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university musical society

Fall 08

University of Michigan • Ann Arbor

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Cover: (R -L) András Schiff (photo: Roberto Masotti/ECM Records), Complicite:
A Disappearing Number (Joris-Jan Bos), Sulayman Al-Bassam Theatre: *Richard III—
An Arab Tragedy*, Sabine Meyer (Thomas Rabsch), Batsheva Dance Company,
Hill Auditorium audience (Spencer & Wyckoff)

• FROM THE U-M PRESIDENT

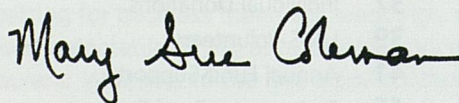
Welcome to the 130th season of the University Musical Society (UMS). There is so much to look forward to as UMS once again brings to the University and our regional community renowned artists from all over the world. UMS artists engage with us not only from the stage, but in the classrooms, libraries, community centers, and other places throughout the region where we gather to learn and grow.

When I consider which UMS events best exemplify the coming together of artistic performance and education, I point to the three-week residencies of the Royal Shakespeare Company (RSC) that we have enjoyed in 2001, 2003, and 2006. The most recent residency offered 21 performances of three great Shakespeare titles at the Power Center, featuring award-winning actors Patrick Stewart and Harriet Walter, and more than 140 related educational programs, including 13 for-credit courses at the University.

I am particularly pleased, then, that UMS has chosen to celebrate the partnership between the RSC, UMS, and U-M at this year's 14th Ford Honors Program. At the heart of this unique partnership has been the extraordinary artist-scholar relationship between the RSC's Olivier Award-winning Artistic Director Michael Boyd and U-M's beloved Professor Ralph Williams, both of whom will be honored at the program. This year's Ford Honors Program, usually held in May, will take place Saturday, January 24, 2009, so that students who have participated in the RSC residencies or who have had Dr. Williams in class will be able to attend. Professor Williams will retire from U-M at the end of this academic year, and I hope you will join me at this very special event.

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, including information about the grand re-opening of the renovated and expanded U-M Museum of Art in 2009, please visit the University's website at www.umich.edu.

Sincerely,



Mary Sue Coleman
President, University of Michigan



• FROM THE UMS PRESIDENT

Welcome to this UMS performance, and thank you for supporting UMS through your attendance. The entire UMS family of Board, Senate, and Advisory Committee members; staff colleagues; Choral Union members; ushers; and hundreds of other volunteers hope that you enjoy the experience and will frequent more UMS events during our exciting 130th season. You'll find all of our performances listed on page 2 of your program insert.

At UMS, we try to make sure that our events offer a chance to learn something new, to look at the world through a different lens, or even to change lives. You'll find much to choose from as solo artists and ensembles from all over the world visit our community and engage with our audiences in many ways. Artists can lift the spirit, challenge perceptions, provide comfort, and deepen understanding. So whether it's Complicite Theatre's *A Disappearing Number*; Compagnie Hedy Maalem's *The Rite of Spring*; the Guarneri Quartet's Farewell Tour concert; or our 2009 Ford Honors Program celebrating the Royal Shakespeare Company, its Artistic Director Michael Boyd, and U-M Professor Ralph Williams, we hope you'll find meaning and value as we connect you with our artists for uncommon and engaging experiences.

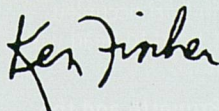
Please mark **Sunday, November 16** in your calendar. On this day, UMS will celebrate the successful completion of our first major fundraising campaign, which has been part of *The Michigan Difference*, the campaign of the University of Michigan. The University is devoting the weekend of November 13–16 to celebrate the campaign's successful completion, and UMS is proud to be a part of it. We invite you to join us on November 16 for the 4 pm performance of the Jerusalem Symphony Orchestra in Hill Auditorium followed by a 6 pm reception and dinner in the Ballroom of the Michigan League. We have so much to be thankful for as the UMS family has responded magnificently to helping us achieve our \$25 million goal. There is still time to be part of this historic campaign. For more information, call the UMS Development Office at 734.764.8489. Watch for your invitation in the mail in early October for these events.

There have been some transitions since last season. After 13 years of outstanding service as our Director of Education and Audience Development, **Ben Johnson** left UMS to become Director of Concerts and Lectures at the University of Minnesota. We also said farewell to UMS Board members **Hal Davis**, **Sally Stegeman DiCarlo**, and **Philip Power**, who now become members of the UMS Senate. Joining the UMS Board are **Martha Darling**, **Junia Doan**, **Chris Genteel**, and **Robert Macek**. We thank all of them for their contributions to UMS.

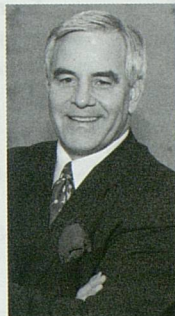
Feel free to get in touch with me if you have any questions, comments, or problems. If you don't see me in the lobby, send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

And thanks again for coming to this event.

Very best wishes,



Kenneth C. Fischer
UMS President



HONIGMAN

Honigman and our Ann Arbor attorneys are
pleased to support the University Musical Society
and congratulate UMS on celebrating its 130th Season

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Maurice Binkow
Sean Crotty
Audrey DiMarzo
Thomas Forster*

*Carl Herstein
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2008 - 2009 SEASON

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- Sep. 18 - Oct. 26 Heather Raffo's 9 Parts of Desire**
A portrait of the extraordinary lives of Iraqi women
- Nov. 6 - Dec. 28 Geoffrey & Jeffrey** • Follows an older gay couple and what happens when one of them finds out he has a daughter
- Jan. 8 - Feb. 22 Rozencrantz & Guildenstern Are Dead**
Two minor characters from Shakespeare's *Hamlet* take center stage in this classic comedy
- Mar. 5 - Apr. 12 A Feminine Ending** • An offbeat tale for anyone who's dreamed of having it all
- Apr. 23 - May 31 Fences** • A powerful drama about a 1950s African- American family
- Jun. 11 - Jul. 19 A Picasso** • Set in Nazi occupied Paris, 1941, Pablo Picasso goes head to head with the German Gestapo
- Jul. 30 - Aug. 30 The Blonde, The Brunette and the Vengeful Redhead**
A one-woman play about a very desperate housewife



• FROM UMS CHAIRMAN, CARL HERSTEIN

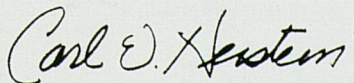
Welcome to UMS, and thank you for becoming part of one of the most extraordinary communities in the world: a small, Midwestern town in the heart of metro-Detroit that regularly presents the finest artists of our time in outstanding venues. Great artists come to Ann Arbor because we provide the freedom to perform interesting and adventuresome repertoire in an environment that welcomes both old and new, classical and modern. They also come because our audiences reflect the community, which has one of the nation's finest traditions in providing support for the arts.

You have shown your interest in participating in this community by your presence at this performance. Perhaps you have been coming for a lifetime; perhaps you are a student participating in our "Arts & Eats" program, or as part of our K-12 partnership with Ann Arbor, Detroit, and other area schools. You may be an expert who can compare a performance with dozens past or you may be experiencing something new. What each of you has in common is the desire to be a part of a community that is open to the best in our artistic tradition. You create an audience that is both welcoming and discerning. The resulting connection with our artists brings out the absolute best in their performances, and I strongly suspect that today will bring a stirring and meaningful experience for you.

Now that you have joined us, we invite you to become an active part of the UMS community. The task before us is to add to our wonderful tradition: to maintain that which is special and distinctive, and to add our own contributions. We are still small. We still offer a warm Midwestern welcome. We seek the contributions of all who are willing to embrace the arts and the values they represent. Your attendance, your contributions, your participation in our many endeavors, and your advocacy on our behalf, will enrich our efforts by continuing the special community tradition that we were extraordinarily fortunate to inherit.

After you have experienced this performance, we are confident that you will agree that we have an obligation to pass on this artistic tradition to the next generation. UMS has prospered because the power of the arts has motivated our audiences to contribute their time and money to sustain it, including keeping prices affordable, providing educational experiences for the young, opportunities for new artists, and the commissioning of new work. People like you allow our community to thrive. Please come often and bring your friends. Reflect on what we have in southeastern Michigan through UMS and help keep our community vibrant through the power of the arts with your gifts of participation and your critically important financial support.

Sincerely,



Carl W. Herstein
Chair, UMS Board of Directors



UMS/Leadership

• CORPORATE AND FOUNDATION LEADERS



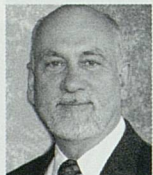
James G. Vella

*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."



Douglas L. LaFleur

Managing Director, Global Power Group

"We at TAQA New World, Inc. are proud to lend our support to the UMS, and are extremely honored to be involved with the performing arts community. Truly, human potential is the most valuable commodity on earth. In joining with other Corporate and Foundation leaders supporting UMS, we find ourselves renewed and inspired."



TAQA

TAQA New World, Inc.

**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 08/09 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."



Comerica Bank

"Comerica is proud to support the University Musical Society and to sponsor the presentation of the world-renowned Tokyo String Quartet. UMS continues to enrich the local community by bringing the finest performing arts to Ann Arbor, and we're pleased to continue to support this long-standing tradition."



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."

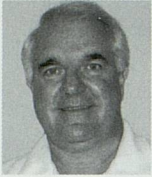


Leo Legatski

President, Elastizell Corporation of America

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





Kingsley P. Wootton

Plant Manager, GM Powertrain Ypsilanti Site

"Congratulations on your 130th 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



Mark A. Davis

President and CEO, Howard & Howard

"At Howard & Howard, we are as committed to enriching the communities in which we live and work as we are to providing sophisticated legal services to businesses in the Ann Arbor area. The performing arts benefit us all, and we are proud that our employees have chosen to support the cultural enrichment provided by the University Musical Society."

Howard & Howard
law for business



Mohamad Issa

Director, Issa Foundation

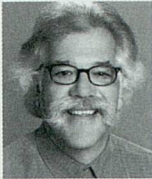
"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes 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!"


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."


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."


Scott Merz

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

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


Erik H. Serr

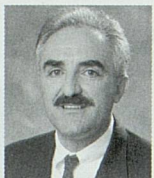
Principal, Miller, Canfield, Paddock and Stone, P.L.C.

"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."



**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."





Shigeki Terashi

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."

TOYOTA



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."

UM CREDIT UNION



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!"

WHOLE FOODS MARKET

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\$50,000-\$99,999

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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 08/09 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 members at the Concertmaster level and above 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/parking.

Refreshments

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

Smoking Areas

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

Start Time

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

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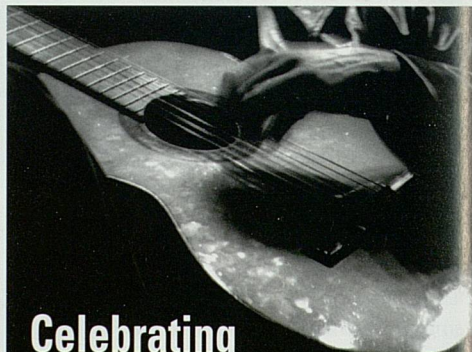
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Latecomers

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

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

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

• UMS TICKETS

Group Tickets

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

- 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/33.

NETWORK Tickets

Members of the UMS African American Arts Advocacy Committee receive discounted tickets to certain performances. For more information please see page P/29.

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/34. Teen Ticket information can be found on page P/31.

Gift Certificates

Available in any amount and redeemable for any of more than 60 events throughout our season, 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. 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 (by mail or in person) at least 48 hours prior to the performance. The value of the tickets

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Saturday, Dec 6, 2008
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Saturday, Mar. 7, 2009
Port Huron

Saturday, Apr 4, 2009
Plymouth

Sunday, May 31, 2009
Ann Arbor



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www.measure4measure.org

Info

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 April 26, 2009

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Burton Memorial Tower

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On-site ticket offices at performance venues open 90 minutes before each performance.

UMS/Annals

• 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 the past 129 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 many 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 eight different Ann Arbor venues.

The UMS Choral Union has likewise expanded its charge over its 129-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience* (2004), John Adams's *On the Transmigration of Souls* with the Detroit Symphony Orchestra (2007), and Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg (2006).

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 FALL 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, new seats 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 University priorities "a new theater" was

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performance,
every time.*



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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 08/09 season.

Rackham Auditorium

Sixty 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.

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

Saturday, October 4 through Wednesday, October 15, 2008

The Art of the Oud featuring Omar Bashir, Rahim AlHaj, and Farida and the Iraqi Maqam Ensemble Saturday, October 4, 8:00 pm Rackham Auditorium	5
Tokyo String Quartet with Sabine Meyer Sunday, October 12, 7:00 pm Rackham Auditorium	9
Compagnie Heddy Maalem Le Sacre du Printemps Wednesday, October 15, 8:00 pm Power Center	17

THE 130TH UMS SEASON

Fall 2008

September

- 10-14 *Wed-Sun* – Complicite: *A Disappearing Number*
19-20 *Fri-Sat* – Mark Morris Dance Group
27 *Sat* – Wayne Shorter Quartet and the Imani Winds

October

- 4 *Sat* – The Art of the Oud featuring Omar Bashir, Rahim AlHaj, and Farida and the Iraqi Maqam Ensemble
12 *Sun* – Sphinx Orchestra
12 *Sun* – Tokyo String Quartet with Sabine Meyer, clarinet
15 *Wed* – Compagnie Heddy Maalem: *The Rite of Spring*
17 *Fri* – Soweto Gospel Choir
18 *Sat* – Milton Nascimento and the Jobim Trio
19 *Sun* – Camerata Salzburg with Anne-Sophie Mutter, violin
24 *Fri* – András Schiff: Beethoven Concert 5
26 *Sun* – András Schiff: Beethoven Concert 6
27 *Mon* – Michigan Chamber Players

November

- 7 *Fri* – Joe Lovano "Us Five" Quintet and Jason Moran
8 *Sat* – Emanuel Ax and Yefim Bronfman, pianos
13 *Thu* – Estonian Philharmonic Chamber Choir
16 *Sun* – Jerusalem Symphony Orchestra with Robert McDuffie, violin

December

- 6-7 *Sat-Sun* – Handel's *Messiah*

Winter 2009

January

- 9-10 *Fri-Sat* – Rubberbandance Group
11 *Sun* – Guarneri String Quartet
16 *Fri* – Tord Gustavsen Trio
19 *Mon* – Rev. Dr. Martin Luther King, Jr. Day Event, TBA
23-24 *Fri-Sat* – *Gilgamesh*: Kinan Azmeh, clarinet and Kevork Mourad, MaxMSP
24 *Sat* – Ford Honors Program honoring the Royal Shakespeare Company, Michael Boyd, and Ralph Williams
25 *Sun* – Richard Goode, piano
29 *Thu* – Chanticleer
31 *Sat* – Michigan Chamber Players

February

- 7 *Sat* – Lawrence Brownlee, tenor with Martin Katz, piano
12 *Thu* – Sweet Honey in the Rock
13 *Fri* – Kodo
14-15 *Sat-Sun* – Batsheva Dance Company

March

- 7-8 *Sat-Sun* – New York Philharmonic
10 *Tue* – Wynton Marsalis and Jazz at Lincoln Center Orchestra
11 *Wed* – Brentano String Quartet with Peter Serkin, piano and Richard Lalli, baritone
12 *Thu* – Aswat: Celebrating the Golden Age of Arab Music with Simon Shaheen and the Golden Age Orchestra
13-14 *Fri-Sat* – The Silk Road Ensemble with Yo-Yo Ma, cello
18 *Wed* – Altenberg Trio Vienna
19-22 *Thu-Sun* – Sulayman Al-Bassam Theatre: *Richard III – An Arab Tragedy*
22 *Sun* – Zakir Hussain, tabla with Pandit Shivkumar Sharma, santoor
26 *Thu* – The Romeros
29 *Sun* – Dan Zanes & Friends

April

- 1 *Wed* – John Williams, guitar
2 *Thu* – St. Louis Symphony Orchestra with Anssi Karttunen, cello
4 *Sat* – Chick Corea and John McLaughlin: Five Peace Band
9 *Thu* – András Schiff: Beethoven Concert 7
11 *Sat* – András Schiff: Beethoven Concert 8
16 *Thu* – Kurt Elling Sings the Coltrane/Hartman Songbook
17 *Fri* – Takács Quartet with Marc-André Hamelin, piano
18-19 *Sat-Sun* – Mohammed Bennis and the Hmadcha Ensemble (from the Fez Festival of Sufi Culture)
23 *Thu* – UMS Choral Union
24 *Fri* – Julia Fischer, violin with Milana Chernyavska, piano
25-26 *Sat-Sun* – Compagnie Marie Chouinard

UMS Educational Events through Wednesday, October 15, 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.

The Art of the Oud featuring Omar Bashir, Rahim AlHaj, and Farida and the Iraqi Maqam Ensemble

Panel Discussion: "The Arts of Iraq: Artists in the Diaspora"

Saturday, October 4, 11 am

Performance Network Stage (120 E. Huron Street)

Every American has heard about the devastation of the Iraq war, most often from a distinctly American perspective. Now, hear firsthand from Iraqi artists and scholars about a different and unseen consequence of that conflict: its devastating impact on arts and culture, artists and their families, and the fabric of society that arts and culture provide. Learn what happened, and what artists in the diaspora are doing to survive and rebuild their livelihoods, while processing their experiences through art.

Iraqi oudist Rahim AlHaj will be a featured panelist.

This collaboration between Performance Network Theatre (PNT) and UMS is in conjunction with the PNT production of Heather Raffo's *9 Parts of Desire* and UMS's Performing Arts of the Arab World opening event.

Post-Performance Reception with the Artists

Saturday, October 4, post performance

Rackham Auditorium Lobby

Join fellow audience members and artists for a reception following the performance in the lobby of Rackham Auditorium. Masri Sweets will provide delicacies from the Arab World.

A collaboration with the Bustan al-Funun Foundation for Arab Arts in America.

Compagnie Hedy Maalem

Artist Interview: Hedy Maalem

Monday, October 13, 2:30–3:30 pm

Betty Pease Studio, 2nd Floor, U-M Department of Dance, 1310 N. University Court, behind CCRB, off Observatory Road

French-Algerian choreographer Hedy Maalem will be interviewed by Robin Wilson, U-M Associate Professor of Dance. Mr. Maalem will discuss his life and work including his most recent piece, *Le Sacre du Printemps*. His explosive version of *The Rite of Spring* was inspired by his time spent in Lagos, Nigeria, and features 14 performers from Mali, Benin, Nigeria, Senegal, Togo, and Mozambique. In his rendition, the story of a pagan spring ritual is transported to modern Africa. Open to the public for observation.

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

Masterclass: Compagnie Hedy Maalem

Tuesday, October 14, 12:45–2:15 pm

U-M Department of Dance, 1310 N. University Court, behind CCRB, off Observatory Road

Dancers from Compagnie Hedy Maalem lead U-M Dance students in a modern technique masterclass. Open to the public for observation only.

University Musical Society thanks the following donors for their sponsorship of The Performing Arts of the Arab World Series:

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130th Season

**2008
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Celebrating the Golden Age of Arab Music

Aswat (Voices)

Simon Shaheen artistic director, oud, and violin

Featuring

Ibrahim Azzam

Sonia M'barek

Khalil Abonula

Rima Khcheich

The Aswat Orchestra

THU, MAR 12 | 8 PM
Hill Auditorium

The Performing Arts of the Arab World series is supported in part by **TAQA New World, Inc.**; **The Mosaic Foundation, Washington DC**; and the **Community Foundation for Southeast Michigan** and **Bustan al-Funun Foundation for Arab Arts**.

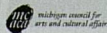
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The Art of the Oud

featuring

Omar Bashir, Oud

Rahim AlHaj, Oud

and

Farida and the Iraqi Maqam Ensemble

Farida Abbas, *Vocals*

Mohammad Al Bawi, *Jozza*

Abdulatif S. Al Obaidi, *Riq*

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Program

Saturday Evening, October 4, 2008 at 8:00

Rackham Auditorium • Ann Arbor

The Art of the Oud

Remembering Munir Bashir and the Baghdad Conservatory of Music

Tonight's program will be performed with one intermission following Mr. AlHaj's solo oud set and will be announced from the stage by the artists.

10th Performance
of the 130th Annual
Season

UMS Global:
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The Performing Arts of the Arab World series is sponsored by TAQA New World, Inc.; The Mosaic Foundation, Washington DC; and the Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.

Made possible in part by U-M Center for World Performance Studies and the U-M Islamic Studies Initiative.

Funded in part by the Wallace Endowment Fund.

Funded in part by the Consulate General of the Netherlands in New York.

Special thanks to Rahim AlHaj and Ben Johnson for participating in tonight's Prelude Dinner.

Media partnership provided by *The Arab American News* and ArabDetroit.com.

Special thanks to Bustan al-Funun Foundation for Arab Arts in America and Performance Network for their participation in this residency.

Special thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

Large print programs are available upon request.

Iraq's Exiled Virtuoso

In 2004, Rahim AlHaj visited Iraq for the first time in 13 years and found that the Institute of Music in Baghdad—his alma mater—was burned and desolate.

There is no music anymore in Iraq," says Rahim AlHaj, a renowned master of the oud, a stringed instrument that some trace to the beginning of Mesopotamian civilization 5,000 years ago.

Mr. AlHaj, who came to the US as a political refugee in 2000 and now lives in Albuquerque, released his fourth album, *When the Soul is Settled: Music of Iraq*, in 2006. Produced by Smithsonian Folkways Recordings, it's a collection of traditional Iraqi maqams, or "suites," that include improvised passages. Folkways set out to produce the album following the US-led invasion, largely to counter the superficial picture of Iraqi life in newscasts, says producer D. A. Sonneborn. The label wasn't looking for political music, and Mr. AlHaj's maqams, which touch on phenomena such as the cycles of the moon, are about the ancient land's culture.

Which isn't to say that Rahim AlHaj himself is apolitical. As a young man, he was active in a secret political party that opposed Saddam Hussein's regime, and he wrote protest songs. He says he was imprisoned in 1986 and 1988—the first time for a year-and-a-half—and that he was subjected to beatings. He hid his hands so they would not be injured. Mr. AlHaj's family arranged for him to leave the country; his mother sold all her possessions, even her clothes, and spent \$20,000 on false identity papers.

In February 1991, a month after the Persian Gulf war started, Mr. AlHaj fled to Jordan. Musical instruments could not be taken out of Iraq, and when he reached the border he could not explain that he was the famous Rahim AlHaj; his oud was seized. He lived in Jordan for two years and then in Syria, where he met his wife, Nada Kherbik, before coming to the US.

Now Rahim AlHaj performs dozens of US concerts. The oud he plays was made by a childhood friend, Farhan Hassan, who lives in Iraq. The instrument bears two homing pigeons, inlaid in wood; as boys, Mr. AlHaj and Mr. Hassan raised the birds in Baghdad. Today, Rahim AlHaj raises homing pigeons in his backyard. "I learned from them," says Mr. AlHaj, who says he might live again in Iraq. "Send them thousands of miles, but

one day, they will come back. They have some kind of very unique relationship with their place."

—Katy June-Friesen

Omar Bashir was born in 1970 in Budapest, Hungary. Mr. Bashir began studying the oud at the age of five under the tutelage of his father, the legendary musician and teacher Munir Bashir. At age seven, Mr. Bashir joined the Baghdad School of Music and Ballet where he eventually became a teacher and set up his own band of 24 musicians specializing in traditional Iraqi music. Omar Bashir's ensemble performed regularly across Egypt, Russia, Turkey, and many Arabic countries.



Omar Bashir

In 1991, Omar Bashir returned to Budapest where he joined the Franz Liszt Academy and performed with his father until his passing in 1997. Today, he is considered one of the most brilliant oud players alive, creating a sparkling mixture of traditional Arabic music with jazz-like improvisation.

Rahim AlHaj, virtuoso oud musician and composer, was born in Baghdad, Iraq, and began playing the oud at age nine. Early on, it was evident that he had a remarkable talent for playing the oud. Mr. AlHaj studied under the renowned Munir Bashir, considered by many to be the greatest oud player of all time, and Salim Abdul Kareem, at the Institute of Music in Baghdad, Iraq. Mr. AlHaj won various awards at the Conservatory and graduated in 1990 with a diploma in composition. He also holds a degree in Arabic Literature from Mustunsariya University in Baghdad. In 1991, after the first Gulf War, Mr. AlHaj was forced to leave Iraq due to his activism against the Saddam Hussein regime and began his life in Jordan and Syria. He moved to the US in 2000 as a political refugee and has resided in Albuquerque, New Mexico ever since.

Rahim AlHaj has performed hundreds of concerts all over the world, on tour with Munir Bashir, as well as solo and with his string quartet, includ-



Rahim AlHaj

about the experience of exile from his homeland and of new beginnings in his adopted country. His songs establish new concepts without altering the foundation of the traditional Iraqi School of Oud.

Mr. AlHaj currently has five CD recordings: *Home Again, When the Soul is Settled: Music of Iraq, Friendship: Oud and Sadaqa String Quartet, The Second Baghdad, Iraqi Music in a Time of War, and lingua franca*. In June 2006, Don Heckman, reviewing one of AlHaj's album releases for the *Los Angeles Times*, wrote: "AlHaj's spontaneous inventions are constantly fascinating—a convincing affirmation of the rich culture of an embattled area of the world." Rahim AlHaj won the Albuquerque Arts Alliance Bravo Award 2003 for Excellence in Music and was dubbed "The Prophet with an Oud" by a music reviewer at the College of William and Mary.

Mr. AlHaj's CD's have become bestsellers and his songs and life story are frequently featured on national radio shows and movies worldwide, including the BBC, CNN International, NPR's *All Things Considered*, ABC National Radio Australia, Amy Goodman's *Democracy Now*, and NPR's *Studio 360*.

ing in the Middle East, Europe, and throughout the US. Mr. AlHaj's music delicately combines traditional Iraqi maqams with contemporary styling and influence. His compositions are

sein Al-Athami, and Mohammad Gomar encouraged her to perform classical Iraqi maqam despite the traditional barrier to women. Farida was a member of Munir Bashir's Iraqi Musical Heritage Group from 1986–1989 before the formation of the Iraqi Maqam Ensemble. Farida graduated from the Institute of Music in Baghdad in 1990, mastered 19 maqams, and became the first woman to teach classical maqam in Iraq. Her CD *Mawal & Maqama Iraq* by New Samarkand was chosen as "Top of the World" by the international music magazine *Songlines* published in London in October 2000. She has participated in many international events, including prestigious festivals in Moscow, Uzbekistan, Tunisia, Jordan, Lebanon, Morocco, Algeria, Iraq, Holland, England, France, Germany, and Belgium.

The Iraqi Maqam Ensemble was founded in 1989 in Baghdad by Mohammad H. Gomar as a continuation of the Iraqi Musical Heritage Group, which was initiated in 1973 by Munir Bashir. The musicians of the Iraqi Maqam Ensemble studied and received diplomas from the Musical Institute and Academy of Fine Arts in Baghdad, Iraq. The ensemble's objective is to revive and spread Iraqi maqam and Iraqi musical heritage through performing in Arabic and international music festivals. The Iraqi Maqam Ensemble is considered to be one the most important forces in the revival of the Iraqi maqam. The ensemble has been invited to many of the most prestigious international music festivals and is considered to be one of the best performing Arabic ensembles in the world.

Farida Mohammad Ali was born in 1963 in Kerbala, Iraq. She

has established a reputation throughout the Arab world for her brilliant performances of the classical maqam, a form of Arab art music traditionally sung by men. Her powerful voice and her extensive training in the Iraqi and Arab maqams have enabled her to perform some of the most challenging maqams of Arab music.

Teachers Munir Bashir, Sha Ubi Ibrahim, Hus-



Farida

UMS ARCHIVES

Tonight's opening concert of UMS's Performing Arts of the Arab World Series celebrating the legacy of Munir Bashir and the Baghdad Conservatory of Music features the UMS debuts of both Omar Bashir and Farida and the Iraqi Maqam Ensemble. Tonight marks Rahim AlHaj's second UMS appearance, having made his UMS debut in a duet concert with percussionist Souhail Kaspar in Rackham Auditorium in March 2007.

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130th Season **2008
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PROGRAM

Beethoven String Quartet No. 12 in E-flat Major,
Op. 127 (1823-24)
Beethoven String Quartet No. 15 in a minor,
Op. 132 (1825)

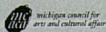
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Tokyo String Quartet

Martin Beaver, *Violin*
Kikuei Ikeda, *Violin*
Kazuhide Isomura, *Viola*
Clive Greensmith, *Cello*

with

Sabine Meyer

Clarinet

Program

Ludwig van Beethoven

Sunday Evening, October 12, 2008 at 7:00
Rackham Auditorium • Ann Arbor

String Quartet in A Major, Op. 18, No. 5

Allegro
Menuetto
Andante cantabile
Allegro

Béla Bartók

String Quartet No. 5, Sz. 102

Allegro
Adagio molto
Scherzo: Alla bulgarese
Andante
Finale: Allegro vivace

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

Johannes Brahms

Clarinet Quintet in b minor, Op. 115

Allegro
Adagio
Andantino; Presto non assai, ma con sentimento
Con moto
Ms. Meyer

11th Performance of the
130th Annual Season

46th Annual
Chamber Arts Series

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Tokyo String Quartet appears by arrangement with Opus 3 Artists.

Tokyo String Quartet is Artist-in-Residence at Yale University's School of Music.

Tokyo String Quartet has recorded for Angel/EMI, BMG Classics, CBS Masterworks, Deutsche Grammophon, Vox Cum Laude, and Vanguard.

Tokyo String Quartet performs on the four Stradivarius instruments known as the "Paganini Quartet", generously on loan from the Nippon Music Foundation.

Large print programs are available upon request.

Now that you're in your seat...

Since Bach wrote no string quartets (the genre not having been invented yet during his lifetime), the three great "B's" of the quartet literature are Beethoven, Brahms, and Bartók. The three works on tonight's program span more than 130 years in history, yet their central concern is essentially the same: the relationship between tradition and innovation. Each composition reconciles those two opposites in its own way; each reflects on the past while speaking in an unmistakably personal voice that is very much part of the present.

String Quartet in A Major, Op. 18, No. 5 (1798–1800)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

Snapshot of History...

1798: Edward Jenner discovers vaccination

1798: Samuel Taylor Coleridge writes *The Rime of the Ancient Mariner*

1798: Thomas Malthus publishes *Essays on the Principles of Population*

1799: Napoleon stages a coup, and becomes First Consul

1800: Thomas Jefferson becomes President of the United States

When Beethoven left his native Bonn for Vienna in 1792, his patron Count Waldstein sent him on his way with the prophetic words: "With the help of assiduous labor you shall receive Mozart's spirit from Haydn's hands." Once in Vienna, the young composer lost no time in claiming his place as the rightful heir of Haydn and Mozart. But it was like someone who moves into an old house and immediately starts remodeling.

Commentators on Beethoven's A-Major quartet (and their number is legion) never fail to point out the young composer's debt to Mozart, in particular the quartet in the same key (K. 464) that Mozart included in a set of six works dedicated to Haydn. No one will dispute this claim, which is based on the external structuring of the work: like Mozart, Beethoven placed his minuet in second place, and included a set of slow variations in the key of D Major. The more important question, however, is whether this quartet *sounds* anything like Mozart. And there, the answer has to be a definite no—from the very first measures

we hear the sudden offbeat accents so typical of Beethoven, a certain dance rhythm rarely used by Mozart, and myriad other fingerprints that unmistakably belong to Beethoven and no one else.

In a more profound sense, Beethoven's debt—to Mozart and even more importantly to Haydn who had also been Mozart's model—is in the way the four instruments blend together as equals, or take turns as leaders. Between 1799–1800, when Beethoven was composing his Op. 18, Mozart had been dead for nearly a decade, but the much older Haydn was still actively composing. Haydn and his erstwhile rebellious student even found themselves in a kind of quartet-writing competition, as both had been commissioned by Prince Franz Joseph von Lobkowitz. But the older composer only finished two quartets from the six that had been planned (eventually published as Op. 77), leaving the field to the young genius that Haydn used to call, jokingly, the "Grand Mogul."

The general feeling of the opening movement is rather cheerful and lighthearted, but that feeling seems to be constantly contradicted by the frequent incursions into the minor mode and the sudden rests interrupting the musical flow. As a result, we are kept on the edge of our seats, never knowing what is going to happen in the next minute.

Experts have called the second-movement minuet "simple," mainly because it is an old-fashioned minuet rather than the more novel scherzo. Yet it is a sophisticated simplicity; even when the texture is down to the two violins as it is at the beginning, the phrases don't always go where they are expected to, nor are they necessarily over after the standard length of eight bars. The sudden outburst in a minor key in the middle of the minuet, followed by a general rest, is certainly a surprise, as is the varied recapitulation involving some contrapuntal imitation. The trio would be

"simple" indeed, and even "Schubertian" as has been claimed, were it not for those persistent, and disquieting, offbeat accents.

With its theme completely assembled by scales, going first down and then up, the third movement again looks like a model of simplicity. It is one of many variation themes by Beethoven that are kept purposely "bare-bones" in order to allow for some spectacular development in the variations. But the latter turn out to be much more than the figurative embellishments of traditional variation writing. The very first one introduces counterpoint. The second variation may be more conventional, but the third is a breathtaking essay in musical color; the fourth a stunning chromatic chorale; and the fifth a grandiose statement of almost symphonic breadth. One would expect a sixth variation, but instead—after a sudden leap into a remote key—Beethoven appends a coda (conclusion) which is really a free meditation on the opening portion of the theme.

The finale is brilliant and virtuosic, with a swiftly running first theme and a second one that moves quite a bit more slowly. Both themes are manipulated with great ingenuity and are finally combined in the witty coda.

String Quartet No. 5, Sz. 102 (1934)

Béla Bartók

Born March 25, 1881 in Nagyszentmiklós,

Hungary (now Sînnicolau Mare, Romania)

Died, September 26, 1945 in New York

Snapshot of History...

- 1934: Shostakovich's opera *Lady Macbeth of the Mtsensk District* is first performed in Leningrad (January)
- 1934: Virgil Thomson and Gertrude Stein's opera *Four Saints in Three Acts* is first performed in Hartford, Connecticut (February)
- 1934: Bonnie Parker and Clyde Barrow commit their crimes and are shot (May)
- 1934: Austrian Chancellor Engelbert Dollfuss is assassinated by the Nazis (July)
- 1934: Luigi Pirandello receives the Nobel Prize in Literature (October)
- 1934: Sergei Kirov, the head of the Communist Party in Leningrad, is assassinated, probably on Stalin's orders (December)

In his six masterful quartets, Béla Bartók created a classical sense of harmony and balance using entirely new and non-classical means—an achievement to which few of his contemporaries can lay claim. Each of the quartets has a different sequence of movements, and there is not a single one that adheres to the classical allegro-adagio-scherzo-finale scheme. Devising the unique form to best serve his intentions in each case was one of Bartók's most important contributions to the genre of the string quartet. *String Quartet No. 5* follows a symmetrical five-movement layout, with a scherzo in the center, framed by two slow movements (Nos. 2 and 4) and two fast ones in the extreme positions. This scheme, which makes for a regular alternation of fast and slow tempos, actually results in a seven-fold symmetry, since the central scherzo is itself in an A-B-A form.

The main theme of the first movement grows out of a single note, repeated many times by the four instruments in rhythmic unison. Similarly to the first movement of the *String Quartet No. 4*, this "Allegro" follows sonata form, and the contrast among the various themes (the opening *ostinato*, the angular rhythms of the second theme, and the long *legato* lines of the third) propels the movement on its path. Bartók's fondness for mirror symmetries is further expressed in the thematic inversions during the recapitulation: in that section, all the themes return "upside down," with ascending intervals substituted for descending ones and vice versa.

The second movement is one of Bartók's so-called "night musics"—a gripping evocation of the mysterious noises of the night as heard by a solitary observer lost in contemplation. A theme of an almost Romantic tenderness, harmonized with conventional triads that sound entirely non-conventional in their 20th-century context, emerges out of the isolated trills of the opening, representing the voice of the individual. The *tremolos* and *pizzicatos* that soon appear, including *pizzicatos* with the nail of the left index finger, create an eerie atmosphere, which is relieved by a return of the pure chords of the earlier melodic section. True to his concept of symmetry that governs the entire quartet, Bartók returns to the opening trills at the very end.

The third movement is a scherzo in "Bulgarian rhythm," that is, in the characteristic mixed meters often found in the folk music of the Balkan nation. The basic pattern of the scherzo is

one-two-three-four, one-two, one-two-three (in a rather fast tempo). Two different melodic motifs are made to fit into the “regular irregularity” of the rhythm: an idea that moves up and down in a chain of thirds, and another one that evokes Hungarian folk music with its melodic outline. The Trio section (which is the center of symmetry for the entire work) brings a particularly striking folk melody played by the viola in its high register, answered by the cello, against the agitated figurations of the first violin. The return of the scherzo is a free re-composition rather than a literal repeat, again involving inversion of the themes.

In many ways, the fourth-movement “Andante” harks back to the second movement: again we hear isolated gestures and mysterious noises gradually giving rise to more sustained melodies. But this time, Bartók includes an additional element: a powerful cry in the form of a terse motif of only two notes—an ascending minor third. This motif becomes the basis of a passionate middle section that is the total emotional opposite of the quiet and meditative “Adagio.” A few slow *pizzicato* chords played by the cello serve to bring some calm to the final measures of the movement.

The music of the last movement is driven forward by rambunctious dance rhythms and playful imitations (as though the instruments were playing catch). The many repeated notes recall the *ostinatos* of the first movement (another symmetrical touch), but the earlier thematic contrasts have all but disappeared. A startling episode occurs just before the end: a passage marked *Allegretto con indifferenza* where the second violin plays an intentionally banal little melody to the “meccanico” accompaniment of the viola. When the first violin takes over the melody a jarring half-step higher, the joke becomes cruel, and is finally brushed aside by a return of a fast tempo and a mad rush which will last to the end.

Clarinet Quintet in b minor, Op. 115 (1891)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna

Snapshot of History...

1891: The University of Chicago is founded

1891: Carnegie Hall opens its doors in New York City

1891: Oscar Wilde writes *The Picture of Dorian Gray*

1891: Tchaikovsky starts work on *The Nutcracker*

1891: Henri Toulouse-Lautrec paints his famous poster *Moulin-Rouge*

The clarinet was the only woodwind instrument Johannes Brahms ever included in his chamber music works. Clarinetists have to be eternally grateful to Richard Mühlfeld, a member of the excellent Meiningen Orchestra, for inspiring no fewer than four magnificent late works by Brahms: the Trio (Op. 114), the Quintet (Op. 115), and the two Sonatas (Op. 120).

Brahms was a frequent visitor to the German city of Meiningen, whose orchestra had become one of the best in Europe under the great Hans von Bülow. (The premiere of Brahms's *Symphony No. 4* was given there in 1885.) Mühlfeld was already a member of the orchestra at that time, but his personal friendship with Brahms did not begin until 1891, when Brahms came to town to hear the orchestra under Bülow's successor. The *Clarinet Trio* and the *Clarinet Quintet* were composed that same summer.

The one great clarinet quintet before Brahms was, of course, Mozart's masterpiece in A Major. To revisit this genre in 1891, exactly 100 years after Mozart's death, was clearly an act of homage. Brahms did not need to allude directly to Mozart's style to make that explicit. The connection is unmistakable: in his own style, Brahms managed to re-create that perfect beauty in music that he and every musician of the last 200 years have always associated with Mozart's name. It is, without a doubt, Brahms at his most idyllic—which is not to say that it doesn't have plenty of that autumnal nostalgia that is present in so many of his later works.

Brahms's letters attest that he associated the sound of the clarinet with the voice of a beautiful woman (he liked to refer to the instrument as

"Fräulein Klarinette" [Miss Clarinet]). In his excellent Brahms biography, Jan Swafford calls the clarinet works "perhaps the only true love songs to an instrument Brahms ever wrote." That love is to be felt in all four of the work's movements, starting from the sweet thirds and sixths of the opening (which will return at the end of the finale). In another fine book on Brahms, written by Malcolm MacDonald, we read: "No other work of Brahms is more consistently euphonious in sonority." For once, a sonata "Allegro" does not emphasize contrast and struggle among the themes but rather harmony and unity.

The second-movement "Adagio," whose function would normally be to provide some respite after a hectic opening, now plunges into a "profound mood of nature-mysticism," reaching the "*ne plus ultra* of Brahmsian Romanticism" (MacDonald). In the middle of this "Adagio," there is an astonishing episode in Gypsy style. The last passage Brahms was to write in this idiom, it is completely different from such earlier instances as the finales of the *Violin Concerto* and the *Piano Quartet in g minor*, to say nothing of the *Hungarian Dances*. To quote MacDonald: "It is a desolately beautiful series of florid clarinet arabesques that spiral and swoop over a fantastic string texture.... The effect is of wild, spontaneous improvisation."

The third movement begins with a dreamy "Andantino" that soon turns out to be a mere introduction to the main body of the movement in a faster tempo (*Presto*), based on the same melody. It is a nimble and delicate scherzo, somewhat reminiscent of Mendelssohn. The opening "Andantino" is briefly recalled just before the end.

The finale is a set of variations—perhaps the only direct allusion to the Mozart quintet, which also ends that way. A theme of classical simplicity is followed by five variations, which take on different characters and highlight different instruments in the group, as usually happens in variation movements. In variation No. 1, the cello weaves elegant ornaments around the melody; in No. 2, the mood suddenly becomes passionate and agitated; in No. 3, the clarinet and the first violin jointly demonstrate their virtuosity. In No. 4, the tonality changes from minor to major; in No. 5 (back in minor), the duple meter gives way to the "one-two-three" of a romantic "love-song waltz," in the manner of Brahms's popular *Liebesslieder-Walzer*. Finally, the opening of the

first movement (whose rhythm comes as a natural continuation of the waltz we have just heard) reappears to bring the work to a quiet and wonderfully understated close.

Program notes by Peter Laki.

German-born **Sabine Meyer** is widely regarded as a pioneer of solo clarinet performance. She began her career with the Bayerische Rundfunk (Bavarian Radio) Symphony Orchestra and, in 1983, became the first female member of the Berlin Philharmonic Orchestra. Increasingly in demand as a solo artist, Ms. Meyer left the Berlin Philharmonic nine months later, going on to become an internationally celebrated solo clarinetist. Career highlights have included a position as the Artist-in-Residence at the Lucerne Festival in 2000, where she performed the world première of Toshio Hosokawa's *Metamorphosis*, and a 2002 debut with the Vienna Philharmonic Orchestra as part of the Salzburg Festival.

As an established chamber musician, Ms. Meyer has performed with Barbara Hendricks, Bruno Canino, Aloys Kontarsky, Heinrich Schiff, Gidon Kremer, the Alban Berg and Hagen Quartets, and the Vienna String Sextet. Ms. Meyer is the founder of Trio di Clarone, with her husband, Reiner Wehle, and her brother, Wolfgang Meyer (both clarinetists). In 1988 she founded the Bläserensemble Sabine Meyer, a collaboration among principal woodwind soloists of major European orchestras. The ensemble performs regularly on an international scale, with a repertoire ranging from classical favorites to contemporary compositions.

Sabine Meyer has become a favorite of contemporary composers. Over the past few years, several have dedicated compositions to her, including Jean Françaix, Edison Denissov, Harald Genzmer, Niccolò Castiglioni, and Manfred Trojahn. In February of 2008, Ms. Meyer (alongside her brother, Wolfgang Meyer) performed a new double-concerto by Peter Eötvös.

Ms. Meyer has made numerous recordings in the recent years, on EMI Classics. Recorded repertoire varies from pre-classical to contemporary compositions and includes all important solo concerti and chamber music pieces for clarinet. She has received an Echo Prize seven times, four of



Photo: Thomas Ralsch

Sabine Meyer

them as "Instrumentalist of the Year." Among the recordings which have received an Echo award are the Clarinet Concerti of Johann and Carl Starnitz, a recent recording of the Mozart *Clarinet Concerto* with the Berlin Philharmonic conducted by Claudio Abbado, as well as works of Weber, Mendelssohn, and Baermann with the Academy of St. Martin-in-the-Fields.

In collaboration with her husband, Ms. Meyer developed a systematic training program that specifically addresses the issues of sound quality (embouchure, volume, and tonal colors) which are often neglected by many modern clarinetists. She currently serves as a professor at the Lübeck Academy of Music, as well as a member of the Hamburg Academy of Arts.

The Tokyo String Quartet has captivated audiences and critics alike since it was founded more than 30 years ago. Regarded as one of the supreme chamber ensembles of the world, the Tokyo Quartet—Martin Beaver and Kikuei Ikeda (violins), Kazuhide Isomura (viola),

and Clive Greensmith (cello)—has collaborated with a remarkable array of artists and composers, built a comprehensive catalogue of critically acclaimed recordings, and established a distinguished teaching record. Performing over 100 concerts worldwide each season, the Tokyo String Quartet has a devoted international following that includes the major capitals of the world and extends to all four corners, from Australia to Estonia to Scandinavia and the Far East.

Officially formed in 1969 at The Juilliard School of Music, the quartet traces its origins to the Toho School of Music in Tokyo, where the founding members were profoundly influenced by Professor Hideo Saito. Soon after its formation, the Quartet won "First Prize" at the Coleman Competition, the Munich Competition, and the Young Concert Artists International Auditions. An exclusive contract with Deutsche Grammophon firmly established it as one of the world's leading quartets, and it has since released more than 40 landmark recordings. The ensemble now records on the Harmonia Mundi label.

The members of the Tokyo String Quartet have served on the faculty of the Yale School of Music as quartet-in-residence since 1976. Deeply committed to coaching young string quartets, they devote much of the summer to teaching and performing at the prestigious Norfolk Chamber Music Festival. They also conduct masterclasses in North America, Europe, and the Far East throughout the year.

The ensemble performs on the "Paganini Quartet," a group of renowned Stradivarius instruments named for legendary virtuoso Niccolò Paganini, who acquired and played them during the 19th century. The instruments have been on loan to the ensemble from the Nippon Music Foundation since 1995, when they were purchased from the Corcoran Gallery of Art in Washington, DC.

For further information on the Quartet, please visit www.tokyoquartet.com.

UMS ARCHIVES

This evening's concert marks the Tokyo String Quartet's ninth appearance under UMS auspices.

The Quartet made their UMS debut in February 1975 and most recently appeared on the UMS stage in January 2006 (along with Sabine Meyer) in Rackham Auditorium. Tonight's concert marks Sabine Meyer's third appearance under UMS auspices. Ms. Meyer made her UMS debut in November 2002 in a concert with violinist Gidon Kremer and pianist Oleg Maisenberg.



Tokyo String Quartet

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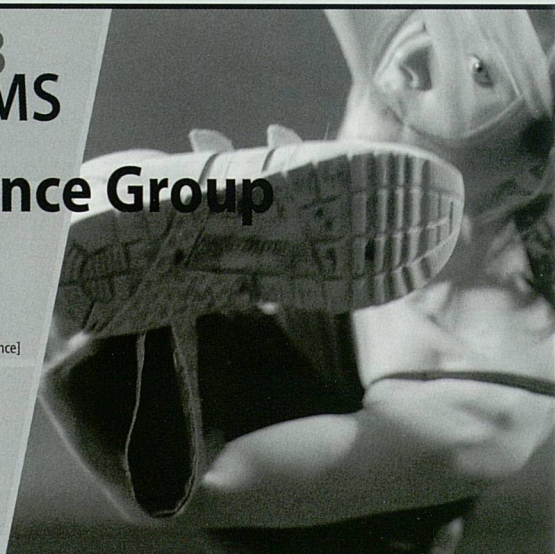
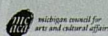
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Awoulath Alougbini

Serge Anagonou

Alou Cissé

Dramane Diarra

Marie Diedhiou

Agnès Dru

Vincent Etagweyo

Amie Gomis

Marie-Pierre Gomis

Hardo Papa Salif Ka

Alberto Jacinto Nhabangue

Kingsley Odiaka

Images by Benoît Dervaux

Soundtrack composed by Benoît De Clerck

Costumes by Agathe Laemmel

Marc Vergely, *Technical Director*

Jérôme le Lan, *Lighting Director*

Laurence Brisard, *Company Manager*

US Tour Producer MAPP International Productions

Program

Wednesday Evening, October 15, 2008 at 8:00

Power Center • Ann Arbor

Le Sacre du Printemps

(The Rite of Spring)

Tonight's program runs approximately one hour and is performed without intermission.

12th Performance of the
130th Annual Season

UMS Global:
Performing Arts of the
Arab World

*The photographing or
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The Performing Arts of the Arab World series is sponsored by TAQA New World, Inc.; The Mosaic Foundation, Washington DC; and the Community Foundation for Southeast Michigan and Bustan al-Funun Foundation for Arab Arts.

Funded in part 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 MetLife Foundation.

Also funded in part by the Performing Arts Fund, a program of Arts Midwest funded by the National Endowment for the Arts, which believes a great nation deserves great art, with additional contributions by Michigan Council for Arts and Cultural Affairs, General Mills Foundation, and Land O'Lakes Foundation.

Media partnership provided by *Metro Times*, *Between the Lines*, Michigan Radio 91.7 FM, *The Arab American News*, ArabDetroit.com, and *Michigan Chronicle/ Front Page*.

Special thanks to U-M Department of Dance, U-M Residential College, and Beth Genné for their participation in this residency.

The 2008 US tour is produced by MAPP International Productions with The Africa Contemporary Arts Consortium—a coalition of 11 diverse arts institutions, advancing a dynamic exchange of arts and ideas between artists, arts organizations, cultural, and other institutions of Africa and the United States.

Generous support for the US tour has been provided by The Cultural Services of the French Embassy of the United States, CulturesFrance, Afrique en Creation, and ADAMI.

Le Sacre du Printemps was produced by Compagnie Heddy Maalem. Co-production by: CDC/Centre de Développement Chorégraphique de Toulouse, Midi-Pyrénées; Théâtre National de Toulouse, Midi-Pyrénées; Le Parvis / Scène Nationale Tarbes, Pyrénées; Centre Culturel Français de Bamako; Centre Culturel Français de Lagos; La Rose des Vents / Scène Nationale de Villeneuve-d'Ascq; La Ferme du Buisson / Scène Nationale de Marne-la-Vallée; CCN de Biarritz. Co-direction by: Les Francophonies en Limousin. Artistic Residencies provided by: Centre Culturel Français de Bamako; Théâtre National de Toulouse / Théâtre de la Cité; Théâtre d'Angoulême / Scène Nationale; Centre culturel Jean-Pierre Fabrègue Saint-Yrieix-la-Perche dans le cadre des Francophonies en Limousin. Additional support is provided by Elf Petroleum Nigeria.

Cie Heddy Maalem is supported by the Ministère de la Culture—DRAC Midi-Pyrénées; City of Toulouse, Region Midi-Pyrénées; and the Département de la Haute-Garonne.

Compagnie Heddy Maalem appears by arrangement with MAPP International Productions.

Large print programs are available upon request.

Any images that come to most of us from Sergei Diaghilev's original production of *Le Sacre du Printemps* (The Rite of Spring) seem like hieroglyphs from a vanished civilization. But this "lost ballet," depicting a pagan community celebrating its fertility ritual and sacrifice, still holds fascination. Diaghilev's company, the Ballets Russes, conquered audiences and critics, and he assembled some of the greatest artists of the time: dancers, choreographers, composers, and designers. His ballets burst on the stage with exoticism and people looked to the company as the epitome of style.

On May 29, 1913, in Paris, the curtain went up on the première performance of this choreography by Vaslav Nijinsky, with designs by Nicholas Roerich and music by composer Igor Stravinsky. The audience's irate reaction—the boos, stomping, and shouting that greeted the opening—has become legend. The original *Sacre*, in the words of Marie Rambert, "had a blunt, wooden quality to the dancing."

The music and the dance were unprecedented. Stravinsky's *Sacre* touches the essence of nature. The rich multiplicity in the music and its rhythmic impact evoke the ruptures and the spasmodic tone of seasonal awakening. Nijinsky was bent on reproducing every last note of the score. Although the ballet vanished from memory (its short life consisted of six performances), the music endured. *Sacre* became a modern masterpiece, took on a life of its own in the concert hall, and over the years it has been tackled by many other choreographers.

Ninety years later, it was Heddy Maalem's turn. Acclaimed as an innovator among a current generation of contemporary African dance artists, he formed the Compagnie Heddy Maalem in 1989 in Toulouse, France. A pivotal and disturbing visit to the urban boom and devastation in Lagos, Nigeria, with its teeming population of 12 million, propelled him to dive into this project. This is not the Africa we imagine, he remarked. While there, he could never quite shake Stravinsky's haunting, driving score. The music spoke to the clash of modernity that he saw before him; with its embrace of Western values, the rampant poverty, and the utter despair that seemed to envelop the place as a whole. In African terms, the encounter sparked an essential conversation for him, as many Africans don't see themselves as cut off from tradition in order to be modern. Connection with "village" is essential. It is a reality in people's lives because vil-

lage means culture, ethnic group, clan, and above all, ancestry. Likewise, the spirits of African drum rhythms that instigate a dancer's pulse—and their pulsing movements—link them to the universe, past and present.

Born to an Arab father and a French mother, Mr. Maalem is a composite of African and European manners, steeped in the idea of *métissage* (mixing or blending). With roots in two continents, identity figures largely in his poetic discourse: "I was taken away from my own country; I was made to feel like an illegal there. And when I would ask, 'Where is my country?' I would think of the works of the great poet François Villon: 'In my country, naked as a worm, but costumed as a president, nothing is sure but uncertainty, I seem to win everything, but lose all.'"

Mr. Maalem takes an unorthodox approach to movement, actively exploring ambiguity, working with the intuitive powers that his dancers have to offer. "We are aware of the idea of beauty, as well as the feeling of being repulsed by it." A dancer is a portent to beauty as well as death, he says. "This is a mystery which interests me and it continues to evolve."

The Franco-Algerian says he understands that his identity as a white man working with black dancers may pose problems in some quarters. In an interview with *Le Monde*, Heddy Maalem stated, "With Stravinsky I am choosing to speak of forbidden things. I want to skew the Western view of the black body." But it's not about being black in his view, "It's about being human." As he tells it, there has been a disingenuous overture from the West that projects a fascination in Africa, but has no real interest in the African. So he went to Africa, he recalls, because of his heritage and roots and his overriding questions. "I sensed that I would find there some piece of brutal reality of human movement that speaks to me and that I would want to work with."

Fourteen dancers with both traditional and contemporary dance backgrounds, from across West Africa and the diaspora—Mali, Bénin, Senegal, Nigeria, and Guadeloupe—perform Mr. Maalem's *Sacre*; the mass of bodies unites, swaying, clinging, feet stomping with a potent energy, in a "white box" rather than the traditional black box, the kind of room you might see in a gallery or museum.

Design elements in his work do not obscure the audience's focus on the body. "On stage I absolutely despise what they call sets, set design, all

that. I like it in other people's work, but my personal tendency is to empty out the stage, sometimes even costumes on the dancers' bodies are unacceptable to me."

Dance is a society's way of resisting, surviving. And according to Mr. Maalem, movement acts as transmission, eliciting possibilities for openness and knowledge. "Dance in Africa and the diaspora", he says, recalling the dances of his youth, "is an all-encompassing experience"; constantly reaffirming the strength of a community and each person within it. Succinctly put, in Africa you are never from nowhere.

© 2008 Philip Szporer and Jacob's Pillow Dance Festival

Heddy Maalem was born in Batna, in the Aures, Algeria, to an Algerian father and a French mother. Before forming his own company in 1990, Mr. Maalem trained as a boxer and in the Japanese martial art of Aikido. Early works include: *Transport phenomena* (1991), *Corridors* (1992), and *Trois Vues sur la douce paresse* (1994). In 1997, he created *Un Petit Moment de faiblesse*, the prologue to *Beau Milieu* which premiered the same year at the Avignon Festival in the Vif du Sujet section. In 1999, he created *K.O. Debout*, a piece for seven dancers at the Maison de la Culture in Amiens. *Black Spring* (2000) marked the beginning of Mr. Maalem's work with dancers of African origin from both France and the African continent. In addition to the staged performance, a film version made in collaboration with filmmaker Benoît Dervaux was co-produced by Arte France and Heures d'été Productions as part of a series called *DanseDanseDanse*. In 2001 at the Festival Danse à Aix, Heddy Maalem choreographed *Petite Logique des forces*, three solos in which the dancers are accompanied by images of the filmmaker Nicolas Klotz. A second collaboration with Benoît Dervaux in 2002 resulted in *L'Ordre de la bataille*. *Le Sacre du Printemps* followed in 2004. Consciously pursuing a pattern of alternating small pieces with large group works, in 2006 Mr. Maalem premiered a series of solos and short pieces, *Le Principe de solitude*, and *Un Champ de forces*, a piece for 12 dancers.

Tonight's performance marks Compagnie Heddy Maalem's UMS debut.

Artistic Collaborators

Benoît Dervaux (*Film/Images*) was born in Belgium in 1966. He directed the documentary films *Gigi*, *Monica et Bianca*, *La Deviniere*, and *À Dimanche*. He is also a cinematographer and was AC on *Rosetta* (1999) and *L'Enfant* (2005) by the Dardenne brothers, winners of the Golden Palm at the Cannes Festival. His collaboration with Heddy Maalem, *Black Spring*, co-produced by Arte France and Heures d'Été Productions, won "Best Choreography" for the Camera Award at the New York Dance on Camera Festival 2003. He also collaborated with Heddy Maalem on *L'Ordre de la bataille* and *Le Sacre du Printemps*.

Benoît De Clerck (*Soundtrack Composer*) was born in Liege, Belgium in 1969, studied sound engineering at the INSAS in Bruxelles, and participated in the construction of several documentaries. He collaborated with Benoît Dervaux on *Gigi*, *Monica et Bianca*, *La Deviniere*, and on *À Dimanche*, and was sound technician for the feature films *Rosetta*, *Le fils*, and *L'Enfant*. He also works in venues with live performances and on recordings. With Heddy Maalem he has worked on *Black Spring*, *L'Ordre de la bataille*, and *Le Sacre du Printemps*.

Agathe Laemmel (*Costume Designer*) has been a costume designer since 1990. She has worked with Heddy Maalem since 1999, as well as with Frederic Lescure and Alfred Alerte; with theater directors such as Stephane Fievet, Benoit Bradel, and Jacques Dacqmine; and with directors such as Emilie Chedid, Igor Wojtowicz, and Christophe Barraud.

MAPP International Productions, based in New York City, works in close partnership with diverse artists and arts organizers throughout the world to develop functional and sustainable environments for artists to create, première, and tour performing arts projects. It provides support and opportunities for challenging artistic voices to be fully heard and engaged by bringing together arts, humanities, and public dialogue.

MAPP International is co-directed by veteran arts producers and managers, Ann Rosenthal and Cathy Zimmerman, who have developed 27 multi-disciplinary projects and produced well over 50 multi-city tours with US and international artists from 13 countries in Asia, Africa, Europe, and the Caribbean. Working on behalf of artists and their organizations, Ms. Rosenthal and Ms. Zimmerman have raised and managed more than \$3.5 million from foundations, corporations, government agencies, and co-commissioners for the realization and distribution of new work.

For more information about *Le Sacre du Printemps*, please visit www.mappinternational.org.



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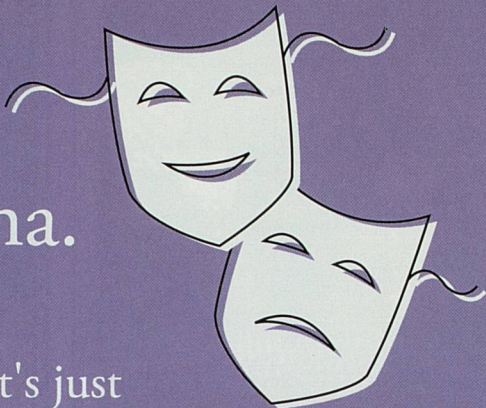


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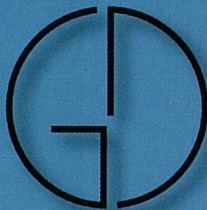


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• UMS EDUCATION AND COMMUNITY ENGAGEMENT PROGRAMS

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 info, 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, African,

Mexican/Latino, Asian/Chinese, and African-American audiences. Among the initiatives is the creation of the NETWORK: UMS African American Arts Advocacy Committee, 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

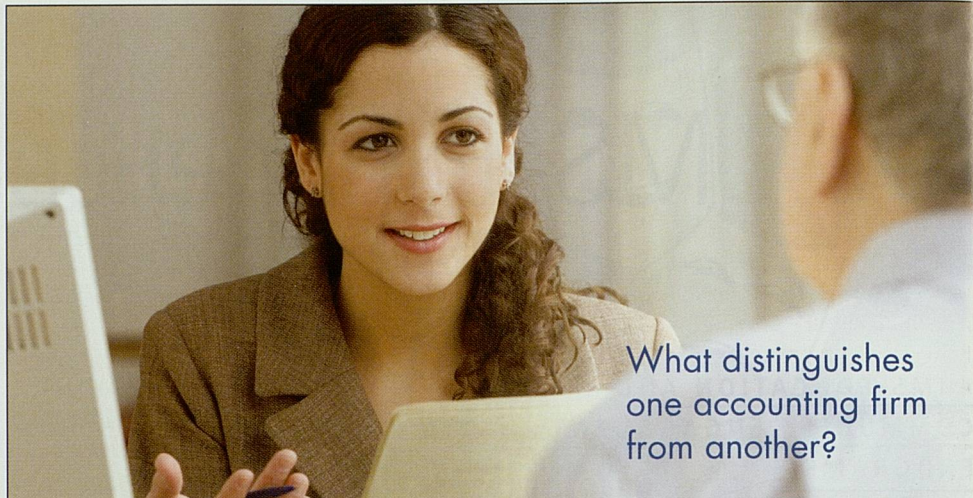
UMS hosts a wide variety of educational events to inform the public about arts and culture.

These events include

- **PREP's** – 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
- **Book Clubs** – Discussions on UMS-related literature

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 08/09 season. These programs provide opportunities for students and members of the University community to further appreciate the artists on the UMS series.





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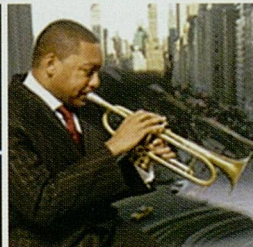
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UMS Performance
Calendar



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Visit our website: www.ums.org

The NETWORK: UMS African American Arts Advocacy Committee

Celebrate. Socialize. Connect.

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

08/09 NETWORK PERFORMANCES

- Wayne Shorter Quartet with the Imani Winds
- Compagnie Heddy Maalem
- Soweto Gospel Choir
- Rubberbandance Group
- Lawrence Brownlee
- Sweet Honey In The Rock
- Jazz at Lincoln Center Orchestra with Wynton Marsalis

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

08/09 Youth Performance Series

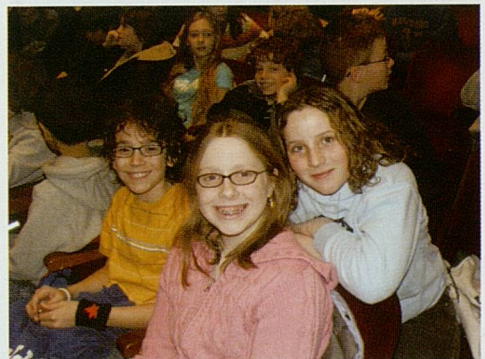
These world-class daytime performances serve pre-K through high school students. The 08/09 season features special youth presentations of Compagnie Heddy Maalem, Soweto Gospel Choir, Rubberbandance Group, Sweet Honey In The Rock, Jazz at Lincoln Center Orchestra, Aswat: Celebrating the Golden Age of Arab Music, and Dan Zanes and Friends. Tickets range from \$3-6 depending on the performance; 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.

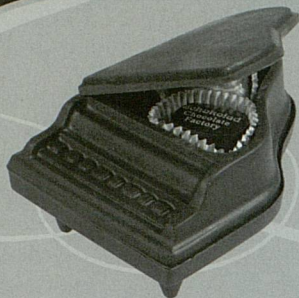
K-12 Arts Curriculum Materials

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.





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March 2009 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.

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

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

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this yearly performance highlighting the area's best teen performers. Details about this performance will be announced in Spring 2009.

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UMS Family

The 08/09 season features family performances of Rubberbandance Group and Dan Zanes and Friends. Family-friendly performances also include Soweto Gospel Choir, Silk Road Ensemble, and Kodo. Please visit www.ums.org for a complete list of family-friendly performances.

The 08/09 Family Series is sponsored by **TOYOTA**

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 UMS E-News and check the box for Classical Kids Club.

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• UMS STUDENT PROGRAMS

www.ums.org/students

UMS offers four programs designed to fit students' lifestyles and save students money. Each year, 18,000 students attend UMS events and collectively save over \$350,000 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 11, 2009 at 8 pm and ends Tuesday, January 13 at 5 pm.

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Rush Tickets

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

UMS Student Card

Worried about finding yourself strapped for cash in the middle of the semester? The UMS Student Card is a pre-paid punch system for Rush Tickets. The Card is valid for any event


for which Rush Tickets are available, and can be used up to two weeks prior to the performance. The UMS Student Card is available for \$50 for 5 performances or \$100 for 10 performances. Please visit www.ums.org/students to order online.

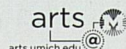
Arts & Eats

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

08/09 Arts & Eats Events:

- Complicite: *A Disappearing Number*, Thurs. 9/11
- Compagnie Heddy Maalem, Wed. 10/15
- Joe Lovano "Us Five" Quintet and Jason Moran, Fri. 11/7
- Handel's *Messiah*, Sat. 12/6
- Rubberbandance Group, Sun. 1/11
- Sweet Honey In The Rock, Thurs. 2/12
- Silk Road Ensemble with Yo-Yo Ma, Fri. 3/13
- *Richard III: An Arab Tragedy*, Thurs. 3/19
- St. Louis Symphony Orchestra, Thurs. 4/2

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Internships and College Work-Study

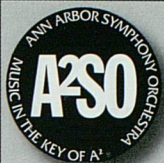
Internships with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. For more information, please call 734.615.1444.

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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09 season

- | | |
|---------------|--------------------------------------------------------------------|
| SEP 20 | Roots
<i>Folk music, folk lore</i> |
| OCT 18 | Music of the Northern Lights
<i>Scandinavian fantasy</i> |
| NOV 15 | Dances Sacred & Profane
<i>Magic of the harp</i> |
| JAN 24 | Magic Flute
<i>Mozart's birthday bash</i> |
| MAR 21 | Midsummer in March
<i>Mendelssohn's 200th birthday</i> |
| APR 18 | A Grand Affair
<i>Commemoration and commencement</i> |

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Wednesday, September 10, 5:30 pm at the Rackham Building (4th Floor)

Complicite: A Disappearing Number

Speaker: **Enoch Brater**, Kenneth T. Rowe Collegiate Professor of Dramatic Literature, U-M College of Literature, Science, and the Arts

Saturday, October 4, 5:30 pm at the Rackham Building (4th floor)

A Tribute to Munir Bashir and the Baghdad Conservatory of Music

Speaker: **Rahim AlHaj**, oud player for tonight's performance interviewed by Ben Johnson, Director of Concerts and Lectures, University of Minnesota and Curator, UMS Performing Arts of the Arab World Series

Sunday, October 19, 5 pm (Note Time) at the Rackham Building (4th floor)

Anne-Sophie Mutter and Camerata Salzburg

Speaker: **Stephen Shipps**, Professor of Violin, U-M School of Music, Theatre and Dance

Friday, October 24, 5:30 pm at the Rackham Building (4th floor)

András Schiff

Speaker: **Steven Whiting**, Associate Dean for Graduate Studies and Associate Professor of Musicology, U-M School of Music, Theatre & Dance

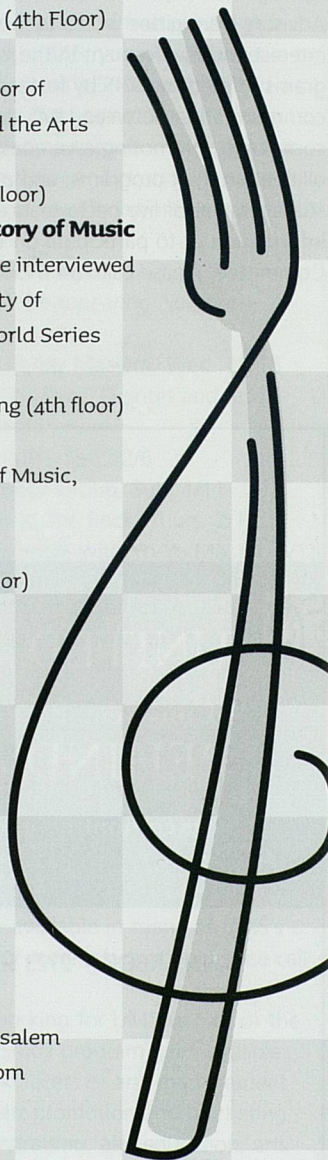
Saturday, November 8, 5:30 pm at the Alumni Center

Emanuel Ax and Yefim Bronfman

Speaker: **Logan Skelton**, Associate Professor of Piano, U-M School of Music, Theatre & Dance

Special Celebration! Join us to celebrate the successful completion of the Campaign for UMS

Sunday, November 16, 6 pm, immediately following the Jerusalem Symphony Orchestra performance, Michigan League Ballroom



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.

- Enhancing corporate image
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- Developing business-to-business relationships
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- Making highly visible links with arts and education programs
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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:

• 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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• 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 January 24, 2009

This year's program will honor the Royal Shakespeare Company, its Artistic Director Michael Boyd, and U-M Professor Ralph Williams with UMS Distinguished Artist awards. Following the program and award presentation, the UMS Advisory Committee will host a festive reception and dinner to benefit UMS Education programs. Please call 734.764.8489 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. This year's event will be held on Friday, September 26. Please visit www.ums.org for further information and details.

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 UMS Front-of-House Coordinator 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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Please check your desired giving level above and complete the form below or visit us online at www.ums.org.

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July 1, 2007–June 30, 2008

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 July 1, 2007 and June 30, 2008. 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/45.**

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 Zingerman's Delicatessen

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