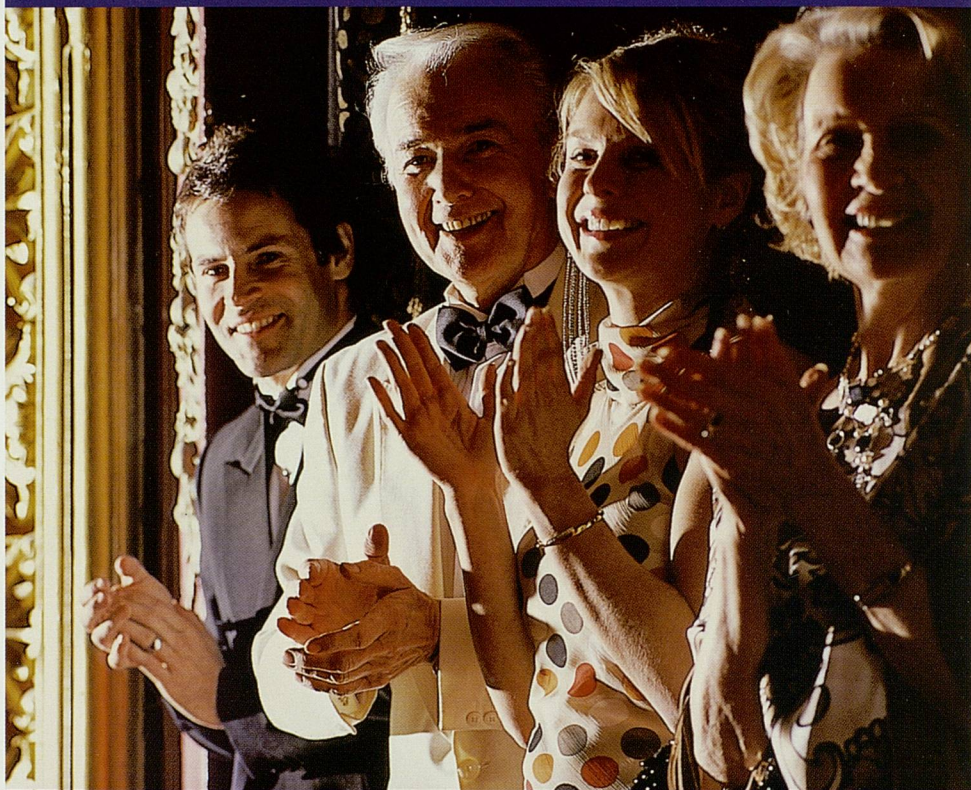


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ums

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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.

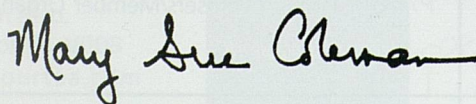
I am pleased UMS has chosen to celebrate the partnership between the RSC, UMS, and U-M at this year's **14th Ford Honors Program**. At the heart of this unique partnership has been the extraordinary artist-scholar relationship between the RSC's Olivier Award-winning Artistic Director Michael Boyd and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

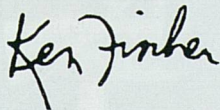
At UMS, we try to make sure that our events offer a chance to learn something new, to look at the world through a different lens, or even to change lives. You'll find much to choose from as solo artists and ensembles from all over the world visit our community and engage with our audiences in many ways. 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.

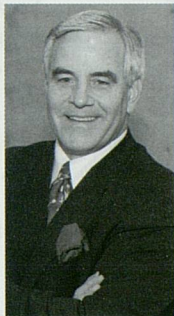
Feel free to get in touch with me if you have any questions, comments, or problems. If you don't see me in the lobby, send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

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
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• FROM UMS CHAIRMAN, CARL HERSTEIN

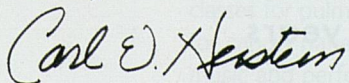
In these times of economic uncertainty and unease about the future, the power of the arts reminds us of enduring values. In its 130 years, UMS and its numerous generations of patrons and audiences have seen many times of anxiety and turmoil, each of which was unprecedented in its day. Throughout that 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*



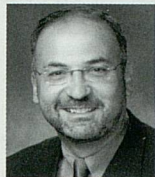
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UMS/Leadership

• 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

"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."



TAQA

TAQA New World, Inc.



Robert P. Kelch

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

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



University of Michigan Health System



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."



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."





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."



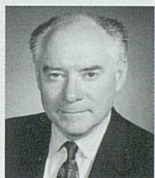
Bruce Duncan

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."



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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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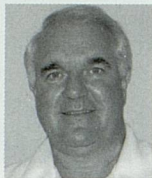


Leo Legatski

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

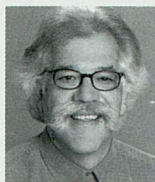
"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes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



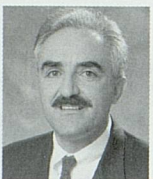


Michael B. Staebler

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

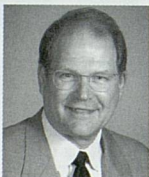
"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."



Thomas B. McMullen

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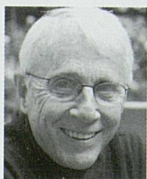
"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."



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."



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."



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- The Mosaic Foundation, Washington DC
- National Dance Project of the New England Foundation for the Arts

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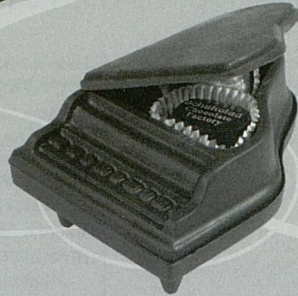
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UMS/Info

• 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

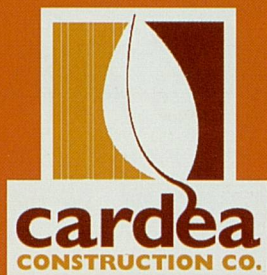
Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

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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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:

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- 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:

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Hours:

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Sat: 10am–1pm

By Phone:

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

By Internet:

www.ums.org

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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

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

Opening in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieved the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. The lobby of the Power Center presently features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* (Arabesque) by Pablo Picasso.

The Power Center seats approximately 1,400 people.

Arbor Springs Water Company is generously providing complimentary water to UMS artists backstage at the Power Center throughout the 08/09 season.

Rackham Auditorium

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, which houses Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift is the fact that neither he nor his wife ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci, Rackham Auditorium was quickly recognized

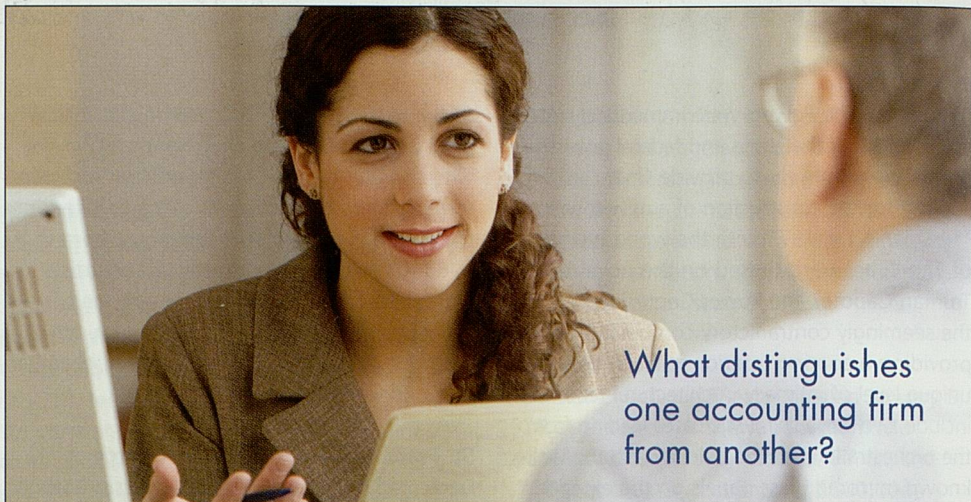
as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty, and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

St. Francis of Assisi Catholic Church

Dedicated in 1969, St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 1,000 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music, and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Designed by Albert Kahn in 1935 as a memorial to U-M President Marion Leroy Burton, the 10-story tower is built of Indiana limestone with a height of 212 feet. The carillon, one of only 23 in the world, is the world's fourth heaviest containing 55 bells and weighing a total of 43 tons. UMS has occupied administrative offices in this building since its opening, with a brief pause in the year 2000 for significant renovations.



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General Information

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

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of 3 to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

While in the Auditorium

Starting Time Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

Cameras and recording equipment are prohibited in the auditorium.

If you have a question, ask your usher. They are here to help.

Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

In the interests of saving both dollars and the environment, please either retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue.

Event Program Book

Wednesday, March 18 through Sunday, March 29, 2009

Altenberg Trio Vienna	3
Wednesday, March 18, 8:00 pm Rackham Auditorium	
Ustad Zakir Hussain Pandit Shivkumar Sharma	7
Sunday, March 22, 7:00 pm Rackham Auditorium	
The Romeros	11
Thursday, March 26, 8:00 pm Rackham Auditorium	
Dan Zanes & Friends	17
Sunday, March 29, 1:00 pm Sunday, March 29, 4:00 pm (Family Performances) Rackham Auditorium	

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Beethoven Sonata Project Concerts 7 & 8

András Schiff piano

130th Season

2008
09 UMS

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Hill Auditorium

PROGRAM (THU)

Sonata No. 27 in e minor, Op. 90 (1814)

Sonata No. 28 in A Major, Op. 101 (1816)

Sonata No. 29 in B-flat Major, Op. 106

("Hammerklavier") (1817-18)

PROGRAM (SAT)

Sonata No. 30 in E Major, Op. 109 (1820)

Sonata No. 31 in A-flat Major, Op. 110 (1821-22)

Sonata No. 32 in c minor, Op. 111 (1821-22)

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UMS Educational Events *through Sunday, March 29, 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.

Please find a complete listing of the remaining performances of the 130th UMS season on page 20 of this program insert.

The Romeros

PREP: Classical Guitar

Thursday, March 26, 7:00 pm

202 South Thayer Building, Room 2022,
915 East Washington (the corner of Thayer
and Washington)

Classical guitar performer and teacher Matthew Ardizzone conducts a lecture/demonstration focusing on The Romeros, their history, sound, and legacy in the world of classical guitar. Mr. Ardizzone has performed and led master classes throughout the country. The first guitarist to receive a doctorate in performance from the Eastman School of Music, his other accolades include First Prize in the 1995 Rantucci Guitar Competition and fifth place in the 1997 Stotsenberg International Guitar Competition.

presents

Altenberg Trio Vienna

Claus-Christian Schuster, *Piano*

Amiram Ganz, *Violin*

Alexander Gebert, *Cello*

Wednesday Evening, March 18, 2009 at 8:00

Rackham Auditorium • Ann Arbor

Tōru Takemitsu

Between Tides...

Franz Joseph Haydn

Trio in C Major, Op. 71, No. 1 (Hob. XV:21)

Adagio pastorale—Vivace assai

Molto andante

Finale (Presto)

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

Antonín Dvořák

Piano Trio No. 3 in f minor, Op. 65 (B. 130)

Allegro ma non troppo

Allegretto grazioso

Poco adagio

Finale (Allegro con brio)

49th Performance of the
130th Annual Season

46th Annual
Chamber Arts Series

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Large print programs are available upon request.

Now that you're in your seat...

Unlike the string quartet, the piano trio is not a conversation among equals but rather a contest between two fundamentally different sides: the piano, with its rich polyphonic possibilities, is opposed by two string instruments that are designed primarily to play single melodic lines. Nor do the sound colors achieve that complete blend which four members of the string family can produce. Yet this is precisely the main attraction of the piano trio as a genre: the piano, which tends to dominate proceedings, is constantly challenged by the two string instruments; their harmony is not a given but is arrived at through a laborious process, like an agreement among three totally dissimilar characters who always preserve their individuality.

The three works on tonight's program come from three different centuries and three different countries, and illustrate the extraordinary versatility of this beloved chamber formation.

Between Tides... (1993)

Tōru Takemitsu

Born October 8, 1930 in Tokyo, Japan

Died February 20, 1996 in Tokyo

Snapshot of History...

In 1993:

- Bill Clinton becomes the US President
- War in Bosnia
- The first bombing of the World Trade Center
- Steven Spielberg releases both *Jurassic Park* and *Schindler's List*
- Death of Takemitsu's friend, novelist Kobo Abe, author of *A Woman in the Dunes*, whose film version had a score by Takemitsu

"I have a preference for peaceful music"—Tōru Takemitsu once wrote, and his entire voluminous output bears witness to that statement. At the time this work was written as a commission for the Berlin Festival, Takemitsu had long enjoyed great prestige as the first Japanese composer fully accepted in the West. His unique, peaceful voice brought the Oriental influences of Debussy and Messiaen back to their home of origin; his love of nature—water, trees, and flowers—inspired work after work of gentle, sensuous sounds and a profoundly meditative character.

Between Tides..., a 15-minute work written for Pamela Frank, Yo-Yo Ma, and Peter Serkin, is a succession of mighty *crescendo* and *decrescendo* curves, where the volume in turn increases and decreases, imitating the ebb and flow of the sea. There are several powerful dramatic eruptions (a relatively rare occurrence with this composer),

but the music moves mostly in long, expressive melodic lines and dreamy sonorities left hanging in the air. In his harmonies, Takemitsu is noticeably more conventionally tonal than he had been earlier in his career. Critic Malcolm MacDonald has called *Between Tides...* "perhaps one of [Takemitsu's] greatest works. It certainly has a lot of competition in the composer's extensive catalog, but it is definitely a major addition to the contemporary piano-trio repertoire."

Trio in C Major, Op. 71, No. 1 (Hob. XV:21) (1795)

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

Snapshot of History...

In 1795:

- The French Revolution enters a period of consolidation with the establishment of the Directory
- Poland is partitioned for the third time between Russia, Prussia, and Austria
- Goethe publishes *Wilhelm Meister's Apprenticeship*
- Kamehameha I founds the Kingdom of Hawaii
- William Blake creates his celebrated print *Nebuchadnezzar*
- Beethoven publishes his three piano trios, Op. 1

In the first printed edition, the present work and its companions were not called "trios" but rather pianoforte sonatas with violin and cello accompaniment. Although the violinist does

frequently share the limelight with the keyboard player, the cello part basically doubles the left hand of the piano, providing a harmonic foundation but doing little else. From the vantage point of 19th-century chamber music, in which all the players are equal, this may seem like a deficiency. Yet, instead of trying to apply anachronistic ideas to Haydn, we should take him on his own terms and accept this imbalance as an important characteristic of his instrumentation. In fact, this state of affairs turns out to be the source of a unique sound world in the Haydn trios—glorified piano sonatas with a kind of string “halo,” as it were.

Haydn wrote such trios throughout his long career, producing about 40 of them over the years. As with the symphonies and string quartets, his art reached its apex in the 1790s, at the time of his two extended sojourns in London. Tonight’s selection is one of the London trios, published as part of a set of three in 1795, just before Haydn left England for good. It is a particularly sunny work in three movements which begins in an unusual way, with a brief *adagio* introduction, marked, significantly, “Adagio pastorale.” Yet the mood doesn’t remain “pastoral” (that is, quiet and peaceful) for very long; a lively sonata form soon gets underway with its attendant thematic contrasts, exciting motivic transformations, and dramatic surprises. Even the second movement is not too slow but maintains a steady walking speed throughout. The last movement, finally, is a playful romp that, in a typically Haydnesque way, reserves some major surprises for the audience. An extended trill in the piano prepares a powerful dramatic outburst with an exceptional series of diminished chords (the strongest dissonance possible in classical music), and it is a while before the music may resume its initial light-hearted mood which now prevails to the end.

Piano Trio No. 3 in f minor, Op. 65 (B. 130) (1883)

Antonín Dvořák

Born September 8, 1841 in Nelahozeves, Bohemia

Died May 1, 1904 in Prague

Snapshot of History...

In 1883:

- Richard Wagner dies
- The Brooklyn Bridge opens
- The Orient Express runs from Paris to Constantinople
- Nietzsche publishes *Thus Spake Zarathustra*
- The Metropolitan Opera opens
- Gaudi begins work on the *Sagrada Família* in Barcelona

Dvořák wrote a total of six piano trios, but the first two are lost. The present work, in the “dark” key of f minor, is one of the most dramatic works written by this usually cheerful and optimistic master. The years 1883–85 marked a crisis in Dvořák’s life. His mother had recently died, and he was facing major dilemmas in his professional career. The invitation from Vienna to write an opera in German pitted his desire for advancement against his Czech national feelings. (He finally declined the offer.) His feelings at the time found expression in the f-minor trio and, soon afterwards, in *Symphony No. 7*.

The trio opens with a soft melody played by the violin and the cello in unison; the melody ends with the musical equivalent of a question mark. The hesitant question is answered by an energetic, march-like theme that gathers more and more momentum but eventually yields to a lyrical second idea first introduced by the cello. The initial “question” and the two opposing “answers” dominate the movement. At one point, the “question” is repeated with great insistence in a stormy *fortissimo*, but even after the recapitulation of both “answers,” the doubts are not dispelled: the question is repeated in the movement’s coda in its original tentative form, only to be abruptly cut off by a few energetic chords.

The second movement is a scherzo in the rhythms of a Czech folk dance with a middle section that is romantic, brooding, and agitated all at the same time. The mood lightens up a bit, yet the tonality remains predominantly minor, which gives the movement a subtle touch of wistfulness despite the playful dance rhythms. Even the middle section, which modulates to the major, borrows

many of its harmonies from the “sad” minor mode.

The slow movement, which is in third place, is—most of the time—an emotional duet between the two string instruments with an exquisitely sensitive piano accompaniment, “restoring calm but not peace” according to an earlier commentator. There are some agitated moments with abrupt, dreamy modulations; yet the ending of the movement (the only one in the trio to be unequivocally in the major mode) is quiet and delicate.

Rhythmically, the last movement was inspired by the well-known Czech dance, the *furiant*. Yet it is hardly one of Dvořák’s happy “Slavonic Dances.” It is tense and exciting movement in f minor (with no major-mode relief at the end) that keeps the listener constantly on the edge of his or her seat.

Program notes by Peter Laki.

Since its “official” debut during the Salzburg Mozart Week in January 1994, the **Altenberg Trio Vienna**—one of the few full-time piano trios in the world of chamber music—has, in over 1,000 performances, earned a reputation as one of the most daring and consistent ensembles of its kind.

The Altenberg Trio enjoys a splendid reputation among international chamber music ensembles and has been enthusiastically received in the US, Canada, and throughout Europe. Repertoire encompasses no fewer than 200 piano trios, including works which were composed for and premiered by the ensemble.

At the time it was formed, the ensemble became Trio-in-residence of Vienna’s Gesellschaft der Musikfreunde, the renowned Musikverein, where it gives an annual series of concerts in the Brahms Saal. They are also Trio-in-residence of the Vienna Conservatory, where the ensemble gives master classes and seminars.

The instrumentalists have impressive individual reputations in chamber music, taking great pride in remaining faithful to the style and tradition of the “Viennese sound” so often admired. They chose their name in honor of the revered Viennese poet Peter Altenberg, who was a contemporary and compatriot of several renowned Viennese composers and artists at the turn of the century: Arnold Schoenberg, Alban Berg, Gustav Mahler, Egon Schiele, Oskar Kokoschka, and Gustav Klimt.

The Altenberg Trio currently has 10 recordings on the Challenge label in repertoire ranging from German and French classics to American music. Their recording of trios of Ives, Copland, and Bernstein won the Edison Award in Amsterdam in 2000.

The Altenberg Trio’s last live performance cycles were particularly highly acclaimed, including 10 concerts of the series “Strolling through the Rediscovered Europe,” which explored the music of the European Union’s 10 new member states.

Amiram Ganz plays a violin by Goffredo Cappa (Saluzzo, 1686), Alexander Gebert, a cello by Nicolas Vuillaume (1800–1871).

This evening’s performance marks the Altenberg Trio Vienna’s UMS debut.



Altenberg Trio Vienna

presents

Ustad Zakir Hussain

Tabla

Pandit Shivkumar Sharma

Santoor

Program

Sunday Evening, March 22, 2009 at 7:00
Rackham Auditorium • Ann Arbor

Tonight's program will be announced by the artists from the stage and will be performed with one intermission.



50th Performance of the
130th Annual Season

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The Oriental rug used in this evening's performance is made possible by Ali A. Amiri and Persian House of Imports, Ann Arbor, Michigan.

Ustad Zakir Hussain and Pandit Shivkumar Sharma appear by arrangement with IMG Artists, New York, NY.

Large print programs are available upon request.

Any performance of North Indian classical music depends considerably on the mood and inspiration of the artists and their rapport with the audience. Therefore, the selection of *ragas* and *talas* will be chosen according to the mood of the evening and announced just prior to the performance by the artist. Moods from solemn and sad, to romantic and restless are said to be embodied like personalities in the thousands of *ragas* in classical literature.

Indian classical music is a highly developed musical language which expresses itself entirely through melodic tone rows called *raga*. Whereas in Western music a major key may be said to symbolize happiness and a minor key sadness, different *ragas* express or symbolize a whole variety of emotions as well as the various times of day and seasons of the year. In Indian music there is no harmony, so all musical meaning must rest with the interrelation of the notes in each particular *raga*. The octave is divided into the same number of semitones as the Western chromatic scale, but the intervals are not tempered. Furthermore, most musicians deviate from these intervals in certain *ragas* by sharpening or flattening specified notes micro-tonally. In North Indian music, such as will be heard in tonight's program, microtonal inflections are used as a means of emotional expression on certain predetermined notes.

The most important note in any *raga* is the tonic, around which the development of the *raga* evolves. It must be pointed out that in Indian music, once the instrument has been tuned, the tonic never changes, as opposed to Western music where the tonic may change frequently during a work by way of modulation and harmonic development. Indian music is entirely melodic, firmly rooted in its tonic, and any apparent harmony is a matter of coincidence rather than intention.

Instruments

The **santoor** was known in India as the "Shata Tantri Veena" or the 100-stringed lute. Unlike other string instruments which are usually plucked, the santoor is played by striking the strings with two curved hammers made of walnut. The santoor was first presented on the classical stage by Shivkumar Sharma in Bombay in 1955, when the maestro was only 17 years old. Used in the early decades of the 20th century to accompany a style of singing known as *Sufiana Mausiqi*, the santoor is thought

to have been spread around the world by itinerant Gypsies.

The **tabla**, the première North Indian classical percussion instrument, consists of a pair of single-headed tuned kettledrums. The left-hand drum, *banya*, is made of an alloy of copper and silver with a goatskin membrane and provides a bass note of indefinite pitch. The right-hand drum, *tabla*, has a hardwood body and the membrane is stretched by a number of thongs and eight wooden blocks which are used for tuning the drum to the keynote *Sa*. In the center of the membrane there is a small black circular area composed of a dried paste made from flour, iron, manganese filings, and other ingredients. This increases the resonance of the drum considerably. Each drum stroke has its own particular name: *Na*, *Ta*, *Dha*, *Dhin*, *Trik*, and so forth, and the rhythmic patterns are transmitted orally through these onomatopoeic names.

A true master will tell you he is only a good student. A student of Indian classical music, where the term master is codified ("Ustad" for musicians of Muslim descent, "Pandit" for Hindu), will tell you quite confidently that **Pandit Shivkumar Sharma** and **Ustad Zakir Hussain** are true masters.

Pandit Shivkumar Sharma, one of India's most popular and revered classical musicians, is India's greatest living santoor player. He has single-handedly brought about a revolution in the development and history of his instrument, both re-designing and re-defining it. If the santoor today needs no introduction, it is due to his work and genius, since he has brought this little-known Kashmiri folk instrument to the classical concert halls of India and the world.

Born in 1938 in Jammu, Kashmir, he studied vocals, tabla, and santoor with his father, the late Pandit Uma Dutt Sharma, a prominent exponent of Indian classical music. In order to achieve the subtleties of Indian classical music, Shivji, early in his career, made important modifications to his instrument: he refined the santoor to 86 strings, increased the range to cover a full three octaves, and created a new technique to masterfully sustain notes and maintain sound continuity. He has made popular and innovative recordings, including *Call of the Valley*, *Feelings*, and *Mountains*. He made the sound of the santoor indispensable to Indian film music, composing music for such films as

Silsila, Lamhe, Chandni, and Darr. He is also a dedicated teacher, imparting his knowledge in the Guru Shishya tradition to the next generation of musicians and training students from all over the world. His son and disciple Rahul Sharma has already made a name for himself as a formidable talent and performer.

Since making his first public performance in 1955, Shivji has traveled throughout the world and has garnered prestigious awards and titles, including Padma Vibhushan (2001), the Ustad Hafiz Ali Khan Award (1998), Padma Shri (1991), an Honorary Doctorate from the University of Jammu (1991), and the Sangeet Natak Akademi Award (1986).

Ustad Zakir Hussain is today appreciated both in the field of percussion and in the music world at large as an international phenomenon. A classical tabla virtuoso of the highest order, his consistently brilliant and exciting performances have not only established him as a national treasure in his own country, India, but earned him worldwide fame. His playing is marked by uncanny intuition and masterful improvisational dexterity, founded in formidable knowledge and study. The favorite accompanist for many of India's greatest classical musicians and dancers, he has not let his genius rest there.

Widely considered a chief architect of the contemporary world music movement, Zakir's contribution to world music has been unique, with many historic collaborations including Shakti (which he founded with John McLaughlin and L. Shankar in the early 1970s), the Diga Rhythm Band, Making Music, Planet Drum (with drummer Mickey Hart), Tabla Beat Science, Sangam (with saxophonist Charles Lloyd and drummer Eric Harland), and recordings and performances with artists as diverse as George Harrison, Joe Henderson, Van Morrison, Airto Moreira, Giovanni Hidalgo, Pharoah Sanders, Billy Cobham, Rennie Harris, and the Kodo drummers of Japan.

A child prodigy, Zakir was touring by the age of 12, the gifted son of his great father, tabla legend Ustad Allarakha. Zakir came to the US in 1970, embarking on an international career which includes no fewer than 150 concert dates a year. Zakir received the distinct honor of co-composing the opening music for the 1996 Summer Olympics in Atlanta. In 2002, his commissioned work for choreographer Mark Morris's *Kolam* premiered as part of Yo-Yo Ma's Silk Road Project. In 2006,

UMS Archives

Tonight's performance marks Ustad Zakir Hussain's second appearance under UMS auspices. He made his UMS debut in concert with Ali Akbar Khan in March 2000.

Tonight's performance marks Pandit Shivkumar Sharma's UMS debut.

Triple Concerto for Banjo, Bass, and Tabla, a piece co-composed by Zakir, Edgar Meyer, and Béla Fleck, was performed by the trio with the Nashville Symphony at the gala opening of the Schermerhorn Symphony Hall in Nashville.

In 1992, *Planet Drum*, an album co-created and produced by Zakir and Mickey Hart, was awarded the first Grammy Award for "Best World Music Album." In the same year, Zakir founded Moment! Records, which features original collaborations in the field of contemporary world music, as well as live concert performances by great masters of the classical music of India.

Zakir is the recipient of the 1999 National Heritage Fellowship, the US's most prestigious honor for a master in the traditional arts, presented by First Lady Hillary Rodham Clinton at the US Senate in 1999.



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The Romeros

Celin Romero, *Guitar*
Pepe Romero, *Guitar*
Lito Romero, *Guitar*
Celino Romero, *Guitar*

Thursday Evening, March 26, 2009 at 8:00
Rackham Auditorium • Ann Arbor

*Ruperto Chapí y Lorente,
Arr. Lorenzo Palomo*

La Revoltosa (excerpt)
Preludio

The Romeros

*Gaspar Sanz,
Arr. C. Romero*

Suite Española

Celino Romero

Joaquín Rodrigo

Tonadilla
Allegro ma non troppo
Minueto pomposo
Allegro vivace

Pepe and Celino Romero

Pepe Romero

Farrucas
Lito Romero

*Luigi Boccherini,
Trans. Romeros*

**Quintet No. 4 in D Major for Guitar and Strings,
G. 448** (excerpts)
Introduction
Fandango

The Romeros

INTERMISSION

Federico Moreno Torroba

Estampas

Bailando un fandango charro
Remanso
La siega
Fiesta en el pueblo
Amanecer
La boda

The Romeros

Heitor Villa-Lobos

Prelude No. 1

Prelude No. 3

Celin Romero

Isaac Albéniz,
Trans. Pepe Romero

Suite Española, Op. 47 (excerpt)

Granada

Celin and Pepe Romero

Francisco Tárrega

Gran jota

Pepe Romero

Pepe Romero

Fiesta en Cádiz (Homenage a Sabicas)

Gerónimo Giménez,
Arr. Romeros

La Boda de Luís Alonso

The Romeros

51st Performance of the
130th Annual Season

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Tonight's performance is co-sponsored by Michigan Critical Care Consultants, Inc. (MC3) and Edward Surovell Realtors.

Media partnership provided by *Metro Times*.

Special thanks to Matthew Ardizzone for his participation in this residency.

The Romeros appear by arrangement with Columbia Artists Management LLC.

Large print programs are available upon request.

La Revoltosa (excerpt)

Ruperto Chapí y Lorente

*Born March 27, 1851 in Villena, near Alicante, Spain
Died March 25, 1909 in Madrid*

Ruperto Chapí is most well known for his *zarzuelas*. The *zarzuela* originated in 1657 and was named for the hunting lodge of King Philip IV of Spain. The *zarzuela* is a light opera that runs the gamut from comic theater to high classical opera. The genre became so popular in Spain that even foreign composers like Boccherini from Italy were commissioned to write them.

La Revoltosa was premièred in Madrid at the Teatro Apolo in November 1897. Not only has it been the inspiration for numerous films, but it has formed the template of a whole genre of imitations. The "Preludio" is a lively orchestral overture that is based on the main themes of the *zarzuela*.

Suite Española

Gaspar Sanz

*Born c. 1640 in Calanda, Spain
Died c. 1710*

Trained early in life as a priest, Gaspar Sanz received his principal musical training in Italy. During the second half of the 17th century, the first great renaissance period for the guitar, Gaspar Sanz became the outstanding virtuoso of the late-Spanish school of guitarists. This suite is in nine movements, each based on dance forms. The final movement, "Canarios," is among the most famous in the guitar literature, and was adapted by the renowned 20th-century composer Joaquín Rodrigo as the theme for the final movement of his famous guitar concerto *Fantasia para un gentilhombre*.

Unlike today's modern guitar, the instrument that Sanz wrote for was smaller and had five sets of double strings.

Tonadilla

Joaquín Rodrigo

*Born November 22, 1901 in Sagunto, Valencia, Spain
Died July 6, 1999 in Madrid*

Joaquín Rodrigo was born on November 22, 1901 in the Spanish province of Valencia. Blinded at the age of three, he had from an early age

devoted himself completely to music. In 1926, after early artistic successes in his homeland, he traveled to Paris where he studied composition with Paul Dukas for five years. There he made the acquaintance of Manuel de Falla, whose friendship greatly influenced Rodrigo's later career. Best known for his *Concierto de Aranjuez* for guitar and orchestra, Rodrigo has composed numerous compositions for the guitar that have become staples in the instrument's repertoire.

The *Tonadilla* was written in 1959 for Ida Presti and Alexandre Lagoya. In this highly virtuosic piece, Rodrigo alludes to the short comic operas which were played as intermezzos between the acts of theater performances in 18th-century Spain.

Program note by Claudia Tornsäufer.

Farrucas

Pepe Romero

Born March 8, 1944 in Málaga, Spain

"Farrucas" is a male dance in the category of lighter flamenco, as opposed to the serious *cante jondo*. The dance uses a slower rhythm that asserts masculinity and dignity, which explodes with inner power and pride, expelling inner freedom with its melodies. This "farrucas" is my tribute to the great guitarists Sabicas and Carmen Amaya who could take a "farruca" and transform it into a beautiful female dance while keeping the power and strength of the dance form.

—Pepe Romero

Quintet No. 4 in D Major for Guitar and Strings, G. 448 (excerpts)

Luigi Boccherini

*Born February 19, 1743 in Lucca, Italy
Died May 28, 1805 in Madrid, Spain*

Of all the Italian composers who devoted themselves to instrumental music, Boccherini was one of the greatest.

It was in Madrid in the 1770s that Boccherini began composing his famous string quintets, among the first of their genre. Shortly thereafter, he started writing piano quintets—a medium

which he introduced and pioneered; these were the first works to integrate the texture of the string quartet with an idiomatic piano part. From these innovative piano quintets, Boccherini derived most of his guitar quintets.

After a slow introduction marked *Grave assai*, the lengthy last movement takes the form of a *fandango*, a Castillian and Andalusian courtship dance in triple-meter and moderately fast in tempo, exhibiting the voluptuousness of its gypsy origins. In testament to Boccherini's originality, the last movement includes optional parts for castanets and sistrum, an Arabic tambourine-like instrument. The *Quintet* presents a charming picture of 18th-century Madrid, masterfully melding grace and impishness with a festive popular mood.

Estampas

Federico Moreno Torroba

Born March 3, 1891 in Madrid, Spain

Died September 12, 1982 in Madrid

Federico Moreno Torroba began to compose for the guitar after Segovia put out a call to all composers for guitar compositions. His guitar compositions are now his most popular works.

Written while director of the Academia de Bellas Artes de San Fernando, *Estampas* was one of his later works. Its six movements comprise an album of little portraits or scenes of Spanish life. "Bailando un fandango charro" refers to the festive country dance, the *fandango*. "Remanso" illustrates a peaceful waterside place. "La siega" is a harvest song that quotes traditional folk melodies, as does "Fiesta en el pueblo" (festival in the village). "Amanecer" is an evocative daybreak portrait. "La boda" is a musical wedding celebration ending this fascinating excursion through situations in everyday Spanish life.

Prelude No. 1

Prelude No. 3

Heitor Villa-Lobos

Born March 5, 1887 in Rio de Janeiro, Brazil

Died November 17, 1959 in Rio de Janeiro

Heitor Villa-Lobos has almost certainly had more of an impact than any other composer has on 20th-century guitar music. As a cellist and guitarist who played popular music, Villa-Lobos spent his lifetime

collecting popular tunes of Brazil. The characteristic rhythms and melodic shapes of Brazilian music permeate his compositions. The five-set *Preludes* were composed at the height of his creative life in 1940. They each depict the nostalgic folk feeling that Brazilians call *saudosismo*.

Suite Española, Op. 47 (excerpt)

Isaac Albéniz

Born May 29, 1860 in Camprodon, Spain

Died May 18, 1909 in Cambo-les-Bains, France

As a composer primarily of piano music, Albéniz is known for his nationalistic style and the creation of an indigenous school of piano in Spain. His early works are varied, showing not only the virtuosic influence of Liszt, but the French impressionistic influence of Debussy, Fauré, and d'Indy. Although his two books of the *Suite Iberia* were his greatest successes, his early nationalistic compositions that comprised his *Suite Española*, Op. 47 are wonderful examples of the native Spanish style that made him so famous. This piece is originally written for solo piano, but is transcribed for guitar by Pepe Romero.

Each movement of the *Suite Española* represents a city or province of Spain. "Granada," the first movement, is in the form of a serenade. Its lazy melody, in the lower register, recalls the sound of the *bandola*, a small lute-like instrument, and carries with it the humidity and perfumes of the city of Grenada.

Gran jota

Francisco Tárrega

Born November 21, 1852 in Villarreal,

Castellón, Spain

Died December 15, 1909 in Barcelona

Fiesta en Cádiz (Homenage a Sabicas)

Pepe Romero

This composition was inspired by the friendship and mutual admiration shared by the Romero family and the great flamenco guitarist, Agustín Castellón "Sabicas." It is based on the characteristic rhythm of *alegrías* from Cádiz, where it is performed at fiestas by a singer, dancer, and guitarist. It requires the very best from the guitarist as he accompanies

the spontaneous quick-changing movements of the dancer using a great variety of melodies in which he can display his virtuosity.

La Boda de Luís Alonso

Gerónimo Giménez

Born October 10, 1854 in Seville, Spain

Died February 19, 1923 in Madrid

Gerónimo Giménez's musical talent was recognized and developed at an early age. His first lessons were with his father, and he began playing in the first violin section of the Teatro Principal by age 12.

Today, Giménez's fame as a composer rests primarily on his masterpiece, *La Tempranica*, the one-act musical farce *El Baile de Luis Alonso*, and what has been called the most famous *zarzuela* of all time, *La Boda de Luis Alonso*.

The "Royal Family of Guitar" and a veritable institution in the world of classical music, **The Romeros** celebrate their 50th anniversary this season. Celedonio Romero, founder and creator of the Romeros guitar dynasty, was a renowned soloist in Spain who began teaching his sons as they approached the age of two or three. Although Celedonio passed away in 1996, his descendants—Celin, Pepe, Lito, and Celino Romero—continue to perform in his honor. This unparalleled family ensemble has become the international emissary for guitar chamber music, their name synonymous with style, elegance, and technique.

In 1957, the family immigrated to the US, where the Romeros' guitar quartet stepped onto the stage, becoming the first of its kind. Since then, the Romeros have performed with virtually every major symphony orchestra in the US, including those of Boston, Cleveland, Chicago, Philadelphia, Los Angeles, San Francisco, Pittsburgh, and Detroit. The family has twice been invited to the White House; in 1983 they appeared at the Vatican in a special concert for His Holiness Pope John Paul II; and in 1986 they performed for His Royal Highness Prince Charles, Prince of Wales. Regular festival appearances include the Hollywood Bowl, Blossom, Wolf Trap, Saratoga, Flagstaff, and Garden State. For over 40 years, three generations of Romeros have inspired composers to enrich the repertoire

UMS Archives

Tonight's performance marks The Romeros' fourth appearance under UMS auspices. The Romeros made their UMS debut in 1974 and were last presented by UMS in January 2000.

of guitar quartet with orchestra, which includes works by such distinguished composers as Joaquín Rodrigo, Federico Moreno Torroba, Morton Gould, Francisco de Madina, and Lorenzo Palomo.

The Romeros have been the subject of many television programs, including PBS's documentary *The Romeros: Guardians of the Holy Grail of Classical Guitar*.

In addition to a rigorous performance schedule, the family continues to function as a cultural icon. In 2000, His Royal Majesty Juan Carlos I knighted Pepe and Celin Romero into the Order of Isabel la Católica, Spain's highest honor.



The Romeros

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Colin Brooks, *Drums*
Sonia de los Santos, *Guitar and Vocals*
John Foti, *Accordion*
Saskia Sunshine Lane, *Bass*
Elena Moon Park, *Violin*

Program

Sunday Afternoon, March 29, 2009 at 1:00
Sunday Afternoon, March 29, 2009 at 4:00
Rackham Auditorium • Ann Arbor

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



Photo: Gail Nierzo

52nd and 53rd
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Dan Zanes & Friends appear by arrangement with Pomegranate Arts.

Large print programs are available upon request.

Hello Friends and Neighbors,

It's with great pleasure and anticipation that we've tuned up our instruments and warmed up our voices in your city today. Thank you for coming out to join us in the festivities! Since our gathering is a musical one I have some musings on the subject...

When my daughter was born I spent quite a while trying to decide what song she would first hear when she came home from the hospital. The first song in her life! What record would I play for her? I had been playing guitar and singing since I was eight years old and yet it never occurred to me that I could sing her that first song myself. Although we ended up listening to some great recorded music that day (The Melodians, a Jamaican rocksteady vocal trio, just fantastic) lately I've been considering the place where the recordings end and the soulful homemade singing and playing can begin.

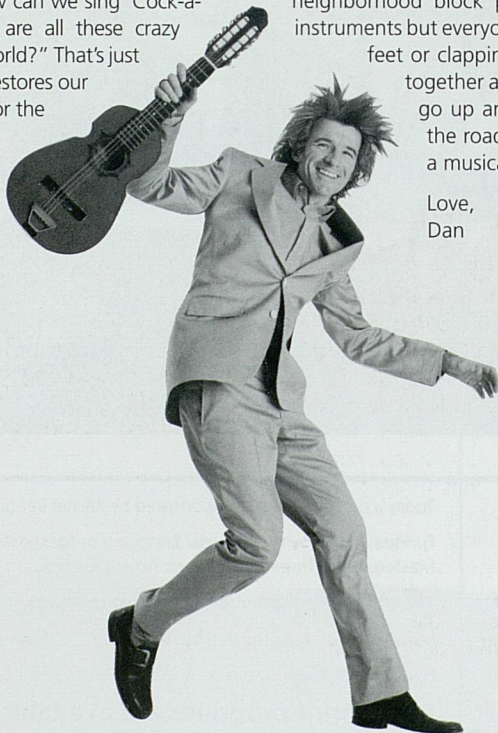
Yes, these days I have a vision of a new and improved America! A singing, dancing, freewheeling, shaking, inclusive America. Someone once asked me "Dan, how can we sing 'Cock-a-doodle-doo' when there are all these crazy things happening in the world?" That's just it! That's why we sing! It restores our spirits and gives us hope for the future, it gives us a sense of life's best possibilities. When we make music together we share our

stories. We welcome each other into our lives. We give our children new ideas for social living and in return they show us how to dance like bears, or birds, or ice cream cones. And we have fun... unbelievable fun.

I love being in the world of families because these are the people (from lack of sleep perhaps) who seem most likely to step into the unknown, and spontaneous casual music-making is, for most people, the unknown. I can't say that it won't feel a little awkward the first time someone suggests to dinner guests that they all sing "Rock Island" or "El Canario" before the meal but I can guarantee that it will be memorable and probably exciting. The first time family and friends sing together in any capacity new traditions are made, bonds are created, spirits are lifted, and the world suddenly becomes a more musical and peaceful place.

Thank you for joining us today. It may look at first like a show or a performance with a band and an audience but in truth we're all in it together. Think of it as a house party, family reunion, or neighborhood block party. Some of us have instruments but everyone has a voice or dancing feet or clapping hands. This is our day together and when the house lights go up and we all head on down the road, let's be sure to make it a musical one!

Love,
Dan



Dan Zanes is the 21st-century version of the guy who in the old days used to conduct the town band from the gazebo, though in lieu of a gazebo he and his scruffy band are playing places like Carnegie Hall and The Melbourne International Arts Festival. He is a ringmaster, introducing new songs and reconnecting people to songs that have always been there. Lately, Dan has been having a rocking time with new musical friends from the Latino world in and around New York City. The result: Dan Zanes & Friends' *¡Nueva York!*, a collection of songs from Puerto Rico, Mexico, Colombia, the Dominican Republic, and other parts of the Spanish-speaking Americas, released in June 2008. Dan Zanes's first family-oriented CD was *Rocket Ship Beach* (2000), an immediate hit with families around America. This was followed by several more home-recorded family discs, including the Grammy-nominated *House Party* (2003) and the Grammy Award-winning *Catch That Train* (2006), which was co-released by Starbucks. His *Festival Five Folk* CDs include *Sea Music*, a collection of maritime songs that was featured in *Rolling Stone's* 2003 "Hot Issue," and *Parades and Panoramas: 25 Songs Collected by Carl Sandburg for The American Songbag*, a collection of songs gathered by the poet in 1927 and dragged kicking and screaming into the 21st century by Dan Zanes.

Keeping things all in the family, Dan also spent some time in 2007 with bandmate Father Goose (aka Wayne Rhoden) and longtime recording ally Rob Friedman co-producing *It's a Bam Bam Diddy!*—a musical memoir of sorts, sounding very much like the most incredible block party stretching from Jamaica to Brooklyn and spilling out into neighborhoods around the globe. Dan has recorded in his basement and living room studios with a long list of people, including Lila Downs, Aimee Mann, Dahphne Rubin-Vega, Lou Reed, Dar Williams, Deborah Harry, Angelique Kidjo, Bob Weir, Philip Glass, the Kronos Quartet, and the Blind Boys of Alabama. Dan is the author of two books with artist Donald Saaf, *Jump Up!* and *Hello Hello* (Little, Brown and Company), and he can be seen in the Dan Zanes & Friends concert video and DVD entitled *All Around the Kitchen!*. Dan Zanes is currently in pre-production for a pilot with Playhouse Disney.

UMS Archives

This afternoon's performances mark the fourth and fifth UMS appearances by Dan Zanes & Friends. Dan and the group made their UMS debut in March 2005 and last appeared in November 2006 at Rackham Auditorium.

Dan Zanes & Friends

Pomegranate Arts, *Worldwide Tour Representation*

Linda Brumbach, *Director*

Alisa E. Regas, *Associate Director*

Kaleb Kilkenny, *Business Manager*

Jim Woodard, *Senior Tour Manager*

Amanda Shank, *Project Manager*

Ben McGuire, *Tour Manager*

Carla Sacks and Brian Shirkovitz; Sacks & Co., NYC, *Press Agents*

Peter Wright/Virtual Label LLC, *Business Management*

Donna Walker-Kuhne, *Audience Development Consultant*

Kayma Englund, *Office Manager*

Management and Record Label

Festival Five Records

Irene Cabrera, *Managing Director*

Robert Krevolin, *Project Manager*

Astrid Lewis-Reedy, *Creative Director*

Recordings by Dan Zanes & Friends are produced by Festival Five Records. For more information on Dan Zanes & Friends including upcoming tour dates, and to purchase CDs, the *All Around the Kitchen* DVD, and t-shirts, please visit the website www.danzanes.com.

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 Thomas Meglioranza, 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

May

- 8 *Fri* – *Breakin' Curfew*



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Apr. 23 - May 24 **Fences**

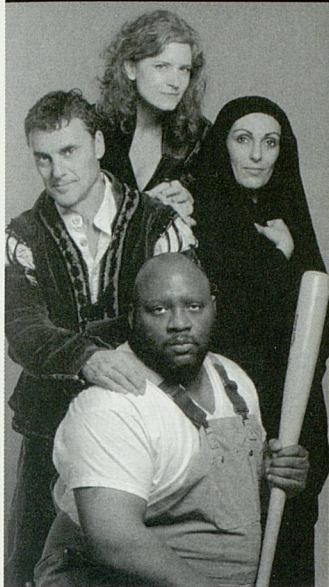
Pulitzer Prize and Tony Award winning American classic about a 1950s African-American family and the complicated relationships that hold them together—and tear them apart.

Jun. 11 - Jul. 12 **A Picasso**

Pablo Picasso goes head to head with a beautiful member of the the German Gestapo.

Jul. 23 - Aug. 30 **The Blonde, The Brunette and the Vengeful Redhead**

A one-woman play about a very desperate housewife.



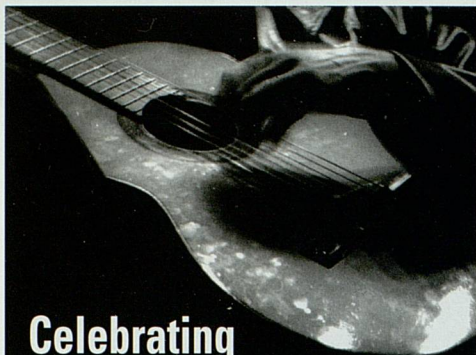
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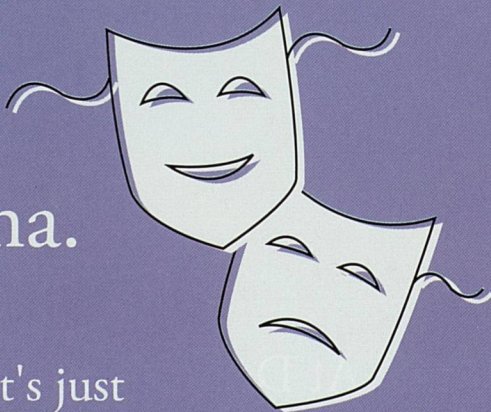
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UMS/Experience

• 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.

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

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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.

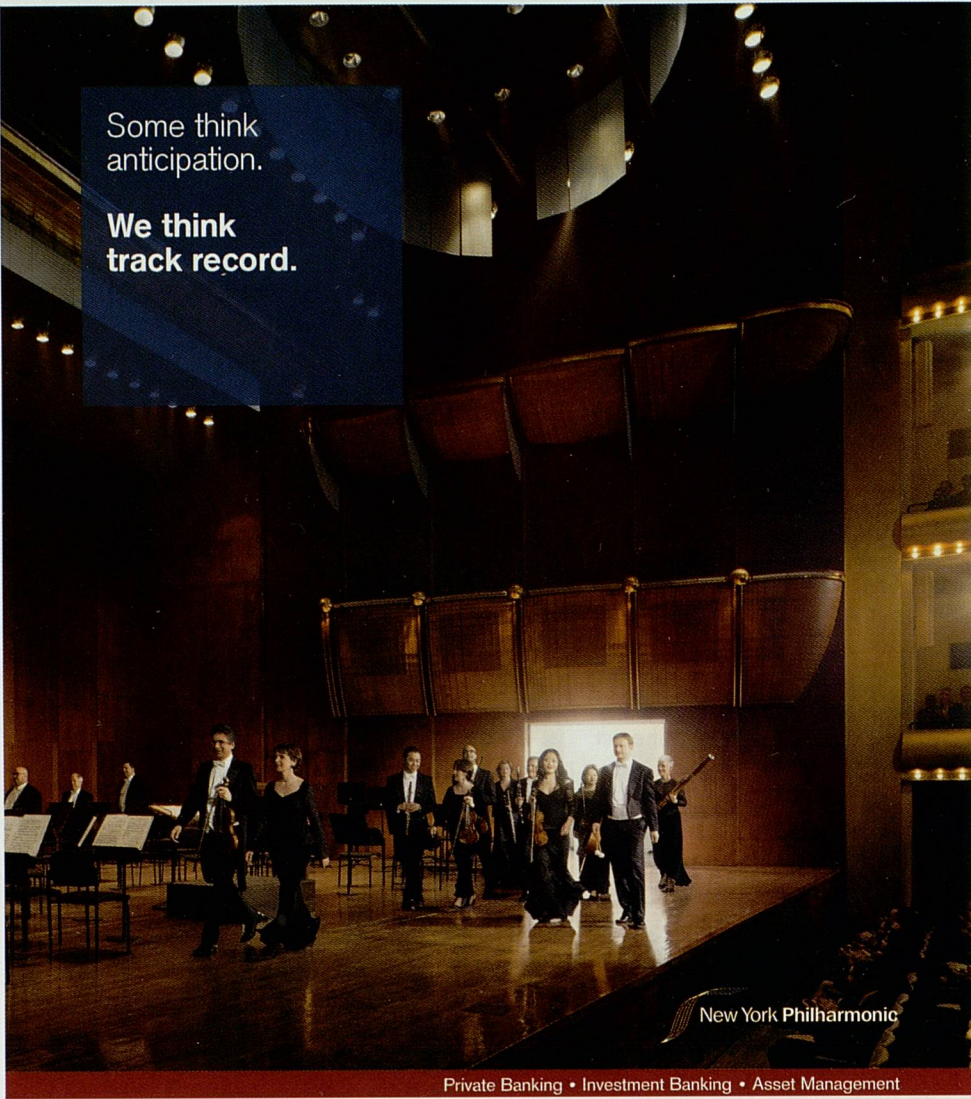
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K-12 Arts Curriculum Materials

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

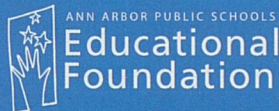
This group of regional educators, school administrators, and K-12 arts education advocates advises and assists UMS in determining K-12 programming, policy, and professional development. If you would like to participate, please contact umsyouth@umich.edu.

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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UMS Teen

Teen Tickets

Teens can attend UMS performances at significant discounts. Tickets are available to teens for \$10 the day of the performance (or on the Friday before weekend events) at the Michigan League Ticket Office and \$15 beginning 90 minutes before the performance at the venue. One ticket per student ID, subject to availability.

Breakin' Curfew

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this yearly performance highlighting the area's best teen performers. 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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Sunday, May 31, 2009
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Sunday, January 11, 6 pm

Guarneri String Quartet

Speaker: **Christopher Kendall**

Saturday, February 7, 5:30 pm

Lawrence Brownlee / Martin Katz

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

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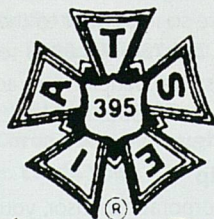
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• UMS VOLUNTEERS

UMS Advisory Committee

The UMS Advisory Committee is an organization of 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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The exciting presentations described in this program book are made possible by the generous support of UMS donors—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 47% of the costs associated with presenting our season of vibrant performances and educational programs. UMS donors—through their generous annual contributions—help make up the difference. In return, they receive a wide variety of benefits, including the opportunity to purchase tickets prior to public sale.

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

Contact us for details on the specific benefits of each level

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 Yolles-Samrah Wealth
 Management, LLC
 Yotsuba Japanese
 Restaurant & Bar
 Tom Zimmerman
 Zingerman's Bakehouse
 Zingerman's Delicatessen

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 Association of Performing Arts Presenters
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