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ums

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university musical society

Winter 09

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Cover: (R-L) Compagnie Marie Chouinard (photo: Michael Slobodian), Lorin Maazel and the New York Philharmonic (Chris Lee), Wynton Marsalis (Clay McBride), Batsheva Dance Company, Julia Fischer, Hill Auditorium audience (Spencer & Wycoff)

• FROM THE U-M PRESIDENT

Welcome to this University Musical Society (UMS) performance. We at the University of Michigan are proud of UMS and of the world-class artists and ensembles that it brings each season to the University and southeast Michigan. As UMS marks its 130th continuous season, making it the oldest university-related presenter in the United States, we are also celebrating the outstanding educational programs it offers to people of all ages and the new works in dance, theater, and music it commissions.

When I consider which UMS events best exemplify the melding 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, two of which were US exclusive presentations attracting audiences from 39 states and five countries.

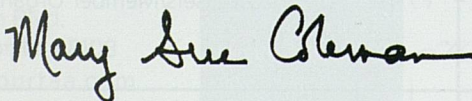
I am pleased UMS has chosen to celebrate the partnership between the RSC, UMS, and U-M at this year's **14th Ford Honors Program**. At the heart of this unique partnership has been the extraordinary artist-scholar relationship between the RSC's Olivier Award-winning Artistic Director Michael Boyd and 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 Professor 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.

This UMS winter season also brings us multi-day performances combined with numerous educational opportunities when the **New York Philharmonic** visits on March 7 and 8, and when **Yo-Yo Ma** brings his Silk Road Project to campus March 13 and 14.

Audience members also have a chance to delve into the rich diversity of cultural expressions from the Arab world, as UMS completes its **Performing Arts of the Arab World** series this term. I encourage you to attend **Gilgamesh** in January, **Aswat: Celebrating the Golden Age of Arab Music** in March, and **Mohammed Bennis and the Hmadcha Ensemble** in April along with the educational programs surrounding them.

There are many other UMS events as well as performances, exhibitions, and cultural activities offered by our faculty and students in U-M's many other units. To learn more about arts and culture at Michigan, including the March 21 performance commemorating the 25th anniversary of U-M's acclaimed musical theater program and the March 28 grand re-opening of the restored and expanded U-M Museum of Art, please visit the University's website at www.umich.edu.

Sincerely,



Mary Sue Coleman
President, University of Michigan



• FROM THE UMS PRESIDENT

Welcome to this UMS performance. Thank you for supporting UMS through your attendance, especially during these challenging times. The entire UMS family of Board, Senate, and Advisory Committee members; staff colleagues; Choral Union members; ushers; and hundreds of other volunteers are grateful that you're here and hope that you'll enjoy the experience and attend more UMS events during this second half of our 130th season. You'll find all of our remaining performances listed on page 2 of your program insert.

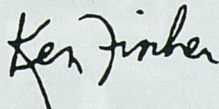
At UMS, we try to make sure that our events offer a chance to learn something new, to look at the world through a different lens, or even to change lives. You'll find much to choose from as solo artists and ensembles from all over the world visit our community and engage with our audiences in many ways. Artists can lift the spirit, challenge perceptions, provide comfort, and deepen understanding. So whether it's the **Guarneri Quartet's Farewell Tour** concert; the **New York Philharmonic's** residency; **Simon Shaheen's Aswat** production; **Yo-Yo Ma's** two Silk Road events; **Chick Corea and John McLaughlin's** reunion; 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.

I have had the pleasure over the past two years of working in partnership with UMS Board Chair Carl Herstein, who has provided outstanding lay leadership to UMS. His term comes to an end in June. Be sure to read his letter on P/5 of this program book, and you'll get a sense of how we've benefited from his knowledge of our history, his understanding of the power of the arts, and his deep appreciation of each member of the UMS family who attends our performances, donates to our organization, or volunteers their services. Thanks for your dedicated service, Carl.

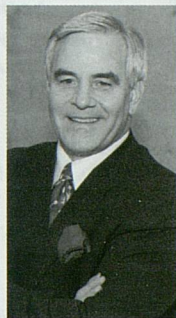
Feel free to get in touch with me if you have any questions, comments, or problems. If you don't see me in the lobby, send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

And thanks again for coming to this event.

Very best wishes,



Kenneth C. Fischer
UMS President



HONIGMAN

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

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Sean Crotty
Audrey DiMarzo
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*Carl Herstein
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• FROM UMS CHAIRMAN, CARL HERSTEIN

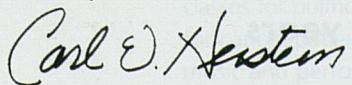
In these times of economic uncertainty and unease about the future, the power of the arts reminds us of enduring values. In its 130 years, UMS and its numerous generations of patrons and audiences have seen many times of anxiety and turmoil, each of which was unprecedented in its day. Throughout that time, great artists performing important works helped the UMS community come to grips with the world. In some cases this occurred because the performance of a classic work brought a sense of reassurance, harmony, and peace. In others, a modern work challenged the audience to come to terms with unsettling new realities. The best of these performances were transformative events, helping to shape the emotional and intellectual response of each audience member to contemporary events.

We are immensely fortunate that an appreciation of this powerful legacy led these audiences to steward UMS safely through the vicissitudes of world wars, global depression, demographic and cultural changes, and intellectual and scientific revolutions. The arts which UMS has presented and fostered have remained an indispensable part of our common ability to make sense of a world that never ceases to amaze, surprise, and sometimes frighten us. Succeeding generations have bequeathed to us a legacy of involvement and support so that we too are able to enjoy the sustenance and inspiration that is the gift of great art.

It is, therefore, critically important that we do our part to cherish and preserve the legacy that our community is so fortunate to enjoy. By bringing friends to performances, becoming involved with the UMS Advisory Committee, participating in educational events, supporting youth performances, and providing the ever-critical financial support that makes the work of UMS possible, you are continuing the work of bringing the power of the arts to us all at a time when it is very much needed. We want to thank all of you who have participated in this work with your support of the *UMS Difference Campaign*, which has been a success due to the commitment not merely of a few, but of 4,279 of you who believe that what UMS does makes a real difference in the life of our community. If you are one of those 4,279, you have our deepest thanks and our encouragement to continue to be a vital part of the UMS family; if you have not yet contributed, please consider deepening your engagement with us. We think you will find, as so many others have before you, that it will make your UMS experience more meaningful, more personal, and will have the added benefit of making it more accessible to others who have not yet enjoyed the experiences that have been so important to you and to us.

Thank you for coming to this performance. Whether you have come a hundred times before or for the first time today, please know that you are always welcome in the UMS family; a group which gathers strength from its diversity, honors its extraordinary past, and works for a future of excellence no matter what transient challenges we may face.

Sincerely,



Carl W. Herstein
Chair, UMS Board of Directors



*The University of Michigan Kellogg Eye Center
salutes UMS for its continuing artistic vision*



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UMS/Leadership

• CORPORATE AND FOUNDATION LEADERS



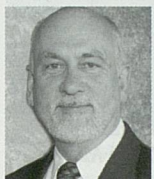
James G. Vella

President, Ford Motor Company Fund and Community Services



Ford Motor Company Fund and Community Services

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



Douglas L. LaFleur

Managing Director, Global Power Group



TAQA

TAQA New World, Inc.

"We at TAQA New World, Inc. are proud to lend our support to 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."



Robert P. Kelch

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



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



Douglass R. Fox

President, Ann Arbor Automotive

"We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by the University Musical Society."



Laurel R. Champion

Publisher, The Ann Arbor News

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

THE ANN ARBOR NEWS



Hoda Succar

President, American Syrian Arab Cultural Association

"ASACA is a proud sponsor of the UMS 08/09 season. We applaud UMS's effort to diversify and globalize its programs to reach different communities in the US."



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."

CFI Group
Claes Fornell International

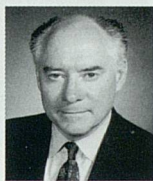


Bruce Duncan

Ann Arbor Regional Bank President, 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."

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




Fred Shell

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

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

**DTE Energy
Foundation**




Edward Surovell

President, Edward Surovell Realtors

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

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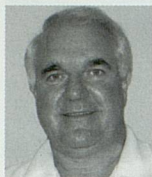


Leo Legatski

President, Elastizell Corporation of America

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

Elastizell



Kingsley P. Wootton

Plant Manager, GM Powertrain Ypsilanti Site

"Congratulations on your 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."



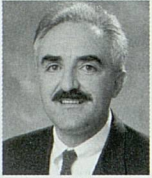


Michael B. Staebler

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.

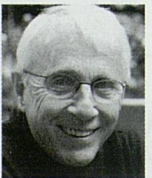
"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."



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

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UMS/Info

• GENERAL INFORMATION

Barrier-Free Entrances

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

Listening Systems

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

Lost and Found

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

Parking

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

UMS offers valet parking service for Hill Auditorium performances in the 08/09 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before

each performance. There is a \$20 fee for this service. UMS members at the Concertmaster level (\$7,500) and above are invited to use this service at no charge.

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

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

Refreshments

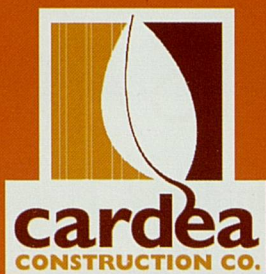
Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

Smoking Areas

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

Start Time

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



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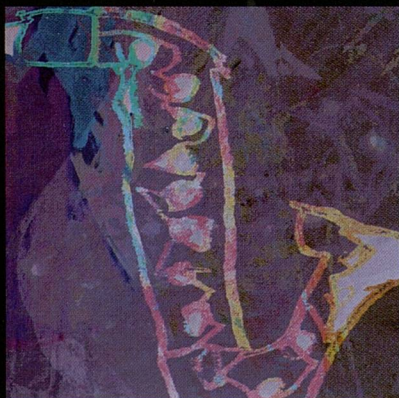


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Latecomers

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

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

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

• UMS TICKETS

Group Tickets

Treat 10 or more friends, co-workers, or 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 without a group discount.

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

Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. For more information please see page P/33.

NETWORK Tickets

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

Student Tickets

Discounted tickets are available for University students and teenagers. Information on all UMS University Student Ticketing programs can be found on page P/34. Teen Ticket information can be found on page P/33.

Gift Certificates

Available in any amount and redeemable for any of more than 60 events throughout our season, delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

UMS Gift Certificates are valid for 12 months from the date of purchase. For more information, please visit www.ums.org.

Returns

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

Ticket Exchanges

Subscribers may exchange tickets free of charge. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. The value of the tickets

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:

League Ticket Office
911 North University Ave.

Hours:

Mon–Fri: 9am–5pm
Sat: 10am–1pm

By Phone:

734.764.2538

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

By Internet:

www.ums.org

By Fax:

734.647.1171

By Mail:

**UMS Ticket Office
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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 130 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 130-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 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

www.ums.org

For Tickets

Event Calendars

Artist Information

Venue Maps

Review Postings

Volunteer Opportunities

Educational Events and

Really Snappy Photos

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

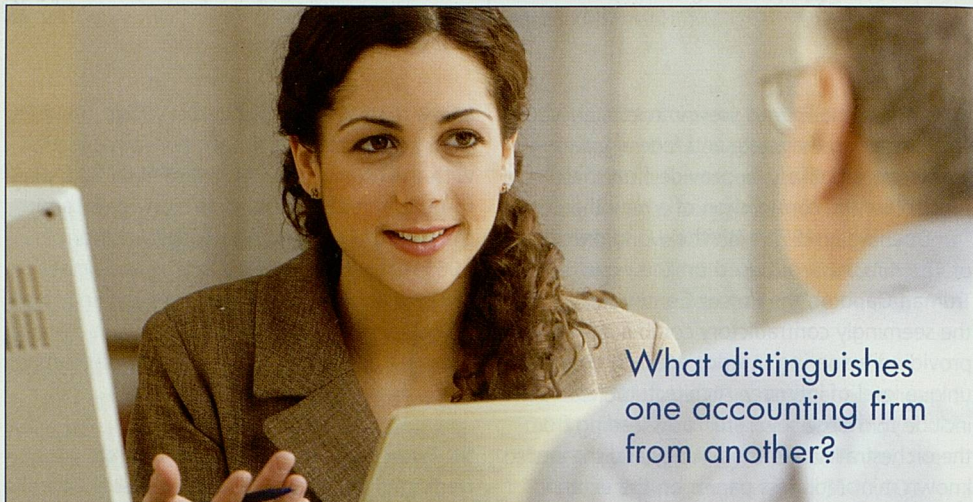
as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty, 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 *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, January 9 through Friday, January 16, 2009

Rubberbandance Group

| | |
|--|---|
| Friday, January 9, 8:00 pm | 5 |
| Saturday, January 10, 1:00 pm (Family Performance) | 9 |
| Sunday, January 11, 2:00 pm | 9 |
| Power Center | |

Guarneri String Quartet

| | |
|-----------------------------|----|
| Sunday, January 11, 4:00 pm | 15 |
| Rackham Auditorium | |

Tord Gustavsen Trio

| | |
|-----------------------------|----|
| Friday, January 16, 8:00 pm | 23 |
| Lydia Mendelssohn Theatre | |

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
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 January 16, 2009

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

Rubberbandance Group

After Party!

Friday, January 9, post-performance
The Yellow Barn, 416 W. Huron
 (across the street from the YMCA)

Keep the energy flowing following the performance of Rubberbandance Group at a hip-hop dance party featuring a DJ spinning live. Hosted by UMS and Dance 2XS. Ages 18 and over; no cover.

Family Event

Saturday, January 10, 11 am—12:00 noon
U-M Alumni Center, 200 Fletcher Street

Drawing on elements of hip-hop, ballet, martial arts, and yoga, the contemporary dance company Rubberbandance Group takes a truly multidisciplinary approach to their work. This participatory family event will give children an introduction to the many art forms used by the company in their explosive and inventive dances. Come ready to get up and move!

A collaboration with the U-M Alumni Association.

Guarneri String Quartet

Chamber Music Jam Session

Sunday, January 11, 12:00 noon
Michigan League, Michigan Room, 2nd Floor,
911 N. University

In honor of the Guarneri String Quartet's final appearance, UMS and the Ann Arbor Camerata host a chamber music reading session. Community members will be able to arrive with their

instruments and sight-read through great works of music with area musicians in a fun and relaxed environment. Music includes both standard and rarely played works by composers such as Beethoven, Schubert, and Dvořák. No pre-event practice or rehearsal necessary, just a willingness to play a few wrong notes and jam! Event is open to observers. Musicians interested in playing should e-mail umseducation@umich.edu for details.

A collaboration with the Ann Arbor Camerata.

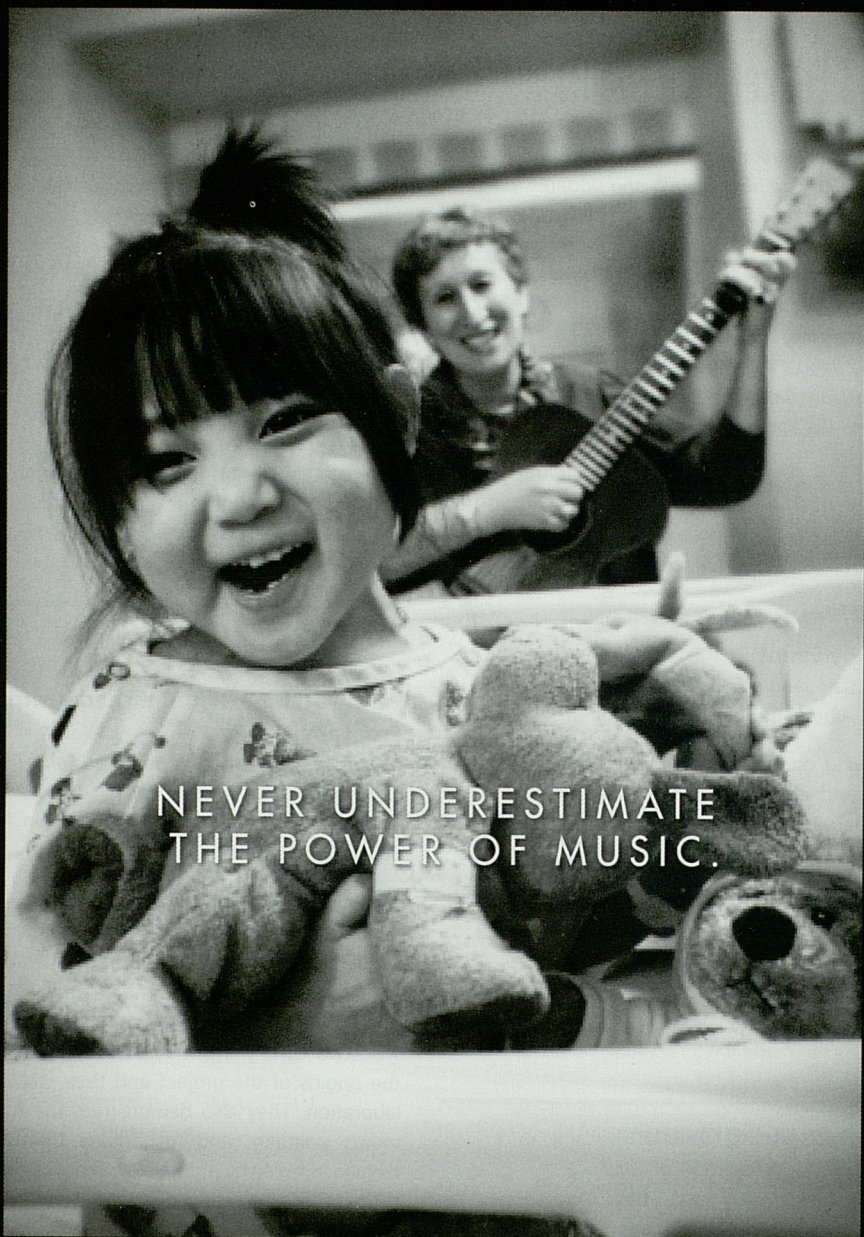
Gilgamesh

Penny Stamps Distinguished Visitors Program:

(re)creating *Gilgamesh: The Artistic and Technical Exploration of an Ancient Epic*
 Thursday, January 22, 5:10 pm, Michigan Theater,
 603 E. Liberty Street

Clarinetist and composer Kinan Azmeh and visual artist Kevork Mourad have collaborated to illuminate the ancient Mesopotamian Epic of Gilgamesh, using both music and painting as vehicles for storytelling. In this presentation, prior to their weekend UMS performances, the artists discuss the origins of the project and their creative collaboration. They also demonstrate the fusion of music, painting, and technology through performance excerpts and examination of the more technical aspects of their work.

A collaboration with the U-M School of Art and Design and the Penny Stamps Distinguished Visitors Program.



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presents

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Co-Artistic Directors

Victor Quijada and Anne Plamondon

Dancers

Louise Michel Jackson

Victor Quijada

Mariusz Ostrowski

Lila-Mae G. Talbot

Anne Plamondon

Frédéric Tavernini

Choreography by Victor Quijada

Lighting Design by Yan Lee Chan

Music by Jasper Gahunia

Video Concept by René-Pierre Bélanger

Costumes by Anne-Marie Veevaete

Set Design by Stéphane Longpré

Program

Friday Evening, January 9, 2009 at 8:00

Power Center • Ann Arbor

Punto Ciego

Tonight's performance runs approximately one hour and 50 minutes.

There is a five minute pause after the first 50 minutes.

25th Performance of the
130th Annual Season

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for such recording is
prohibited.*

The Sunday performance is sponsored by the University of Michigan Health System.

Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from Doris Duke Charitable Foundation. Additional funding provided by The Andrew W. Mellon Foundation, the Ford Foundation and MetLife Foundation.

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

Youth Performances funded in part by Target.

Youth performances also funded by the Prudence and Amnon Rosenthal K-12 Education Endowment Fund.

Media partnership provided by *Metro Times*, *Between the Lines*, and Michigan Radio 91.7 FM.

Special thanks to Marja Lankinen, Dance 2XS, U-M Alumni Association, and Scarlett Middle School for their participation in this residency.

Produced by Rubberbandance Group, with generous support from Conseil des arts et des lettres du Québec and the Canada Council for the Arts.

Large print programs are available upon request.

Punto Ciego

Punto Ciego is an ambitious project that was built in two phases over two years. This full evening work was inspired by the non-linear approaches of writers Kundera and Tarantino, and is comprised of several situations that bring six personalities together to examine, defend, and possibly accept varying perspectives on a collective reality. This tragic comedy uses the audience's own subjective validation to give the dense physicality of this work a double edge.

The first phase of the work, the duo of Quijada and Plamondon, breaks the fourth wall and introduces characters that speak to the audience while slipping between present reality and past memories. The second phase of the work introduces a quartet that allows us to follow an individual from one situation to the next, appreciating the perspective of one character as the focus changes to the perspective of another. Using a novelistic approach, the ensemble offers a non-linear narrative of different situations from several viewpoints.

This work is the continuing development of a vocabulary that combines contemporary dance with techniques and textures of various street-dance forms. Refined over the last decade, this movement style coils tight and strong in the solar plexus, as arms and legs move freely through space. The three-dimensional surfaces of the body push and carve through the space, taking the body out of the upright position and into horizontal and inverted planes. This creation is part of an ongoing exploration of what can be communicated through this distinct vocabulary.

The use of video, audio recording, audience interaction, and set design are all aspects that have been successfully explored before by Rubberbandance Group. The Group has expanded on these past experiments to produce one of their most remarkable works to date, offering their public an utterly captivating spectacle.

Collaborators include lighting designer Yan Lee Chan, who in her sixth creation for Mr. Quijada has devised an elaborate never-ending landscape in which the scenario unravels; and composer Jasper Gahunia (DJ Lil' Jaz), who through his composition, has inadvertently become a pioneer

in a new musical genre and has unleashed an unbelievably rich palette of sound and emotion for the audience to discover. This new creation includes a very simple, yet transformative decor proposed by Stéphane Longpré; videos created by director and frequent collaborator René-Pierre Bélanger; costumes by Anne-Marie Veevaete; and consultation by Miko Sobreira.

Please refer to page 12 in your program book for complete company biographies and staff credits.

Produced by Rubberbandance Group in co-production with La Société de la Place des Arts de Montréal, National Arts Center (Ottawa), New England Foundation for the Arts (USA).

With generous support from Conseil des arts et des lettres du Québec and the Canada Council for the Arts.

Residencies provided by Centennial Hall (Lennoxville, Qc), salle Pauline-Julien (Ste-Geneviève, Qc) and maison de la culture Mercier du réseau accès culture (Montreal, Qc).



130th Season **2008**
09 UMS



Chick Corea & John McLaughlin Five Peace Band

Christian McBride bass | **Kenny Garrett** alto saxophone | **Brian Blade** drums

SAT, APR 4 | 8 PM

Hill Auditorium

John McLaughlin and Chick Corea created two of the most explosive live fusion bands in the 1970s. Their music went far beyond the ordinary, fusing energy, spirituality, and emotion with improvisation and hard rock. This concert tour will be the first time that these virtuoso improvisers join forces since they were both members of Miles Davis's *Bitches Brew*-era band over 40 years ago.

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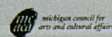
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Batsheva Dance Company

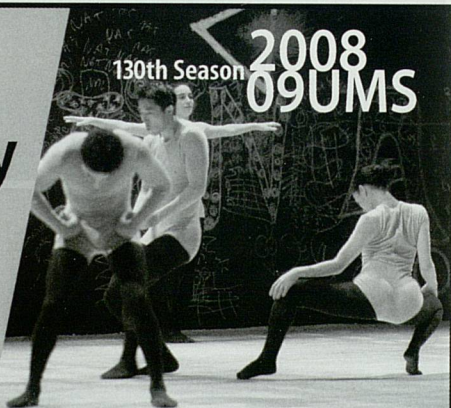
Ohad Naharin artistic director

SAT, FEB 14 | 8 PM

SUN, FEB 15 | 4 PM [NOTE TIME]

Power Center

Since its founding in 1964 by Martha Graham and Baroness Batsheva de Rothschild, Batsheva Dance Company has become one of the most influential cultural role models in Israel, internationally renowned for pushing the boundaries of cutting-edge dance with intense energy, rich sensuality, and a culturally diverse dance language. Led by Ohad Naharin since 1990, this contemporary dance company reels with energy, adrenaline, and force. Two different programs!



130th Season **2008**
09UMS

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The Sunday performance is sponsored by **The Herbert and Junia Doan Foundation**.

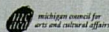
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presents

Rubberbandance Group

Co-Artistic Directors

Victor Quijada and Anne Plamondon

Dancers

Joe Danny Aurélien

Mariusz Ostrowski

Lila-Mae G. Talbot

Anne Plamondon

Louise Michel Jackson

Victor Quijada

Choreography by Victor Quijada

Lighting Design by Yan Lee Chan and Caroline Nadeau

Costumes by Caroline Boisvert and Anne Plamondon

Program

Saturday Afternoon, January 10, 2009 at 1:00 (One-hour Family Performance)

Sunday Afternoon, January 11, 2009 at 2:00

Power Center • Ann Arbor

Elastic Perspective

Secret Service

Meditations on the Gift

Exercise in Wholeness and Awareness

Mi Verano

Before Back Then

The Traviattle

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

Hasta La Proxima

Sunday afternoon's performance runs 75 minutes with intermission.

26th and 27th
Performances of the
130th Annual Season

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sound and video recording
of this performance or
possession of any device
for such recording is
prohibited.*

The Sunday performance is sponsored by the University of Michigan Health System.

The 2008/09 Family Series is sponsored by Toyota.

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Large print programs are available upon request.

Elastic Perspective

Elastic Perspective is a selection of works created within the first two years of the founding of Rubberbandance Group. The evening is presented in two parts: the first is comprised by six short pieces created through commissions by hip-hop and contemporary dance festivals. The latter is the 25-minute quartet "Hasta La Proxima" created for Urban Dance Series at Espace Tangente.

Elastic Perspective is the result of a contemporary choreographic research that breaks the established conventions of hip-hop. Victor Quijada, Choreographer and Co-Artistic Director of Rubberbandance Group, creates a work that scrambles the aesthetic identity of hip-hop, fusing it with theories that evolved based on his direct experiences working in various dance forms. He has given rise to a hybrid style that emerges between the worlds of break and contemporary dance.



Elastic Perspective

Secret Service (June 2002)

Romeo and Juliet (excerpt): "Dance of the Knights," by Sergei Prokofiev

Dancers: Joe Danny Aurélien, Louise Michel Jackson, Mariusz Ostrowski,
Anne Plamondon, Victor Quijada

Meditations on the Gift (June 2002)

"Época," by Gotan Project

Dancers: Victor Quijada and Louise Michel Jackson

Exercise in Wholeness and Awareness (May 2002)

"Ohm," Saul Williams

Dancer: Mariusz Ostrowski

Mi Verano (June 2003)

Four Seasons (excerpt), "Summer," by Antonio Vivaldi

Dancers: Joe Danny Aurélien, Louise Michel Jackson, Victor Quijada, Lila-Mae G. Talbot

Before Back Then (March 2003)

"Le Badinage," by Marin Marais

Dancers: Mariusz Ostrowski, Victor Quijada

The Traviattle (March 2003)

La Traviata (excerpt), "Libiamo, ne'lieti calici, » by Giuseppe Verdi

Dancers: Joe Danny Aurélien, Lila-Mae G. Talbot

INTERMISSION

Hasta La Proxima (October 2002)

"Pegame Tu Vicio," by Antony Santos

"Le pas du chat noir," by Anouar Brahem

"De Los Amores," by Susana Baca

"Insects Between the Walls," by Paolo Santos

"Liquid Swords," by GZA/Genius

Dancers: Joe Danny Aurélien, Anne Plamondon, Victor Quijada, Lila-Mae G. Talbot

Rubberbandance Group (RBDG) was formed as a vehicle to manifest a choreographic identity that expresses itself beyond a sequence of dance movements on stage. This vision stretches into the arena of theatrical interpretation, improvisational approaches, visual imagery of film, and spontaneous eruption of impromptu performance as a tool in the shifting of commonplace reality.

The Group was founded as a collective in 2002 by choreographer Victor Quijada out of a reactionary need to reconnect to the movement ideals of his maternal hip-hop lifestyle. RBDG became the proving ground where Quijada's coming-of-age through hip-hop culture—and years of high-level professional experience in the contemporary ballet world—would collide choreographically. The Group reflected this interface as it was made up of dancers with either break or ballet backgrounds that would train to absorb and integrate the opposing style.

Since 2002, RBDG has produced seven substantial works that have gained recognition for a new and unique vision of contemporary dance theater. The Group has been presented throughout Canada, and has represented Canadian artistic innovation in the US, Europe, UK, and Japan. RBDG was formed with the resolution to create work that is exciting, intimate, and meaningful. Mr. Quijada, carrying within him the sensibility of a street dancer, often explores ways to bring the immediacy of spontaneous hip-hop circles to the frame of compositional display. He has tested alternative venues, carried out impromptu performances, and broken the performer/audience barrier on several occasions in order to shatter conventional presentational formats, in hopes that the public can experience dance as a participatory event, and not as a passive activity.

This weekend's performances mark the UMS debut of Rubberbandance Group.

The remarkable path of choreographer **Victor Quijada** began in Los Angeles, where from a young age, he was deeply influenced by hip-hop culture. His introduction to formal dance and theater at L.A. County High School for the Arts was a small awakening that brought questions concerning the possibilities and potential of the hip-hop art form. A protégé of Judson Church pioneer Rudy Perez, Mr. Quijada adapted postmodernism to his hip-hop ideals. During three years of working with dance icon Twyla Tharp, he applied choreographic know-how to those ideals. Strongly attracted to classical ballet technique, he worked with Eliot Feld and later joined Les Grands Ballets Canadiens de Montreal, experiences that further influenced and re-shaped his long-standing relationship with hip-hop.

In 2002, after years of exploring dance and theater from urban, classical and contemporary angles, he formed Rubberbandance Group (RBDG). His work with RBDG examines humanity through a unique fusion of these dance and theater aesthetics. In 2003 Mr. Quijada received both the Bonnie Bird North American Award and the Peter Darrell Choreography Award (UK). He has created work for Pacific Northwest Ballet, Ballet Met, Jeune Ballet du Québec, Peter Boal & Company (NYC), Transitions Dance Company (London), Chamber Dance Project, and notably *Self Observation Without Judgement* for Scottish Dance Theater, which won the 2004 National Dance Award for "Best Modern Repertory."

A finalist in the 2004 American Choreography Awards for the short film adaptation of *Hasta La Proxima*, Mr. Quijada also earned a Choreography in Media Honors Award for the sequence he staged in the K-OS music video "Man I Used To Be" (2005 Much Music Video Award for "Best Rap Video"). Mr. Quijada has directed two short films, *small explosions that are yours to keep* (2006, under the mentorship of director Micah Meisner) and *Secret Service* (2007). He also collaborated with director Rene-Pierre Belanger on both the 2006 Radio-Canada production of *La symphonie éclatée*, featuring Kent Nagano conducting the l'Orchestre Symphonique de Montréal, and on the Gemini Award-nominated "Canada Day 2004" broadcast for CBC television.

Anne Plamondon (*Co-Artistic Director/Dancer*) received her classical training at l'École Supérieure de Danse du Québec and The Banff Center for the Arts. From 1994 to 2000, she danced with Les Grands Ballets Canadiens de Montréal, Nederlands Dans Theater 2 (Holland), and the Gulbenkian Ballet (Portugal). She has performed worldwide and created works with numerous choreographers including contemporary masters Jiri Kylian, Paul Lightfoot, Ohad Naharin, and Angelin Preljokaj. Based in Montréal since 2000, she works as an independent artist, collaborating with many choreographers such as Jean Grand-Maitre, James Kudelka, Crystal Pite, and in 2005, Estelle Clareton for the creation of a solo work, *DAME*. Since 2002, Ms. Plamondon has dedicated herself to the Montréal-based company Rubberbandance Group. In 2004 she became Co-Artistic Director alongside Choreographer Victor Quijada. Ms. Plamondon and Mr. Quijada are currently artists-in-residence at Cinquième Salle/Place des Arts (Montréal) for seasons 07/08 and 08/09.

Based in Montreal, **Yan Lee Chan** (*Lighting Design, Technical Director*) has worked in the field of performing arts for over ten years. He first studied lighting design at the Saint-Hyacinthe School for Theatre Arts where he earned a degree in stage management and technical direction. After graduation, he worked primarily in Europe assisting Olivier Duplessis and other artists. Mr. Chan has also performed as a slight-of-hand magician since his early teens, and has consequently developed new lighting concepts to create stage illusion.

Yan Lee Chan has collaborated with many Canadian choreographers and companies including Momentum, Théâtre duGrand jour, Sonya Biernath, Lin Snelling, Bill Coleman, Andrew de Lotbinière Harwood, Nicole Mion, Philip Ducro, Jenn Goodwin, and Hélène Langevin. In 2006 he created the lighting design for Théâtre du Rideau Vert's production of *reste avec moi ce soir*, directed by Jean-Frederic Messier; Pigeons International's *Demain*, directed by Paula De Vasconcelos; and the Pacific Northwest Ballet commission of *Suspension of Disbelief*, by Victor Quijada. Yan Lee Chan designed the latest Rubberbandance Group production of *AV Input/Output* and *Punto Ciego*.

Caroline Boisvert (*Costume Design*) graduated from the Superior Institute of Design in Montréal, after studying fashion and stencil arts. She has worked as a designer, stylist, and dresser for dance and theater companies including Les Grands Ballets Canadiens de Montréal. She created her own signature, Néant, in 2005, and has taken part in numerous fashion shows, opened a fashion boutique featuring her creations, and collaborated with Rubberbandance Group on *Slicing Static* ("Best Dance Production of 2004"—Philip Szporer/*Hour Magazine*). She follows her attraction to urban fashion design and her developing interest in scenic design, citing challenge as the main drive of her inspiration.

Rubberbandance Group

Victor Quijada, *Co-Artistic Director, Choreographer, and Dancer*

Anne Plamondon, *Co-Artistic Director and Dancer*

Yan Lee Chan, *Technical Director and Lighting Designer*

Maryse Boulanger, *Administrative Director and Tour Coordinator*

Timothy Rodrigues, *Sound and Video Technician*

Maryse Fortin, *Tour and Stage Manager*

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With generous support from Conseil des arts et des lettres du Québec and the Canada Council for the Arts.

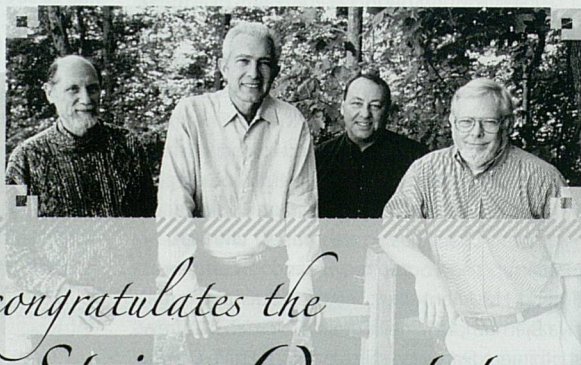
Residencies provided by Centennial Hall (Lennoxville, Qc), salle Pauline-Julien (Ste-Geneviève, Qc) and maison de la culture Mercier du réseau accès culture (Montreal, Qc).

Rubberbandance Group is represented by Harold Norris of H-Art Management/USA and Paul Tanguay of Tanguay Impresario/Europe and Canada.

University Musical Society thanks the

**Linda and Maurice Binkow
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for sponsoring the Guarneri String Quartet
in this special UMS performance.



*UMS congratulates the
Guarneri String Quartet
on its retirement, with thanks for
38 years of memorable performances.*

and the
**Linda and
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 present

Guarneri String Quartet

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

Program

Sunday Afternoon, January 11, 2009 at 4:00
 Rackham Auditorium • Ann Arbor

Ludwig van Beethoven

String Quartet No. 12 in E-flat Major, Op. 127

Maestoso—Allegro
 Adagio, ma non troppo e molto cantabile
 Scherzando vivace
 Finale

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

Beethoven

String Quartet No. 15 in a minor, Op. 132

Assai sostenuto—Allegro
 Allegro ma non tanto
 Molto adagio—Andante—Molto adagio—Andante—Molto adagio
 Alla marcia, assai vivace—Piu allegro—attacca
 Allegro appassionato

28th Performance of the
 130th Annual Season

This afternoon's performance is sponsored by the Linda and Maurice Binkow Philanthropic Fund.

46th Annual
 Chamber Arts Series

Special thanks to Christopher Kendall, Dean and Paul Boylan Collegiate Professor of Music, Theatre & Dance, U-M School of Music, Theatre & Dance, for participating in tonight's post-concert dinner.

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

Special thanks to the Ann Arbor Camerata for their participation in this residency.

The Guarneri String Quartet appears by arrangement with Herbert Barrett Management, New York, NY.

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

Large print programs are available upon request.

String Quartet No. 12 in E-flat Major, Op. 127 (1825)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

Snapshot of History...

In 1825:

The 16-year-old Felix Mendelssohn writes his first masterpiece, *Octet for Strings* (Op. 20) in Berlin

Greece is in the middle of its eight-year War of Independence against Turkey

The world's first modern railway, the Stockton and Darlington Railway, opens in England

The Erie Canal opens, connecting the Great Lakes to the Atlantic Ocean

Alexander Pushkin writes his drama *Boris Godunov* in internal exile in Russia

Johann Strauss Jr., the future Waltz King, is born in Vienna

In the fall of 1822, Beethoven received a letter from a Russian aristocrat and amateur cello player, Prince Nikolai Galitzin. The Prince commissioned Beethoven to write three string quartets and urged him to name his own price. Beethoven accepted the proposal and promised to deliver the first quartet within a month. However, more than two years passed before the *String Quartet in E-flat Major*, the first one in the set, reached the Prince, even though it seems that Beethoven had begun to make sketches for a new string quartet even before receiving Galitzin's letter. (He had not written a string quartet since the f-minor work, Op. 95, of 1810.)

Let us for a moment imagine the Prince and his three companions in St. Petersburg as they put the parts of Op. 127 on their music stands. They start playing the opening "Maestoso," thinking it is a slow introduction; yet after only six measures, they see with surprise that the introduction is cut short and an "Allegro" theme begins in a new meter. After a few minutes (during which time two distinct musical ideas appear, more or less like in a classical sonata exposition), the opening "Maestoso" returns in a startlingly distant key. It is brushed aside once more by the "Allegro" music, now

taking on the distinct features of a development section (frequent modulations, fragmentation of motives). Another set of slow measures—shorter than the previous ones—again propels the music in unexpected harmonic directions, with the home key in E-flat Major eventually returning and bringing the music to a soft and somewhat inconclusive conclusion.

After this enigmatic opening, the players encounter a slow theme-and-variation movement of unprecedented complexity (they must have been exceptional players indeed if they could make it to the end!). A lyrical melody of otherworldly beauty is followed by five variations: the first largely ornamental; the second playful; the third, suddenly moving to a distant new key, extremely slow and intense; the fourth seemingly returning to the style of the first yet introducing many fascinating surprises; and the last one developing a "free fantasia" on the theme.

At one point, the harmony seemed so confusing that the Prince had to ask Beethoven in a letter whether he meant a certain note in the viola part to be a C- or a D-flat. Beethoven went to great lengths to explain why it had to be a D-flat, and added: "If I had written C, the melody would have been destroyed." There is no record, however, to tell us whether Galitzin and his partners felt, as many modern commentators have, that Beethoven contemplated the starry heavens in the central E-Major variation.

The remaining two movements are no less extraordinary. The "Scherzando vivace" uses an extremely simple rhythmic pattern to generate uncommon dramatic energy. That pattern is developed and transformed in ways that recall the scherzo of *Symphony No. 9*. The trio, or middle section, is a breathless *Presto* in the minor mode, later switching to the major and suddenly interrupted by a general rest and the return of the "Scherzando." At the end of the movement, the trio section is briefly recalled; another general rest separates this reminiscence from the abrupt ending, again similarly to what happens in *Symphony No. 9*.

In the finale, Beethoven let go of all the dramatic tensions that had weighed so heavily on the first three movements. Joseph Kerman,

one of the most influential musicologists of our time, described this finale (which bears no tempo marking) as a “medley of folk-like phrases... square and ingenuous, jogging along in all-but-continuous quarter-notes.” The contrast with the rest of the quartet could not be greater. Yet Beethoven reserved a final surprise to those players and listeners who thought he was simply writing a folk-dance finale in homage to his one-time teacher Haydn. He added a mysterious Coda in a new meter (6/8 replacing cut time) in which the harmonic adventures of earlier movements suddenly reappear. The tempo designation is *Allegro comodo* (a comfortably fast motion), not *con moto* (with motion) as some editions suggest. Kerman finds the harmonic progressions to be “sheer dream”—a dream that is followed by an awakening, a consolidation of the home key, and a sudden yet resolute ending.

String Quartet No. 15 in a minor, Op. 132 (1825)

Beethoven

With its “Holy Song of Thanksgiving of a Convalescent to the Deity in the Lydian Mode,” the *String Quartet in a minor* is in a category all by itself, not only among Beethoven’s quartets but in the entire music literature as well. Nowhere else did Beethoven take such a bold step outside the style that Haydn, Mozart, and Beethoven himself, had done so much to develop. The same claim could possibly be made of the *Great Fugue* (originally the finale of the string quartet in B-flat, Op. 130, later published separately), but while in that work Beethoven expands an existing framework almost beyond recognition, in the “Holy Song” he does the opposite: he reduces his means and retreats into a newly-invented archaic world that no one knew existed.

The patient who gives thanks for his recovery was, of course, Beethoven himself. In April 1825—when he was in the middle of writing the a-minor quartet—the composer became gravely ill with an inflammation of the bowels. His physician, Dr. Anton Braunhofer, prescribed a strict diet, and

wrote in one of the deaf composer’s conversation books: “No wine, no coffee; no spices of any kind. I’ll arrange matters with the cook.” Beethoven’s condition improved; soon he was able to return to work and finished the quartet in July 1825. But with a slow movement that had obviously not been planned from the start, this was no longer the same work that Beethoven had begun before his illness.

If there is one word that occurs more often than any other in discussions of this quartet, it is *contrast*—contrast both *within* movements and *between* movements. The contrasts begin immediately at the beginning, where a mysterious slow introduction is suddenly interrupted by an “Allegro” flourish in first violin. “The conflict revealed here casts a shadow not only over the first movement but over the quartet as a whole,” William Kinderman writes in his insightful monograph on Beethoven. In fact, the anguished half-steps of the introduction and the agitated rhythms of the “Allegro” determine much of what follows, along with the lyrical second idea played by the second violin. The first two elements are contrapuntally combined in the development section and further elaborated in the subsequent sections of the movement. In a significant departure from conventional sonata form, Beethoven brings not one recapitulation but two. The first of these resembles the exposition more closely but is set in a key other than a minor, the home key, while the second treats the material with much more freedom but re-establishes a minor in the movement’s vibrantly dramatic coda.

To say that the second movement is a minuet with trio is both true and untrue. The 3/4 time and A-B-A form are certainly present, and the drone effects of the trio have a long ancestry in movements of this type. Yet the movement doesn’t *sound* like a minuet. Commentator Michael Steinberg has described this movement as “an always surprising mixture of the gentle and the acid,” with harmonies that are “a bit tart.” The frequent half-steps are audibly related to those from the slow introduction of the first movement. Of the trio section, Steinberg writes: “A country dance tune, with bagpipe drone and

all, becomes transfigured at a great height into something distant, mysterious, free of the pull of gravity." This ethereal dance is, however, suddenly interrupted by a unison passage where even the meter changes briefly from triple to duple. Thus, even this lyrical intermezzo is not spared from the dramatic contrasts that fill the entire work.

Beethoven took pains to specify that the "Holy Song of Thanksgiving" was in the Lydian mode, which is one of the old church modes upon which Gregorian chant and much early polyphonic music was based. The name itself is even older, going back to ancient Greece. We know that Beethoven studied some examples of Renaissance music and also theoretical writings from the period, and thus he was well aware that the Lydian mode was associated with healing in some ancient writings. According to theory books, this mode consists of the white keys of the piano starting with the note F; in other words, it is an F-major scale with a B-natural instead of a B-flat. This poses a grave problem, however, in that the interval F-B is an augmented fourth or "tritone" that was called the "interval of the devil" in medieval times and usually avoided. All chant melodies notated in Lydian are actually sung with a B-flat, an alteration that was routinely applied to the music. In Op. 132, Beethoven used B-natural, and it is very likely that his use of the "Lydian mode" is the first in history not to correct the offending interval. Thus, while seemingly reviving an old musical element, Beethoven actually created something quite new. (The Lydian mode with B-natural does exist in Eastern European folk music.) The entire song of thanksgiving is harmonized with only "white keys," which—in conjunction with the extremely slow tempo—makes the sound eerily transparent. In addition to ancient sources, Beethoven also drew on the Protestant chorale tradition in this movement—a tradition he was familiar with in

spite of his Catholic background. The uniform rhythms and clear-cut cadences (line endings) turn the Holy Song into a chorale of sorts, though this chorale has five lines instead of the usual four.

At the end of the fifth line, the second violin plays the first altered note (a C-sharp) in the movement, giving the signal for the next section, marked *Neue Kraft fühlend* (Feeling new strength). As a total contrast to the preceding Lydian music, this section is in a bright and confident D Major. In Steinberg's words: "The *staccatos*, the wide leaps, the exuberant upbeats in scurrying thirty-second notes, the jubilant violin trill that rides across the top of the music, the breathless excitement in the accompaniment, all contribute to the joyful atmosphere."

The hymn returns with some fascinating changes in the texture. The static, almost frozen chords of the first appearance are softened by a more complex rhythmic interplay among the voices, giving the music a more flowing character. Then the second section returns, lavishly ornamented. With the third and final return of the Lydian chorale, we understand the form as A-B-A-B-A (as in the slow movement of *Symphony No. 9*), but this final "A" is more intimate and transcendent than any of its previous incarnations. It is also much longer. At first, only one instrument at a time adds ornaments to the melody, the others play the long notes from the beginning. As a result, each player comes forward—an individual singing his own personal hymn of thanksgiving. Then, the four instruments join forces again to play the otherworldly harmonies of the movement's final measures.

The brief march that follows confirms the convalescent's return to life. Beethoven wanted a simpler and more lighthearted movement after the "Holy Song," and according to his sketches, he first intended a ländler-type dance at this point.

Beethoven also drew on the Protestant chorale tradition in this movement—a tradition he was familiar with in spite of his Catholic background.



Guarneri String Quartet

He later decided otherwise, and the ländler found its home as the “Alla danza tedesca” movement of Op. 130.

We might think that when we hear the march in Op. 132, the trials and tribulations are finally over. Not so. A dramatic recitative interrupts the happy music, leading into the “Allegro appassionato” finale. Despite the waltz-like lilt of the main theme, there is significant tension under the surface. The rondo theme is quite close to the agitated melody of the first movement. The first episode provides momentary relief; the second even intensifies the “storm and stress.” But eventually, the tonality shifts from a minor to A Major; the tempo increases to *Presto*, and a new lyrical melody helps to give this monumental work a happy ending.

The a-minor Quartet was first performed by the Schuppanzigh Quartet at a Viennese tavern named Zum Wilden Mann (The Wild Man), on September 9 and 11, 1825. The concert hall première followed two months later, in November of the same year.

Program notes by Peter Laki.

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

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

In 1992, the Guarneri String Quartet became the only quartet to receive the prestigious Award of Merit from the Association of Performing Arts Presenters in New York City.

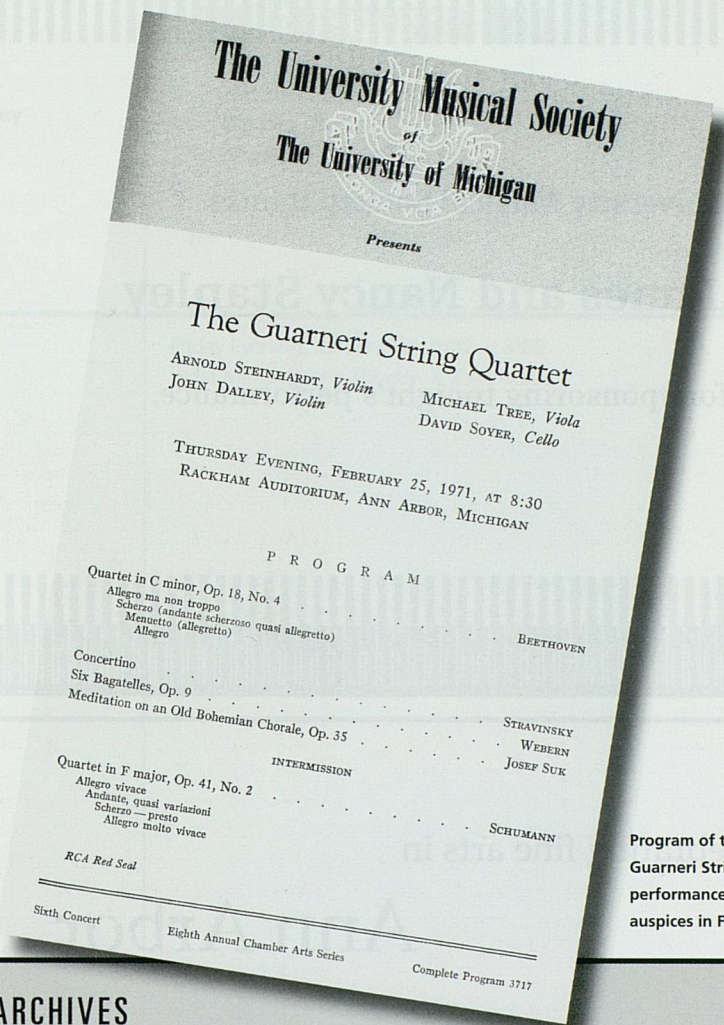
Quartet was released nationally, to great critical and public acclaim, in the fall of 1989 (the film was directed and produced by Allan Miller who was also the director/producer of the Academy Award-winning documentary, *From Mozart to Mao*, which dealt with Isaac Stern's visit to China). The Quartet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

In addition to mastering the finest works in the existing quartet repertoire, the Guarneri String Quartet is committed to performing and popularizing works by today's foremost composers. In the spring of 2008 the quartet, in collaboration with the Johannes String Quartet, premiered new works by acclaimed American composers William Bolcom and Derek Bermel, a program which appeared on the 07/08 UMS Chamber Arts series. In the 03/04 season, they gave the first performance of *String Quartet No. 5* (In Search of La Vita Nuova) written for them by the award-winning American composer, Richard Danielpour. Mr. Danielpour had previously written a *Concerto for String Quartet and Orchestra*, commissioned by the National Symphony Orchestra and written expressly for the Guarneri String Quartet. It was premiered with the NSO at the Kennedy Center under the direction of Leonard Slatkin in January 2000, followed by its New York premiere at Carnegie Hall later that same month. In the 01/02 season, the Guarneri gave the first performances of *String Quartet No. 5*, written for them by Lukas Foss.

In 1982, Mayor Koch presented the Quartet with the first New York Seal of Recognition. The Quartet was awarded Honorary Doctorate degrees

by the University of South Florida (1976) and the State University of New York (1983). In 1992, the Guarneri String Quartet became the only quartet to receive the prestigious Award of Merit from the Association of Performing Arts Presenters in New York City. The Quartet continues their longstanding series and residency at the University of Maryland where they are on the faculty. In 2004, the Guarneri received the Richard J. Bogomolny National Service Award from Chamber Music America. This is CMA's highest honor, given annually to an individual or ensemble for a lifetime of service and achievement in the field. In 2005, Guarneri received the Ford Honors Award from the University Musical Society of the University of Michigan (UMS) where they have performed 31 times over the past 38 years.

The Guarneri has recorded for Surroundings by Entertainment, which released a CD in spring 2001 of quartets by Ravel, Debussy, and Fauré. Several of its recordings on both RCA Red Seal and Philips have won international awards, including its recent recording of Juan Crisostomo de Arriaga's *String Quartets Nos. 1-3* (Philips), which won the 1996 Deutsche Schallplattenkritik Award in Germany. Among its other award-winning recordings are collaborations with such artists as Artur Schnabel, Pinchas Zukerman; and Boris Kroyt and Mischa Schneider of the Budapest Quartet. They have also recorded on the Arabesque label Mendelssohn's *String Quartet No. 3* and its first-ever recording of the great Mendelssohn *Octet*, Op. 20, in collaboration with the Orion Quartet.



Program of the first Guarneri String Quartet performance under UMS auspices in February 1971.

UMS ARCHIVES

For over 40 years, the musicians of the Guarneri have been among the highest-ranking aristocrats in the chamber music world. The Guarneri String Quartet made their UMS debut on February 25, 1971 in Rackham Auditorium in a program which included works by Beethoven, Stravinsky, Webern, Josef Suk, and Schumann. During the past 38 years, the Quartet has performed 19 stand-alone concerts in Ann Arbor as well as two complete Beethoven quartet cycles: the first cycle spanning five performances during the 1976/77 UMS season, and a second complete cycle spanning six performances over three successive seasons beginning in the 1984/85 season. During the 1981 winter season, the Guarneri appeared twice on the UMS Chamber Arts Series in programs consisting entirely of compositions by Béla Bartók. In November 1999, the Guarneri appeared alongside the Orion String Quartet in a program featuring Mendelssohn's *Octet*, Op. 20. Tonight we celebrate the Guarneri String Quartet in the Quartet's 32nd appearance under UMS auspices.

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Mats Eilertsen, *Bass*
Jarle Vespestad, *Drums*

Program

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

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

The Tord Gustavsen Trio appears by arrangement with Musica Extraordinaria.

Large print programs are available upon request.

Before starting his solo career as a pianist, **Tord Gustavsen** had already been an important part of the Norwegian jazz scene for several years. His playing formed a cornerstone in projects featuring some of Norway's finest singers, including Silje Nergaard, Siri Gjære, Kristin Asbjørnsen, and Solveig Slettahjell. The urge



Tord Gustavsen

for individual expression fused with acutely attentive listening and creative interplay make Mr. Gustavsen's solo and ensemble performances a very special experience. His way of conversing with jazz history, Nordic reflective moods, and lyrical beauty brings about an intriguing voice on today's music scene.

Mr. Gustavsen released three albums on ECM Records with his trio: *Changing Places* (2003), *The Ground* (2005), and *Being There* (2007). While relating to fields like Scandinavian folk music, gospel, Caribbean music, and cool jazz alike, the trio presents a unique universe of lyricism and subtle funkiness. In 2008, Mr. Gustavsen launched his newest project, the Tord Gustavsen Ensemble, with a commissioned work for the Vossajazz Festival in Norway, followed by a few selected performances leading up to a new recording by the ensemble to be released in autumn 2009.

In addition to the trio releases, Mr. Gustavsen can be heard on numerous recordings including those with the Silje Nergaard Band, the Nymark Collective, the Ulrich Drechsler Quartet, clarinetist Carl Petter Opsahl, the duo *aire & angels*, as well as upcoming album releases by singers Kristin Asbjørnsen and Solveig Slettahjell. Mr. Gustavsen has done extensive worldwide touring with his projects in Australia, Asia, South Africa, the US, Canada, and Europe over the past eight years, gaining praise from critics and public alike.

Tonight's concert marks the Tord Gustavsen Trio's UMS debut.

Mats Eilertsen (*Bass*) has been an important musical partner for Mr. Gustavsen for several years, playing in most of his projects. This cooperation culminated in 2008 in the newly formed Tord Gustavsen Ensemble. Mr. Eilertsen now also takes the stage with Mr. Vespestad and Mr. Gustavsen in the intimacy of the trio formation. Mr. Eilertsen plays with a unique combination of solid, sensuous accompaniment, and constant creative thinking, making him a very special musician.

Mr. Eilertsen currently leads his own quartet, and has released three albums under his own name with different projects during the last decade. He plays with Swedish pianist Bobo Stenson in an ensemble called *Paris*, recorded on ECM Records. He tours and records with the Wolfert Brederode Quartet, Jacob Young Group, and *The Source*—also on ECM Records. Mr. Eilertsen is one of the most sought after bass players on the Scandinavian and Central European jazz scenes, and his total discography as a key ensemble player counts over 50 releases.

Jarle Vespestad (*Drums*) has played with Tord Gustavsen in trio and quartet settings for more than seven years. This collaboration has brought forth three trio albums and extensive worldwide touring. Mr. Vespestad has been a crucial part in developing the sound of Mr. Gustavsen's repertoire and the artistic vision of his ensembles. The kind of sublime minimalism he stands for has very few, if any, parallels in the world of drummers. Mr. Vespestad's lyrical emphasis, and the highly responsive interplay developed between him and Mr. Gustavsen over the years, are essential elements in the musical textures presented by the trio.

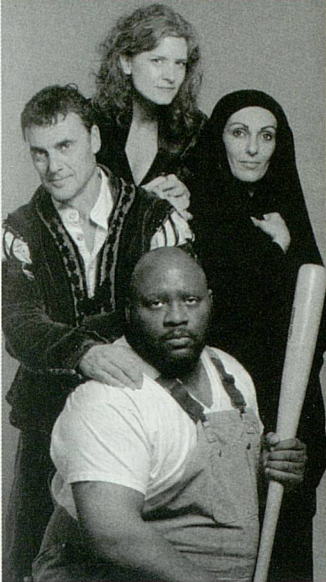
Apart from working with Mr. Gustavsen, Mr. Vespestad has been an important part of key Scandinavian jazz projects *Supersilent*, *Farmers Market*, and the Silje Nergaard Band, releasing albums, touring world-wide, and developing an impressive discography on labels including Universal Music, Rune Grammofon, and ECM Records. Mr. Vespestad is also a highly sought-after freelance musician whenever he can find time—having played with artists such as Dhafer Yosef, Dave Liebman, Django Bates, and Bugge Wesseltoft.



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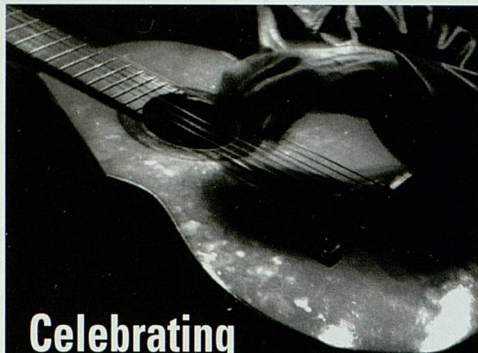
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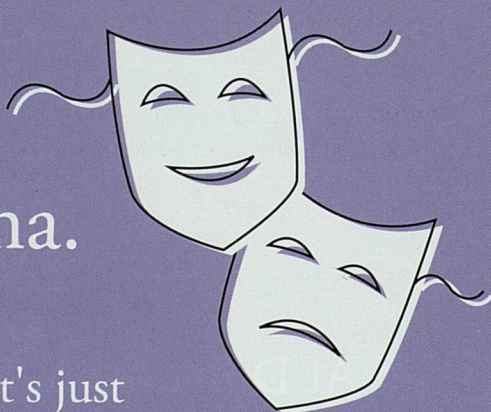
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UMS/Experience

• UMS EDUCATION AND AUDIENCE DEVELOPMENT PROGRAMS

www.ums.org/education

UMS's Education Program deepens the relationship between audiences and art, while efforts in Audience Development raise awareness of the positive impact the performing arts and education can have on the quality of life in our community. The program creates and presents the highest quality arts education and community engagement experiences to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration. Details about all educational and residency events are posted online at www.ums.org approximately one month before the performance date. Join the UMS Email Club to have updated event information sent directly to you. For immediate event info, please email umsed@umich.edu, or call the numbers listed below.

ADULT & COMMUNITY ENGAGEMENT

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

The UMS Adult and Community Engagement Program serves many different audiences through a variety of educational events. With over 100 unique regional, local, and university-based partnerships, UMS has launched initiatives for the area's Arab American, African,

Mexican/Latino, Asian/Chinese, and African American audiences. 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 and community events to both inform the public about arts and culture and provide forums for discussion and celebration of the performing arts. 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
- **Community Receptions** – Opportunities for audiences to network and socialize with each other and with artists

UMS is grateful to the University of Michigan for its support through the U-M/UMS Partnership Program of many educational activities scheduled in the 08/09 season. These activities provide opportunities for students, faculty, and other members of the University and southeast Michigan communities to deepen their connection with the artists on the UMS series.



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.

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The NETWORK: UMS African American Arts Advocacy Committee

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The NETWORK was launched during the 04/05 season to create an opportunity for African-Americans and the broader community to celebrate the world-class artistry of today's leading African and African-American performers and creative artists. NETWORK members connect, socialize, and unite with the African-American community through attendance at UMS events and free pre- or post-concert receptions. NETWORK members receive ticket discounts for selected UMS events; membership is free.

WINTER 2009 NETWORK PERFORMANCES

- Rubberbandance Group
- Lawrence Brownlee / Martin Katz
- Sweet Honey In The Rock
- Jazz at Lincoln Center Orchestra with Wynton Marsalis

UMS YOUTH, TEEN, AND FAMILY EDUCATION

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

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

UMS Youth

08/09 Youth Performance Series

These daytime performances give pre-K through high school students the opportunity to see the same internationally renowned performances as the general public. The Winter 2009 season features special youth presentations of Rubberbandance Group, Sweet Honey

In The Rock, Jazz at Lincoln Center Orchestra, Aswat: Celebrating the Golden Age of Arab Music, and Dan Zanes & 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 educators meaningful professional development opportunities. Workshops, cultural immersions, and book clubs bring the best in local and national arts education to our community, through presentations by Kennedy Center teaching artists, UMS performing artists, and local arts and culture experts. This series focuses on arts integration, giving teachers techniques for incorporating the arts into everyday classroom instruction.

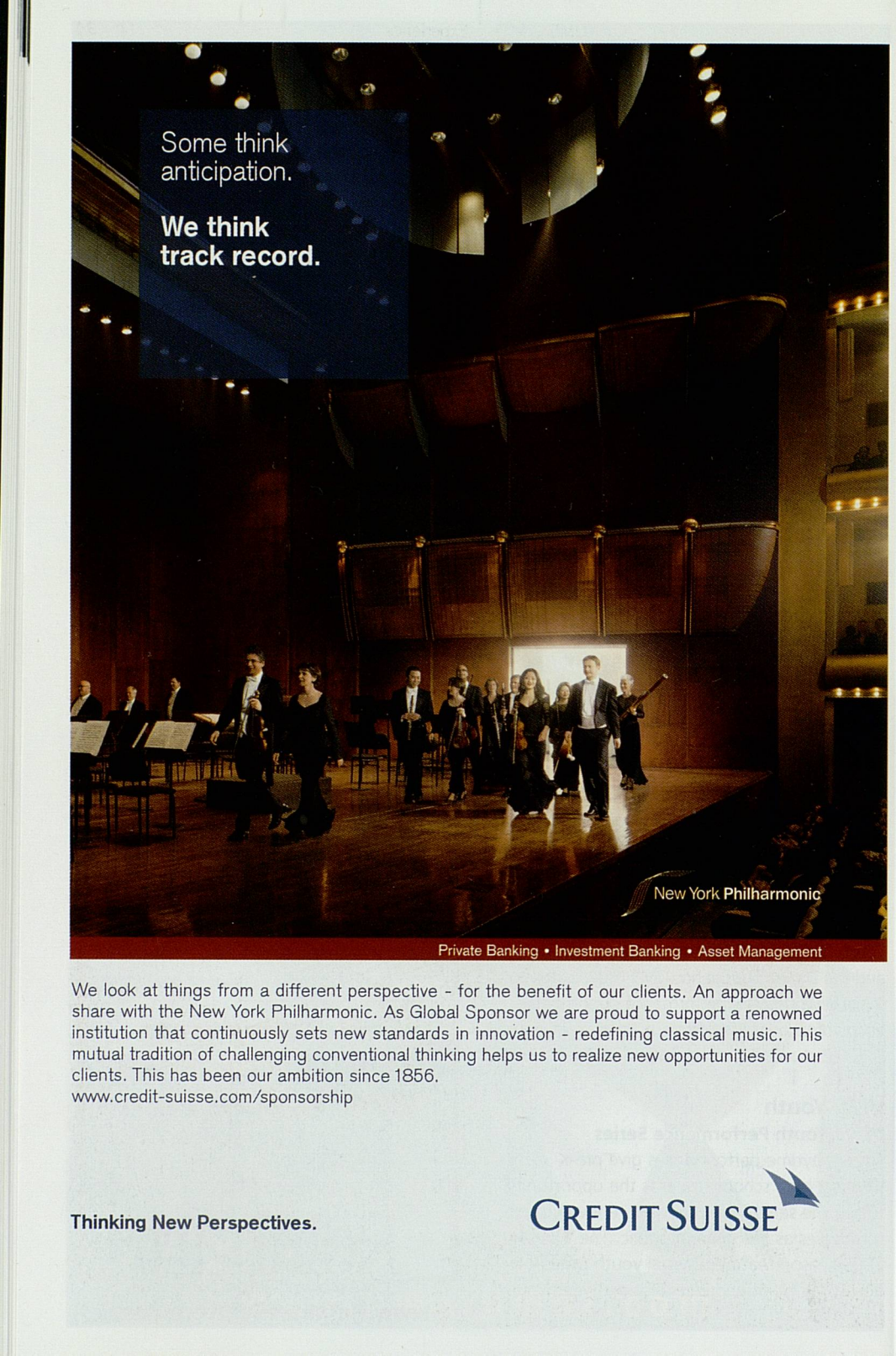
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K-12 Arts Curriculum Materials

UMS creates teacher curriculum packets, CDs, and DVDs for all of the schools participating in UMS's Youth Education Program. Further, the UMS curricular materials are available online at no charge to the general public. All materials are designed to connect to the curricular standards via the Michigan Grade Level Content Expectations.

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 ID when purchasing tickets. Check out 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 information contact UMS Group Sales at 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. If you would like to participate, please contact umsyouth@umich.edu.

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.



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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. This show is curated, designed, marketed, and produced by teens under the mentorship of UMS staff. This year's Breakin' Curfew takes place on Friday, May 8, 2009.

UMS Family

The Winter 2009 season features family performances of Rubberbandance Group and Dan Zanes & Friends. Family-friendly performances also include the Silk Road Ensemble and Kodo. Please visit www.ums.org for a complete list of family-friendly performances.

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

Classical Kids Club

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

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• UMS STUDENT PROGRAMS

www.ums.org/students

UMS offers four programs designed to fit students' lifestyles and save students money. Each year, 18,000 students attend UMS events and collectively save over \$350,000 on tickets through these programs. UMS offers students additional ways to get involved in UMS, with internship and work/study programs, as well as a UMS student advisory committee.

Half-Price Student Ticket Sales

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

Winter Semester: Begins Sunday, January 11, 2009 at 8 pm and ends Tuesday, January 13 at 5 pm.

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Rush Tickets

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

UMS Student Card

Worried about finding yourself strapped for cash in the middle of the semester? The UMS Student Card is a pre-paid 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 five performances or \$100 for 10 performances. Please visit www.ums.org/students to order online.

Arts & Eats

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

Winter 2009 Arts & Eats Events:

- Rubberbandance Group, Sun. 1/11
- Sweet Honey In The Rock, Thurs. 2/12
- Silk Road Ensemble with Yo-Yo Ma, Fri. 3/13
- St. Louis Symphony Orchestra, Thurs. 4/2

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Internships and College Work-Study

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

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

Student Advisory Committee

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



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Saturday, February 7, 5:30 pm

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Speaker: **George Shirley**

Saturday, February 14, 5:30 pm

Batsheva Dance Company

Speaker: **A Company representative**

Saturday, March 7, 5:30 pm

New York Philharmonic

Speaker: **Zarin Mehta**

Saturday, March 14, 5:30 pm

The Silk Road Ensemble / Yo-Yo Ma

Speaker: **Joseph Gramley**

Thursday, April 2, 5:30 pm

St. Louis Symphony

Speaker: **David Robertson**

Saturday, April 4, 5:30 pm

Chick Corea/John McLaughlin

Speaker: **Linda Yohn**

Friday, April 24, 5:30 pm

Julia Fischer / Milana Chernyavska

Speaker: **Jim Toy**

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UMS/Support

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

• CORPORATE SPONSORSHIP AND ADVERTISING

Advertising

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

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

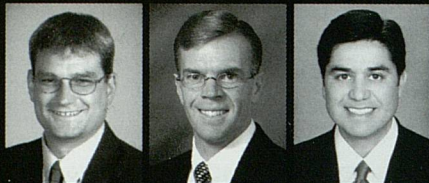
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• INDIVIDUAL DONATIONS

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 70 volunteers who contribute approximately 7,000 hours of service to UMS each year. The purpose of the UMS Advisory Committee is to raise community awareness and funds for UMS's nationally acclaimed arts education program. Members contribute their time and talents in a wide variety of ways consistent with their interests.

Fundraising projects include the **Ford Honors Program Gala, On the Road Auction, and Delicious Experiences. Advisory Ambassadors and Youth Performance Ushering** are two projects that involve direct contact with local school-children, teachers, and community groups.

All Advisory Committee members serve as UMS advocates to the greater community by encouraging attendance at UMS performances and participation in UMS and Advisory Committee programs and events.

Two upcoming events include:

Ford Honors Program and Gala January 24, 2009

This year's program will honor the Royal Shakespeare Company, RSC Artistic Director Michael Boyd, and U-M Professor Ralph Williams with UMS Distinguished Artists awards.

Following the program and award presentations, the UMS Advisory Committee will host a Gala reception and dinner to benefit UMS Education Programs.

On the Road Auction

For each of the last three years, approximately 300 people have enjoyed an evening of food, music, and silent and live auctions, netting more than \$70,000 each year to support UMS Education Programs. On the Road 2009 will be held on September 11, 2009.

Please call 734.764.8489 for more information.

UMS Ushers

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

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

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

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

Contact us for details on the specific benefits of each level

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The Moveable Feast
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Inward Bound Yoga
Julie's Music
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