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# university musical society

Fall 08

University of Michigan • Ann Arbor

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Cover: (R-L) Andrés 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

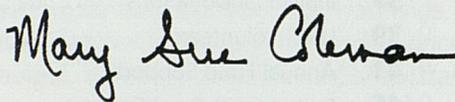
W elcome to the 130th season of the University Musical Society (UMS). There is so much to look forward to as UMS once again brings to the University and our regional community renowned artists from all over the world. UMS artists engage with us not only from the stage, but in the classrooms, libraries, 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](http://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 Heddy 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.

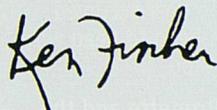
Please mark **Sunday, November 16** in your calendar. On this day, UMS will celebrate the successful completion of our first major fundraising campaign, which has been part of *The Michigan Difference*, the campaign of the University of Michigan. The University is devoting the weekend of November 13–16 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](mailto: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



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

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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

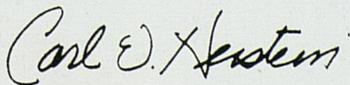
Welcome to UMS, and thank you for becoming part of one of the most extraordinary communities in the world: a small, Midwestern town in the heart of metro-Detroit that regularly presents the finest artists of our time in outstanding venues. Great artists come to Ann Arbor because we provide the freedom 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

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**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

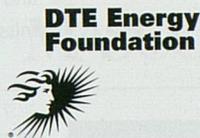
"Comerica is proud to support the University Musical Society and to sponsor the presentation of the world-renowned Tokyo String Quartet. UMS continues to enrich the local community by bringing the finest performing arts to Ann Arbor, and we're pleased to continue to support this long-standing tradition."



### Fred Shell

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

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



### Edward Surovell

*President, Edward Surovell Realtors*

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

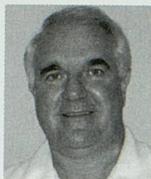


### Leo Legatski

*President, Elastizell Corporation of America*

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





### **Kingsley P. Wootton**

*Plant Manager, GM Powertrain Ypsilanti Site*

"Congratulations on your 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."

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### **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."



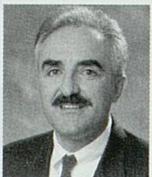


### Michael B. Staebler

*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.*

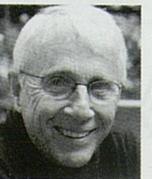
"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."



### 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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UMS gratefully acknowledges the support of the following foundations and government agencies:

### \$100,000 or more

Doris Duke Charitable Foundation  
W.K. Kellogg Foundation  
Michigan Council for Arts and Cultural Affairs  
The Power Foundation

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National Dance Project of the New England  
Foundation for the Arts

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Bustan al-Funun Foundation for Arab Arts  
Community Foundation for Southeast Michigan  
Eugene and Emily Grant Family Foundation  
Martin Family Foundation  
Performing Arts Fund

### \$1,000–\$4,999

THE MOSAIC FOUNDATION (of R. & P. Heydon)  
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Tyler Brunzman

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Rebecca Dragonetti

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Toniesha Jones

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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](http://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 Willliam and Liberty, \$.80/hr, free on Sunday.

For up-to-date parking information, please visit [www.ums.org/parking](http://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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### 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](mailto: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](http://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  
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Saturday, Apr 4, 2009  
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Sunday, May 31, 2009  
Ann Arbor

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[www.measure4measure.org](http://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.

### HOW DO I BUY TICKETS?

In Person:

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Hours:

Mon-Fri: 9am-5pm  
Sat: 10am-1pm

By Phone:

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

By Internet:

## [www.ums.org](http://www.ums.org)

By Fax:

## 734.647.1171

By Mail:

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

*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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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**

Friday, November 7 through Sunday, December 7, 2008

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<b>Joe Lovano "Us Five" Quintet and Jason Moran</b>	<b>5</b>
Friday, November 7, 8:00 pm Michigan Theater	
<b>Emanuel Ax and Yefim Bronfman</b>	<b>9</b>
Saturday, November 8, 8:00 pm Hill Auditorium	
<b>Estonian Philharmonic Chamber Choir Tallin Chamber Orchestra</b>	<b>17</b>
Thursday, November 13, 8:00 pm St. Francis of Assisi Catholic Church	
<b>Jerusalem Symphony Orchestra</b>	<b>23</b>
Sunday, November 16, 4:00 pm Hill Auditorium	
<b>Handel's Messiah</b>	<b>33</b>
Saturday, December 6, 8:00 pm Sunday, December 7, 2:00 pm Hill Auditorium	

# 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

- 9-11 *Fri-Sun* – Rubberbandance Group  
11 *Sun* – Guarneri String Quartet  
16 *Fri* – Tord Gustavsen Trio  
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 Sunday, December 7, 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](http://www.ums.org) or contact the UMS education department at 734.647.6712 or [umsed@umich.edu](mailto:umsed@umich.edu).

## Jerusalem Symphony Orchestra

### Symposium: "Judaism and Music"

Monday, November 17, 9:00 am–1:00 pm

Rackham Amphitheatre, 915 E. Washington, 4th Floor

"Judaism and Music" is an opportunity to illuminate and demonstrate new methods for studying the intersection of Judaism and music. Join Leon Botstein, Bard College; Kay Kaufman Shelemay, Harvard University; and Michael P. Steinberg, Brown University, for a series of lectures followed by a closing panel discussion.

A collaboration with the Jean & Samuel Frankel Center for Judaic Studies at the University of Michigan, U-M Institute for the Humanities.

130th Season **2008  
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## UMS Choral Union

**Jerry Blackstone** music director and conductor

**Jean Schneider and Scott Van Ornum** pianists

**Jason Harris** assistant conductor

THU, APR 23 | 8 PM

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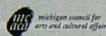
### PROGRAM

Mendelssohn	Three Psalm Setting (1843-44)
Rachmaninoff	All-Night Vigil, Op. 37 (excerpts) (1915)
Jonathan Dove	The Passing of the Year (2000)
Orff	"O fortuna" from <i>Carmina Burana</i> (1937)



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130th Season **2008**  
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## Tord Gustavsen Trio

**Tord Gustavsen** piano | **Mats Eilertsen** bass | **Jarle Vespestad** drums

FRI, JAN 16, 8 PM

Lydia Mendelssohn Theatre

Norwegian pianist and composer Tord Gustavsen makes music that gently sings, as evidenced on his most recent album for ECM Records, *Being There* (2007). While relating to genres like Scandinavian folk music, American gospel, Caribbean music, and cool jazz, his trio presents a unique universe of lyricism, luminescence, and subtle funkiness.



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“Dedicated to You”

## Kurt Elling Sings the Coltrane/Hartman Songbook

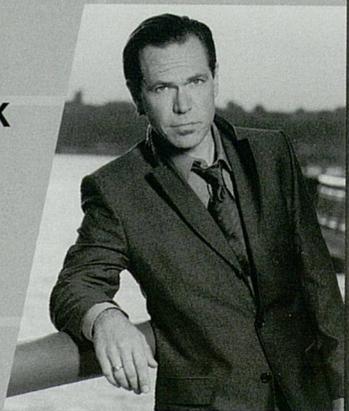
**Kurt Elling** vocals | **Ernie Watts** tenor saxophone

**Ethel** | **Laurence Hobgood Trio**

THU, APR 16, 8 PM

Michigan Theater

Kurt Elling brings tenor saxophonist Ernie Watts and the Ethel String Quartet aboard for “Dedicated to You,” Elling’s creative re-imagining of John Coltrane’s seminal collaboration with romantic balladeer Johnny Hartman. Elling takes a cue from Coltrane’s ingenuity, creating new storytelling and harmonies and adding lush layers and atmospheres to what has roundly been dubbed one of the most romantic albums ever recorded.



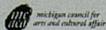
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presents

## Joe Lovano "Us Five" Quintet

Joe Lovano, *Saxophones*  
Esperanza Spalding, *Bass*  
James Weidman, *Piano*  
Francisco Mela, *Drums*  
Otis Brown III, *Drums*

and

## Jason Moran

*Piano*

### Program

Friday Evening, November 7, 2008 at 8:00  
Michigan Theater • Ann Arbor



Photo by John Abbott

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

19th Performance of the  
130th Annual Season

15th Annual  
Jazz Series

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sound and video recording  
of this concert or posses-  
sion of any device for such  
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Funded in part by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.

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

The Steinway piano used in this evening's performance is made possible by the Steinway Piano Gallery of Detroit.

Joe Lovano "Us Five" Quintet and Jason Moran appear by arrangement with International Music Network, Gloucester, MA.

**Large print programs are available upon request.**

**J**ason Moran was born in January 1975 in Houston, Texas. He began studying the piano at age 6, but longed to quit the instrument until he first experienced the sounds of jazz legend Thelonious Monk, an experience that renewed his interest in music and established an early role model in his creative development.

Mr. Moran attended Houston's High School for the Performing and Visual Arts (HSPVA) where he became an active member of the jazz program. His aspirations and talents eventually led him to New York City where he continued his education at the Manhattan School of Music, a school to which he was drawn by the prospect of studying with the pianist Jaki Byard, a jazz leftist who became Mr. Moran's teacher and a lifelong role model.

In 1997, while Jason Moran was still a senior in college, drummer Eric Harland, a high school classmate of Mr. Moran's, recommended him to professional saxophonist Greg Osby who was in the process of assembling a band for a European tour. Mr. Osby hired Jason Moran based solely on the description of his playing; the match proved to be auspicious. Blue Note executives soon signed the pianist to his own record deal shortly thereafter. The association with Blue Note is fitting, placing Mr. Moran in the lineage of innovative pianist/composers whose career beginnings were nurtured by veteran jazz label musicians such as Monk, Herbie Hancock, and Herbie Nichols.

Mr. Moran's debut recording as a leader, *Soundtrack to Human Motion*, was released in 1999 to critical acclaim (Ben Ratliff of the *New York Times* named it "Album of the Year"). The following year's *Facing Left* found Mr. Moran stripping down to a trio with bassist Tarus Mateen and drummer Nasheet Waits, and prompted *JazzTimes* magazine to declare the album "an instant classic."

Jason Moran has performed as a sideman with such artists as Cassandra Wilson, Joe Lovano, Don Byron, Steve Coleman, Lee Konitz, Ravi Coltrane, and Stefan Harris. He was the youngest honoree



Jason Moran

Photo by: Clay Patrick McBride

of the New Work Commission by the SFJAZZ Festival and was awarded a grant from Chamber Music America's New Works: Creation and Presentation program, which is funded by the Doris Duke Charitable Foundation. For these two grants Mr. Moran used sampled conversations as vocal triggers. These compositions would be the foundation for many of his new compositions.

In 1994, Mr. Moran's family created the HSVPA Moran Scholarship Award, awarded to an outstanding junior and senior in jazz studies. Mr. Moran assumed complete responsibility of the scholarship program in 2001.

Jason Moran has been an artist-in-residence at the Walker Art Center in Minneapolis, where he created *Milestone*, a commissioned work based on artist Adrian Piper's "Mythic Being; I/You/Her."

In 2007, *Smithsonian Magazine* featured Jason Moran a part of "37 Under 36: America's Young Innovators in the Arts and Sciences." He was also named a United States Artist Fellow—a fellowship sponsored by the Prudential Foundation. This October, Mr. Moran premiered the results of his first classical commission—for the wind quintet Imani Winds—at Philadelphia's Kimmel Center. Most recently, the Philadelphia Museum of Art commissioned a piece in response to the traveling exhibit "Gee's Bend Quilts." The work will have its premiere in Philadelphia this December.

2007 also saw the premiere of Mr. Moran's latest major commission, *In My Mind: Monk at Town Hall 1959*. *In My Mind* is multi-media performance co-commissioned by Duke University, San Francisco Jazz Festival, Chicago Symphony Center, and the Washington Performing Arts Society.

Jason Moran joined the faculty at his *alma mater*, the Manhattan School of Music, in 2007, assuming the position his former teacher Jaki Byard occupied.

Mr. Moran performs on a travel-ready piano chair by architect/designer Susanne Fossgreen.

One might think by glancing over the accomplishments garnered by saxophonist/composer **Joe Lovano**, that this renowned musician has found a tried-and-true formula for success. In truth, the secret to Mr. Lovano's success is his fearless ability to constantly challenge and push the conceptual and thematic



Joe Lovano

Photo by Jimmy Katz

choices he makes in a quest for new modes of artistic expression and new interpretations of what defines the jazz idiom.

Joe Lovano was born in Cleveland, Ohio in 1952, and began playing alto saxophone as a child. His father, tenor saxophonist Tony "Big T" Lovano, schooled him not only in musical basics but in the dynamics and interpretation of jazz, regularly exposing him to artists traveling through Cleveland such as Sonny Stitt, James Moody, and Dizzy Gillespie.

Upon graduation from high school, Mr. Lovano attended the Berklee College of Music in Boston where he met and began performing with such future collaborators as John Scofield, Bill Frisell, and Kenny Werner.

Mr. Lovano soon settled in New York City where he continues to reside. His early years there were filled with jam sessions and rent gigs, but eventually he joined the Mel Lewis Orchestra and its regular (and ongoing) Monday-night concert at the historic Village Vanguard, performing with the Orchestra from 1980 to 1992 and recording six albums. He joined the Paul Motian Band in 1981 and began working with artists including John Scofield, Herbie Hancock, Elvin Jones, Charlie Haden, Carla Bley, Bobby Hutcherson, Billy Higgins, Dave Holland, Ed Blackwell, Lee Konitz, Abbey Lincoln, McCoy Tyner, and Jim Hall.

Beginning in 1990, Joe Lovano recorded and toured with guitarist John Scofield's critically and commercially successful Quartet for three years.

Mr. Lovano gained further exposure—particularly in Europe—through his work with the trailblazing Paul Motian Trio, which also features former Berklee classmate, guitarist Bill Frisell.

In 1991, Mr. Lovano signed with Blue Note Records. Since then, he has been leading his own ensembles and has produced 25 albums—eight of which were recognized with Grammy nominations. He has long experimented with ensembles of various sizes and formats, including his Wind Ensemble, Street Band, Nonet, and the SFJAZZ Collective, all reflecting his searching and dynamic personality.

Earlier this decade, Mr. Lovano accepted a new position as Artistic Director of the Caramoor Jazz Festival in New York. Additionally, he self-released the instructional DVD *Jazz Standards: Solo Interpretations & Expressions* and recently released an instructional DVD through Berklee Press, *Berklee Workshop: Jazz Improvisation—A Personal Approach with Joe Lovano*.

In 2007, Mr. Lovano replaced Joshua Redman in the tenor saxophone chair of the touring and studio SFJAZZ Collective. He joined Miguel Zenon, Renee Rosnes, Matt Penman, and Eric Harland in this ongoing ensemble of some of today's most exciting improvisers.

In 1994, Mr. Lovano was the recipient of the prestigious "Distinguished Alumni Award" from Berklee College and was awarded an honorary doctorate in 1998. Berklee also awarded Mr. Lovano the first "Gary Burton Chair for Jazz Performance" in 2001.

## UMS ARCHIVES

**T**onight's concert marks Joe Lovano's second appearance under UMS auspices. Mr. Lovano made his UMS debut in March 2008 as a member of the SFJAZZ Collective's tribute to saxophonist and composer Wayne Shorter.

Tonight's concert marks Jason Moran's UMS debut.

UMS welcomes the remaining members of the Joe Lovano "Us Five" Quintet who make their UMS debuts tonight.

University Musical Society thanks

**Robert and Marina Whitman  
and  
Clayton and Ann Wilhite**

for sponsoring tonight's performance.

130th Season **2008  
09 UMS**

**Richard Goode** piano

SUN, JAN 25, 4 PM  
Hill Auditorium

PROGRAM

J. S. Bach French Suite No.5 in G Major, BWV 816  
Chopin Mazurkas

Scherzo No.3 in c-sharp minor, Op. 39  
Barcarolle in F-sharp Major, Op. 60

J. S. Bach Preludes and Fugues from *The Well-  
Tempered Klavier*, BWV 846-893

Chopin Nocturne in F-sharp Major, Op. 15, No. 2  
Nocturne in D-flat Major, Op. 27, No. 2  
Waltz in c-sharp minor, Op. 64, No. 2

Waltz in A-flat Major, Op. 64, No. 3  
Valse brillante in F Major, Op. 34, No. 3

Polonaise-fantasia in A-flat Major, Op. 61

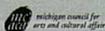
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with  
**Robert and  
 Marina Whitman**  
 and  
**Clayton and  
 Ann Wilhite**  
 present

# Emanuel Ax

*Piano*

# Yefim Bronfman

*Piano*

## Program

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

*Johannes Brahms*

### **Variations on a Theme by Haydn for Two Pianos, Op. 56b**

- |                |                    |
|----------------|--------------------|
| Thema          | Chorale St. Antoni |
| Variation I    | Andante con moto   |
| Variation II   | Vivace             |
| Variation III  | Con moto           |
| Variation IV   | Andante            |
| Variation V    | Poco presto        |
| Variation VI   | Vivace             |
| Variation VII  | Grazioso           |
| Variation VIII | Poco presto        |
| Finale         | Andante            |

*William Bolcom*

### **Recuerdos for Two Pianos**

- Chôro
- Paseo
- Valse Venezolano

*Wolfgang Amadeus Mozart*

### **Sonata for Two Pianos in D Major, K. 448**

- Allegro con spirito
- Andante
- Allegro molto

INTERMISSION

*Sergei Rachmaninoff*

### **Symphonic Dances for Two Pianos, Op. 45**

- Allegro ("Noon")
- Andante con moto ("Twilight")
- Lento assai ("Midnight")

20th Performance of the  
130th Annual Season

130th Annual  
Choral Union Series

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recording is prohibited.*

Tonight's performance is sponsored by Robert and Marina Whitman and Clayton and Ann Wilhite.

Special thanks to Logan Skelton, Associate Professor of Piano, U-M School of Music, Theatre & Dance for participating in tonight's Prelude Dinner.

Media partnership provided by WGTE 91.3, *Observer & Eccentric* Newspapers, WRCJ 90.9 FM, and *Detroit Jewish News*.

The Steinway pianos used in this evening's performance are made possible by William and Mary Palmer and by the Steinway Piano Gallery of Detroit.

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

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

Mr. Ax records exclusively for Sony Classical.

Mr. Ax and Mr. Bronfman appear by arrangement with Opus 3 Artists, New York, NY.

**Large print programs are available upon request.**

## Variations on a Theme by Haydn for Two Pianos, Op. 56b (1873)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna

### Snapshot of History...

1873:

The Vienna Stock Exchange collapses and the "Long Depression" is felt worldwide  
 Central Park is completed in New York  
 Sergei Rachmaninoff is born in Oneg, Russia  
 The modern capital of Hungary, Budapest, is formed through the merger of three smaller cities  
 Levi Strauss patents the first jeans  
 Heinrich Schliemann discovers the treasures of ancient Troy  
 Dostoyevsky's novel *The Demons* is published

The theme of *Haydn Variations* is really not by Haydn at all, although Brahms thought all his life that it was. For this reason, it seems utterly pedantic to rename the work *Variations on the St. Anthony Chorale*, as has occasionally been done. The composition was based on an old song in honor of St. Anthony of Padua, found in a wind octet whose manuscript Brahms's musicologist friend, Carl Ferdinand Pohl and author of the first scholarly biography of Haydn, had discovered. Modern research attributes this wind octet to Haydn's student Ignaz Pleyel, but this has no bearing either on the original chorale—which in any case is neither Haydn nor Pleyel's—or on what Brahms did with the melody in his brilliant set of variations. This work is most frequently heard in the orchestral version, but the two-piano form is equally authentic, written with the mastery that Brahms held over the piano.

Brahms was a supreme master of the variation form, which he used both in movements from longer works and in self-contained compositions. The possibilities available in a Brahms variation set go well beyond ornamentation or changes in tempo, meter, or key. The chorale can become a passionate song, a light-hearted game, or a graceful *pastorale*. As the original theme gives rise to a series of new melodies that share their underlying structure with the original theme, each new melody portrays independence and a soul of its own.

Brahms ended his variations with a *passacaglia*, or a set of variations within a variation. Here, the theme is transformed into a bass line

that is repeated numerous times without change, providing a stable "ground" against which ever-changing counter-melodies are played. These mini-variations are arranged in a continuous movement whose progression is completely seamless. The work closes with the triumphant return of the original form of the St. Anthony chorale in a full *fortissimo*.

## Recuerdos (Memories) for Two Pianos (1991)

William Bolcom

Born May 26, 1938 in Seattle, Washington

### Snapshot of History...

In 1991:

The Soviet Union dissolves  
 The first Iraq war: Operation Desert Storm  
 The film *The Silence of the Lambs* wins four Academy Awards  
 The World Wide Web becomes operational  
 Kristi Yamaguchi wins her first world championship in figure skating

*Recuerdos* was inspired by a volume of turn-of-the-century dances given to me by the critic and translator Michael Feingold. While falling in love with these wonderful dance pieces from Ecuador, Brazil, Puerto Rico, Venezuela, and other Latin American countries, I became aware of the fact that the Scott Joplin ragtime tradition was only part of a larger tradition of piano dance-music that flourished through the First World War. The three pieces are evocations of that style-period which, I hope, capture the flavor of that music and time.

The first, "Chôro," is in the style of Brazilian composer Ernesto Nazareth (1863–1934), who invented the form, and is written in memory of the great French popular musician Jean Wiéner, a friend of my teacher, Darius Milhaud. The second, "Paseo," is in honor of Louis Moreau Gottschalk (1829–1869) and partakes of his untrammled romanticism.

The composer I most want to evoke in "Valse Venezolano," Ramón Delgado Palacios (1863–1902), is not well-known but is considered to be one of the seminal composers of the Venezuelan musical tradition. Palacios' pieces are full of surprising leaps, modulations, and phrase lengths, and quite often are in 5/8 time.

—William Bolcom

This work by Mr. Bolcom, Ross Lee Finney Distinguished University Professor of Music at the University of Michigan, was written for the Third Murray Dranoff International Two-Piano Competition (1991) held in Miami, Florida. It was dedicated to Loretta Dranoff who, with her late husband, had formed one of the most successful two-piano teams in the US.

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**Sonata for Two Pianos in D major,  
K. 448 (1781)**

Wolfgang Amadeus Mozart  
Born January 27, 1756 in Salzburg, Austria  
Died December 5, 1791 in Vienna

**Snapshot of History...**

In 1781:

General Cornwallis surrenders at Yorktown  
El Pueblo de Nuestra Señora la Reina de Los Angeles, later known as LA, is founded  
William Herschel discovers Uranus  
Kant publishes *Critique of Pure Reason*  
Friedrich Schiller writes *The Robbers*; Jean-Jacques Rousseau, his *Confessions*

After his move from Salzburg to Vienna in 1781, Mozart lost no time in establishing himself as a piano teacher. One of his first pupils was Josepha Auernhammer, who was two years his junior and the daughter of a court official. Mozart had some rather unkind things to say about her to his father: "The young lady is a monster! But she plays enchantingly...." Although Mozart didn't appreciate Miss Auernhammer's looks—he went on and on about how fat she was—he thought enough of her talents to compose a sonata for two pianos—the only one he ever wrote—for the two of them to perform together. This they did at her father's residence on November 23, 1781, with several important personalities present; it was "a great success" as Mozart hastened to inform his father.

We also know from the correspondence that Josepha played the first piano part and Mozart the second—although it hardly matters because the two instruments are almost always equal in brilliance and virtuosity. The first piano, however, has a high 'F-sharp' in the last movement, a note not every piano had in those days; Miss Auernhammer must have played on the latest model, of which there was only one in the Court Council-

lor's house. In the words of Robert Levin, one of the leading Mozartians of our time: "Beyond the undeniable exhilaration the work affords to performers and listeners alike, it displays a rhetorical suavity and a perfect equilibrium of content and form that the 25-year-old Mozart had long since made his hallmark."

The sonata is in the usual three movements: an "Allegro con spirito" that fully lives up to its tempo marking; an "Andante" which is like an amorous conversation between the two players (though Mozart went to extraordinary lengths to deny any kind of romantic involvement with his pupil); and a final Rondo with a cheerful main theme and a string of episodes each in turn lyrical, pensive, and march-like..

---

**Symphonic Dances for Two Pianos,  
Op. 45 (1940)**

Sergei Rachmaninoff  
Born April 1, 1873 in Semyonovo, Russia  
Died March 28, 1943 in Beverly Hills, California

**Snapshot of History...**

In 1940:

The Germans invade France, Belgium, Holland, Luxemburg, Denmark, Norway and Romania in World War II  
The first electron microscope is developed at RCA Laboratories  
Prehistoric drawings discovered at Lascaux, France  
Ernest Hemingway publishes *For Whom the Bell Tolls*; Carson McCullers, *The Heart is a Lonely Hunter*  
*The Philadelphia Story* with Katherine Hepburn and Cary Grant is released

During the quarter-century between his emigration from Russia and his death, Sergei Rachmaninoff completed only six new works despite his insistence that "composing is as essential a part of my being as breathing or eating; it is one of the necessary functions of living." It seems that the exhausting schedule of a concert pianist took too great a toll on his creative energies. Even more importantly, Rachmaninoff was too deeply attached to his native land to ever overcome the emotional trauma of emigration and homesickness. He continued to live in a Russian world, surrounded by Russian friends, eating Russian food; speaking, thinking, dreaming in Russian. Musically, too, he

remained steeped in the milieu in which he had grown up: the tradition he had absorbed at the Moscow Conservatory in the 1890s, when Tchaikovsky, his early mentor, was still alive. That milieu seemed infinitely remote in time and space in the America of the 1940s, and Rachmaninoff, as he himself put it in 1939, felt "like a ghost wandering in a world grown alien. I cannot cast out the old way of writing, and I cannot acquire the new."

In 1940, the 67-year-old Rachmaninoff gathered up his strength to write what would remain his swan song. Originally, he planned to give the three movements the titles "Noon," "Evening," and "Midnight," probably thinking of reflecting different phases of life rather than simple times of day. He also wanted to call the work *Fantastic Dances*, before settling for the definitive title. In a newspaper interview, he said "It should have been called just *Dances*, but I was afraid people would think I had written dance music for jazz orchestras."

Indeed, that was certainly the last thing Rachmaninoff ever wanted to do. To write music for the great Russian ballet master Mikhail Fokine was a different proposition altogether. In 1939, Fokine had produced a ballet about Paganini using the score of Rachmaninoff's *Paganini Rhapsody*. After this successful collaboration, Rachmaninoff was hoping that *Symphonic Dances* could be turned into another Fokine ballet, but these plans came to nothing, due to the choreographer's death in 1942. In the meantime, he prepared a version for two pianos, dated August 10, 1940, which he and Vladimir Horowitz were also planning to perform in public, as with the *Suite No. 2*.

It is impossible to know whether Rachmaninoff knew he was writing his swan song. Yet the suspicion that this might have been the case is not so easily dismissed. The numerous references to Rachmaninoff's earlier works suggest that the composer was looking back on his life. In the coda of the first movement, he quoted the main theme from his ill-fated First Symphony of 1897. At its première, conducted by an apparently intoxicated Alexander Glazunov, the symphony failed badly, thrusting the young composer into such a state of depression that for three entire years he was unable to write any music whatsoever. He only recovered his ability to work through the intervention of a psychiatrist who used hypnosis to restore his self-confidence. Rachmaninoff could be certain that no one would recognize this reference to a symphony not performed in 43 years; yet to him the quote must have had a secret symbolic mean-

ing—a nostalgic recollection of the ambitions and adversities of his youth. A little earlier in the piece, scholars have detected an echo of one of Rachmaninoff's solo piano works (*Etude-Tableau*, Op. 33, No. 7 [1911]). Even more intriguingly, Kasyan Goleyzovsky, a choreographer from the Bolshoi Theater in Moscow, has claimed that "a significant part" of *Symphonic Dances* originated in an aborted ballet project, *The Scythians*, on which Rachmaninoff appears to have worked around 1915. No music for this project survives, but a handwritten note from Goleyzovsky from the time mentions "sketches...for the final symphonic dance"—an interesting coincidence if nothing else, given the title of the 1940 composition.

It was almost to be expected that the *Dies irae* melody, which had been haunting Rachmaninoff since the fateful First Symphony, would be included once again. Here the composer placed it in a new context by juxtaposing it with another liturgical quote, the "Alleluia" from the *All-Night Vigil* (1915). The evocation of the Last Judgement was thus complemented by a reference to Resurrection, apparently symbolizing a defeat of Death by the power of Redemption. It would indeed make sense to imagine Rachmaninoff consciously bidding farewell to his composing days with this gesture.

Yet in spite of all this serious symbolism, *Symphonic Dances* is anything but a heavy dramatic composition. The work may be a three-movement symphony in all but name, yet the dance character is always present. Eventually, the work did reach the ballet stage, even if it didn't happen until almost 50 years after the composer's death. The first choreography was done at the North Carolina Dance Theater in 1991, followed by a New York City Ballet production in 1994.

The first movement bears the unusual tempo marking *Non allegro*, which Rachmaninoff occasionally used to avoid overly fast tempos, although according to one story, at a rehearsal with Dimitri Mitropoulos and the Minneapolis Symphony, Rachmaninoff started snapping his fingers to accelerate the tempo. The main part of the movement obviously cannot be too slow or the contrasting middle section, marked *Lento*, will become definitely snail-paced.

Beginning with an ominous motto, the second movement is a *valse triste* with a melancholy string theme wandering from key to key. At the end, the tempo and the rhythm become more animated and the movement, surprisingly, ends like a Mendelssohn scherzo.

The third movement, like the first, is in A-B-A form, with a central slow section flanked by faster music. But the contrasts are much sharper: the *Non allegro* (not fast) is replaced by *Allegro vivace* (fast and lively) and the *Lento* (slow) by *Lento assai* (very slow). The fast section—preceded by a gloomy slow introduction—has its share of lively rhythms and syncopations but is overcast with an air of seriousness. The mournful middle section adds to the gravity of the atmosphere, preparing the entrance of the *Dies irae* theme after the return of the fast tempo. Only gradually, and within certain limits, does the music lighten up for the final “Alliluya” (to use Rachmaninoff’s spelling). But it happens in the end, and although the “sad” minor tonality doesn’t go away, the rhythmic momentum of the final measures expresses faith, strength, and reassurance.

*Program notes by Peter Laki.*

**B**orn in Lvov, Poland, **Emanuel Ax** moved to Winnipeg, Canada, with his family when he was a young boy. His studies at The Juilliard School were supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. Additionally, he attended Columbia University, where he majored in French. Mr. Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists followed four years later by the coveted Avery Fisher Prize.

In the current season, Mr. Ax returns to several orchestras with which he has had relationships for many years including the Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, St. Louis Symphony, Toronto Symphony, and Kansas City Symphony where he will perform the world première of Stephen Hartke’s *Piano Concerto*. Special projects include the current duo recital tour with Yefim Bronfman including performances at Chicago’s Orchestra Hall, Ann Arbor’s Hill Auditorium,



Emanuel Ax

Photo by: J. Henry Fair

Los Angeles’s Disney Concert Hall, and Carnegie Hall; a performance with Itzhak Perlman and Yo-Yo Ma at Carnegie Hall; and a solo recital tour in both North America and Europe. Other European engagements include a tour of the Far East with the Dresden Staatskapelle and Fabio Luisi, with whom he will record the Strauss *Burleske* for Sony BMG.

For the opening Gala of the New York Philharmonic in September 2006, Mr. Ax appeared with Mr. Bronfman in Mozart’s *Concerto for Two Pianos* conducted by Lorin Maazel with live national television coverage. With his wife, pianist Yoko Nozaki, a project with the Mark Morris Dance Group originally conceived for New York’s Mostly Mozart Festival in the summer of 2006 was repeated in Vienna and London. Tours included duos with bassist Edgar Meyer and concerts in Japan with his longstanding colleague and partner Yo-Yo Ma.

In the 05/06 season, Mr. Ax served as Pianist-in-Residence with the Berlin Philharmonic, performing with the orchestra and Sir Simon Rattle in Berlin and New York. Other recent performance highlights have included separate recital tours with two longstanding colleagues, cellist Yo-Yo Ma and pianist Yefim Bronfman.

Mr. Ax has been an exclusive Sony Classical recording artist since 1987. Recent releases include Strauss’s *Enoch Arden* narrated by Patrick Stewart; discs of two-piano music by Brahms and Rachmaninoff with Yefim Bronfman; and period-instrument performances of Chopin’s complete works for piano and orchestra. Mr. Ax has received Grammy Awards for the second and third volumes of his cycle of Haydn’s piano sonatas. He has also made a series of Grammy Award-winning recordings with cellist Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano. His other recordings include the concertos of Liszt and Schoenberg, three solo Brahms albums, an album of tangos by Astor Piazzolla, and the première recording of John Adams’s *Century Rolls* with the Cleveland Orchestra for Nonesuch. Mr. Ax also contributed to a BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz, and which was awarded a 2005 International Emmy.

In recent years, Mr. Ax has turned his attention toward the music of 20th-century composers, premiering works by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng, and Melinda Wagner. Mr. Ax is also devoted to chamber music, and he has worked regularly with

such artists as Young Uck Kim, Cho-Liang Lin, Mr. Ma, Edgar Meyer, Peter Serkin, Jaime Laredo, and the late Isaac Stern.

Mr. Ax resides in New York City with his wife, pianist Yoko Nozaki. They have two children together, Joseph and Sarah. He is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Yale and Columbia Universities. For further information about Mr. Ax's career, please visit [www.EmanuelAx.com](http://www.EmanuelAx.com).

**Yefim Bronfman** is widely regarded as one of the most talented virtuoso pianists performing today. His commanding technique and exceptional lyrical gifts have won him consistent critical acclaim and enthusiastic audiences worldwide, whether for his solo recitals, his prestigious orchestral engagements or his rapidly growing catalogue of recordings.

As an "On Location" Artist with the Los Angeles Philharmonic for the current season, Mr. Bronfman will appear in subscription and chamber music concerts as well as a tour of the Far East with that orchestra and conductor Esa-Pekka Salonen. Other highlights of Mr. Bronfman's current



Yefim Bronfman

Photo by Dario Acosta

season include the current duo recital tour with Emanuel Ax including performances at Chicago's Orchestra Hall, Ann Arbor's Hill Auditorium, Los Angeles's Disney Hall, and Carnegie Hall; and a solo recital tour traversing the US and Europe and culminating in performances at London's Wigmore Hall, Amsterdam's Concertgebouw, and in St. Petersburg. North American engagements include opening the current season with the San Francisco Symphony and Michael Tilson Thomas and with the New York Philharmonic and Lorin Maazel, as well as performing with the Pittsburgh Symphony, Baltimore Symphony, Montreal Symphony, and Toronto Symphony. In Europe, he appears with the Royal Concertgebouw Orchestra, the Tonhalle Orchestra, Orchestre Nationale de France, the St. Petersburg Philharmonic, the Berlin Philharmonic at the Salzburg Festival, and the Phil-

harmonia Orchestra in London.

Mr. Bronfman has won widespread praise for his solo, chamber, and orchestral recordings. He won a Grammy Award in 1997 for his recording of the three Bartók Piano Concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. His most recent releases are Tchaikovsky's *Piano Concerto No. 1* with Mariss Jansons and the Symphonieorchester des Bayerischen Rundfunks, a recital disc, *Perspectives*, which complements Mr. Bronfman's designation as a Carnegie Hall "Perspectives" artist for the 07/08 season, and recordings of all the Beethoven piano concerti as well as the Triple Concerto together with violinist Gil Shaham, cellist Truls Mork, and the Tönhalle Orchestra Zürich under David Zinman for the Arte Nova/BMG label.

Mr. Bronfman was born in Tashkent, in the Soviet Union, on April 10, 1958 and immigrated to Israel with his family in 1973. In Israel he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the US, he studied at The Juilliard School, Marlboro, and the Curtis Institute, and with Rudolf Firkusny, Leon Fleisher, and Rudolf Serkin.

Yefim Bronfman became an American citizen in July 1989.

## UMS ARCHIVES

**T**onight's concert marks Emanuel Ax's fifth appearance under UMS auspices. Mr. Ax made his UMS debut in a Summer Festival recital at Rackham Auditorium in July 1978.

Yefim Bronfman makes his second appearance under UMS auspices tonight. Mr. Bronfman made his UMS debut as soloist with the Oslo Philharmonic Orchestra in November 1994.

Interestingly, Sergei Rachmaninoff made eight concert appearances under UMS auspices, making his debut in a piano recital at Hill Auditorium in November 1920 and culminating in a May 1942 performance of his own *Piano Concerto, No. 2* with the Philadelphia Orchestra conducted by Maestro Eugene Ormandy.

University Musical Society thanks

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130th Season **2008**  
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## Chanticleer

**Joseph Jennings** music director

THU, JAN 29 | 8 PM

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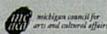
Chanticleer has developed a remarkable reputation for its vivid interpretations of vocal literature, from Renaissance to jazz and from gospel to venturesome new music. With seamless blend of 12 male voices, ranging from countertenor to bass, the ensemble is "the world's reigning male chorus" (*The New Yorker*).

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and  
Carl and  
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present

## Estonian Philharmonic Chamber Choir

and the

## Tallinn Chamber Orchestra

Tõnu Kaljuste, *Conductor*

---

### Program

Thursday Evening, November 13, 2008 at 8:00  
St. Francis of Assisi Catholic Church • Ann Arbor

*Erkki-Sven Tüür*

**Action, Passion, Illusion** (excerpt) (for String Orchestra)  
Passion

*Tüür*

**Requiem**

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

*Arvo Pärt*

**Orient & Occident** (for String Orchestra)

*Pärt*

**Te Deum**

---

21st Performance of the  
130th Annual Season

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Tonight's performance is sponsored by Carl and Charlene Herstein.

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Special thanks to Jerry Blackstone and the U-M School of Music, Theatre & Dance  
for their participation in this residency.

Estonian Philharmonic Chamber Orchestra and the Tallinn Chamber Orchestra  
record for labels including Harmonia Mundi, ECM, Carus, Virgin Classics, Bis,  
Guild, Vox Est, Melodiya, Caprice, St. Olaf Records, and Globe.

Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra with  
Tõnu Kaljuste appear by arrangement with New World Classics, Kerby Lovallo,  
Director.

**Large print programs are available upon request.**

**Action, Passion, Illusion** (excerpt) (1993)

Erkki-Sven Tüür

*Born October 16, 1959 in Kärdla, Hiiumaa Island, Estonia*

In Erkki-Sven Tüür's creation *Action, Passion, Illusion*, each segment is part of a larger construction in which the higher the musical building blocks go, the more they are joined together to form a building. "Passion" is concerned with the slow filling of "time-and-space," starting with double basses and cellos in their lowest register and finishing with the dispersing of an intensive, high-pitched tone cluster in the violins. The première was performed by the Tallinn Chamber Orchestra and conductor Tõnu Kaljuste on October 25, 1993.

**Requiem** (1994)

Tüür

Erkki-Sven Tüür has been called one of the most significant composers of his generation and has been partially credited for keeping Estonia on the international musical landscape. Mr. Tüür is primarily a composer of instrumental music, but is also known for his vocal compositions for the Choir with which he performed as a singer. He has written orchestral works, chamber music, and choral music as well as solo pieces for the piano, flute, and organ.

*Requiem* for chamber choir, two soloists, piano, and strings is dedicated to the memory of the composer's friend, conductor Peeter Lilje. Mr. Tüür has shortened the liturgical text of the Catholic mass and regards the piece not as a cycle but as an integral whole. This composition became a "Recommended Work" at the Paris ROSTRUM and has thereafter been broadcasted internationally.

**Orient & Occident** (1999)

Arvo Pärt

*Born September 11, 1935 in Paide, Estonia*

Dedicated to Saulius Sondeckis and the Lithuanian Chamber Orchestra, *Orient & Occident* contrasts with his *tintinnabuli* style in a decidedly dramatic seven minutes of string *glissandi* and monophonic lines.

**Te Deum** (1984–1985/1992)

Pärt

*Te Deum* is dedicated to Alfred Schlee and was first performed on January 19, 1985 by the Kölner Rundfunk Symphony Orchestra (RSO) and Kölner Rundfunkchor under Dennis Russell Davies. The Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra have recorded this production for TV (RM Associates, 1999) as well as CD (ECM, 1993).

*Program notes provided by the Estonian Philharmonic Chamber Choir, Anneli Ivaste, Editor.*

**E**stonian conductor **Tõnu Kaljuste** gained international recognition with his exquisitely diversified repertoire, which ranges from opera (Mozart, Weber, Britten) to traditional symphonic works and contemporary music. Within his intense interaction with the great composers of Northern and Eastern European modernism—such as Schnittke, Kurtág, Penderecki, Rautavaara, or Kancheli—he established himself as a specialist of Estonian composers including Arvo Pärt, Erkki-Sven Tüür, Veljo Tormis, and Heino Eller. Mr. Kaljuste is the founder of the Estonian Philharmonic Chamber Choir (1981) and the Tallinn Chamber Orchestra (1994).

Tõnu Kaljuste was a lecturer at the Tallinn Conservatory and conducted at the Estonian National Opera. Powerful performances led him to conduct well-known orchestras and choirs throughout Europe, Australia, and the US, which established his reputation as an extraordinary international conductor. As Principal Conductor of the Estonian Philharmonic Chamber Choir and the Chamber Orchestra Tallinn, he held a unique position within his country. He has held the position of Principal Conductor of the Swedish Radio Choir and the Netherlands Chamber Choir and is currently First Guest Conductor of the Swedish Radio Choir.

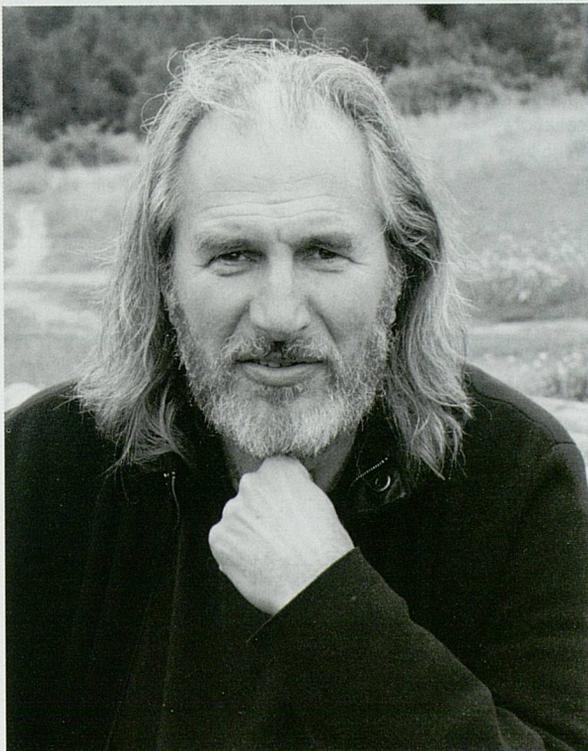
In the 04/05 season, Mr. Kaljuste was appointed Artistic Director of the Nargen Opera in Estonia. At the Nargen Festival 2007, he conducted a new production of Beethoven's *Fidelio* with the Chamber Orchestra Tallinn and Estonian Philharmonic Chamber Choir. Last season marked his debut at the Hamburg Opera with Lera Auer-

bach's ballet *The Little Mermaid*. At the Nargen Festival 2008 he conducted Haydn's *Mondo Della Luna* with the Tallinn Chamber Orchestra and Estonian singers.

Mr. Kaljuste's discography includes Grammy nominees such as *Orient and Occident* and recordings that have been recognized with the Diapason d'Or 2000, Cannes Classical Award, Edison Prize, and the 2003 Brit Award.

Recently, Mr. Kaljuste has been appearing with major international orchestras including the Mahler Chamber Orchestra, Berlin Radio Symphony, Munich Radio Symphony, Danish Radio Symphony, Copenhagen Philharmonic, Norwegian Radio Orchestra, Norwegian Chamber Orchestra, Budapest Festival Orchestra, and the Estonian National Symphony.

The current season includes appearances with the Norwegian Radio Orchestra, Osaka Century Orchestra, Ulster Orchestra, Camerata Salzburg, Ensemble Resonanz/RIAS Kammerchor, Münchner Rundfunkorchester/Chor des Bayerischen Rundfunks, and the Brno Philharmonic Orchestra.



Tõnu Kaljuste

Tõnu Kaljuste has been appointed a member of the Royal Music Academy of Sweden and was awarded the Japanese ABC Music Award as well as the Robert Edler Prize.

**T**he Estonian Philharmonic Chamber Choir (EPCC) is the best-known Estonian classical music ensemble and one of the world's best choirs. This September, Daniel Reuss was appointed Chief Conductor and Artistic Director, following the directorship of Paul Hillier.

The EPCC was founded in 1981 by Tõnu Kaljuste, who acted as Artistic Director and Chief Conductor for 20 years. It was first formed as the amateur Ellerhein Chamber Choir, founded by Tõnu Kaljuste's father, Heino Kaljuste, on the 15th anniversary of the Ellerhein Children's Choir. In 1971 Tõnu Kaljuste became the conductor of the Ellerhein Chamber Choir, on the basis of which he formed the full-time professional EPCC.

At the 1991 Takarazuka Chamber Choir Competition in Japan, the choir won three gold medals and was awarded the Grand Prize. EPCC gives 60–70 concerts per season and tours regularly throughout Europe, the US, Canada, and Japan. Their repertoire ranges from Gregorian chant to late-Baroque and 20th-century music. Works by Bach, contemporary composers such as Arvo Pärt and Veljo Tormis, as well as other Estonian choral music hold great importance in choir's repertoire.

The EPCC has worked with prominent conductors and orchestras, including Neeme Järvi, the Israel Philharmonic Orchestra, Prague Chamber Orchestra, and the Estonian National Symphony Orchestra.

The Choir's partnership with the Tallinn Chamber Orchestra has been long and fruitful. The two ensembles have recorded several CDs and participated in several tours together, both in Europe and the US, focusing mainly on works by Arvo Pärt.

The Choir has made numerous recordings for different broadcasting and recording companies that have been widely praised by leading

international critics. Recordings include *Forgotten Peoples*, *Litany to Thunder*, *Te Deum*, and *Casting a Spell*. In the summer of 2002, the EPCC began collaborating with Harmonia Mundi USA to explore the breadth and depth of choral music from the countries around the Baltic Sea as part of a three-year project entitled *Baltic Voices*.

The Estonian Philharmonic Chamber Choir's recording of Arvo Pärt's *Da Pacem* (Harmonia Mundi) received the Grammy Award for "Best Choral Performance" at the 2007 Grammy Awards ceremony. The EPCC's recordings have received eight Grammy Award nominations.

**T**he Tallinn Chamber Orchestra (TCO) was founded in 1993 by Tõnu Kaljuste as an extension of his work with the widely known Estonian Philharmonic Chamber Choir (EPCC). The members of the orchestra often perform as soloists and are invited to perform with various other orchestras and ensembles.

In 1993, the EPCC and TCO produced *Te Deum*, a recording of works of Arvo Pärt for ECM Records. For a year, this recording was on the world's "Top Ten" bestseller list and has gained international acclaim. In 1996, ECM released *Chrystallisatio*, works by Erkki-Sven Tüür, and *Litany*, works by Arvo Pärt (including collaborations with The Hilliard Ensemble, Estonian Philharmonic Chamber Choir, and the Lithuanian Chamber Orchestra).

The Tallinn Chamber Orchestra has performed together with the EPCC in prestigious music festivals including the Bach Cantatas Festival in Milan, Bremen Music Festival, and the Huddersfield Festival of Contemporary Music. Concert tours have taken the TCO to Canada, the US, Japan, and throughout Europe.

Tõnu Kaljuste served as Artistic Director and Principal Conductor of the TCO in the 1996/97 and 2000/01 seasons.

## UMS ARCHIVES

**T**onight's concert marks Tõnu Kaljuste's sixth appearance under UMS auspices. Mr. Kaljuste made his UMS debut conducting the Estonian Philharmonic Chamber Choir (EPCC) and the Tallinn Chamber Orchestra in a November 1995 program which included Arvo Pärt's *Te Deum* at St. Francis of Assisi Catholic Church. He last appeared in Ann Arbor in November 2001 conducting the Netherlands Chamber Choir.

Tonight marks the EPCC's fifth UMS appearance since their 1995 debut. They last appeared in Ann Arbor in February 2000 presenting Pärt's *Kanon Pokajanen* (Canon of Repentance) at St. Francis of Assisi Catholic Church.

Tonight marks the Tallinn Chamber Orchestra's third UMS appearance.

**For further information, please visit:**  
[www.newworldclassics.com/estonian.htm](http://www.newworldclassics.com/estonian.htm)  
[www.epcc.ee](http://www.epcc.ee)  
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[www.tonukaljuste.com](http://www.tonukaljuste.com)  
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**Estonian Philharmonic Chamber Choir****Soprano**

Kaia Urb  
 Vilve Hepner  
 Hele-Mai Poobus  
 Karoliina Kriis  
 Tui Hirv  
 Maarja Kukk  
 Kati Jaanimäe

**Alto**

Helis Naeris  
 Marianne Pärna  
 Juta Roopalu-Malk  
 Merili Kristal  
 Ave Hännikäinen  
 Evelin Ester

**Tenor**

Tiit Kogerman  
 Toomas Tohert  
 Martin Lume  
 Kaido Janke  
 Raul Mikson  
 Vladislav Horuzhenko

**Bass**

Aarne Talvik  
 Rainer Vilu  
 Kalev Keeroja  
 Tõnu Tormis  
 Märt Krell  
 Ott Indermitte  
 Hideyuki Nishimura

---

Esper Linnamägi,  
*Producer for the Estonian Philharmonic Chamber Choir*

**Tallinn Chamber Orchestra****Violin**

Harry Traksmann  
 Olga Voronova  
 Katrin Matveus  
 Kristjan Hallik  
 Marge Uus

Kaido Välja  
 Mai Rosenroth  
 Pille Prans  
 Kadi Vilu  
 Kristel Arund

**Viola**

Martti Mägi  
 Kristiina Olev  
 Arvo Haasma  
 Laur Eensalu

**Cello**

Leho Karin  
 Kaido Kelder  
 Margus Uus

**Bass**

Jüri Lepp  
 Janel Altroff

**Organ**

Marrit Gerretz-Traksmann

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Kristo Kivimäe, *Manager of the Tallinn Chamber Orchestra*  
 Christopher S. Bogdan, *General Tour Manager*



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 present

# Jerusalem Symphony Orchestra, IBA

Leon Botstein, *Musical Director and Conductor*

Robert McDuffie, *Violin*

**Program**

Sunday Afternoon, November 16, 2008 at 4:00  
 Hill Auditorium • Ann Arbor

*Erich Walter Sternberg*

**Shneim-Asar Shivtei Yisrael**

*Leonard Bernstein*

**Serenade, after Plato's Symposium**

Phaedrus; Pausanias (Lento; Allegro)  
 Aristophanes (Allegretto)  
 Eryximachus, the doctor (Presto)  
 Agathon (Adagio)  
 Socrates; Alcibiades (Molto tenuto; Allegro molto vivace)  
 Mr. McDuffie

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

*Aaron Copland*

**Symphony No. 3**

Molto moderato  
 Allegro molto  
 Andantino quasi allegretto  
 Molto deliberato—Allegro risoluto

22nd Performance of the  
 130th Annual Season

This afternoon's performance is sponsored by the members of the UMS National Council.

130th Annual  
 Choral Union Series

This afternoon's performance is co-sponsored by Gil Omenn and Martha Darling and Jane and Edward Schulak.

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Additional support provided by Thomas B. McMullen Company and Beverly Franzblau Baker.

Media partnership provided by WGTE 91.3 FM, *Observer & Eccentric* Newspapers, and *Detroit Jewish News*.

Special thanks to the Jean & Samuel Frankel Center of Judaic Studies at the University of Michigan and the U-M Institute for the Humanities for their participation in this residency.

The 2008 US tour of the Jerusalem Symphony Orchestra is made possible by Stewart and Lynda Resnick, El Al Airlines, and the Friends of the Jerusalem Symphony Orchestra.

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

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

Jerusalem Symphony Orchestra appears by arrangement with Columbia Artists Management LLC.

**Large print programs are available upon request.**

## Now that you're in your seat...

One may well wonder how the history of music would have been different, had Moishe Gershowitz, Harris Kaplan, and Sam Bernstein emigrated from Russia to Palestine, instead of the US. As it was, all three came to the New World where they became the fathers of George Gershwin, Aaron Copland, and Leonard Bernstein, respectively—the three masters who defined much American music in the 20th century, both “light” and “serious” (if that distinction means anything). For each of them, the Jewish tradition meant something different. Gershwin lived it in a particularly American, Tin Pan Alley sort of way. Copland connected to it in his piano trio *Vitebsk* and it can be argued that his sensitivity to folk traditions in general, whether they be Western or Hispanic, came from a strong awareness of his own ethnic roots. Of the three, Bernstein—the youngest—explored Judaism the most fully in a series of major works, from *Jeremiah* to the *Kaddish* Symphony.

Composers who did live in Palestine, on the other hand, had a very different relationship to their Jewishness. It was an everyday fact of life, whether you arranged Jewish folksongs or not. Erich Walter Sternberg, a German transplanted at age 40, held on to the values of his youth while helping create the new musical culture of his adopted home. The long-forgotten product of his effort to build this particular cultural bridge will stand next to two well-known American works to illustrate the parting of the roads, and Jewish alternatives in 20th-century music.

### Shneim-Asar Shivtei Yisrael

(The Twelve Tribes of Israel) (1941)

Erich Walter Sternberg

Born May 31, 1891 in Berlin, Germany

Died December 15, 1974 in Tel Aviv, Israel

#### Snapshot of History...

In 1941:

Germany attacks the Soviet Union (June 22);  
Japan attacks the US at Pearl Harbor  
(December 7)

Olivier Messiaen's *Quartet for the End of Time*  
performed at a Silesian detention camp

Aaron Copland goes on a three-month tour  
of South America, sponsored by Nelson  
Rockefeller's Committee of Inter-American  
Affairs

Leonard Bernstein graduates from the Curtis  
Institute in Philadelphia

Russian poet Marina Tsvetayeva commits suicide

The successive waves of mass immigration of Jews from the four corners of the world to Palestine created a vibrant new community with strong and sophisticated cultural needs. Among the new arrivals were musicians—composers and performers—eager to contribute to this Jewish renaissance, and naturally, they brought different ideas

and artistic personalities to the endeavor.

Two of the leading members of this generation of pioneers were Erich Walter Sternberg (1891–1974) and Paul Ben-Haim (1897–1984), both German-born. Ben-Haim, who changed his last name from Frankenburger, eventually achieved more prominence in Israeli musical life because he embraced Jewish traditional music and the ancient Yemenite tradition in particular. Sternberg, by contrast, kept both his name and his stylistic outlook, formed in Germany where he had enjoyed considerable success with his early works. In Palestine since 1931, Sternberg assisted Bronislaw Huberman in founding the Palestine Orchestra in 1936; his magnum opus, *The Twelve Tribes of Israel*, was premiered by that orchestra in 1942.

In his work, Sternberg studiously avoided any reference to Jewish folklore; his set of variations with a concluding fugue comes directly from the German tradition of Brahms and Max Reger. Critic David Rosolio, reviewing the world premiere, nevertheless accepted *The Twelve Tribes* as “one of the very few works in our literature which may be defined as Jewish music,” and his colleague Menashe Ravina commended the composer for avoiding “the temptation of turning the Finale into a *hora* dance.” Sternberg stressed that

a composer had to “go his own way, to speak his own tongue according to the dictates of his music.” Yet his approach ultimately came to be viewed as “old-fashioned” and much of his work fell into neglect, only to be rediscovered in recent years.

Sternberg’s musical idiom presents some similarities with that of Hindemith (four years his junior), who, as a member of the Amar Quartet, had performed Sternberg’s Second Quartet in 1926. The theme, first announced by the horns and trumpets, has a strong rhythmic character, which is in turn accentuated and softened in the course of the variations, each of which corresponds to a different tribe, with the final fugue representing the youngest son, Benjamin. This masterful fugue is interrupted, at its climactic moment, by a mysterious timpani solo, after which a second fugal section begins, rising in intensity all the way to the grandiose conclusion.

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### Serenade, after Plato’s *Symposium* (1954)

Leonard Bernstein

Born August 25, 1918 in Lawrence, MA

Died October 14, 1990 in New York

#### Snapshot of History...

In 1954:

The Vietnamese Army defeats France at  
Dien Bien Phu

First Burger King opens in Miami

First kidney transplants performed

Aaron Copland writes his opera *The Tender Land*

William Golding’s *Lord of the Flies* published

What is love? We may hardly presume to be any closer to an answer than Plato was 2,400 years ago, when he recorded the memorable conversations his teacher Socrates had had with his disciples on the subject at a drinking party (the original meaning of the Greek word *symposium*, the title of Plato’s dialogue, is “drinking together”). Plato’s ideas about love are by no means restricted to the “Platonic,” but encompass the spiritual, the emotional, and the sexual, the love between men and women, and (above all) the love between men and boys, of which a modern commentator, John M. Cooper, says: “the focus [was] on the adult male’s role as ethical and intellectual educator of

the adolescent...whether accompanied by sex or not.”

In his notes on his *Serenade*, Leonard Bernstein made some comments on how he felt his music related to Plato’s dialogue. However, he pointed out that these parallels should not be taken too far and mistaken for a “literal program.” The composer’s goal was not to express or illustrate Plato, but rather to offer a musical reaction to a reading. People have been speculating about the attraction Plato’s frank description of homosexuality may have held for Bernstein (whose own homosexuality has long since ceased to be a secret); but such speculations only impose another kind of “literal program” that is really not necessary for an appreciation of the work.

Bernstein spent the summer of 1954 on Martha’s Vineyard with his wife Felicia Montealegre and their young daughter. Isaac Stern had asked him for a work for violin and orchestra, and the composition was supported by a commission from the Koussevitzky Foundation. Instead of a regular concerto, Bernstein wrote a five-movement, 30-minute work that became, according to many critics, one of his finest compositions for the concert hall.

Reading and thinking about all the different forms and manifestations of love inspired Bernstein to create a composition rich in contrasting characters. There is tender lyricism in the opening unaccompanied violin solo and especially in the fourth-movement “Adagio,” which is—to paraphrase Bernstein’s comments—“perhaps the most moving part of the piece.” Wit and humor come to the fore in the “Allegro” section of the first movement and in “Eryximachus.” The last movement, the longest of the five, contains an extensive duet between the solo violin and the first cello, playing in different keys but sharing the same melodic materials—perhaps an allusion to the unity of two dissimilar personalities in a love relationship. The entrance of the drunken Alcibiades allows for some musical rough-and-tumble and the jazzy licks that many serious critics in the 1950s still believed to be inappropriate in a piece of “classical” music. Yet Bernstein, “an American composer imbued with the spirit of that timeless dinner party,” was convinced that only jazz could convey to a contemporary listener the atmosphere of that particular episode—lest we think that Antiquity is necessarily something as austere as a Doric colonnade on a Greek temple.

Leonard Bernstein on his *Serenade*:

There is no literal program for this *Serenade*, despite the fact that it resulted from a re-reading of Plato's charming dialogue, *The Symposium*. The music, like the dialogue, is a series of related statements in praise of love, and generally follows the Platonic form through the succession of speakers at the banquet. The "relatedness" of the movements does not depend on common thematic material, but rather on a system whereby each movement evolves out of elements in the preceding one.

For the benefit of those interested in literary allusion, I might suggest the following points as guideposts:

I. "Phaedrus; Pausanias (Lento; Allegro)." Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (*Fugato*, begun by the solo violin.) Pausanias continues by describing the duality of lover and beloved. This is expressed in a classical sonata-allegro, based on the material of the opening *fugato*.

II. "Aristophanes (Allegretto)." Aristophanes does not play the role of clown in this dialogue, but instead that of the bedtime storyteller, invoking the fairy-tale mythology of love.

III. "Eryximachus (Presto)." The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short *fugato scherzo*, born of a blend of mystery and humor.

IV. "Agathon (Adagio)." Perhaps the most moving speech of the dialogue, Agathon's panegyric embraces all aspects of love's powers, charms, and functions. This movement is a simple three-part song.

V. "Socrates; Alcibiades (Molto tenuto; Allegro molto vivace)." Socrates describes his visit to see Diotima, quoting her speech on the demonology of love. This is a slow introduction of greater weight than any of the preceding movements, and serves as a highly developed reprise of the middle section of the "Agathon movement," thus

suggesting a hidden sonata form. The famous interruption by Alcibiades and his band of drunken revelers ushers in the "Allegro," which is an extended Rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party.

### Symphony No. 3 (1944–46)

Aaron Copland

Born November 14, 1900 in Brooklyn, NY

Died December 2, 1990 in North Tarrytown, NY

#### Snapshot of History...

In 1946:

United Nations founded

Benjamin Britten writes *The Young Person's Guide to the Orchestra*

Irving Berlin's musical *Annie Get Your Gun* produced on Broadway

Eugene O'Neill's tragedy *The Iceman Cometh* produced on Broadway

Hudson's Department Store completed in Detroit (demolished in 1998)

In a radio interview with William Malloch, Copland once said: "I don't compose; I assemble materials." What did he mean by this curious statement? Here is how Malloch interpreted Copland's words in the February 1988 issue of *Opus* magazine: "One fine day, everything falls together, makes sense. Then he knows he has a piece. Prokofiev had his tune books, too. But he strung his ideas together with artful patching, inventive, even inspired, transitions. With Copland, there is absolutely no padding. Everything just fits."

That is, at least, the impression we get from listening to most of Copland's works. But while it can be seen immediately how "everything fits" in the popular, folk-song-based ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, it takes some explanation how Copland's self-evident musical personality manifests itself in the more abstract medium of the symphony.

Not many major 20th-century composers remained faithful to the idea of writing traditional four-movement symphonies. Many thought that the genre had outlived its usefulness, others turned to it only occasionally, and only a few continued to regard it as a viable means of contemporary self-expression. Two countries proved to provide particularly fertile soil for symphonies: the Soviet Union, where Myaskovsky, Shostakovich, and Prokofiev worked, and the US, where Roy Harris, Walter Piston, and William Schuman became leading figures in one of the most vigorous "symphonic schools" anywhere in the world.

Coping with the complex demands of symphonic form was the ultimate challenge for an American composer in the 1940s. Interest in such works was expressed by several major orchestras and conductors (above all, the Boston Symphony under Serge Koussevitzky). During the war years, many European composers who had come to this country turned to symphonies even if they had written none previously. Stravinsky's *Symphony in C* and *Symphony in three movements* were both American commissions. Martinů wrote six symphonies during his American years, and Bartók never came closer to composing one than he did with his *Concerto for Orchestra*, commissioned by Koussevitzky in 1943.

Under these circumstances, it is understandable what the musical world expected of Aaron Copland, widely recognized as the foremost American composer of his time. In his ballets and shorter instrumental works, Copland had found a personal style that now had to be harnessed for the symphonic medium. Copland's first two symphonies, the *Organ Symphony* (1925) and the *Short Symphony* (1933) were brilliant early works but, while showing remarkable maturity and innovation, they were not necessarily the best candidates for the Pantheon of American Symphonies, if only because of their avant-garde tendencies. The *Symphony No. 3*—three was a "magic number" because of the great successes of Harris's and Schuman's Third Symphonies (1939 and 1941, respectively)—simply *had* to be a great work.

It is a great work, and not merely in terms of size, although it is certainly Copland's most extensive orchestral score. The greatness of the Third lies, to a significant degree, in the ease with which Copland adapted his technique of "assembling materials" to symphonic proportions. It is significant that the interview cited above refers to tran-

sitions as "patching" and "padding." Transitions have, of course, always played a most important part in musical compositions, their role being to link, not to separate, the various units of a piece, and—in classical works—to effect the changes of key called for by musical structure. Not only the symphonies of Beethoven, Tchaikovsky, and Mahler, but even those of Prokofiev, would be unthinkable without transitions. Did Copland really do away with such musical cement and build his work entirely of themes and transformations?

The answer to that question seems to be, most of the time, a clear yes. A close look at the music shows that it is almost entirely thematic: practically every measure in this 40-minute symphony derives from a small number of motifs. In most Classical and Romantic symphonies, motifs are shaped into themes that are longer and display a symmetrical (periodic) structure. Not always so in Copland. His motifs, all extremely short, are constantly repeated and varied, but rarely integrated into stable, larger-scale patterns. Copland works with simple musical gestures such as the perfect fourth or perfect fifth, transposing them to different scale degrees and subjecting them to ever-changing rhythmic variations. As a result, he could achieve coherence without monotony, even without recourse to Romantic methods of expansive motivic development.

The symphony begins with a motif made up of fourths and fifths, played by violins, clarinets, and solo flute. This motif is followed by two others that "assemble" the same material in different ways. Through repeats and changes of orchestration and rhythm, an original musical form is created that, as Copland pointed out, has nothing to do with traditional sonata form. Instead, it is a variation of a more modern design we might call a "rise-and-fall" form, with both tempo and dynamics gradually intensifying and then becoming more subdued. Throughout the movement, we never cease to hear the derivatives of the initial fourths-and-fifths motif.

Copland referred to the second movement as the one closest to a traditional type of symphonic movement, namely the scherzo. While the scherzo character is unmistakable, the movement is not a typical scherzo. Scherzos don't usually have introductions; this one, however, starts with a fanfare, and only gradually does an actual scherzo theme grow out of this fanfare. The theme is then taken through a whole set of rhythmic and tonal adven-

tures. A gentle trio section follows, whose song-like theme is first introduced by the solo oboe. This is the most extended symmetrical melody we have heard so far in the symphony; the regularity of the phrase structure and the use of the pentatonic scale suggest the inspiration of folk music, although, as the composer pointed out, there are no actual folksong quotations in the symphony. The trio melody is followed by a delicious episode in which, suddenly, the orchestral piano takes center stage. The short recapitulation of the scherzo's main section includes a *triple-forte* restatement of the soft and gentle quasi-folk-tune of the trio.

The third movement, "Andantino quasi Allegretto," is the one that Leonard Bernstein, always a great champion of this symphony, called his "favorite part" in a letter to Copland. Bernstein even called the second theme of his movement his "personal wow." The theme undergoes some exciting transformations as its tempo increases and its character changes from tender to energetic. The end of the movement is again soft and lyrical, and, in a real *tour de force* of orchestration, the opening theme returns played by a solo violin (in harmonics) and a piccolo, to the soft accompaniment of other strings and woodwinds, harps, and celesta.

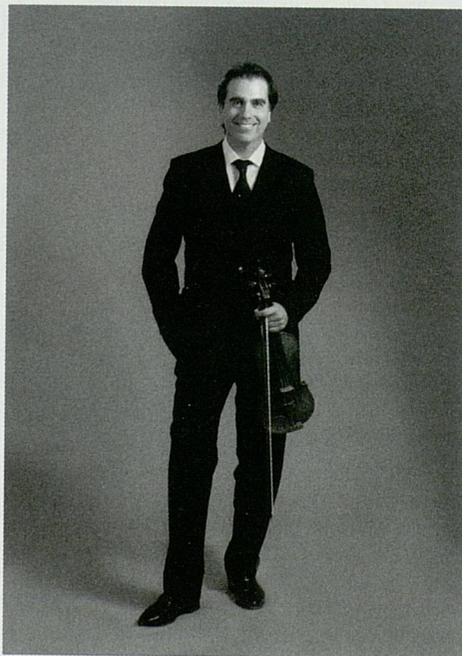
The finale, the longest movement in the symphony, is based on one of Copland's best-known short compositions, the *Fanfare for the Common Man* (written in 1942 for Eugene Goossens and the Cincinnati Symphony), incorporated here in its entirety. Upon hearing this familiar fanfare, we realize that its perfect fourths and fifths are the same intervals we have been hearing all along; thus, it becomes clear retrospectively that the entire symphony is based on the same material as the fanfare. The form of the movement remotely resembles a rondo, with the fanfare theme consistently recurring (albeit in different orchestrations and on different dynamic levels). Between the appearances of the fanfare theme, we hear a succession of lively dance tunes full of jazzy syncopations, with occasional dramatic interruptions. One particularly arresting moment occurs about two-thirds through the movement, when a violent *fortissimo* dissonance brings the music to a momentary halt, followed by the sound of a single piccolo. Gradually, the other woodwinds join in with delicate runs and passages. Amidst these passages, the fanfare theme "sneaks back" rather unobtrusively at first, played by two muted

horns; it then grows to full volume and the symphony ends, in the composer's own words, "on a massive restatement of the opening phrase with which the entire work began."

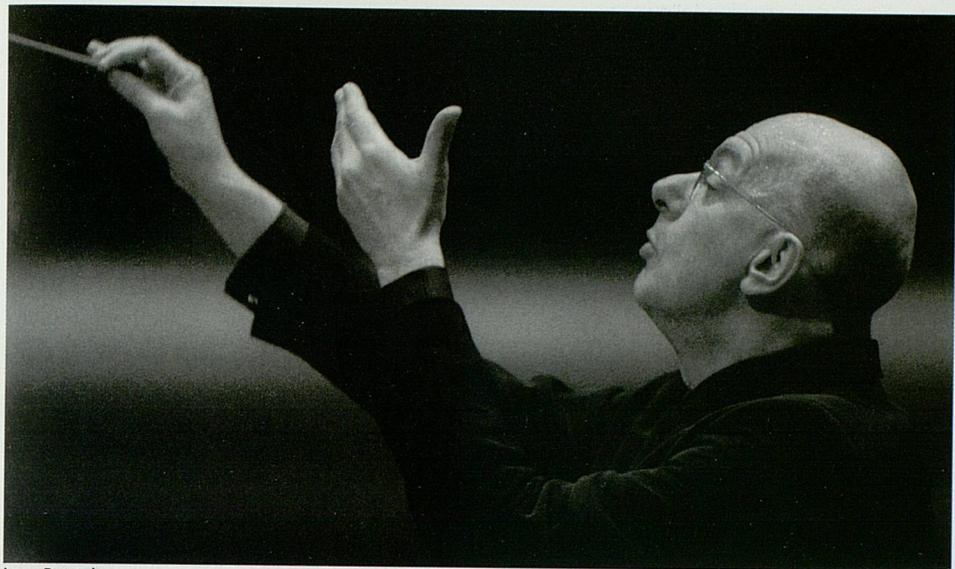
*Program notes by Peter Laki.*

**R**obert McDuffie has appeared as soloist with most of the major orchestras of the world, including the New York and Los Angeles Philharmonics, the Chicago, San Francisco, Atlanta, Houston, St. Louis, Montreal, and Toronto Symphonies, the Philadelphia, Cleveland, Minnesota Orchestras, the Leipzig Gewandhaus Orchestra, the North German Radio Orchestra, the Frankfurt Radio Orchestra, Orchestra del Teatro alla Scala, Santa Cecilia Orchestra of Rome, and all of the major orchestras of Australia.

Recent appearances abroad have been at the Concertgebouw in Amsterdam with the Netherlands Radio Philharmonic, in France with the Orchestre National Bordeaux Aquitaine, at the Philharmonie in Cologne with the Bochum Symphoniker, in Seoul with the KBS Symphony, in Hamburg with the Hamburg Symphony followed by a 22-city US tour, and with the Vienna Radio



Robert McDuffie



Leon Botstein

Photo by Steve J. Sherman

Symphony Orchestra. He returns to Rome each June as the Co-Founder and Artistic Director of the Rome Chamber Music Festival. The mayor of Rome has recently awarded Robert McDuffie the prestigious Premio Simpatia in honor of his contribution to the cultural life of that city.

Besides celebrating the fifth anniversary of the Rome Chamber Music Festival this last summer, Mr. McDuffie returned to the Aspen Music Festival, took part in the Brevard Music Festival, played the Tchaikovsky *Violin Concerto* with the Atlanta Symphony, and performed with the Orquesta Sinfónica de Minería in Mexico City.

His current season is highlighted by performances of Miklos Rozsa's *Concerto* and Leonard Bernstein's *Serenade* with the Jerusalem Symphony in Israel and on a 16-city US tour. Future engagements include the première of *The American Four Seasons*, a new work by Philip Glass written for Mr. McDuffie. He will perform the North American première with the Toronto Symphony, the European première with the London Philharmonic, and the festival première in Aspen. He will tour Europe, North America, and Asia, pairing it with the Vivaldi *Four Seasons*. He will record both works for Telarc.

Mr. McDuffie is a Grammy-nominated artist whose acclaimed Telarc recordings include the violin concertos of Mendelssohn, Bruch, Adams, Glass, Barber, Rozsa, and Viennese favorites. He plays a 1735 Guarneri del Gesù violin, known

as the "Ladenburg." He has been profiled on NBC's *Today*, CBS *Sunday Morning*, PBS's *Charlie Rose*, A&E's *Breakfast with the Arts*, and in the *New York Times* and the *Wall Street Journal*. Mr. McDuffie is a Distinguished University Professor of Music at Mercer University in his hometown of Macon, Georgia. The Robert McDuffie Center for Strings at Mercer University had its official opening at the beginning of the 07/08 academic year. Mr. McDuffie lives in New York with his wife and two children.

**L**eon Botstein is Music Director and Principal Conductor of the Jerusalem Symphony Orchestra and the American Symphony Orchestra in New York. Radio broadcasts of Mr. Botstein's concerts with the Jerusalem Symphony Orchestra may be heard in syndication throughout the US. Since 1975 he has been president of Bard College in New York and in 1990 founded, and is now the co-artistic director of, the Bard Music Festival.

A recording of Paul Dukas' opera *Ariane et Barbebleue* with the BBC Symphony was recently released by Telarc. Mr. Botstein conducted this opera at New York City Opera in 2005. Soon to be released is Bruno Walter's *Symphony No. 1* with NDR-Hamburg on the CPO label. Mr. Botstein also recently conducted the BBC Symphony

in a gala concert on Armistice Day at the Royal Albert Hall of John Fould's *World Requiem* with a live recording from Chandos. This fall, he leads the Jerusalem Symphony Orchestra in a tour of the US West Coast.

In addition to a demanding schedule as a guest conductor, Mr. Botstein has made a number of prestigious recordings of works by Chausson, Copland, Sessions, Perle, Dohnányi, Liszt, Bruckner, Bartók, Hartmann, Reger, Glière, and Szymanowski for such labels as Telarc, New World Records, Bridge, Koch, and Arabesque. With the American Symphony Orchestra he has recorded live performances of two operas by Richard Strauss: *Die ägyptische Helena* with Deborah Voigt and *Die Liebe der Danae* with Lauren Flanagan; a recording of Copland, Sessions, Perle, and Rands; and discs by composers such as Dohnányi, Brahms, and Joachim. His recording with the London Symphony Orchestra of Gavriil Popov's epic *Symphony No. 1* and Shostakovich's *Theme and Variations*, Op. 3, received a Grammy nomination in the category of "Best Orchestral Performance." Mr. Botstein has performed with many prestigious orchestras including the BBC Symphony, London Symphony, London Philharmonic, NDR-Hamburg, NDR-Hannover, Royal Scottish National Orchestra, St. Petersburg Philharmonic, Budapest Festival Orchestra, and Teatro Real in Madrid.

Mr. Botstein is the editor of *The Musical Quarterly* and the author of numerous articles and books. For his contributions to music he has received the award of the American Academy of Arts and Letters, and Harvard University's prestigious Centennial Award, as well as the Cross of Honor, First Class, from the government of Austria.

**T**he Jerusalem Symphony Orchestra, Israel Broadcasting Authority (IBA) was founded in the 1940s as the national radio orchestra and was known as the "Kol Israel Orchestra." In the 1970s, the orchestra expanded and became the Jerusalem Symphony Orchestra, IBA. Since its inception, the orchestra has had six musical directors including Mendi Rodan, Lukas Foss, Gary Bertini, Lawrence Foster, David Shalton, and is currently under the direction of Leon Botstein.

Since its inauguration, the Orchestra's repertoire has been comprised of an exciting combination of masterpieces from the past and contempo-

rary compositions of today. The orchestra was the first in Israel to perform works by composers such as Sofia Gubaidulina, Henry Dutilleux, and Alfred Schnittke. The JSO has always encouraged Israeli composers by commissioning and performing Israeli works. Currently the composer-in-residence with the JSO is Betty Olivero.

The JSO presents four concert series every season. The Musical Discoveries Series features both masterpieces and rare works by 19th- and 20th-century composers. This series is conducted by Maestro Botstein and may be heard throughout the US on public and classical radio stations. The orchestra also offers the more traditional Classical Series; The Oratorios Series in collaboration with the opera house Tel Aviv-Yaffo; and the Do Re Mix Series for children and their families. The orchestra also performs each year during the Israel Festival and has participated in the International Opera Festival in the Roman amphitheater in Caesare. In May 2000 the orchestra performed *Turandot* by Puccini and in June 2001 took part in a production of *La Forza del Destino* by Verdi.

The Orchestra has often toured Europe and the US, and has played in some of the most prestigious venues in Vienna, Düsseldorf, Frankfurt, Luzerne, and New York. The Orchestra records regularly and is planning its next major recording project for the Milken Archive of Jewish Music.

## UMS ARCHIVES

**T**his afternoon's concert marks both the Jerusalem Symphony Orchestra and Leon Botstein's UMS debuts.

Violinist Robert McDuffie makes his second appearance under UMS auspices this afternoon. Mr. McDuffie made his UMS debut in an 80th birthday celebration of composer Olivier Messiaen in a chamber music concert in November 1988 at Rackham Auditorium. Interestingly, this year celebrates Olivier Messiaen's centenary.

**Jerusalem Symphony Orchestra**Leon Botstein, *Musical Director and Conductor***2008 US Tour Roster****Violin**

Jenny Hunigen,  
*Concertmaster*  
 Ayuni Anna Paul,  
*Concertmaster*  
 Yuri Glukhovsky,  
*Assistant*  
*Concertmaster*  
 Marina Schwartz  
 Vitali Remenuik  
 Olga Fabricant  
 Michael Schwartzman  
 Bea Sharon-Chrishan  
 Eduard Kosovich  
 Yevgeny  
 Voskoboinikov  
 Fradiana Tsaliovich  
 Inna Tilis  
 Albert Gantman  
 Elina Gurevich

**Violin II**

Victor Salomon\*\*\*  
 Elina Yanovitsky\*\*\*  
 Vitali Ostrowsky\*\*  
 Raphael Rivkin  
 Mark Bardenstein  
 Eleonora Spichko  
 Michael Tsinkin  
 Adrian Bugichi  
 Alla Skurkovich  
 Lehner Carmen  
 Guberman Polina  
 Emma Milman Yehudin

**Viola**

Richard Assayas\*\*\*  
 Amos Boasson\*\*\*  
 Michael Damian\*\*  
 Michael Ferdman  
 Moshe Lifshitz  
 Mark Lotkin  
 Alexander Tumarison  
 Vaclav Ioffe  
 Alex Shoihet  
 Doron Alperin

**Cello**

Irit Assayas\*\*\*  
 Ina-Esther Joost Ben  
 Sassoon\*\*\*  
 Oleg Stolpner\*\*  
 Boris Mihanovski  
 Yaghi Malka Peled  
 Emilya Kazewman  
 Rivkin  
 Tzalel Mendelson  
 Corneliu Faur  
 Lilya  
 Kvartich-Flaksman  
 Tomer Yosha

**Double Bass**

Eitan Reich\*\*  
 Vladimir Rivkin  
 Uri Arbel  
 Lahav Shany  
 David Tenenbaum  
 Nadav Lachish  
 Matan Gurevitz  
 Ron Merhavi

**Flute**

Noam Buchman\*\*\*  
 Rami Tal\*\*  
 Vladimir Silva  
 Hagit Parnes

**Piccolo**

Vladimir Silva

**Oboe**

Demetrios  
 Karamintzas\*\*\*  
 Ronald Engel\*\*  
 Roni Gal-Ed\*\*

**Clarinet**

Gershon  
 Dembinsky\*\*\*  
 Victor Berlin\*\*  
 Sigal Hechtlinger  
 Ido Azrad

**Bass Clarinet**

Sigal Hechtlinger

**Bassoon**

Richard Paley\*\*\*  
 Alexander Fine\*\*  
 Barbara Schmutzler  
 Contra Bassoon  
 Barbara Schmutzler

**Horn**

Eyal Vilner\*\*\*  
 Kyle Hoyt \*\*  
 Stephen Slater  
 Benjamin Greenberg  
 Aaron Korn

**Trumpet**

Dmitri Levitas\*\*\*  
 Richard Berlin\*\*  
 Rhona Brosch  
 Eduard Kuskin

**Trombone**

Shahar Livne  
 Roman Krasner

**Bass trombone**

Shai Nissenboim

**Tuba**

Guy Hardan\*\*\*

**Timpani**

Yoav Lifshitz \*\*\*

**Percussion**

Merav Askayo\*\*\*  
 Mitsunori Kambe  
 Yonathan Givoni  
 Tom Betzalel  
 Erez Meshiah

**Harp**

Zinaida Suchobak  
 Rivka Arki Amar

**Librarian**

Olga Stolpner

**Personnel Assistant**

Carmen Lehner

\*\*\*Principal

\*\*Assistant Principal

**Administration**

Haim Shaham,  
*General Manager*  
 Ziva Almagor, *Production*  
*Manager*  
 Chaim Oz, *Stage Manager*

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## Messiah

Composed by George Frideric Handel

UMS Choral Union

Ann Arbor Symphony Orchestra

Jerry Blackstone, *Conductor and Music Director*

Mary Wilson, *Soprano*

Claudia Huckle, *Mezzo-soprano*

John Tessier, *Tenor*

Joshua Hopkins, *Bass*

Edward Parmentier, *Harpichord*

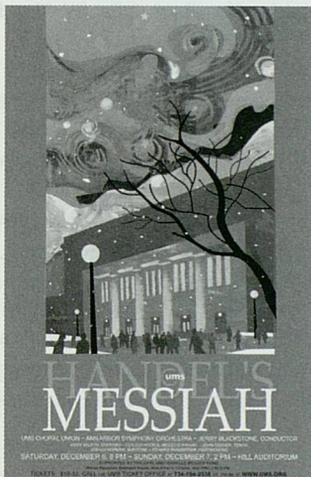
Scott VanOrnum, *Organ*

### Program

Saturday Evening, December 6, 2008 at 8:00

Sunday Afternoon, December 7, 2008 at 2:00

Hill Auditorium • Ann Arbor



23rd and 24th  
Performances of the  
130th Annual Season

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and WRCJ 90.9 FM.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his  
generous contribution of seasonal decorations.

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

Ms. Wilson appears by arrangement with Mirshak Artists Management,  
New York, NY.

Mr. Tessier and Mr. Hopkins appear by arrangement with IMG Artists, New York, NY.

**Large print programs are available upon request.**

# Part I

- 1 **Sinfonia**
- 2 **Arioso**  
*Isaiah 40: 1*  
*Isaiah 40: 2*  
  
*Isaiah 40: 3*
- Mr. Tessier**  
 Comfort ye, comfort ye my people, saith your God.  
 Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned.  
 The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.
- 3 **Air**  
*Isaiah 40: 4*
- Mr. Tessier**  
 Every valley shall be exalted, and every hill and mountain . . . made low: the crooked . . . straight, and the rough places plain:
- 4 **Chorus**  
*Isaiah 40: 5*
- And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.
- 5 **Accompanied recitative** **Mr. Hopkins**  
*Haggai 2: 6* . . . thus saith the Lord of hosts: Yet once, . . . a little while, and I will shake the heavens and the earth, the sea and the dry land;  
*Haggai 2: 7* And I will shake all nations, and the desire of all nations shall come: . . .  
*Malachi 3: 1* . . . the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.
- 6 **Air** **Ms. Huckle**  
*Malachi 3: 2* But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire, . . .
- 7 **Chorus**  
*Malachi 3: 3* . . . and he shall purify the sons of Levi, . . . that they may offer unto the Lord an offering in righteousness.
- 8 **Recitative** **Ms. Huckle**  
*Isaiah 7: 14* Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God-with-us."
- 9 **Air and Chorus** **Ms. Huckle**  
*Isaiah 40: 9* O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: Behold your God!  
*Isaiah 60: 1* Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

- 10 **Arioso** **Mr. Hopkins**  
*Isaiah 60: 2* For behold, . . . darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.  
*Isaiah 60: 3* And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
- 11 **Air** **Mr. Hopkins**  
*Isaiah 9: 2* The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.
- 12 **Chorus**  
*Isaiah 9: 6* For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder, and his name shall be called Wonderful, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace.
- 13 **Pifa** **(Pastoral Symphony)**
- 14 **Recitative** **Ms. Wilson**  
*Luke 2: 8* . . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.
- 15 **Arioso** **Ms. Wilson**  
*Luke 2: 9* And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.
- 16 **Recitative** **Ms. Wilson**  
*Luke 2: 10* And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.  
*Luke 2: 11* For unto you is born this day in the city of David a Saviour, which is Christ the Lord.
- 17 **Arioso** **Ms. Wilson**  
*Luke 2: 13* And suddenly there was with the angel a multitude of the heavenly host praising God and saying,
- 18 **Chorus**  
*Luke 2: 14* Glory to God in the highest, and peace on earth, good will toward men.
- 19 **Air** **Ms. Wilson**  
*Zechariah 9: 9* Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, . . .  
*Zechariah 9: 10* . . . and he shall speak peace unto the heathen: . . .

- 20 Recitative**  
*Isaiah 35: 5* **Ms. Huckle** Then shall the eyes of the blind be opened, and the ears of the deaf . . . unstopped.  
*Isaiah 35: 6* Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .
- 21 Air**  
*Isaiah 40: 11* **Ms. Huckle and Ms. Wilson** He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and . . . gently lead those that are with young.  
*Matthew 11: 28* Come unto Him, all ye that labour and are heavy laden, and He will give you rest.  
*Matthew 11: 29* Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.
- 22 Chorus**  
*Matthew 11: 30* . . . His yoke is easy, and His burden is light.

## INTERMISSION

# Part II

- 23 Chorus**  
*John 1: 29* Behold, the Lamb of God, that taketh away the sin of the world! . . .
- 24 Air**  
*Isaiah 53: 3* **Ms. Huckle** He was despised and rejected of men; a man of sorrows, and acquainted with grief: . . .  
*Isaiah 50: 6* He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.
- 25 Chorus**  
*Isaiah 53: 4* Surely he hath borne our griefs, and carried our sorrows: . . .  
*Isaiah 53: 5* . . . he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes are we healed.
- 26 Chorus**  
*Isaiah 53: 4* All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.
- 27 Arioso**  
*Psalms 22: 7* **Mr. Tessier** All they that see him laugh him to scorn: they shoot our their lips, and shake their heads, saying:

- 28 **Chorus**  
*Psalm 22: 8* He trusted in God that he would deliver him: let him deliver him,  
if he delight in him.
- 29 **Accompanied recitative** **Mr. Tessier**  
*Psalm 69: 20* Thy rebuke hath broken his heart; he is full of heaviness: he  
looked for some to have pity on him, but there was no man;  
neither found he any to comfort him.
- 30 **Arioso** **Mr. Tessier**  
*Lamentations 1: 12* . . . Behold and see if there be any sorrow like unto his sorrow . . .
- 31 **Accompanied recitative** **Mr. Tessier**  
*Isaiah 53: 8* . . . he was cut off out of the land of the living: for the  
transgressions of thy people was he stricken.
- 32 **Air** **Mr. Tessier**  
*Psalm 16: 10* But thou didst not leave his soul in hell; nor didst thou suffer thy  
Holy One to see corruption.
- 33 **Chorus**  
*Psalm 24: 7* Lift up your heads, O ye gates; and be ye lift up, ye everlasting  
doors; and the King of glory shall come in.  
*Psalm 24: 8* Who is this King of glory? The Lord strong and mighty, the Lord  
mighty in battle.  
*Psalm 24: 9* Lift up your heads, O ye gates; and be ye lift up, ye everlasting  
doors; and the King of glory shall come in.  
*Psalm 24: 10* Who is this King of glory? The Lord of hosts, he is the King of  
glory.
- 34 **Recitative** **Mr. Tessier**  
*Hebrews 1: 5* . . . unto which of the angels said he at any time, Thou art my son,  
this day have I begotten thee? . . .
- 35 **Chorus**  
*Hebrews 1: 6* . . . let all the angels of God worship him.
- 36 **Air** **Ms. Huckle**  
*Psalm 68: 18* Thou art gone up on high, thou has lead captivity captive: and  
received gifts for men; yea, even for thine enemies, that the Lord  
God might dwell among them.
- 37 **Chorus**  
*Psalm 68: 11* The Lord gave the word: great was the company of the preachers.
- 38 **Air** **Ms. Wilson**  
*Isaiah 52: 7* How beautiful are the feet of them that preach the gospel of peace,  
and bring glad tidings of good things . . .

- 39 Chorus**  
*Romans 10: 18* Their sound is gone out into all lands, and their words unto the ends of the world.
- 40 Air**  
*Psalm 2: 1* **Mr. Hopkins**  
 Why do the nations so furiously rage together, . . . why do the people imagine a vain thing?  
*Psalm 2: 2* The kings of the earth rise up, and the rulers take counsel together against the Lord and his anointed, . . .
- 41 Chorus**  
*Psalm 2: 3* Let us break their bonds asunder, and cast away their yokes from us.
- 42 Recitative**  
*Psalm 2: 4* **Mr. Tessier**  
 He that dwelleth in heaven shall laugh them to scorn: the Lord shall leave them in derision.
- 43 Air**  
*Psalm 2: 9* **Mr. Tessier**  
 Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- 44 Chorus**  
*Revelation 19: 6* Hallelujah: for the Lord God omnipotent reigneth.  
*Revelation 11: 15* . . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.  
*Revelation 19: 16* . . . King of Kings, and Lord of Lords.

*You are invited to join the Choral Union in singing the "Hallelujah" chorus. Please leave the music at the door when exiting the auditorium. Thank you.*

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## Part III

- 45 Air**  
*Job 19: 25* **Ms. Wilson**  
 I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.  
*Job 19: 26* And though . . . worms destroy this body, yet in my flesh shall I see God.  
*I Cor. 15: 20* For now is Christ risen from the dead, . . . the first fruits of them that sleep.

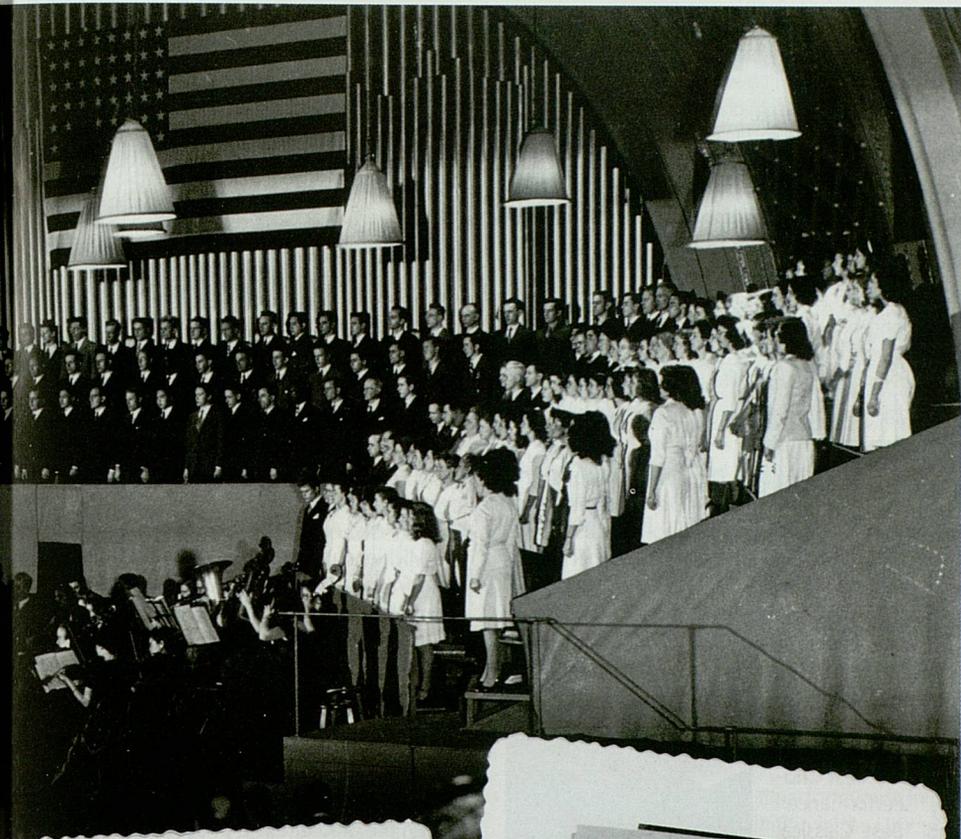
- 46 Chorus**  
*I Cor. 15: 12* . . . since by man came death, by man came also the resurrection of the dead.  
*I Cor. 15: 22* For as in Adam all die, even so in Christ shall all be made alive.
- 47 Accompanied recitative Mr. Hopkins**  
*I Cor. 15: 51* Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,  
*I Cor. 15: 52* In a moment, in the twinkling of an eye at the last trumpet:
- 48 Air Mr. Hopkins**  
*I Cor. 15: 52* . . . the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.  
*I Cor. 15: 53* For this corruptible must put on incorruption, and this mortal must put on immortality.
- 49 Recitative Ms. Huckle**  
*I Cor. 15: 54* . . . then shall be brought to pass the saying that is written, Death is swallowed up in victory.
- 50 Duet Ms. Huckle and Mr. Tessier**  
*I Cor. 15: 55* O death, where is thy sting? O grave, where is thy victory?  
*I Cor. 15: 56* The sting of death is sin; and the strength of sin is the law.
- 51 Chorus**  
*I Cor. 15: 57* But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
- 52 Air Ms. Wilson**  
*Romans 8: 31* If God be for us, who can be against us?  
*Romans 8: 33* Who shall lay anything to the charge of God's elect? It is God that justifieth.  
*Romans 8: 34* Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is . . . at the right hand of God, who . . . maketh intercession for us.
- 53 Chorus**  
*Revelation 5: 12* . . . Worthy is the Lamb that was slain and hath redeemed us to God by His blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.  
*Revelation 5: 13* . . . Blessing, and honour, . . . glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.
- Amen.



Above: Hill Auditorium, 1945 performance of *Messiah*, 4 months after the end of the Second World War

Right: Hill Auditorium kiosks announce presentations of *Messiah* in 1950 (left), 1948 (middle), and 1947 (right)





**Messiah** DEC. 11, 8:30  
and  
DEC. 12, 2:30

★ ★ ★

DORIS DOREE *Soprano*  
 NAN MERRIMAN *Contralto*  
 FREDERICK JAGEL *Tenor*  
 JOHN GURNEY *Bass*  
 CHORAL UNION 300 *Voices*  
 SPECIAL ORCHESTRA  
 MARY STUBBINS *Organist*  
 LESTER Mc COY *Conductor*

TICKETS 50¢, 70¢ *tax included  
other performance*  
 UnivMusical Society, Burton Tower

**MESSIAH**  
 TWO CONCERTS

Sat. 8:30 and Sun. 2:30  
 Dec. 13 & 14

★ FRANCES YEEND *Soprano*  
 ★ MARY VAN KIRK *Contralto*  
 ★ HAROLD HAUGH *Tenor*  
 ★ MARK LOVE *Bass*  
 ★ FRIEDA VOGAN *Organist*  
 ★ CHORAL UNION 300 *Voices*  
 ★ SPECIAL ORCHESTRA  
 ★ LESTER McCOY *Conductor*

TICKETS  
 70¢ - 50¢  
 TAX INCLUDED

University  
 Musical Society  
*Burton Tower*

**During a very sad week in September**, the UMS Choral Union lost two great spirits: Charles (Charlie) Lovelace (1931–2008) and Robert (Bob) Strozier (1939–2008). Membership in the UMS Choral Union is something in which we all take enormous pride. Teamwork, camaraderie, and a sense of family are all very keen among its members, and we feel enormous loss with these two passings. Charlie's love of music was manifest in many different ways: through the Bethlehem United Church of Christ Choir, the Comic Opera Guild, the Lyra Male Chorus, and the UMS Choral Union, of which he was a member since 1981. Bob's long-term membership in the Choral Union began back in 1965; he also sang in the U-M Men's Glee Club and in the choirs of the Church of the Good Shepherd. Godspeed, Charlie and Bob! Thank you for your selfless friendship and your joyous love of music. The "Amen" of *Messiah* this year will be lacking your strong bass voices.... We'll dedicate our singing to your memories, and in gratitude for having had you among us.

—Marilyn Meeker, Alto

**Jerry Blackstone** is Director of Choirs and Chair of the Conducting Department at the University of Michigan School of Music, Theatre & Dance. He conducts the Chamber Choir, teaches conducting at the graduate and undergraduate levels, and administers a choral program of 11 choirs. In February 2006, Dr. Blackstone won two Grammy Awards ("Best Choral Performance" and "Best Classical Album") as chorusmaster for the critically acclaimed Naxos recording of William Bolcom's *Songs of Innocence and of Experience*. In November, the Chamber Choir presented a special invitational performance under Dr. Blackstone's direction at the inaugural national convention of the National Collegiate Choral Organization in San Antonio. Dr. Blackstone is also the recent recipient of the Maynard Klein Lifetime Achievement Award announced at the annual convention of the Michigan chapter of the American Choral Directors' Association (ACDA) this past October.



Jerry Blackstone

Choirs prepared by Dr. Blackstone have appeared under the batons of Neeme Järvi, Nicholas McGegan, Rafael Frúbeck de Burgos, James Conlon, and Yitzak Perlman. Dr. Blackstone serves as Director of the U-M School of Music, Theatre & Dance summer programs for high school students and adults, which includes MPulse Ann Ar-

bor, a series of music and performing arts camps for high school students from around the world held on the Ann Arbor campus. He also leads the Michigan Youth Ensembles Program, offering advanced instrumental and choral ensemble opportunities in Ann Arbor during the academic year for talented high school students throughout Michigan. Dr. Blackstone was named Conductor and Music Director of the UMS Choral Union in April 2004.

Dr. Blackstone is considered one of the country's leading conducting teachers, and his students have received first-place awards and been finalists in both the graduate and undergraduate divisions of the ACDA biennial National Choral Conducting Awards competition. *US News and World Report* ranks the graduate conducting programs at U-M first in the nation. Dr. Blackstone has appeared as festival guest conductor and workshop presenter in 28 states as well as New Zealand, Hong Kong, and Australia. Guest appearances for the current season include festivals and conference presentations in New Zealand, Hawaii, Texas, California, Indiana, Florida, Virginia, Idaho, Illinois, North Carolina, Montana, Wisconsin, Nebraska, and Michigan.

**Mary Wilson** (*Soprano*) is acknowledged as one of today's most exciting young artists. Cultivating a wide-ranging career singing chamber music, oratorio, and operatic repertoire, her "bright soprano seems to know no terrors, wrapping itself seductively around every phrase" (*Dallas Morning News*). She continues to

receive critical acclaim from coast to coast: "The discovery was Mary Wilson, a fine lyric soprano with focused, lustrous tone and sterling enunciation" (*The Philadelphia Inquirer*); "Her fast passages were flawless in intonation and seemingly easy in execution (the mark of a first-rate technique), and her feel for the sound and meaning of words was impeccable; her mastery of Handel's grand leaps and wide-ranging runs was total" (*San Francisco Classical Voice*).



Mary Wilson

This season, Ms. Wilson will also perform Handel's *Messiah* with the Cleveland Orchestra. Other engagements include performances of *Carmina Burana* with the Detroit Symphony, Haydn's *Lord Nelson Mass* with the Southwest Florida Symphony, and Mozart's *Requiem* and Bach's *Cantata No. 51* with the National Philharmonic. With the Iris Orchestra, Ms. Wilson sings Mozart's *Exultate Jubilate* and a world-première song cycle by Ned Rorem. She will sing a repeat concert with the Kansas City Symphony and Nicholas McGegan of Mendelssohn *Lobgesang* and selections from Beethoven's *Leonore*. In addition, Ms. Wilson will join the Florida Bach Festival for Rossini's *Stabat Mater*, Bach's *Easter Oratorio*, and Brahms' *German Requiem*, the Los Angeles Master Chorale for Mendelssohn's *Elijah*, and the Delaware Symphony Orchestra for Ravel's *Sheherazade*. With the American Bach Soloists, she will sing Pergolesi's *Stabat Mater* and virtuoso Handel duets in celebration of their 20th-anniversary season.

Ms. Wilson's appearances for the 07/08 season included debuts with Fargo-Moorhead Symphony, Santa Fe Symphony, and Florida Bach Festival for *Carmina Burana*; and the Portland Symphony for Brahms' *Ein Deutsches Requiem* and Barber's *Knoxville: Summer of 1915*. She sang the Fauré *Requiem* with the St. Louis Symphony Orchestra and Bernard Labadie, Mendelssohn's *Midsummer Night's Dream* with the Cleveland Orchestra and Bach's *Mass in b minor* with the Los Angeles Master Chorale and Grant Gershon. Ms. Wilson also sang Queen Isabella in Soler's *Una Cosa Rara* at the Opera Theatre of St. Louis, for which the *St. Louis Post-Dispatch* proclaimed that

"silvery-voiced soprano Mary Wilson is a royally ditty Queen Isabella, with exquisite comic timing and a flawless vocal line."

Ms. Wilson holds performance degrees from St. Olaf College and Washington University in St. Louis. She currently resides in Memphis, Tennessee.

**C**laudia Huckle (Mezzo-soprano) is a recent graduate of the Domingo-Cafritz Young Artist Program at Washington National Opera. Engagements this season included Irene in *Tamerlano* (with Plácido Domingo and David Daniels), Second Maid in *Elektra*, Countess Ceprano in *Rigoletto*, Hansel in *Hansel and Gretel*, and Zerlina in the Young Artist performance of *Don Giovanni*. Ms. Huckle sang further performances of Zerlina with Opéra de Monte-Carlo. She will also sing Handel's *Messiah* with the National Symphony Orchestra at the Kennedy Center in Washington DC, and in February, she will perform Irene in *Tamerlano* with Opera by Definition in the UK.



Claudia Huckle

During the 06/07 season, Ms. Huckle made her Washington National Opera debut as Kate Pinkerton in *Madama Butterfly* conducted by Maestro Plácido Domingo; was seen as Siegrune in Francesca Zambello's production of *Die Walküre* (with Plácido Domingo as Sigmund); and covered the rôle of Karolka in *Jenůfa*. She also performed La Ciesca and Dorabella in the Young Artist performances of *Gianni Schicchi* and *Così fan tutte*. Ms. Huckle spent the summer of 2006 as an apprentice artist at Santa Fe Opera where she sang the Page in *Salome*, the Third Lady in *The Magic Flute*, and covered Anne-Sofie von Otter as Carmen. She returned to Santa Fe last summer to cover Dorabella in *Così fan tutte*.

06/07 concert performances included Mozart's *Requiem* on a US and European tour with the Monteverdi Choir and English Baroque Soloists under Sir John Eliot Gardiner. Ms. Huckle performed Handel's *Messiah* with the Milwaukee Symphony and the rôle of Emilia in Rossini's *Otello* with Washington Concert Opera. She was

also seen as the Slave in a concert performance of *Salome* with the National Symphony Orchestra and sang with Sarah Walker in a private recital in the UK.

Ms. Huckle has been a recipient of the Sybil Tutton Award, a prize winner at the Palm Beach Opera Vocal Competition and the Sullivan Foundation Competition, and the Grand final winner of the Thelma King Award for Singers. Ms. Huckle studied at the Royal College of Music as a Foundation Scholar, at the New England Conservatory as a Presidential Scholar, and the Curtis Institute of Music.

**O**n the international stages of opera, concert, and recital, Canadian **John Tessier** (*Tenor*) has gained attention and praise for the beauty and honesty of his voice, for a refined style and artistic versatility, and for his handsome, youthful presence in the lyric tenor repertoire. He has worked with many of the most notable conductors of our day including Lorin Maazel, Leonard Slatkin, Plácido Domingo, John Nelson, Franz Welser-Möst, Donald Runnicles, Robert Spano, and Bernard Labadie.

During the current season, Mr. Tessier's operatic diary includes two prominent house debuts: he bows as Almaviva in *The Barber of Seville* at the English National Opera and as the Steuermann in a new Tim Albery production of *Der Fliegende Holländer* at the Royal Opera House in Covent Garden conducted by Marc Albrecht. He returns to Vancouver Opera to assay the role of Lensky in *Eugene Onegin* and sings Ramiro in *La Cenerentola* for Glimmerglass Opera. He debuts on the roster of the Metropolitan Opera covering *La Cenerentola* in performances conducted by Maurizio Benini. On the concert stage, he returns to the San Francisco Symphony for performances of Schubert's *Mass No. 6* in E-flat Major conducted by Michael Tilson Thomas and joins John Nelson for performances of Berlioz's *L'enfance du Christ* in Spain.

On the opera stage, Mr. Tessier has sung in productions including *Don Giovanni* for his debut at the Washington National Opera; *Il Barbiere di Siviglia*, *Don Giovanni*, *Acis and Galatea*, *L'elisir d'amore*, and *Falstaff* for New York City Opera; *L'Italiana in Algeri* and *Dialogues des Carmélites* at Vancouver Opera; *Il viaggio a Reims* at Oper Frankfurt; Haydn's *Orlando Paladino*; and Han-

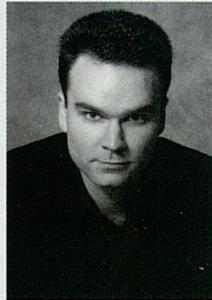
del's *Imeneo* for Glimmerglass Opera.

Recent symphonic performances have included Mozart's *Requiem* with Donald Runnicles and the Orchestra of St. Luke's at Carnegie Hall, Mozart's *Mass in C* with Lorin Maazel and the New York Philharmonic, Schumann's *Scenes from Goethe's Faust* with Franz Welser-Möst and the Cleveland Orchestra, and *Messiah* with the Los Angeles Philharmonic, the Philadelphia Orchestra, the San Francisco Symphony, and the Toronto Symphony Orchestra.



John Tessier

**W**inner of the 2006 Borletti-Buitoni Trust Award and the Verbier Festival Academy's 2008 Prix d'Honneur, **Joshua Hopkins** (*Baritone*) has been hailed as "an outstanding young baritone with a virile, vigorous yet velvety sound and an immediately evident dramatic authority." Operatic engagements of the current season include Guglielmo in *Così fan tutte* at Madison Opera, Valentin in *Faust* with Calgary Opera, and Junius in a new Paul Curran



Joshua Hopkins

production of *The Rape of Lucretia* with the Central City Opera. Mr. Hopkins joins the roster of the Metropolitan Opera covering Belcore in *L'elisir d'amore* and Lescart in Act III of *Manon* in the Opening Night Gala of the 08/09 season. His dynamic concert schedule includes performances of

*Die Zauberflöte* with the Toronto Symphony Orchestra under Bernard Labadie, *Messiah* with the National Symphony Orchestra and the Vancouver Chamber Choir, and Handel's *Dettingen Te Deum* under Bernard Labadie with the San Francisco Symphony.

Last year, Mr. Hopkins made his debut with the Cleveland Orchestra under the baton of Vladimir Ashkenazy in performances of *Peer Gynt*.

Operatic performances of past seasons include *Così fan tutte* at the Verbier Festival, *Die Zauberflöte* with the Arizona Opera, *I Pagliacci* with Opera Carolina, *Don Giovanni* and *La clemenza di Tito* at L'Opéra de Montréal, *Die Zauberflöte* and *Platée* at Santa Fe Opera, *Le nozze di Figaro* with Opera Pacific, and *Carmen* for the Canadian Opera Company. Completing his training as a member of the Houston Grand Opera Studio in the spring of 2005, performances with the company also include the role of Marcello in *La bohème*, The Pilot in *The Little Prince*, and Sharpless in *Madama Butterfly*.

Profoundly committed to the art of song, Mr. Hopkins has given solo recitals in New York at Carnegie Hall with J.J. Penna, under the auspices of the Vancouver Recital Society with Graham Johnson. He also has collaborated with Barbara Bonney for performances of songs by three generations of Mozart at Lincoln Center and with pianist Richard Goode in a program of Haydn art songs.

Mr. Hopkins was a prize winner at the prestigious ARD Musikwettbewerb of 2006, at the 2005 Plácido Domingo Operalia Competition held in Madrid, and in 2002, José Carreras presented him with the First Place prize in the Julián Gayarre International Singing Competition. He is also the recipient of prizes from the George London Foundation, the Sylva Gelber Foundation Award of the Canada Arts Council, and of the Jacqueline Desmarais Foundation.

**E**dward Parmentier (*Harpischord*) is Professor of Harpischord and Director of the Early Music Ensemble at U-M School of Music, Theatre & Dance. He has performed throughout the US, Russia, Western Europe, Japan, and Korea on harpischord and on historic organs, and is a frequent recitalist, lecturer, and adjudicator at symposia and festivals. His collection of recordings has won both critical and popular acclaim. Recent releases include Bach's partitas, French 17th-century harpischord music, sonatas of Scarlatti, and music of the English virginalists. Mr. Parmentier appears frequently in ensemble settings as a continuist and concerto soloist. His harpischord teachers were Albert Fuller and Gustav Leonhardt.

In 2008, Mr. Parmentier presented harpischord recitals in churches in Nieuwolda and Zuidhord, Netherlands and in Toledo and Columbus, Ohio. He also appeared with Baroque violinist

Lara Hall of New Zealand in a duo recital for the Academy of Early Music in Ann Arbor. Other concert performances include a recital with Nancy Ambrose King, Professor of Oboe at U-M, and a harpischord recital at Oglethorpe University in Atlanta, Georgia. Also in Atlanta, Mr. Parmentier recently appeared as a lecturer for George State University and for the Atlanta Piano Teachers' Guild. He recently lectured, taught performance classes, and adjudicated at the Baroque Festival in Portland, Oregon.

A strong advocate for education and outreach, Mr. Parmentier has lectured on Baroque performance practice and composition for the Ann Arbor Piano Teachers Association and his annual summer harpischord workshops at U-M attract performers from all over the world.

In March, along with his U-M harpischord students, Mr. Parmentier held the annual Michigan Harpischord Saturday, an outreach program for young keyboard musicians. Mr. Parmentier, along with violin professor Aaron Berofsky, is team-teaching a new Baroque String Chamber Orchestra at the School of Music, Theatre & Dance.



Edward Parmentier

**T**hroughout its 130-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of UMS, the 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Fourteen years ago, the UMS Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). Amidst performances of Stravinsky's *Symphony of Psalms* and Beethoven's *Symphony No. 9*, the UMS Choral Union has also recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

Led by Grammy Award-winning conductor and Music Director Jerry Blackstone, the UMS Choral Union was a participant chorus in a rare performance and recording of William Bolcom's

*Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos released a three-disc set of this recording in October 2004, featuring the UMS Choral Union and U-M School of Music ensembles. The recording won four Grammy Awards in 2006, including "Best Choral Performance" and "Best Classical Album." The recording was also selected as one of the *New York Times* "Best Classical Music CDs of 2004."

Last season brought further collaborations with the DSO, including Detroit Orchestral Hall performances of the Verdi *Requiem* and Beethoven's *Symphony No. 9*, and a special Good Friday performance in Ann Arbor's Hill Auditorium of Bach's *St. Matthew Passion*.

The UMS Choral Union's current season includes two concerts in Ann Arbor: the annual performances of *Messiah* with the Ann Arbor Symphony Orchestra in December and a concert with two pianos featuring works of Mendelssohn, Rachmaninoff, Jonathan Dove, and Carl Orff at St. Francis of Assisi Catholic Church in April. In addition, the UMS Choral Union has been invited to perform with the DSO for its opening weekend of performances conducted by Leonard Slatkin as the orchestra's new Music Director. These performances will feature Carl Orff's popular work, *Carmina Burana*.

This year marks the **Ann Arbor Symphony Orchestra's** (A<sup>2</sup>SO) 80th year of exceptional music-making that involves the Ann Arbor community, fires its imagination, and inspires the next generation of listeners. In 1941 Joseph Maddy (founder of Interlochen Music Camp) conducted this "mom and pop" orchestra of committed and talented amateur musicians.

Maestro Lipsky's distinguished and inspired music-making is a treat to the Orchestra's growing audiences. In recent seasons under Maestro Lipsky's leadership, the A<sup>2</sup>SO has been favorably compared to the Leipzig Gewandhaus Orchestra, the Detroit Symphony Orchestra, and the Boston Symphony. This past September, the A<sup>2</sup>SO recorded the final track for its first release on the Naxos label: American composer Paul Fetler's *Three Poems by Walt Whitman*. The resulting CD will be released during this 80th anniversary season.

Each carefully prepared season features time-honored classics, a variety of less-familiar

works by the great masters, plus a bouquet of accessible new works by modern composers, including the première of a new work by an emerging U-M student composer. This season also marks the third musical commission which features an Ann Arbor children's author's book being set to music—this year's offering by MacArthur Genius Award recipient Thylia Moss.

The Orchestra was heard over National Public Radio in November 2004 performing *Once Upon a Castle*, a commission created by Ann Arbor-based composer Michael Daugherty for the A<sup>2</sup>SO's 75th anniversary. The A<sup>2</sup>SO is a leader off-stage as well, serving over 47,000 students and 10,000 adult learners annually in seven counties in southeastern Michigan.

## UMS ARCHIVES

The UMS Choral Union began performing on December 16, 1879 and has presented Handel's *Messiah* in annual performances ever since. This weekend's performances mark the UMS Choral Union's 410th and 411th appearances under UMS auspices. This weekend Dr. Blackstone makes his 13th and 14th UMS appearances following his debut leading the Choral Union in performances of *Messiah* in 2003 at the Michigan Theater.

This weekend's performances mark the Ann Arbor Symphony Orchestra's 55th and 56th UMS appearances since their 1974 UMS debut.

Harpichordist Edward Parmentier has performed in the annual UMS presentations of *Messiah* since 1995; this weekend's performances marks Mr. Parmentier's 29th and 30th appearances under UMS auspices.

This weekend's performances mark John Tessier's second and third appearances under UMS auspices. Mr. Tessier made his UMS debut in April 2005 at Hill Auditorium as tenor soloist in Haydn's *The Creation*.

UMS welcomes Mary Wilson, Claudia Huckle, and Joshua Hopkins who make their UMS debuts this weekend.

**Ann Arbor Symphony Orchestra**Arie Lipsky, *Music Director and Conductor***Violin I**Kathryn Votapek, *Concertmaster**Stephen B. Shipp's Concertmaster Chair*Yi-Ting Kuo, *Assistant Concertmaster**Ruth Merigian Adams Chair*

Linda Etter

*Linda Etter Violin Chair*

Karen Zobel

*Tom and Mary Steffek Blaske Violin Chair*

Katie Rowan

*Kim, Darlene and Taylor Eagle Violin Chair*

Trina Stoneham

*Sarah and Jack Adelson Violin Chair*

Antony Verner

Kathryn Stepulla

**Violin II**

Barbara Sturgis-Everett\*

*The A2SO Principal Second Violin Chair Honoring**Anne Gates and Annie Rudisill*

David Lamse

*Abraham Weiser Violin Chair*

Marie-Elise McNeeley

*Brian K. Etter Memorial Violin Chair*

Alice Culin-Ellison

Anne Ogren

Matthew Leslie

Sharon Meyers

Denice Turck

**Viola**

Janine Bradbury\*

*Tim and Leah Adams Principal Viola Chair*

Alex Applegate

Julianne Zinn

Joanna Myers

Carolyn Tarzia

**Cello**

Sarah Cleveland\*

*Sundelson Endowed Principal Cello Chair*

Mimi Morris-Kim

*Weiblen Cello Chair*

Daniel Thomas

*Marijean Quigley-Young Cello Chair*

Alicia Rowe

**Bass**

Gregg Emerson Powell\*

*Mercantile Bank of Michigan Principal Bank Chair*

Robert Rohwer

*J. & J. Socha Bass Chair*

Brenna Speiser

**Oboe**

Kristy Meretta\*

*Gilbert Omenn Principal Oboe Chair*

William Anderson

*Bill and Jan Maxbauer Oboe Chair***English Horn**

Kristin Reynolds

**Bassoon**

Nathanel Zeisler\*

*E. Daniel Long Principal Bassoon Chair*

Scott Armstrong

Christine Marsh Prince

**Contrabassoon**

Susan Nelson

**Trumpet**

Jason Bergman\*

*David S. Evans III Principal Trumpet Chair*

Alex Fioto

**Timpani**

James Lancioni\*

*A. Michael and Remedios Montalbo Young**Principal Timpani Chair*

\* = Principal

Gregg Emerson Powell, *Personnel Manager*Kit Weber, *Librarian*Jim Wright, *Operations Manager*

## UMS Choral Union

Jerry Blackstone, *Conductor and Music Director*

Jason Harris, *Assistant Conductor*

Jean Schneider and Scott VanOrnum, *Accompanists*

Kathleen Operhall, *Chorus Manager*

Nancy K. Paul, *Librarian*

Donald Bryant, *Conductor Emeritus*

### Soprano

Kathryn Borden  
Ann Marie Borders  
Jamie Bott  
Mary Bowman  
Debra Joy Brabenec  
Ann K. Burke  
Carol Callan  
Susan F. Campbell  
Antonia Chan  
Young Cho  
Cheryl D. Clarkson  
Elizabeth Crabtree  
Marie Ankenbruck Davis  
Carrie Deierlein  
Catherine Dupuis  
Patricia Ehlers  
Jennifer Freese  
Kathleen Gage  
Keiko Goto  
Jessie Kirchner  
Etsuko Koyama  
Allison Lamana  
Sally Lawton  
Loretta Lovalvo  
Katherine Lu  
Linda Selig Marshall  
Toni Marie Micik  
Marie Morrison  
Ann Ophoff  
Ann Orwin  
Nancy K. Paul  
Sara J. Peth  
Margaret Dearden Petersen  
Ann Payne  
Marie Phillips  
Carmen Price  
Vera Sacharin  
Erin L. Scheffler  
Mary A. Schieve  
Susie Shaefer  
Linda Smith  
Jennifer Steers  
Jennifer Stevenson  
Sue Ellen Straub  
Virginia A. Thorne-Herrmann  
Tabitha Treber  
Katy Vaitkevicius-Wyner

Jane VanSteenis  
Melanie Wakefield  
Barbara Hertz Wallgren  
Rachelle Barcus Warren  
Margie Warrick  
Barbara J. Weathers  
Jocelyn Webber  
Mary Wigton  
Abigail Wolfe  
Linda Kaye Woodman  
Karen Woolams  
Kacie Wooster  
Kathleen Young

### Alto

Paula Allison-England  
Carol Barnhart  
Dody Blackstone  
Lorraine Buis  
Alison Cohen  
Melissa Doyle  
Jeannette Faber  
Marilyn Finkbeiner  
Katherine Fisher  
Norma Freeman  
Grace K. Gheen  
Kat Hagedorn  
Linda Hagopian  
Sook Han  
Brianna Hawes  
Nancy Heaton  
Lynn Heberlein  
Carol Kraemer Hohnke  
Stefanie Iwashyna  
Laura Kaplan  
Josephine Kasa-Vubu  
Katherine Klykylo  
Jessica Lehr  
Jean Leverich \*  
Emily Liddell  
Cynthia Lunan  
Karla K. Manson  
Jennifer McFarlane-Harris  
Nicole Michelotti  
Carol Milstein  
Mary Morse  
Kathleen Operhall  
Stephanie Overton

Sherry Root  
Susan Schilperoort  
Joy Schroeder  
Cindy Shindledecker  
Sue Sinta  
Beverly N. Slater  
Hanna Song  
Connie Soves  
Katherine Spindler  
Gayle Beck Stevens  
Ruth A. Theobald  
Carrie Throm  
Barbara Trevethan  
Cheryl Utiger  
Alice VanWambeke  
Mary Beth Westin  
Sandra K. Wiley  
Rebecca Wiseman  
Stephanie Zangrilli  
Heather Zettelmaier

### Tenor

Michael I. Ansara  
Gary Banks  
Philip Cheng  
Jason Cloen  
Fr. Timothy J. Dombrowski  
John W. Etsweiler III  
Steven Fudge  
Randy Gilchrist  
Matthew Gray  
Arthur Gulick  
Jason Harris  
Steve Heath  
Nathan Kalmoe  
Ezra Keshet  
Bob Klaffke  
Choongwoo Ko  
Mark A. Krempski  
Adrian Leskiw  
David Meitzler  
David Schnerer  
Ray Shuster  
Carl Smith  
Joshua Smith  
Patrick Tonks  
Jim VanBochove  
Vincent Zuellig

### Bass

Dan A. Andrews  
Sam Baetzel  
William Baxter  
William Beumel  
David Bowen  
Todd Bowie  
Paul Bowling  
Jamison Brewer  
Jeff Clevenger  
Michael Coster  
John Dryden  
Don Faber  
Kenneth A. Freeman  
Philip J. Gorman  
James Head  
Jason Hurst  
Robert Kessler  
John H. Kusmiss  
Steven K. Lundy  
William Malone  
Edward Maki-Schramm  
Joseph D. McCadden  
Gerald Miller  
Nicholas Mischel  
Samuel Pazicni  
Michael Peterson  
James Cousins Rhodenhiser  
Donald Sizemore  
Jeff Spindler  
John Paul Stephens  
Robert Stevenson  
William Stevenson  
Steve Telian  
Terril O. Tompkins  
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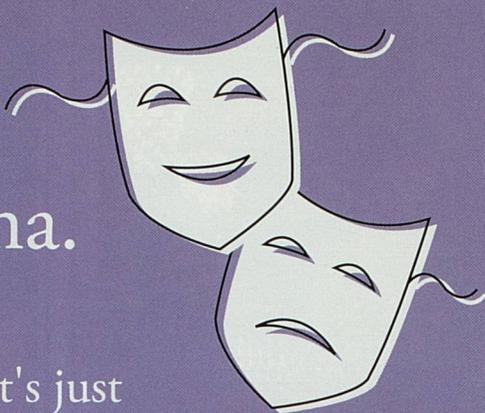
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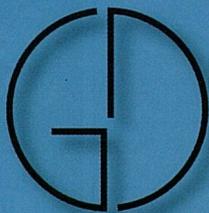


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# UMS/Experience

## • UMS EDUCATION AND COMMUNITY ENGAGEMENT PROGRAMS

[www.ums.org/education](http://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](mailto:umsed@umich.edu), or call the numbers listed below.

## ADULT & COMMUNITY ENGAGEMENT

Please call 734.647.6712 or email [umsed@umich.edu](mailto: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.

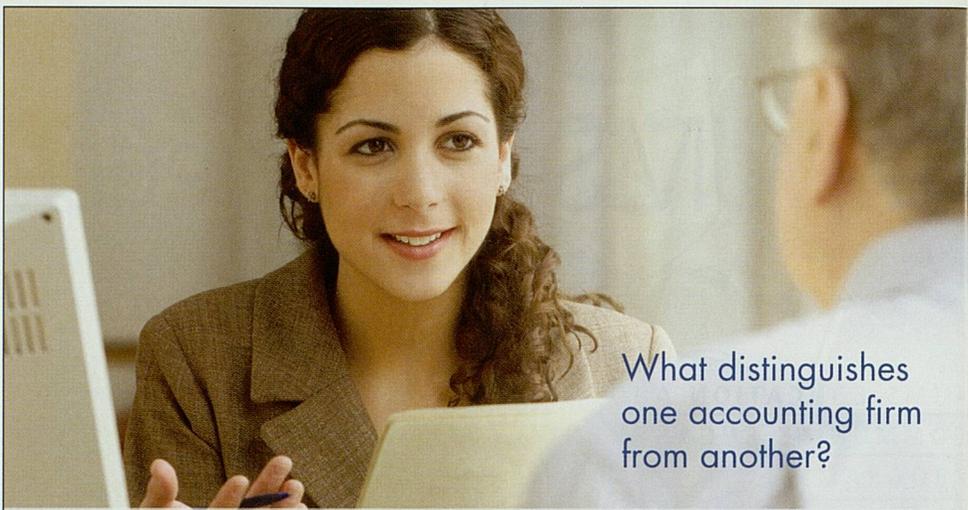
### Public Programs

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

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

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UMS Performance  
Calendar

◀ Aug 2008 ▶						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

Visit our website: [www.ums.org](http://www.ums.org)

## The NETWORK: UMS African American Arts Advocacy Committee

Celebrate. Socialize. Connect.  
734.615.0122 | [www.ums.org/network](http://www.ums.org/network)

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](mailto: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

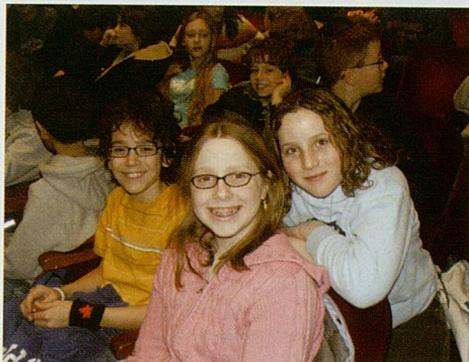
These world-class daytime performances serve pre-K through high school students. The 08/09 season features special youth presentations of Compagnie Heddy Maalem, Soweto Gospel Choir, Rubberbandance Group, Sweet Honey In The Rock, Jazz at Lincoln Center Orchestra, Aswat: Celebrating the Golden Age of 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.

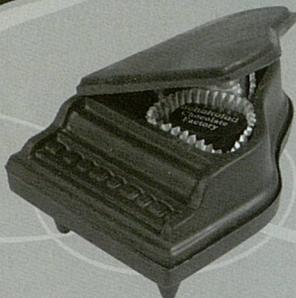
### K–12 Arts Curriculum Materials

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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### Teacher Appreciation Month!

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](http://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](mailto: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.

# I am Michigan.

## I am proof that the University of Michigan changes lives.

When I first came to campus, I didn't know of any black composers and didn't see many minorities attending classical concerts. With the support of professors at the School of Music, I established an organization to encourage diversity in the classical arts—and I did it while still a student. U-M introduced me to a whole new world of music and allowed me to discover my life's work.

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

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



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**Aaron Dworkin, '97, MM'98**

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

[www.umalumni.com](http://www.umalumni.com)

## 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](http://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](http://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](http://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](http://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.

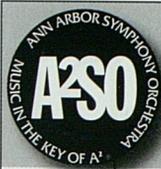
Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts

UMS 08/09

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.



08 80<sup>th</sup> anniversary  
09 season

- SEP 20** **Roots**  
*Folk music, folk lore*
- OCT 18** **Music of the Northern Lights**  
*Scandanavian fantasy*
- NOV 15** **Dances Sacred & Profane**  
*Magic of the harp*
- JAN 24** **Magic Flute**  
*Mozart's birthday bash*
- MAR 21** **Midsummer in March**  
*Mendelssohn's 200th birthday*
- APR 18** **A Grand Affair**  
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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)

## **Andr s Schiff**

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

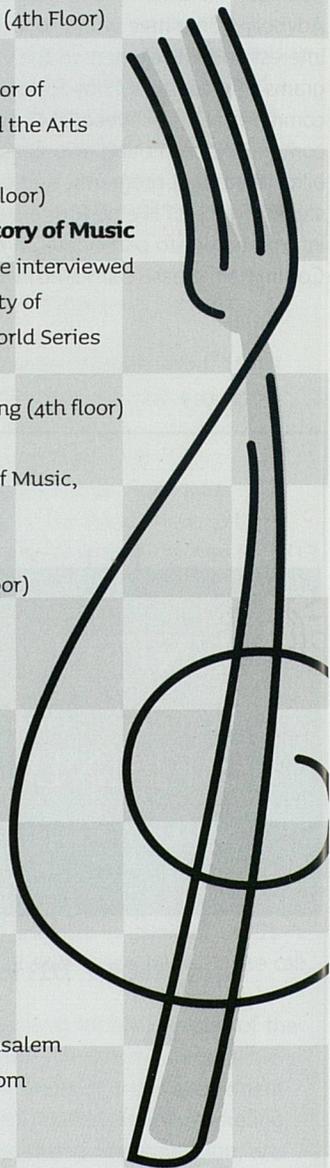
Saturday, November 8, 5:30 pm at the Alumni Center

## **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

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

## **• CORPORATE SPONSORSHIP AND ADVERTISING**

### **Advertising**

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

### **Sponsorship**

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

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

For more information, please call  
734.647.1176.

## **• INDIVIDUAL DONATIONS**

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

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## • 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](http://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](mailto:fohums@umich.edu).



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# Support **UMS!**

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](http://www.ums.org)**.

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## **Friends**

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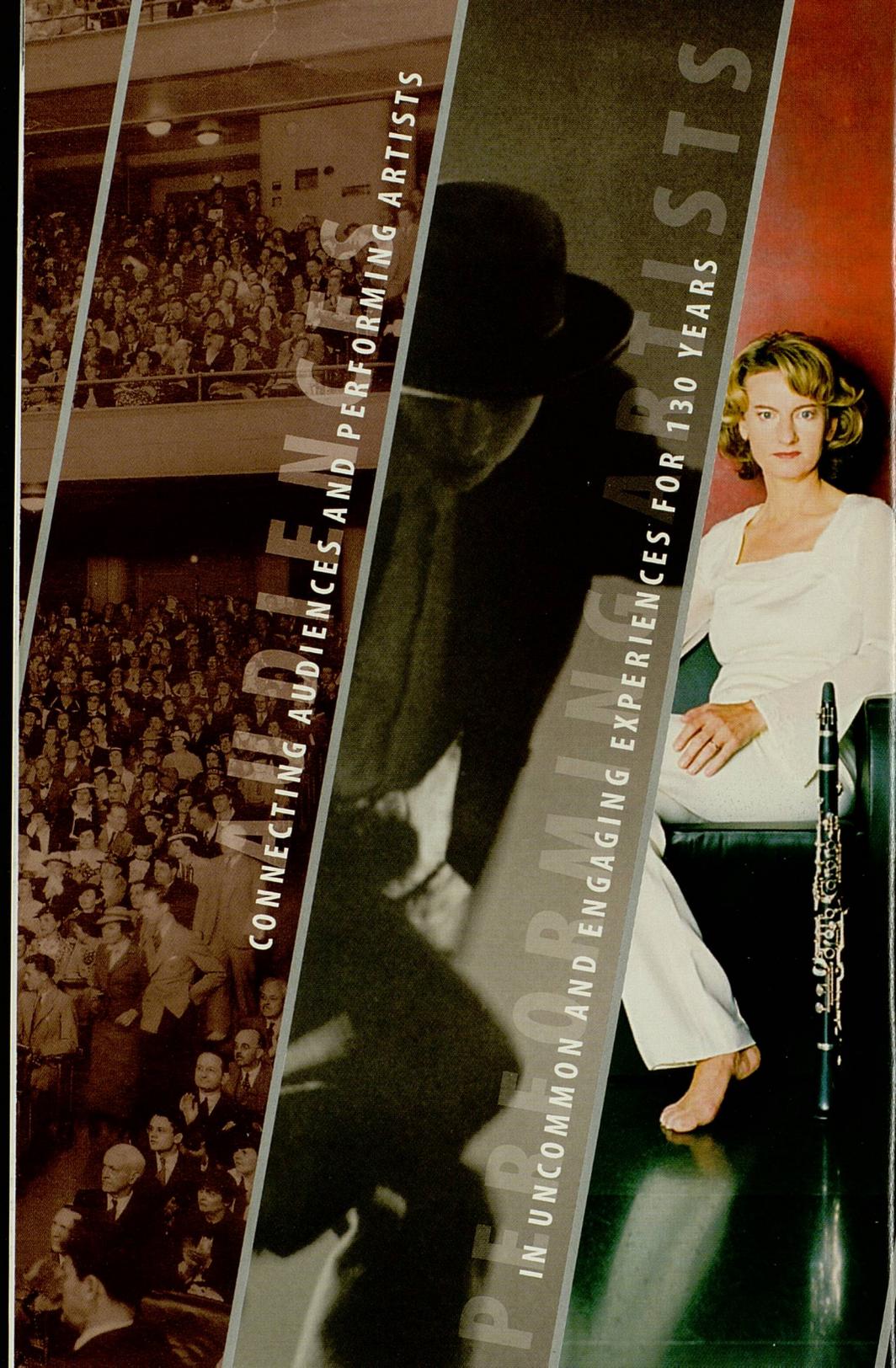
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