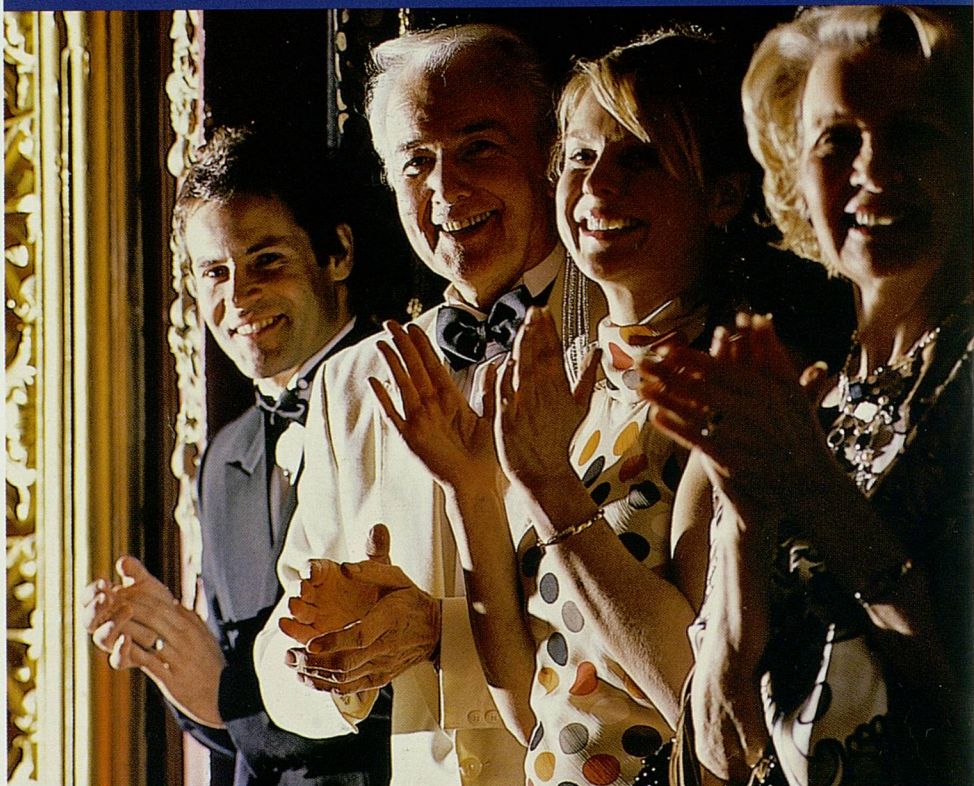




WINTER 2008 SEASON
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university musical society

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:

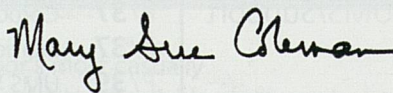
- UMS has commissioned more than 50 new works since 1990, demonstrating its commitment to supporting creative artists in all disciplines. Two of these UMS commissions featured this term are works by renowned U-M composers: MacArthur Fellow **Bright Sheng's** *String Quartet No. 5* for the **Emerson String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

Ken Fischer

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 Binkov 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.

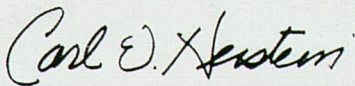
Each of us has an important role to play in this endeavor, whether as an audience member at a performance or an educational activity, a donor, or a volunteer member of the Board, Senate, Advisory Committee, or the new UMS National Council, which is enhancing our visibility around the country. We all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

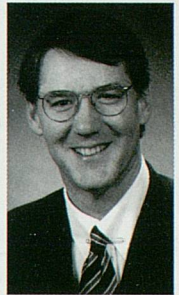
The same is true for UMS. About half of the cost of what we do comes from ticket sales. The remainder comes from you and your predecessors in this hall. Some sat in the second balcony as students and experienced the transformative power of the arts. Some sat with friends for 30 years in the same section 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,

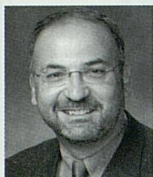


Carl W. Herstein
Chair, UMS Board of Directors



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."

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."

CFI Group
Claes Fornell International



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."

Comerica
We listen. We understand. We make it work.™




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."

**DTE Energy
Foundation**




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."

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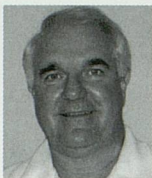


Leo Legatski

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."

Elastizell



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

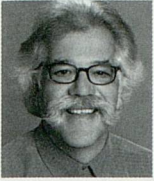


Bill Koehler

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."

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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

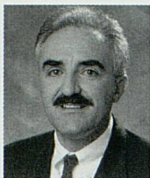


Michael B. Staebler

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.

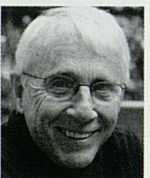
"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."



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!"



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

\$100,000 or more

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

\$50,000–\$99,999

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

\$20,000–\$49,999

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

\$10,000–\$19,999

- Chamber Music America

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- Arts Midwest Performing Arts Fund
- Issa Foundations

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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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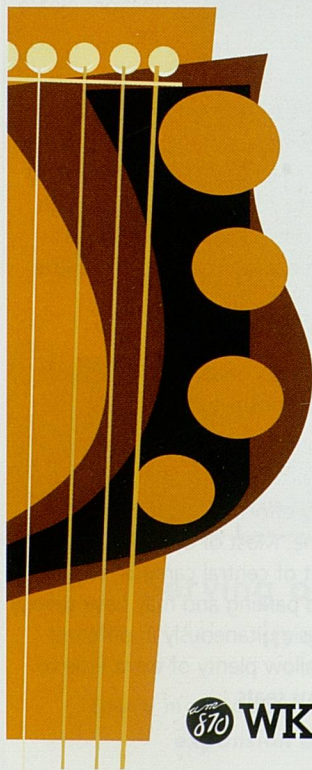
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with Garrison Keillor**
Sat, 6 - 8 p.m., Sun, 1 - 3 p.m.

**This American Life
with Ira Glass**
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and Steve Inskeep**
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Weekdays, Noon - 1 p.m.

The Diane Rehm Show
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Latecomers

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

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

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

• UMS TICKETS

Group Tickets

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

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

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

Classical Kids Club

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

NETWORK Tickets

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

Student Tickets

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

Gift Certificates

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

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

Returns

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

Ticket Exchanges

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

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

HOW DO I BUY TICKETS?

In Person:

League Ticket Office
911 North University Ave.

Hours:

Mon-Fri: 9am-5pm

Sat: 10am-1pm

By Phone:

734.764.2538

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

By Internet:

www.ums.org

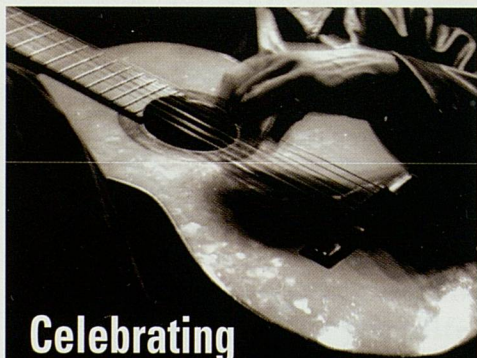
By Fax:

734.647.1171

By Mail:

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

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• UMS HISTORY

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

UMS grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879 and this glorious oratorio has since been performed by the UMS Choral Union annually.

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

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

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

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

• UMS VENUES AND BURTON MEMORIAL TOWER

Hill Auditorium

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

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

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

Hill Auditorium seats 3,575.

Michigan Theater

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

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

Power Center

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

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

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

Opening in 1971 with the world 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

Friday, March 28 through Saturday, April 5, 2008

Urban Bush Women and Compaigne Jant-Bi <i>Les écailles de la mémoire (The scales of memory)</i>	3
Friday, March 28, 8:00 pm Saturday, March 29, 8:00 pm Power Center	
Lang Lang	13
Wednesday, April 2, 8:00 pm Hill Auditorium	
Brad Mehldau Trio	21
Friday, April 4, 8:00 pm Michigan Theater	
Choir of King's College, Cambridge	25
Saturday, April 5, 8:00 pm Hill Auditorium	

THE 129TH UMS SEASON

Winter 2008

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* – Andrés Schiff: Beethoven Concert 3
22 *Tue* – Andrés Schiff: Beethoven Concert 4

May

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

UMS Educational Events through Sunday, April 6, 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.

Urban Bush Women and Compagnie Jant-Bi

Artist Interview

Jawole Willa Jo Zollar, Artistic Director,
Urban Bush Women

Saturday, March 29, 11:00 am–12:30 pm, Forum Hall, Palmer Commons, 100 Washtenaw Avenue

Robin Wilson, former member of Urban Bush Women and professor in the U-M Department of Dance, interviews Jawole Willa Jo Zollar, Artistic Director of Urban Bush Women.

Masterclass: Compagnie Jant-Bi

Saturday, March 29, 1:00–3:00 pm
Power Center Stage, 121 Fletcher Street

A member of Senegal's all-male Compagnie Jant-Bi leads an African dance masterclass for members of the university and community. A collaboration with the U-M School of Music, Theatre & Dance.

Les écailles de la mémoire (The scales of memory)

A collaboration between

Compagnie Jant-Bi *and* **Urban Bush Women**

Choreography, Germaine Acogny and Jawole Willa Jo Zollar
In collaboration with the dancers

Original music composed and performed by
Fabrice Bouillon-LaForest with **Frédéric Bobin**, *Guitars*

Compagnie Jant-Bi

Babacar Ba, Cire Beye, Abdoulaye Kane, Pape Ibrahima Ndiaye
(Kaolack), Ousmane Ndiaye (Bané), Bertrand Tchebe Saky,
Abib Sow

Urban Bush Women

Maria Bauman, Nora Chipaumire, Catherine Dénécy,
Paloma McGregor, Love Muwwakkil, Samantha Speis,
Bennalldra Williams

Associate Artistic Director, Nora Chipaumire

Lighting Design, J. Russell Sandifer

Costume Design, Naoko Nagata

Technical Supervisor, Heidi Eckwall

Technical Assistant, Josina Manu

Assistant to Germaine Acogny, Longa Fo Eyeoto

Assistant to Jawole Zollar, Christine King

Company Manager, Nikki Johnson

Program

Friday Evening, March 28, 2008 at 8:00
Saturday Evening, March 29, 2008 at 8:00
Power Center • Ann Arbor

Tonight's performance is approximately 85 minutes in duration and will not include an intermission.

48th and 49th
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129th Annual Season

17th Annual
Dance Series

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Funded in part by the National Endowment for the Arts, which believes that a great nation deserves great art, and by the National Dance Project of the New England Foundation for the Arts, with lead funding from Doris Duke Charitable Foundation. Additional funding provided by the Andrew W. Mellon Foundation, The Ford Foundation, and JPMorgan Chase.

Media partnership provided by Michigan Radio, *Between the Lines*, *Metro Times*, WEMU 89.1 FM, and *Michigan Chronicle/Front Page*.

Special thanks to the U-M School of Music, Theatre & Dance, Robin Wilson, Rhonda Greene, and Idy Ciss, for their participation in this residency.

Les écailles de la mémoire (The scales of memory) was co-commissioned by DANCECleveland with funding from the 2006 Joyce Award and Christopher Newport University's Ferguson Center for the Arts. This work was developed via a series of creative residencies hosted by the Maggie Allesee National Center for Choreography at Florida State University, the Brooklyn Academy of Music, and L'Ecole des Sables.

Les écailles de la mémoire (The scales of memory) was made possible by the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the Doris Duke Charitable Foundation and the Ford Foundation. Additional funding was generously provided by Creative Capital Foundation Multi-Arts Production Fund (MAP) with funding from The Rockefeller Foundation, The Buddy Fund for Justice at Rockefeller Philanthropy Advisors, and a Florida State University Cornerstone Arts and Humanities Program Enhancement Grant. Public support comes from The National Endowment for the Arts and the New York State Council on the Arts.

Urban Bush Women appears by arrangement with IMG Artists, New York, NY.

Compagnie Jant-Bi appears by arrangement with Cathy Pruzan Artist Representative.

Large print programs are available upon request.

Other Music and Sound Score Credits

Christine King, *Vocals*

Drummers of L'Ecole des Sables, Senegal

Abdoulaye Diop, Oumar Fandy Diop, Ndeye Seck, Ousmane Sene

Sampled beat box originally performed by Babacar Ba. Wolof flows written and performed by Pape Ibrahima Ndiaye (Kaolack)

"Ode Mystique No. 919," by Rumi; read by Nora Chipaumire and Catherine Dénécy

"Khinshasa Theme," music by Frédéric Bobin Fabrice Bouillon-Laforest, *Composition, Mixing and Keyboards, Berimbau, Percussion, Vocals*

Artist's Statement

Germaine Acogny

It's a dream that has become a reality through the choreographic creation of *Les écailles de la mémoire* (The scales of memory). To bring together, to unite Africa and its Diaspora...what way could be better than through dance? When I met Jawole Zollar at the University of Florida in Gainesville for the first time in 2004, I immediately felt her telluric force. This was what was needed, I felt, to assert together the Contemporary Negritude, proclaimed in the '60s by Césaire, Damas, and Senghor. We knew that it was a big challenge that would need more than just choreographic skills. Trust, openness, intuition, respect, love, and awareness were a few of the basic ingredients needed to bring our two worlds together. I thank Jawole for sharing this wonderful experience with me. Out of all my collaborations this has been the most complete, satisfying, and enriching one, an experience I would not have missed. I thank the dancers of the two companies, the Urban Bush Women and Jant-Bi, for their patience, energy, imagination, and participation in this creation: they have helped me give life, through their bodies, to all of the images and emotions teeming in my head which were made complete with the fantastic sounds of the musical creation by the composer Fabrice Bouillon. Two strong, independent women, 14 wonderful dancers, a very talented and inspired composer, a completely ab-

sorbing and fascinating costume designer, a magical lighting designer, and a dedicated team all around demonstrating great respect and human warmth—what a chance to work under these conditions! I thank my husband Helmut Vogt for his attentive presence and support and the sensibility and generosity of all the partners that made this project possible.

Artist's Statement

Jawole Willa Jo Zollar

Through *Les écailles de la mémoire*, we—Germaine, Helmut, Nora, and the men and women of both companies and I—have come to the completion of a cycle of exploration and collaboration that has encompassed two continents; our collective and personal histories and narratives; embodied research in Tallahassee at sites like the Kingsley Plantation, southern Baptist churches and the Hanging Tree; and embodied research in Goree, Dakar club life, and village ceremonies in Senegal. To work from one's heart with a fellow traveler is always a great honor and privilege. To work from the depth of one's soul and to have the trust that there will be an honoring of the vulnerability it takes to work from such a deep place is a rare and precious experience. When I met Germaine at the Conference of Contemporary Art in Gainesville, Florida, I knew there was a special connection of heart and soul like no other I have experienced; this friendship continues to affirm and illuminate my unfolding artistic journey. It is a great honor and privilege to work with the powerful women of Urban Bush Women, the open hearts of the men of Jant-Bi, the choreographic vision of Nora Chipaumire, and the wisdom, joyous nature, and honesty of Helmut and Germaine.

Production Notes From the Composer

Fabrice Bouillon-LaForest

From Africa to America, the story of a whole people can be told by strings and wood, voices and skins. Leaving skins and voices to the dancers, I choose the guitar as a bond between different times and spaces in history, echoes from the traditional kora, reminiscences of blues and jazz, percussive and noisy loops from our mod-



Photo by Antoine Tempze

ern world: the guitar is the instrument of resistance and memory par excellence. To talk about the past, I also used the Brazilian *berimbau*, another amazing tool people have created to make their traditions and spirit endure through the dark times of slavery. Obvious proof of their intelligence, this barbaric institution abolished, the *berimbau* stands still, as music often does. But of course, this is not only about celebrating the past. The present is a big free field and, with the wonderful guitarist and composer Frederic Bobin, we tried and spanned the many sides and the many sounds of the classical guitar. Using the guitar was our way to question the legacy of African culture through an instrument that once was the voice of the oppressor. I imagined music for *The scales of memory* as an endless mirror game between now and then, noise and silence, celebrating freedom and love within the darkest hours of time.

Compagnie Jant-Bi was created in 1998 with dancers who had participated in the first professional workshop of the International Centre for Traditional and Contemporary African Dancers, L'Ecole des Sables in Toubab Di-

alaw, Senegal, under the artistic direction of Germaine Acogny. The first choreography of the company, *Le Coq est Mort*, was created for eight male dancers in 1999, by the German choreographer Susanne Linke and the Israeli co-choreographer Avi Kaiswer. *Le Coq est Mort* toured throughout Europe and North America including such theaters as Theatre de la Ville in Paris, FIND in Montreal, Jacob's Pillow, The Kennedy Center, and Arizona State University. Compagnie Jant-Bi works closely with the International Centre for Traditional and Contemporary African Dances, L'Ecole des Sables in Toubab Dialaw, on the coast in the south of Dakar. The principal aim of the Centre is to supply African dancers with professional training in traditional and contemporary African dance and to develop and promote contemporary African dance. The Centre is also a meeting point and a place of exchange for dancers and choreographers belonging to the African Diaspora and different cultures from all over the world. The company continues this international cultural exchange by creating works that reflect the spirit of the Centre. By creating/forming contacts with choreographers from other cultures and incorporating different dance styles, a fusion between their culture and the essence of African dance is obtained.

For **Urban Bush Women** (UBW), creating dance and creating community are essentially linked. Founded in 1984 by choreographer Jawole Willa Jo Zollar, Urban Bush Women seeks to bring the untold and under-told histories and stories of disenfranchised people to light through dance. The company achieves this through a woman-centered perspective, as members of the African Diaspora community, in order to create a more equitable balance of power in the dance world and beyond.

Urban Bush Women is based in Brooklyn, New York. UBW has been presented extensively in New York City and has toured throughout the US, Asia, Australia, Europe, and South America. Festival appearances include Jacob's Pillow, Spoleto USA, National Black Arts Festival, Dance Umbrella UK, and Lincoln Center Festival. The company has been commissioned by major presenters nationwide, and counts among its honors a 1992 New York Dance and Performance Award (BESSIE); the 1994 Capezio Award for "Outstanding Achievement in Dance"; and 1998 and 2004 Doris Duke Awards for New Work from the American Dance Festival. The Urban Bush Women repertory consists of 32 works choreographed by Ms. Zollar including ambitious collaborations with jazz artist David Murray; poets Laurie Carlos and Carl Hancock Rux; directors Steve Kent and Elizabeth Heron; and the National Song and Dance Company of Mozambique (supported by The Ford Foundation's Africa Exchange Program). To celebrate its 20th anniversary season in 2004, the company launched PROJECT NEXT GENERATION, a commissioning award to an emerging female choreographer. Past recipients whose work was part of the UBW repertory during the 2005–2007 seasons include Bridget L. Moore and Camille A. Brown. In 2007, Urban Bush Women re-staged Blondell Cummings' seminal solo from 1981, *Chicken Soup*, deemed an American Masterpiece by the National Endowment for the Arts. Long-term community engagement residencies culminating in public performances have been undertaken in New Orleans, Sarasota, Philadelphia, New Haven, Tallahassee, Riverside (California), Flint (Michigan), and San Diego. Urban Bush Women also produces an annual Summer Institute for training artists and activists in UBW community engagement techniques. The 2008 Summer Institute will take place July 25–August 3 in Brooklyn.

UMS ARCHIVES

This weekend's performances mark Urban Bush Women's fourth and fifth appearances under UMS auspices. The company made their UMS debut in January 1993 in a program featuring choreography by Jawole Willa Jo Zollar at the Power Center. This weekend's performances mark Compagnie Jant-Bi's UMS debut.

Germaine Acogny (*Co-choreographer*) is Senegalese and French in origin and founded her first dance studio in Dakar in 1968. Thanks to the influence of the body movements she had inherited from her grandmother, a Yoruba priest, and to her learning of traditional African dances and Occidental dances (classic and modern), Ms. Acogny has given birth to her own dancing technique. Between 1977 and 1982 she was director of Mudra Afrique (Dakar), created by Maurice Béjart and the president L.S. Senghor. In 1980, she wrote a book entitled *African Dance*, edited in three different languages. Once Mudra Afrique closed, she moved to Brussels and organized international African dance workshops that had great success among the European audiences. This same experience was repeated in Fanghoulme, a small village in Casamance in the south of Senegal. Ms. Acogny dances, choreographs, and teaches all over the world and has become an emissary of African dance and culture. Together with her husband, Helmut Vogt, she founded the Studio-Ecole-Ballet-Theatre du 3e Monde in 1985 in Toulouse, France. In 1987, after a brief respite from performing, she worked with Peter Gabriel on a video clip and created her solo *Sahel*. In 1995, she decided to return to Senegal with the aim of creating an International Centre for Traditional and Contemporary African Dances that would serve as a meeting point for dancers coming from Africa and from all over the world, and a place of education for dancers from the whole of Africa that could guide them towards a contemporary

African dance. This academy, L'Ecole des Sables, is now located in Toubab Dialaw, approximately 35 miles from Dakar. Ms. Acogny and co-choreographer Kota Yamazaki were recognized in 2007 with a New York Dance and Performance Award (BESSIE) for their creation *Fagaala*, a reflection on the Rwandan genocide. Most recently she collaborated with her son Patrick Acogny on *Waxtaan*, another full-evening work for Compagnie Jant-Bi.

Jawole Willa Jo Zollar (*Co-choreographer*) was born and raised in Kansas City, MO. She trained with Joseph Stevenson, a student of the legendary Katherine Dunham, and received a BA in Dance from the University of Missouri at Kansas City and an MFA in dance from Florida State University. In 1980, she moved to New York City to study with Dianne McIntyre at Sounds in Motion. She founded Urban Bush Women (UBW) in 1984. In addition to over 30 works for UBW, Ms. Jawole has created dances for Alvin Ailey American Dance Theater, Ballet Arizona, Philadanco, University of Maryland, University of Florida, and Dayton Contemporary Dance Company (DCDC). Her many positions as a teacher and speaker include Worlds of Thought Resident Scholar at Mankato State University (1993–94), Regents Lecturer in the Departments of Dance and World Arts and Culture at UCLA (1995–96), Visiting Artist at Ohio State University (1996), and the Abramowitz Memorial Lecturer at Massachusetts Institute of Technology (1998). She was named Alumna of the Year by University of Missouri (1993) and Florida State University (1997), and was awarded an Honorary Doctorate from Columbia College, Chicago (2002). She also received the Martin Luther King Distinguished Service Award from Florida State University, where she holds the Nancy Smith Fichter professorship in the Dance Department. Most recently, Ms. Zollar was recognized with a 2006 New York Dance and Performance Award (BESSIE) for her choreography of *Walking With Pearl... Southern Diaries*. She remains as the Director of the Urban Bush Women Summer Institute, Community Building for Change, an annual intensive first presented in partnership with Florida State University (1997–1999) and now a 10-day training in Brooklyn for artists and activists interested in using dance as a tool for engaging community and embodying change.

Babacar Ba (*Dancer*), born in Dakar, Senegal, began dancing in *Oscar des Vacances*, a choreographic competition in Dakar. Ba began his training at L'Ecole des Sables in 2003, where he studied traditional and contemporary dance of Africa and the West. He joined Compagnie Jant-Bi in 2004.

Maria Bauman (*Dancer/Associate Artistic Director for Community Engagement*) has danced with Urban Bush Women for six years, originating several roles and playing an active part in the company's extensive community engagement and education projects. She also works with Adele Myers and Dancers, Nia Love-Blacksmith's Daughter, and is an apprentice with the Bill T. Jones/Arnie Zane Dance Company. Maria travels throughout the US as a freelance choreographer and teacher including a position at Connecticut College on behalf of the Jones/Zane Company, and has created dances for Spelman College, Virginia Commonwealth University, and New Jersey Governor's School of the Arts. Maria also presents her own choreography and has been featured as part of the BAAD!Ass Women Festival at the Bronx Academy of Arts and Dance, www.mbdance.org.

Cire Beyé (*Dancer*) was born in Saint-Louis, Senegal, where he began his theater training with the Jalloré Dance Theatre. He went on to study traditional and contemporary dance of Africa and the West at L'Ecole des Sables, and joined Compagnie Jant-Bi in 1999 during the creation of *Le Coq est Mort*, by Suzanne Linke. Simultaneously, Beyé founded his own company, Dialaw' Art, which was accepted in 2002 for the Concours de Danse, and which continues to tour successfully in Europe. Beyé currently teaches at L'Ecole des Sables.

Fabrice Bouillon (*Composer*) is a musician, author, and sound designer who creates under the alias "LaForest." He first began composing for dance in 2000 as a permanent resident of Le Manege, National Stage of La Roche sur Yon (France). He was the composer for *Fagaala*, co-choreographed by Germaine Acogny and Kota Yamazaki for Compagnie Jant-Bi. His multimedia work includes music for video games "XXL Asterix Obelix," 2003; "The Pink Panther," 2002; and "Kirikou et la sorcière," 2001. Most recently, he composed *Aziab* for a Franco-Tunisian creation with the National Circus School of Rosny and *Kayou* for choreography by Sebastien Cormier. A second album, *The Second Birth*, is planned for a spring 2008 release.

Nora Chipaumire (*Dancer/Associate Artistic Director*) began her work as both a choreographer and solo artist in the San Francisco Bay area in 2000. In New York City, Chipaumire's work has been presented by Danspace Project, Dance New Amsterdam, The Flea Theater, BRICstudio, Embora Wellness Center, and as part of the Lincoln Center summer series, "color outside the lines," 2004. She has participated as a dancer and choreographer in CORD's Movement (R)evolution Dialogues: contemporary performance in and out of Africa (2004–2006). Internationally, Chipaumire has performed her work and/or taught in Canada, Russia, Poland, and Germany. As a dancer, Chipaumire has worked with various companies including Molissa Fenley and Dancers, Dimensions Dance Theater, and Compania De La Danza Narciso Medina (Cuba). She is the 2006 recipient of Wesleyan Center for the Arts/emerging choreographer's award as well as a National Dance Project touring grant and a 2007 New York Dance and Performance Award (BESSIE) in recognition of her performance work with Urban Bush Women. She is a graduate of the University of Zimbabwe's School of Law and holds graduate degrees in dance (MA) and choreography and performance (MFA) from Mills College, Oakland, California. She has studied dance formally and informally in her native Zimbabwe, the US, Cuba, and Jamaica.

Catherine Dénécy (*Dancer*) started her training on her native island, Guadeloupe. She came to New York City to pursue an intensive training program at The Ailey School as the recipient of an Oprah Winfrey Foundation Scholarship. She has danced with Genesis Dance Company, directed by Karen Arceneaux, and Earl Mosley's company, Diversity Dance. Catherine has studied with Elizabeth Roxas, Jeffrey Gerodias, Denise Jefferson, Dudley Williams, and Jacqueline Buglisi and has worked with choreographers such as Peter London, Diana Smallwood, and Fabrice Lamego. Ms. Dénécy is thrilled to be starting her second season as an Urban Bush Woman.

Mohamed Abdoulaye Kane (*Dancer*), born in Dakar, Senegal, began his dance education with L'Association Kaay Fecc in Dakar, and continued his training at L'Ecole des Sables, where he acquired knowledge of traditional and contemporary dance forms of Africa and the Occident. From 2002 to 2004, Kane was a member of the company 1er Temps of Senegal. In 2004, Kane joined Compagnie Jant-Bi for the creation of *Fagaala*.

Christine King (*Vocals/Assistant/Wardrobe Supervisor*) joined UBW in 1989. She is originally from Michigan and holds a BA in Dance. Christine has



performed in New York City for over a dozen years with artists including Claire Porter, Trinket Monsod, Kaleidoscope Dancers, Amy Sue Rosen, and Black Pearl Dance Company. She has also performed as a vocalist with Ancient Vibrations. She has studied dance with Sara Sugihara, William Adair, and Dan Wagner and singing with Diane Barclay and Artie Sheppard. She thanks these artists and many others for their encouragement and love.

Paloma McGregor (*Dancer*) is originally from St. Croix and began her dance studies with Caribbean Dance Company. She started her professional dance career as a founding member of Michael Medcalf's Cleveland Contemporary Dance Theatre and later earned her MFA in dance at Case Western Reserve University. Since moving to New York in 2004, she has worked with Christal Brown's INSPIRIT, a dance company, and Germaul Barnes' Dance4U Project, and has had her own choreography presented in New York and Cleveland. This is her third season with Urban Bush Women.

Love Muwakkil (*Dancer*) started her dance training in Charlotte, North Carolina, under the instruction of Donnell Stines. Graduating with a BFA in Dance Performance and Choreography from the University of North Carolina at Greensboro, she had the pleasure of studying under Jan Van Dyke, John Gamble, Sherone Price, Gerri Houlihan, and BJ Sullivan. This is her second season with Urban Bush Women.

Naoko Nagata (*Costume Designer*) has experienced a long evolution into costume making. With literally no formal training, Nagata's first costume was created for Jeanine Durning in 1998. From that moment, she has been creating non-stop for a diverse group of choreographers and dancers. She has collaborated with David Dorfman, Doug Elkins, Bebe Miller, Liz Lerman, David Neumann, Gina Gibney, Zvi Gotheiner, Reggie Wilson, Ellis Wood, Mollie O'Brien, and Nina Winthrop.

Ousmane Ndiaye (Bané) (*Dancer*) is from Dakar, Senegal. Ndiaye has a background in traditional Senegalese dance, particularly from the Wolof tribe. A member of several traditional companies such as Cinemouw, ARTEA DANSE, and African Diamando, Ndiaye joined Compagnie Jant-Bi in 2004 while continuing his dance studies at L'Ecole des Sables.

Pape Ibrahima Ndiaye (Kaolack) (*Dancer*) began his professional training in Europe where he studied hip-hop and *capoeira*. In 2002, he began his education of traditional and contemporary dance of Africa and the West at L'Ecole des Sables. Ndiaye has participated in residencies in Europe with Bernardo Montet and Frederico Fishback; and in Africa with Salia ni Seydou. Also a dancer with the company Dialaw' Art, he was selected for the Afrique en Creations competition in 2002. Ndiaye has been a member of Compagnie Jant-Bi since 2004 for the creation of *Fagaala*.

Bertrand Tchebe Saky (*Dancer*) of Yopougon, Ivory Coast, danced first for the Ballet National de Cote d'Ivoire before moving to Dakar to join the company 1er Temps between 2003–2004. At L'Ecole des Sables, Tchebe deepened his understanding of traditional and contemporary dance styles in both the African and Western traditions. He is presently a teacher at L'Ecole des Sables and has been with Compagnie Jant-Bi since 2004.

J. Russell Sandifer (*Lighting Designer*) serves as Co-Chair, with Patty Phillips, for the Department of Dance at Florida State University where he oversees production, accounting, scheduling, and personnel issues. In addition, he designs lighting for most of the department's productions and teaches visual design and production classes. Beyond FSU, he continues to design lighting for Seaside Music Theater (since 1984), Suzanne Farrell Ballet (since 2001), and Urban Bush Women (since 1998). Russell has designed over 1200 dance works, 85 musicals, and eight operas during his career. He is a member of United Scenic Artists and serves on the board for American College Dance Festival.

Abib Sow (*Dancer*) was born in Yeumbeul Gandiol, Senegal, and began his professional training in theater with the UNESCO-ASCHBERG program. Sow has enlivened dance and drum workshops throughout France, joining Compagnie Jant-Bi in 2004 for the creation of *Fagaala*.

Samantha Speis (*Dancer*) graduated with a BFA in Dance and Choreography from Virginia Commonwealth University. She has pursued intensive studies in the Nikolais/Louis Technique, and performed with Gesel Mason Performance Projects, Liz Lerman Dance Exchange, and Shani Nwando Ikerioha Collins.

Bennaldrá Williams (*Dancer*) began her dance training in her native town of Birmingham at the Alabama School of Fine Arts. In 2005 she received a BFA in Dance and a BS in Exercise Science from Florida State University. While attending FSU she performed extensively with Dance Repertory Theatre and Phlava Dance Company. She has also worked or trained with Lynda Davis, Donald McKayle, Christopher Huggins, Kevin Jeff, Dance Theatre of Harlem, Alabama Ballet, and Cleo Parker Robinson Dance Ensemble. This is her second season with Urban Bush Women.

This project would not have been possible without the fierce intelligence and devoted support of our dance world colleagues Jennifer Calienes, Joyce Straub Fausone, and Lindsay Meeks of the Maggie Allesee National Center for Choreography at FSU; Gayle Kekete; Joan D. Frosch; Alla Kovgan; Dean Sally McRorie of FSU; Dr. John O. Perpener III; Phil Reynolds and Bonnie Brooks (The Dance Center of Columbia College); Dr. E. Gaynell Sherrod; Antoine Tempé; Laurie Uprichard; Pamela Young (DANCECleveland); Cathy, Julia, Emily, Lillian, I.S.P.A., and all the presenters along the way. Our heartfelt thanks, too, to Marjani Forté, on medical leave, and to Christal Brown, Lela Jones, and Rhea Patterson for their contributions to the work in earlier stages of the collaboration.

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To learn more about Germaine Acogny and L'Ecole des Sables, please visit www.jantbi.org. For booking information, contact Cathy Pruzan at cpruzan@aol.com.

For further inquiries regarding Urban Bush Women, please contact IMG Artists, www.imgartists.com or visit www.urbanbushwomen.org.

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Program

Wednesday Evening, April 2, 2008 at 8:00
Hill Auditorium • Ann Arbor

Wolfgang Amadeus Mozart

Sonata No. 13 in B-Flat Major, K. 333

Allegro
Andante cantabile
Allegretto grazioso

Robert Schumann

Fantasy in C Major, Op. 17

Durchaus phantastisch und leidenschaftlich vorzutragen
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Langsam getragen, Durchweg leise zu halten

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Traditional

Six Traditional Chinese Works from *Dragon Songs* Album

Song selections to be announced by the artist from the stage.

Enrique Granados

Goyescas, H. 64 (excerpt)

No. 1: Los Requeiebros (Flirtations)

Richard Wagner,
arr. Franz Liszt

Isoldens Liebestod from *Tristan und Isolde*, S. 447

Liszt

Hungarian Rhapsody, No. 6 in D-Flat Major, S. 244/6

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

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Sonata in B-flat Major, K. 333 (1783)

Wolfgang Amadeus Mozart

*Born January 27, 1756 in Salzburg, Austria**Died December 5, 1791 in Vienna*

Mozart's sonatas have accompanied many generations of musicians and music-lovers. Unsurpassable models of clarity and balance, they infuse a standard set of formal procedures with new meaning and new beauty every time.

Of the 18 known Mozart sonatas for solo keyboard, the present work is No. 13 in the order of composition. For many years, it was thought to date from the time of Mozart's Paris sojourn in 1778, but the British musicologist Alan Tyson, analyzing the paper used by the composer, was able to show that the sonata was actually written five years later—a major difference, considering Mozart's extremely short life span. In fact, in an article published in 1980, Tyson called this work the "Linz" sonata, because it was composed, in all likelihood, in the immediate vicinity of the *Symphony No. 36*, the so-called "Linz" *Symphony* (K. 425).

The re-dating of the sonata places it in the proximity, as well, of the great series of piano concertos on which Mozart embarked around that time. Undeniably, the work has several concerto-like features, including the big cadenza in the last movement. But a certain grandiosity is in evidence throughout the work, starting with the broad exposition of the opening "Allegro's" first theme, and the many exquisite melodies that follow, including a great Romantic outburst in the development section. This "Allegro" is one of the longest sonata movements Mozart had written to date. The slow movement is a similarly expansive and lavishly ornamented instrumental aria with some poignant dramatic moments. The character of the closing rondo lives up to its tempo marking "Allegretto grazioso"; one of the episodes, which visits the "dark" minor mode, also contains a melodic turn that uncannily anticipates the finale of *The Magic Flute*, still eight years in the future.

While the majority of Mozart's works remained unpublished during his lifetime, this sonata was printed in 1784, in a handsome edition also containing two other sonatas (one with violin). The dedicatee was Countess Therese Cobenzl, with whose family Mozart enjoyed friendly relations.

Fantasy in C Major, Op. 17 (1836)

Robert Schumann

*Born June 8, 1810 in Zwickau, Saxony**Died July 29, 1856 in Endenich,
near Bonn, Germany*

*Durch alle Töne tönst
Im bunten Erdenraum
Ein leiser Ton gezogen
Für den, der heimlich lauschet.*

(Through all the tones
around the many-colored Earth,
one soft, drawn-out note
sounds for him who listens in secret.)

This motto, taken from a poem by the Romantic philosopher and poet Friedrich Schlegel (1772–1829), introduces one of Schumann's most ambitious piano works, the *Fantasy in C Major*, Op. 17. It was not chosen at random: there is "one soft, drawn-out note" running through the work that "he who listens in secret" will surely recognize. It is a passage from Beethoven's song cycle *An die ferne Geliebte* (To the Distant Beloved) that is alluded to several times, and finally quoted in full at the end of the first movement. The words of the otherwise undistinguished poet Alois Jeitteles:

*Nimm sie hin denn, diese Lieder,
die ich Dir, Geliebte, sang...*

(Take them now, these songs
that I sang to you, my beloved...)

...no doubt struck a deep nerve in Schumann, longing after his own "distant beloved": the prodigious pianist Clara Wieck, whose father had prohibited Schumann from having any contact with his daughter. (Schumann and Clara were married four years later, in 1840.)

Besides the reference to the "distant beloved," the quote from Beethoven had another meaning as well. Inspired by the two fantasy-sonatas of Op. 27 (the second of which is the famous "Moonlight"), Schumann intended his work as a memorial to Beethoven, planning to call its three movements "Ruins," "Triumphal Arch," and "Wreath of Stars," respectively. Although these titles were eventually eliminated, the connections with Beethoven's music are numerous.

The sequence of movements in the *Fantasy* is most unusual. The impassioned first movement begins immediately on an emotional high point, with harmonic progressions that totally avoid the tonic (stable resting point) of C Major until the very end of the movement. The result is an atmosphere of continuous excitement, momentarily interrupted by an enigmatic passage marked "Im Legendenton" (in the tone of a legend). This passage starts with a simple tune whose straightforward rhythms and harmonies contrast with the effusiveness of the preceding music. However, the musical delivery of this "legend" also becomes more and more impassioned, and by the time the initial theme returns, one almost perceives more continuity than contrast between the two materials.

The energetic second movement has a march-like theme with a progression of massive chords (Schumann was always fond of such chordal writing). There is a middle section in a somewhat slower tempo, followed by a return of the march music and an animated coda of extreme technical difficulty.

The last movement, slow and quiet, seems to be more a memorial to Schubert than to Beethoven. In fact, there are several almost literal echoes from Schubert's *Impromptu in G-flat Major* (Op. 90, No. 3). Schumann had initially planned to bring back Beethoven's "distant beloved" theme at the end of this movement, but he later rejected that idea. In the final form, the ending emphasizes the accompanying triplet figures, which become more agitated at first, before calming down in the *adagio* tempo of the concluding measures.

Schumann dedicated his *Fantasy* to none other than Franz Liszt, for whom he had a great admiration (and vice versa). When Liszt played the work for Schumann, the latter was enthusiastic about the performance. They soon had a falling out, however, and after Schumann's death, Clara removed the dedication from the printed editions. It may have been in part because of these unpleasant memories that Clara performed the *Fantasy* only once. Liszt never played it in concert at all, but in 1854 he dedicated one of his greatest piano compositions, the *Sonata in b minor*, to Schumann, perhaps as a gesture of reconciliation. But by this time it may have made little difference: it was the year of Schumann's attempted suicide and his commitment to the asylum at Endenich where he was to die two years later.

Six Traditional Chinese Works

In 2006, Lang Lang released a CD titled *Dragon Songs* on the Deutsche Grammophon label. On this CD, he plays the famous *Yellow River* Concerto, as well as a collection of traditional Chinese songs arranged for the piano in a lush virtuoso manner. In these arrangements, the pianist created a synthesis between his Chinese roots and his Western training. As he writes in the CD liner notes: "I did a lot of mixing of traditions when I was a kid, and that's what I tried to do on this album... These melodies are heard all over China. I've known them since I was a baby. My mother would sing them, my father would play them (on the *erhu*, the Chinese two-string fiddle). They were like fairytales for me."

Goyescas, H. 64 (excerpt) (1910)

Enrique Granados

Born July 27, 1867 in Lérida, Spain

Died March 24, 1916 at sea, Atlantic Ocean

In order to get into the mood of *Goyescas*, one has to visualize a *majo* and a *maja*, a dashing couple of Spanish lovers, fiery yet dignified, lower class in origin but envied and imitated by the aristocracy. The great Spanish artist Francisco Goya (1746–1828) created many memorable images of such characters, some of them depicting the Duchess of Alba dressed as a *maja*.

Majismo, immortalized by Goya, became newly fashionable around 1900, with numerous *zarzuelas* (Spanish operettas) written about *majos* and *majas*. Granados, who also made some highly accomplished drawings on this theme, was inspired by it (and by its representations in the works of Goya) to write his masterpiece, the six-movement piano suite *Goyescas*. He later wrote an opera, also called *Goyescas*, using the same musical material. It was on the way home from the opera's premiere in New York that Granados and his wife met their tragic deaths as the English boat on which they were crossing the Atlantic was struck by a German torpedo.

"Los Requebro" (Flirtations) is the first movement of the *Goyescas* suite Granados completed in 1911. Dedicated to the legendary pianist (and Liszt student) Emil Sauer, this piece was inspired by a Goya etching titled *Tal para cual*



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(Two of a kind). In the words of Granados scholar Miguel Salvador, the flirtations are expressed in the music through “its playful mood, its starts and stops and continually changing tempos.” The performance instruction in the score reads: “gracefully and with spirit.” There are several references to traditional Spanish melodies, including the popular song “Con el trípili, trípili, trápala” written in the Andalusian dance form of the *tirana*. Granados combined this form with another dance type, the *jota*, which is popular all over Spain. Through all the various contrasting sections of “Los Requebros,” he maintained that wonderful feeling of noble nonchalance without which *majismo* would be unthinkable.

**Isoldens Liebestod from *Tristan und Isolde*,
S. 447 (1859)**

Richard Wagner

Born May 22, 1813 in Leipzig, Germany

Died February 13, 1883 in Venice

Arranged for piano in 1867 by Franz Liszt

Born October 22, 1811, in Doborján, Hungary

(now Raiding, Austria)

Died July 31, 1886 in Bayreuth, Germany

Liszt was probably the last great composer to whom the act of transcribing the music of others was a creative act in which he gave generously of himself while always being true to his sources. For centuries since the Renaissance, composers felt free to avail themselves of a vast corpus of pre-existent music, a practice that only the purist and copyright-obsessed 20th century began to frown upon.

Liszt composed many dozens of virtuoso transcriptions of music by composers ranging from Gregorio Allegri (17th century) all the way to his contemporary, close friend, and eventually son-in-law, Richard Wagner. Of Liszt's numerous Wagner transcriptions, the “Liebestod” (Love Death) from *Tristan und Isolde* stands out. Based one of the most glorious moments from Wagner's music dramas—the closing scene where Isolde joins Tristan in death—it was written in 1867, at the height of the affair between Liszt's daughter Cosima and Wagner, although it is not entirely clear how much Liszt knew about this at the time he wrote his transcription. Cosima was still

nominally married to Hans von Bülow who—and the plot thickens here—had conducted the first performance of *Tristan* in 1865. But her daughter, named Isolde, was born the same year 1865, to be followed by a second child, Eva (as in *Meistersinger*) in 1867—and Wagner was the father of both.

These biographical facts might serve to underscore the point that the “love death” which is being portrayed here is not some philosophical abstraction but a deeply felt reality. When Wagner first wrote this music, he was still in the throes of an earlier relationship with Mathilde Wesendonck (like Cosima, a married woman). As for Liszt, he may have taken minor orders in the Catholic Church in 1865, yet he was not exactly a stranger to affairs of the heart either. He responded to the “Liebestod”—possibly the most powerful musical depiction of an orgasm ever written—with a sensual pianistic brilliance all his own. Without changing a single note in the music (aside from adding a few opening measures, taken from elsewhere in the opera), he captured what Alan Walker, in the final volume of his magnificent Liszt biography, calls “joy and sorrow, elation and despair, resignation from the things of this world,” while also noticing “a bitterness of heart—for those with ears to hear.”

**Hungarian Rhapsody, No. 6 in D-Flat Major,
S. 244/6 (1846–1853)**

Liszt

Liszt, the great poet of love, was also a passionate Hungarian patriot—and these two aspects of his personality certainly spring from the same source. For his love for his native Hungary had all the hallmarks of Romantic love. Brought up in Vienna and Paris, for many years he yearned for the country, whose language he did not speak, from the distance. Although he made frequent visits, it wasn't until the last years of his life that he spent longer periods of time in Hungary.

The Hungarian Rhapsodies, written and rewritten over many years, bear witness to this longing, hidden behind the mask of the traveling piano virtuoso. One of Liszt's fondest childhood memories was listening to the famous Gypsy violinist János Bihari, whom he first heard at the age of 11. Many years later he wrote:

His performances must have distilled into my soul the essence of some generous and exhilarating wine; for when I think of his playing, the emotions I then experienced were like one of those mysterious elixirs concocted in the secret laboratories of those alchemists of the Middle Ages.

In other words, his reaction to the "low-brow" music of the Gypsy fiddler was rather "high-brow"; in any case, the experience stayed with him all his life. The present Rhapsody opens with a tune published under Bihari's name. Liszt's aim, in the words of musicologist Derek Watson, was "to reproduce the style of gypsy bands, details of whose playing he had noted in his sketchbooks on visits to Hungary." It is an aim he achieved perfectly, including the meditative, quasi-improvisatory middle section, where we may imagine the great bandleader playing a solo in that special wistful manner Hungarians loved so much. In the irresistible final section, then, Liszt most certainly outdid his model in breath-taking virtuosity.

Program notes by Peter Laki.

Considered by *The New York Times* as the "hottest artist on the classical music planet," 25-year-old **Lang Lang** has played sold-out recitals and concerts in every major city in the world and is the first Chinese pianist to be engaged by the Berlin Philharmonic, the Vienna Philharmonic, and all the top American orchestras. He has worked with the world's best orchestras under the most renowned conductors, including Maestros Ashkenazy, Barenboim, Chailly, Sir Colin Davis, Dutoit, Eschenbach, Gergiev, Jansons, Levine, Mehta, Maazel, Welsler-Möst, Muti, Nagano, Ozawa, Sir Simon Rattle, Salonen, Slatkin, Temirkanov, and Tilson-Thomas.

Lang Lang has crossed continents several times during 2007 and performed in numerous cities around the world. Notably, in the summer of 2007, Lang Lang performed open-air concerts at Berlin's famous Waldbühne, where he performed with Maestro Barenboim and the Berlin Staatskaepfle. At the invitation of H.R.H. Prince Charles, Lang Lang performed a piano concerto commissioned in memory of the Queen Mother and recently appeared as part of Great Britain's Royal Variety Show that was attended by Her

Majesty Queen Elizabeth II and broadcast to 13 million people. Earlier, in the fall, he performed 10 piano concertos to mark the 10th anniversary of the Beijing International Festival as well as the 20th anniversary of his stage appearance and performed at the opening concert for the Rome Film Festival. On December 8, 2007, Lang Lang was the guest soloist at the Nobel Prize Concert held in Stockholm, which was attended by the Nobel Laureates and members of the Royal family.

Performance highlights in 2008 include the New Year's Eve opening of the National Center for the Performing Arts in Beijing with Seiji Ozawa, a concert with the Vienna Philharmonic around the closing of the Euro Cup, and an open-air tour including concerts in New York's Central Park, the Hollywood Bowl, Chicago's Ravinia Festival, Dresden, and Hamburg. Most recently, Lang Lang performed at the 50th Anniversary Grammy Awards dueling pianos with Herbie Hancock, broadcast live to 17.5 million viewers. He will also participate in a special concert with Cecilia Bartoli in winter 2008 honoring Maria Malibran, will perform a 12-city US recital tour that includes a concert at Carnegie Hall as part of their Great Artists Series, and a tour to the past Summer Olympic cities with the China Philharmonic. Later, he will perform a solo recital at the London Proms.

Lang Lang began playing piano at the age of three, won the Shenyang competition, and gave his first public recital at the age of five. At nine, he entered Beijing's Central Music Conservatory. He went on to win First Prize at the Tchaikovsky International Young Musicians Competition and played the complete *24 Etudes* of Chopin at the Beijing Concert Hall at 13. At 17, Lang Lang's break into stardom came when he was called upon for a dramatic last-minute substitution at the "Gala of the Century" where he played the Tchaikovsky concerto with the Chicago Symphony Orchestra.

In 2004, he was appointed International Goodwill Ambassador to the United Nations Children's Fund (UNICEF). As a result of his enormous popularity with children, Steinway created the "Lang Lang Steinway" designed in five different styles for the early musical education of children. This is the first time Steinway has used an artist's name to produce pianos in its 150-year history. With this devotion to children in mind, the Lang Lang International Music Foundation has been founded on and dedicated to expanding young audiences and inspiring the next generation of musicians through its various outreach programs.



Photo by Felix Broude

Lang Lang

He currently serves on the Weill Music Institute (WMI) Advisory Committee as part of Carnegie Hall's educational program and is the youngest member of Carnegie Hall's Artistic Advisory Board. Lang Lang is proud to be the global brand ambassador for Audi automobiles and Montblanc, and is the Chairman of the Montblanc de la Culture Arts Patronage Award Project.

Lang Lang is featured soloist on the Golden Globe-winning score *The Painted Veil*, composed by Alexandre Desplat, and can be heard on the soundtrack of *The Banquet*, composed by Tan Dun. Lang Lang records exclusively for Deutsche Grammophon/Universal. His newest release, *Beethoven: Piano Concertos Nos. 1 and 4* with the Orchestre de Paris and Maestro Christoph Eschenbach debuted at number one on the Classical *Billboard* Chart. Lang Lang also appeared on *Billboard's* New Artist chart at the highest position for any classical artist. He was recently nominated for a Grammy Award for his work on the new release and is the first Chinese artist to be nominated for "Best Instrumental Soloist." His

previous release, *Dragon Songs*, departs from the Western music of Chopin, Rachmaninoff, Mozart, and Liszt for which he is most known and instead takes Lang Lang's audience on a groundbreaking journey through "his" China in this documentary film on DVD and soundtrack album. Lang Lang received honorary professorships at all the top conservatories in China where he regularly gives masterclasses, as well as at Juilliard, the Curtis Institute, and Hannover. For further information, please visit www.LangLang.com.

UMS ARCHIVES

This evening's recital marks Lang Lang's second appearance under UMS auspices. He made his UMS debut in April 2004 at Hill Auditorium in a recital program featuring the works of Haydn, Schubert, and Tan Dun.

129th UMS Season 2007|2008



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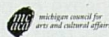
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presents

Brad Mehldau Trio

Brad Mehldau, *Piano*
Larry Grenadier, *Bass*
Jeff Ballard, *Drums*

Program

Friday Evening, April 4, 2008 at 8:00
Michigan Theater • Ann Arbor

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

51st Performance of the
129th Annual Season

14th Annual
Jazz Series

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

Brad Mehldau Trio appears by arrangement with International Music Network.

Large print programs are available upon request.



Brad Mehldau Trio

Jazz pianist **Brad Mehldau** has recorded and performed extensively since the early 1990s. Mr. Mehldau's most consistent output over the years has taken place in the trio format. Starting in 1996, his group released a series of five records on Warner Bros. entitled *The Art of the Trio*. Mr. Mehldau also has a solo piano recording, *Elegiac Cycle*, as well as *Places*, an album that includes both solo piano and trio selections. Other recordings include *Largo*, a collaborative effort with the innovative musician and producer Jon Brion, and *Anything Goes*, a trio outing with bassist Larry Grenadier and drummer Jorge Rossy.

His first record for Nonesuch, *Brad Mehldau Live in Tokyo*, was released in 2004. After 10 rewarding years with Jorge Rossy playing in his regu-

lar trio, drummer Jeff Ballard joined the ensemble in 2005. The label released its first album from the Brad Mehldau Trio—*Day is Done*—in 2005. A double, live trio recording entitled *LIVE* was recently released this past March on Nonesuch.

Brad Mehldau is first and foremost an improviser, greatly cherishing the surprise and wonder that can occur from a spontaneous musical idea that is expressed directly, in real time. He also has a deep fascination for the formal architecture of music and it informs everything he plays. In his most inspired playing, the actual structure of his musical thought serves as an expressive device, with each tune having a strongly felt narrative arch. As he plays, he listens to how ideas unwind, and the order in which they reveal themselves.

Brad Mehldau has steadily performed around the world since the mid-1990s, with his trio and as a solo pianist. In addition to his trio and solo projects, Mr. Mehldau has consistently associated himself with great jazz musicians, including a rewarding gig with saxophonist Joshua Redman's band for two years; recording and concerts with Pat Metheny, Charlie Haden, and Lee Konitz; and recordings as a sideman with Michael Brecker, Wayne Shorter, John Scofield, and Charles Lloyd. For more than a decade, he has collaborated with several musicians and peers whom he respects greatly, including guitarists Peter Bernstein and Kurt Rosenwinkel and tenor saxophonist Mark Turner. He has also played on recordings outside of the jazz idiom, including Willie Nelson's *Teatro* and singer-songwriter Joe Henry's *Scar*. His music has appeared in several films, including Stanley Kubrick's *Eyes Wide Shut* and Wim Wender's *Million Dollar Hotel*. He also composed an original soundtrack for the French film, *Ma Femme Est Une Actrice*.

Mr. Mehldau recently composed two new works commissioned by Carnegie Hall for voice and piano, *The Blue Estuaries* and *The Book of Hours: Love Poems to God*, which were performed in spring 2005 with the acclaimed classical soprano, Renée Fleming. These pieces were recorded with Ms. Fleming and released in 2006 on the *Love Sublime* album; simultaneously, Nonesuch released an album of Mr. Mehldau's jazz compositions for trio entitled *House on Hill*. In March 2007, he debuted the piano concerto *The Brady Bunch Variations for Piano and Orchestra* at Théâtre du Chatelet in Paris with Orchestre National d'Île de France.

Bassist **Larry Grenadier** attended Stanford University where he received a BA in English Literature. After moving to the East Coast he played with the Gary Burton Band, touring the US and Europe. He moved to New York City and has performed with Joe Henderson, Betty Carter, Pat Metheny, and the John Scofield Group.

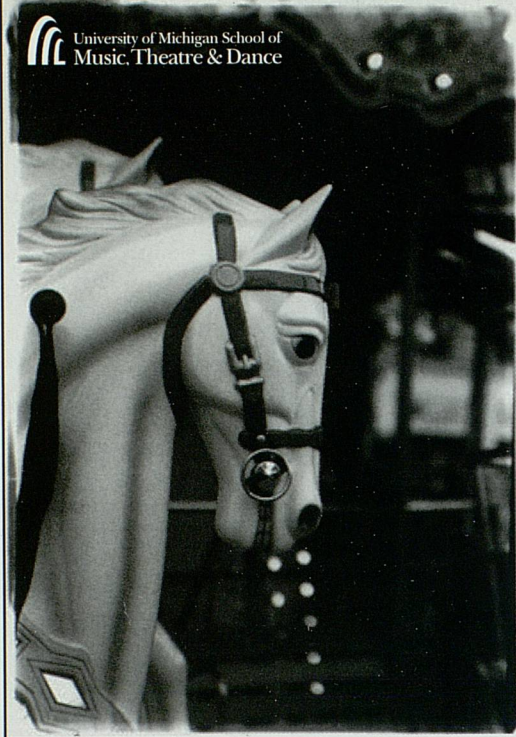
Drummer **Jeff Ballard** grew up in Santa Cruz, California and toured regularly with Ray Charles during 1988–1990. In 1990 he moved to New York City and has since played and recorded with Lou Donaldson, Danilo Perez, Chick Corea, Kurt Rosenwinkel, and Joshua Redman. In addition to his role in the Brad Mehldau Trio, Mr. Ballard is co-leader of the collective group FLY (featuring saxophonist Mark Turner and bassist Larry Grenadier), and is a member of Joshua Redman's Elastic Band.

UMS ARCHIVES

Tonight's concert marks Brad Mehldau's third appearance under UMS auspices. He made his UMS debut in November 2001 in a double-bill at the Michigan Theater featuring the Brad Mehldau Trio and the Joshua Redman Quartet.



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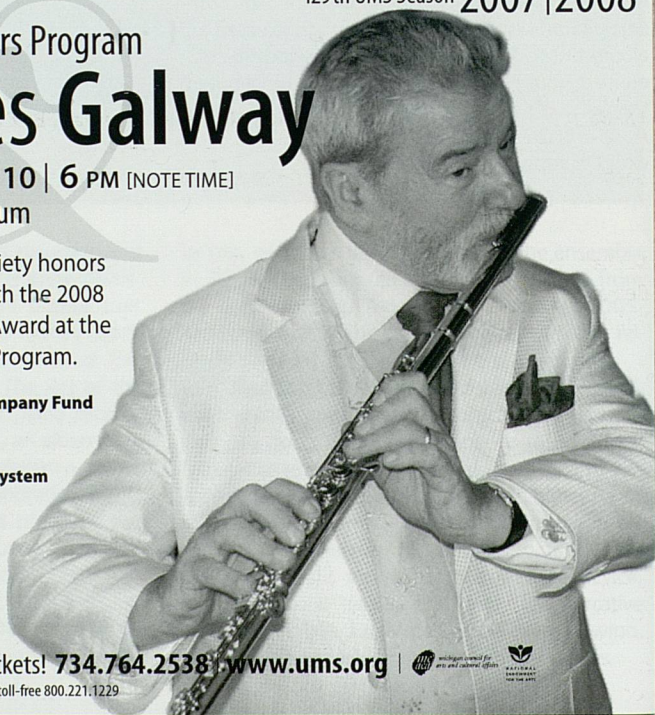
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129th UMS Season 2007|2008

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 present

Choir of King's College, Cambridge

Stephen Cleobury, *Director of Music and Conductor*

Peter Stevens, *Organ Scholar*
 Thomas Kimber, *Organ Scholar*

Program

Saturday Evening, April 5, 2008 at 8:00
 Hill Auditorium • Ann Arbor

Orlando Gibbons
Thomas Weelkes
Thomas Tomkins

Hosanna to the Son of David
When David Heard
O Praise the Lord All Ye Heathen

Olivier Messiaen

Les corps glorieux (excerpts)
 Force et agilité de corps glorieux
 Joie et clarté des corps glorieux
 Mr. Kimber, *Organ*

Pablo Casals
Francis Poulenc

O vos omnes
Quatre motets pour un temps de pénitence
 Timor et tremor
 Vineam electam
 Tenebrae factae sunt
 Tristis est anima mea

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

J.S. Bach

Lobet den Herrn, alle Heiden, BWV 230

Bach

Prelude in E-flat Major, BWV 552 (i)
 Mr. Stevens, *Organ*

Michael Tippett
Benjamin Britten
Ralph Vaughan Williams

Plebs angelica
Antiphon
Lord, Thou Hast Been Our Refuge

52nd Performance of the
 129th Annual Season

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

Choral Series

Tonight's performance is supported by Robert and Pearson Macek.

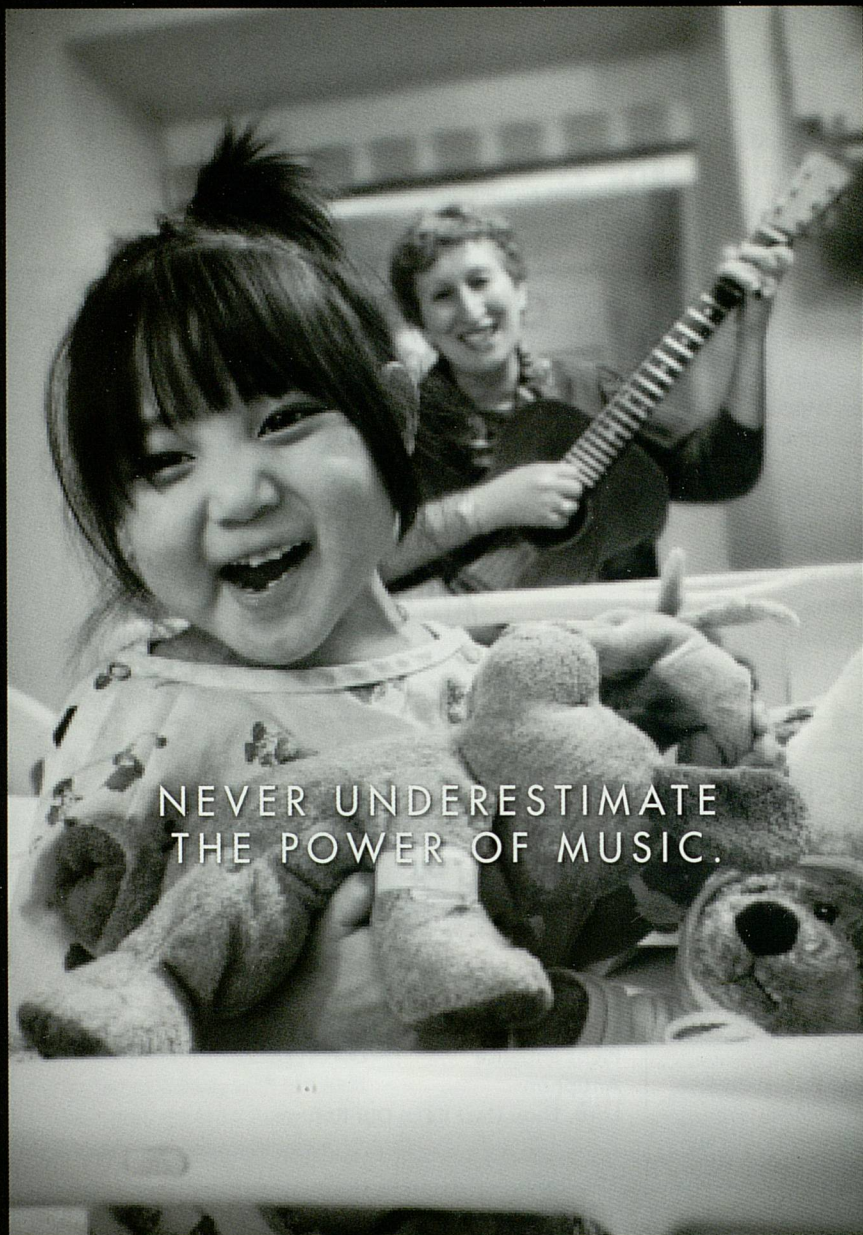
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M
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The choral element in our programs for the current US tour presents four strands. Each concert begins with a sequence of anthems by Gibbons, Tomkins, and Weelkes, all of which appear on our recent EMI release, *I Heard a Voice*. These composers represent the generation following Byrd and Tallis, and they set English texts for the emerging Church of England from the Bible and the Psalter. A very wide range of expression is achieved, from the exuberance of Gibbons' *O clap your hands* and the *Hosanna* settings to the emotional intensity of the settings of *When David heard*. All display a high degree of contrapuntal mastery.

Contrapuntal mastery immediately brings to mind J.S. Bach. One of his motets and an accompanying organ solo represent the Lutheran tradition of the Baroque era, while the 20th century, (and, in one case, the 21st), is represented by a set of Poulenc motets: his Christmas pieces are preceded by the most recent King's carol commission from the viola-playing Brett Dean, and Poulenc's Lenten motets by a poignant setting of a Holy Week responsory by cellist Pablo Casals. The other organ solos mark the centenary of the organist and composer, Olivier Messiaen.

Something of the richness of the modern British tradition is presented in the final group of pieces. For me, it is important that our cathedral and collegiate choirs perform music by composers in the mainstream, and not just (commendable though they can be) works by those who write liturgical music only. Pride of place this year goes to Ralph Vaughan Williams, the 50th anniversary of whose death occurs in October. Though he was not an orthodox believer (only Lennox Berkeley of those represented was that), the tradition of church music runs deeply in Ralph Vaughan Williams, musical editor of the *English Hymnal* (1906), and composer of a huge variety of music in many genres: he belongs to that esteemed group who composed nine symphonies.

—Stephen Cleobury

Stephen Cleobury is associated with two of Britain's most famous choirs. As Director of Music at King's College, Cambridge, and Conductor Laureate of the BBC Singers, he also works with leading symphony orchestras and period instrument ensembles. He ranges across a broad repertoire, from Gregorian chant to newly composed works. Mr. Cleobury has particularly championed contemporary music and at King's has commissioned a carol annually for *A Festival of Nine Lessons and Carols*. In March 2005, he instigated the first Easter Festival of Music at King's. He has

premiered many works with the BBC Singers, notably Giles Swayne's *Havoc* at the Royal Albert Hall at the Proms, and Edward Cowie's *Gaia*, both with the Endymion Ensemble. In 2004, also at the Proms, he gave the British première of Harrison Birtwistle's *Ring Dance of the Nazarene* with the same forces.

As Conductor of the Cambridge University Music Society (CUMS), Mr. Cleobury has directed the major works for chorus and orchestra as well as symphonic repertoire. Recent CUMS performances have included Mahler's *Resurrection Symphony*, Boston; Berlioz' *Requiem*, Ely Cathedral; Dvořák's *Stabat Mater*, King's Chapel; Vaughan Williams's *A Sea Symphony*, Sheldonian Theatre in Oxford; and Tippett's *A Child of Our Time*, Verdi's *Requiem*, and Handel's *Solomon*, King's Chapel.

He frequently appears in the UK and abroad as a conductor, leader of conducting workshops, and solo organist. As a conductor he has worked with many ensembles, including the City of Birmingham Symphony Orchestra, the BBC Concert Orchestra, the Philharmonia, the London Philharmonic, the Academy of Ancient Music, the Estonian Philharmonic Chamber Choir, and His Majesty's Sagbutts and Cornetts. Of late, performances as an organ recitalist have taken him to venues as diverse as Hong Kong, Haderslev Cathedral in Denmark, and Salt Lake City's LDS Conference Center. He has directed the Mormon Tabernacle Choir in Salt Lake City, recorded with the BBC Singers a CD of Tippett's choral music, and conducted the Israel Camerata (in Tel-Aviv and Jerusalem) and the National Chamber Choir of Ireland in Dublin.

Founded in the 15th century, the **Choir of King's College, Cambridge**, is undoubtedly one of the world's best known choral groups—every Christmas Eve millions of people worldwide tune into *A Festival of Nine Lessons and Carols* that has been broadcast each year by the BBC since 1928. In 1979, the service was first broadcast live in the US by NPR. While the choir exists primarily to sing at the daily church services of King's College Chapel, its worldwide fame and reputation has led to invitations to perform throughout the world.

The Choir of King's College owes its existence to a benefaction from King Henry VI who, in founding the College in 1441, envisaged the daily singing of services in his magnificent chapel, one of the jewels of Britain's cultural and architectural heritage. As the pre-eminent representative of the great British church music tradition, the daily service remains the Choir's essential purpose, and is an important part of the lives of its 16 choristers, the 14 choral scholars, and two organ scholars who study in the College

itself. The Choir and Chapel still rely on benefactions today and are funded entirely by the College and donations from private supporters. Evensong services are open to the public and King's welcomes you to visit the Chapel and listen to the Choir.

In recent seasons the Choir has traveled throughout Europe as well as to the US, Australia, and Asia-Pacific. Performances have been given at the Palais des Beaux-Arts (Brussels), Settembre Musicale in Turin, Teatro alla Pergola (Florence), Schleswig-Holstein Festival, Gothenburg Church Music Festival, Stuttgart Barock Festival, Istanbul International Music Festival, Hong Kong Cultural Center, Seoul Arts Center, and the Singapore Esplanade.

The Choir also performs extensively in the UK, has appeared regularly at all the major halls in London and in the regions, and enjoys performing in UK Festivals throughout the year. The Choir also appears frequently with symphony orchestras, singing with the BBC Symphony Orchestra at the BBC Proms in 2005, and closing their 05/06 season performing with the London Symphony Orchestra at the Barbican and giving an annual Christmas concert with the Philharmonia Orchestra at the Royal Albert Hall.

In the current season, King's many international appearances include the Beethovenfest in Bonn, Tallinn International Organ Festival, Flanders Festival in Gent, Palace of Arts in Budapest, Stresa Festival, Santa Cecilia in Rome, and a return visit to the Concertgebouw in Amsterdam. The Choir made its first ever visit to South America in December 2007 performing in São Paulo and San Carlos. Following its acclaimed tour of the US in December 2005, the Choir is very pleased to return to the US this month for concerts in Dallas, St. Louis, Ann Arbor, Cincinnati, St. Paul, Chicago, New York City, Westport, and Baltimore.

The Choir records exclusively for EMI Classics and is delighted that this relationship has been extended through to 2011. In the fall of 2007, they released an early-English music collaboration with the viol ensemble *Fretwork I Heard a Voice*—music by Tudor composers Gibbons, Tomkins, and Weelkes; future plans include Eton Choir Book repertory. *On Christmas Day*, a recording of new carols commissioned annually by King's College, has received tremendous critical acclaim with *BBC Music Magazine* commenting, "King's College, Cambridge, is a byword for the very best in Christmas music." In 04/05 the Choir's recording of Rachmaninoff's *Liturgy of St. John Chrysostom* was nominated for a Grammy Award, with *Gramophone* magazine greeting the recording as, "without a shadow of doubt, a triumph," adding that "there is no comparable rival to this disc."

The choristers are educated at King's College

School in Cambridge and receive generous scholarships from King's College to help pay for their education. The School has 340 boys and girls aged four–13.

Stephen Cleobury is always pleased to hear from potential members of the Choir. Those interested are invited to contact him at choir@kings.cam.ac.uk.

This evening's concert marks the UMS debuts of Stephen Cleobury and the Choir of King's College, Cambridge.

Choir of King's College, Cambridge

Stephen Cleobury, *Music Director and Conductor*
Peter Stevens and Thomas Kimber, *Organ Scholars*

Choristers

Miles Aho
Joseph Boorman
Riccardo Conci
Amschel de Rothschild
Fabian Eccles-Williams
Joseph Etheridge
George Gibbon
Matthew Gibson
Richard Gowers
William Graham-Campbell
Christopher Howells
Sebastian Johns
Arthur Landman
Joseph Landman
Edmund Ryan
Jon Wimpenny

Alto

Simon Ponsford
Patrick Stobbs
Thomas Recknell
Edmund Rex

Tenors

Ed Hastings
Jonathan Kanagasooriam
Joel Robinson
James Kanagasooriam

Basses

Mark Begbie
Andrew Tipple
Ashley Riches
James Mawson
Edward Blakeney
Nicholas Bown

Choir of King's College, Cambridge Administration

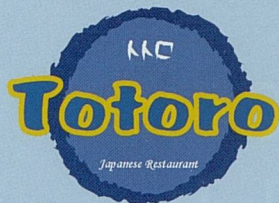
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Nicholas Robinson, *Headmaster, King's School*
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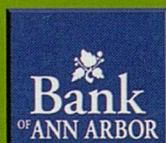
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• UMS EDUCATION PROGRAMS

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.



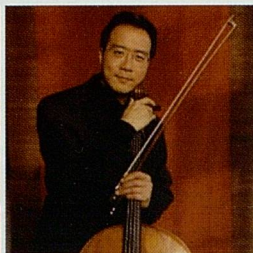
The NETWORK: UMS African American Arts Advocacy Committee

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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2007 | 2008
 season



» 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

Why Some People Think
Duke Ellington
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Kids don't get enough art these days. For *Ten Simple Ways* to get more art in kids' lives, visit AmericansForTheArts.org.

Art. Ask for More.

AMERICANSFORTHEARTS.ORG

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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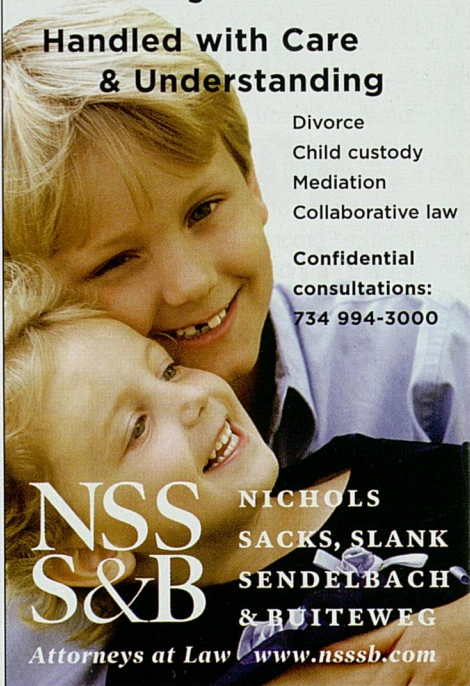
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Teacher Advisory Committee

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.

Education Program Supporters

Reflects gifts received during the 06/07 fiscal year



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and Community Services**

Michigan Council for Arts and Cultural Affairs University of Michigan

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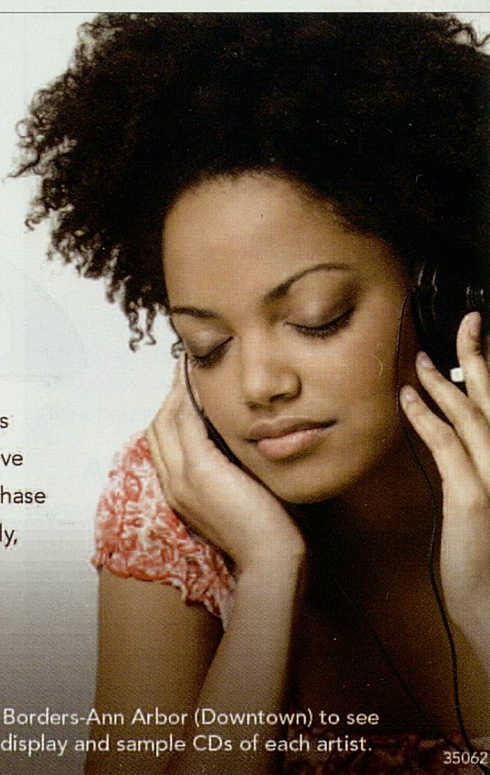
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BORDERS.

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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With support from the **U-M Alumni Association**.

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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U-M introduced me to a whole new world of music and allowed me to discover my life's work.

Being a member of the Alumni Association is how I give back to the University that has provided me so much.

**I am proud to say,
I am Michigan.**

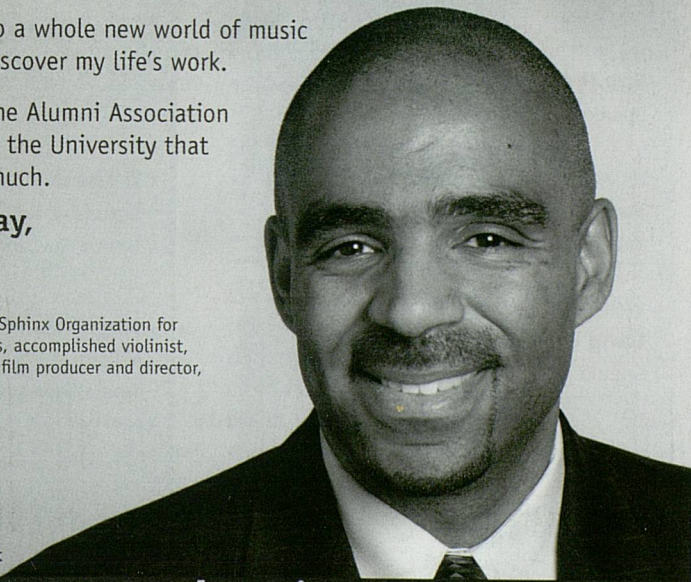
Aaron Dworkin, '97, MM'98

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



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PRELUDE DINNERS

Join us for camaraderie, fine cuisine, and musical insights at the Prelude Dinners before these performances.

For reservations and information, please call 734.764.8489

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

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

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

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

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

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

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



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:

- Enhancing corporate image
- Cultivating clients
- Developing business-to-business relationships
- Targeting messages to specific demographic groups
- Making highly visible links with arts and education programs
- Recognizing employees
- Showing appreciation for loyal customers

For more information, please call
734.647.1176.

• 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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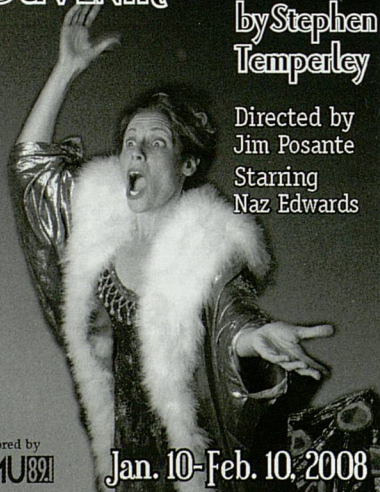
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Temperley

Directed by
Jim Posante
Starring
Naz Edwards

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Jan. 10-Feb. 10, 2008

DOUBT a parable

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Shanley

Directed by
John Seibert

Starring
Jan Radcliff

Sponsored by



Feb. 21-Apr. 6, 2008



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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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- \$10,000 Virtuoso
- \$7,500 Concertmaster
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- \$3,500 Leader
- \$2,500 Principal
- \$1,000 Patron

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• ANNUAL FUND SUPPORT

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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\$100,000 or more

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 Foundation Fund
 Ford Motor Company Fund
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Winter '08 Concerts



1.26 **Mozart's Birthday Bash**



1.27 **Babar (Family Concert)**
featuring the premiere of Sweet Music in Harlem



3.8 **Latin Fire**
featuring Peter Sparing Dance Studio

3.9 **Carnival of the Animals (Family Concert)**

4.18 **La Traviata**

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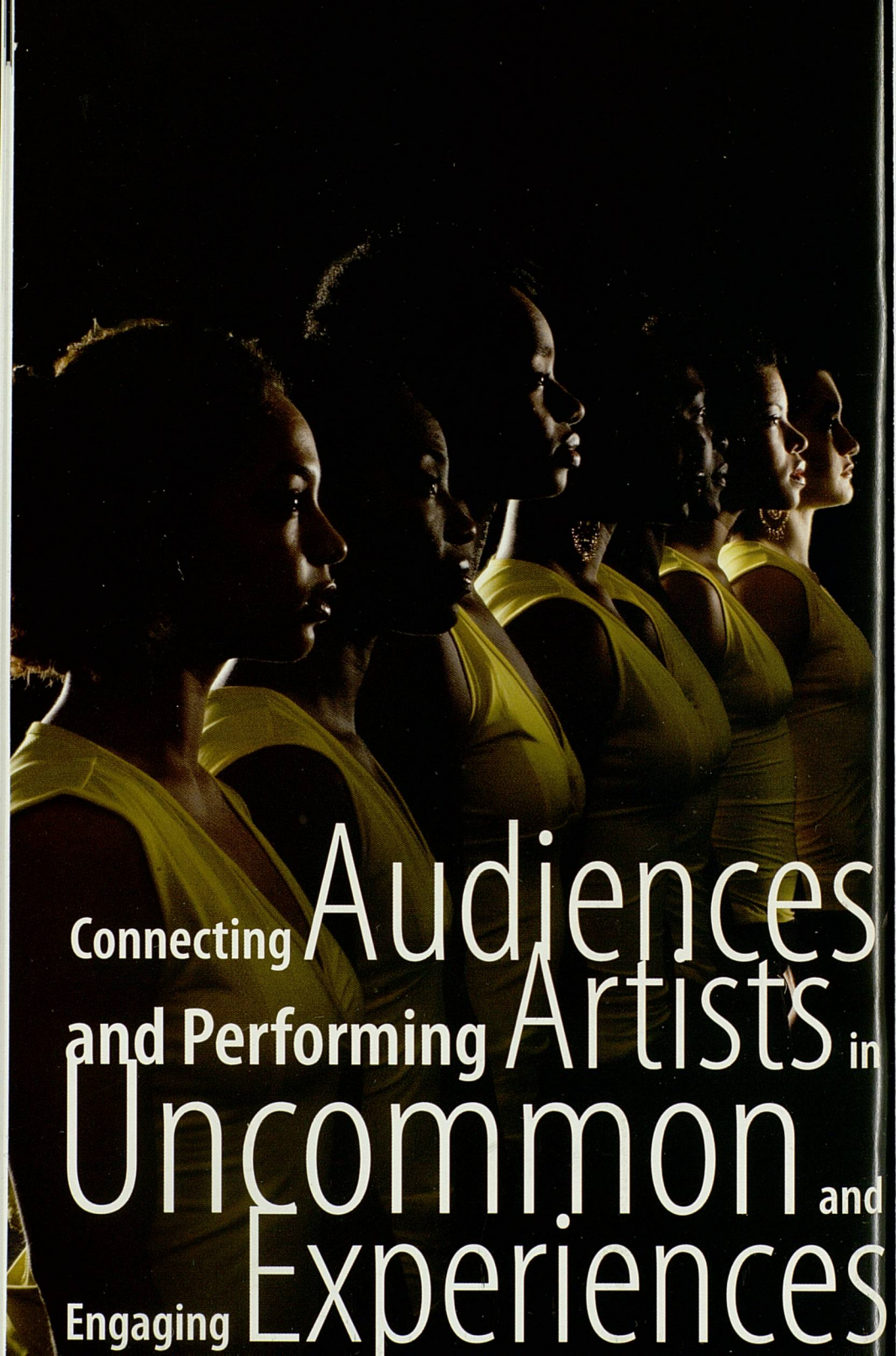
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Hosanna to the Son of David (St. Matthew 21:9)

(Orlando Gibbons)

Hosanna to the Son of David, Blessed be he that cometh in the name of the Lord.
Blessed be the King of Israel, Blessed be the King that cometh in the name of the Lord.
Peace in heaven, and glory in the highest places. Hosanna in the highest heav'ns.

When David Heard (2 Samuel 18:33)

(Thomas Weelkes)

When David heard that Absalom was slain, he went up to his chamber over the gate,
and wept; and thus he said: O my son Absalom, would God I had died for thee.
O Absalom, my son!

O Praise the Lord, All Ye Heathen (Psalm 117)

(Thomas Tomkins)

O praise the Lord, all ye heathen, praise him all ye nations: for his merciful kindness is ever
more and more towards us, and the truth of the Lord endureth for ever. Praise ye the Lord,
O praise ye the Lord our God.

Les corps glorieux (excerpts)

(Olivier Messiaen)

O vos omnes (Antiphon for Holy Saturday)

(Pablo Casals)

O vos omnes qui transitis per viam, attendite
et videte si est dolor sicut dolor meus.

O all ye that pass by the way, behold and see if
there be sorrow like unto my sorrow.

Quatre motets pour un temps de pénitence

(Francis Poulenc)

(Text: Various liturgical sources)

Timor et tremor venerunt super me, et caligo cecedit super me. Miserere mei, Domine, quoniam in te confedit anima mea. Exaudi, Deus, deprecationem meam, quia refugium meum es tu et adjutor fortis. Domine, invocavi te, non confundar.

Vinea mea electa, ego te plantavi: quomodo conversa es in amaritudinem, ut me crucifigeres et Barrabam dimitteres. Sepivi te et lapides elegi ex te et aedificavi turrim.

Tenebrae factae sunt dum crucifixissent Jesum Judaei, et circa horam nonam exclamavit Jesus voce magna: Deus meus, Deus meus, ut quid me dereliquisti? Et inclinato capite emisit spiritum. Exclamans Jesus voce magna ait: Pater, in manu tuas commendo spiritum meum.

Tristis est anima mea usque ad mortem: sustinete hic et vigilate mecum, nunc videbitis turbam quae circumdabit me. Vos fugam capietis, et ego vadam immolari pro vobis. Ecce, appropinquat hora et Filius hominis tradetur in manus peccatorum.

Fear and trembling came upon me, and darkness fell upon me. Have mercy on me, O Lord, for my soul trusted in thee. Hear my prayer, O God, for thou art my refuge and my strong helper. Lord, I have called Upon thee, let me not be confounded.

O my chosen vineyard, it is I who have planted you. How have you become so bitter that you should crucify me, and release Barabbas? I have hedged you in, and cleared you of stones, and have built a tower.

There was darkness all over the earth when the Jews crucified Jesus; and about the ninth hour Jesus cried out with a loud voice: My God, my God, why hast Thou forsaken me? Then he bowed His head, and yielded up His spirit. Jesus cried out with a loud Voice, saying: Father, into Thy hands I commend my spirit.

My soul is exceedingly sorrowful, even unto death: tarry ye here, and watch with me. In a little while ye shall see a great multitude that compasseth me round about. Ye shall flee, and I shall go to be sacrificed for you. Behold, the hour is at hand, and the Son of man is betrayed into the hands of sinners.

Lobet den Herrn, alle Heiden, BWV 230 (Psalm 117)

(J. S. Bach)

Lobet den Herrn, alle Heiden, und preiset ihn, alle Völker! Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit. Alleluja!

Praise the Lord all ye Gentiles, and worship him all ye people. For his grace and truth prevail over us for ever. Alleluia!

Prelude in E-flat Major, BWV 552 (i)

(Bach)

Plebs angelica

(Michael Tippett)

(Text: 10th century; Translation: Helen Waddell)

Plebs angelica, phalanx et archangelica
 principans turma, virtus uranica,
 ac potestas almiphona. Dominantia
 nomina divinaque subsellia, cherubim
 aetherea ac seraphim ignicoma.
 Vos, O Michael coeli satrapa,
 Gabrielque vera dans verba nuntia.
 Atque Raphael vitae vernula, transferte
 nos in paradisiscolas.

Angelic host, Phalanx and squadron of the
 Prince-Archangels, Uranian power, strength
 of the gracious word. Spirits that have
 dominion, Cherubim, Divine tribunal of the
 air, and Seraphim with flaming hair.
 And you, O Michael, Prince of Heaven,
 And Gabriel, by whom the word was given.
 And Raphael, born in the house of Life,
 Bring us among the folk of Paradise.

Antiphon

(Benjamin Britten)

(Text: George Herbert)

Praised be the God of love,

Men

Here below,

Angels

and here above:

Who hath dealt his mercies so,

Angels

To his friend,

Men

and to his foe;

That both grace and glorie tend

Angels

Us of old,

Men

and us in th'end.

The great shepherd of the fold

Angels

Us did make,

Men

for us was sold.

He our foes in pieces brake;

Angels

Him we touch

Men

and him we take.

Wherefore since that he is such,

Angels

We adore,

Men

and we do crouch.

Lord, thy praises should be more.

Men

We have none,

Angels

and we no store.

Praised be the God alone,
 who hath made of two folds one.

Lord, Thou Hast Been Our Refuge (Psalm 90)

(Ralph Vaughan Williams)

Lord, Thou hast been our refuge from one generation to another. Before the mountains were brought forth, or ever the earth and the world were made, Thou art God from everlasting and world without end. Thou turnest man to destruction; again Thou sayest Come again ye children of men. For a thousand years in Thy sight are but as yesterday, seeing that is past as a watch in the night. As soon as Thou scatterest them They are even as a sleep and fade away suddenly like the grass. In the morning it is green and groweth up, but in the evening it is cut down, dried up and withered. For we consume away in Thy displeasure, and are afraid at Thy wrathful indignation. The years of our age are three score years and ten, and though men be so strong that they come to four score years, yet is their strength but labour and sorrow. Turn Thee again O Lord at the last. Be gracious unto Thy servants. O satisfy us with Thy mercy and that soon.

Lord Thou hast been a refuge from one generation to another. Before the mountains were brought forth, or ever the earth and the world were made, Thou art God from everlasting and world without end. And the glorious Majesty of the Lord be upon us, and the glorious Majesty of the Lord be upon us. Prosper Thou, O prosper Thou the work of our hands, O prosper Thou our handy work, prosper Thou our handy work.

Sung concurrently with the Psalm:

O God, our help in ages past, Our hope for years to come, Our shelter from the stormy blast, And our eternal home.