

University Musical Society of the University of Michigan | Ann Arbor

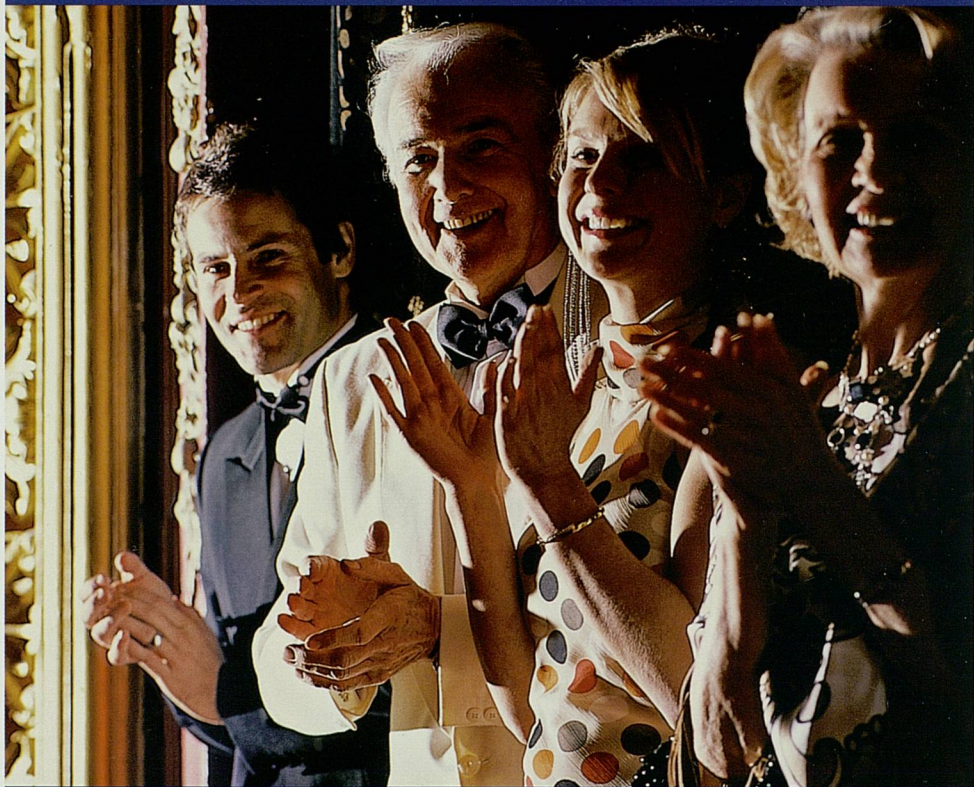
ums 09|10

Winter 2010 Season

UNIVERSITY
ums
MUSICAL SOCIETY



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ANN ARBOR

university musical society

Winter 10

University of Michigan • Ann Arbor

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• FROM THE U-M PRESIDENT

Welcome to this University Musical Society (UMS) performance. At the University of Michigan we are proud of UMS and of the world-class artists and ensembles it brings each season to the University and southeast Michigan.

We are also proud of the outstanding educational programs UMS offers to people of all ages and of the new works in dance, theater, and music it commissions and premières. Through the U-M/UMS



Partnership Program, the University is pleased to provide support to UMS as it carries out its commitment to education, creation, and presentation, paralleling the University's commitment to teaching, research, and public engagement.

UMS offers a variety of programs designed to engage U-M students in the arts. These include programs that provide academic context and background for arts performances, or combine arts performances with social activities; initiatives to make ticket purchases more affordable and convenient; and opportunities for students to gain direct experience in arts administration.

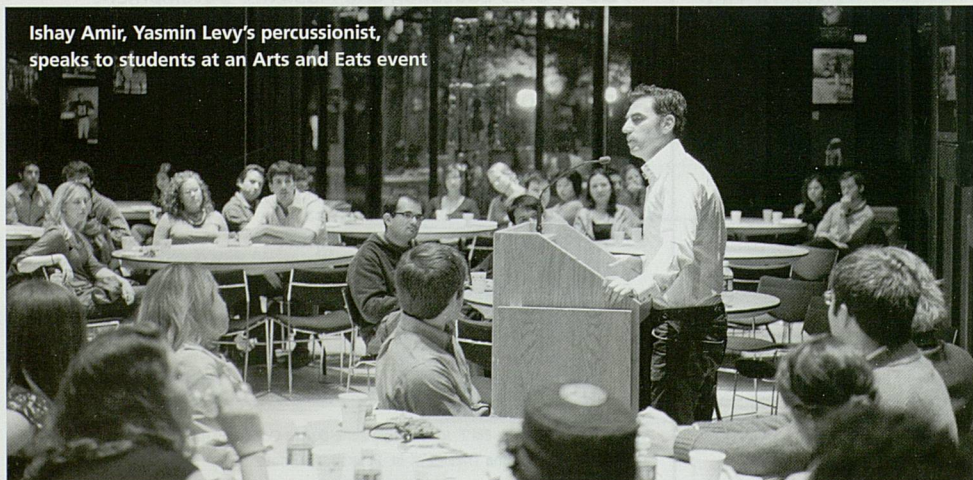
UMS is a member of the University's Public Goods Council (PGC), a cluster of campus organizations dedicated to advancing scholarship and culture through music, works of art, special collections, historical archives, natural science resources, performance programs, coursework, and experiential learning. The PGC promotes collaboration in ways that enrich the educational and cultural experience on campus and in the community.

I encourage you to attend more UMS events and those offered by the other many outstanding arts and cultural organizations of the University. To learn more about these activities, visit the University's website at www.umich.edu.

Sincerely,

Mary Sue Coleman
President, University of Michigan

**Ishay Amir, Yasmin Levy's percussionist,
speaks to students at an Arts and Eats event**



• FROM THE UMS PRESIDENT

Welcome to this UMS performance. All of us associated with UMS are grateful that you're here. We hope you will enjoy the experience and attend more UMS events during our 131st season. You will find a listing of events on page 2 of this program book.

The UMS Fall 2009 Season. Many thanks to those of you who attended some of the outstanding events of the UMS Fall 2009 Season. Whether it was embracing a young artist making her UMS debut (cellist Alisa Weilerstein), laughing riotously at the behavior of the actors on and off the stage (Shakespeare's Globe Theatre's *Love's Labour's Lost*), or being totally captivated by the glorious sounds in the reverberant St. Francis sanctuary (Stile Antico), you demonstrated once again why artists like to come to Ann Arbor. You were totally engaged with them, listening intently, absorbing their performances, and then letting them know how much you appreciate them. When I visited Sir Simon Rattle in his dressing room before his Ann Arbor debut as conductor of the Berliner Philharmoniker, the first words out of his mouth were, "There was no way Ann Arbor would be left off this tour. The orchestra members insisted we return here." When I visited with him after the concert, he picked up where he left off, saying, "And now I know why. What a glorious hall—and what a remarkable audience! I could hear them listening."

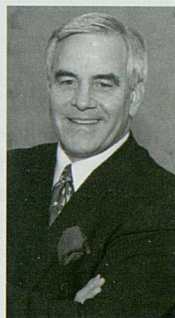
UMS Strategic Plan. In January 2009, UMS began a strategic planning process with the assistance of external consultant Stephen Y. Nose of SYN Associates in Ann Arbor. Many members of the UMS community took part in gathering data through focus groups, personal interviews, surveys, and other means in assessing competition, trends, products, and our partnerships. The UMS Board approved key goals and objectives in the fall, and the UMS staff is working on the development of implementation strategies to achieve them.

Many of the goals and objectives deal with internal matters related to staff development, board and staff succession, the UMS brand, and our relationship with key partners including the University of Michigan. The most important objectives are those that deal most directly with

our mission, which is "To inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences." These include enabling UMS to take greater artistic and programmatic risks on an ongoing basis, increasing participation of emerging and new audiences in UMS programs, and creating deeper UMS experiences by providing new and renewed connection points for audiences and artists in both virtual and physical spaces. Stay tuned for more information as we complete the strategies.

Ford Honors Program.

The 15th Ford Honors Program occurs on Saturday, March 20 during the residency of the San Francisco Symphony when we honor both the SFS and its music director, Michael Tilson Thomas, with the UMS Distinguished Artist Award. The format takes a different approach this year. The gala dinner precedes the performance, and a champagne reception follows, both planned and organized by our dynamic Advisory Committee. A very brief awards presentation on the Hill stage precedes the performance of Mahler's *Symphony No. 2* featuring the SFS and the UMS Choral Union. Look for more information on our website at www.ums.org.



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.

Thanks again for coming to this event.

Very best wishes,

A handwritten signature in black ink that reads "Ken Fischer". The signature is written in a cursive, slightly slanted style.

Kenneth C. Fischer
UMS President



The UMS Lobby

In June 2009, UMS was one of four organizations awarded an "Innovation Lab" grant by EMCArts, with support from the Doris Duke Charitable Foundation, to develop an idea that could have a profound impact on how they do business. UMS will launch a beta version of the project in February.

The **UMS Lobby** will expand and redefine what we mean by "the UMS experience." By combining online and live components in everything UMS does, we will enable a wide range of participants to engage more continuously and more deeply with each other, with the extraordinary history of UMS, with the artists we now present, and with the life of UMS in Ann Arbor and throughout the region.

The UMS Lobby is both a virtual and physical space where people meet, exchange ideas, and build relationships — a bridge between daily life and the special places we devote to artistic experiences. The UMS Lobby will include:

- *Live pre- and post-performance events that extend the UMS experience*
- *A digitized historical archive that includes access to UMS's extraordinary 131-year history, including the opportunity to submit your own comments, memories, and observations about events that you've attended*
- *A multimedia blog with articles, video, audio, photos, and links*
- *Stories from patrons and others about the impact of UMS — in essence, a "living archive" that will grow with time and supplement the historical archive*
- *Conversation areas that include feeds from our facebook, twitter, and other networks, but that also provide a place to listen and to be heard*

UMS already has an active presence in the social media world, and we invite you to join us:

Search for
University Musical Society

facebook

[www.twitter.com/
UMSNews](http://www.twitter.com/UMSNews)
twitter

[www.youtube.com/
UMSVideos](http://www.youtube.com/UMSVideos)
You Tube

and starting in
February, visit us at
[www.umsLobby.org!](http://www.umsLobby.org)

UNIVERSITY
ums
MUSICAL SOCIETY

• FROM UMS CHAIRMAN, JIM STANLEY

How fortunate we are to be part of a UMS audience experiencing artistic performances that have the potential to transform lives. That is of little surprise given the role UMS has in inspiring us, enriching our community, and broadening our understandings of each other. Be it the sound of music, the movement of dance, or the voice of theater, UMS has brought extraordinary performances and new experiences from some of the world's most distinctive artists to us for 131 years. UMS is regarded as one of the country's most respected organizations bringing artists and audiences together. UMS makes a difference.

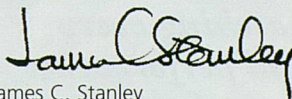
UMS events are presented in many diverse venues, all of which are chosen to create an unusual bond between the performers and the audience. Both the seasoned attendee and the newcomer quickly grasp this unique connection. Lasting ovations and knowledgeable chatter of those leaving the hall let the artists know they have been deeply appreciated and understood. That atmosphere has established a special relationship between UMS audiences and artists. It's been that way for generations.

But there is more than simply a few hours of respite from our busy lives. Our forbearers knew the importance of sustaining their emotional and intellectual spirit by revisiting the many cultural roots that surround them. And so do we. In today's times of world conflict and economic stress, UMS plays a most valuable role in sustaining our global community's well being. The 09/10 season is a testament to that role. As a starter, the first half of the year witnessed the likes of the **Berlin Philharmonic**, **Shakespeare's Globe Theatre of London**, **The Suzanne Farrell Ballet**, and the **Vienna Boys Choir**. The second half offers the classical music of the **Chicago Symphony Orchestra** and the **San Francisco Symphony**, **Lang Lang** at the piano and **Julia Fischer** on the violin, the moods of **Wynton**

Marsalis and the **Jazz at Lincoln Center Orchestra**, the singing of **Ladysmith Black Mambazo**, the voices of **St. Petersburg's Maly Drama Theater**, the motion of **Hubbard Street Dance Chicago**, and the wit of *The New Yorker* music critic **Alex Ross**. These performances are a small bit of what UMS is doing for us now. It just doesn't get any better anywhere.

The UMS Board and I encourage you to engage yourself in the many experiences afforded by UMS. Dare yourself to be exposed to the different sounds and colors that are part of our ever-shrinking planet. They are all here. Enjoy the pride in being among our individual and corporate donors whose contributions fund more than half the expenses of bringing worldwide artists to our doors each year. The back of this program documents the wonderful support, both large and small, from our benefactors. Join them and participate as advocates for the cultural contributions that UMS offers to our greater community. Do it for yourself and for those who follow. Learn about us and talk to us at www.ums.org. We like to listen. And remember how very fortunate you are to be part of the UMS difference.

Sincerely,



James C. Stanley
Chair, UMS Board of Directors





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Listen.



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WGBE FM 90.9 Bryan • WGDE FM 91.9 Defiance
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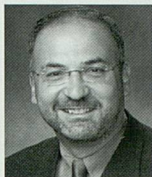
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UMS/Leadership

• 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."



Dr. Ora Hirsch Pescovitz

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



**University of Michigan
Health System**

"When I was young, I contemplated becoming a concert pianist. Though I didn't pursue that career path, the arts have remained a prominent fixture in my life, both personally and professionally. Music and the arts feed our imaginations, heal our spirits, and inspire us to evolve and grow. We are very fortunate to have the University Musical Society as part of our community, and the University of Michigan Health System is privileged to sponsor such a creative, vibrant part of our culture.

Here's to a great year!"



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."



Timothy G. Marshall

President and CEO, Bank of Ann Arbor

"Bank of Ann Arbor is pleased to continue its longstanding tradition of supporting the arts and cultural organizations in our town and region. The University Musical Society provides all of us a wonderful and unique opportunity to enjoy first-class performances covering a wide range of artists from around the world. We are proud to continue our support of UMS for the 09/10 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."



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."

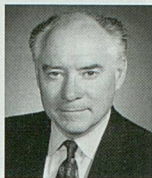


Bruce Duncan

Ann Arbor Regional Bank President, Comerica Bank

"Comerica is proud to support the University Musical Society. 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."

**DTE Energy
Foundation**



Edward Surovell

President, Edward Surovell Realtors

"Edward Surovell Realtors and its 300 employees and sales associates are proud of our 21-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."

**EDWARD
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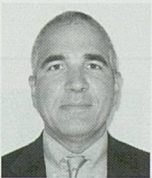


Leo Legatski

President, Elastizell Corporation of America

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

Elastizell



Joseph A. Maffesoli

Branch Manager/Vice President, Ann Arbor Investor Center

"The Fidelity Investments Ann Arbor Investor Center is proud to support the University Musical Society and the continued effort to inspire our community through the arts. We look forward to another season of great performances!"

Fidelity
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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 Kerby

Owner, Kerby's Kurb Service

"Kerby's Kurb Service has been a part of the University Musical Society for over a decade. It has been a pleasure working with the UMS staff and an organization that has brought world-renowned artists to the local area for the cultural benefit of many, especially the Ann Arbor community."

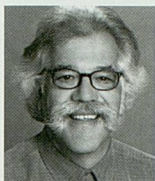


Tim Gretkierewicz

Market President, KeyBank

"KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend the University Musical Society for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition."

KeyBank



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."

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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."

MASCO



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."

 **MC3**



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."

**MILLER
CANFIELD**




John W. McManus

Market President, South Central Michigan, National City

"National City Bank is proud to support the efforts of the University Musical Society and the Ann Arbor community."

National City
Now a part of

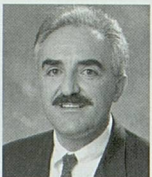
 **PNC**


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

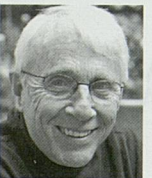
President, Sesi Lincoln Mercury Volvo Mazda

"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."


Tom Thompson

Owner, Tom Thompson Flowers

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


Shigeki Terashi

President, Toyota Technical Center

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

TOYOTA



Jeff Trapp

President, University of Michigan Credit Union

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

UM CREDIT UNION

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

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\$50,000–\$99,999

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 Nancy K. Paul, *Librarian*
 Jean Schneider, *Accompanist*
 Scott VanOrnum, *Accompanist*
 Donald Bryant, *Conductor Emeritus*

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 Susan Bozell Craig, *Senior Manager*
for Marketing and Corporate
Partnerships
 Rachelle Lesko, *Development*
Administrative Assistant
 Lisa Michiko Murray,
Manager of Foundation and
Government Grants
 M. Joanne Navarre, *Manager of*
Annual Giving
 Marnie Reid, *Manager of*
Individual Support
 Cynthia Straub, *Advisory Committee*
and Events Coordinator

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 Mary Roeder,
Residency Coordinator
 Omari Rush, *Education Manager*

Marketing/Public Relations

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 Susan Bozell Craig, *Senior Manager*
for Marketing and Corporate
Partnerships
 James P. Leija, *Public Relations*
Manager
 Stephanie Normann, *Marketing*
Coordinator

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 Jeffrey Beyersdorf,
Technical Director
 Mark Jacobson,
Programming Manager
 Carlos Palomares,
Production Manager
 Liz Stover, *Programming*
Coordinator

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Jennifer Graf, *Ticket Services*
Manager
 Sally A. Cushing, *Ticket Office*
Associate
 Suzanne Davidson, *Assistant Ticket*
Services Manager
 Adrienne Escamilla,
Ticket Office Associate
 Sara Sanders, *Front-of-House*
Coordinator
 Sarah Wilber, *Group Sales*
Coordinator
 Dennis Carter, Bruce Oshaben,
 Brian Roddy, *Head Ushers*

Students

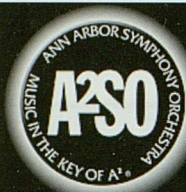
Emily Barkakati	Michael Mauskapf
Adam Bichir	Bryan McGivern
Greg Briley	Michael Michelon
Tyler Brunzman	Paula Muldoon
Allison Carron	Leonard Navarro
Shannon Deasy	Scott Padden
Michelle Dimuzio	Steven Rish
Kelsy Durkin	Michael Rochelle
Carrie Fisk	Andrew Smith
Dana Harlan	Cahill Smith
Tim Hausler	David Jones Sparks
Jasmine Hentschel	Trevor Sponseller
Jennifer Howard	Bennett Stein
Harsh Jhaveri	Maureen Stych
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Rachel Lum	
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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. 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 09/10 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 donors 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, \$.45/half-hour, free on Sunday.
- For up-to-date parking information, please visit www.ums.org/parking.

Refreshments

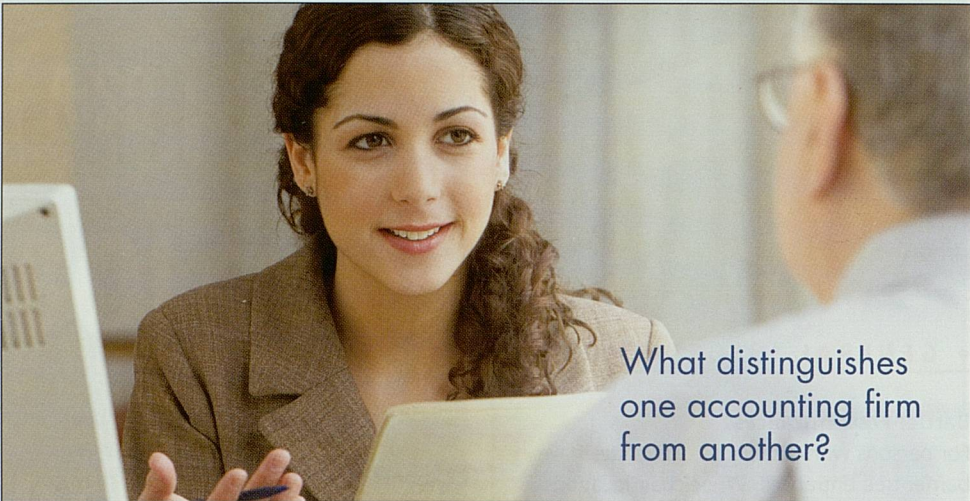
Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

Non-Smoking Venues

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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Visit www.ums.org for Tickets, Event Calendars, Artist Information, Venue Maps, Review Postings, Volunteer and Donor Opportunities, Educational Events, Gift Certificates, and Photos.

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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. Please be sure the Ticket Office has your e-mail address on file.

UMS works with 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, unless the group order is completed
- 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 umsgroupsales@umich.edu.

Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. The Classical Kids Club allows students in grades 1-8 to purchase tickets to all classical music concerts at significantly discounted rates. 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. For information, call 734.764.2538 or sign-up for UMS E-News and check the box for Classical Kids Club.

Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets until curtain time by calling the Ticket Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note: ticket returns do not count towards UMS giving levels.

Ticket Exchanges

Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee up until 48 hours prior to the performance. 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 must be redeemed by Sunday, April 25, 2010.

New this year! UMS now accepts ticket exchanges within 48 hours of the performance for a \$10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published performance time. Tickets received less than one hour before the performance will be returned as a tax-deductible contribution.

STUDENT TICKETS

A variety of discounted ticket programs are available for University students and teenagers.

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 unigname 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 Sale: Begins Sunday, January 10 at 8pm and ends Tuesday, January 12 at 5pm.

Sponsored by 

UMS Rush Bucks

Worried about finding yourself strapped for cash in the middle of the semester? UMS Rush Bucks provide online access to Rush Tickets two weeks before most performances. UMS Rush Bucks are available in \$60 and \$100 increments. Please visit www.ums.org/students for more information.

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.

Gift Certificates

Available in any amount and redeemable for any 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 five years from the date of purchase. For more information, please visit www.ums.org.

HOW DO I BUY TICKETS?

By Person:

League Ticket Office
911 North University Ave.

Hours:

Mon–Fri: 9am–5pm
Sat: 10am–1pm

By Phone:

734.764.2538

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

By Internet:

www.ums.org

By Fax:

734.647.1171

By Mail:

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

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

UMS/Annals

• UMS HISTORY

Through a commitment to presentation, education, and the creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over the past 131 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.

Many Choral Union members also belonged to the University, and 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 1879, 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 60 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in seven different Ann Arbor venues.

The UMS Choral Union has likewise expanded its charge over its 131-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience* (2004), Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg (2006), John Adams's *On the Transmigration of Souls* with the Detroit Symphony Orchestra (2007), and Orff's *Carmina Burana* during Maestro Leonard Slatkin's opening weekend as Music Director of the Detroit Symphony Orchestra (2008).

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

Originally built in 1913, a \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects has 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, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping. Hill Auditorium re-opened to the public in January 2004.

Interior renovations included the demolition of lower-level spaces to ready the area for future improvements, the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement of seating 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.

Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS began presenting artists in Lydia Mendelssohn Theatre in 1993 when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theater as part of the 100th May Festival's Cabaret Ball. This season the superlative Mendelssohn Theatre hosts UMS's Jazz Series concert presentations of the Bill Charlap Trio and The Bad Plus.

Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ. At its opening, the theater was acclaimed as the best of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation. With broad community support, the Foundation has raised over \$8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000.

Power Center

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theater for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre was too small. The Power Center was built to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University. The Powers were immediately interested in supporting the University's desire to build a new theater, realizing that state and federal governments were unlikely to provide financial support for the construction of a 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.

Rackham Auditorium

Seventy 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

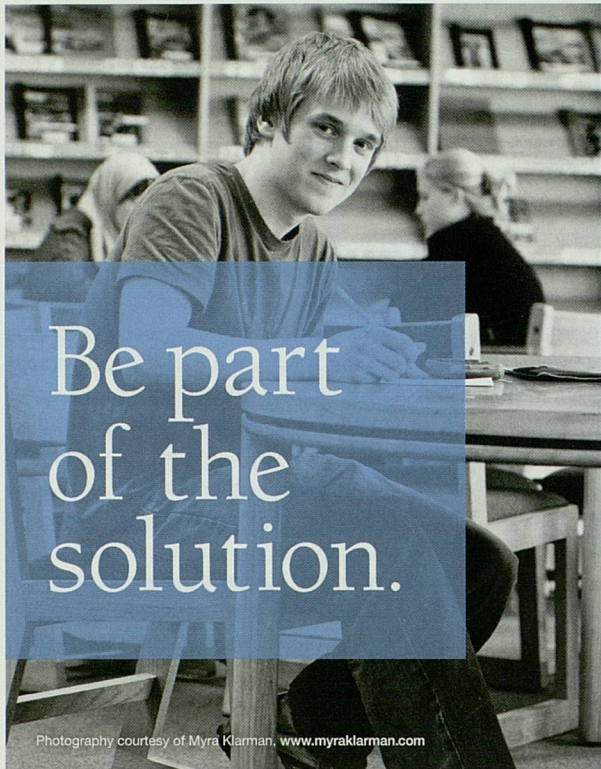
first started to more than 2,800 today. The present church seats 1,000 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual “mechanical action” organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, 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.

University of Michigan Museum of Art

The University of Michigan Museum of Art (UMMA) is a dynamic meeting place for the arts that bridges visual art and contemporary culture, scholarship and accessibility, and tradition and innovation. With the addition in March 2009 of the 53,000-square-foot Maxine and Stuart Frankel and the Frankel Family Wing and the restoration of historic Alumni Memorial Hall, UMMA ushered in a new era, a reimagining of the university art museum as a “town square” for the 21st century. With dramatically expanded galleries, special exhibition spaces that soar with new life, “open storage” galleries, and a range of lively educational and event spaces, UMS periodically presents events in multiple spaces throughout the museum.

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.

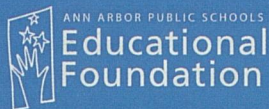


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General Information

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. Children under the age of three will not be admitted to regular, full-length UMS performances. All children must be able to sit quietly in their own seats without disturbing other patrons. 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 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, February 4 through Thursday, February 11, 2010

The Bad Plus	5
Thursday, February 4, 7:00 pm	
Thursday, February 4, 9:30 pm	
Lydia Mendelssohn Theatre	
Sō Percussion	7
Saturday, February 6, 7:30 pm	
Saturday, February 6, 10:00 pm	
U-M Museum of Art	
Angela Hewitt	13
Wednesday, February 10, 8:00 pm	
Hill Auditorium	
Luciana Souza Trio	19
Thursday, February 11, 8:00 pm	
Rackham Auditorium	

THE 131st UMS SEASON

Fall 2009

September

- 13 Itzhak Perlman, violin with
Rohan De Silva, piano
- 26 Grizzly Bear with Beach House

October

- 2 Bill Charlap Trio
- 7 Punch Brothers featuring Chris Thile
- 8 Alisa Weilerstein, cello with
Inon Barnatan, piano
- 9-10 The Suzanne Farrell Ballet
- 11 NT Live: *All's Well That Ends Well*
- 15 Ravi Shankar and Anoushka Shankar
- 20-25 Shakespeare's Globe Theatre of London:
Love's Labour's Lost
- 27 Stile Antico: *Heavenly Harmonies*
- 29 Michigan Chamber Players
- 30 Belcea Quartet

November

- 1 Christine Brewer, soprano with
Craig Rutenberg, piano
- 6 Keith Terry and the SLAMMIN
All-Body Band
- 7 Gal Costa and Romero Lubambo
- 8 St. Lawrence String Quartet
- 14 Yasmin Levy
- 17 Berliner Philharmoniker
- 20 Patti LuPone: *Coulda, Woulda, Shoulda*
- 29 Vienna Boys Choir: *Christmas in Vienna*

December

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

Winter 2010

January

- 22-23 Bill T. Jones/Arnie Zane Dance Company:
Fondly Do We Hope...Fervently Do We Pray
- 27 Chicago Symphony Orchestra
- 31 Ladysmith Black Mambazo

February

- 4 The Bad Plus
- 6 Sō Percussion
- 7 NT Live: *Nation*
- 10 Angela Hewitt, piano
- 11 Luciana Souza Trio
- 14 Schubert Piano Trios
- 17 Béla Fleck: The Africa Project
- 21 Swedish Radio Choir

March

- 13 Cyro Baptista's Beat the Donkey
- 15 Takács Quartet
- 17 Jazz at Lincoln Center Orchestra
with Wynton Marsalis
- 19 San Francisco Symphony
with Christian Tetzlaff, violin
- 20 San Francisco Symphony
with UMS Choral Union:
15th Ford Honors Program
- 24-25 Julia Fischer, violin:
Solo Violin Works of J.S. Bach
- 25-28 Maly Drama Theater of
St. Petersburg: Anton Chekhov's
Uncle Vanya

April

- 7 Schleswig-Holstein Festival Orchestra
with Lang Lang, piano
- 8 Danilo Perez & Friends: *21st-Century Dizzy*
- 10 Baaba Maal with NOMO
- 12 Michigan Chamber Players
Trio Mediæval
- 22-24 Hubbard Street Dance Chicago
- 25 *The Rest is Noise* in Performance:
Alex Ross and Ethan Iverson, piano

May

- 9 NT Live: *The Habit of Art*
- 15 *Breakin' Curfew*

UMS Educational and Community Events Through Friday, February 12, 2010

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 734.615.4077 or umsed@umich.edu.

Sō Percussion

Dark Matter After-Party

Saturday, February 6, post-performance
(Please visit www.ums.org for location)

UMS and Dark Matter come together once again to connect innovative and creative local and national artists through dance, film, and music. 18+. No cover with Sō Percussion ticket stub; otherwise \$5. Cash bar and light snacks provided.

Schubert Piano Trios

Who is Franz Schubert?

Tuesday, February 9, 7:00–8:30 pm
Ann Arbor District Library, Downtown,
Multipurpose Room

February's *Who Is...?* event will center on Schubert's young life as a composer and prodigy. U-M Professor of Musicology Jason Geary will connect Schubert's improbable story with the birth of a new musical style and vocabulary that would resonate throughout the 19th and 20th centuries.

A collaboration with the Ann Arbor District Library and the U-M School of Music, Theatre & Dance.

Luciana Souza Trio

Post-Performance Artist Interview

Thursday, February 11, post-performance
Rackham Auditorium

Luciana Souza, Romero Lubambo, and Cyro Baptista are interviewed from the stage about their careers and Brazilian cultural traditions.

A collaboration with U-M Center for Latin American and Caribbean Studies.

Jazz at Lincoln Center Orchestra with Wynton Marsalis

Film screening of *Chops* (\$)

Friday, February 12, 7:00 pm
Michigan Theater

Directed by U-M Alumni Bruce Broder, *Chops* tells the story of a group of kids with extraordinary musical ability who learn to make the most of their gifts in an acclaimed public school jazz program in Jacksonville, FL.

From their early, squeaky scales to soaring, improvisational solos, we have a front-row seat for their fascinating transformation. We're with them as they stick together and as they fall apart. We follow their musical journey from Florida to New York City, where they compete against the top high school jazz bands in the nation at the prestigious Jazz at Lincoln Center's Essentially Ellington Competition and Festival.

Advance tickets are available at www.ticketweb.com.

A collaboration with the Michigan Theater.

131st Season **ums 09|10**

21st-Century Dizzy **DANILO PEREZ**

Featuring
Danilo Perez piano
Rudresh Mahanthappa alto saxophone
David Sanchez tenor saxophone
Amir Elsaftar trumpet and vocals
Ben Street bass
Jamey Haddad percussion
Adam Cruz drums

Thu, Apr 8 | 8 PM
HILL AUDITORIUM

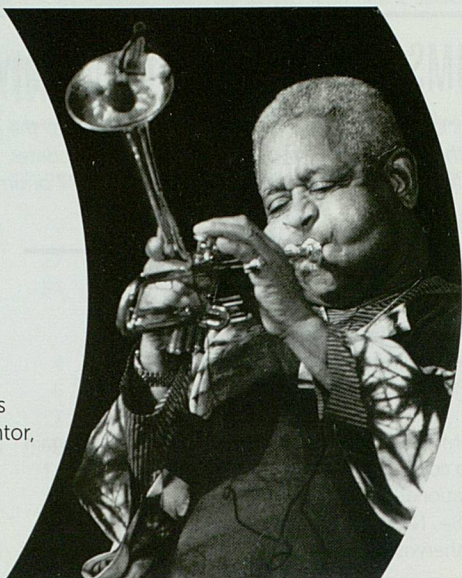
Panamanian jazz pianist Danilo Perez brings together a global, all-star band that celebrates the music and bountiful inspiration of his mentor, Dizzy Gillespie, the great jazz trumpeter who invented the modern jazz sounds of bebop.

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just the feeling of it, the soul of it all.'

— WYNTON MARSALIS
ARTISTIC DIRECTOR, JAZZ AT LINCOLN CENTER

CHOPS

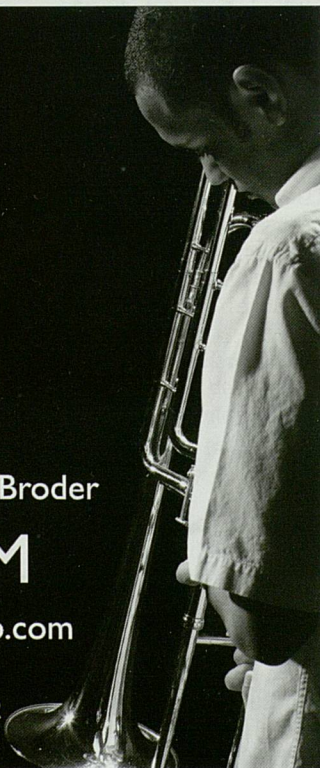
With live appearance by director Bruce Broder

Fri. Feb. 12 at 7 PM

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presents

The Bad Plus

Reid Anderson, *Bass*

Ethan Iverson, *Piano*

David King, *Drums*

Program

Thursday Evening, February 4, 2010 at 7:00

Thursday Evening, February 4, 2010 at 9:30

Lydia Mendelssohn Theatre • Ann Arbor

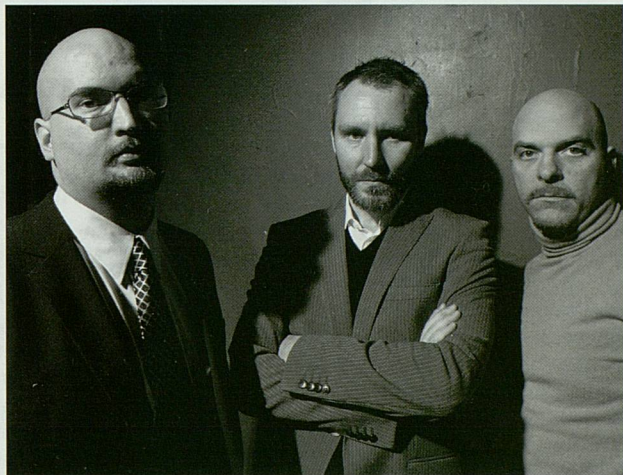


Photo: Hirs

Tonight's sets will be announced from the stage by the artists and will be performed without intermission.

35th and 36th
Performances of the
131st Annual Season

16th Annual
Jazz Series

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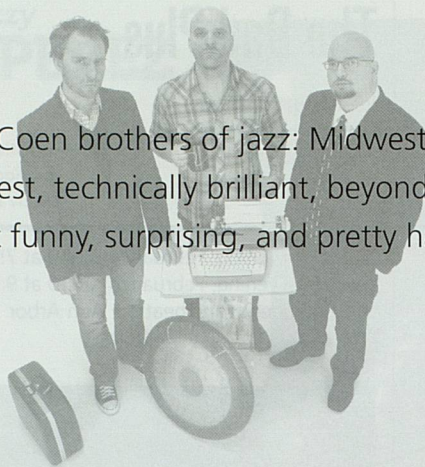
The Steinway piano used in this evening's concerts is made possible by the Steinway Piano Gallery of Detroit.

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

The Bad Plus appear by arrangement with International Music Network.

Large print programs are available upon request.

"The Bad Plus are the Coen brothers of jazz: Midwesterners, both ironic and dead earnest, technically brilliant, beyond versatile, a little chilly sometimes, but funny, surprising, and pretty hard to pin down."
—*The New Yorker*



For the better part of a decade, the progressive jazz trio known as **The Bad Plus** have been stirring up a musical stew that defies easy description. Drawing on sources as diverse as classical, jazz, rock, pop, and beyond, they have created a singular aesthetic that forces even the most skeptical listener to rethink the commonly held notions of what differentiates one style of music from another.

The Bad Plus is made up of bassist Reid Anderson, pianist Ethan Iverson, and drummer David King. The group dug its roots in the wood-paneled, sump-pumped basements of the Midwest. David King and Reid Anderson hooked up as teens in their native Minnesota, bouncing between junior high rock bands and long nights listening to John Coltrane and The Police. With the exception of one unimpressive meeting in 1990, it is only after spending their formative 20s apart—King as member of the seminal indie jazz group Happy Apple, Iverson as the music director of the Mark Morris Dance Group, Anderson as a prominent up-and-coming player on the New York jazz scene—that they reunited in late 2000 to play a weekend club date in Minneapolis. The chemistry was immediate and obvious. They planned a second gig and a one-day recording session for the indie jazz label Fresh Sound and The Bad Plus was born.

In the studio as well as onstage, The Bad Plus proudly foregoes convention in favor of curiosity and craftsmanship—recognizing and respecting the rules while ripping them to shreds.

UMS Archives

Tonight's performances mark The Bad Plus' second and third appearances under UMS auspices. The trio made their UMS debut in a double-bill presentation with the Esbjörn Svensson Trio (E.S.T.) in November 2004 at the Michigan Theater.

Ethan Iverson made his UMS debut as pianist and music director of the Mark Morris Dance Group in April 2001 at the Power Center.

Ethan Iverson will return on April 25, 2010 for *The Rest Is Noise in Performance* with *New Yorker* writer Alex Ross at Rackham Auditorium.

presents

Sō Percussion

Eric Beach
Josh Quillen
Adam Sliwinski
Jason Treuting

*with additional percussion performed by
Joseph Gramley*

Program

Saturday Evening, February 6, 2010 at 7:30
Apse Gallery, U-M Museum of Art • Ann Arbor

Music of Steve Reich

Music for Pieces of Wood

Nagoya Marimbas

Four Organs

Mallet Quartet

Fast
Slow
Fast

Drumming (excerpt)

Part I

Tonight's program will be performed without intermission.

37th Performance of the
131st Annual Season

*The photographing
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for such recording is
prohibited.*

Special thanks to the entire staff of U-M Museum of Art for their cooperation in the planning of tonight's special pair of concerts.

Special thanks to Forest Juziuk and Dark Matter for their support of and participation in events surrounding tonight's Sō Percussion performances.

Sō Percussion appear by arrangement with Vantage Artists Management Inc.

Large print programs are available upon request.

Now that you're in your seat...

Steve Reich's music is one of the first things that brought Sō Percussion together when we were grad students. As a percussionist, it was exciting to realize that a very serious composer had written so much music for percussion group. A few other people had done it before—John Cage, Iannis Xenakis—but never in quite the same way. The cyclical grooves and muscular sound were very familiar to people brought up on rock music, but it didn't take long to realize that the structures and ideas were also extremely important.

Playing Reich turns the hierarchy of Western instruments directly on its head: the percussionist moves to the front of the stage, and is encouraged much of the time to play loudly and exuberantly.

The pieces we are performing on this concert are some of our favorites. They capture the breathlessness and buoyancy of Reich's eclectic style. We are especially excited to present *Mallet Quartet* this evening, Sō's first Reich commission.

—Sō Percussion

Music for Pieces of Wood (1973)

Steve Reich

Born October 3, 1936

Music for Pieces of Wood grows out of the same roots as *Clapping Music*: a desire to make music with the simplest possible instruments. The claves, or cylindrical pieces of hard wood, used here were selected for their particular pitches (A, B, C-sharp, D-sharp, and D-sharp an octave above), and for their resonant timbre. This piece is one of the loudest I have ever composed, but uses no amplification whatsoever. The rhythmic structure is based entirely on the process of rhythmic "build-ups" or the substitution of beats for rests, and is in three sections of decreasing pattern length: 6/4, 4/4, 3/4.

—Steve Reich

Nagoya Marimbas (1994)

Reich

Nagoya Marimbas is somewhat similar to my pieces from the 1960s and '70s in that there are repeating patterns played on both marimbas, one or more beats out of phase, creating a series of two-part unison canons. However, these patterns are more melodically developed, change frequently, and each is usually repeated no more than three times, similar to my more recent work. The piece is also

considerably more difficult to play than my earlier ones and requires two virtuosic performers.

—Steve Reich

Four Organs (1970)

Reich

In August 1969, I had the idea that if a group of tones were all pulsing together in a repeating chord, as at the beginning of *Pulse Music*, one tone at a time could gradually get longer and longer in duration until the gradual augmentation (lengthening) of durations produced a sort of slow motion music. This would simply be using the variable pulse width aspect of the pulse gate [a machine invented by Reich] (which I hadn't used in the Whitney Museum version at all) exclusively, and to enormous proportions. The tones would simply begin in unison in a pulsing chord, and then gradually extend out like a sort of horizontal bar graph in time. Instead of loading my pulse width control with more and more capacitors, I thought about playing a repeated chord on an organ, and then holding one and then several of the notes down longer. Instead of the common digital clock, I thought of a musician playing a steady pulse with a rattle (maracas) that would enable the organists to count together as they held their notes down lon-

ger and longer. Since I was unable to start work on this piece for several months, it took until January 1970 to see *Four Organs* for four electronic organs and maracas completed. *Four Organs*, like *Piano Phase*, is an example of a piece of live instrumental music with a rhythmic structure, the basic idea of which derives from an electronic device. This feedback of ideas from electromechanical devices and processes to instrumental music has brought me to think of electronic music as a kind of interlude filled with new ideas for the ongoing history of instrumental and vocal music.

—Steve Reich, *Writings on Music, 1965–2000*

Mallet Quartet (2009)

Reich

Mallet Quartet is scored for two vibraphones and two five-octave marimbas. I had never written for five-octave marimbas extending down to cello C. On the one hand I was delighted to have the possibility of a low bass and on the other hand apprehensive since just slightly too hard a mallet that low can produce noise instead of pitch. Eventually, after a bit of experimentation, this was well worked out.

The piece is in three movements, fast, slow, fast. In the two outer fast movements the marimbas set the harmonic background which remains rather static compared to recent pieces of mine like *Double Sextet* (2007). The marimbas interlock in canon, also a procedure I have used in many other works. The vibes present the melodic material first solo and then in canon. However, in the central slow movement the texture changes into a thinner more transparent one with very spare use of notes, particularly in the marimbas. I was originally concerned this movement might just be “too thin,” but I think it ends up being the most striking, and certainly the least expected, of the piece.

Mallet Quartet is about 15 minutes in duration. It was co-commissioned by the Amadinda Quartet in Budapest, on the occasion of its 25th anniversary, by Nexus in Toronto, Sō Percussion in New York, and Synergy Percussion in Australia. The world première was given by the Amadinda Quartet in Bela Bartók National Concert Hall on December 6, 2009. The American première was given by

Sō Percussion at Stanford University Lively Arts in California on January 9, 2010.

—Steve Reich

Drumming (excerpt) (1970–71)

Reich

For *Sō Percussion*, the reasons to play Steve Reich's *Drumming* are simple: it is exhilarating to perform, it is elemental yet intelligent, and it is fun to share with audiences. The other story, however, is a revolutionary approach to musical composition. Although every note of *Drumming* rocks, its existence is due to the composer's tireless search for new modes of musical expression.

For Steve Reich, *Drumming* was both a refinement of past techniques and a departure for new ones. Most importantly, he wanted audiences to *hear* all of the processes that make the music what it is. One rhythm permeates the entire piece. At the beginning, two players dramatically build that rhythm up one note at a time. This is a bold statement: many other composers of Reich's generation worked very hard to construct layers of mind-boggling complexity in their music.

Once this rhythm builds up, one player starts moving slightly faster than the other. The result sounds at first like a musical train wreck, but gradually a new rhythm emerges, which is really the same rhythm set in different places. Other musicians begin picking out patterns from this grid.

Steve Reich's study in Africa enabled him to write music that had to be percussion music. Its ecstatic grooves communicate directly, without pretense. *Drumming* captures the immediacy of that experience, and gives us a reference point for work still to come.

Program note by Sō Percussion.

"Eager to expand their palette, the members experimented with glockenspiel, toy piano, vibraphones, bowed marimba, melodica, tuned and prepared pipes, metals, duct tape, a wayward Ethernet port, and all kinds of sound programming."

Since coming together at the Yale School of Music in 1999, **Sō Percussion** has been creating music that is both raucous and touching, barbarous and refined. Realizing that percussion instruments can communicate all the extremes of emotion and musical possibility, it has not been an easy music to define. The Brooklyn-based quartet's innovative work with today's most exciting composers and their own original music has quickly helped them forge a unique and diverse career.

Although the drum is one of humanity's most ancient instruments, Europe and America have only recently begun to explore its full potential, aided by explosions of influence and experimentation from around the world. In the 20th century, musical innovators like Edgard Varèse, John Cage, Steve Reich, and Iannis Xenakis brought these instruments

out from behind the traditional orchestra and gave them new voice.

It was excitement for these composers and the sheer fun of playing together that inspired the members of Sō to begin performing while still in school: Cage's *Third Construction* wove elaborate rhythmic counterpoint using ordinary objects; Reich's *Drumming* harnessed African inspiration to ecstatic effect.

This past January, Sō presented the US premiere of Mr. Reich's new *Mallet Quartet*, written for the group and several other renowned percussion ensembles.

Sō's third album, *amid the noise*, heralds a new direction for the group: original music, written by ensemble member Jason Treuting. Eager to expand their palette, the members experimented with glockenspiel, toy piano, vibraphones, bowed



Sō Percussion

marimba, melodica, tuned and prepared pipes, metals, duct tape, a wayward Ethernet port, and all kinds of sound programming. The resulting idiosyncratic tone explorations were synchronized to Jenise Treuting's haunting films of street scenes in Brooklyn and Kyoto. This ongoing work has resulted in exciting new projects such as the site-specific *Music For Trains* in southern Vermont and *Imaginary City*, a sonic meditation on urban soundscapes commissioned by the Brooklyn Academy of Music's 2009 Next Wave Festival in consortium with five other venues.

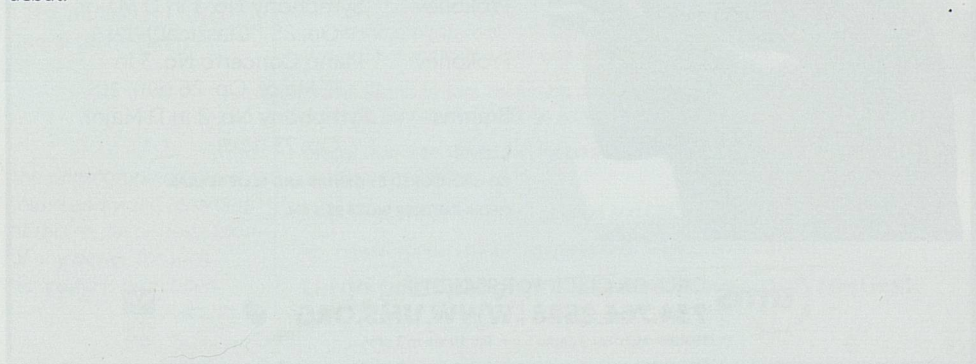
Summer 2009 saw the creation of the annual Sō Percussion Summer Institute on the campus of Princeton University. The Institute is an intensive two-week chamber music seminar for college-age percussionists. For more information please visit www.sopercussion.com/summerinstitute.

For the past several years, Sō has been joining the electronic duo Matmos for shows around the country and in Europe, exploring the sonic and theatrical possibilities of beer cans, hair clippers, ceramic bowls, and dry ice. This collaboration will culminate in a new album to be released on Cantaloupe Records this summer.

Sō Percussion has performed their unusual and exciting music all over the US, with concerts at the Lincoln Center Festival, Carnegie Hall, The Brooklyn Academy of Music, Stanford Lively Arts, and the Cleveland Museum of Art. In addition, recent tours to Russia, Australia, Italy, Germany, Spain, and the Ukraine have brought them international acclaim.

With an audience comprised of "both kinds of blue hair...elderly matron here, arty punk there" (as the *Boston Globe* described it), Sō Percussion makes a rare and wonderful breed of music that both compels instantly and offers rewards for engaged listening.

Tonight's concerts mark Sō Percussion's UMS debut.



University Musical Society would like to thank

Robert and Marina Whitman

and

Clayton and Ann Wilhite

for sponsorship of this evening's performance.

131st Season **ums 09|10**

**Schleswig-Holstein
Festival Orchestra**
with **Lang Lang** piano

Christoph Eschenbach conductor

Wed, Apr 7 | 8 PM
HILL AUDITORIUM

PROGRAM

- Prokofiev Symphony No. 1 in D Major,
Op. 25 ("Classical") (1917)
- Prokofiev Piano Concerto No. 3 in
C Major, Op. 26 (1917-21)
- Brahms Symphony No. 2 in D Major,
Op. 73 (1877)

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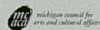
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with
**Robert and Marina
 Whitman**
 and
**Clayton and Ann
 Wilhite**
 presents

Angela Hewitt *Piano*

Program

Wednesday Evening, February 10, 2010 at 8:00
 Hill Auditorium • Ann Arbor

J. S. Bach

Italian Concerto in F Major, BWV 971

[Allegro]
 Andante
 Presto

Ludwig van Beethoven

Sonata in D Major, Op. 10, No. 3

Presto
 Largo e mesto
 Menuetto: Allegro
 Rondo: Allegro

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

Johannes Brahms

Sonata No. 3 in f minor, Op. 5

Allegro maestoso
 Andante: Andante espressivo—Andante molto
 Scherzo: Allegro energico avec trio
 Intermezzo (Rückblick /Regard en arrière): Andante molto
 Finale: Allegro moderato ma rubato

39th Performance of the
 131st Annual Season

This evening's recital is sponsored by Robert and Marina Whitman and Clayton and Ann Wilhite.

131st Annual
 Choral Union Series

Media partnership is provided by WGTE 91.3 FM.

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

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

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

Recordings available on the Hyperion and CBC Labels.

Ms. Hewitt appears by arrangement with Seldy Cramer Artists.

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 recording is prohibited.*

Large print programs are available upon request.

Now that you're in your seat...

What do "the three B's" have in common, besides the fact that all three were German-born and that, well, all three had last names beginning with the letter "B"? Beethoven was born 20 years after Bach's death and Brahms six years after Beethoven's, so they belong to three distinct historical eras. Taken together, their work is practically synonymous with the entire history of music in the 18th and 19th centuries. And beyond the differences of their styles ("Baroque," "Classical," or "Romantic" as the case may be), they share a monumental vision of all that music can be. That vision is apparent not only in such monumental works as the *St. Matthew Passion*, the Ninth Symphony, or the *German Requiem*, but even in keyboard pieces of seemingly unassuming proportions. Each piece on tonight's program contains slow movements that reveal unexpected emotional depths, and each contains enormous contrasts in mood and character. A "three-B's" program may strike some people as conventional but in fact, it confronts us with the very essence of music at its most sublime.

Italian Concerto in F Major, BWV 971 (1735)

J. S. Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

Snapshot of History...

In 1735:

- Bach's youngest son, Johann Christian, who would become the leading composer of the "gallant style," is born
- Handel's operas *Ariodante* and *Alcina* are performed in London
- The King's Highway is completed between Boston and Charleston
- Karl Linné publishes *Systema Naturae*
- William Hogarth publishes *The Rake's Progress*

The opening bars of the *Italian Concerto*, which could not be more affirmative, are immediately repeated in the dominant key, and separated by rests that are too often cut short by the anxious student. In the solo passages, the right hand generally takes the role of soloist, with the left accompanying and occasionally adding some more melodic material.

The jewel of the piece is the slow movement, marked "Andante" (so, not too slow). A rhapsodical melody of great beauty soars freely over a highly organized and at times sequential bass which, except for the two cadential bars, constantly repeats the same rhythmic figure. This movement is perhaps the closest to its Italian

models, although its florid embellishments are completely written out by Bach rather than left to the performer's fancy. Again Bach was criticized by Scheibe for this:

Every ornament, every little grace, and everything that one thinks of as belonging to the method of playing, he expresses completely in notes; and this not only takes away from his pieces the beauty of harmony, but completely covers the melody throughout.

In his defense, Birnbaum makes the point that only very few performers have a sufficient knowledge of ornamentation not to spoil the composer's intentions, and that Bach is fully entitled "to set the wanderers back on the right path by prescribing a correct method according to his intentions, and thus to watch over the preservation of his own honor." How fortunate for us that he did!

To conclude the work, Bach writes a high-spirited "Presto," combining all his brilliance at the keyboard with a sense of fun. In the episodes the melodic material jumps from one hand to the other, allowing no let-up whatsoever. Pianists especially tend to let this movement run away completely, forgetting that even in a *presto* Bach is agile enough to dance!

Sonata in D Major, Op. 10, No. 3 (1798)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

Snapshot of History...

In 1798:

- Napoleon's troops invade Egypt
- Haydn writes *The Creation*
- Congress creates the United States Marine Corps
- Wordsworth and Coleridge publish their *Lyrical Ballads*, containing Coleridge's "Rime of the Ancient Mariner"
- Thomas Malthus publishes (anonymously) *An Essay on the Principle of Population*

Beethoven's set of three sonatas that made up his Op. 10 was nevertheless published in Vienna in September 1798 with the description "for the Harpsichord or for the Fortepiano." No doubt this was just an attempt by the publisher to get the people who still owned a harpsichord to buy them, as it would take a large stretch of the imagination to think of them as harpsichord music. Czerny, who left us an invaluable document entitled *On the Proper Performance of all Beethoven's Works for the Piano Solo* (now published by Universal and edited by Paul Badura-Skoda), called the *Sonata in D major, Op. 10, No. 3* a "grand and significant" piece, and indeed it is the first masterpiece in the cycle of sonatas. The opening "Presto" requires a meticulous attention to detail which is often neglected—beginning with the opening that is marked *piano* until the *sforzando* on the pause (there is no *crescendo*, however tempting it might be to insert one). As with so much early Beethoven, a bravura technique is required; that alone is not enough.

The magnificent slow movement, "Largo e mesto," is a very intimate utterance. Sir Donald Tovey (whose edition of the Beethoven Sonatas is, I think, still one of the best), gives the following advice:

The details of phrasing and tone-color have been provided with extraordinary precision by Beethoven himself; and if you simply make sure that you are playing what is written you will go far to realize the tragic

power that makes this movement a landmark in musical history. Do not try to understand before you do as Beethoven bids. The people who 'understand' great music beforehand will never see anything in it except a mirror of their own minds. The player who obeys orders faithfully will be constantly discovering their real meaning.

I have quoted these words in full as I feel they are of the utmost importance.

Out of the despair of this movement, like the sun coming out from behind the clouds, arrives the "Menuetto," taking us back to the major key. I feel it shouldn't arrive smiling and insouciant, but rather be conscious of what has preceded it—at least until the Trio begins, where Beethoven's humor takes over. How easy yet clever it is to present its subject in the left hand with two different articulations—once detached, once slurred.

The "Rondo" finale is unusual. No big theme here; simply a rather insignificant motive of three rising notes upon which he constructs the whole movement. Czerny witnessed the fact that Beethoven often used such sparse material to improvise an entire piece. Its inventiveness, abrupt changes of mood, expressive pauses, and especially its capricious ending that dissolves into thin air make it a challenge to the performer. Tovey tells us that in some early editions, some "silly person" inserted a *crescendo* at the end to make it, presumably, more effective.

Program notes by Angela Hewitt, by permission with Hyperion Records.

Sonata No. 3 in f minor, Op. 5 (1853)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna

Snapshot of History...

In 1853:

- Franz Liszt composes his *Piano Sonata in b minor, S. 178*
- Crimean war between Russia and the Ottoman Empire
- Stephen Foster writes "My Old Kentucky Home"
- Herman Melville writes *Bartleby, the Scrivener*
- Verdi's *Il trovatore* is first performed

All three of Brahms's piano sonatas were written within a relatively short period of time, between the ages of 18 and 20. They are all characterized by robust energy and vast proportions. In these works, many elements of Brahms's later style are already present; the composer, barely out of his teens, speaks in his own unmistakable voice.

It was after hearing the first two sonatas, Op. 1 in C Major and Op. 2 in f-sharp minor, together with the *Scherzo*, Op. 4, that Robert Schumann proclaimed Brahms as the new musical Messiah in his article *Neue Bahnen* (New Paths). The third sonata, begun before Brahms met the Schumanns, was mostly conceived during that historic encounter in Düsseldorf in October 1853, and written down shortly thereafter.

This sonata is unusual in having five movements instead of three or four. The two movements composed first (movements two and four), sharing the same melodic material, are gentle and lyrical in character while the odd-numbered movements are dramatic and powerful.

Dominated almost entirely by the rhythmic figure heard in its first measure, the opening "Allegro maestoso" contains a memorable lyrical episode played by the left hand ("quasi cello," Brahms indicated in the score). It is the first incarnation of a melodic type that will appear in four of the sonata's five movements, always in the same key of D-flat Major.

The second movement, "Andante espressivo," bears a motto taken from the poet C.O. Sternau:

*Der Abend dämmt, das Mondlicht scheint,
Da sind zwei Herzen in Liebe vereint,
Und halten sich selig umfangen.*

Night falls and the moon shines,
Two hearts are united in love,
Embracing each other blissfully.

It begins with a singing melody of captivating charm and intimacy, followed by an even more tender middle section where the "D-flat" theme reappears; the same theme, in an expanded form, provides the ecstatic ending of the movement. The demands of expressivity forced Brahms to break one of the cardinal rules of classical composition here: he did not end the movement in the key in which it began.

The great *arpeggios* at the end of the second movement continue, suddenly accelerated, at the

beginning of the "Scherzo." This movement is built upon the contrast between mighty chords and graceful melodic motives, united by an irresistible waltz rhythm. The trio, or middle section, is again in D-flat Major, and is as quiet and introspective as the other passages in that key.

Next comes an "Intermezzo" with the subtitle "Rückblick" (Reminiscence). Here the melody of the second movement returns in the minor mode, with some mournful rhythmic figures and sinister tremolos added in the bass. The second half of the brief movement rises to a *fortissimo* climax, immediately followed by the *pianissimo* conclusion.

There is no break before the finale, "Allegro moderato ma rubato." The *rubato* refers to a certain degree of rhythmic freedom required for the performance of this movement whose theme is full of unexpected rests and sudden changes of character as an agitated rondo theme alternates with two expressive episodes. The first of these is in F Major, the second, significantly, in D-flat Major, treated with the consummate mastery of counterpoint Brahms already possessed at the age of 20. We hear the theme presented in canon and then with a fast-moving accompaniment that consists of the very notes of the theme, played in quick succession. The ending of the rondo is dominated by this melody, though the original rondo theme also appears, and the two are combined in the sonata's grandiose final measures.

The magnificence of Brahms's sonata and the innovative ways in which unity among the various movements is achieved remind us of the proximity, in time and in space, of Liszt's b-minor sonata (1852–53). The 19th century only saw the differences, which are indisputably great, between "traditionalists" like Brahms and "moderns" like Liszt. Today, more than 150 years later (and more than 50 years after Schoenberg's influential essay "Brahms the Progressive") we can appreciate the modernity of the 20-year-old Brahms who, as Schumann said of him, "sprang like Minerva fully armed from the head of Jove."

Program note by Peter Laki.

Angela Hewitt is a phenomenal artist who has established herself at the highest level over the last few years not least through her superb, award-winning recordings for Hyperion. Completed in 2005, her 11-year project to record all the major keyboard works of Bach has been described as "one of the record glories of our age" (*The Sunday Times*) and has won her a huge following. She has a vast repertoire ranging from Couperin to the contemporary. Her recordings of the complete solo keyboard concertos of J. S. Bach with the Australian Chamber Orchestra entered the *Billboard* charts in the US only weeks after their release, and were named "Record of the Month" by *Gramophone* magazine.

Ms. Hewitt has performed throughout North America and Europe as well as in Japan, Australia, Singapore, New Zealand, Israel, China, Mexico, Turkey, and the former Soviet Union. Highlights of recent seasons include her debuts in Carnegie Hall, the Concertgebouw and with the Cleveland Orchestra, as well as a North American tour with the Australian Chamber Orchestra. As a chamber musician she has joined international artists at Lincoln Center in New York and at Queen Elizabeth Hall, London.

Ms. Hewitt's entire 07/08 season was devoted to performances of the complete Bach *Well-Tempered Clavier* in major cities all over the world. A special DVD lecture-recital entitled *Bach Performance on the Piano* was released by Hyperion to coincide with the tour. In July 2005, Ms. Hewitt launched her own Trasimeno Music Festival in the heart of Umbria near Perugia.

Born into a musical family (her father was the Cathedral organist in Ottawa, Canada), Ms. Hewitt began her piano studies aged three, performing in public at four, and winning her first scholarship a year later.

Ms. Hewitt was named "Gramophone Artist of the Year" in 2006. She was awarded the first ever BBC Radio 3 Listener's Award (Royal Philharmonic Society Awards) in 2003. She was made an Officer of the Order of Canada in 2000 and is a fellow of the Royal Society of Canada. She was awarded an OBE in the Queen's Birthday Honours in 2006. She has lived in London since 1985 but also has homes in Ottawa, Canada and Umbria, Italy.

For further information on Ms. Hewitt, please visit www.angelahewitt.com.



Photo: Simon Fowler

Angela Hewitt

Tonight's recital marks Angela Hewitt's UMS debut.

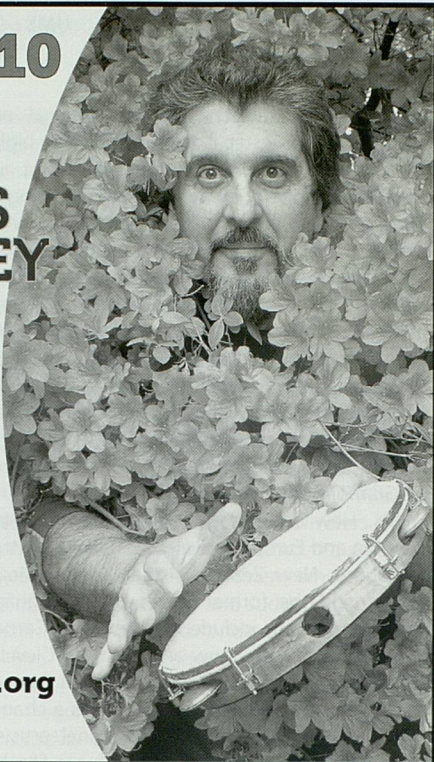
131st Season **ums 09|10**

CYRO BAPTISTA'S BEAT THE DONKEY

Sat, Mar 13 | 1 PM & 4 PM
POWER CENTER

There is an undeniable aura of fun and humor whenever Cyro Baptista takes the stage, and this is particularly true with Beat the Donkey, Baptista's wild, world-beat percussive ensemble that blends a bewitching brew of untamed percussion, tap dance, martial arts, samba, jazz, rock and funk.

THE 09/10 FAMILY SERIES IS SPONSORED BY **TOYOTA.**



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Luciana Souza Trio

Luciana Souza, *Vocals*
Romero Lubambo, *Guitar*
Cyro Baptista, *Percussion*

Program

Thursday Evening, February 11, 2010 at 8:00
Rackham Auditorium • Ann Arbor



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

40th Performance of the
131st Annual Season

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Media partnership is provided by WEMU 89.1 FM.

Special thanks to the U-M Center for Latin American and Caribbean Studies for their support of and participation in events surrounding tonight's concert.

Luciana Souza Trio appears by arrangement with Unlimited Myles Inc.

Large print programs are available upon request.

Grammy winner **Luciana Souza** is one of jazz's leading singers and interpreters. Hailing from Sao Paulo, Brazil, she grew up in a family of *Bossa Nova* innovators. Her work as a performer transcends traditional boundaries around musical styles, offering solid roots in jazz, sophisticated lineage in world music, and an enlightened approach to classical repertoire and new music.

As a leader, Ms. Souza has seven acclaimed releases including her three Grammy nominated records: *Brazilian Duos* (2002), *North and South* (2003), *Duos II* (2005). Her debut recording for Universal/Nerve, *The New Bossa Nova* (2007) was met with critical acclaim and offers an exquisite and personal interpretation on songs by Joni Mitchell, Leonard Cohen, and Steely Dan, and a sublime duet with James Taylor. The record was produced by Ms. Souza's husband, Larry Klein.

Ms. Souza has performed and recorded with greats like Herbie Hancock, Paul Simon, Maria Schneider, Danilo Perez, John Patitucci, and Hermeto Pascoal.

She has been a prominent soloist in two seminal works by composer Osvaldo Golijov: *La Pasión Según San Marcos* and *Oceana*. She has performed with the Bach Akademie Stuttgart, the Boston Symphony Orchestra, and the Brooklyn Philharmonic. Other orchestral appearances include de Falla's *El Amor Brujo* with the New York Philharmonic, the Atlanta Symphony, and the Los Angeles Philharmonic. Her work in chamber music includes a collaboration with the Los Angeles Guitar Quartet.

Ms. Souza began her recording career at age three with a radio commercial and recorded more than 200 jingles and soundtracks, becoming a first-call studio veteran at age 16. She spent four years on faculty at Berklee College of Music in Boston where she received a Bachelor's degree in Jazz Composition. She earned a Master's degree in Jazz Studies from New England Conservatory of Music and taught for four years at the Manhattan School of Music. In 2005, Ms. Souza was awarded "Female Jazz Singer of the Year" by the Jazz Journalists Association.

From the time he played his first notes on the guitar at age 13, **Romero Lubambo** devoted himself to that instrument. In 1985, he left Brazil for New York, where he became very much in demand, not only for his authentic Brazilian sound, but also for his command of a variety of styles. Mr. Lubambo has established himself as a composer and performer on his own critically acclaimed recording projects and collaborations with many outstanding artists, including Dianne Reeves, Michael Brecker, Yo-Yo Ma, Kathleen Battle, Diana Krall, Herbie Mann, and Wynton Marsalis.

Time Out New York sums up **Cyro Baptista's** musical gravity: "The man the stars call when they want that otherworldly flavor in the mix...." Since arriving in the US in 1980 from his native Brazil, Cyro Baptista emerged as one of the première percussionists in the country. Coinciding with the rise in the public's interest of world music, Mr. Baptista has managed to record and tour with some of music's most popular names. His mastery of Brazilian percussion and the many instruments he creates himself have catapulted him to world renown.

UMS Archives

Tonight's performance marks Luciana Souza's UMS debut. Romero Lubambo makes his sixth appearance under UMS auspices tonight, following his Fall 2009 musical collaboration with vocalist Gal Costa at Hill Auditorium. Tonight's concert marks Cyro Baptista's second UMS appearance. Interestingly, both Mr. Lubambo and Mr. Baptista made their UMS debuts in performance with soprano Kathleen Battle in December 1996.

Cyro Baptista will return with his ensemble Beat the Donkey for two one-hour family performances on March 13, 2010 at the Power Center.

UMS/Experience

UMS EDUCATION AND AUDIENCE DEVELOPMENT PROGRAMS

09/10 Season: *Breaking Down Walls*

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 constituencies, proceeding in the spirit of partnership and collaboration.

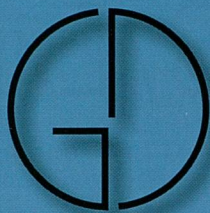
Both literally and figuratively, the 09/10 UMS Education season celebrates the breaking down of walls: literally in the celebration of the 20th anniversary of the fall of the Berlin Wall and events surrounding the presentation of the Berlin Philharmonic; and figuratively, in the attempt to break down walls that impede personal and intellectual growth, participation in the arts, and connections to community. Each event challenges participants to expand the way they think about art, culture, and creativity, and encourages a greater investment in UMS and the arts as a whole.

In this time of economic challenge, the UMS 09/10 education programs "go deeper" with projects that encourage sustained engagement over time, allow a variety of entry points for a wide range of interests and audiences, and explore the diversity of artists, art forms, ideas, and cultures featured in the current UMS season.

Winter/Spring 2010 Special Projects/New Initiatives

- Global focus on music from Africa: educational, social, and participatory performance events
- "Innovation Lab" grant from EmcArts/Doris Duke Charitable Foundation to pursue social media as a tool for communication and connection to audiences
- Artist residencies with Bill T. Jones/Arnie Zane Dance Company, San Francisco Symphony, and Maly Drama Theater of St. Petersburg
- Artist interviews with Bill T. Jones, Pierre Boulez, and Lev Dodin
- American Orchestras Summit preceding the Chicago Symphony Orchestra concert
- U40, U40! Ticket discounts and special opportunities for UMS patrons under 40
- Guerilla Chamber Music events: Help take music to the streets!

Details about all educational and residency events are posted approximately one month before the performance date. Join the UMS E-mail Club to have updated event information sent directly to you. For immediate event info, please e-mail umsed@umich.edu, or call the numbers listed on the following pages.



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Public Events: Extending the Experience

UMS hosts a wide variety of educational and community events to inform the public about arts and culture and to provide forums for discussion and celebration of the performing arts. These events include:

- **Artist Interactions:** Public interviews, interactive workshops with artists, master classes, and meet-and-greet opportunities for visiting and local artists to share their craft and process while getting to know the Ann Arbor community.
- **Lectures/Round-Table Discussions/Book Clubs:** In-depth adult education related to specific artists, art forms, cultures, films, books, or ideas connected to the UMS season.
- **Audience as Artist:** Opportunities for the public to participate in the performing arts: dance parties, jam sessions, staged readings.
- **Community Receptions:** Relaxed events for audiences to network and socialize with each other and with artists.

Building Community Around the Arts

UMS works with 57 academic units and 175 faculty members at U-M, along with many partners at other regional colleges, bringing together visiting artists, faculty, students, and the broader southeastern Michigan community. UMS appreciates the generosity of the many faculty members who share time and talent to enrich the performance-going experience for UMS audiences.

With the aim of educating and inspiring students to participate more fully in the performing arts, UMS student programs range from pre-concert pizza to post-concert dance parties; in-class visits with artists to internships and jobs at UMS. UMS also provides various opportunities for stu-

dents to attend UMS performances at significantly discounted rates (see ticket discount information on page P/20). Each year, 18,000 students attend UMS events and collectively save \$375,000 on tickets through our discount programs.

• 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 about the performance. Tickets go on sale approximately two weeks before the concert.

Winter 2010 Arts & Eats Events:

- Bill T. Jones/Arnie Zane Dance Company, Fri 1/22
- Béla Fleck: The Africa Project, Wed 2/17
- Takács Quartet, Mon 3/15
- Schleswig-Holstein Festival Orchestra with Lang Lang, Wed 4/7
- Danilo Perez & Friends, Thu 4/8

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With support from the **U-M Alumni Association**.

• Internships and College Work-Study

Internships and College Work-Study with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, fundraising, and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. If you are a U-M student interested in working at UMS, please e-mail jblk@umich.edu or visit www.ums.org.

• Student Committee

As an independent council drawing on the diverse membership of the U-M community, the UMS Student Committee works to increase student interest and involvement in various UMS programs by fostering increased communication between UMS and the student community, promoting awareness and accessibility of stu-

I am Michigan.

I am proof that the University of Michigan changes lives.

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

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

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

www.umalumni.com

dent programs, and promoting the value of live performance. For more information or to join, please call 734.615.6590 or email szangril@umich.edu.

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 09/10 season.



YOUTH, TEEN, AND FAMILY

Please call 734.615.0122 or e-mail umyouth@umich.edu for more information.

UMS Youth: Arts for the Next Generation

UMS has one of the largest K–12 education initiatives in 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.

• 09/10 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 Fall 2009 season featured special youth presentations of Shakespeare’s Globe Theatre and Keith Terry and the SLAMMIN All-Body Band. In Winter/Spring 2010, UMS will present Bill T. Jones/Arnie Zane Dance Company, Ladysmith Black Mambazo, the Sphinx Jr. Division Finals Concert, The Bad Plus, and Hubbard Street Dance Chicago. All youth performances have accompanying curricular materials, available for free at www.ums.org, to connect the performance to state curricular standards via the Michigan Grade Level Content Expectations.

• 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 presenta-

tions 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.

• Student-Artist Interactions

Whenever possible, UMS brings its artists into schools to conduct workshops and interactive performances directly with students, creating an intimate and special experience in students’ own environment.

• 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 umyouth@umich.edu.

Teacher Appreciation Month!

March 2010 is Teacher Appreciation Month. Visit www.ums.org/education for special ticket discount information.

UMS is in partnership with the Ann Arbor Public Schools and the Washtenaw Immediate School District as part of the Kennedy Center: Partners in Education Program. UMS also participates in the Ann Arbor Public Schools’ “Partners in Excellence” program.

UMS Teen

UMS nurtures the development of young artists and audiences with a yearlong collaborative performance, ticket discounts (see page P/20), and occasional internship opportunities for outstanding high school students.

• Breakin’ Curfew

In a special collaboration with the Neutral Zone, Ann Arbor’s teen center, UMS presents this annual performance on Saturday, May 15, 2010 at the Power Center, highlighting the area’s best teen performers. This show is curated, designed, marketed, and produced by teens under the mentorship of UMS staff.

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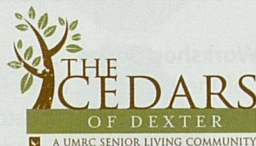


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UMS Family Series

The UMS Family Series was created to allow families to experience the magic of the performing arts together, irrespective of age. Most family performances feature shorter program lengths, a more relaxed performance-going environment, and special interactive opportunities for kids with the artist or art form. Fall 2009 family performances included The Suzanne Farrell Ballet, Keith Terry's SLAMMIN All-Body Band, and the Vienna Boys Choir. Please join us for Cyro Baptista's Beat the Donkey, the final family presentation of the 09/10 season, on March 13, 2010 at 1pm and 4pm.

The 09/10 Family Series is sponsored by **TOYOTA**

Education Program Supporters

Reflects gifts received between July 1, 2008 and November 1, 2009.



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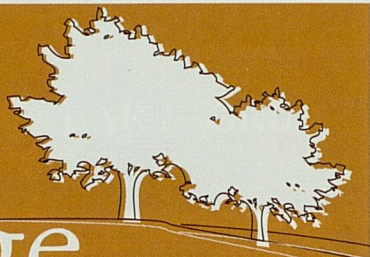
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UMS/Support

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:

- Cultivating clients
- Developing business-to-business relationships
- Targeting messages to specific demographic groups
- Enhancing corporate image
- 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/36 or call 734.647.1175.

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• UMS ADVISORY COMMITTEE

The UMS Advisory Committee is an organization of over 80 volunteers who contribute approximately 7,000 hours of service to UMS each year. The Advisory Committee champions the mission and advances UMS's goals through community engagement, financial support, and other volunteer service.

Advisory Committee members work to increase awareness of and participation in UMS programs through the Education Ambassador Committee, a new Community Ambassador project, ushering at UMS youth performances, and a partnership with the U-M Museum of Art (UMMA) Friends Board.

Meetings are held every other month and membership tenure is three years. Please call 734.647.8009 to request more information.

Raising money to support UMS Education Programs is another major goal of the Advisory Committee. The major fundraising events are:

Ford Honors Program and Gala:

San Francisco Symphony

Saturday, March 20, 2010

This year's program will honor the San Francisco Symphony (SFS) and Michael Tilson Thomas (MTT), Music Director. Founded in 1911, the SFS is widely considered to be among the country's most artistically adventurous arts institutions. Michael Tilson Thomas assumed his post as the Symphony's 11th Music Director in 1995. MTT's 13 seasons with SFS have been praised by critics for innovative programming, for bringing the works of American composers to the fore, developing new audiences, and for an innovative and comprehensive education and community program.

The evening will begin with a Gala Dinner at the Michigan League, followed by the SFS's performance of Mahler's *Symphony No. 2*. After the performance, guests can meet SFS musicians and MTT at a Champagne Afterglow. Please call 734.764.8489 to make a reservation for the Gala Dinner and Champagne Afterglow.

Delicious Experiences

These special events are hosted by friends of UMS. The hosts determine the theme for the evening, the menu, and the number of guests they would like to entertain. All proceeds support UMS Education programs.

Our winter Delicious Experience will be Fish & Chips at Monahan's Seafood Market on Friday, February 12, 2010. Please join us! For more information, call 734.647.8009.

Fifth Annual On the Road with UMS

On September 11, 2009 at Barton Hills Country Club, approximately 280 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$55,000 to support UMS Education programs.

• MEMBER ORGANIZATIONS

UMS is proud to be a member of the following organizations:

Ann Arbor Area Convention & Visitors Bureau
Ann Arbor Chamber of Commerce
Arts Alliance of the Ann Arbor Area
ArtServe Michigan
Association of Performing Arts Presenters
Chamber Music America
Cultural Alliance of Southeastern Michigan
Dance/USA
International Society for the Performing Arts
Main Street Area Association
Michigan Association of
Community Arts Agencies
National Center for Nonprofit Boards
State Street Association
Think Local First

SupportUMS!

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, 2008–November 1, 2009

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, 2008 and November 1, 2009. 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. **Listing of donors to endowment funds begins on page P/44.**

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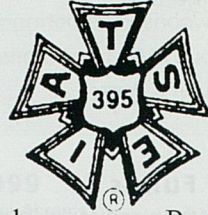
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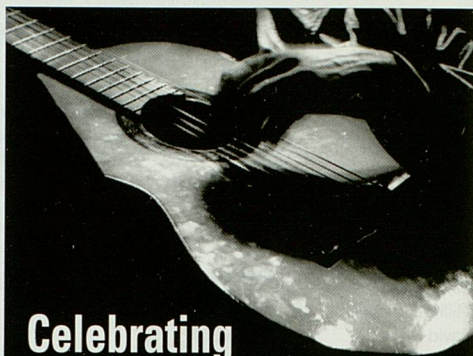
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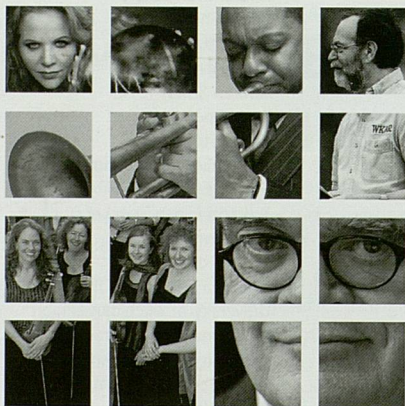
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