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MUSICAL SOCIETY

ums

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university musical society

Winter 09

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

• FROM THE U-M PRESIDENT

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

When I consider which UMS events best exemplify the melding of artistic performance and education, I point to the three-week residencies of the Royal Shakespeare Company (RSC) that we have enjoyed in 2001, 2003, and 2006, two of which were US exclusive presentations attracting audiences from 39 states and five countries.



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

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

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

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

Sincerely,

Mary Sue Coleman
President, University of Michigan

• FROM THE UMS PRESIDENT

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

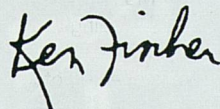
At UMS, we try to make sure that our events offer a chance to learn something new, to look at the world through a different lens, or even to change lives. You'll find much to choose from as solo artists and ensembles from all over the world visit our community and engage with our audiences in many ways. Artists can lift the spirit, challenge perceptions, provide comfort, and deepen understanding. So whether it's the **Guarneri Quartet's Farewell Tour** concert; the **New York Philharmonic's** residency; **Simon Shaheen's Aswat** production; **Yo-Yo Ma's** two Silk Road events; **Chick Corea and John McLaughlin's** reunion; or our **2009 Ford Honors Program** celebrating the **Royal Shakespeare Company**, its Artistic Director **Michael Boyd**, and U-M Professor **Ralph Williams**, we hope you'll find meaning and value as we connect you with our artists for uncommon and engaging experiences.

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

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

And thanks again for coming to this event.

Very best wishes,



Kenneth C. Fischer
UMS President



HONIGMAN

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

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• FROM UMS CHAIRMAN, CARL HERSTEIN

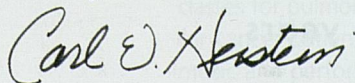
In these times of economic uncertainty and unease about the future, the power of the arts reminds us of enduring values. In its 130 years, UMS and its numerous generations of patrons and audiences have seen many times of anxiety and turmoil, each of which was unprecedented in its day. Throughout that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



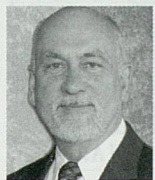
James G. Vella

*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."

THE
ANN ARBOR NEWS



Hoda Succar

President, American Syrian Arab Cultural Association

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



Timothy G. Marshall

President and CEO, Bank of Ann Arbor

"A commitment to the community can be expressed in many ways, each different and all appropriate. Bank of Ann Arbor is pleased to continue its long term support of the University Musical Society by our sponsorship of the 08/09 season."



Habte Dadi

Manager, Blue Nile Restaurant

"At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



George Jones

President and CEO, Borders Group, Inc.

"Borders embraces its role as a vital, contributing member of the community that reaches out to connect with people. We know that what our customers read, listen to, and watch is an integral part of who they are and who they aspire to be. Borders shares our community's passion for the arts and we are proud to continue our support of the University Musical Society."

BORDERS.



Claes Fornell

Chairman, CFI Group, Inc.

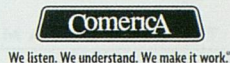
"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it, and CFI is proud to lend its support."



Bruce Duncan

Ann Arbor Regional Bank President, Comerica Bank

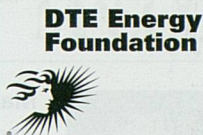
"Comerica is proud to support the University Musical Society and to sponsor the presentation of the world-renowned Tokyo String Quartet. UMS continues to enrich the local community by bringing the finest performing arts to Ann Arbor, and we're pleased to continue to support this long-standing tradition."



Fred Shell

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

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



Edward Surovell

President, Edward Surovell Realtors

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

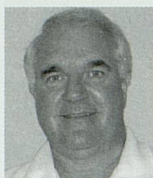


Leo Legatski

President, Elastizell Corporation of America

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





Kingsley P. Wootton

Plant Manager, GM Powertrain Ypsilanti Site

"Congratulations on your 130th season! Our community is, indeed, fortunate to have an internationally renowned musical society. The extraordinary array of artists; the variety, breadth, and depth of each season's program; and the education and community component are exceptional and are key ingredients in the quality of life for our community, region, and state. It is an honor to contribute to UMS!"



Carl W. Herstein

Partner, Honigman Miller Schwartz and Cohn LLP

"Honigman is proud to support non-profit organizations in the communities where our partners and employees live and work. We are thrilled to support the University Musical Society and commend UMS for its extraordinary programming, commissioning of new work, and educational outreach programs."

HONIGMAN



Mark A. Davis

President and CEO, Howard & Howard

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

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Mohamad Issa

Director, Issa Foundation

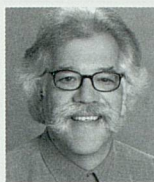
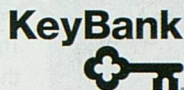
"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diversity into the music and talent of its performers."

Issa
Foundation


Bill Koehler

District President, KeyBank

"KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend the University Musical Society for its contribution to the community. Thank you, UMS. Keep up the great work!"


Dennis Serras

Owner, Mainstreet Ventures, Inc.

"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community."


Sharon J. Rothwell

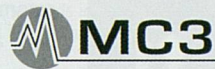
*Vice President, Corporate Affairs and Chair,
Masco Corporation Foundation*

"Masco recognizes and appreciates the value the performing arts bring to the region and to our young people. We applaud the efforts of the University Musical Society for its diverse learning opportunities and the impact its programs have on our communities and the cultural leaders of tomorrow."


Scott Merz

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

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


Erik H. Serr

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

"Miller Canfield proudly supports the University Musical Society for bringing internationally-recognized artists from a broad spectrum of the performing arts to our community, and applauds UMS for offering another year of music, dance, and theater to inspire and enrich our lives."



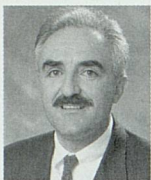


Michael B. Staebler

Senior Partner, Pepper Hamilton LLP

"The University Musical Society is an essential part of the great quality of life in southeastern Michigan. We at Pepper Hamilton support UMS with enthusiasm."

Pepper Hamilton LLP
Attorneys at Law



Joe Sesi

President, Sesi Lincoln Mercury Volvo Mazda

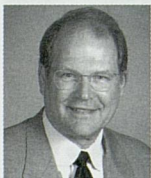
"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."



Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

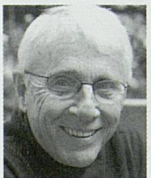
"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."



Robert R. Tisch

President, Tisch Investment Advisory

"Thank you, Ann Arbor, for being a wonderful community in which to live, raise a family, and build a successful business."



Tom Thompson

Owner, Tom Thompson Flowers

"Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship."





Shigeki Terashi

President, Toyota Technical Center

"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming."

TOYOTA



Jeff Trapp

President, University of Michigan Credit Union

"Thank you to the University Musical Society for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts."

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The Mosaic Foundation, Washington DC
National Dance Project of the New England
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Vinal Desai	Stephanie Overton
Rebecca Dragonetti	Andrew Smith
Kelsy Durkin	Cahill Smith
Daniel Erben	Trevor Sponseller
Carrie Fisk	Catherine Tippman
Natalie Freilich	Julie Wallace
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Jennifer Howard	
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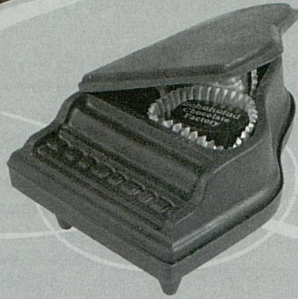
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UMS/Info

• 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

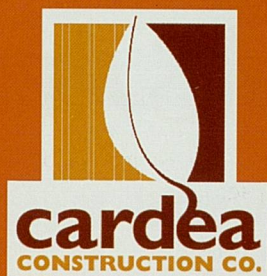
Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

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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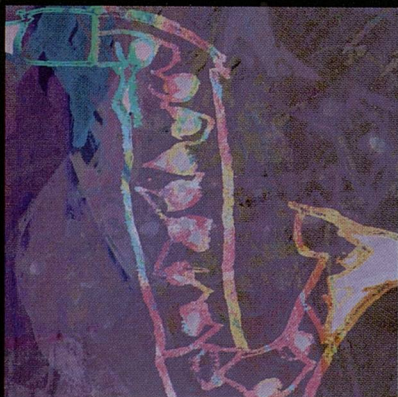


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Latecomers

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

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

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

• UMS TICKETS

Group Tickets

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

- Reserving tickets before tickets go on sale to the general public
- Discounts of 15-25% for most performances
- Accessibility accommodations
- No-risk reservations that are fully refundable up to 14 days before the performance
- 1-3 complimentary tickets for the group organizer (depending on size of group). Complimentary tickets are not offered for performances without a group discount.

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

Classical Kids Club

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

NETWORK Tickets

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

Student Tickets

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

Gift Certificates

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

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

Returns

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

Ticket Exchanges

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

Info

may be applied to another performance or will be held as UMS Credit until the end of the season. You may also fax a copy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged. UMS Credit for this season must be redeemed by April 26, 2009.

HOW DO I BUY TICKETS?

In Person:

League Ticket Office
911 North University Ave.

Hours:

Mon–Fri: 9am–5pm
Sat: 10am–1pm

By Phone:

734.764.2538

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

By Internet:

www.ums.org

By Fax:

734.647.1171

By Mail:

**UMS Ticket Office
Burton Memorial Tower
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On-site ticket offices at performance venues open 90 minutes before each performance.

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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

The screenshot shows the UMS website interface. At the top, there are navigation links: UMS EVENTS, CONTACT UMS, SEARCH UMS, and CALENDAR OF EVENTS. Below this is a secondary navigation bar with links for PERFORMANCES, TICKETS, STUDENTS, EDUCATION & COMMUNITY, MAKE A GIFT, and ABOUT UMS. The main content area features a large photo of a performer in a yellow dress, a photo of a band performing, and a photo of a man playing a trumpet. A caption below the photos reads "Sik Road Ensemble with Yo-Yo Ma". To the right, there is a "BUY TICKETS NOW!" button. Below the photos is a "Quick Links" section with links for Subscribe Now, Refresh & Renewal, Phase II Kick, UMS Chapel Union, Donate Now, Children & Parking, Summer Single, Volunteer, and Seating Maps. At the bottom right, there is a "UMS Performance Calendar" for August 2008, showing dates from 1 to 31.

www.ums.org

For Tickets
Event Calendars
Artist Information
Venue Maps
Review Postings
Volunteer Opportunities
Educational Events and
Really Snappy Photos

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

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

The Power Center seats approximately 1,400 people.

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

Rackham Auditorium

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

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

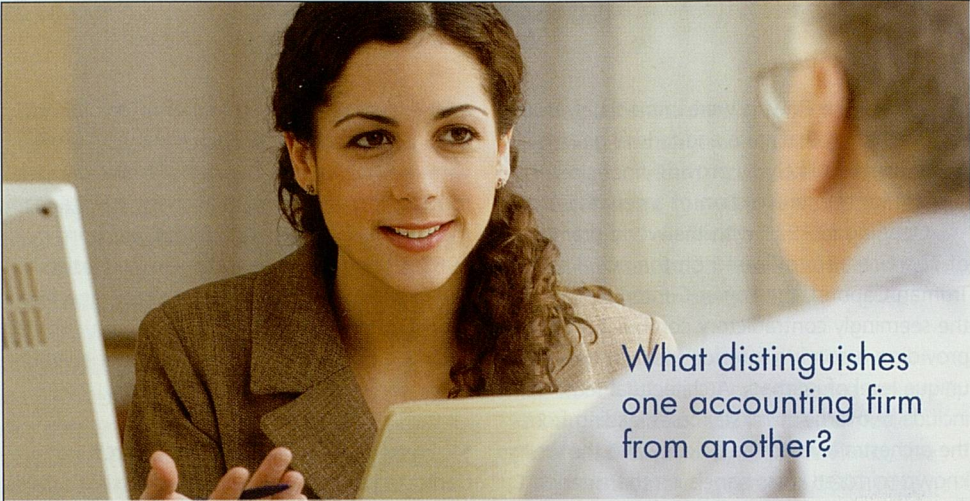
as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty,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

St. Francis of Assisi Catholic Church

Dedicated in 1969, St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 1,000 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music, and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *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, April 1 through Saturday, April 11, 2009

John Williams	5
Wednesday, April 1, 8:00 pm Rackham Auditorium	
Saint Louis Symphony Orchestra	7
Thursday, April 2, 8:00 pm Hill Auditorium	
Chick Corea and John McLaughlin Five Peace Band	17
Saturday, April 4, 8:00 pm Hill Auditorium	
Andr�s Schiff	21
Beethoven Sonata Project Concert VII Thursday, April 9, 8:00 pm Hill Auditorium	
Andr�s Schiff	23
Beethoven Sonata Project Concert VIII Saturday, April 11, 8:00 pm Hill Auditorium	

THE 130TH UMS SEASON

Fall 2008

September

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

October

- 4 *Sat* – The Art of the Oud featuring Omar Bashir, Rahim AlHaj, and Farida and the Iraqi Maqam Ensemble
12 *Sun* – Sphinx Orchestra
12 *Sun* – Tokyo String Quartet with Sabine Meyer, clarinet
15 *Wed* – Compagnie Heddy Maalem: *The Rite of Spring*
17 *Fri* – Soweto Gospel Choir
18 *Sat* – Milton Nascimento and the Jobim Trio
19 *Sun* – Camerata Salzburg with Anne-Sophie Mutter, violin
24 *Fri* – Andrés Schiff: Beethoven Concert 5
26 *Sun* – Andrés 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* – Saint Louis Symphony Orchestra with Anssi Karttunen, cello
4 *Sat* – Chick Corea and John McLaughlin: Five Peace Band
9 *Thu* – Andrés Schiff: Beethoven Concert 7
11 *Sat* – Andrés 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*

UMS Educational Events *through April 11, 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.

John Williams

PREP: Classical Guitar

Wednesday, April 1, 7:00 pm
202 South Thayer Building, Room 2022
915 E. Washington (the corner of Thayer
and Washington)

Classical guitar performer and teacher Matthew Ardizzone conducts a lecture/demonstration focusing on John Williams, his sound, and legacy in the world of classic guitar. Mr. Ardizzone has performed and taught master classes at schools 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.

Chick Corea and John McLaughlin: Five Peace Band

Vinyl/CD Exchange


Saturday, April 4, 6:45–8:00 pm
Hill Auditorium Lower Lobby, 825 N. University Ave.

Looking for fresh, new music? Come meet and mingle with other jazz lovers while discovering new artists and albums. Bring your favorite jazz vinyl and CDs to share and exchange while picking up a few new titles of your own. You must have a ticket to the performance to attend.

Virtual Photo Exhibit

Then and Now: Community and Cultural Change from the Fusion Era to Today *Online*

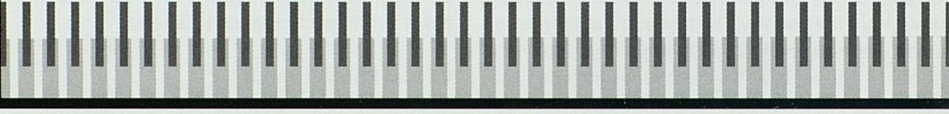
The University Musical Society and the Ann Arbor District Library invite you to participate in "Then and Now: Community and Cultural Change from the Fusion Era to Today," in celebration of Ann Arbor's community heritage from 1968–1975 and the return of Chick Corea and John McLaughlin to UMS on April 4. Both of these musicians have continually re-invented themselves over the years while maintaining an exceptional level of artistry and commitment to their music. Help us to show Ann Arbor's parallel evolution in its cultural, musical, and community landscape. Do you have a photograph from that era or the present day that you'd like to share? We'd love to include it online. Visit www.aadl.org for more details.



University Musical Society thanks

Frank Legacki and Alicia Torres

for their support of tonight's performance.



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and
**Frank Legacki and
 Alicia Torres**
 present

John Williams

Guitar

Program

*Antonio Vivaldi / J.S. Bach,
 Arr. John Williams*

*Domenico Scarlatti,
 Arr. Williams*

*Enrique Granados,
 Arr. Williams*

Isaac Albéniz, Arr. Williams

Williams

Agustin Barrios Mangoré

Peter Sculthorpe

John T. Williams, Arr. Williams

Ennio Morricone, Arr. Williams

Stanley Myers, Arr. Williams

Williams

Traditional, Arr. Williams

54th Performance of the
 130th Annual Season

46th Annual
 Chamber Arts Series

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

Wednesday Evening, April 1, 2009 at 8:00
 Rackham Auditorium • Ann Arbor

Concerto in D Major, Op. 3, No. 9

Allegro
 Larghetto
 Allegro

Two Sonatas

Valses poeticos, H. 147

12 Piezas caracteristicas, Op. 92, No. 12 (excerpt) Torre Bermeja (Serenata)

Notes in the Margin

INTERMISSION

La Catedral

Lento (Preludio saudade)
 Andante religioso
 Allegro solemne

Djilile

Theme from *Schindler's List*

Theme from *Cinema Paradiso*

Cavatina from *The Deer Hunter*

Prelude to a Song

Open End

Song without Words

Hello Francis

Carolan's Concerto and Irish Tunes

Tonight's performance is sponsored by Frank Legacki and Alicia Torres.

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

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

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

John Williams appears by arrangement with Arts Management Group, Inc., New York, NY.

Large print programs are available upon request.

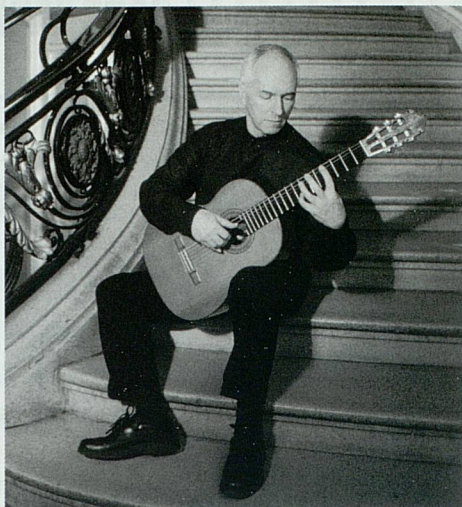
Born in Melbourne, Australia, **John Williams** can be regarded as a foremost ambassador of the guitar. He was taught by his father and later attended summer courses with Segovia at the Academia Musicale Chigiana in Siena, Italy and the Royal College of Music in London. By the early 1960s he had performed in London, Paris, Madrid, Japan, Russia, and the US; he has since toured the world playing both solo and with orchestra, and regularly on radio and television.

Amongst his collaborations with other musicians, those with Julian Bream, Itzhak Perlman, André Previn, Cleo Laine, and John Dankworth are particularly important. His other musical activities have included the groups SKY, John Williams and Friends, Attacca, collaborations with The National Youth Jazz Orchestra with Paul Hart, Paco Peña, the Chilean group Inti-Illimani, Richard Harvey, and jazz guitarist John Etheridge, with whom he teamed up for a highly successful duo tour in the UK and US in 06/07. The duo's program "Places Between" was also recorded by Sony BMG and released in 2006.

Mr. Williams maintains a wide-ranging interest in contemporary music. Examples include his recording of music by the Japanese composer Toru Takemitsu with the London Sinfonietta, *From Australia* featuring the music of Peter Sculthorpe and Nigel Westlake, and *The Black Decameron* with music by the Cuban composer Leo Brouwer which includes Brouwer's *Concerto No. 4*.

In 2001 Sony Classical released his CD entitled *The Magic Box* in which his group John Williams and Friends presented adaptations of African music. Sony also recently released a solo CD entitled *El Diablo Suelto*, a collection of Venezuelan music.

Mr. Williams plays often for films, which have included *The Deerhunter* (Cavatina) and *A Fish Called Wanda*. Mr. Williams also plays tennis (badly), badminton (average), chess (quite well), table tennis (better), and likes talking (about anything). He lives in London.



John Williams

Photo: Janusz Kawa

UMS Archives

This evening's performance marks John Williams' sixth appearance under UMS auspices. Mr. Williams made his UMS debut at Hill Auditorium in October 1978 with guitarist Julian Bream. He most recently appeared in April 2007 at Rackham Auditorium with guitarist John Etheridge.

presents

Saint Louis Symphony Orchestra

David Robertson, *Conductor*
Anssi Karttunen, *Cello*

Program

Thursday Evening, April 2, 2009 at 8:00
Hill Auditorium • Ann Arbor

Richard Wagner

Parsifal (excerpt)
Good Friday Music

John Adams

Guide to Strange Places

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

Bernd Alois Zimmermann

Canto di speranza
Andante teneramente
Alla breve; a tempo giusto; Larghetto molto; Sostenuto; Più mosso;
Cadenza
Andante teneramente

All movements played attacca (without pause)

Mr. Karttunen

Jean Sibelius

Symphony No. 5 in E-flat Major, Op. 82
Tempo molto moderato; Allegro moderato; Presto
Andante mosso, quasi allegretto
Allegro molto; Largamente assai

55th Performance of the
130th Annual Season

130th Annual
Choral Union Series

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

Tonight's performance is supported by the William R. Kinney Endowment Fund.
Special thanks to David Robertson, Saint Louis Symphony Orchestra Music
Director and Conductor, for his participation in tonight's Prelude Dinner.
Media partnership provided by WGTE 91.3 FM and *Observer & Eccentric*
Newspapers.

The Steinway piano used in tonight's concert is made possible by William and
Mary Palmer and by the Steinway Piano Gallery of Detroit.

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

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

The Saint Louis Symphony Orchestra appears by arrangement with Opus 3
Artists, New York, NY.

Large print programs are available upon request.

Good Friday Music from *Parsifal* (1882)

Richard Wagner

Born May 22, 1813 in Leipzig, Germany

Died February 13, 1883 in Venice, Italy

Snapshot of history...

In 1882:

- Igor Stravinsky, Virginia Woolf, James Joyce, and FDR are born
- Electric light illuminates parts of London and New York
- Robert Koch discovers the tuberculosis bacillus
- Carlo Collodi publishes his children's book *Pinocchio* and Mark Twain publishes *The Prince and the Pauper*
- Second Anglo-Egyptian War

Bühnenweihfestspiel—this mouthful of a German word (really four words in one) is what Wagner called *Parsifal*, his final opera. The word translates as “stage-consecration-festival-play,” or “festival play to consecrate a theater.” The Bayreuth Festspielhaus, the theater especially constructed for the performance of Wagner’s works, had opened in 1876 with the *Ring* cycle (the first two operas of which had been previously given in Munich), but it was *Parsifal* that had been conceived entirely with the festival atmosphere in Bayreuth in mind. Based on the medieval poems of Chrétien de Troyes and Wolfram von Eschenbach, the opera’s action is much more spiritual and symbolic than that of any of the earlier Wagner works. It is all about the inner evolution of a hero, a wild and ignorant youth when we first see him, who experiences illumination by learning to feel empathy with the suffering of others. *Durch Mitleid wissend, der reine Tor* (wise through compassion, the pure-hearted fool) eventually makes himself worthy of the Holy Grail of which he becomes the ruler at the end of the opera.

Parsifal, in other words, presents a rite of passage. The Nordic pagan mythology whose characters populated the *Ring* gave way to Christian imagery here; Parsifal’s spiritual awakening is set against the background of nature’s awakening in springtime and the religious renewal of the Easter season. Therefore, the Good Friday music from Act III is the very heart of the opera; the mystery of Christ’s death and resurrection inspires Parsifal’s conversion and symbolizes the transition

from darkness to light that is the real meaning of Wagner’s work.

In the opera, the “Good Friday Spell” is not a purely orchestral excerpt but includes singing parts. The stage is set in the forest near the castle of Montsalvat, where the Holy Grail (the chalice in which Joseph of Arimathea had gathered Christ’s blood) is preserved. Gurnemanz, an old knight of the Grail and Parsifal’s mentor, anoints the younger man as King of the holy brotherhood. Parsifal’s first action as a ruler of the Grail is to baptize Kundry, a mysterious sorceress who, formerly in the service of the evil magician Klingsor, has long craved after the light and truth of the Grail.

Parsifal is enraptured by the beauty of the forests and meadows that stand in bloom as the day begins to dawn. He does not understand how nature can exult on this, the most tragic of all days. Gurnemanz explains to him how the magic of Good Friday turns the sinners’ tears into holy dew and makes all the wonders of nature possible. The world rejoices because through the Salvation it has become free from sin, and celebrates its *Unschuldstag*, its day of innocence.

Guide to Strange Places (2001)

John Adams

Born February 15, 1947 in Worcester, Massachusetts

Snapshot of history...

In 2001:

- George W. Bush becomes President of the US
- World Trade Center is destroyed on September 11
- W.G. Sebald publishes *Austerlitz* and is killed in a car accident the same year
- The films *Harry Potter and the Sorcerer’s Stone* and *The Lord of the Rings* are released
- Composer Iannis Xenakis dies

Journeys have played a recurrent role in the works of John Adams. The composer has often spoken about his road trips across the Nevada desert which, he claims, have had an important effect on his music. Among his works, we find titles such as *Short Ride in a Fast Machine* or *Road Movies*. His *Chamber Symphony* was inspired in part by the “zipping” of the Roadrunner, the famous cartoon character. These associations give a deeper meaning to the high motoric energy which has always been

at the center of Adams's music, ever since his early minimalist period. Yet Adams has traveled very far during his 40-year career as a composer. The repetitive techniques derived from minimalism have been combined with a sophisticated and virtuosic instrumental writing in the works of the last two decades. Without betraying his former stance as a member of the opposition against the serial and neo-Romantic trends of the 1970s, Adams, the composer-conductor, has conquered the genres and institutions of today's symphonic mainstream.

The commission for *Guide to Strange Places* came from Holland, and Adams led the world première at the Amsterdam Concertgebouw with the Netherlands Philharmonic on October 6, 2001.

In the words of one critic: "The score begins in the motoric open-top vein of *Fearful Symmetries* or *Road Movies*, but soon drives us towards darker and more ambivalent territory. Mountainous landscapes rear up as barriers against progress, and frightening chasms interrupt the journey, which becomes progressively more nightmarish until motion is halted by a threatening bass melody."

Charles Ives, one of Adams's favorite composers, had previously portrayed a merry journey gone awry in the scherzo of his *Symphony No. 4*, based on Nathaniel Hawthorne's short story "The Celestial Railroad." Of course, Adams takes his listener through completely different landscapes than did his great American predecessor. The sports car races through the provinces of Bartók, Stravinsky, and Copland, with a quick visit to Jazzland as well. Yet the transitions are as gradual as in a print by MC Escher, so that we never notice when we cross a border. Everything is seen through the eyes of an extraordinary guide, thanks to whom every minute brings a new discovery.

Canto di speranza (Song of Hope) (1957)

Bernd Alois Zimmermann

Born March 20, 1918 in Bliesheim, near

Cologne, Germany

Died August 10, 1970 in Grosskönigsdorf, Austria

Snapshot of history...

In 1957:

- Jean Sibelius dies
- Dwight Eisenhower begins his second term as US President
- The Soviet Union launches the first Sputnik
- Boris Pasternak's novel *Doctor Zhivago* and Jack Kerouac's *On the Road* are published
- Leonard Bernstein's *West Side Story* premiered
- Shostakovich's *Symphony No. 11* premiered

B.A. Zimmermann's best-known work is his monumental opera *Die Soldaten* ("The Soldiers," 1965), which takes atonal expressionism to its extreme and is probably the most difficult piece of music in the world. In spite of the success of the opera at its 1965 première, Zimmermann seems to have "fallen through the cracks" in some sense. A committed modernist, he nevertheless refused to go along with the radicalism of his younger contemporary Karlheinz Stockhausen, who came to dominate the new-music scene in Germany in the 1950s and 1960s. In recent years, the music of Zimmermann (who committed suicide in 1970) has enjoyed a major renaissance, and his large non-operatic oeuvre is becoming increasingly well known.

Canto di speranza is the completely revised version of a cello concerto Zimmermann had written in 1953. The composer re-scored the work for a smaller orchestra and reduced its original length, "tightening the dramatic structure" (in the words of commentator Michael Struck-Schloen). He also added a programmatic title in Italian (he had just spent time at the Villa Massimo in Rome on a scholarship), and in this new form, the concerto was introduced at the 1958 Darmstadt Festival, the mecca of contemporary music. The outstanding cellist and champion of new music Siegfried Palm played the solo part. In a 1985 article, musicologist Clemens Kühn described this première a "disaster": "the singing cello lines were laughed at and booed as late Romantic anachronisms."

To be sure, *Canto di speranza* is anything but

a backward-looking work. It follows the 12-tone technique and even makes moves towards total serialism, arranging durations and dynamics in pre-conceived sequences as well. Even the use of the word *canto* is not meant to refer to a Romantic song: Zimmermann was inspired by the *Cantos* of Ezra Pound, one of the monuments of 20th-century modernist poetry, and the *Pisan Cantos* in particular, which he took, as he himself explained, as a symbol of human hope, devoid of any interpretation. Only the voice of hope, entrusted to the cello as a sort of *vox humana*, sings its *canto di speranza*, just as it speaks at once ardently and tenderly from the *Cantos*.

What Zimmermann could not and would not relinquish was musical narrative, or a form based on linear development, which was dismissed by the avant-garde at the time. In *Canto di speranza*, the cello (itself frowned upon in those days on account of its inherent lyricism) does sing ardently and tenderly. The composer showed that modernistic techniques are not only compatible with expressivity but even heighten it to a considerable degree. The serialized material follows a traditional form with an audible recapitulation at the end, resulting in what Struck-Schloen calls "a large-scale arch or 'arcade'" and creating a reassuring balance between turmoil and repose.

Symphony No. 5 in E-flat Major, Op. 82

(1915–19)

Jean Sibelius

Born December 8, 1865 in Hämeenlinna, Finland

Died September 20, 1957 in Järvenpää, Finland

Snapshot of history...

In 1919:

- Versailles Peace Conference opens
- Claude Monet paints *Nymphéas* (Water Lilies)
- Sherwood Anderson publishes *Winesburg, Ohio*
- Richard Strauss's *Die Frau ohne Schatten* première
- The Spanish influenza pandemic rages around the world

During the one meeting Jean Sibelius had with Gustav Mahler, the latter spoke about the need for the symphony to be all-embracing, to be a world unto itself. Sibelius, for his part, insisted on "the

profound logic that created an inner connection between all the motifs." The use of the word "logic" does not necessarily imply something overly cerebral or rational. It merely means that for Sibelius, structural considerations were all-important. For Mahler, the germ out of which a symphony grew was often a metaphysical idea, and structural concerns could become secondary to the expression of his personal emotions. On the other hand, Sibelius, who was extremely reticent when it came to private matters, would take simple musical motifs as his points of departure and use them to build edifices of surpassing grandeur and majesty. Expressivity is a direct result of this imposing musical architecture. In other words, structural coherence was the Finnish master's way of "embracing the entire world."

Sibelius had inherited from Beethoven and Brahms the idea that everything in a symphonic work had to grow organically from a small number of basic elements. Yet he implemented this classical principle in entirely new ways, modifying and expanding upon the traditional notions of exposition, development, and recapitulation.

In Beethoven and Brahms, short motifs (three or four notes) were usually organized into larger units such as periods, which are typically eight-measure segments with symmetrical inner divisions. These segments were in their turn incorporated into the even larger framework of the exposition, itself part of the architecture of the entire movement. Sibelius, in his *Symphony No. 5*, skipped the middle level of the musical period almost completely, and built his large-scale architecture directly from the smallest elements. Therefore, the growth of the music we perceive is not small to medium to large, but proceeds, instead, from a soft opening to a great climactic moment so gradually that the intermediary stages are almost impossible to distinguish.

The opening may strike some listeners as a slow introduction. It is somewhat tentative and hesitant, and emphasizes single intervals repeated in different instrumentations. It seems that the music does not immediately "get going." Yet it eventually becomes clear that this is not an introduction at all but the main body of the movement. The opening motif is developed in two successive surges: the volume and the density of the music go through two cycles of gradual increase and decrease. Then a new section begins with a highly chromatic passage (that is, one

that uses many half-steps not part of the main key). This passage, played by the solo bassoon, is marked *lugubre* and *patetico*; it leads, again very gradually, into the next tempo (“Allegro moderato”). Some commentators interpret this as the beginning of a new movement, bringing the number of the symphony’s movements from three to four. Others prefer to regard it as part of the first movement. The very possibility of such a disagreement is a sign of the typically Sibelian blurring of the boundaries.

The “Allegro moderato” section has the character of a scherzo (the traditionally playful middle movement in many classical symphonies). Its thematic material, however, is derived from the horn theme with which the symphony opened. The scherzo begins as a gentle dance with a tender melody played by the woodwind in parallel thirds. A new theme is then introduced by the trumpet, but as it is developed it becomes increasingly clear that it, too, is a variation of the symphony’s first two measures. This second theme is developed contrapuntally in the last section of the movement, dominated by the short and well-separated notes in the strings and the soft strokes of the timpani.

Next comes an “Andante mosso, quasi allegretto” (a somewhat brisk walking tempo), which takes the place of the slow movement. It is a set of variations in the key of G Major (an audible contrast to the E-flat of the preceding movement). The theme is first introduced by *pizzicato* (plucked) violas and cellos, answered by a pair of flutes. The variations become less and less predictable as the movement wears on. First the tempo broadens to “Tranquillo” and the E-flat Major tonality is temporarily resumed; then the music speeds up again, settling once more in G Major. (That key is usually considered, and treated, as lighter and more jovial than E-flat Major.) It is at this point that a new motif, made up of wide leaps, appears in the bass.

This motif, easy to overlook here, plays an important part in the finale. It is what the famous British music analyst, Sir Donald Francis Tovey, described with the words “Thor swinging his hammer,” referring to the Nordic thunder god after whom Thursday has been named. (Thor is also well known to Wagnerians as Donner from *Das Rheingold*.) Listening to this melody, which moves rather slowly with wide melodic leaps, it is not hard to visualize a supernatural being displaying his enormous strength.

In Sibelius’s finale, the “Thor” theme is combined with another idea in perpetual motion, but this is eventually phased out and Thor takes over completely. The tempo becomes slower and slower, the hammer blows stronger and stronger, until the last six widely-spaced strokes that provide one of the most original endings in the entire symphonic literature.

Symphony No. 5 seems to have given Sibelius more trouble than any of his symphonies. He mentioned it in his diaries as early as 1912, but progress on the new work was slow at first. In September 1914, the composer wrote in his diary: “In a deep dell again. But I already begin to see dimly the mountain that I shall certainly ascend...God opens His door for a moment and His orchestra plays the Fifth Symphony.”

After the first performance on Sibelius’s 50th birthday, the composer withdrew the score and presented a revised version the following year. Still dissatisfied, he made more changes and finally introduced the definitive version in 1919. The intermediate version has not survived but the 1915 original has; it has received some performances lately, but it has remained a curiosity. Sibelius’s final version has of course remained the standard form in which the symphony is known.

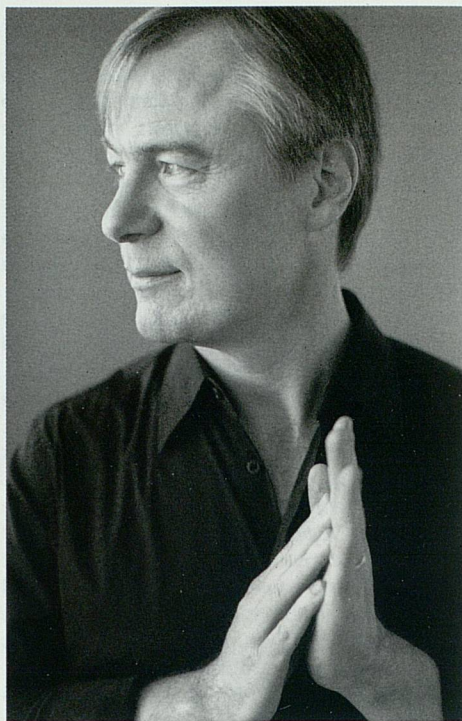
In January 1918, while Sibelius was still revising his symphony, a civil war broke out in Finland. The country had been under Russian domination until the year before; now it became a battleground between the Red Army and the Finnish nationalist forces, known as the Whites. Sibelius’s sympathies were with the latter, and as the Red troops advanced, he and his family were forced to leave their villa at Järvenpää and take refuge at the Lapinlahti Asylum in Helsinki where the composer’s brother Christian was senior psychiatrist. Sibelius reportedly lost 40 pounds as a result of wartime food shortages. However, by May 1918, he had resumed his creative work and was able to report in a letter that he had “practically composed anew” his *Symphony No. 5*. But the première had to wait until the war was over. It took place, finally, in the new Finnish Republic, established on June 17, 1919. National independence, a cause that had inspired so much of Sibelius’s early music, had at last become a reality; and the mature Sibelius—long a legend in his native country—was among the first to celebrate this great event with the final version of one of his most grandiose works.

Program notes by Peter Laki.

American conductor **David Robertson** is highly acclaimed worldwide for his impeccable musicianship, exhilarating presence, and innovative programming, which continue to inspire and enthral audiences and fellow musicians alike. Equally at home in both orchestral and operatic realms, Mr. Robertson's combination of passion and intellect have established him as a leading interpreter of both the standard classical repertoire as well as less traditional works of our time. In the fall of 2008 Mr. Robertson began his fourth season as Music Director of the 129-year-old Saint Louis Symphony Orchestra (SLSO), while continuing as Principal Guest Conductor of the BBC Symphony Orchestra, a post to which he was appointed in 2005.

In addition to his commitments with the SLSO, Mr. Robertson continues to guest conduct nationally and internationally throughout the 08/09 season. Highlights of the season include several world premières of works by composers such as Miroslav Srnka with the Ensemble Intercontemporain, Sam Hayden with the BBC Symphony, and Ivan Fedele with the Filarmonica della Scala. In April 2009, Mr. Robertson brings his orchestra to New York's Carnegie Hall for two consecutive concerts featuring works by Wagner and Sibelius, as well as the New York première of Saariaho's *Mirage* with soprano Karita Mattila and cellist Anssi Karttunen. In addition, Mr. Robertson conducted The Juilliard Orchestra as part of the inaugural concert of the much-anticipated Alice Tully Hall Opening Nights Festival on February 22, and in a second concert on February 26. Additional guest appearances in the US include performances with the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, San Francisco Symphony, and Seattle Symphony. International conducting relationships include the Edinburgh Festival, La Scala, Royal Concertgebouw Orchestra, Staatskapelle Dresden, Berlin Philharmonic, and Bayerischer Rundfunk Symphonieorchester.

Born in Santa Monica, California, Mr. Robertson was educated at London's Royal Academy of Music, where he studied French horn and composition before turning to orchestral conducting. Mr. Robertson is the recipient of Columbia University's 2006 Ditson Conductor's Award, and he and the SLSO received the ASCAP Morton Gould Award for Innovative Programming for the 05/06 season from the League of American Orchestras. *Musical America* named him "Conductor of the Year" for



David Robertson

Photo: Michael Tammaro

2000. In 1997, Mr. Robertson received the Seaver/National Endowment for the Arts Conductors Award, the premier prize of its kind given to exceptionally gifted American conductors. In May 2007, he was granted an honorary doctorate from Maryville University. Mr. Robertson and his wife, pianist Orli Shaham, are parents of twin boys. Mr. Robertson also has two teenage sons.

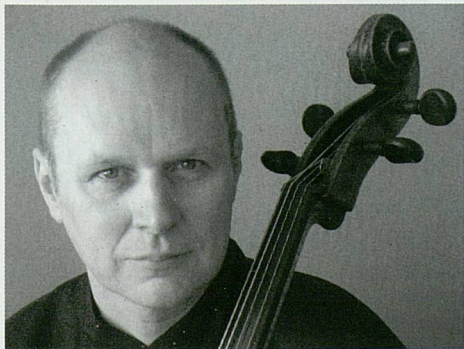
The Finnish cellist **Anssi Karttunen** is one of the most renowned and versatile musicians in the classical music world today and enjoys a busy career as a soloist and chamber music player. He performs on modern cello, classical and baroque cellos, and on violoncello piccolo. Mr. Karttunen performs all the standard cello works, but has also discovered many forgotten masterpieces and arranged a number of pieces for cello.

Mr. Karttunen is a passionate advocate for contemporary music and has given over 50 world premières of works by composers such as

Magnus Lindberg, Kaija Saariaho, Rolf Wallin, Luca Francesconi, and Tan Dun. He gave the world premières of Lindberg's Cello Concerto in 1999 with Orchestre de Paris, Esa-Pekka Salonen's *Mania* in 2000 with Avanti!, Martin Matalon's Cello Concerto in 2001 with Orchestre National de France, and Francesconi's Cello Concerto in 2004 with RAI Torino. The Boston Symphony Orchestra commissioned a concerto from Saariaho for Mr. Karttunen, which received its première in February 2007. The European première took place in March 2007 with the Finnish Radio Symphony Orchestra.

Mr. Karttunen has worked with outstanding orchestras such as the Philadelphia Orchestra, Los Angeles Philharmonic, Philharmonia Orchestra, BBC Symphony, London Sinfonietta, NHK Orchestra, Munich Philharmonic, Ensemble Modern, Rotterdam Philharmonic, Swedish Radio Orchestra, Danish Radio Orchestra, Oslo Philharmonic, RAI Torino, Finnish Radio Orchestra, and the Helsinki Philharmonic.

Mr. Karttunen was born in 1960. His teachers included Erkki Rautio, William Pleeth, Jacqueline du Pré, and Tibor de Machula. Between 1994–1998, he was artistic director of the Avanti! Chamber Orchestra. He was also artistic director of the 1995 Helsinki Biennale and the Suvisoitto-festival in Porvoo, Finland from 1994–1997. From December 1999–June 2005, Mr. Karttunen was principal cellist of the London Sinfonietta. He has also appeared as conductor: in February 2000 he conducted Lindberg's *Kraft* in Antwerp, and in January 2003 he led the Los Angeles Philharmonic Cello Ensemble. Mr. Karttunen plays a cello by Francesco Ruggeri.



Anssi Karttunen

Photo: Imrefi Jung

UMS Archives

This evening's performance marks the Saint Louis Symphony Orchestra's fourth UMS appearance. The Orchestra made its UMS debut in January 1936 conducted by Maestro Vladimir Golschmann, and last appeared at Hill Auditorium in January 1996 under the baton of Maestro Leonard Slatkin.

UMS welcomes Maestro David Robertson and cellist Anssi Karttunen who make their UMS debuts this evening.

Founded in 1880, the **Saint Louis Symphony Orchestra** (SLSO) is recognized internationally as an ensemble of the highest caliber, performing a broad musical repertoire with skill and spirit. In the 08/09 season, the SLSO continues to build upon its reputation for musical excellence while maintaining its commitment to local education and community activities.

In December 2003, the SLSO announced the appointment of its 12th and second American-born Music Director, David Robertson. He began his inaugural season in September 2005, joining the SLSO after an 18-month international search. Prior to his SLSO appointment, Mr. Robertson was Music Director of the Orchestre National de Lyon and Artistic Director of Lyon's auditorium.

The SLSO expanded its audience through frequent tours of the Midwest and the East and West Coasts in the 1980s and 1990s. Tours to Europe in 1985, 1993, and 1998 and to the Far East in 1986, 1990, and 1995 spread the reputation of the Orchestra throughout the world. Appearances at New York's Carnegie Hall continue to garner critical acclaim. Recordings by the SLSO have been honored with six Grammy Awards and 56 Grammy nominations.

The SLSO was founded on the belief that great music should be available to everyone. Through a series of innovative and nationally recognized community-oriented activities, including many education and outreach programs, the musicians of the SLSO have shared their love for music with millions and introduced classical music to those who otherwise might not have been exposed to it. Each year, SLSO musicians participate in more than

250 free performances and events throughout the greater St. Louis area.

As part of this effort, the SLSO participates in the E. Desmond Lee Fine Arts Education Collaborative, a partnership between the SLSO, the University of Missouri-St. Louis, Opera Theatre of Saint Louis, the Saint Louis Art Museum, Young Audiences of Saint Louis, the Pulitzer Foundation for the Arts, and more than 90 schools in 12 area school districts. The Collaborative enhances the music curricula of member schools through various initiatives, including classroom interaction with musicians, faculty, and artists from the participating institutions.

Saint Louis Symphony Orchestra

2008/2009 Season

David Robertson

Music Director

Violin I

David Halen, *Concertmaster*

Eloise and Oscar Johnson, Jr. Chair

Heidi Harris, *Associate Concertmaster*

Louis D. Beaumont Chair

Silvian Iticovici, *Second Associate Concertmaster*

Erin Schreiber, *Assistant Concertmaster*

Dana Edson Myers

Justice Joseph H. and Maxine Goldenhersh Chair

Manuel Ramos

Darwyn Apple

Charlene Clark

Emily Ho

Jenny Lind Jones

Joo Kim

Jooyeon Kong

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Angie Smart

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University Musical Society thanks

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for their support of tonight's performance.

Kurt Elling Sings the Coltrane/Hartman Songbook

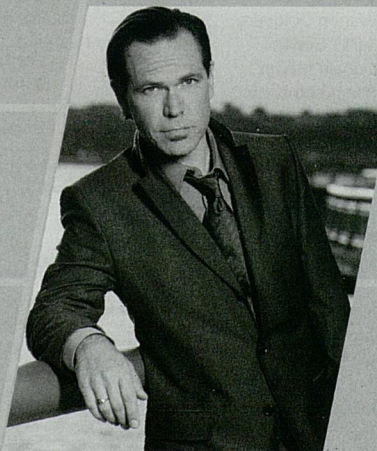
130th Season **2008
09** UMS

Kurt Elling vocals | **Ernie Watts** tenor saxophone
Ethel | **Laurence Hobgood Trio**

THU, APR 16 | 8 PM
Michigan Theater

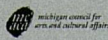
Kurt Elling brings tenor saxophonist Ernie Watts and the Ethel String Quartet aboard for "Dedicated to You," Elling's creative re-imagining of John Coltrane's seminal collaboration with romantic balladeer Johnny Hartman. Elling takes a cue from Coltrane's ingenuity, creating new storytelling and harmonies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

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and
University of Michigan
Health System
present

Chick Corea and John McLaughlin Five Peace Band

Chick Corea, *Piano and Keyboards*
John McLaughlin, *Guitar*
Christian McBride, *Bass*
Kenny Garrett, *Alto Saxophone*
Brian Blade, *Drums*

Program

Saturday Evening, April 4, 2009 at 8:00
Hill Auditorium • Ann Arbor

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



Photo: C. Taylor Crutcher

56th Performance of the
130th Annual Season

15th Annual
Jazz Series

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Tonight's performance is sponsored by University of Michigan Health System.

Special thanks to Robert Kelch, Executive Vice President for Medical Affairs, for his continued and generous support of the University Musical Society.

Additional support for tonight's performance provided by Jane and Edward Schulak.

Special thanks to Linda Yohn, WEMU 89.1 FM Music Director, for participating in tonight's Prelude Dinner.

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

The Yamaha piano used in this evening's concert is made possible by King's Keyboard, Ann Arbor, Michigan.

Chick Corea and John McLaughlin: Five Peace Band appear by arrangement with Ted Kurland Associates, Boston, MA.

Large print programs are available upon request.

Chick Corea and John McLaughlin are truly kindred spirits. Both are brave musical explorers and singular virtuosos on their respective instruments. As young jazz artists, they both did stints with the legendary Miles Davis and appeared together on the groundbreaking jazz/rock/funk classic *Bitches Brew*. Each later ventured out to form his own revolutionary band: McLaughlin's Mahavishnu Orchestra and Corea's Return to Forever. The innovative music played by these two groups attracted huge audiences in the 1970s and helped shape a new genre of music, turning multitudes of rock fans on to a new form of jazz. Since then they have both had extraordinarily prolific careers, with continual creative output spanning many genres of music and in a host of different musical settings, while maintaining unparalleled artistic integrity—and becoming legends in their own right. Now, along with a group featuring some of the greatest musicians on the planet—Kenny Garrett on sax, Christian McBride on bass, and Brian Blade on drums—you can expect an eclectic night of highly creative music. From a nod to Miles to intimate duets, intricate acoustic jazz to burning jazz/rock/funk, and, of course, Corea and McLaughlin classics, this musical pairing is one of the most important collaborations for jazz in our times—and an evening not to be missed.

One of the most creatively restless and indefatigably imaginative artists in jazz, **Chick Corea** defies categorization. He is equally at home in acoustic settings as in electric formats. He performs sublime solo concerts and welcomes richly arranged collaborations with orchestras. In recent years, he has explored new collaborations (including one with banjo virtuoso Béla Fleck on their duo album *The Enchantment*), revisited old bands (including an extensive tour with a quartet featuring Hubert Laws, Eddie Gomez, and Airto Moreira) and celebrated the 35th anniversary of his chamber jazz duo partnership with Gary Burton that resulted in 2007's remarkable two-CD set *The New Crystal Silence*.

Mr. Corea broke onto the jazz scene in the early 1960s, working with bands led by such stars as Mongo Santamaria, Willie Bobo, Blue Mitchell, Herbie Mann, and Stan Getz. One of his most significant sideman gigs was with Miles Davis'

seminal electric fusion bands from 1968–70, when he participated in the classic album *Bitches Brew*. It was there that Mr. Corea first met and worked with John McLaughlin. As a solo artist, he recorded his debut in 1966, *Tones for Joan's Bones*, followed by what has come to be known as a classic jazz recording, 1968's *Now He Sings, Now He Sobs* with Miroslav Vitous and Roy Haynes. While Mr. Corea's musical career teems with significant explorations and advances, one of his highlight moments came in 1971 when he created the legendary jazz-rock fusion band Return to Forever. While it lasted just seven years in three different editions, RTF is heralded as one of the most important and forward-looking bands in jazz history.

Veteran guitar grandmaster **John McLaughlin** has earned a place in the top echelon of the six-string pantheon. His virtuosity has been on display in a number of divergent settings throughout his celebrated career, beginning in the early 1960s as the electric guitarist for Georgie Fame's rocking Blue Flames. From there he covered a wide swath of musical

UMS Archives

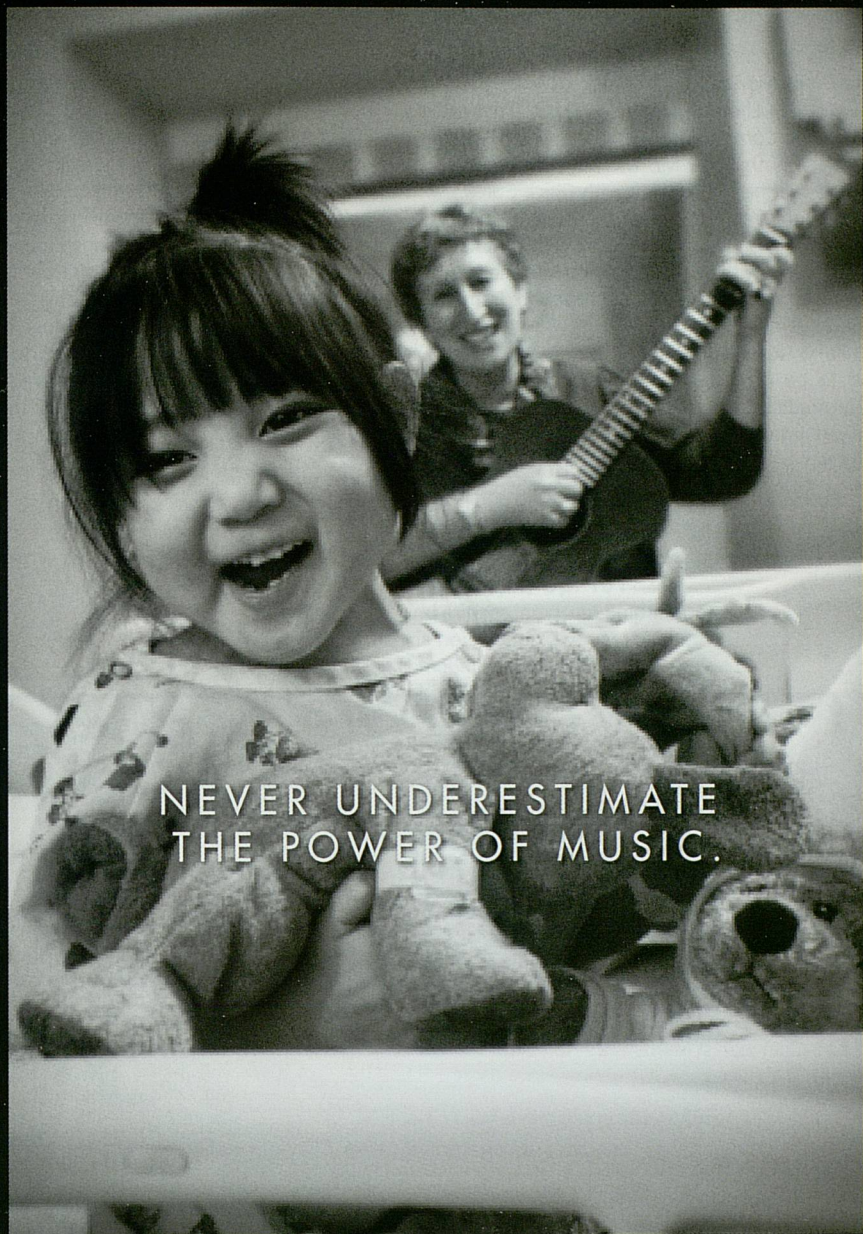
This evening's performance marks Chick Corea's fourth appearance under UMS auspices following his UMS debut at the Power Center with the Chick Corea Quartet in October 1994. He last appeared at Hill Auditorium in April 2008.

Tonight marks John McLaughlin's second UMS appearance. Mr. McLaughlin made his UMS debut in November 1996 at the Michigan Theater with Paco de Lucia and Ai Di Meola.

Christian McBride makes his fourth UMS appearance tonight following his UMS debut in December 1996 at Hill Auditorium with Kathleen Battle.

Brian Blade makes his third appearance under UMS auspices following his UMS debut in April 2002 with the Wayne Shorter Quartet. He most recently appeared this season with the Wayne Shorter Quartet in September 2008.

This evening's performance marks saxophonist Kenny Garrett's UMS debut.



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territory. In the late 1960s and early 1970s, he explored electric guitar jazz-rock fusion with Tony Williams's Lifetime and Miles Davis' *Bitches Brew*, *On the Corner*, and *Live at the Cellar Door* bands. (It was through Mr. McLaughlin's tenure with Davis that he got to work with Chick Corea.) Mr. McLaughlin also formed his own seminal fusion group, Mahavishnu Orchestra, which burst onto the scene with two artistic and commercial blockbusters: 1971's *The Inner Mounting Flame* and 1972's *Birds of Fire*.

While a fusion superhero, Mr. McLaughlin proved to be a master guitarist not content to dwell in predictable territory for too long a spell. He delved into acoustic guitar playing, working with Indian percussionist Trilok Gurtu as well as recording *Time Remembered*, a gorgeous acoustic

homage to Bill Evans. Mr. McLaughlin also toured with Spanish flamenco guitarist Paco de Lucia, composed two critically acclaimed concertos for classical guitar and orchestra, and played jazz-infused Indian classical music with his band Shakti. In 2005 McLaughlin recorded *Thieves and Poets*, his first new studio album in six years. It featured his buoyant, classical-tinged three-part suite for acoustic guitar and orchestra performed by him and The Deutsche Kammerphilharmonie conducted by Renalto Rivolta. His most recent album, *Floating Point*, another electric date with a band of Indian musicians, was praised by *DownBeat* as "a landmark recording, marked by detail, subtlety, and extraordinary moving performances."

Takács Quartet

Marc-André Hamelin piano

FRI, APR 17 | 8 PM
Rackham Auditorium

Renowned for their ability to fuse four distinct, expressive musical personalities into gripping unified interpretations, the Takács Quartet is joined by Canadian pianist Marc-André Hamelin.

PROGRAM

Haydn String Quartet in G Major, Op. 77, No. 1,
Hob. III:81 (1799)
Bartók String Quartet No. 1 in a minor (1909)
Schumann Piano Quintet in E-flat Major, Op. 44 (1842)

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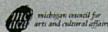
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130th Season
2008
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presents

Andr as Schiff*Piano***Program**

Thursday Evening, April 9, 2009 at 8:00
 Hill Auditorium • Ann Arbor

Beethoven Piano Sonatas

Concert VII

Sonata No. 27 in e minor, Op. 90

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
 Nicht zu geschwind und sehr singbar vorgetragen

Sonata No. 28 in A Major, Op. 101

Etwas lebhaft und mit der innigsten Empfindung.

Allegretto, ma non troppo

Lebhaft. Marschm aig. Vivace alla Marcia

Langsam und sehnsuchtvoll. Adagio, ma non troppo, con affetto

Geschwinde, doch nicht zu sehr, mit Entschlossenheit. Allegro

Sonata No. 29 in B-flat Major, Op. 106 ("Hammerklavier")

Allegro

Scherzo. Assai vivace

Adagio sostenuto

Largo—Allegro risoluto

This evening's program will be performed without intermission.

Please refer to page 24 in your program book for a biography of Mr. Schiff.

57th Performance of the
 130th Annual Season

130th Annual
 Choral Union Series

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

The Steinway piano used in this evening's recital is made possible by Steinway & Sons, New York, NY.

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

Mr. Schiff appears by exclusive arrangement with Kirshbaum Demler & Associates, Inc., New York, NY.

Mr. Schiff's recordings are available on the Decca/London, Teldec/Warner, and ECM labels.

Large print programs are available upon request.

University Musical Society thanks the

Medical Community Endowment Fund

for their support of tonight's performance.

130th Season **2008
09** UMS

Julia Fischer violin
Milana Chernyavaska piano

FRI, APR 24 | 8 PM
Hill Auditorium

PROGRAM

- Mozart Sonata for Violin and Piano in C Major,
K. 296 (1778)
- Prokofiev Sonata No. 1 in f minor for Violin and Piano,
Op. 80 (1938-46)
- Beethoven Sonata No. 8 in G Major for Violin and Piano,
Op. 30, No. 3 (1801-02)
- Martinů Sonata No. 3 for Violin and Piano, H. 303 (1944)

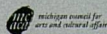
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and the
**Medical Community
 Endowment Fund**
 present

Andr as Schiff

Piano

Program

Saturday Evening, April 11, 2009 at 8:00
 Hill Auditorium • Ann Arbor

Beethoven Piano Sonatas Concert VIII

Sonata No. 30 in E Major, Op. 109

Vivace ma non troppo—Adagio espressivo

Prestissimo

Gesangvoll, mit innigster Empfindung. Andante molto cantabile
 ed espressivo

Sonata No. 31 in A-flat Major, Op. 110

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo—Fuga. Allegro ma non troppo

Sonata No. 32 in c minor, Op. 111

Maestoso—Allegro con brio ed appassionato

Arietta. Adagio molto semplice e cantabile

This evening's program will be performed without intermission.

58th Performance of the
 130th Annual Season

Piano Series

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Tonight's recital is sponsored by the Medical Community Endowment Fund.

Media partnership provided by WRCJ 90.9 FM.

The Steinway piano used in this evening's recital is made possible by
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Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his
 generous contribution of floral art for this evening's recital.

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

Mr. Schiff appears by exclusive arrangement with Kirshbaum Demler & Associates,
 Inc., New York, NY.

Mr. Schiff's recordings are available on the Decca/London, Teldec/Warner, and
 ECM labels.

Large print programs are available upon request.

András Schiff was born in Budapest, Hungary, in 1953 and started piano lessons at the age of five with Elisabeth Vadász. He later studied with Pál Kadosa, György Kurtág, and Ferenc Rados at the Franz Liszt Academy in Budapest and with George Malcolm in London.

Recitals and special cycles such as the major keyboard works of J.S. Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann, and Bartók form an important part of Mr. Schiff's activities. In 2004, he began a series of performances in Europe exploring the 32 Beethoven piano sonatas in chronological order—a project recorded live for ECM New Series and released in eight volumes through 2008.

The Beethoven Sonata Project in its entirety continues this season at New York's Carnegie Hall, Los Angeles's Disney Hall, San Francisco's Symphony Hall, and Ann Arbor's Hill Auditorium. Individual recitals are also slated for Chicago, North Carolina, Ottawa, Philadelphia, Princeton, and Washington DC.

Mr. Schiff has annual engagements with the Philharmonia Orchestra of London and the Chamber Orchestra of Europe as conductor and soloist. He is a regular visitor as conductor and soloist with the Philadelphia Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Staatskapelle Dresden, Budapest Festival Orchestra, and City of

Birmingham Symphony Orchestra.

Since childhood, Mr. Schiff has enjoyed playing chamber music and from 1989–1998 he was Artistic Director of the internationally highly praised Musiktage Mondsee chamber music festival near Salzburg. In 1995, together with Heinz Holliger, he founded the Ittinger Pfingstkonzerte in Kartause Ittingen, Switzerland. In 1998, Mr. Schiff started a similar series entitled Hommage to Palladio at the Teatro Olimpico in Vicenza. From 2004–2007 he was Artist in Residence of the Kunstfest Weimar.

Mr. Schiff has established a prolific discography, including recordings for Teldec (1994–1997), London/Decca (1981–1994), and, since 1997, ECM New Series. Recordings for ECM include the complete solo piano music of Beethoven and Janáček, a solo disc of Schumann piano pieces, and his second recording of the Bach *Goldberg Variations*. He has received several international recording awards, including two Grammy Awards for “Best Classical Instrumental Soloist (Without Orchestra)” and “Best Vocal Recording” with tenor Peter Schreier. Mr. Schiff was honored by the Royal Academy of Music with the institution's prestigious Bach Prize, sponsored by the Kohn Foundation. In 2006, Mr. Schiff and the music publisher G. Henle began an important Mozart and Bach edition project. Mr. Schiff resides in Florence and London.



András Schiff



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2008 - 2009 SEASON

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Bumbling duo Rosencrantz and Guildenstern, two minor characters from Hamlet, take center stage and turn Shakespeare's masterpiece upside down. Witty word play and an existential bent have made this satirical comedy a classic for over 40 years.

Mar. 5 - Apr. 5 **A Feminine Ending**

Amanda Blue's extraordinary life unravels in this offbeat tale for anyone who's dreamed of having it all.

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.



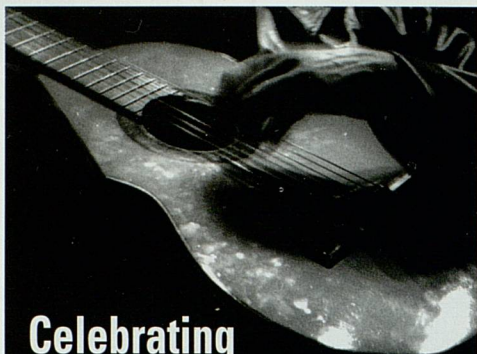
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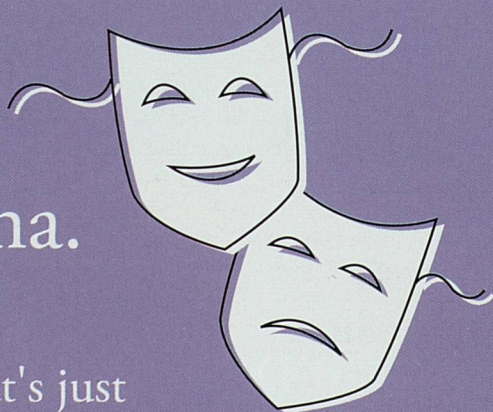
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UMS/Experience

• 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.

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



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Aaron Dworkin, '97, MM'98

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

www.umalumni.com

The NETWORK: UMS African American Arts Advocacy Committee

Celebrate. Socialize. Connect.

734.615.0122 | www.ums.org/network

The NETWORK was launched during the 04/05 season to create an opportunity for African-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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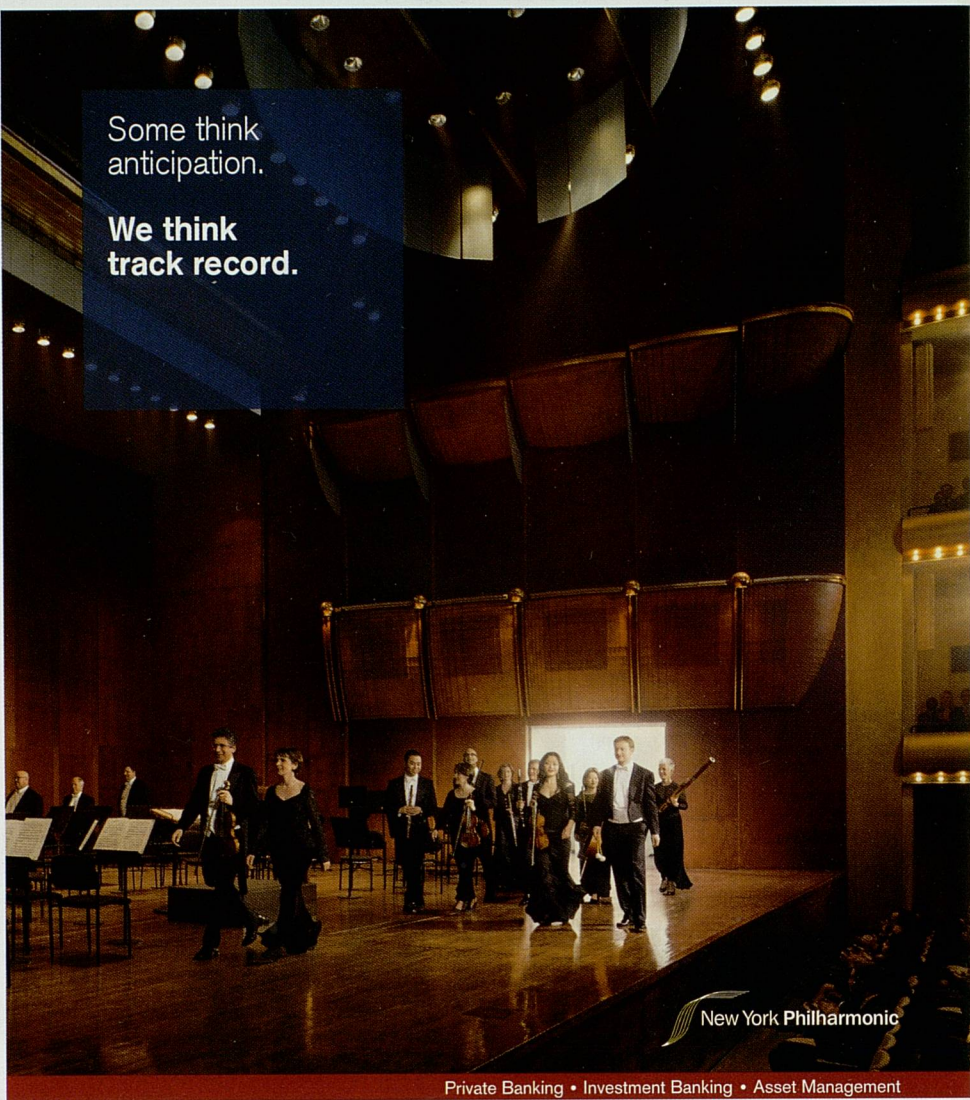
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K-12 Arts Curriculum Materials

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.

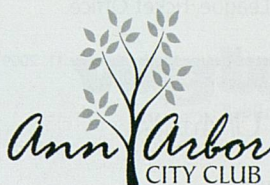
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• UMS STUDENT PROGRAMS

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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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

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UMS/Support

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

• CORPORATE SPONSORSHIP AND ADVERTISING

Advertising

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

Sponsorship

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

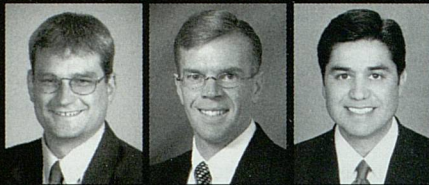
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• INDIVIDUAL DONATIONS

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

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• UMS VOLUNTEERS

UMS Advisory Committee

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

Fundraising projects include the **Ford Honors Program Gala, On the Road Auction, and Delicious Experiences.**

Advisory Ambassadors and Youth Performance Ushering are two projects that involve direct contact with local school-children, teachers, and community groups.

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

Two upcoming events include:

Ford Honors Program and Gala January 24, 2009

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

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

On the Road Auction

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

Please call 734.764.8489 for more information.

UMS Ushers

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

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

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

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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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• ANNUAL FUND SUPPORT

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Thank you to those who make UMS programs and presentations possible. The cost of presenting world-class performances and education programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. We are grateful to those who have chosen to make a difference for UMS! This list includes donors who made an annual gift to UMS between July 1, 2007 and November 1, 2008. Due to space constraints, we can only list those who donated \$250 or more. Every effort has been made to ensure the accuracy of this list. Please call 734.647.1175 with any errors or omissions. **Listing of donors to endowment funds begins on page P/45.**

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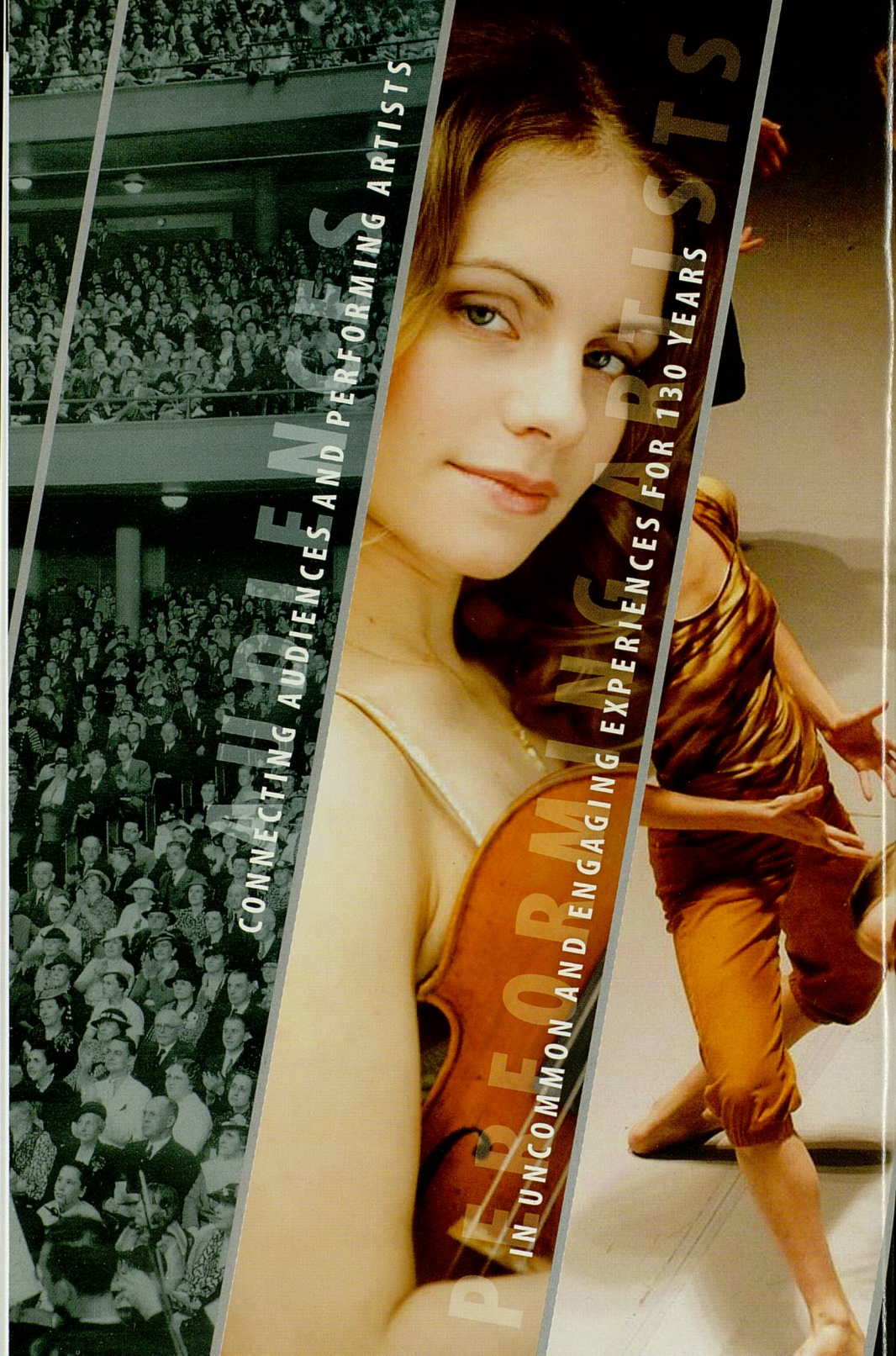
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