-

rus has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

Led by Grammy Award-winning Conductor and Music Director Jerry Blackstone, the UMS Choral Union was a participant chorus in a rare performance and recording of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin for Naxos. The recording won four Grammy Awards in 2006, including "Best Choral Performance" and "Best Classical Album." The recording was also selected as one of the *New York Times* "Best Classical Music CDs of 2004."

The 06/07 season included further collaborations with the DSO, including Mahler's *Symphony No. 2* (Rafael Frübeck de Burgos, conductor) and John Adams's *On the Transmigration of Souls* (John Adams, conductor). Other performance highlights included Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg (Valery Gergiev, conductor), the Verdi *Requiem* with the Ann Arbor Symphony (Arie Lipsky, conductor), and the 128th annual performances of Handel's *Messiah* in Hill Auditorium in December (Jerry Blackstone, conductor).

The 05/06 season included collaborations with the DSO in Beethoven's *Symphony No. 9*, Mahler's *Symphony No. 3*, and a concert performance of Rossini's opera *Tancredi*. Additional performances included the Vaughan Williams *Sea Symphony* with the U-M School of Music's Symphony Orchestra conducted by Jerry Blackstone, and Shostakovich's *Symphony No. 2* with the Kirov Orchestra of St. Petersburg, conducted by Valery Gergiev.

The **MSU Children's Choir** was the first of the choirs formed when the Michigan State University Children's Choir program began in 1993 with the founding of the MSU Community Music School.

The MSU Children's Choir performed on the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience*, with University of Michigan ensembles, Leonard Slatkin conducting. They collaborated with the UMS Choral Union in March of 2007 performing the Pulitzer Prize winning work *On the Transmigration of Souls*, with composer John Adams conducting the Detroit Symphony Orchestra. They sang in the première performance and recording of *Symphony*



Mary Alice Stollak

No. 4 by composer Ellen Taaffe Zwilich, along with MSU choral ensembles and the MSU Symphony Orchestra. In 2006 they premiered Marjan Helms' *Voices of a Vanished World*, a large-scale multimedia presentation exploring the emotional and spiritual implications of the Holocaust, particularly as seen through the eyes of children. This two-hour work draws on the melodic contours and instrumental colors of Yiddish folk music, as well as Jewish liturgical chant.

The MSU Children's Choir has been chosen nine times, through audition, to perform for national, division, and state conventions of the American Choral Directors Association. They were the United States Representatives for the sixth World Symposium on Choral Music.

Thirty treble choral works have been commissioned by the MSU Children's Choir and are

published with major choral publishing companies. In March of 2005 the choir premiered John Burge's *Angels' Voices* with the Lansing Symphony Orchestra conducted by Gustav Meier. *Angels' Voices* has since won the Association of Canadian Choral Conductors' 2006 Outstanding New Choral Composition.

Mary Alice Stollak is the Founding and Artistic Director of the Michigan State University Children's Choir. Ms. Stollak has appeared as festival guest conductor and workshop presenter in twenty-two states as well as Argentina, Canada, Germany, Italy and Sweden. Her choirs have frequently appeared at National, Division and State American Choral Directors Association (ACDA) conventions. She was the 2001 recipient of the *Maynard Klein Award for Lifetime Achievement and Dedication to the Choral Art*, given by the American Choral Directors Association of Michigan.

UMS ARCHIVES

This evening's performance marks the third UMS performance of Bach's *St. Matthew Passion*. The work was first performed as a UMS-produced event in April 2000 at Hill Auditorium, then by the Bach Collegium Japan at St. Francis of Assisi Catholic Church in April 2003.

This evening's performance marks Karina Gauvin's third performance under UMS auspices following her debut in December 2005 in Handel's *Messiah* at Hill Auditorium. Susan Platts and Steven Tharp return to Ann Arbor for their sixth and fourth performances respectively, following their debuts in the April 2000 production of *St. Matthew Passion* at Hill Auditorium. UMS welcomes Nikolay Borchev, Marek Rzekpa, and Rufus Müller, who make their UMS debuts tonight.

This evening's performance marks the Detroit Symphony Orchestra's 80th performance under UMS auspices following their first Ann Arbor concert in November 1919. The MSU Children's Choir performs with UMS for the second time after their debut in April 2004 in William Bolcom's *Songs of Innocence and of Experience*.

The UMS Choral Union began performing on December 16, 1879. Tonight's performance marks the UMS Choral Union's 409th appearance under UMS auspices. Tonight Dr. Blackstone makes his 12th UMS appearance following his debut leading the Choral Union in performances of *Messiah* in 2003 at the Michigan Theater.

Detroit Symphony Orchestra *(members performing this evening notated in bold type.)*

Leonard Slatkin, *Music Director Designate*
Music Directorship endowed by the Kresge Foundation

Peter Oundjian, *Principal Guest Conductor and Artistic Advisor*
Principal Guest Conductorship supported by the Mardigian Foundation
Thomas Wilkins, *Resident Conductor*
Branford Marsalis, *Fred A. and Barbara M. Erb Jazz Creative Director Chair*
Neeme Järvi, *Music Director Emeritus*

First Violins

Emmanuelle Boisvert
Concertmaster
Katherine Tuck Chair
Kimberly A. Kaloyanides
Kennedy
Associate Concertmaster
Alan and Marianne
Schwartz and Jean Shapero
(Shapero Foundation) Chair
Hai-Xin Wu
Assistant Concertmaster
Walker L. Cisler/Detroit
Edison Foundation Chair
Laura Rowe
Assistant Concertmaster
Beatriz Budinszky*
Sarah Crocker*
Marguerite Deslippe-Dene*
Gina DiBello*
Elias Friedenzohn*
Joseph Goldman*
Laurie Landers Goldman*
Ni Mei*
Eun Park*
Linda Snedden-Smith*
Ann Strubler*
LeAnn Toth*

Second Violins

Geoffrey Applegate+
The Devereaux Family Chair
Adam Stepniewski++
Alvin Score
Lilit Danielyan*
Elayna Duitman*
Ron Fischer*
Hui Jin*^
Robert Murphy*
Felix Resnick*
Lenore Sjoberg*
Bruce Smith*
Gregory Staples*
Joseph Striplin*
Marian Tanau*

Violas

Alexander Mishnaevski+
Julie and Ed Levy, Jr. Chair
James VanValkenburg++
Caroline Coade
Glenn Mellow
Shanda Lowery-Sachs
Hart Hollman
Han Zheng
Hang Su
Catherine Compton

Violoncellos

Robert deMaine+
James C. Gordon Chair
Marcy Chanteaux++
Dorothy and Herbert
Graebner Chair
John Thurman
Mario DiFiore
Robert Bergman*
Carole Gatwood*
Barbara Hall Hassan*^^
Haden McKay*
Una O'Riordan*
Paul Wingert*

Basses

Principal
Van Dusen Family Chair
Stephen Molina †
Maxim Janowsky
Linton Bodwin
Stephen Edwards
Craig Rifel
Marshall Hutchinson
Richard Robinson

Harp

Patricia Masri-Fletcher+
Winifred E. Polk Chair

Flutes

Ervin Monroe+
Women's Association for
the DSO Chair
Sharon Wood Sparrow
Philip Dikeman++
Jeffery Zook

Piccolo

Jeffery Zook

Oboes

Donald Baker+
Jack A. and Aviva Robinson
Chair
Shelley Heron
Maggie Miller Chair
Brian Ventura++
Treva Womble
Kim Bryden **

English Horn

Treva Womble

Clarinets

Theodore Oien+
Robert B. Semple Chair
Douglas Cornelsen
PVS Chemicals, Inc./Jim and
Ann Nicholson Chair
Laurence Liberson++
Shannon Orme

E-Flat Clarinet

Laurence Liberson

Bass Clarinet

Shannon Orme
Barbara Frankel and Ronald
Michalak Chair

Bassoons

Robert Williams+
John and Marlene Boll Chair
Victoria King
Michael Ke Ma++
Marcus Schoon

Contrabassoon

Marcus Schoon

French Horns

Karl Pituch+
Bryan Kennedy
Corbin Wagner
Denise Tryon
Mark Abbott
David Everson++

Trumpets

Ramón Parcels+
Lee and Floy Barthel Chair
Kevin Good
Stephen Anderson++
William Lucas

Trombones

Kenneth Thompkins+
Nathaniel Gurin++
Randall Hawes
Michael Robinson Jr. §

Bass Trombone

Randall Hawes

Tuba

Wesley Jacobs+

Timpani

Brian Jones+
Daniel Bauch++

Percussion

Robert Pangborn+
Ruth, Roby and Alfred R.
Glancy III Chair
Ian Ding++
Daniel Bauch
William Cody Knically Chair

Organ

Scott Van Ornum **
Craig Rifel

Librarians

Robert Stiles+
Ethan Allen

Personnel Managers

Stephen Molina, *Orchestra*
Personnel Manager
Alice Sauro, *Assistant Orches-*
tra Personnel Manager

Conducting Assistant

Charles Greenwell

Stage Personnel

Frank Bonucci, *Stage Manager*
Larry Anderson, *Department*
Head
Matthew Pons, *Department*
Head
Michael Sarkissian, *Depart-*
ment Head

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is an affirmative action, equal op-
portunity institution.

Legend

- + Principal
- ++ Assistant Principal
- ‡ Acting Principal
- ^ Extended Leave
- ^^ On sabbatical
- * These members may voluntarily revolve seating within the section on a regular basis.
- ** Members of the DSO for this performance.
- § Orchestra Fellow

UMS Choral Union

Jerry Blackstone, *Conductor and Musical Director*
 Jason Harris, *Assistant Conductor*
 Jean Schneider and Scott VanOrnum, *Accompanists*

Kathleen Operhall, *Chorus Manager*
 Nancy K. Paul, *Librarian*
 Donald Bryant, *Conductor Emeritus*

* indicates member of Chamber Chorus

Chorus I

Soprano

Kathryn Borden*
 Jamie Bott
 Debra Joy Brabene*
 Antonia Chan
 Cheryl D. Clarkson
 Joy Collman
 Marie Ankenbruck Davis*
 Catherine Dupuis
 Elizabeth Everson
 Keiko Goto
 Allison Lamana*
 Sally Lawton*
 Katherine Lu *
 Linda Selig Marshall
 Toni Marie Micik*
 Ann Ophoff
 Ann Orwin
 Carmen Price*
 Susan Schilperoord
 Linda Smith
 Elizabeth Starr
 Jennifer Stevenson
 Ashley Talsma*
 Virginia A. Thorne-Herrmann*

Barbara Hertz Wallgren
 Barbara J. Weathers
 Mary Wigton
 Abigail Wolfe
 Karen Woolams

Alto

Olga Astapova
 Carol Barnhart
 Dody Blackstone*
 Jeannette Faber
 Grace Gheen*
 Kat Hagedorn
 Brianne Hawes *
 Lynn Heberlein*
 Josephine Kasa-Vubu
 Jan Leventer
 Jean Leverich
 Karla K. Manson*
 Patricia Kaiser McCloud
 Carol Milstein
 Kathleen Operhall*
 Stephanie Overton
 Joy Schroeder *
 Cindy Shindledecker

Hanna Song
 Connie Soves
 Gayle Beck Stevens*
 Kate Styles
 Mara Terwilliger
 Carrie Throm*
 Barbara Trevehan
 Cheryl Utiger
 Rebecca Wiseman
 Susan Wortman
 Stephanie Zangrilli*

Tenor

Gary Banks*
 Fr. Timothy J. Dombrowski*
 Steven Fudge*
 Roy Glover*
 Matthew Gray*
 Jason Harris*
 Choongwoo Ko*
 Adrian Leskiw*
 A.T. Miller*
 Steve Overton*
 Ray Shuster *
 Joshua Smith*

Patrick Tonks *
 Jim VanBochove*

Bass

Brian Altevogt*
 Sam Baetzel*
 Jeff Cleverger
 Michael Coster*
 Kenneth A. Freeman
 Philip J. Gorman
 Charles Lovelace
 William Malone
 Gerald Miller*
 Samuel Pazicni
 Jeff Spindler
 John Paul Stephens
 William Stevenson*
 Robert Strozier
 Jack Tocco*
 Thomas Trevehan
 John F. Van Bolt*
 Diaan Van der Westhuizen*

Chorus II

Soprano

Ann Marie Borders*
 Mary Bowman
 Ann K. Burke
 Susan F. Campbell*
 Elizabeth Crabtree
 Carrie Deierlein
 Patricia L. Ehlers
 Jennifer Freese*
 Kathleen Gage
 Karen Isble*
 Alana Kirby
 Etsuko Koyama
 Loretta Lovalvo
 Nancy K. Paul*
 Ann Payne
 Margaret Dearden Petersen*
 Sara J. Peth
 Julie Pierce*
 Vera Sacharin
 Erin L. Scheffler*
 Sue Ellen Straub
 Jane VanSteenis
 Dr. Rachelle Barcus Warren
 Margie Warrick
 Linda Kaye Woodman
 Kacie Wooster*
 Kathleen Young

Katherine Brokaw
 Lorraine Buis*
 Marilyn Finkbeiner
 Michele M. Fluck
 Norma Freeman
 Allison Halerz*
 Nancy Heaton
 Carol Kraemer Hohnke
 Laura Kaplan
 Katherine Klykylo
 Cynthia Lunan
 Fran Lyman
 Jennifer McFarlane-Harris*
 Beth McNally
 Marilyn Meeker
 Caroline E. Mohai
 Mary Morse
 Sherrill Root*
 Susan Sinta
 Beverly N. Slater*
 Meredith Sorenson*
 Katherine R. Spindler
 Ruth A. Theobald*
 Barbara Tritten
 Alice VanWambeke
 Mary Beth Westin
 Sandra K. Wiley*

Steve Heath*
 Bob Klaffe*
 Mark A. Krempski*
 Richard Marsh*
 Luis Diego Piedra *
 Oriol Sans
 David Schnerer*
 Carl Smith *
 John Vovak*
 Vincent Zuellig*

Bass

Seth Aylesworth*
 William Baxter*
 William Beumel
 Caitlin Eddy
 David Bowen*
 John Dryden
 Don Faber
 James Head
 Tim Krohn*
 John H. Kusmiss
 Joseph D. McCadden
 Nicholas Mischel
 James Cousins Rhodeniser*
 Renaudo Robinson*
 Donald Sizemore*
 Robert Stawski
 Robert Stevenson*
 Steve Telian*
 Terril O. Tompkins*
 Alexander VonHagen-Jamar
 James Wessel Walker
 James Williston

MSU Children's Choir

Judy Kabodian, *Accompanist*
 Mary Alice Stollak, *Founding and Artistic Director*

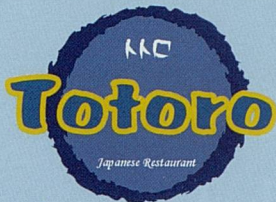
Elizabeth Akerly	Kaitlin Markstrom
Dana Allswede	Mariah McClain
Jenna Bolle	Sierra McCoy
Emily Brett	Hilary McDaniel
Catherine Buckels	Amanda
Grace Clark	McDowell
Claire Cooper	Olivia McMurtry
Margot Couraud	Jenna Payne
Abhijit Das	Kelly Redmond
Allison Dimick	Sophie Schmelter
Sarah Dougherty	Samantha Schradler
Catherine	Catherine
Erin Fillingham	Sherman
Hannah French	Grace Snyder
Natasha Ghose	Nina Solis
Paige Grulke	Melody Stokosa
Megan Heeder	Caroline Stowe
Audrey Henry	Sarah VanAcker
Lindsey Hirt	Karlena Vozar
Steven Hogan	Melanie Walker
Eván	Kevin Ward
Hoopinganger	Kiran Webster
Kate Hyne	Kayla Wilfong
Antonia Iyer	Benjamin Wurst
Rachel Kallman	
Adria Knol	
Kelsey Komyathy	
Emily Koryto	
Matthew Kribs	
Erin Lawrence	

Alto

Paula Allison-England*
 Joan Arnold
 Laura Banducci

Tenor

Michael I. Ansara*
 Jason Cloen*
 John W. Etsweiler III*
 Arthur Gulick*



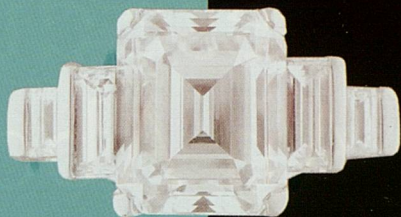
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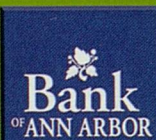
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UMS/Experience

• 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.



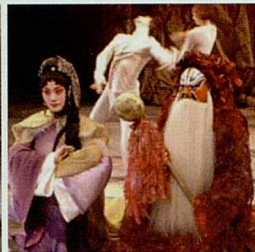
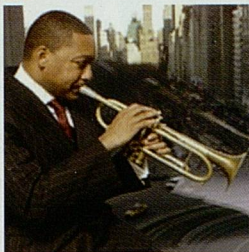
The NETWORK: UMS African American Arts Advocacy Committee

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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» Wynton Marsalis and Jazz at Lincoln Center Orchestra «

Quick Links:

- Buy Tickets Now
- Request a Brochure
- Invite Friends
- Group Prices
- UMS Choral Union
- Donate Now
- Directions & Parking
- Press Room
- Volunteer
- Seating Maps

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

Visit our website: www.ums.org

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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 mémoires (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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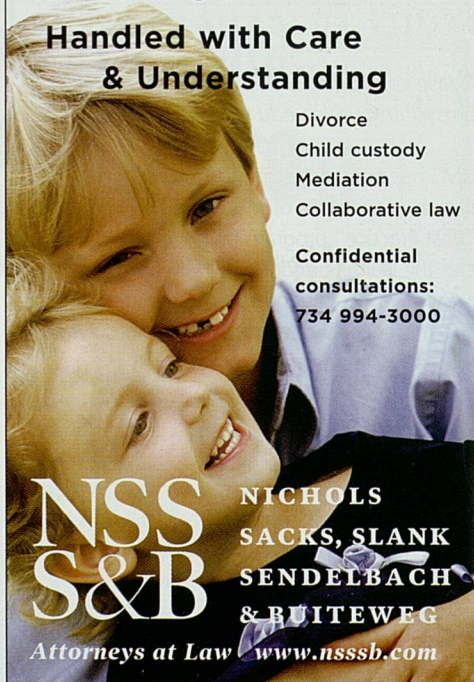
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Teacher Advisory Committee

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.

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Reflects gifts received during the 06/07 fiscal year



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encore

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BORDERS

Also visit Borders-Ann Arbor (Downtown) to see the UMS display and sample CDs of each artist.

• 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.

Sponsored by 

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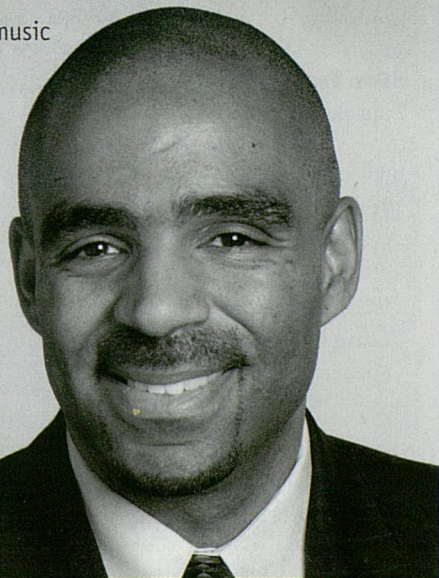
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Founder and president of the Sphinx Organization for minorities in the classical arts, accomplished violinist, 2005 MacArthur Fellow, poet, film producer and director, Alumni Association member



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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 Shippy

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



DELICIOUS EXPERIENCES

Join us for dinner...or wine and *hors d'oeuvres*...or any of these delicious events! Take the opportunity to meet others or join friends in convivial homes, restaurants and other venues with gracious hosts. All proceeds support UMS educational programs.
Call 734.764.8489 for information

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.

CORPORATE SPONSORSHIP AND ADVERTISING

Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to the performance experience. Call 734.764.6833 to learn how your business can benefit from advertising in the UMS program book.

Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures, and also receive numerous benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

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- Making highly visible links with arts and education programs
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INDIVIDUAL DONATIONS

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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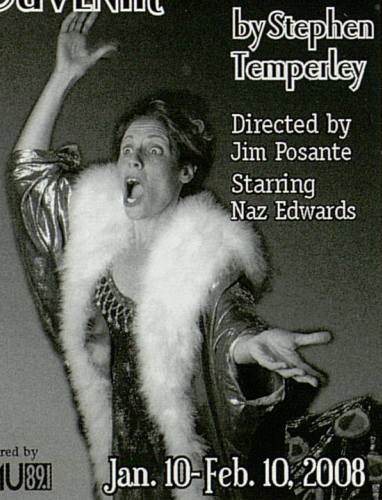
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• UMS VOLUNTEERS

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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September 1, 2006–November 1, 2007

Thank you to those who make UMS programs and presentations possible. The cost of presenting world-class performances and education programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. We are grateful to those who have chosen to make a difference for UMS! This list includes donors who made an annual gift to UMS between September 1, 2006 and November 1, 2007. Due to space constraints, we can only list those who donated \$250 or more. Every effort has been made to ensure the accuracy of this list. Please call 734.647.1175 with any errors or omissions. **Listing of donors to endowment funds begins on page P/46.**

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1.27 **Babar (Family Concert)**
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3.8 **Latin Fire**
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3.9 **Carnival of the Animals (Family Concert)**

4.18 **La Traviata**

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Barbara Hodgdon
The Homestead Bed and
Breakfast
Hong Hua
Howell Nature Center
Carol and Dan Huntsbarger/
The Moveable Feast
Iguanaworks
Integrated Architecture
Inward Bound Yoga
Julie's Music
Imagining America
Mohammad Issa
Andrew Jennings
Mercy and Stephen Kasle
Meg Kennedy Shaw
Ken's Flower Shops
Kerrytown Concert House
Patty and David Kersch
Iman Khagani
Kenneth Kiesler
Tom and Liz Knight
Knit A Round Yarn Shop
Knit Pickers
Joan Knoertzer
Gayle LaVictoire
Lynnae Lehfeldt
Lori Lentini-Wilbur
Richard LeSueur
Bobbie and Myron Levine
Lewis Jewelers
Karen Lindenberg
Logan - An American
Restaurant
Eleanor Lord
Stephanie Lord
Martin and Jane Maehr
Mariachi Especial de Alma
Martha Cook Residence Hall
Marygrove College Dance
Department
Chandler and Mary Matthews
Marilyn McCormick
Zarin Mehta
Kate Mendeloff
The Metro Café
MFit Culinary Team
MFit Fitness Center
Michigan Theater
Carla Milarch
Miles of Golf

Jeff More/Ashley's Restaurant
Morgan and York
Mosaic Youth Theater
Mosaic Tileworks
Vince Mountain
Louis Nagel
The Neutral Zone
John Neville-Andrews
M. Haskell and Jan Barney
Newman
Sarah and Dan Nicolò
Tom Ogar/Merrill Lynch
Opus One
Maysia Ostafin
Pacific Rim by Kana
Paesano's Restaurant
Kimberly Pearsall
Penny Stamps Visiting
Distinguished Visitors Series
Performance Network
Peter's Palate Pleaser
Pierre Paul Art Gallery
Gregory and Allison Poggi
The Polo Fields Golf and
Country Club
David Potter
Phil and Kathy Power
Yopie Prins
Purple Rose Theater
Puttzer Golf & Games
The Quarter Bistro and Tavern
Ingrid Racine
Paula Rand/Juliana Collezione
Marnie Reid
Huda Rosen
Steve Rosoff
Ellen Rowe
Russell S. Basha Faux Finish
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Afa Sadykhly
Sam's Clothing Store
Agnes and David Sarns
Jamie Saville and Rusty Fuller
Schakolad Chocolate Factory
Michael Schoenfeldt
Penny Schreiber
Ruth Scodel
Selo/Shevel Gallery
Sesi Lincoln Mercury Volvo
Mazda
Seva Restaurant
Rabia Shafie
Shaman Drum Bookshop
Nelson Shantz Piano Service
Bright Sheng
George Shirley
John Shultz Photography
Silkmoons
Susan Silver-Fink
Loretta Skewes
Tim and Marie Slottow
Andrea Smith
Mandisa Smith
Elizabeth Southwick
Cynthia Sowers
The Spa at Liberty
Peter Sparling
Rick Sparling
Sphinx Organization
Jim and Nancy Stanley
St. Anne's Church in Detroit
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Stonebridge Golf Club
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Sweet Gem Confections
Swing City Dance Studio
Ten Thousand Villages
Tom Thompson Flowers
Liz Toman
Travis Joe's
Sue Pointe Country Club
Sue Ulfrich
U-M Alumni Association
U-M Arts of Citizenship
U-M Arts on Earth
U-M Arts at Michigan
U-M Black Arts Council
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Van Boven Shoes
Arthur Verhoogt
Vite Fitness and Spa
Viking Sewing Center
VOLUME Youth Poetry Project
Martin Walsh
Washtenaw Community
College
Washtenaw Intermediate
School District
Enid Wasserman
Waterscape
Wayne State University Dance
Department
Weber's Inn and Hotel
The West End Grill
Steven Whiting
Ann and Clayton Wilhite
Cassie Williams
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National Public Radio mixed with local public knowledge.

89.1

Public radio from Eastern Michigan University

npr + jazz + blues + local news wemu.org

Jazz is alive. And this is its house number.

89.1

Public radio from Eastern Michigan University

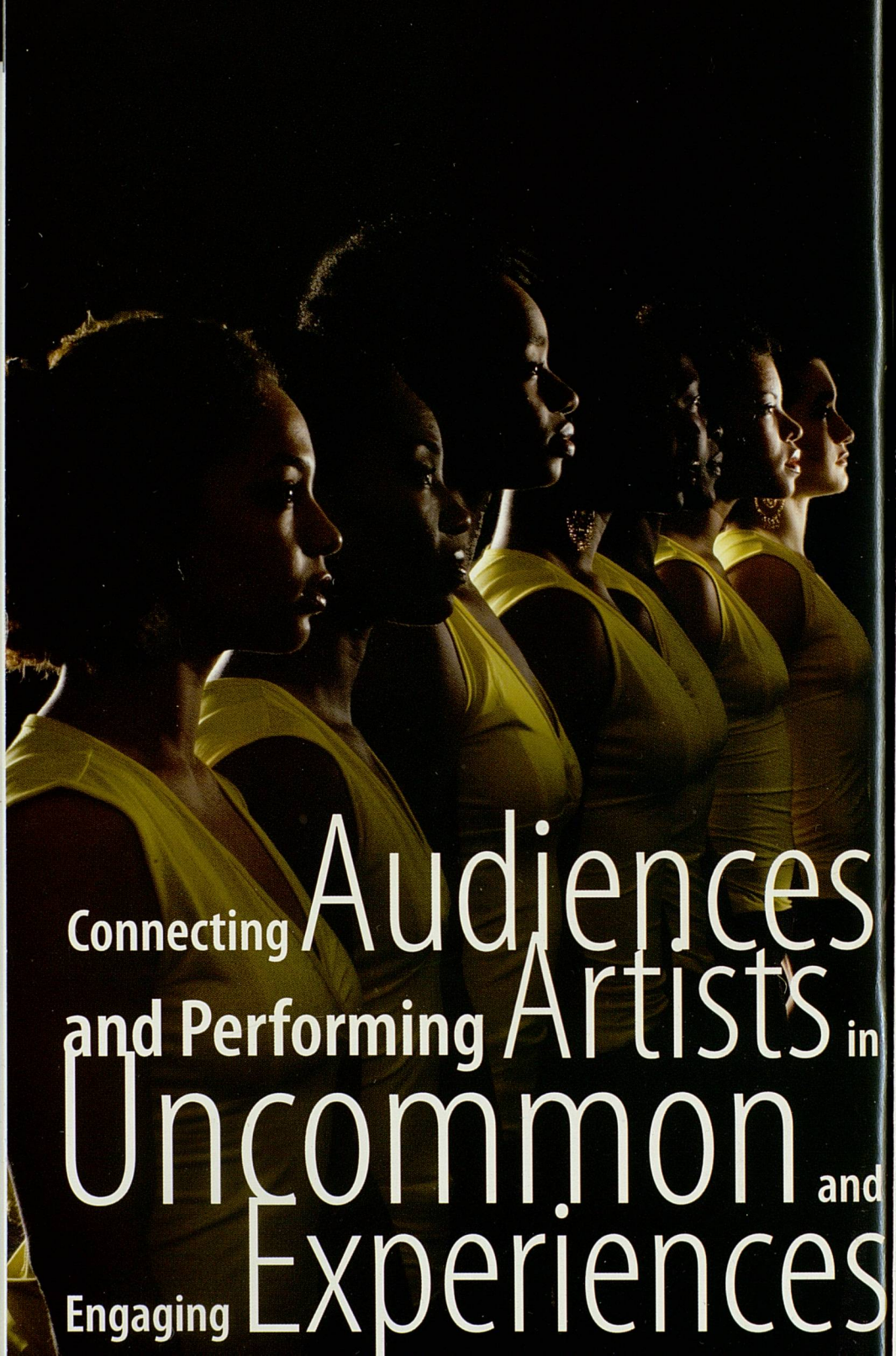
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What crosstown rivalry?

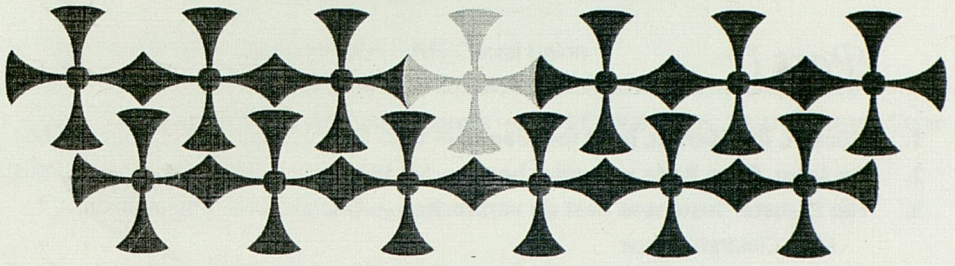
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Proud to be UMS' s media partner for the 2007-08 season

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Connecting Audiences
and Performing Artists in
Uncommon and
Engaging Experiences



St. Matthew Passion

J.S. Bach

*Passio Domini nostri J.C.
Secundum Evangelistam Matthaeum
Poesia per Dominum Henrici
alias Picander**

*Passion of our Lord Jesus Christ
according to St. Matthew
Text by Christian Henrici
also known as Picander*

**J.S. Bach's original title page inscription*

Friday, March 21, 2008

7:30pm

Hill Auditorium

Part I

1. **Kommt, ihr Töchter, helft mir klagen** — UMS Choral Union, MSU Children's Choir
2. **Da Jesus diese Rede vollendet hatte** — Mr. Müller (Evangelist), Mr. Borchev (Jesus)
3. **Herzliebster Jesu, was hast du verbrochen** — Chorale: UMS Choral Union, MSU Children's Choir
- 4a. **Da versammelten sich die Hohenpriester** — Mr. Müller (Evangelist)
- 4b. **Ja nicht auf das Fest** — Chamber Choir
- 4c. **Dan nun Jesus war zu Bethanien** — Mr. Müller (Evangelist)
- 4d. **Wozu dienet dieser Unrat** — UMS Choral Union
- 4e. **Da das Jesus merketete** — Mr. Müller (Evangelist), Mr. Borchev (Jesus)
5. **Recitative: Du lieber Heiland du** — Ms. Platts
6. **Aria: Buss und Reu** — Ms. Platts
7. **Da ging hin der Zwölfen einer** — Mr. Müller (Evangelist), Mr. Hood (Judas)
8. **Aria: Blute nur, du liebes Herz** — Ms. Gauvin
- 9a. **Aber am ersten Tage der süssen Brot** — Mr. Müller (Evangelist)
- 9b. **Wo willst du, dass wir dir bereiten** — Chamber Choir
- 9c. **Er sprach: Gehet hin in die Stadt** — Mr. Müller (Evangelist), Mr. Borchev (Jesus)
- 9d. **Und sie wurden sehr betrübt** — Mr. Müller (Evangelist)
- 9e. **Herr, bin ichs** — Chamber Choir
10. **Ich bins, ich sollte büssen** — Chorale: UMS Choral Union
11. **Er antwortete und sprach** — Mr. Müller (Evangelist), Mr. Borchev (Jesus)
12. **Recitative: Wiewohl mein Herz in Tränen schwimmt** — Ms. Gauvin
13. **Aria: Ich will dir mein Herze schenken** — Ms. Gauvin
14. **Und da sie den Lobgesang gesprochen hatten** — Mr. Müller (Evangelist), Mr. Borchev (Jesus)
15. **Erkenne mich, mein Hüter** — Chorale: UMS Choral Union, MSU Children's Choir
16. **Petrus aber antwortete** — Mr. Müller (Evangelist), Mr. Borchev (Jesus), Mr. Hood (Petrus)
17. **Ich will hier bei dir stehen** — Chorale: UMS Choral Union, MSU Children's Choir
18. **Da kam Jesus mit ihnen zu einem Hofe** — Mr. Müller (Evangelist), Mr. Borchev (Jesus)
19. **Recitative: O Schmerz! hier zittert das gequälte Herz** — Mr. Tharp, Chamber Choir
20. **Aria: Ich will bei meinem Jesu wachen** — Mr. Tharp, Chamber Choir
21. **Und ging hin ein wenig** — Mr. Müller (Evangelist), Mr. Borchev (Jesus)
22. **Recitative: Her Heiland fällt vor seinem Vater nieder** — Mr. Rzepka
23. **Aria: Gerne will ich mich bequemen** — Mr. Rzepka
24. **Und er kam zu seinen Jüngern** — Mr. Müller (Evangelist), Mr. Borchev (Jesus)
25. **Was mein Gott will, das gscheh allzeit** — Chorale: UMS Choral Union
26. **Und er kam und fand sie aber schlafend** — Mr. Müller (Evangelist), Mr. Borchev (Jesus), Mr. Hood (Judas)
- 27a. **Aria: So ist mein Jesus nun gefangen** — Ms. Gauvin, Ms. Platts, UMS Choral Union

- 27b. **Sind Blitze, sind Donner** — UMS Choral Union
 28. **Und siehe, einer aus denen** — Mr. Müller (Evangelist), Mr. Borchev (Jesus)
 29. **O Mensch, beweine deine Sünde gross** — UMS Choral Union, MSU Children's Choir

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

Part II

30. **Aria: Ach, nun ist mein Jesus hin** — Ms. Platts, Chamber Choir
 31. **Die aber Jesum gegriffen hatten** — Mr. Müller (Evangelist)
 32. **Mir hat die Welt trüglich gerichtet** — Chorale: UMS Choral Union
 33. **Und wiewohl viel falsche Zeugen herzutraten** — Mr. Müller (Evangelist),
 Mr. Stevenson (Pontifex), Ms. Manson (Testis I), Mr. Leskiw (Testis II)
 34. **Recitative: Mein Jesus schweigt zu falschen Lügen stille** — Mr. Tharp
 35. **Aria: Geduld** — Mr. Tharp
 36a. **Und der Hohepriester antwortete** — Mr. Müller (Evangelist), Mr. Borchev (Jesus),
 Mr. Stevenson (Pontifex)
 36b. **Er ist des Todes schuldig** — UMS Choral Union
 36c. **Da speieten sie aus** — Mr. Müller (Evangelist)
 36d. **Weissage uns, Christe** — UMS Choral Union
 37. **Wer hat dich so geschlagen** — Chorale: UMS Choral Union
 38a. **Petrus aber sass draussen im Palast** — Mr. Müller (Evangelist), Ms. Micik (Ancilla I),
 Ms. Isble (Ancilla II), Mr. Hood (Petrus)
 38b. **Wahrlich, du bist auch einer von denen** — Chamber Choir
 38c. **Da hub er an, sich zu verfluchen** — Mr. Müller (Evangelist), Mr. Hood (Petrus)
 39. **Aria: Erbarme dich** — Ms. Platts
 40. **Bin ich gleich von dir gewichen** — Chorale: UMS Choral Union
 41a. **Des Morgens aber hielten alle Hohepriester** — Mr. Müller (Evangelist),
 Mr. Hood (Judas)
 41b. **Was gehet uns das an** — UMS Choral Union
 41c. **Und er warf die Silberlinge in den Tempel** — Mr. Müller (Evangelist),
 Mr. Stevenson (Pontifex)
 42. **Aria: Gebt mir meinen Jesum wieder** — Mr. Rzepka
 43. **Sie hielten aber einen Rat** — Mr. Müller (Evangelist), Mr. Borchev (Jesus),
 Mr. Hood (Pilatus)
 44. **Befiehl du deine Wege** — Chorale: UMS Choral Union
 45a. **Auf das Fest aber hatte der Landpfleger Gewohnheit** — Mr. Müller
 (Evangelist), Mr. Hood (Pilatus), Ms. Hermann (Uxor Pilati)
 45b. **Lass ihn kreuzigen** — UMS Choral Union
 46. **Wie wunderbarlich ist doch diese Strafe** — Chorale: UMS Choral Union

47. **Der Landpfleger sagte** — Mr. Müller (Evangelist), Mr. Hood (Pilatus)
48. **Recitative: Er hat uns allen wohlgetan** — Ms. Gauvin
49. **Aria: Aus Liebe will mein Heiland sterben** — Ms. Gauvin
- 50a. **Sie schrieen aber noch mehr** — Mr. Müller (Evangelist)
- 50b. **Lass ihn kreuzigen** — UMS Choral Union
- 50c. **Da aber Pilatus sahe** — Mr. Müller (Evangelist), Mr. Hood (Pilatus)
- 50d. **Sein Blut komme über uns** — UMS Choral Union
- 50e. **Da gab er ihnen Barrabam los** — Mr. Müller (Evangelist)
51. **Recitative: Erbarm es Gott** — Ms. Platts
52. **Aria: Können Tränen meiner Wangen** — Ms. Platts
- 53a. **Da nahmen die Kriegsknechte** — Mr. Müller (Evangelist)
- 53b. **Gegrüßet seist du, Jüdenkönig** — UMS Choral Union
- 53c. **Und speieten ihn an** — Mr. Müller (Evangelist)
54. **O Haupt voll Blut und Wunden** — Chorale: UMS Choral Union
55. **Und da sie ihn verspottet hatten** — Mr. Müller (Evangelist)
56. **Recitativo: Ja freilich will in uns das Fleisch und Blut** — Mr. Rzepka
57. **Aria: Komm, süßes Kreuz** — Mr. Rzepka
- 58a. **Und da sie an die Stätte kamen** — Mr. Müller (Evangelist)
- 58b. **Der du den Tempel Gottes zerbrichst** — UMS Choral Union
- 58c. **Desgleichen auch die Hohenpriester** — Mr. Müller (Evangelist)
- 58d. **Andern hat er geholfen** — UMS Choral Union
- 58e. **Deshleichen schmäheten ihn auch die Mörder** — Mr. Müller (Evangelist)
59. **Recitative: Ach Golgotha** — Ms. Platts
60. **Aria: Sehet, Jesus hat die Hand** — Ms. Platts, Chamber Choir
- 61a. **Und von der sechsten Stunde an** — Mr. Müller (Evangelist), Mr. Borchev (Jesus)
- 61b. **Der rufet dem Elias** — UMS Choral Union
- 61c. **Und bald lief einer unter ihnen** — Mr. Müller (Evangelist)
- 61d. **Halt! lass sehen** — UMS Choral Union
- 61e. **Aber Jesus schriee abermal** — Mr. Müller (Evangelist)
62. **Wenn ich einmal soll scheiden** — Chorale: UMS Choral Union
- 63a. **Und siehe da, der Vorhang im Tempel zerriss** — Mr. Müller (Evangelist)
- 63b. **Wahrlich, dieser ist Gottes Sohn gewesen** — UMS Choral Union
- 63c. **Und es waren viel Weiber da** — Mr. Müller (Evangelist)
64. **Recitative: Am Abend, da es kühle war** — Mr. Rzepka
65. **Aria: Mache dich, mein Herze, rein** — Mr. Rzepka
- 66a. **Und Joseph nahm den Lieb** — Mr. Müller (Evangelist)
- 66b. **Herr, wir haben gedacht** — UMS Choral Union
- 66c. **Pilatus sprach zu ihnen** — Mr. Müller (Evangelist), Mr. Hood (Pilatus)
67. **Recitative: Nun ist der Herr zur Ruh gebracht** — Ms. Gauvin, Ms. Platts, Mr. Tharp,
Mr. Rzepka, Chamber Choir
68. **Wir setzen uns mit Tränen nieder** — UMS Choral Union

Special Thanks to the Ann Arbor Academy of Early Music for the use of their positive organ.