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ums

SOCIETY

WINTER 2009 SEASON UNIVERSITY OF MICHIGAN, ANN ARBOR



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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.

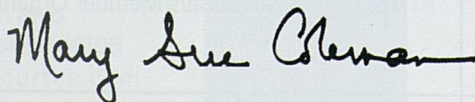
I am pleased UMS has chosen to celebrate the partnership between the RSC, UMS, and U-M at this year's **14th Ford Honors Program**. At the heart of this unique partnership has been the extraordinary artist-scholar relationship between the RSC's Olivier Award-winning Artistic Director Michael Boyd and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

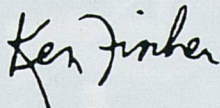
At UMS, we try to make sure that our events offer a chance to learn something new, to look at the world through a different lens, or even to change lives. You'll find much to choose from as solo artists and ensembles from all over the world visit our community and engage with our audiences in many ways.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

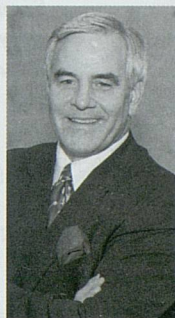
Feel free to get in touch with me if you have any questions, comments, or problems. If you don't see me in the lobby, send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

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

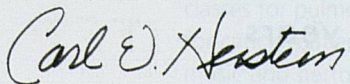
In these times of economic uncertainty and unease about the future, the power of the arts reminds us of enduring values. In its 130 years, UMS and its numerous generations of patrons and audiences have seen many times of anxiety and turmoil, each of which was unprecedented in its day. Throughout that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



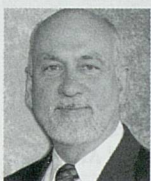
James G. Vella

*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
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.

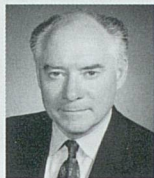
"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it, and CFI is proud to lend its support."



Bruce Duncan

Ann Arbor Regional Bank President, Comerica Bank

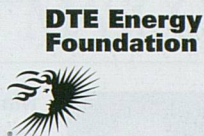
"Comerica is proud to support the University Musical Society and to sponsor the presentation of the world-renowned Tokyo String Quartet. UMS continues to enrich the local community by bringing the finest performing arts to Ann Arbor, and we're pleased to continue to support this long-standing tradition."



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."

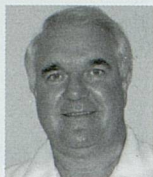


Leo Legatski

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."

Howard & Howard
law for business

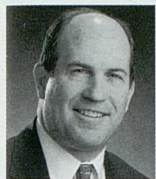


Mohamad Issa

Director, Issa Foundation

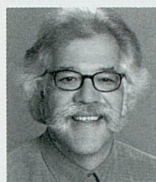
"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes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

**Issa
Foundation**


Bill Koehler

District President, KeyBank

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


Dennis Serras

Owner, Mainstreet Ventures, Inc.

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


Sharon J. Rothwell

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

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


Scott Merz

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

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


Erik H. Serr

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

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

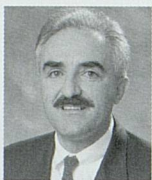



Michael B. Staebler

Senior Partner, Pepper Hamilton LLP

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

Pepper Hamilton LLP
Attorneys at Law


Joe Sesi

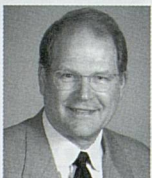
President, Sesi Lincoln Mercury Volvo Mazda

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


Thomas B. McMullen

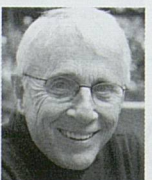
President, Thomas B. McMullen Co., Inc.

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


Robert R. Tisch

President, Tisch Investment Advisory

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


Tom Thompson

Owner, Tom Thompson Flowers

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





Shigeki Terashi

President, Toyota Technical Center

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

TOYOTA



Jeff Trapp

President, University of Michigan Credit Union

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

UM CREDIT UNION

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National Dance Project of the New England
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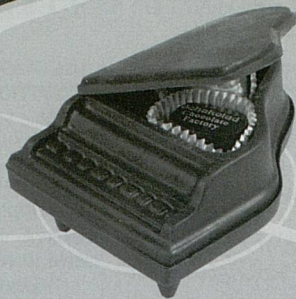
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UMS/Info

• 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

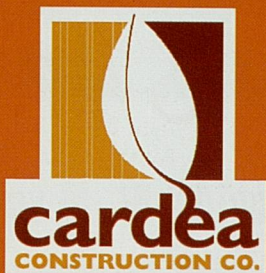
Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

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.

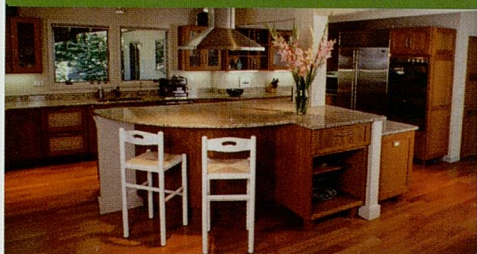


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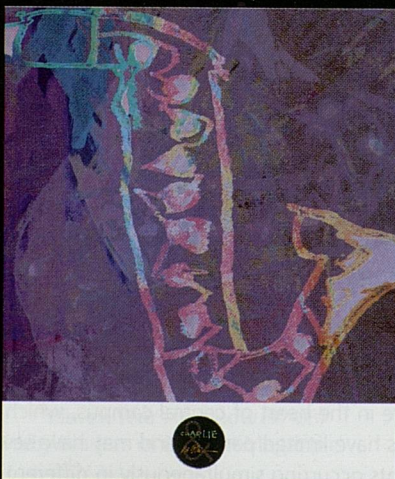


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Latecomers

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

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

HOW DO I BUY TICKETS?

In Person:

League Ticket Office
911 North University Ave.

Hours:

Mon–Fri: 9am–5pm
Sat: 10am–1pm

By Phone:

734.764.2538

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

By Internet:

www.ums.org

By Fax:

734.647.1171

By Mail:

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

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U M M A

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.

The screenshot shows the UMS website header with navigation links: UMS EVENTS, CONTACT UMS, SEARCH UMS, and CALENDAR OF EVENTS. Below the header, there's a section for "2008/2009 Season" featuring a photo of a woman in a yellow dress. To the right, there's a photo of a musician playing a trumpet. Below these photos, there's a "Quick Links" section with links to: Subscribe Now, Restroom & Entrance, Price Menu, Buy a Gift, UMS Chapel Union, Donate Now, Credits & Parking, Summer Stage, Volunteer, and Season Menu. On the right side of the screenshot, there's 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

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

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 premiere 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

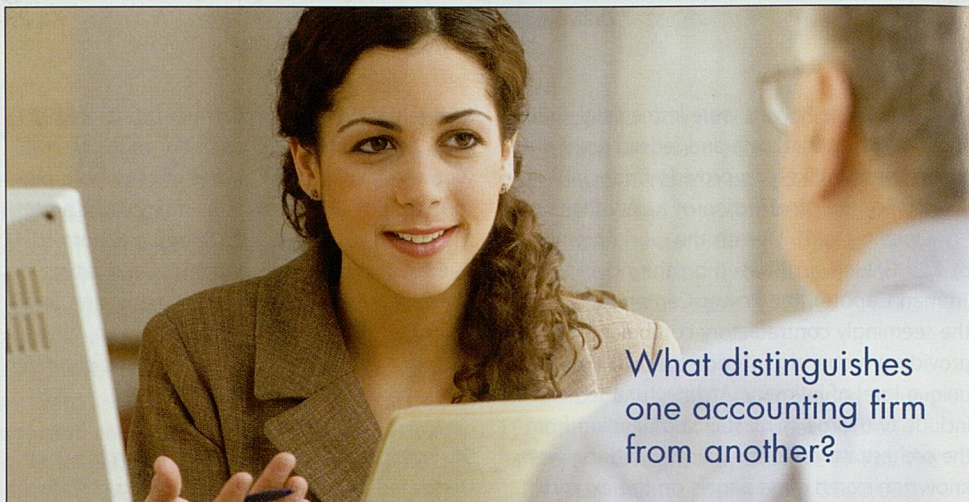
as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty,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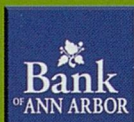
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General Information

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

Thursday, April 16 through Sunday, April 26, 2009

Dedicated to You: Kurt Elling Sings the Coltrane/Hartman Songbook Thursday, April 16, 8:00 pm Michigan Theater	3
Takács Quartet Marc-André Hamelin Friday, April 17, 8:00 pm Rackham Auditorium	9
UMS Choral Union Thursday, April 23, 8:00 pm St. Francis of Assisi Catholic Church	15
Julia Fischer Milana Chernyavska Friday, April 24, 8:00 pm Hill Auditorium	21
Compagnie Marie Chouinard Saturday, April 25, 8:00 pm Sunday, April 26, 4:00 pm Power Center	27 31

UMS Educational Events *through Sunday, April 26, 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.

Mohammed Bennis and the Hmadcha Ensemble

Lecture

Back to Morocco: Stories from Inside the Fes Festival of Sufi Culture

Saturday, April 18, 1:00 pm

U-M Museum of Art Multipurpose Room, 525 South State Street

UMS's presentation of Mohammed Bennis and the Hmadcha Ensemble attempts to recreate the authentic, late-night performances that are featured at the Fes Festival of Sufi Culture in Fez, Morocco. Zeyba Rahman, who served as the Fes Festival of World Sacred Music's North American Director from 1997–2007, will give a behind-the-scenes multimedia presentation on what it is like to participate in this historic festival.

Post-Performance Receptions

Saturday and Sunday, April 18 and 19, post-performance

U-M Museum of Art, 525 South State Street

Join UMS and fellow audience members for sweets and tea following both performances of Mohammad Bennis and the Hmadcha Ensemble. You must have a ticket to the performance to attend.

A collaboration with the U-M Museum of Art.

Compagnie Marie Chouinard

Post-Performance Interview

*Saturday, April 25, post-performance
Power Center*

Join members of the company for a post-performance interview from the stage of Power Center following the performance. You must have a ticket to the performance to attend.

After-Party

*Saturday, April 25, post-performance
Please visit www.ums.org for further details*

Keep the energy going following the Saturday-night performance of Compagnie Marie Chouinard at the official post-performance dance party with a DJ spinning live. Ages 18 and over; no cover. Beverages and light snacks provided.

presents

Dedicated to You: Kurt Elling Sings the Coltrane/Hartman Songbook

Kurt Elling, *Vocals*

with

Ernie Watts, *Tenor Saxophone*

The Laurence Hobgood Trio

Laurence Hobgood, *Piano*

Clark Sommers, *Bass*

Ulysses Owens, *Drums*

and

ETHEL

Cornelius Dufallo, *Violin*

Ralph Farris, *Viola*

Dorothy Lawson, *Cello*

Mary Rowell, *Violin*

Thursday Evening, April 16, 2009 at 8:00

Michigan Theater • Ann Arbor

Tonight's program will be announced from the stage by the artists and is approximately 90 minutes in duration performed without intermission.



From left:
Johnny Hartman,
John Coltrane, and
McCoy Tyner

59th Performance of the
130th Annual Season

15th Annual
Jazz Series

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sound and video recording
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Media partnership provided by WEMU 89.1 FM, *Between the Lines*, and
Metro Times.

Special thanks to Susan Filipiak, Willow Run High School, Chapelle Elementary,
The Neutral Zone, the Ann Arbor School for the Performing Arts, and the U-M
School of Music, Theatre & Dance for their participation in this residency.

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

Mr. Elling appears by arrangement with Ted Kurland Associates, Boston, MA.

Large print programs are available upon request.

John Coltrane and Johnny Hartman: Anatomy of a Masterpiece

by Will Friedwald

In 1963, it seemed like the career of Johnny Hartman had fallen between the cracks: he hadn't recorded at all since 1959, and was finding it easier to get work overseas than in his native US. Hartman was performing in Japan in 1963 when Bob Thiele of Impulse! Records tracked him down and informed him that John Coltrane, then probably the number-one star of the jazz world, wanted to cut an album with him.

"I had never heard of Coltrane playing ballads, so I was a little reluctant," Hartman said. The singer first had to be assured that "it wasn't gonna be a lot of wild stuff going on." He later elaborated,

I was a Coltrane fan, and although I'd never met him, I'd been listening to him for years. I didn't think we'd fit too well. But Bob told me to go to Birdland when I got back to the States and listen to him. Then, after the show, when the place had closed, I tried a couple of tunes with him. I did—just me, Coltrane, and his pianist, Cedar Walton. [Walton may have been subbing for Coltrane's regular pianist, McCoy Tyner.] A week later we went out to Rudy Van Gelder's studio to make the album.

That album, *John Coltrane and Johnny Hartman*, has become, along with Frank Sinatra's *Songs for Swingin' Lovers!* and Nat King Cole's *After Midnight*, the *Kind of Blue* of vocal albums. It would be hard to think of a jazz singer of the last 40 years, or, for that matter, an instrumentalist who has worked with a singer, who hasn't been profoundly influenced by this classic record.

John and Johnny taped the entire album at one single session, on March 7, 1963, featuring the group later known to history as the Classic Quartet, with McCoy Tyner (piano), Jimmy Garrison (bass), and Elvin Jones (drums). Hartman says he had originally "lined up 10 songs to do. But as we were driving out, listening to the car radio, we heard Nat Cole sing 'Lush Life.' I said, 'That is a fantastic song' and I started singing it in the car, although I didn't know all the words." As the session started, someone managed to locate a complete set of Billy Strayhorn's lyrics. Coltrane already knew the tune: he had recorded it earlier as an instrumental for Prestige Records, although in both versions he altered the chord changes in such a way that irritated Strayhorn (who actually didn't care for Cole's recording, either).

Including "Lush Life," Hartman and Coltrane considered a total of 11 possible tunes. Of these, they recorded seven, one of which, Mongo Santamaria and Oscar Brown, Jr.'s "Afro Blue," has never been issued. "We did everything in one take," Hartman said, "except 'You Are So Beautiful.' We had to do two takes on that one, because Elvin dropped a drumstick on the first take." All seven tracks were recorded on the same day, with Hartman singing live with Coltrane and the rhythm section; however, the tenor saxophonist returned at a later date and overdubbed a few additional *obligatos*.

When critic Leonard Feather asked Hartman to name his biggest influences, he selected Frank Sinatra, Nat King Cole, and Ella Fitzgerald; appropriately, there are songs on the album from all three: "Lush Life," as we've seen, was inspired by Cole; "Dedicated to You" was an early Fitzgerald hit; and "My One and Only Love," though on an early Capitol single (rather than one of the classic "concept" albums), was a Sinatra milestone.

"We did everything in one take except 'You Are So Beautiful.' We had to do two takes on that one, because Elvin dropped a drumstick on the first take." — Johnny Hartman

Coltrane had already shown the world his wildest side, as Hartman described it, with his almost frighteningly avant-garde blues "Chasin' The Trane" (on the 1961 *Live At the Village Vanguard*), but in 1962-63 he gave the world his mellowest and most accessible music via two of his biggest-selling albums, *Ballads* and *John Coltrane and Johnny Hartman*. Here the Coltrane of "Chasin' the Trane" roared like a lion, the Coltrane of "You Are Too Beautiful" and "They Say It's Wonderful" purred like a pussycat.

It always seemed to me that the registers and ranges used to describe the members of the saxophone family are at least an octave off; the tenor saxophone doesn't correspond to the tenor human voice but has more in common sonically with the male baritone. If there ever was a jazz album that proved it, it's *Coltrane and Hartman*. The two men achieve a synergy that reaches a remarkably high level, preceded only by the musical relationship of Billie Holiday and Lester Young, and succeeded only by the two albums by Tony Bennett and Bill Evans. Unlike those two other collaborations, though, Coltrane and Hartman worked together on just this one occasion; they never collaborated on another album, and, other than those few songs done after-hours at Birdland, they never worked together live.

On his first solo recordings, done at the same time he was singing with Dizzy Gillespie's Orchestra around 1947, Hartman sounded like a cross between Sinatra and Billy Eckstine, leaning towards the former. But on *Coltrane and Hartman*, he sounds like no one else, and he created something that was uniquely his own. His singing, as described by A. B. Spellman in the original liner notes, "seems like pure communication." Hartman deplored anything that got in the way of that communication; later in his life, he was asked why he didn't act like other so-called jazz singers (including his favorite, Ella Fitzgerald) and go out of his way to significantly alter famous melodies or scat. His reply was priceless: "There's nothing else to do with a great song," he said, "but sing it."

Program note ©2009 by Will Friedwald.



Kurt Elling

Photo: Christian Lantry

Kurt Elling is today's preeminent male jazz vocalist. *Nightmoves*, his first recording for Concord/Universal, has propelled his career to new heights and earned him his eighth Grammy nomination for "Best Jazz Vocal Album." Mr. Elling has earned seven Grammy nominations for his six Blue Note albums, topped the *Down Beat* Critics' and *Jazz Times* Readers' polls, and won four Jazz Journalists Association Awards for "Best Male Vocalist" and the Prix Billie Holiday from the Académie du Jazz in Paris. His quartet has performed to critical acclaim around the world, and he has worked with an array of artists that includes Terence Blanchard, Dave Brubeck, The Clayton-Hamilton Orchestra, Benny Golson, Jon Hendricks, Fred Hersch, Charlie Hunter, Al Jarreau, David Liebman, Joe Lovano, Christian McBride, Marian McPartland, the Bob Mintzer Big Band,

Mark Murphy, John Pizzarelli, Kurt Rosenwinkel, and the Yellowjackets.

Mr. Elling's baritone spans four octaves and displays an astonishing technical facility and emotional depth. His repertoire ranges from his own compositions to modern interpretations of standards, both of which can be the springboard for free-form improvisation, scatting, spoken word, and poetry. In addition to the compositional work he has done with collaborator-in-chief Laurence Hobgood, Mr. Elling has collaborated in the creation of new pieces with John Clayton, Fred Hersch, Bob Mintzer, Charlie Hunter, and Orbert Davis.

One of Mr. Elling's major contributions is as a writer and performer of *vocalese*, the art of putting words to improvised solos of jazz artists. The natural heir to jazz pioneers Eddie Jefferson, King Pleasure, and Jon Hendricks, Mr. Elling is the contemporary voice in *vocalese*, setting the solos of Wayne Shorter, Keith Jarrett, Dexter Gordon, Pat Metheny, and others to his own deeply spiritual and compelling lyrics. Mr. Elling infuses his lyrics with passion, humor, and intellectual depth, often incorporating literary images and references into his work.

In addition to his work as an artist, Mr. Elling served as a national trustee for the National Academy of Recording Arts and Sciences beginning in 1999. In May 2003, he was elected Vice Chair of the 17,000-member organization and served two successful terms. During that time he co-created and hosted the first two annual Recording Academy Salutes to Jazz. He also oversaw the creation of the Academy's Lifetime Achievement and Trustees Awards Review Committee.

Two-time Grammy Award-winner **Ernie Watts** is one of today's most versatile and prolific saxophone players; his unforgettable trademark sound can be heard on more than 500 recordings by artists from Cannonball Adderley to Frank Zappa. Mr. Watts studied classical music and technique at the Wilmington Music School in Delaware. He started to learn jazz by ear, and soon won a *Down Beat* Scholarship to the Berklee College of Music in Boston. Mr. Watts left Berklee to tour with Buddy Rich's Big Band from 1966 to 1968, and then moved to Los Angeles and began working in the big bands of Gerald Wilson and

Oliver Nelson. It was with Nelson that he had the occasion to record with Thelonious Monk on *Monk's Blues*.

In 1983 the film composer Michel Colombier wrote an orchestral piece entitled "Nightbird" for Mr. Watts. At its inaugural performance in Los Angeles, he met Charlie Haden, and was soon performing with Mr. Haden's Liberation Music Orchestra and touring with Pat Metheny's Special Quartet, which included Charlie Haden. Mr. Watts' charter membership in Haden's critically acclaimed Quartet West and his body of work for the Japanese label JVC Music continued to demonstrate his talent and commitment to the jazz world.

A typical year finds Mr. Watts touring Europe with his own quartet, appearing in Asia as a featured guest artist, and performing at summer festivals throughout North America and Europe. He remains committed to music education by conducting student workshops around the globe.

Formed in 1998, **ETHEL** is four world-class, Juilliard-trained composer/musicians. **ETHEL** has performed original works as well as those by notable contemporary composers at more than 300 concerts in 10 different countries as a favorite at countless festivals and venues. For its 10-year anniversary, in an effort to honor indigenous communities, cultures, and music, **ETHEL** explores the world's musical melting pot in a 10-city, 10-monthlong TruckStop residency/concert tour beginning and ending in its hometown of New York City. Other season highlights include the Second Annual In the House of **ETHEL**; Solstice, a multimedia, site-specific concert at New York's Winter Garden; and the Second Annual **ETHEL** Fair, an evening at Symphony Space in honor of **ETHEL**'s decade of commissioned works, composers, and collaborations featuring special guest artists. **ETHEL** has shared the stage with pop/rock icons Todd Rundgren and Joe Jackson, and has appeared on *Late Night with Conan O'Brien*. Members of **ETHEL** have recorded and/or performed with some of today's most compelling artists, including Sheryl Crow, Gorillaz, Roger Daltrey, Yo-Yo Ma, Ornette Coleman, Lenny Kravitz, Jill Sobule, Thomas Dolby, and Gutbucket.

A native of Dallas, Texas, **Laurence Hobgood** moved to Chicago in 1988 after studying piano at the University of Illinois' School of Music. He began collaborating with Kurt Elling in 1993, and produced, composed, arranged, and performed on Mr. Elling's 1994 demo, *Close Your Eyes*, the first of Mr. Elling's Grammy-nominated albums for the Blue Note label. Since then, the Laurence Hobgood Trio has performed with Mr. Elling at concert halls and festivals around the world. This ongoing collaboration has resulted in Grammy nominations for each of the singer's releases. In 2001 Mr. Hobgood received his own Grammy nomination for "Best Instrumental Arrangement Accompanying a Vocal Performance" for his work on the singer's fifth record, *Flirting With Twilight*.

In 1996 Mr. Hobgood formed a new trio, Union, with drummer Paul Wertico and bassist Brian Torff. Over the next three years they released two recordings on the Naim label, each of which won spots on both the *Chicago Tribune's* and *Sun-Times's* listings of the "top 10 jazz recordings" of their respective years (1997 and 1999). In 1999, Mr. Hobgood debuted "In Your Own Way Suite," an original work dedicated to Dave Brubeck, with the chamber orchestra Sinfonia da Camera conducted by Ian Hobson. The performance drew critical praise, and Mr. Hobgood was subsequently commissioned to compose original works for Chicago's millennium celebration and to arrange music for a New York Shakespeare Festival production of *Measure for Measure*.

UMS Archives

Tonight's concert marks Kurt Elling's second appearance under UMS auspices. Mr. Elling made his UMS debut as solo male vocalist with the Fred Hersch Ensemble in performance of the evening-length *Leaves of Grass* at Lydia Mendelssohn Theatre in March 2005.

Saxophonist Ernie Watts also makes his second UMS appearance tonight, following his January 2002 UMS debut at Lydia Mendelssohn Theatre as a member of Charlie Haden's Quartet West.

UMS welcomes both the Laurence Hobgood Trio and ETHEL, who make their UMS debuts this evening.



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and

Marc-André Hamelin, *Piano*

Program

Friday Evening, April 17, 2009 at 8:00
Rackham Auditorium • Ann Arbor

Franz Josef Haydn

String Quartet in G Major, Op. 77, No. 1 (Hob. III: 81)

Allegro moderato

Adagio

Menuetto: Presto

Finale: Presto

Béla Bartók

String Quartet No. 1

Lento

Poco a poco accelerando all'allegretto

Introduzione Allegro

Allegro vivace

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

Robert Schumann

Piano Quintet in E-flat Major, Op. 44

Allegro brillante

In modo d'una marcia, un poco largamente

Scherzo: Molto vivace

Allegro ma non troppo

Mr. Hamelin

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The Takács Quartet appears by arrangement with Seldy Cramer Artists, and records for Hyperion and Decca/London Records.

The Takács Quartet is Quartet-in-Residence at the University of Colorado in Boulder and are Associate Artists at the South Bank Centre, London.

Large print programs are available upon request.

String Quartet in G Major, Op. 77, No. 1

(Hob. III:81) "Lobkowitz" (1799)

Franz Josef Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

In 1799, two years after completing his celebrated series of six string quartets for Count Erdödy (Op. 76), Haydn started work on yet another set, this time for Prince Lobkowitz. He only completed two of the six, however. (One contemporary document, perhaps mistakenly, suggests that he had completed four; if so, two works must have been destroyed.)

Around the same time Haydn was working on string quartets for Lobkowitz, a younger composer by the name of Ludwig van Beethoven was doing the very same thing. Beethoven completed his set of six string quartets (later published as Op. 18) in the spring of 1800. It may well be that Haydn withdrew from his project at least in part because of the arrival on the scene of the unruly young genius. Haydn used to call Beethoven, his rebellious erstwhile student, the "Grand Mogul," in a mocking reference to the younger man's boundless ambition, though he was the first to recognize Beethoven's exceptional talent. Yet it seems that around the time of Haydn's Op. 77 and Beethoven's Op. 18 the relationship between the two composers was far from ideal.

The least one can say of the two quartets of Op. 77—which are exactly 200 years old this year—is that the 67-year-old Haydn rose to his younger colleague's challenge. Some moments in the two works have even been said to resemble echoes or reflections of what we now call "early" Beethoven.

The first of the two quartets, in G Major, opens with an "Allegro moderato" that fills out its regular sonata-form scheme with many subtle surprises and delicate touches. The cheerful, march-like first theme, for instance, is almost immediately overshadowed by harmonies suggesting the minor mode. For a movement that began in such an unassuming way, the development section gets extremely agitated at times, though it also includes one of Haydn's favorite audience-fooling devices, the "false recapitulation," in which the main theme returns in the home key, only to disappear again after a few measures to make room for more development material.

The second movement is in E-flat Major, a tonality rather far removed from the original key of G Major. (In his later years, he became increasingly fond of such tonal juxtapositions, which create a quite audible jolt between movements.) It is one of Haydn's greatest *Adagios*, with themes of a rich singing quality and a harmonic range that is sometimes reminiscent of Beethoven. The first violin part adds elaborate ornaments to the highly expressive melodies.

The third movement ("Minuet and Trio") is even more "Beethovenian." Many of the movement's features are most unusual for Haydn and announce a new era. The tempo is extremely fast for a minuet (*Presto*). Off-beat accents abound in the theme. Almost all the repeats are written out (instead of being indicated by repeat signs), and important changes are introduced the second time. The first violin reaches high notes unheard of in the earlier quartet repertoire. No clear separation exists between minuet and trio; the trio arrives without warning by means of an unexpected jump into the key of E-flat Major, visiting that remote tonality for the second time in the quartet. The ending of this highly dramatic trio is left open, as the music gradually modulates back to G Major. Quite an astonishing movement!

The following "Presto" is Haydn's last word on the contradanse finale, one of his favorite finale types for decades. The main theme is presented twice at the beginning: the first time in unison and then with harmonies. This duality of simplicity and sophistication remains the principal driving force throughout the movement, right up to the ending, for which Haydn saved some delicious surprises.

String Quartet No. 1 (1908)

Béla Bartók

Born March 25, 1881 in Nagyszentmiklós,

Hungary [now Sînnicolau Mare, Romania]

Died September 26, 1945 in New York

Looking back on his early years from the vantage point of his mid-40s, Béla Bartók considered his *String Quartet No. 1*, written at the age of 27, to be his first composition truly representative of his mature style. He had written a great deal of music before that time, including highly successful orchestral works like the *Kossuth Symphony*. But these were written in a nationalistic-Romantic manner that Bartók later disavowed, having

discovered the old Hungarian peasant music that changed his life and his artistic outlook forever.

String Quartet No. 1, completed in 1908, is one of the first Bartók works to show signs of this major change. The work stands on the cusp of a new era, combining the influence of folk song with the other important influence that had reached Bartók at around the same time, namely, the new French music of Debussy and Ravel. On a personal level, Bartók was going through an emotional crisis at the time, having been rejected by the violinist Stefi Geyer, with whom he was passionately in love and for whom he had written a violin concerto the previous year. The opening motif in the quartet's mournful first movement is a kind of reversal of the Stefi Geyer theme (so identified by Bartók) from the concerto; it is developed in a dense, highly chromatic post-Romantic polyphonic style introduced by a duo of violins. The fog lifts, first in an impassioned viola solo written in a distinctly Hungarian style (though not yet in the style of the old folksongs Bartók had discovered), and then in a flowing pentatonic melody intoned by the cello. One feels why Bartók's friend and colleague Zoltán Kodály referred to this quartet as "return to life." The polyphony later returns, but, as Hungarian musicologist János Kárpáti has noted, it has been "transposed an octave higher into an 'ethereal sphere'[representing] a tone of 'transfiguration'," and bringing "solace" to the music.

The "return to life" continues in the second movement, which is in a moderately fast *allegretto* tempo, reached gradually after a transitional passage written, like the beginning of the first movement, for instrumental duos (viola-cello followed by first and second violins). The "allegretto" begins as a lyrical waltz but it eventually gathers momentum; tender, expressive passages alternate with intense dramatic outbursts. The ending, once more, is quiet and almost "transfigured."

The third and last movement is preceded by an "Introduzione" which presents a cello recitative, somewhat like in Beethoven's *Symphony No. 9*. But this cello recites in a distinctly Hungarian manner. It is still closer to 19th-century popular songs than to the ancient repertoire Bartók had discovered in the villages, but even so, it serves to announce the stylistic change that is about to occur, in the manner of Beethoven, who had his soloist in *Symphony No. 9* sing: "nicht diese Töne!" (not these sounds!) And in fact, the "Allegro vivace" that ensues makes the "return to life" complete with its exuberant and playful tone. At the movement's

culmination point, the tempo suddenly slows down to a solemn *adagio*, and the first violin plays an expressive pentatonic melody which is, finally, in the style of the ancient folksongs which Bartók had saved up until this strategic moment. The folksong episode is rather brief, and is followed by a return of the "Allegro" material, including a humoristic *fugato*. The excitement keeps increasing to the end. There is a single moment of introspection before the end, when the ancient folksong makes a second appearance, even shorter than the first, evidently to drive home the point that this old-new style—which symbolizes spiritual renewal and the attainment of a new authenticity—is definitely here to stay.

Piano Quintet in E-flat Major, Op. 44 (1842)

Robert Schumann

Born June 8, 1810 in Zwickau, Saxony

Died July 29, 1856 in Endenich, near Bonn

The year 1842 was Schumann's "chamber music year," just as 1841 had been his "symphony year" and 1840 his "song year." At this crucial point in his career, the composer who until then had concentrated mostly on solo piano music, made a conscious effort to conquer the other musical genres of the time. This expansion in Schumann's creative output certainly wouldn't have happened without another fortunate "conquest:" on September 12, 1840, he married Clara Wieck after a courtship of many years during which the couple had to overcome numerous obstacles (not least the objections of Friedrich Wieck, Clara's father and Schumann's former piano teacher).

The long-awaited union with his beloved released enormous creative energies in Schumann; in 1842, his "chamber music year" alone, Schumann completed his three string quartets (Op. 41), his *Piano Quintet* (Op. 44) and *Piano Quartet* (Op. 47), in addition to the *Phantasiesstücke* for piano trio (Op. 88). It was an enormous amount of work, completed amidst the demands of a growing family and between bouts of the severe depression that had plagued him since his youth. (His condition would eventually worsen to the point where, in 1854, he attempted suicide and was committed to a mental hospital for the rest of his life. The nature of Schumann's illness is still being debated among psychiatrists; bipolar—manic-depressive—disorder is perhaps the most likely diagnosis.)

The *Quintet in E-flat Major*, one of Schumann's most popular works, plumbs those extreme mood swings that characterized the composer's mental state at the time of composition. Few works in the entire history of music are more despondent than the *Quintet's* second-movement funeral march, and few are more carefree than the third-movement "Scherzo" with its rapid scales scurrying up and down. Framing those two poles are an energetic "Allegro brillante" in sonata form that combines solemn, lyrical, and playful moments, and a finale full of zest, jumping happily from key to key and culminating in a grandiose fugue.

Schumann dedicated the *Quintet* to his wife Clara, one of the greatest pianists of the 19th century. Throughout her long life (she outlived her husband by 40 years), she participated in so many performances of this work that biographer Nancy Reich aptly called it her "signature piece."

In chamber music written for piano and strings, the piano traditionally plays the leading role. This was the case in the piano trios and quartets of Mozart and Beethoven, and even more so in the works of the early-19th-century virtuosos—people like Moscheles or Kalkbrenner, now forgotten but crucial to Schumann's development—who wrote for piano and instrumental ensembles of varying sizes. Schumann, while not taking anything away from the piano, raised the strings to a near-equal status, entrusting them with important melodic material both individually and as a group. He was the first major composer to combine the piano with a string quartet, well established by then as the most important type of chamber ensemble. (Schubert's "Trout" Quintet, an important predecessor, includes the double bass and has only one violin.) With this work, Schumann created a whole new genre, which inspired such later masterpieces as the piano quintets of Brahms, Dvořák, and Franck.

Program notes by Peter Laki.

Recognized as one of the world's première string quartets, the **Takács Quartet** is renowned for its ability to fuse four distinct, expressive musical personalities into gripping, unified interpretations.

Based in Boulder at the University of Colorado, the Takács Quartet performs 90 concerts a year worldwide, performing throughout Europe as well as in Australia, New Zealand, Japan, and Korea.

The quartet members are Associate Artists at the South Bank Centre in London, performing several concerts there each year. In 08/09 the quartet builds its London programs around the music of Schumann, culminating in a recording of the piano quintet with Marc-André Hamelin in May 2009. Other highlights of the current season include the world première and performances throughout Europe of a quartet written for them by Wolfgang Rihm, three concerts to celebrate the re-opening of New York's Alice Tully Hall (featuring the complete Bartók Cycle), and a tour to Japan and Korea in June.

The Quartet's multi-award winning recordings include the Late Quartets by Beethoven which in 2005 won "Disc of the Year" and Chamber Award from *BBC Music Magazine*, a *Gramophone* Award, and a Japanese Record Academy Award. Their recordings of the early and middle Beethoven quartets collected a Grammy, another *Gramophone* Award, a Chamber Music of America Award, and two further awards from the Japanese Recording Academy.

In 2005 the Takács Quartet signed a contract with Hyperion Records, for whom their first recording, of Schubert's D. 804 and D. 810, was released in 2006. A disc featuring the Schumann *Piano Quintet* with Marc-André Hamelin will be released in 2009. The Quartet has also made 16 recordings for the Decca label since 1988. The ensemble's recording of the six Bartók String Quartets received the 1998 *Gramophone* Award for chamber music and, in 1999, was nominated for a Grammy.

The quartet is known for innovative programming. In 2007 it performed "Everyman" in Carnegie Hall with Academy Award-winning actor Philip Seymour Hoffman, inspired by the Philip Roth novel. In May 2008 the quartet performed a new piece commissioned by the South Bank by James Macmillan. The Takács has performed a music and poetry program on a 14-city US tour with the poet Robert Pinsky.

At the University of Colorado, the Takács Quartet has helped to develop a string program with a special emphasis on chamber music in a small tightly knit community where students work in a nurturing environment best designed to help them develop their artistry. The Quartet's commitment to teaching is enhanced by summer residencies at the Aspen Festival and at the Music and at the Academy of the West, Santa Barbara. The Takács is a Visiting Quartet at the Guildhall



Takács Quartet

School of Music and Drama, London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai, and András Fejér. It first received international attention in 1977, winning First Prize and the Critics' Prize at the International String Quartet Competition in Evian, France. The Quartet also won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions and First Prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. Violinist Edward Dusing joined the Quartet in 1993 and violist Roger Tapping in 1995. Violist Geraldine Walther replaced Mr. Tapping in summer 2005. Of the original ensemble, Károly Schranz and András Fejér remain. In 2001 the Takács Quartet was awarded the Order of Merit of the Knight's Cross of the Republic of Hungary.

For further information, please visit www.takacsquartet.com.

Marc-André Hamelin's startlingly original blend of musicianship and virtuosity has earned him legendary status as a true avatar of the piano. Long known for his matchless exploration of unfamiliar pianistic

terrain, Mr. Hamelin is now recognized worldwide for the originality and technical brilliance of his performances of the classic repertoire.

Mr. Hamelin's exciting and diverse 08/09 season includes a return to Wigmore Hall for the London Pianoforte Series and recitals in Belgium, Switzerland, Germany, Italy, Spain, and Turkey. His North American recitals include the opening of the 126th season of the Schubert Club in St. Paul, as well as recitals for the Columbus Chamber Music Society, Texas Tech, Cornell Concert Series, Music Toronto, Wheaton College, Harvard Musical Association, the Savannah Music Festival, and the Metropolitan Museum of Art.

Last month, the Pro Musica Society of Montreal marked its 60th anniversary season celebrating the art of Marc-André Hamelin. In a week of concerts, Mr. Hamelin collaborated with violinist Lara St. John, the Leipzig String Quartet, soprano Karina Gauvin, and Les Violins du Roy with Bernard Labadie, completing the festivities with a solo recital.

Under exclusive contract with Hyperion Records, Mr. Hamelin has received eight Grammy nominations, including a 2009 nomination for *Marc-André Hamelin in a State of Jazz*, released in May 2008. His latest release, *Godowsky Strauss Transcriptions and Other Waltzes*, has also received extraordinary critical acclaim. Mr. Hamelin has recorded over 35 CDs for Hyperion.

Mr. Hamelin was recently presented with a rarely bestowed lifetime achievement prize by the German Record Critic's Award (Preis der deutschen Schallplattenkritik). He was made an Officer of the Order of Canada in 2003 and a Chevalier de l'Ordre du Québec in 2004; he is also a member of the Royal Society of Canada. He makes his home in Boston.

UMS Archives

This evening's concert marks the Takács Quartet's 11th appearance under UMS auspices. The Quartet made their UMS debut in February 1984 and last appeared in Ann Arbor in January 2007 at Rackham Auditorium.

UMS welcomes Marc-André Hamelin who makes his UMS debut this evening.



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**SCHLESWIG-HOLSTEIN
FESTIVAL ORCHESTRA**

with **LANG LANG**

Christoph Eschenbach conductor

Wed, Apr 7 | 8 PM

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BERLIN PHILHARMONIC

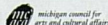
Simon Rattle conductor

Tue, Nov 17 | 8 PM



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presents

UMS Choral Union

Jerry Blackstone, *Music Director and Conductor*

Scott Van Ornum, *Organ and Piano*

Jason Harris, *Assistant Conductor*

Joel Hastings, *Piano*

Dane Crozier, Dave Alcorn, Neil Sisauyhoat, and Scott Verduin, *Percussion*

Program

Felix Mendelssohn

Three Sacred Pieces

Heilig

Veni Domine, Op. 39, No. 1

Frohlocket, ihr Völker auf Erden, Op. 79, No. 1

Mr. Harris

Sergei Rachmaninoff

All-Night Vigil, Op. 37 (excerpts)

No. 1: Priidiťe, poklonimśia

No. 2: Blagoslovi, dushe moya, Ghospoda

Karla Manson, *Alto*

No. 3: Blazhen muzh

No. 5: Niňe otpushchayeshi

Adrian Leskiw, *Tenor*

No. 6: Bogorođitse Ėvo

No. 13: Tropar "Dňeś spaśeňiye"

No. 14: Tropar "Voskřes iz groba"

No. 15: Vzbrannoy voyevode

Glenn Miller, *Guest Basso Profundo*

INTERMISSION

Jonathan Dove

The Passing of the Year

Invocation

The narrow bud opens her beauties to the sun

Linda Hagopian, *Alto*, Kelly Ritter, *Soprano*,

Michael Peterson, *Baritone*

Answer July

Hot sun, cool fire

Ah, Sun-flower!

Adieu! Farewell earth's bliss!

Ring out, wild bells

Carl Orff

Carmina Burana (excerpt)

O Fortuna

Mr. Van Ornum, Mr. Hastings, Mr. Crozier,

Mr. Alcorn, Mr. Sisauyhoat, and Mr. Verduin

63rd Performance of the
130th Annual Season

The Steinway pianos used in tonight's concert are made possible by the Steinway Piano Gallery of Detroit.

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Large print programs are available upon request.

Three Sacred Pieces

Felix Mendelssohn

Born February 3, 1809 in Hamburg, Germany

Died November 4, 1847 in Leipzig

2009 marks the 200th anniversary of the birth of Felix Mendelssohn, and the UMS Choral Union is very pleased to present three of his most spectacular sacred works for chorus. These three pieces represent a wide spectrum of the human religious experience, from the inspired awe which may only stem from experiencing the everlasting presence of the omnipotent descending to our earthly realm, to the masses desperately imploring the arrival of their salvation, to the intense ecstasy of that same intense spiritual fervor.

While perhaps best known for his impressive orchestral works, Felix Mendelssohn produced a significant number of small-scale sacred and secular works for unaccompanied voices, many of which are seldom heard. Mendelssohn's ardent devotion to the music of Johann Sebastian Bach could provide the argument that Bach's own motets provided Mendelssohn with important compositional models. In fact, in the mold of Bach's *St. Matthew Passion*, two of these works are composed for double chorus.

"Heilig" is an unconventional setting of the familiar liturgical text "Holy, holy, holy" in which the listener initially hears the sound of what is perhaps sanctified light descending from the heavens. The serenity of the opening bars will eventually break into the ecstatic jubilation of two choirs of angels, conversing, and at times competing with each other about their belief in the eternal holiness of God.

"Veni Domine" and "Frohlocket, ihr Völker auf Erden" are two Advent themed works which both revel in the impending arrival of the savior. "Veni Domine" (for treble voices and organ) is a very romantic, lush, and rhapsodic work, and is more indicative of the period in which Mendelssohn himself lived and worked. "Frohlocket, ihr Völker auf Erden" is another work for double chorus, and instead of working against each other as in "Heilig," both choirs sing together in communion in a more conservative, yet just as lovely musical language.

All-Night Vigil, Op. 37 (excerpts)

Sergei Rachmaninoff

Born April 1, 1873 in Oneg, Russia

Died March 28, 1943 in Beverly Hills, California

During the late 19th century, the Moscow Synodal School of Church Singing experienced a renaissance of sorts when many of the most prominent figures of Russian music ensured that the school would transform itself from what was a mediocre musical institution (largely because of a nationwide censorship of sacred music that occurred during the middle of the century) into the top choral ensemble in Russia. Tchaikovsky, who was on the Synodal School's supervisory council, led the charge to appoint his student Vasily Orlov as the Music Director of the choir. It was because of the new artistic and performing standards laid down by Orlov and his successors that the New Russian Choral School came into being, and the Synodal Choir was established as a vehicle for the performance of choral music that otherwise might never have come into existence. Upon the acquisition of this new outlet, Russian composers began writing at a frenetic pace to utilize the gifts of the ensemble, and what resulted were a number of settings of various hymns and liturgies, including Rachmaninoff's *All-Night Vigil*.

Rachmaninoff was not himself a specifically fervent churchgoer, nor was he thoroughly acquainted with the services and traditions of the Russian Orthodox Church. However, this lack of familiarity with ritual was his greatest asset in creating a work of art which stands above other choral settings in its high degree of compositional artistry and sensitivity. At the time the *All-Night Vigil* was composed, Rachmaninoff had just come off of the success of *Isle of the Dead*, his *Piano Sonata No. 2*, and the choral symphony *The Bells*. He seemed to be destined for a less romantic and more modernist direction with his compositions; however with the *Vigil*, Rachmaninoff looks back to the ancient traditions of the church, including utilizing chant melodies for a majority of the 15 hymns present within.

Rachmaninoff dedicated the work to Stepan Smolensky, Director of the Synodal School from 1886–1901. Specifically composed for the Synodal Choir, the music is fraught with lush, penetrating harmonies and the pianistic idiosyncrasies of the composer. One of the choristers participating in the première wrote, "This only appears to be

difficult. It's difficult to play on the piano, but in the chorus it's easy." The work as a whole, despite the subdivisions created by the various hymns, is a continuous prayer, constantly rising and falling with the mood of the penitent.

Despite the critical success of the *All-Night Vigil*, it was Rachmaninoff's final sacred choral work. In 1917, the Bolshevik Revolution abruptly closed the Synodal School, thereby cutting off Russian composers from the muse they had adored for decades.

The Passing of the Year

Jonathan Dove

Born July 18, 1959 in London, England

British composer Jonathan Dove is one of the modern era's most prolific, celebrated, and widely performed composers. His compositional output includes more than a dozen operas, numerous choral works, and countless commissions for film and television. In addition to composing, he has served as an advisor and music director of numerous British music festivals, including the Spitalfields Festival, of which he served as Artistic Director from 2001–2006.

The Passing of the Year was commissioned by the London Symphony Chorus in 2000. The original composition was created for double chorus with piano accompaniment; however a new orchestration for two pianos and percussion ensemble was created for the 200th anniversary of Dove's publisher, Edition Peters.

The poetry used throughout the piece shares the common theme of the passage of time and its reflection in nature, and, to a lesser extent, death itself. The initial music that the audience will hear is the ticking of a clock, persistent and pervasive, and this musical motive will continue sporadically throughout the work. Dove's choral writing is dense, fully exploiting the vocal capabilities of an eight-part chorus harmonically and rhythmically. Although the thickness of the sound is most obvious, as is what lends to the common theme of the strands of time weaving within themselves (as well as the cries of the entire human race), Dove is extremely capable of composing with Monteverdian sensitivity, and displays his deft touch with great alacrity in numerous sections of this moving work.

Program notes by Jason Harris.

Carmina Burana (excerpt)

Carl Orff

Born July 10, 1895 in Munich, Germany

Died March 29, 1982 in Munich

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

Choirs prepared by Dr. Blackstone have appeared under the batons of Neeme Järvi, Nicholas McGegan, Rafael Frübeck de Burgos,



Jerry Blackstone

James Conlon, and Itzhak Perlman. Dr. Blackstone serves as Director of the U-M School of Music, Theatre & Dance summer programs for high school students and adults, which includes MPulse Ann Arbor, a series of music and performing arts camps for high school students from around the world held on the Ann Arbor campus. He also leads the Michigan Youth Ensembles Program, offering advanced instrumental and choral ensemble opportunities in Ann Arbor during the academic year for talented high school students throughout Michigan. Dr. Blackstone was named Conductor and Music Director of the UMS Choral Union in April 2004.

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

Throughout its 130-year history, the **UMS Choral Union** has performed with many of the world's distinguished orchestras and conductors.

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

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

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

Last season brought further collaborations with the DSO, including Detroit Orchestral Hall performances of the Verdi *Requiem* and Beethoven's *Symphony No. 9*, and a special Good Friday performance in Ann Arbor's Hill Auditorium of Bach's *St. Matthew Passion*. In December, the UMS Choral Union performed with the Detroit Symphony for its opening weekend of performances conducted by Leonard Slatkin as the orchestra's new Music Director. These performances featured Carl Orff's popular work *Carmina Burana*.

UMS Archives

The UMS Choral Union began performing on December 16, 1879 and has presented Handel's *Messiah* in annual performances ever since. This evening's performance marks the UMS Choral Union's 412th appearance under UMS auspices.

Tonight, Dr. Blackstone makes his 15th UMS appearance following his debut leading the Choral Union in performances of *Messiah* in 2003 at the Michigan Theater.

UMS Choral Union

Jerry Blackstone, *Conductor and Musical Director*

Jason Harris, *Assistant Conductor*

Scott Van Ornum, *Accompanist*

Kathleen Operhall, *Chorus Manager*

Nancy K. Paul, *Librarian*

Donald Bryant, *Conductor Emeritus*

Soprano

Kathryn Borden
Ann Marie Borders
Jamie Bott
Mary Bowman
Debra Joy Brabenec
Ann K. Burke
Carol Callan
Susan F. Campbell
Antonia Chan
Young Cho
Cheryl D. Clarkson
Joy Collman
Elizabeth Crabtree
Marie Ankenbruck Davis
Carrie Deierlein
Patricia Ehlers
Jennifer Freese
Kathleen Gage
Keiko Goto
Karen Isble
Jessie Kirchner
Etsuko Koyama
Allison Lamana
Loretta Lovalvo
Katherine Lu
Linda Selig Marshall
Toni Marie Micik
Ann Ophoff
Nancy K. Paul
Ann Payne
Sara J. Peth
Margaret Dearden
Petersen
Julie Pierce
Kelly Ritter
Vera Sacharin
Erin L. Scheffler
Mary A. Schieve
Susie Shaefer
Elizabeth Starr
Jennifer Steers
Jennifer Stevenson
Sue Ellen Straub
Ashley Talsma
Virginia A. Thorne-
Herrmann
Katy Vaitkevicius-Wyner

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

Alto

Paula Allison-England
Olga Astapova
Carol Barnhart
Dody Blackstone
Melissa Doyle
Jeannette Faber
Marilyn Finkbeiner
Katherine Fisher
Grace K. Gheen
Kat Hagedorn
Linda Hagopian
Sook Han
Brianne Hawes
Nancy Heaton
Lynn Heberlein
Carol Kraemer Hohnke
Stefanie Iwashyna
Laura Kaplan
Josephine Kasa-Vubu
Katherine Klyklyo
Jan Leventer
Jean Leverich
Cynthia Lunan
Karla K. Manson
Jennifer McFarlane-Harris
Beth McNally
Nicole Michelotti
Carol Milstein
Mary Morse
Stephanie Normann
Kathleen Operhall
Sherry Root
Susan Schilperoort
Cindy Shindledecker
Sue Sinta

Beverly N. Slater
Hanna Song
Connie Soves
Katherine Spindler
Gayle Beck Stevens
Ruth A. Theobald
Carrie Throm
Barbara Trevethan
Cheryl Utiger
Alice VanWambeke
Mary Beth Westin
Sandra K. Wiley
Rebecca Wiseman
Heather Zettelmaier

Tenor

Gary Banks
Philip Cheng
Jason Cloen
Fr. Timothy J. Dombrowski
John W. Etsweiler III
Steven Fudge
Randy Gilchrist
Matthew Gray
Arthur Gulick
Jason Harris
Steve Heath
Nathan Kalmoe
Ezra Keshet
Bob Klaffke
Mark A. Krempsi
Adrian Leskiw
Richard Marsh
David Schnerer
Ray Shuster
Carl Smith
Joshua Smith
Jim VanBochove
Vincent Zuellig

Bass

Dan A. Andrews
Sam Baetzel
William Baxter
William Beumel
David Bowen
Todd Bowie
Paul Bowling

Michael Coster
John Dryden
Don Faber
Kenneth A. Freeman
Philip J. Gorman
James Head
Jason Hurst
John H. Kusmiss
Steven K. Lundy
Edward Maki-Schramm
William Malone
Joseph D. McCadden
Gerald Miller
Nicholas Mischel
Michael Peterson
James Cousins
Rhodenhiser
Christopher Rountree
Bradley Schick
Donald Sizemore
Jeff Spindler
John Paul Stephens
Robert Stevenson
William Stevenson
Alexander Sutton
Steve Telian
Jack Tocco
Terril O. Tompkins
Tom Trevethan
John Van Bolt
Diaan Van der Westhuizen
Alexander Von Hagen-
Jamar
James Wessel Walker

University Musical Society thanks

Dennis and Ellie Serras

for their support during the 2008/09 season.

University Musical Society is grateful to the

**Gardner and Bonnie Ackley
Endowment Fund**

for supporting tonight's performance.

presents

Julia Fischer, *Violin* Milana Chernyavska, *Piano*

Friday Evening, April 24, 2009 at 8:00
Hill Auditorium • Ann Arbor

Wolfgang Amadeus Mozart

Sonata for Violin and Piano No. 1 in C Major, K. 296

Allegro
Andante
Menuetto I & II
Allegro molto

Sergei Prokofiev

Sonata for Violin and Piano No. 1 in f minor, Op. 80

Andante assai
Allegro brusco
Andante
Allegrissimo

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

Ludwig van Beethoven

Sonata for Violin and Piano No. 8 in G Major, Op. 30, No. 3

Allegro assai
Tempo di Minuetto, ma molto moderato e grazioso
Allegro vivace

Bohuslav Martinů

Sonata for Violin and Piano No. 3, H. 303

Poco allegro
Adagio
Scherzo
Lento—Moderato—Allegro

64th Performance of the
130th Annual Season

130th Annual
Choral Union Series

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Tonight's performance is co-sponsored by Dennis and Ellie Serras.

Additional support for tonight's performance is provided by the Gardner and Bonnie Ackley Endowment Fund.

Special thanks to Jim Toy for participating in tonight's Prelude Dinner.

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

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

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

Ms. Fischer appears by arrangement with Jack Mastroianni, IMG Artists, New York, NY.

Ms. Fischer is exclusive to Decca Records.

Large print programs are available upon request.

Now that you're in your seat...

The duo sonata was born as a form of amateur chamber music, to serve as genteel entertainment in the homes of the nobility and the educated middle class in 18th-century Europe. There was a vast market for this kind of composition, and Mozart worked for that market from the age of eight, when he published his first violin sonatas in Paris. Later he invested this genre, like every other he touched, with the signs of his genius. Following in Mozart's footsteps, Beethoven placed much higher technical demands on both string players and pianists in his duo sonatas as the genre began gradually to outgrow the venues of amateur music-making and conquer the concert halls.

By the 20th century, many sonatas for violin and piano were written for the greatest concert artists of the day. Yet it is clear that both Prokofiev and Martinů composed their sonatas with the classical legacy in mind, largely preserving the traditional forms and movement sequences while introducing many innovations in harmony, rhythm, and instrumental technique.

Sonata for Violin and Piano No. 1 in C Major, K. 296 (1778)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

Snapshot of History...

In 1778:

- George Washington's army spends the winter at Valley Forge and triumphs in the Battle of Monmouth
- War of Bavarian Succession in Germany and Bohemia
- Milan's La Scala opera house opens its doors
- Voltaire and Rousseau die within a few weeks of each other

When Mozart and his mother lived in Mannheim in 1777–78, they stayed at the home of a certain Anton Joseph Serrarius, an official at the electoral court. They had free rent, firewood and candles in exchange for piano lessons Mozart had to give Serrarius's teenage stepdaughter Therese Pierron. The "house nymph," as Mozart called her in one of his letters, played well enough to "rattle off" the C-Major piano concerto (No. 8, K. 246); before leaving for Paris, Mozart presented her with the manuscript of the present sonata.

An effervescent and lyrical work, it offers equal challenges to the pianist and the violinist, which was still somewhat unusual at a time when duo sonatas were still regarded, first and foremost, as keyboard works with violin accompaniments. Yet the violin gets to share all the important melodic material, and even when it accompanies, as at

the beginning of both the second and the third movements, it contributes a special *timbre* that is by no means negligible.

Sonata for Violin and Piano No. 1 in f minor, Op. 80 (1946)

Sergei Prokofiev

Born April 27, 1891 in Sontsovska, Ukraine

Died March 5, 1953 in Moscow

The eight-year gestation period of this sonata (unusually long for the fast-working Prokofiev), encompasses the years of World War II, years the composer spent partly in evacuation in the Caucasus, later in Alma-Ata, Kazakhstan, and finally in the Ural mountains. It would be easy to jump to the conclusion that the dark and dramatic tone of the work has to do with those circumstances. But the likely truth is that Prokofiev did most of the actual work on this sonata at the beginning and at the end of the period in question (that is, before and after the war). In the meantime, and during the time spent in evacuation, he worked on other projects, including the *Sonata No. 2 in D Major* (originally for flute and piano and later transcribed for violin). That work, begun later but finished and published before the f-minor sonata, is a total opposite as far as mood and character are concerned: it is a bright and playful composition that has long been a universal favorite.

The f-minor work reveals a different Prokofiev, a composer who is clearly searching for new forms of expression. This search is evident from the start:

the sonata opens with a somber “Andante assai” whose first theme, played by the piano in octaves, seems to be literally “groping” for rhythmic and melodic direction. The violin answers with a more animated theme; these two themes provide much of the movement’s material until the final section where the violin begins a series of very fast ascending and descending scales, played with mute and marked *freddo* (cold). Of this passage, Prokofiev told David Oistrakh (who played the work’s premiere) that it had to sound as “wind in a graveyard.”

The second-movement, “Allegro brusco,” is one of the few instances where Prokofiev seems influenced by his younger colleague and rival, Dmitri Shostakovich. The way repeated single notes are used to generate the rhythmic momentum of the entire movement is strongly reminiscent of Shostakovich’s scherzos. Yet Prokofiev fashioned this material into a sonata form complete with a contrasting (very melodious) second theme, development, and recapitulation. Prokofiev rarely used as many modern (non-triadic) harmonies and dramatic minor-second clashes as he did in this movement.

The third-movement, “Andante,” is a true nocturne (although not identified as such by the composer). An expressive violin melody is surrounded by iridescent 16th-triplet figurations that move from key to key with a grace and elegance typical of Prokofiev. After a middle section built around a poignant three-note motif, the earlier melody returns. The frequent (and ever slower) repeats of a single rhythmic figure give the conclusion of the movement a rather ominous quality.

The finale is possibly the most ambiguous movement in the sonata. It starts out as a distorted dance where a symmetrical phrase structure is disguised by many extra beats and metric irregularities (5+7+7+8/8). After a second theme (a more conventional lyrical melody in a slower tempo), this material returns in an expanded form. A dramatic transition leads to the surprising return of the “wind-in-the-graveyard” music from the first movement. A few measures from the movement’s lyrical second theme conclude the sonata in a poignant new harmonization, with many chromatic tones. There is a full cadence on the tonic (albeit a rather unorthodox one); still, one is left with a singular feeling of half-resolution at the end.

Sonata for Violin and Piano No. 8 in G Major, Op. 30, No. 3 (1802)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

Snapshot of History...

In 1802:

- The West Point Military Academy is established
- Napoleon Bonaparte is confirmed as First Consul in France
- William Wordsworth writes his sonnet “Upon Westminster Bridge”
- Victor Hugo is born
- The first biography of J. S. Bach (written by J. N. Forkel) is published

Of the 10 Beethoven sonatas for piano and violin, the three that form Op. 30 were written in 1802 and published the following year with a dedication to Czar Alexander I of Russia. Central European musicians at one time dubbed the third sonata of the set the “Champagne Sonata” because of the way its first theme explodes, spurting up like sparkling wine when the bottle is opened. One can even hear the popping of the cork, represented by an unaccompanied high *sforzato* (accented) note on the violin. Of course, the name, which has reached this writer through oral tradition, is entirely apocryphal; yet it expresses something of the cheerful mood of the whole sonata. Both the first and the last movements are of a relentless, buoyant vitality; there is no time for a slow movement in between, only for a gentle and graceful minuet, with a slight touch of nostalgia for the 18th century which has just ended.

Sonata for Violin and Piano No. 3, H. 303

(1944)

Bohuslav Martinů

Born December 8, 1890 in Polička, Bohemia

Died August 28, 1959 in Liestal, Switzerland

Snapshot of History...

In 1944:

- Allied troops land in Normandy, virtually guaranteeing the defeat of Germany in World War II
- Bertolt Brecht writes *The Caucasian Chalk Circle*
- In the US, Béla Bartók writes his *Sonata for Unaccompanied Violin*; Paul Hindemith's *Symphonic Metamorphosis of Themes by Carl Maria von Weber* and Aaron Copland's *Appalachian Spring* are heard for the first time
- Piet Mondrian dies in New York and Vasily Kandinsky in Paris
- Judy Garland stars in *Meet me in St. Louis*, Cary Grant in *Arsenic and Old Lace*, and Laurence Olivier in *Henry V*

The present sonata is an unusually effusive, almost Romantic work by a composer more frequently associated with neo-classicism and "new objectivity." The difficult times certainly had something to do with this outpouring of emotions. An émigré twice over, the Czech-born Martinů had to leave France, where he had lived for many years, at the outbreak of World War II and flee to the US with his French wife. The composer's heart was filled with anguish over those left behind, homesickness, hope, and so many other feelings, all of which found expression in this sonata, composed in New York in December 1944.

Like the vast majority of Martinů's sonatas, this work was originally planned in three movements but ended up having four. As biographer Harry Halbreich reports, the first movement the composer was inspired to write was the scherzo—the "extra" movement, after which he still had to complete the "regular" fast-slow-fast sequence.

The sonata was premiered at Carnegie Hall on December 18, 1945, by Cuban-born violinist Angel Reyes (who later taught at the University of Michigan) and Polish-born pianist Artur Balsam. The following day, writer-composer Paul Bowles wrote in the *New York Herald Tribune*:

It is a discursive piece, full of bright, confusing shimmer, vigorous dance rhythms, and very listenable bits of melodic writing. It is also eclectic in its influences, with

Brahms winning out over other romantic and impressionistic contestants. [The second movement contains a passage strongly reminiscent of the *Alto Rhapsody*, Op. 53! —P.L.] Probably this stylistic mixture, more than any other element, makes the work seem episodic. Still, it is so well done that one's final impression is simply that he would like to hear it again.

Program notes by Peter Laki.

German violinist **Julia Fischer** is recognized worldwide for possessing a talent of uncommon ability and as an exceptionally gifted performer, reflected in the numerous awards and effusive acclaim she has received for both her live performances and recordings, including being named *Gramophone* magazine's youngest ever "Artist of the Year" in 2007.

A student of famed violinist Ana Chumachenko, at 25 years old Julia Fischer is herself Germany's youngest Professor of Violin at the Hochschule für Musik und Darstellende Kunst Frankfurt am Main. At just 11 years old she won the Yehudi Menuhin International Violin Competition, an event that catapulted her toward a career as a soloist and that has subsequently seen her perform with major orchestras throughout Europe and North America.

During the current season, Ms. Fischer will perform with the Chicago Symphony and Los Angeles Philharmonic, return to the New York Philharmonic, Carnegie Hall with the Bavarian Radio Symphony Orchestra, Boston Symphony, Philadelphia Orchestra, Cincinnati Symphony, and San Francisco Symphony. She also performed in 10 North American cities in March as leader and soloist for the 50th-Anniversary tour of the Academy of St. Martin-in-the-Fields, a tour that also visited nine German and Austrian cities in January. A prolific recitalist, Ms. Fisher performs in nine North American cities with pianist Milana Chernyavskaya in April and May 2009 and during the 09/10 season, will tour her solo Bach sonatas and partitas in Europe and the US.

Ms. Fischer is an exclusive recording artist for Decca. Her first album of Bach concerti recorded with the Academy of St. Martin-in-the-Fields—featuring her as both leader and soloist—was released in January 2009. Previous recordings were



Julia Fischer

released on the PentaTone label; her final recording for the label will be of Schubert's complete piano and violin sonatas with Martin Helmchen.

Ms. Fischer resides in Munich, Germany.

Milana Chernyavska was born in Kiev in the Ukraine. At the age of five she took her first piano lessons before entering the School for Gifted Children at the Tchaikovsky Conservatoire two years later. At seven, she performed her first concert in the Great Philharmonic Hall in Kiev and then went on to win the first international chamber music competition Concertino Praga at only 12 years of age.

In 1990, Ms. Chernyavska graduated with distinction from the Tchaikovsky Conservatoire, where she studied with Professor Sagaidachny. She later undertook master classes with Professors Baschkirov and Bloch, and continued her studies at the Academy for Music and Theatre in Munich with Professors Hoehenneder and Oppitz.

Her artistic abilities have won her many prizes at both national and international levels, including a Gold Medal at the Vladimir and Regina Horowitz Competition in 1994. Since 1994, she has also

held the title "Outstanding Artist in the Ukraine."

Since 1998 Ms. Chernyavska has appeared as soloist with a number of orchestras, including the Munich Chamber and Ukrainian National Symphonic Orchestras. Additionally, she was recorded at performances with the Bavarian, Hessian, Middle German (MDR), and North German (NDR) Radio; as well as for the BBC, the VRS, Radio France, and the National Ukrainian Radio. She has produced solo and chamber music recordings for EMI, Naxos, Claves, Avie, and Ars Musici. With EMI she also produced a CD which was selected as one of the "Best CDs of 2001" by the *BBC Music Magazine*.

Ms. Chernyavska has performed around the globe, including at Wigmore Hall in London, Concertgebouw in Amsterdam, Carnegie Hall in New York, Herkulessaal in Munich, the Conservatoire in Moscow, the St. Petersburg Philharmonic Hall, and the Suntory Hall in Tokyo. Ms. Chernyavska is highly sought after as a chamber musician: besides with her own quartet—the Milander Quartet—she has collaborated with Julia Fischer, Elisabeth Batiashvili, Adrian Brendel, Daniel Müller-Schott, Vogler-Quartett, Daniel Röhn, Rudens Turku, Susanna Henkel, and Nikolas Koeckert.

Ms. Chernyavska has previously taught at the Academy for Music and Theatre in Munich and at the Conservatory of Feldkirch, Austria.

UMS Archives

This evening's recital marks Julia Fischer's second appearance under UMS auspices. Ms. Fischer made her UMS debut as violin soloist with the St. Petersburg Philharmonic Orchestra in November 2007 at Hill Auditorium.

UMS welcomes Milana Chernyavska who makes her UMS debut this evening.

Dance

Three presentations in the Power Center

09|10
UMS SERIES

SUZANNE FARRELL BALLET

Suzanne Farrell artistic director

Fri, Oct 9	8 PM
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Sat, Oct 10	8 PM
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Two different programs!

*Fondly Do We Hope...
Fervently Do We Pray*

BILL T. JONES/ ARNIE ZANE DANCE COMPANY

Bill T. Jones artistic director

Fri, Jan 22	8 PM
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Sat, Jan 23	8 PM
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Bill T. Jones' evening-length work about Abraham Lincoln continues his tradition of challenging, thought-provoking work.

HUBBARD STREET DANCE CHICAGO

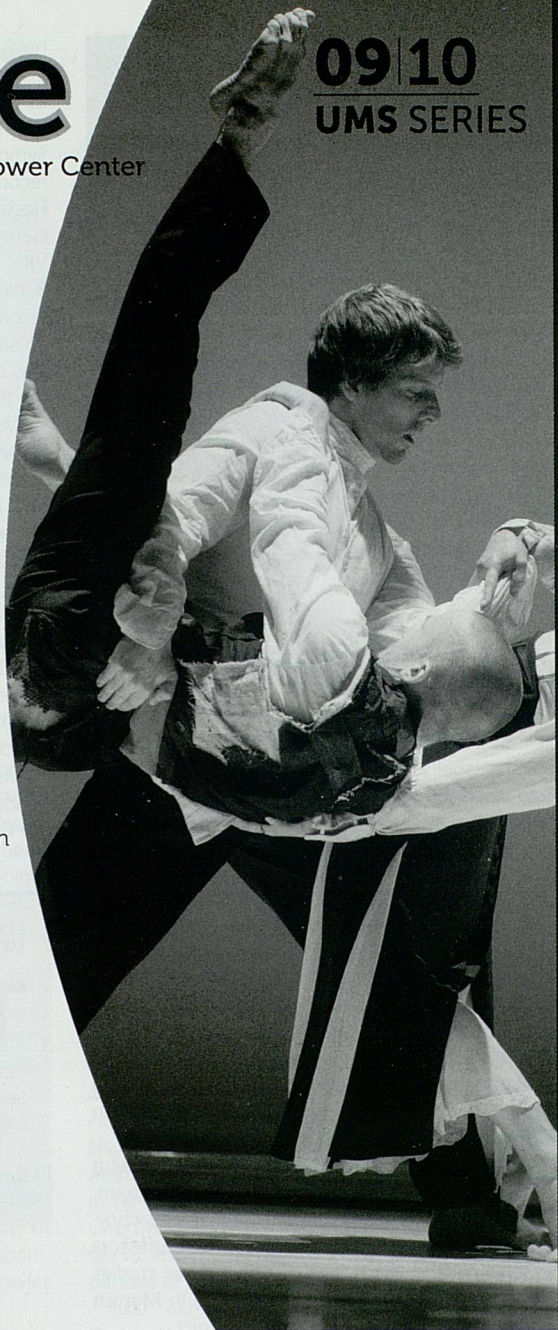
Jim Vincent artistic director

Thu, Apr 22	8 PM
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Fri, Apr 23	8 PM
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Sat, Apr 24	8 PM
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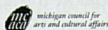
Programs to be announced.



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Compagnie Marie Chouinard

Marie Chouinard, *Executive and Artistic Director*

Dancers

Mark Eden-Towle, Ève Garnier, Geneviève Gauvreau,
Masaharu Imazu, Lucie Mongrain, Carol Prieur, Gerard Reyes,
Lucie Vigneault, James Viveiros, Won Myeong Won

Saturday Evening, April 25, 2009 at 8:00

Power Center • Ann Arbor

Orpheus and Eurydice (2008)

Ballet in one act; duration approximately 65 minutes performed without intermission.

Choreography and Artistic Direction: Marie Chouinard

Original Music: Louis Dufort

Lighting, Set Design, and Props: Marie Chouinard

Costumes: Vandal

Make-up: Jacques-Lee Pelletier

Text: Excerpts from *Profanations* by Giorgio Agamben, with the author's permission

Lighting Design Assistants: Alexis Bowles and Erwann Bernard

Set Design Assistant: Eric Belley

Sound Advisor: Edward Freedman

Props Construction: Marilène Bastien

Production Manager: Guylaine Savoie

65th Performance of the
130th Annual Season

18th Annual
Dance Series

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

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

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

Large print programs are available upon request.

Orpheus and Eurydice (2008)



Photo: Marie Chouinard

Touring Crew

Pamela Newell, *Rehearsal Director and Artistic Director on Tour*

Jean La Haye, *Tour Director*

François Marceau, *Technical Director and Lighting Manager*

Marilène Bastien, *Stage Manager*

Pierre-Olivier Perron, *Sound Engineer*

A production of the Compagnie Marie Chouinard, in co-production with the Canada Dance Festival (Ottawa), Carolina Performing Arts (Chapel Hill), Festival TransAmériques (Montreal), Fondazione Musica per Roma (Roma), the Gulbenkian Foundation (Lisbon), Movimentos Festwochender Autostadt (Wolfsburg), the National Arts Centre (Ottawa), Place des Arts (Montreal), Théâtre de la Ville (Paris), with the support of ImPulsTanz (Vienna), and the financial support of the New England Foundation for the Arts and the Imperial Tobacco Foundation.

The Compagnie Marie Chouinard wishes to thank the Conseil des arts et des lettres du Québec, the Canada Council for the Arts, the Conseil des Arts de Montréal, the Department of Foreign Affairs, and International Trade (Canada).

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Note on the Program

We are talking to you here about creation, transgression, derision-veneration, confusion-fusion, the manufacturing of meaning, the emergence of consciousness.

A journey through hell in broad daylight. A flashback to a time before death. "Being-in-the-world." "Staking one's life." "Living together." A space-time like a strange object reverberating with light, later, farther....

Orpheus is the essential poet, but no trace of his works remains: as if all the letters and sounds of his poems had compacted to black holes in the cosmos, the mouth open, black with horror, with love. While Eurydice, a tree nymph, gives us her fruit to this day.

Out of the darkness you will hear excerpts from Giorgio Agamben's magnificent *Profanations*, spoken by Carol Prieur:

To be moved is to feel the impersonal within us, to experience Genius...

On the threshold of the zone of nonconsciousness, Ego must lay down its properties, it must be moved. And passion is the tightrope, stretched between us and Genius, on which our life moves back and forth.

...renounces its charms and knows that whatever strength he has left belongs to him. Gestures: for the first time, gestures that are truly our own.

...in shady and twisted forms...

...elements of the final state are hidden precisely in that which today seems odious and trivial...

...claim in each thing its part of forgetting. And this part has to do with the end of time, just as absence of mind is only the herald of redemption.

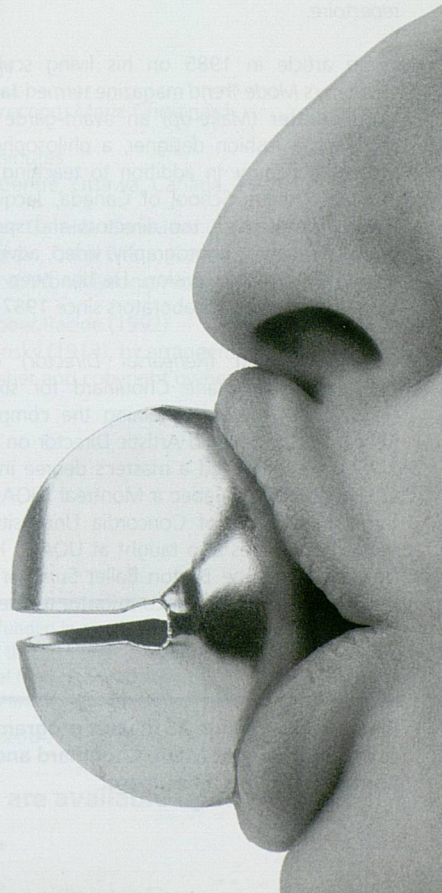
The bead of light that breaks in our defects and petty abjections was nothing less than redemption.

This is time exhausted and suspended, the sudden penumbra in which we begin to forget about Genius; this is night fulfilled.

We have been accompanied by Claude Gauvreau (1925–1971) and its *explorean* poems:

"ghédérassann omniomnemmm wākulé orod ēcmom zdhal irchpt...."

—Marie Chouinard



Contributors

Louis Dufort (*Composer*) was born in Montreal in 1970. Trained as a classical guitarist, he became interested in electroacoustic composition and completed his master's degree at the Conservatoire de Musique de Montréal. His musical compositions have resulted in several international awards. A regular contributor to Compagnie Marie Chouinard since 1996, he is a member of the artistic committee of the Quebec Association for electroacoustic composition and research (ACREQ).

Liz Vandal (*Costumes*) began her career in 1990 as a fashion designer, quickly establishing a solid reputation. She is a costume designer, make-up artist, and hairstylist, and her work in film, theater, and dance provides opportunities to fully explore her creativity. She has worked with the likes of La La La Human Steps and Les Grands Ballets Canadiens de Montréal. Liz Vandal has designed the costumes for eight works in Compagnie Marie Chouinard's repertoire.

In an article in 1985 on his living sculptures, Germany's *Mode Trend* magazine termed **Jacques-Lee Pelletier** (*Make-up*) an avant-garde make-up artist, a fashion designer, a philosopher, and a poet of beauty. In addition to teaching at the National Theatre School of Canada, Jacques-Lee Pelletier works with top directors and specialists in theater, dance, photography, video, advertising, hairdressing, and television. He has been one of Marie Chouinard's collaborators since 1987.

Pamela Newell (*Rehearsal Director*) danced for Compagnie Marie Chouinard for six years (1992–1998). Before re-joining the company as Rehearsal Director and Artistic Director on Tour in 2007, she completed a master's degree in dance at Université du Québec à Montréal (UQAM). On the dance faculty of Concordia University since 1998, Pamela has also taught at UQAM, Harvard University, and the Boston Ballet Summer Dance Program. She is a regular contributor to *The Dance Current* magazine.

Compagnie Marie Chouinard

Marie Chouinard, *Executive and Artistic Director*
Tessa Goulet, *Executive Direction Coordinator*
Paul Tanguay, *Director of International Development*
Guylaine Savoie, *Production Director*
Monika Gruszka, *Administrative Coordinator*
Audraïne Houël, *Communications Coordinator*
Julie Emery, *Office Clerk*
Pamela Newell, *Rehearsal Director*
Martha Carter, Isabelle Poirier, and Ami Shulman, *Additional Rehearsal Directors*

Dancers

Mark Eden-Towie, Eve Garnier, Masaharu Imazu, Carla Maruca, Lucie Mongrain, Carol Prieur, Manuel Roque, Dorotea Saykaly, James Viveiros and Won Myeong Won - Kimberley de Jong (on maternity leave)

Representation

Julie George (Europe), Cathy Pruzan, Art Becofsky Associates (US), Pilar de Yzaguirre, YSARCA S.L. (Spain), Paul Tanguay (Europe, Asia, America—except US)

Board of Directors

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Stéphane Leclerc, *Treasurer*
Francine Allaire, Patrick Beauduin, Marie Chouinard, Pierre Després, Josette Murdock, Pierre Paquet, François Taschereau, Anik Trudel

Please refer to page 35 in your program book for a biography of Marie Chouinard and Compagnie Marie Chouinard.

Compagnie Marie Chouinard

Marie Chouinard, *Executive and Artistic Director*

Sunday Afternoon, April 26, 2009 at 4:00
Power Center • Ann Arbor

Prelude to the Afternoon of a Faun (1994)

Choreography and Artistic Direction: Marie Chouinard

Duration: approximately 10 minutes

Created at the Taipei International Festival, Taiwan, 1994

Dancer: Lucie Mongrain

Music: *Prélude à l'après-midi d'un faune*, Claude Debussy (1894)

Lighting: Alain Lortie

Costume: Luc Courchesne, Louis Montpetit, and Marie Chouinard

Make-up: Jacques-Lee Pelletier

P A U S E

The Rite of Spring (1993)

Choreography and Artistic Direction: Marie Chouinard

Duration: approximately 50 minutes

Created at the National Arts Centre, Ottawa, Canada, 1993

Dancers: Mark Eden-Towle, Eve Garnier, Geneviève Gauvreau, Masaharu Imazu, Lucie Mongrain, Carol Prieur, Gerard Reyes, Lucie Vigneault, James Viveiros, Won Myeong Won

Music: *Signatures sonores*, Rober Racine (1992)

The Rite of Spring, Igor Stravinsky (1913), by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

Lighting: Marie Chouinard

Costumes: Vandal

Props: Zaven Paré

Make-up: Jacques-Lee Pelletier

Hair Stylist: Daniel Éthier

66th Performance of the
130th Annual Season

18th Annual Dance Series

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

This afternoon's performance is funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from Doris Duke Charitable Foundation. Additional funding provided by The Andrew W. Mellon Foundation, the Ford Foundation and MetLife Foundation.

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

Large print programs are available upon request.

Prelude to the Afternoon of a Faun (1994)**Marie Chouinard***Choreography and Artistic Direction*

Duration: approximately 10 minutes

Created at the Taipei International Festival, Taiwan, 1994

Dancer

Lucie Mongrain

*Music**Prélude à l'après-midi d'un faune*, Claude Debussy (1894)*Lighting*

Alain Lortie

Costume

Luc Courchesne, Louis Montpetit, and Marie Chouinard

Make-up

Jacques-Lee Pelletier

A Compagnie Marie Chouinard production, co-produced with the National Arts Centre (Ottawa) and the Laidlaw Foundation (Toronto).

The Rite of Spring (1993)**Marie Chouinard***Concept, Choreography, and Artistic Direction*

Duration: approximately 50 minutes

Created at the National Arts Centre, Ottawa, Canada, 1993

Dancers

Mark Eden-Towle, Eve Garnier, Geneviève Gauvreau, Masaharu Imazu, Lucie Mongrain, Carol Prieur, Gerard Reyes, Lucie Vigneault, James Viveiros, Won Myeong Won

Music*Signatures sonores*, Rober Racine (1992)*The Rite of Spring*, Igor Stravinsky (1913), by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner**Lighting**

Marie Chouinard

Costumes

Vandal

Props

Zaven Paré

Make-up

Jacques-Lee Pelletier

Hair Stylist

Daniel Éthier

A Compagnie Marie Chouinard production, co-produced with the National Arts Centre (Ottawa), the Festival international de nouvelle danse (Montréal), and the Kunstencentrum Vooruit (Ghent, Belgium).

Touring Crew

Pamela Newell, *Rehearsal Director and Artistic Director on Tour*
 Jean La Haye, *Tour Director*
 François Marceau, *Technical Director and Lighting Manager*
 Marilène Bastien, *Stage Manager*
 Pierre-Olivier Perron, *Sound Engineer*

The Compagnie Marie Chouinard wishes to thank the Conseil des arts et des lettres du Québec, the Canada Council for the Arts, the Conseil des Arts de Montréal, and the Department of Foreign Affairs, and International Trade (Canada).

Contributors

Robér Racine (*Music*, *The Rite of Spring*) studied literature, art history, and film at the Université de Montréal. His works have been presented in numerous galleries and museums in Canada, the US, Europe, Australia, and Japan. He exhibited his works at the Sydney Biennial in Australia (1990), the Venice Biennial (1990), and at Documenta in Kassel, Germany (1992). In 2001, the National Gallery of Canada mounted a retrospective of his works. He has published the following novels: *Le Mal de Vienne* (1992), *Là-bas, tout près* (1997), and *L'Ombre de la terre* (2002); a short narrative: *Le Dictionnaire* (1998); and a dramatic text: *Le Cœur de Mattingly*. In 1999, he was awarded two prestigious Canadian awards: the Prix Ozias Leduc and the Prix Louis Comtois for the body of his work. Robér Racine has collaborated with Marie Chouinard since 1978.

Alain Lortie's (*Lighting*, *Prelude to the Afternoon of a Faun*) personal style is well known. His colors and above all his great sensitivity to the work of other artists have earned him fruitful collaborations with the most prestigious names in song, music, dance, and theater. Self-taught, he is constantly developing on a technical and artistic level and has won a number of awards for his talented work. Alain Lortie is also a consultant and designer for many architectural projects and numerous cultural events and festivals.

Luc Courchesne (*Costumes*, *Prelude to the Afternoon of a Faun*) holds a bachelor's degree in communication and a master's in visual science. He has been interested in interactive video since 1984 and, in collaboration with a group from MIT, made *Elastic Movies*, one of the first works in the genre. His installations and works have been shown in a dozen countries, notably at the Museum of Modern Art (MOMA) in New York. He has been a professor at the School of Industrial Design at the Université de Montréal since 1986.

Louis Montpetit (*Costumes*, *Prelude to the Afternoon of a Faun*) studied science and electroacoustic music and has simultaneously pursued numerous creative paths, leading him from costume design to structural topography. He is equally interested in illustration and composition. His images have illustrated the covers of numerous

books and magazines. He has composed music for several works of choreography as well as soundtracks for films and videos. He also works with computer-generated illustration and designs multidisciplinary CD-ROMs.

Liz Vandal (*Costumes*, *The Rite of Spring*) began her career in 1990 as a fashion designer, quickly establishing a solid reputation. She is a costume designer, make-up artist, and hairstylist, and her work in film, theater, and dance provides opportunities to fully explore her creativity. She has worked with the likes of La La La Human Steps and Les Grands Ballets Canadiens de Montréal. Liz Vandal has designed the costumes for eight works in Compagnie Marie Chouinard's repertoire.

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Between 1978 to 1990, **Marie Chouinard**, performing alone throughout the world, created and interpreted over 50 solo choreographic productions, action-performances, vocal works, installations, and films. Her travels (to New York, Berlin, Bali, and Nepal), her curiosity, her eclectic studies, and her understanding of various techniques allow her to explore the body in different ways. In 1990 she formed the **Compagnie Marie Chouinard**. In July 2007, the company moved into its new home, La Bibliothèque—Espace Marie Chouinard, located at 4499 avenue de l'Esplanade in Montreal.

Since its creation, the company has presented over 900 performances around the world. The company receives invitations from the world's most prestigious theaters and festivals. Compagnie Marie Chouinard regularly receives invitations from some of the top arts presenters in the world: the Biennale de Venise, the ImPulsTanz-Vienna International Dance Festival, the Théâtre de la Ville in Paris, the Gulbenkian Foundation in Lisbon, Movimentos Festwochender Autostadt in Wolfsburg, Fondazione Musica Per Roma in Rome, as well as Festival TransAmériques, Place des Arts in Montreal, and the National Arts Centre in Ottawa. The company often has the honor of opening or closing festivals, and it is regularly invited to present more than one piece from

its repertory. Fifteen years after its creation, for instance, the masterpiece *The Rite of Spring* is still presented. Another work by Marie Chouinard, *24 Preludes by Chopin*, became part of the National Ballet of Canada's repertory in 2008.

For the past few years, Marie Chouinard has designed the lights for her own choreography; she also signs scenographies and production pictures. Marie Chouinard's opus includes multimedia (the interactive installation *Cantique no 3*, the video installation *Icônes*, created with Luc Courchesne), and film (the movie *bODY_reMIX/gOLDBERG_vARIATIONS*) projects. Marie Chouinard has written a poetry book, *Chantier des extases*, published by les éditions du passage, and she made an appearance in Jean-Daniel Lafond's film *Folle de Dieu*.

Marie Chouinard was appointed Officer of the Order of Canada in 2007. She has also received several awards for her contribution to the world of dance and arts: in 2006, the Grand Prix du Conseil des arts de Montréal; in 2003, the Governor General's Performing Arts Awards in Ottawa; in 2000, a Bessie Award in New York ; and in 1994, the Paper Boat Award in Glasgow.

This weekend's performances mark Compagnie Marie Chouinard's UMS debut.



Marie Chouinard

09|10 UMS Season

Complete details available at www.ums.org beginning April 19.

Subscription packages go on sale in May — watch for your season brochure!

SEPTEMBER

13 Sun Itzhak Perlman violin

OCTOBER

2 Fri Bill Charlap Trio:
The Leonard Bernstein Songbook
7 Wed Punch Brothers with Chris Thile
8 Thu Alisa Weilerstein cello
9-10 Fri-Sat Suzanne Farrell Ballet
10 Sat Suzanne Farrell Ballet
Family Performance
15 Thu Ravi and Anoushka Shankar
20-25 Tue-Sun Shakespeare's Globe Theatre:
Love's Labour's Lost
27 Tue Stile Antico
30 Fri Belcea Quartet

NOVEMBER

1 Sun Christine Brewer soprano
6 Fri Keith Terry and the Slammin'
All-Body Band
Family Performance
7 Sat Gal Costa and Romero Lubambo
8 Sun St. Lawrence String Quartet
14 Sat Yasmin Levy
17 Tue Berlin Philharmonic
Simon Rattle conductor
20 Fri Patti Lupone:
Coulda, Woulda, Shoulda
29 Sun Vienna Boys Choir

DECEMBER

5-6 Sat-Sun Handel's *Messiah*
12 Sat Jean-Yves Thibaudet piano

JANUARY

8 Fri Souad Massi
22-23 Fri-Sat Bill T. Jones/Arnie Zane
Dance Company:
Fondly Do We Hope...
Fervently Do We Pray
27 Wed Chicago Symphony Orchestra
Pierre Boulez conductor
31 Sun Ladysmith Black Mambazo

FEBRUARY

4 Thu The Bad Plus
6 Sat So Percussion
10 Wed Angela Hewitt piano
11 Thu Luciana Souza Trio
14 Sun Schubert Piano Trios with
David Finckel, Wu Han, and
Philip Setzer
17 Wed *Throw Down Your Heart:*
Béla Fleck's Africa Project
21 Sun Swedish Radio Choir
Ragnar Bohlin conductor

MARCH

13 Sat Cyro Baptista's Beat the Donkey
Family Performance
15 Mon Takács Quartet
17 Wed Wynton Marsalis and Jazz at
Lincoln Center Orchestra
19 Fri San Francisco Symphony
Michael Tilson Thomas conductor
Christian Tetzlaff violin
20 Sat San Francisco Symphony
Michael Tilson Thomas conductor
UMS Choral Union
24 Wed Julia Fischer violin
Bach Solo Violin Works Concert 1
25 Thu Julia Fischer violin
Bach Solo Violin Works Concert 2
25-28 Thu-Sun Anton Chekhov's *Uncle Vanya*
Maly Drama Theater

April

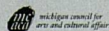
7 Wed Schleswig-Holstein
Festival Orchestra with Lang Lang
Christoph Eschenbach conductor
8 Thu Danilo Perez: *21st-Century Dizzy*
10 Sat Baaba Maal with NOMO
20 Tue Trio Mediaeval
22-24 Thu-Sat Hubbard Street Dance Chicago
25 Sun *The Rest Is Noise* in Performance:
Alex Ross and Ethan Iverson



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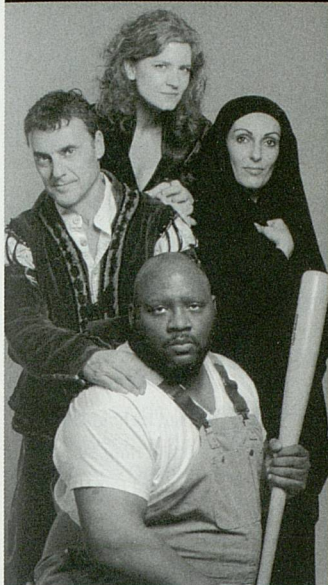
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2008 - 2009 SEASON

Jan. 8 - Feb. 8 **Rosencrantz and Guildenstern Are Dead**

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**

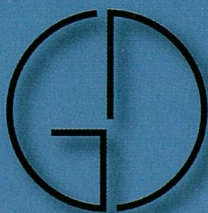
Pulitzer Prize and Tony Award winning American classic about a 1950s African-American family and the complicated relationships that hold them together—and tear them apart.

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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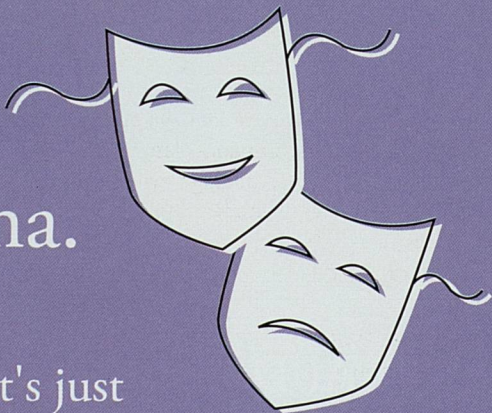
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UMS/Experience

• 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,
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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

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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.

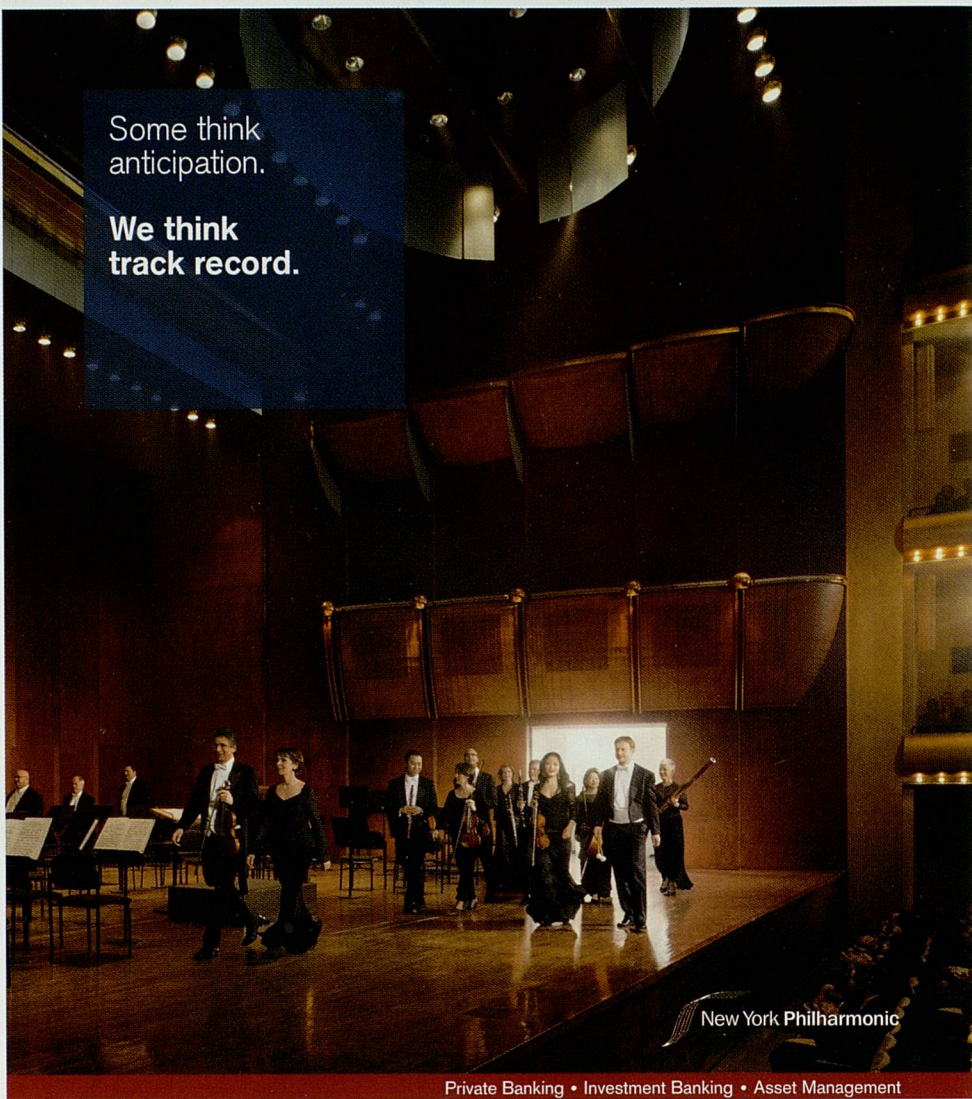
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K-12 Arts Curriculum Materials

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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Ann Arbor has always valued excellence in education. One way to ensure our public schools remain distinguished is through private funding. The Ann Arbor Public Schools Educational Foundation supports innovative programs that give our students and teachers the tools to excel, creating a brighter future for our community.



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UMS Teen

Teen Tickets

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

Breakin' Curfew

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this yearly performance highlighting the area's best teen performers. This show is curated, designed, marketed, and produced by teens under the mentorship of UMS staff. This year's Breakin' Curfew takes place on Friday, May 8, 2009.

UMS Family

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

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

Classical Kids Club

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

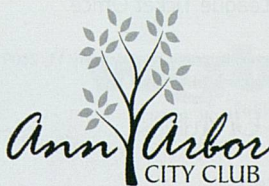
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• UMS STUDENT PROGRAMS

www.ums.org/students

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

Half-Price Student Ticket Sales

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

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

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Rush Tickets

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

UMS Student Card

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

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

Arts & Eats

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

Winter 2009 Arts & Eats Events:

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

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Internships and College Work-Study

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

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

Student Advisory Committee

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



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Sunday, January 11, 6 pm

Guarneri String Quartet

Speaker: **Christopher Kendall**

Saturday, February 7, 5:30 pm

Lawrence Brownlee / Martin Katz

Speaker: **George Shirley**

Saturday, February 14, 5:30 pm

Batsheva Dance Company

Speaker: **A Company representative**

Saturday, March 7, 5:30 pm

New York Philharmonic

Speaker: **Zarin Mehta**

Saturday, March 14, 5:30 pm

The Silk Road Ensemble / Yo-Yo Ma

Speaker: **Joseph Gramley**

Thursday, April 2, 5:30 pm

St. Louis Symphony

Speaker: **David Robertson**

Saturday, April 4, 5:30 pm

Chick Corea/John McLaughlin

Speaker: **Linda Yohn**

Friday, April 24, 5:30 pm

Julia Fischer / Milana Chernyavska

Speaker: **Jim Toy**

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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:

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

For more information, please call 734.647.1176.

• INDIVIDUAL DONATIONS

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

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• UMS VOLUNTEERS

UMS Advisory Committee

The UMS Advisory Committee is an organization of 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

July 1, 2007–November 1, 2008

Thank you to those who make UMS programs and presentations possible. The cost of presenting world-class performances and education programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. We are grateful to those who have chosen to make a difference for UMS! This list includes donors who made an annual gift to UMS between July 1, 2007 and 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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